



ALL ACCESS
THE MAKING OF THIRTY EXTRAORDINARY
GRAPHIC DESIGNERS

ROCKPORT

WRITTEN AND DESIGNED BY
STEFAN G. BUCHER
344 DESIGN — CALIFORNIA

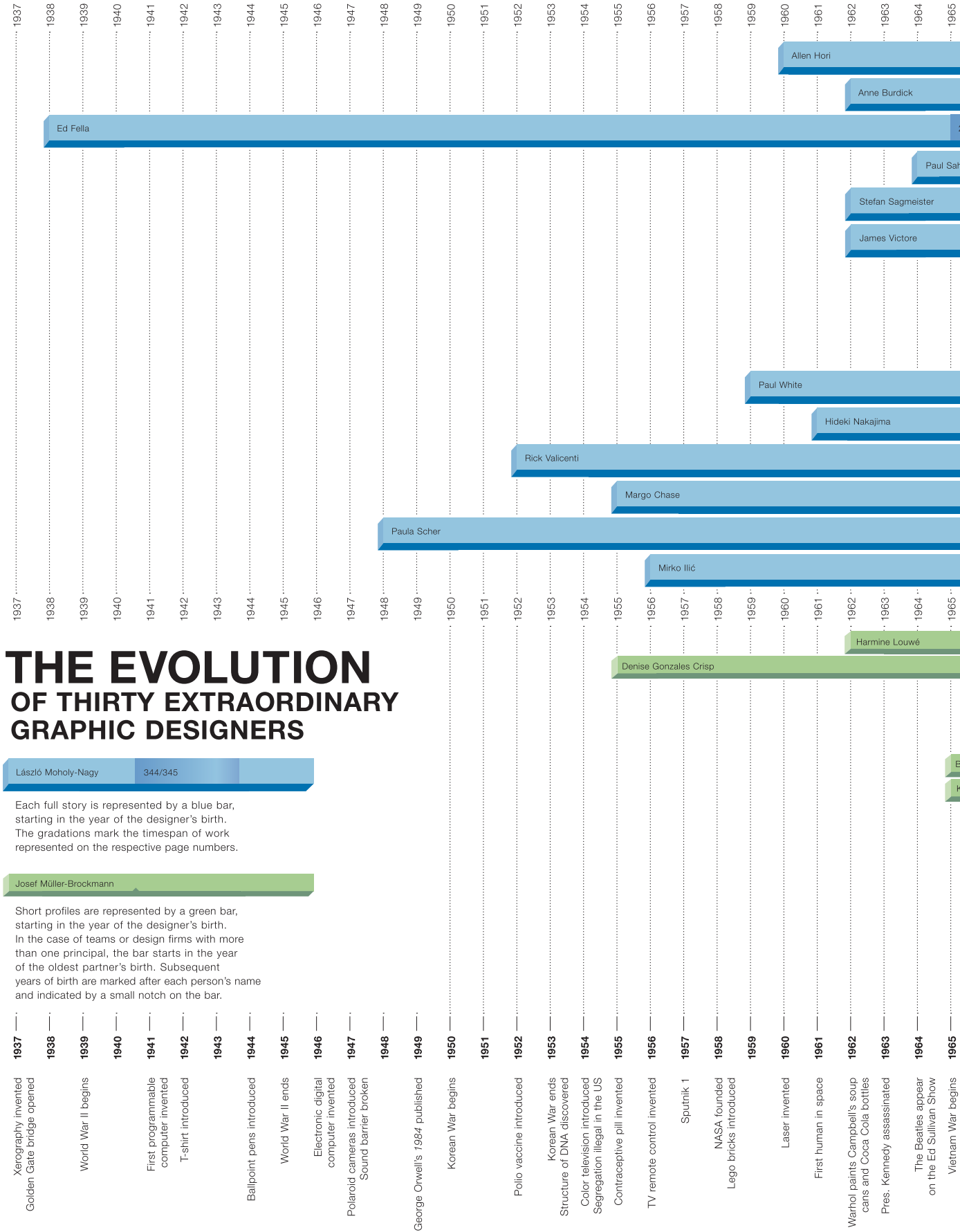
THE EVOLUTION OF THIRTY EXTRAORDINARY GRAPHIC DESIGNERS

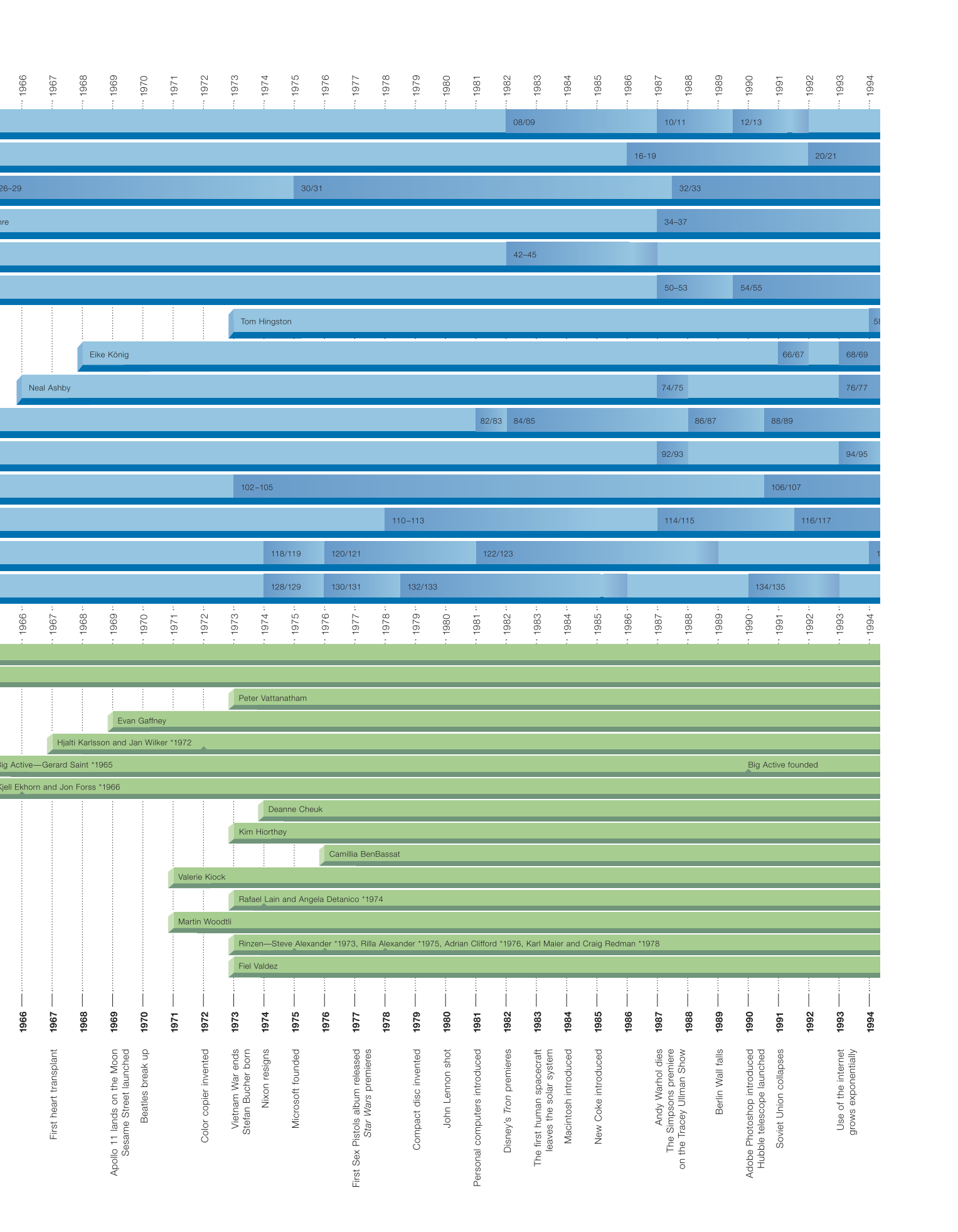


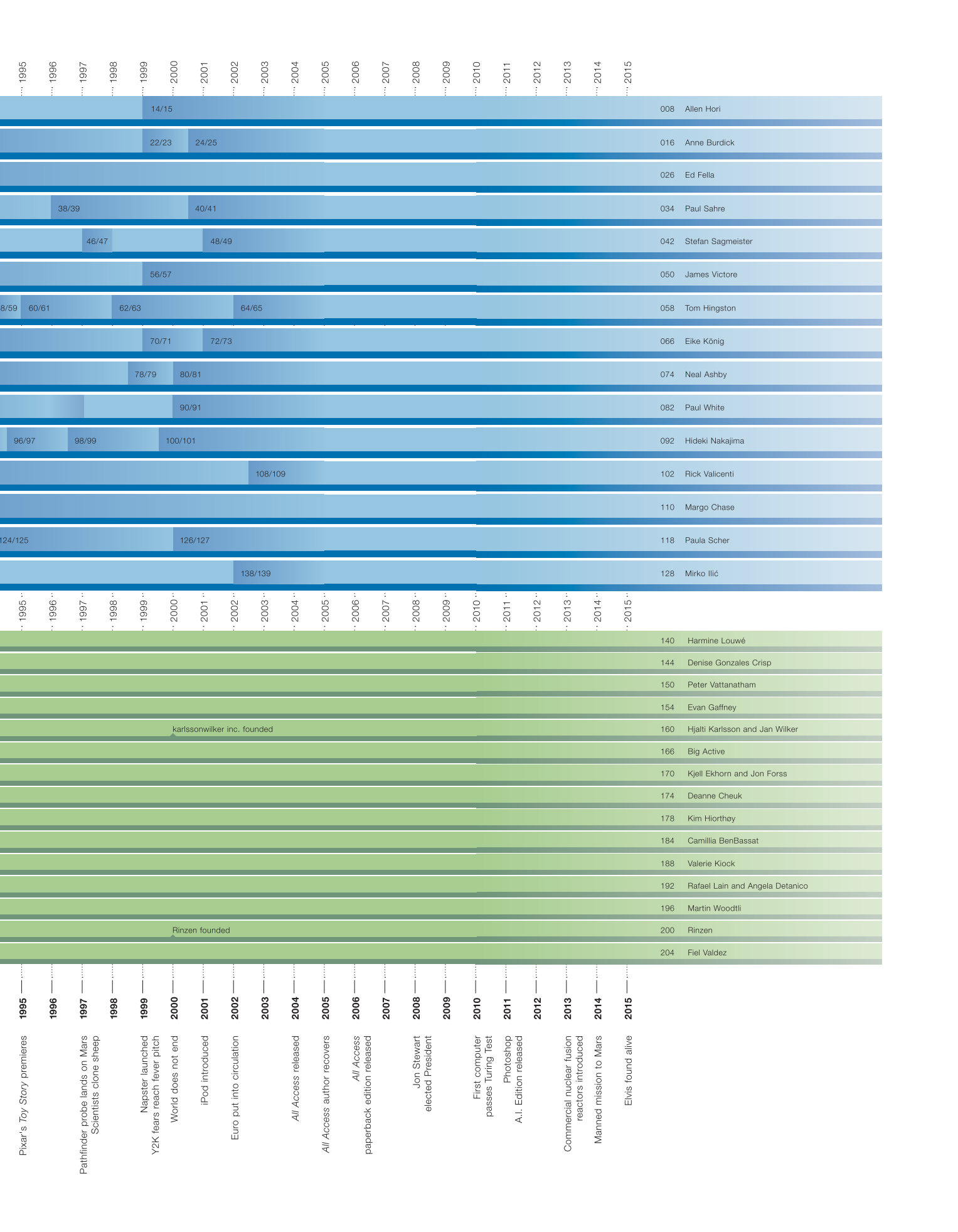
Each full story is represented by a blue bar, starting in the year of the designer's birth. The gradations mark the timespan of work represented on the respective page numbers.



Short profiles are represented by a green bar, starting in the year of the designer's birth. In the case of teams or design firms with more than one principal, the bar starts in the year of the oldest partner's birth. Subsequent years of birth are marked after each person's name and indicated by a small notch on the bar.







