

PRINT

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CLEMENT
MOK
SUMNER
STONE

HOW SAN FRANCISCO IS REDEFINING DESIGN TIM FERRISS

AND 70 MORE THOUGHT-LEADERS,
GAME-CHANGERS AND STARTUP SAVANTS

+
THE WINNERS OF
PRINT's
TYPE & LETTERING
AWARDS



Photographs by John Keatley
Words by Zachary Petit
and Maija Zummo



THE HOLLYWOOD ISSUE: SAN FRANCISCO

Stefan Sagmeister, one of the most famous graphic designers in the world, has said, “Being a famous designer is like being a famous electrician.” He declared this before the popularity of the HGTV network where, indeed, electricians *have* become famous—as have designers today. But being famous in the design community now requires more than being a great “designer,” per se, and nowhere is this more apparent than in San Francisco. Designers need to be polymaths; in addition to being able to design, they need to be able to write, draw, code and market, position, brand and sell themselves.

Silicon Valley has created a new benchmark for innovation—and notoriety—yet design can still be overshadowed in the shuffle. Scott Kraft, a pioneer and investor in technology and branding, states it best: “I think there are so many different pockets of creativity here. It’s so easy to focus on the tech side of it, and forget that we have incredible industrial design going on, and we’ve got fine artists of all kinds.” In this year’s Hollywood Issue, we’ve found and focused on creators, thinkers and makers from a vast array of disciplines. The result is a portrait of creativity in San Francisco that is influencing design—and designers—all over the world. —*Debbie Millman*

THE GENIUS

2000–2006: Creative director of *Texas Monthly*. 2006–2010: Creative director of *Wired*. 2010–2012: Vice president of editorial platforms and design at Condé Nast. 2012–2017: Editor-in-chief of *Wired*. Through it all: More than 50 Society of Publication Designers medals, four National Magazine Awards, and a spot on *Fast Company's* 50 Most Influential Designers in America list. Dadich's swift—unparalleled?—rise in the world of editorial design is underscored by his searing talent. Having gone from designer to creative director to editor, his career has now culminated in a logical yet thrilling hybrid of his many roles—with his new firm Godfrey Dadich Partners, focusing on strategy, design and content.

Q: Do you feel you accomplished everything you wanted to at *Wired*?

A: Yes, and that's been a big part of making this decision to start my own firm. Over 11 years you get to tackle a lot of different challenges, solve a lot of different problems. Not every one gets solved in the way you might have wanted it to, but it definitely felt like [2016] was a year where I crossed a lot of things off my list. I think that our [November] issue with the president was life-changing.

How did you change the magazine over the years?

I think the magazine grew up in a way both through the design language that we built around it but also the way that technology and design met in a really interesting time period. And my imprint on the magazine probably will be something around the design consistency, in that we gave it a repeatable voice. We gave it design that can be passed from designer to designer.

Is that because of your design background?

Certainly because of having a design background, but also having an editorial background. My first real journalistic teacher was [editor] Evan Smith at *Texas Monthly*. As a designer, he treated me as a co-equal, as a peer. He turned me into a journalist and treated me as an editor as well, so that respect and that give-and-take between the two meant a lot, and was something that was carried on by Chris [Anderson] when he was my editor at *Wired*, and something that I tried to do in my relationship with Billy [Sorrentino at *Wired*].

What do you think *Wired's* legacy will be?

I think its lasting influence will exist far beyond the actual pages of the magazine. It is a state of mind, it is a way to look at tomorrow, it's a lens to look at innovation. And the thing that I hope will be true is that a *Wired* way of looking at the world exists whether it's at a live event or a video or a story on the site, and that was really the founding mission ... that it could transcend its platform.

Do you feel it does?

I think it does, and certainly the numbers bear that out. Thirty million people a month experience it in a way that is not actually paper. It exists in vectors that we had never anticipated.

Tell us about your new firm.