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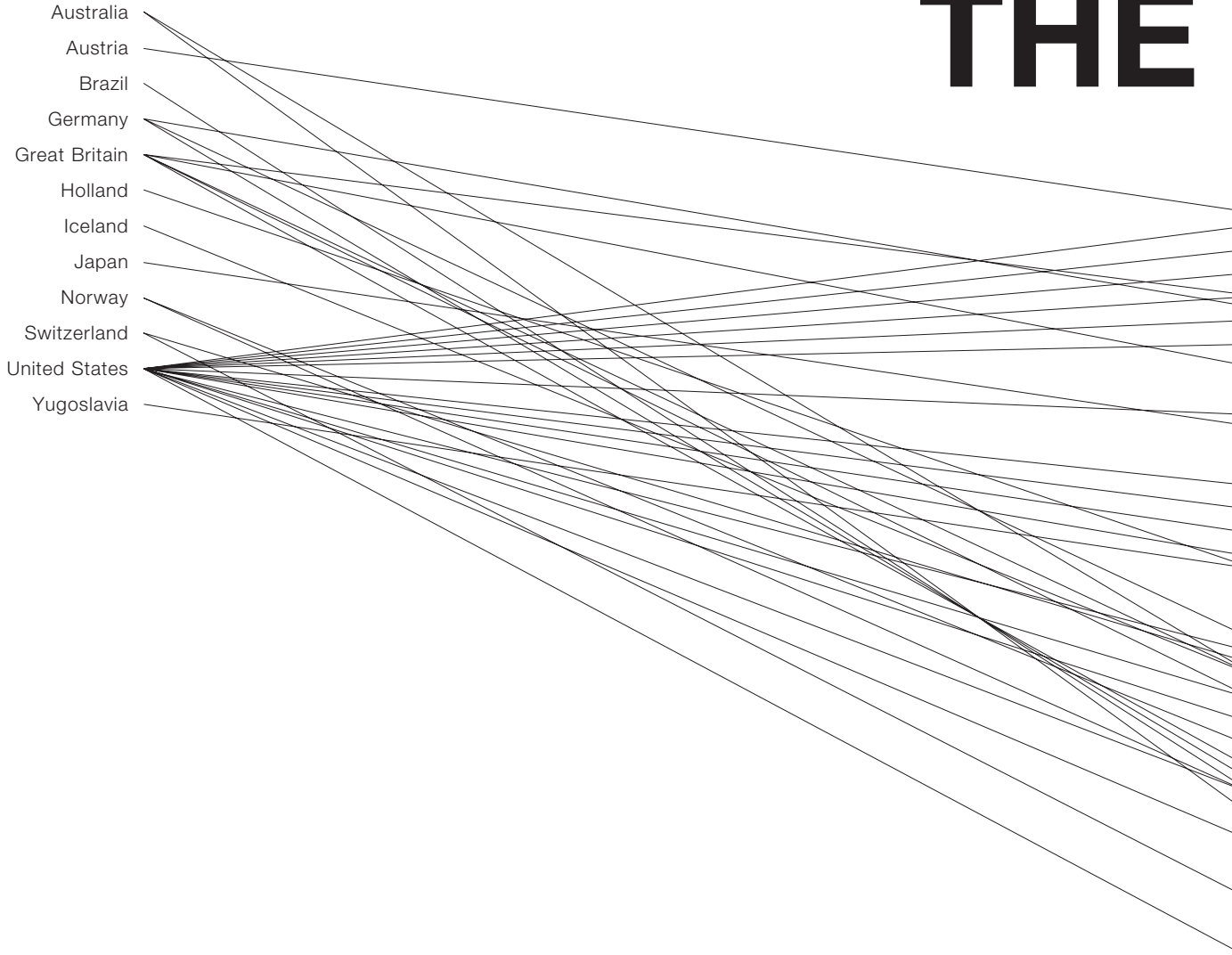
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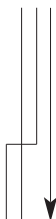
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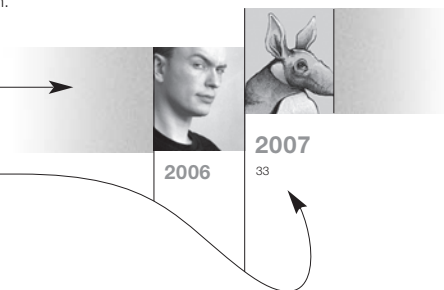
IMPORTANT INFORMATION

FOR THE DETAIL ORIENTED READER This stuff could save your life someday.



Allow me to give you a few helpful hints about the design. I'm sure you'll figure this out on your own, but hey, I want to be helpful:

Each of the chapters in Part 1 has a timeline that shows all the work included in that chapter, along with the year each piece was made. The pieces on the page you're looking at are raised, and—nifty detail—the little numeral below the year is the age of the designer at that time. I think it's interesting. Don't you?



You got all that? Excellent! Then, please... by all means, commence reading.

NOW THEN:

WHO A PEOPLE,

Early on my friend Jed suggested this title for the book: "How the People You've Never Fucking Heard of Got So Famous: How Graphic Designers Become Design Heroes." Jed's a writer.

Edmund Burke said: "The only thing necessary for the triumph of evil is for good men to do nothing." Substitute "mediocrity" for "evil" and you've got good words to live by for any Designer Who Cares.[®] Don't forget to vote, either!

Fifteen of the people I talked with are "famous designers," well established, widely known practitioners with years of brilliant work under their belts. The other fifteen are designers who are also doing beautiful, engaging work, but who haven't received the wide exposure of the first group yet. I'm betting that it's just around the corner for them, though.

I also asked the "famous fifteen" to show me work from along the way, including the early pieces they removed from their portfolios long ago. Usually, I see the bulk of their work at shows, in books, or on high-profile assignments — an automatic Greatest Hits collection, which adds to their allure, but doesn't necessarily inspire me as I struggle to grow. Constant success is a lousy road map to follow.

Good news: They weren't born brilliant. They didn't radiate genius the minute they picked up a pencil. Take a look at their *Frühwerk* and you will see that they had to work at it as much as anybody else. Before their switches got flipped, they slaved away at normal careers, chipping away, getting gigs, doing OK. *Then* their lights came on and they made their big contributions. There is hope.

I want to say thank you to all the people I interviewed and you should, too. They all spent a lot of time responding to these and many other questions. None of the people included gave pat answers. Everybody has been open and honest and was willing to share their experiences with you and me.

I recognize something from my life in each one of these thirty stories; some moment that mirrors my own experience. I'm sure it will be the same for you. Despite huge differences in location, upbringing, and style, our similarities far outnumber our differences. We are all part of the same family.

"Blessed is he whose fame does not outshine his truth," said the poet Rabindranath Tagore. I heard this lovely quote a few days ago, during George Harrison's induction into the Rock'n'Roll Hall of Fame. It explains perfectly how I selected the thirty people I interviewed for this book. No self-fellating hype-meisters here. Only designers who care deeply, speak openly, and work hard. They are people whose work I respect and whose dedication to the craft I admire. Their truth shines bright.

Thank you for picking up this book. Have fun.

Thank you for reading the fine print, too. You are a person after my own heart. You and I—we'll get along just fine.

RE THOSE ANYWAY?

FAMOUS GRAPHIC DESIGNER is a bit of a contradiction in terms. Paul Rand never appeared on the Ed Sullivan Show, Sagmeister isn't Prince, and *Graphis* isn't *Tiger Beat*. That's just as well, but as a Designer Who Cares® I still come down with a case of hero worship every now and again. I love graphic design and I can't help but look up to the people who are doing smart, beautiful work. They aren't rock stars, but they are further along the road I'm traveling and I want to know what's around the bend. So I asked thirty of them.

Did they always know that they wanted to design? Did they stumble into it by accident? Did they have a hard time making it? How do they deal with setbacks? Do they have Eureka moments? How do they go from inspiration to making something? How do they get their work produced? Do they still face The Fear? How do they balance their work with their private life? (Do they draw that distinction?) Does their work make them happy?

This is not a scholarly book. This is a book about community. It's about seeking out the village elders. It's about inviting the people in your trade guild to have a beverage with you, so you can ask them what it was like for them, to ask them for their advice and encouragement. It's about learning and growing and becoming part of the line. That's what it felt like for me and I hope that's what it will feel like for you.

Stefan G. Bucher



**Untitled selections from
"Faggot Series," photography**

"I placed these sticks in strong, defiant positions in various landscapes—heroic, almost. I had just come out, so a whole range of emotion was open for examination—from celebration to close introspection—as in looking at the kind of scarring one could only hope to see as easily as a scar left on the body."

ALLEN HORI

After a youth spent preparing for a future in medicine, Allen Hori discovered art and went on a journey of learning that would lead him from Hawaii to Michigan to Holland to New York and from design to photography and back again.

“I grew up as a third-generation Japanese American *sansei* in Hawaii on the island of Kauai: very rural, country, small-town. Hard work, education, and achievement were central beliefs in my family.” Hori’s father worked as a surgical technician, his mother as a nurse at a dispensary. “Dinner conversations often involved descriptions of surgery, trauma, laboratory procedures, and disease.” Accordingly, Hori was primed for a future in medicine or science. “I was a science geek in high school. As a sophomore, I did a National Science Foundation research project on testing toxicity of a local soft coral toxin on lymphoma cells. As a junior, I did research with the Hawaii Heart Association, sequencing a particular protein from bovine heart mitochondria—stuff that gave me a preview of what might be ahead for me.”

After graduating from high school, he enrolled at the University of Hawaii. “I got as far as sophomore pre-med when I took an art history course—Art 101—as a humanities requirement, and here is where things radically changed. Art presented vistas I had never been exposed to. It was a totally alien activity. This was part of its allure and excitement. More classes followed, and I found myself gravitating toward graphic design, where a certain amount of precision and certainty was a necessary part of the process. Also, there was the prospect of commercial and practical application that minimally placated my parents’ concern of self-support and future livelihood.”

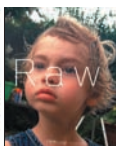
But the initial excitement didn’t last. “I made it through to the last year of the design program and found myself with a kind of buyer’s remorse. The excitement and expressive potential I had initially latched on to were slowly being reduced the further I progressed in the primarily Swiss-based program.” Instead of finishing the final year of the design program, he switched his major to photography and finished his degree in 1987.



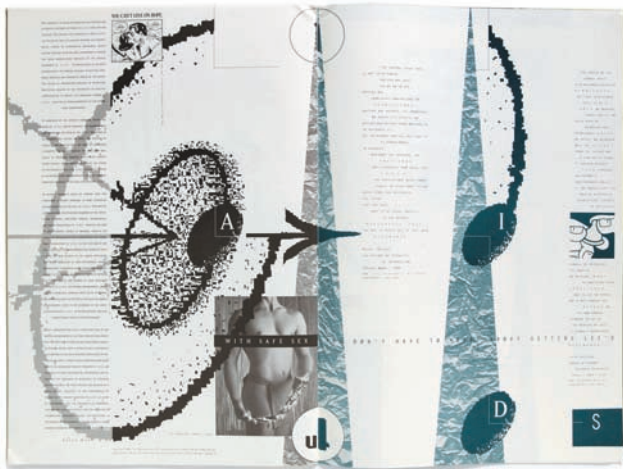
1982+



1999



NOW



AIDS Matrices, spread from *Émigré* 10 While at Cranbrook, Hori had the chance to design for *Émigré* magazine—"Lots of bitmap, very little assimilation or integration of type, typography, and image."



Sutural Rupture, spread from *Émigré* 12 "This issue was about stripping—mechanical lithography in the offset printing process. I took it to mean, among other things, the stripping or unlearning of convention and tradition in design, becoming new and naked at Cranbrook."

Fiber Content, exhibition catalog "This piece is still one of my favorites. I played with the word progression *content*>*contain*>*containment*. The catalog assumes to be a cardboard box while the graphic elements describe the change in form through forces of constraining containment."

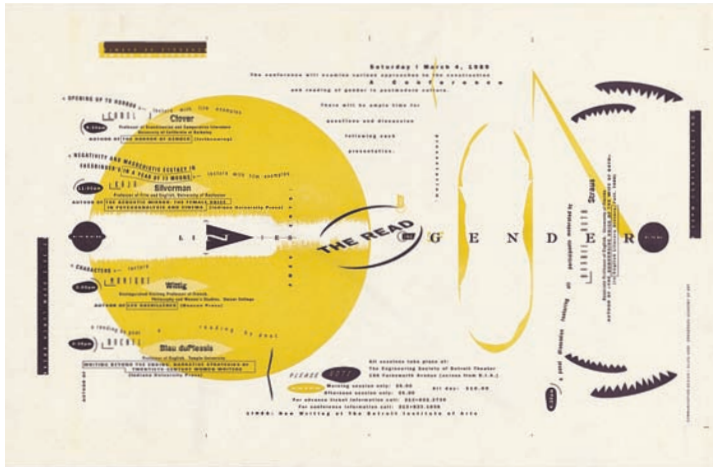


THE MAINLAND "It took seven years to earn my BFA and realize that getting to the mainland—out of Hawaii—was essential and that continuing school was probably the only way I was going to find a larger landscape." He continued with independent studies in photography at the University of Hawaii until 1987 and got a job to make ends meet. "I worked as a 'camera lout'—operating a stat camera at a typography house called The Other Type. I moved up to paste-up artist and finally to designer. After three years of this, I applied to graduate school in graphic design, returning to the commercial and more-bankable-than-photography route." To his delight, he was accepted into the program at the Cranbrook Academy of Art and moved to Bloomfield Hills, Michigan.

C RANBROOK Hori was immediately fascinated with the school. "This was graphic design like I had never seen nor imagined. It involved theory, thinking, commitment, analysis, experimentation, and, for me, continuing with making photographs as well. I realized graphic design could be read in much the same way that photography could be read—this was the first most liberating moment—where typography had the power to communicate more than the actual words it represented, where additional meaning was formed on the intentions of the designer."

The second year was dedicated entirely to producing designs. The experience had a lasting impact on Hori's aesthetic. "Making work, experimenting with thresholds of

1982+	1987	1988	1989
	27	28	29



The Reading of Gender, event flyer "This project actually produced a piece of mail from an incensed museum patron addressed to Roy Slade, then the President of Cranbrook Academy of Art, criticizing the academy, the design department, and me for producing this so-called example of graphic design. Roy gave me the letter to keep and said to keep up the good work!"

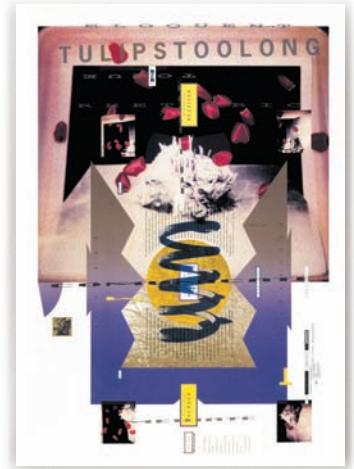
readability and visibility, and inserting liberal amounts of literary and semiotic theory—there were long, long nights fueled with beer and cigarettes, going back and forth between the design studio and the darkrooms in the photo department. It really was the best period of growth and discovery for me. I loved it so much, I asked for permission to stay, and after some lobbying and pleading, I was granted a third year. Even today, I still try to re-create the energy and attitude within myself that began at Cranbrook."

HOLLAND Hori received his masters degree in 1990, and he decided to continue on the journey he had begun at Cranbrook. He received a Fulbright scholarship to The Netherlands and landed internships at Studio Dumbar in The Hague and at *Hard Werken* in Rotterdam. "It felt like a continuation of experimenting, relearning, making adjustments, and growing. All that in which I had previously been invested—literary and semiotic theory—quickly came to a full stop in Holland because the language of the projects—Dutch—was now basically inaccessible to me. This limitation forced a different development, one of focusing on form language, on the 'graphic' of graphic design. And what better place to do that than in Holland? This was second heaven. Studio Dumbar was an amazing place then, with Gerit Dumbar providing a lively and spirited lead. I spent two internship periods at Studio Dumbar and then moved to Rotterdam to intern at *Hard Werken*."

"THIS WAS GRAPHIC DESIGN LIKE I HAD NEVER SEEN NOR IMAGINED.

IT INVOLVED THEORY, THINKING, COMMITMENT, ANALYSIS, EXPERIMENTATION, AND, FOR ME, CONTINUING WITH MAKING PHOTOGRAPHS AS WELL."

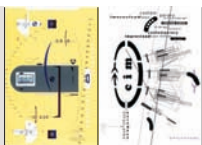
TULIPSTOOLONG, poster "The genesis for this project includes a set of SX-70 Polaroids I took of tulip petals for a postage stamp project assigned by Rick Vermeulen when he visited the Cranbrook studios, other images of perennial flower roots put to bed for winter's sleep, and way too much incessant yakking about language and linguistic theory."



Cranbrook Academy of Art, museum exhibition, announcements "You don't have to do much when you start with great material," Hori says of his announcement for Dan Hoffman's *Bio-Logic Constructions* show. *Saارينen in Finland* is a different story. "I'm so busted on this one. Stretching type is so, so wrong. It's the one rule I impose in my typography class."



Niagara by Night, manipulated postcard, personal project "I loved stenciling over postcards with silver Krylon!"



1990



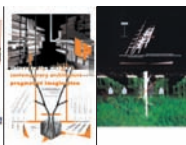
1991 1992



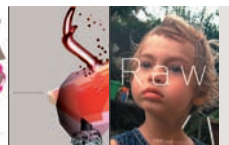
1999



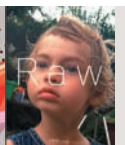
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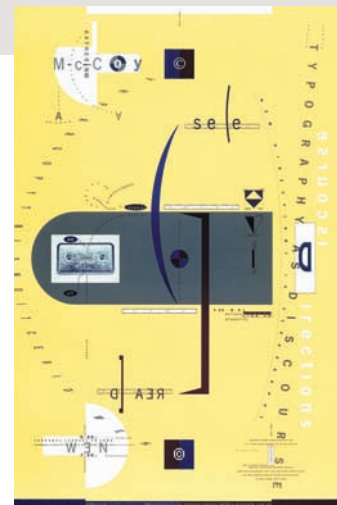
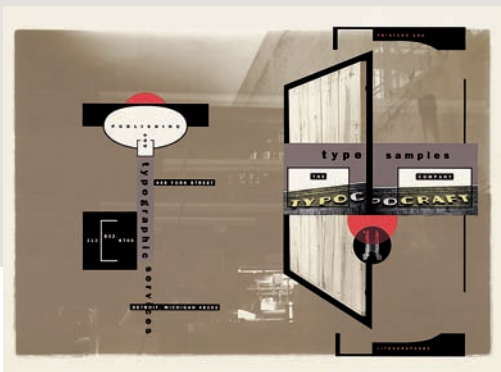
2001



2003



NOW

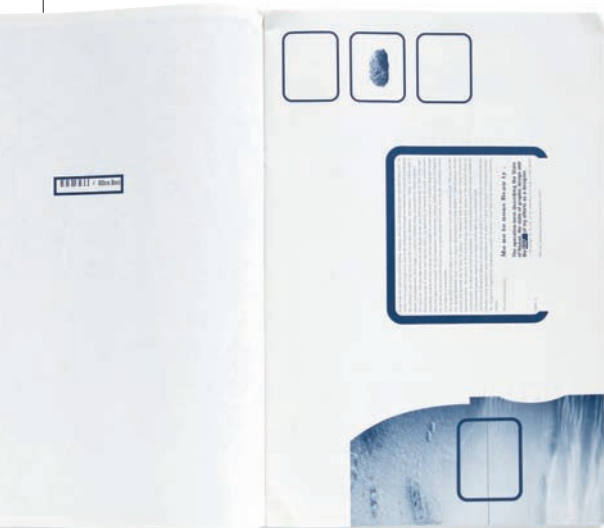


Typocraft Type Samples, book covers (left and middle) "Typocraft was the Detroit printer that allowed me to experiment and learn an enormous amount by working with them. This was an homage to their down-and-dirty, roll-up-your-sleeves-and-get-it-done beneficence."

Typography as Discourse, poster (right) "I designed this poster for the seminal lecture by Kathy McCoy on new directions in typography and her paradigm of see-read-image-text, in which all are equally viable in communication."

"NON-DESIGN STUDIO EMPLOYERS HAVE CONVINCED ME THAT I CAN'T WORK AS AN EMPLOYEE. OPENING MY OWN STUDIO WAS THE ONLY THING I COULD DO."

"This was a totally different studio—very male, very industrial and industrious, located near the international shipping ports of Rotterdam. Very blue-collar. Working with Willem Kars, Gerard Hadders, and Rick Vermeulen was pragmatism-in-training: Be direct, be practical, be creative—very *Hard Werken*. I liked the atmosphere and the work, and they seemed to like me. I stayed on as a senior designer when the internship ended."



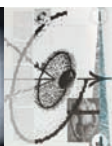
NEW YORK After spending three years in Holland, Hori decided to return to the United States. He moved to New York and dipped his toe into a culture that was more corporate than he had been used to. He became an art director for Atlantic Records. "It was great fun—big budgets, location shoots, lots of expensing, lots of long days and nights. I fell in love with the creative director, Richard Bates, also a Cranbrook grad. But mixing love and work in this arrangement grew too complicated, so I left the job and kept the relationship." He worked for the cosmetics brand Prescriptives for six months but hated the experience. "Non-design studio employers have convinced me that I can't work as an employee. Opening my own studio was the only thing I could do. I don't do well with someone above me. I launched Bates Hori with Richard in 1993 and got a couple of cats—Book and Myth—to keep me company in our basement studio."

THE DOUBLE EDGE OF SUCCESS Since his time at Cranbrook, Hori had been a darling of the design scene, and it had an unexpected impact on his work. "There was a string of years from Cranbrook to Holland to Atlantic

Monotonous Beauty, spread from *Émigré 13*
"A moment of reductivist hyperbole—look at all that white space."



1982+



1987



1988



1989



1989



29



Subjective Reasoning, The Phases of Water; The Faces of Man, brochure (right, top) Hori worked with Gerard Hadders at Hard Werken to create this paper promo for Kromekote. "The funny thing was Champion Paper wanted a European viewpoint as part of this promo series, so they contacted Hard Werken to participate. I ended up getting the project, so it was an American in a Dutch studio presenting an American interpretation of a European situation." Of the spread shown here, he says, "It's way too complicated for its own good to explain. It involved the perfection of nature, imperfection of man, arrangement of the water molecule, movement of water, and images of then current political conditions and consequences in Eastern Europe. We also forced the printer to intentionally misregister film and print some of the images as mistakes."



CIM, Contemporary Improvised Music Festival, poster (left) "This poster was my first for Studio Dumbar. *Improvisation* was the operative word throughout the project. While at the press check, I saw the make-ready sheets from the lavender ink being put through the silk-screen press for the make-ready on the violet ink. This resulted in overlaps and overlays not present in the original design, but it made the piece so much better. I decided to keep that bit of improvisation and had them run the poster as they had on the make-readies. I thanked the pressmen for collaborating on the design."



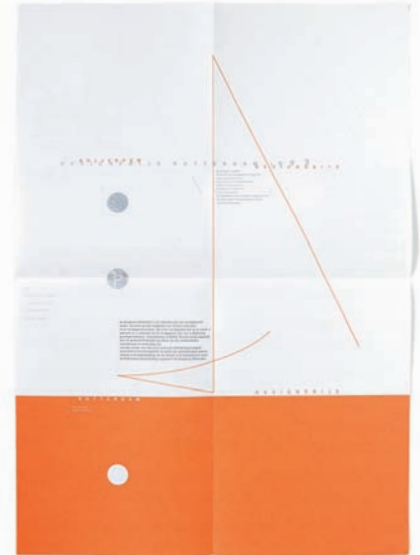
CIM, Contemporary Improvised Music Festival, catalog (left, bottom) "The show-through on the cover and outer pages is still pretty nice to see. This was a no-budget project for Studio Dumbar, so instead of going only slightly heavier than the text pages for a film's cover, I went in the opposite direction and spec'ed a very lightweight, thin text stock for the covers and made sure the page imposition on the cover and outer pages produced a visual sequence that capitalized on this transparency."



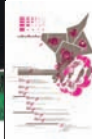
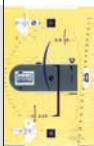
Records where I submitted everything I produced to design competitions such as the American Center for Design's (ACD) 100 Show and the *ID* magazine review, and almost everything got in and published. That was a great ego-boosting cycle but ultimately a destructive and disrupting cycle as well, because this recognition-getting became laced into my design process. It was as if the piece wasn't valid until it was validated from the outside and by other designers, you know? It became an insular, selfish practice. The recognition comes and goes very quickly for me.

I needed a more secure, stable form of knowing for myself what was good, what was almost good, and what was enough. I actually stopped working for about six months to live with this dilemma and with myself in my head to figure this out. I can't say I've resolved all my insecurities and issues entirely, but I feel that I'm definitely far, far from looking for outside validation of anything I do."

Today, he has a balanced view of the benefits and dangers of recognition. "It has spoiled me, given me a big head, reaffirmed beliefs, produced new beliefs, humbled



Rotterdam Designprijs, call-for-entries poster "Two American clichés: *the big cheese* and *a piece of the pie* were central motifs representing the first implementation of this design competition. The orange was used because the contest was Dutch." Hori designed this poster with Kai Zimmerman at Hard Werken.



1990

30

1991

31

1992

32

1999

2000

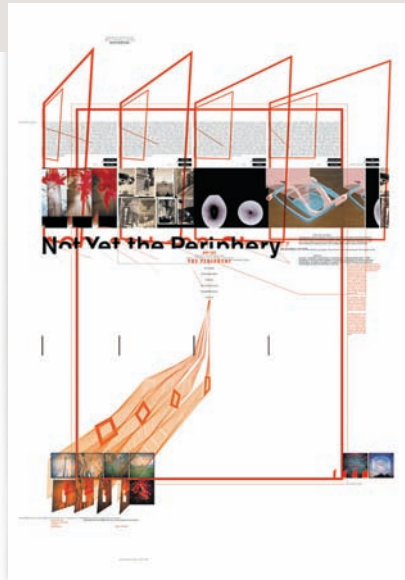
2001

2003

NOW



ETHER, The 8th Annual Edition, The Alternative Pick, poster "The separate halves of the infinity symbol were completed when the posters were street sniped next to each other in a long row. The two dark blue dots at the middle right are pictures of my two cats, Book and Myth."



Not Yet the Periphery, The 23rd Annual 100 Show, American Center for Design, poster "Dream project: chair the show, select the jurors, set the agenda. Too bad the ACD folded prior to publishing the catalog. It would have been quite charged because we made 52 selections instead of the usual 100." Hori created this poster in collaboration with his panel of judges, Gaye Chan, Siobhan Keaney, and Harmine Louwé [p.140]. The writing came courtesy of Max Bruinsma.



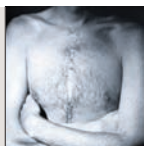
Things in the Making, Contemporary Architecture and the Pragmatist Imagination, Museum of Modern Art, symposium poster "An enlightened client requested a 'poetic read' to promote this symposium."

"POETIC INTERPRETATION OF WORDS, IDEAS, AND FORM OF LANGUAGE IS THE MOST ENJOYABLE PART OF MY PROCESS."

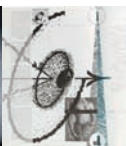
scared me, developed my self-confidence and self esteem, frustrated me, energized me, allowed me opportunities to lecture all over the place, put more money in the bank, lost me some jobs, made me happy, made me bitter, and made me jealous. Really, though, I don't think recognition is a good or bad thing. I just hope I do okay with what I have."

METHODS In his work, Hori refers back both to his education at Cranbrook and to the habits of his earlier pre-med days. "I still hold a semi-scientific method close to heart—research, thorough analysis, hypothesizing, experimenting, data analysis, conclusions. I try to let things stew in my head as long as possible, connecting ideas and formal scenarios in as many ways as possible, before actually starting the visual producing process. I think poetic interpretation of words, ideas, and form of language is the most enjoyable part of my process. Sometimes I go too far out on a tangent, but making it link back up to a core idea of the originating content is also pleasurable. Convincing people of these links and the coherency of it all is sometimes a challenge, though."

Considering this personal approach and his complex aesthetic, it's no surprise that Hori executes most of his work alone. "I'm not great at sharing or compromising. I love collaborating in the verbal, idea-based stages. When that stage is over I tend to isolate myself over the rest of the project."



1982+



1987



1988

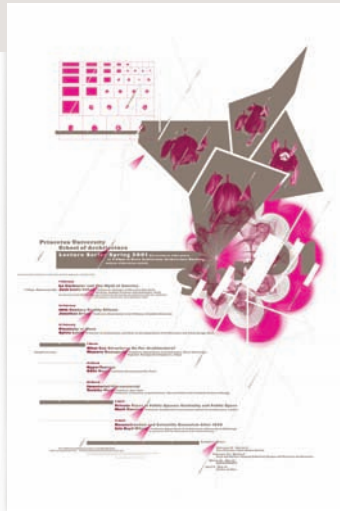


1989





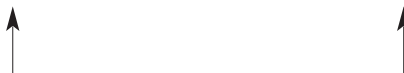
The Rescinded Muse, panel from the poster "What started as a designer's take on the music industry evolved into an elliptical musing on sound-making—rewriting the brief opened up the project and was a good lesson on realizing possibilities." Both Hori and Gaye Chan provided photography, Augustine Hope pitched in with words.



Lecture Series, spring 2001; Graduate School of Architecture, Princeton University, poster "Printing disaster. I experimented with very cheap marbled stock and warm gray metallic ink—sounded good, looked bad. I paid for the second color out-of-pocket. The client was surprised a little, too, with the pink. They never called again."



Architectures, Metaphors, Sciences; Graduate School of Architecture, Princeton University, poster "This piece is apparently straight-forward but actually a little concertino of metaphors."

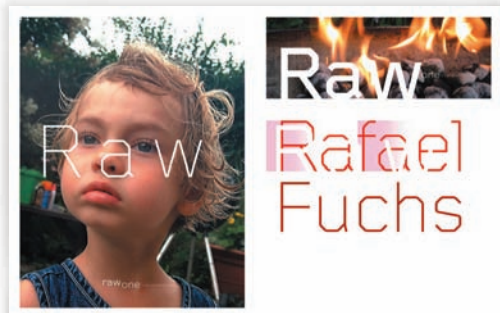


SUCCESS Ten years after opening his own studio, Hori still happily works from home. Book and Myth still keep him company, as do two French bulldogs, Beluga and Ivan. In 2000, he joined the graduate faculty at the Yale University School of Art and teaches a class on typography. While telling his story, Hori notices a pattern. "There were a few concentrated periods of intense discovery linked by quieter periods of more organic evolution. I'm looking for another one of those concentrated periods. I've been lazy for too many years now." He recognizes the need to keep growing. "Teaching at Yale is definitely pushing me in ways that are productive—away from a passive comfort level—but I definitely think a more substantial shift is necessary."

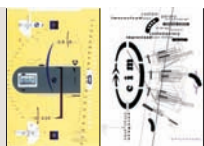
Ultimately, Hori just wants to do his job. "I'm successful when I am able to really understand what the client wants in addition to hearing what the client is saying—when I produce something that exceeds their expectations using my voice, all the while maintaining and growing the relationship between the client and myself with humor and dignity. And when they come back and want more of the same—that's when I feel really good." ☺



Bates Hori, The Alternative Pick, ad "I'm very proud of the ad copy: *SYNTHETIC.POETIC.POINTED.*"



Raw One, Rafael Fuchs Photography, promo book series "Rafael keeps pushing me to be more intrusive with the design. I keep pushing to just let his photographs be."



1990



1992



1991



1999



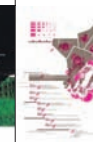
2000



2001

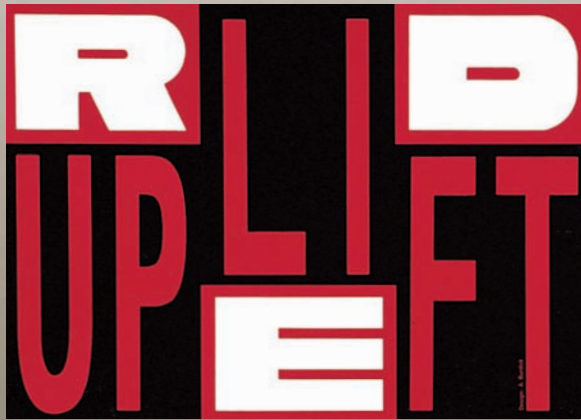


2003



NOW

02



Red Hot Chili Peppers, postcards Freelancing, Burdick designed this set of postcards for Capitol Records, promoting the 1987 Red Hot Chili Peppers album *The Uplift Moto Party Plan*, proving that she wasn't afraid of bold, illustrative typography and bright red ink.

ANNE BURDICK

Born a design Brahmin, Anne Burdick worked hard to earn the place she holds among her peers. Her passion for critical writing led her to move beyond print into the bold new world of interactive typography. Her digital efforts ultimately allowed her to gain worldwide recognition for a decidedly old world book design.

Anne Burdick's roots are in the Los Angeles design community. Born in 1962, she was surrounded by design from birth. "My father, Bruce Burdick, is an industrial designer. From the time I was little, his passion for design was a defining presence." An alumnus of Art Center College of Design in neighboring Pasadena, Bruce Burdick worked for Charles and Ray Eames and various other designers in the area. He later started his own studio and headed the Environmental Design Department at Art Center in the 1970s. "My father's dedication to his career and his ability to achieve the goals he defined for himself have been the number one influence on me."

It was impossible for Burdick not to be caught up in her father's passion for design. "After I graduated from of high school, I took a year off and worked in my father's studio, The Burdick Group—my initiation into the culture of high design and design celebrity. For summer vacations we went to the International Design Conference in Aspen, Colorado, every year for about 12 years. I remember walking across a meadow with Saul Bass, who talked to me about design." This deep and constant immersion in the field at a young age formed Burdick's approach. "I took for granted that design was a philosophical pursuit as well as a formal one. I expected that designers should have something to say. For me this was an integral part of being a good designer."

Considering her father's position, Art Center seemed the inevitable academic destination for Burdick. "It was always assumed that I would go there. Before committing to the rigor and narrow focus of a small, private art school, I decided to attend a large university with a reputation as a party school, getting a broad liberal arts education, testing my limits, and refining my portfolio." She enrolled in the liberal arts program at San Diego State University in 1981 before transferring to Art Center two years later. Unaware of the value of a degree in design, she tailored her Art Center experience to suit her needs at the time. "I took only the courses I wanted to—I had no intention of graduating."



1987

1995

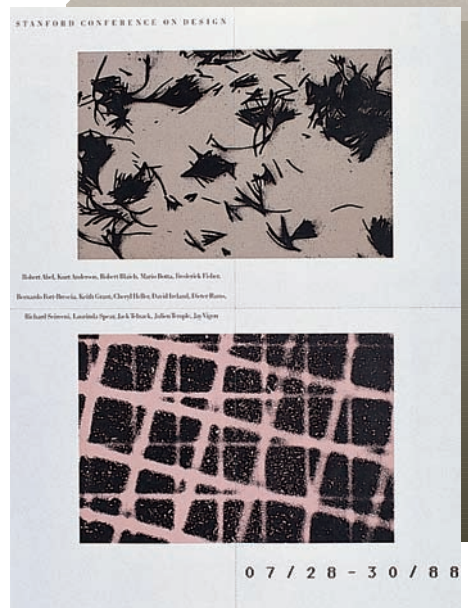
NOW



Fitness Systems, identity (left, top) After weekends out on the town, the nature of Burdick's second job at the decidedly conservative studio Cross Associates forced her to re-dye her hair to a natural shade every Monday. The same shift is apparent in this piece of corporate identity. More than anything, it displays Burdick's ability to suppress her own identity in the service of a corporate master.



Children's Hospital Los Angeles, logo (left, bottom) Aiming to lively up herself, Burdick switched employers, getting a job with designer John Coy. He had other plans, however, and wanted her for her experience with conservative clients. This competent but listless design for the Children's Hospital Los Angeles was one of the resulting pieces.



Stanford Conference, poster (right) Working for John Coy finally did give Burdick a chance to design for less conservative cultural clients, such as the 1988 Stanford Conference for Design. Her use of imagery and fonts shows the influence of *Émigré* and are of their time, but the simple, elegant layout stands the test of time.

“I WAS INTO GLAM,
PUNK ROCK, AND NEW WAVE.
I HAD TO RE-DYE MY HAIR AT THE END OF EVERY WEEKEND.”

CULTURE SHOCK “After four terms, I took my polished portfolio and looked for a job. My first position was at a firm called Garber SooHoo, where I designed Rambo and Barbie and the Rockers doll packaging. Eight months later, I got a job in the design office of Jim Cross,” a prominent L.A. designer who handled large corporate accounts. “Jim was a good friend of my father’s, but his office was definitely too conservative for me. I learned valuable lessons about the practice of design, but I wasn’t comfortable with the politics. In addition, it was the mid-’80s and I was into glam, punk rock, and New Wave. I had to re-dye my hair at the end of every weekend. It was around this time that I discovered the more artistic cultural work of John Coy and sought refuge in his New Age haven.”

Ironically, John Coy hired Burdick for her corporate experience and placed her on conservative assignments before eventually giving her more interesting projects. “I also started to do work for friends who were in bands or working at record companies. Through the library at John’s office, I discovered the work of Neville Brody, early *Émigré* magazines, Henk Elenga, *Hard Werken*, and the Dutch design scene. It was all exciting, fresh, hip. I wanted to be a part of it.”

Frank Gehry event, invite (below) While still at Coy, Burdick designed this event invitation for architect Frank Gehry, mirroring his then signature angular shapes and muted color scheme. One can tell that Burdick was reasserting her personality in the context of the design studio world.



1986 24	1987 25	1988 26	1991 29	1992	1993	1994	1994	1994	1995		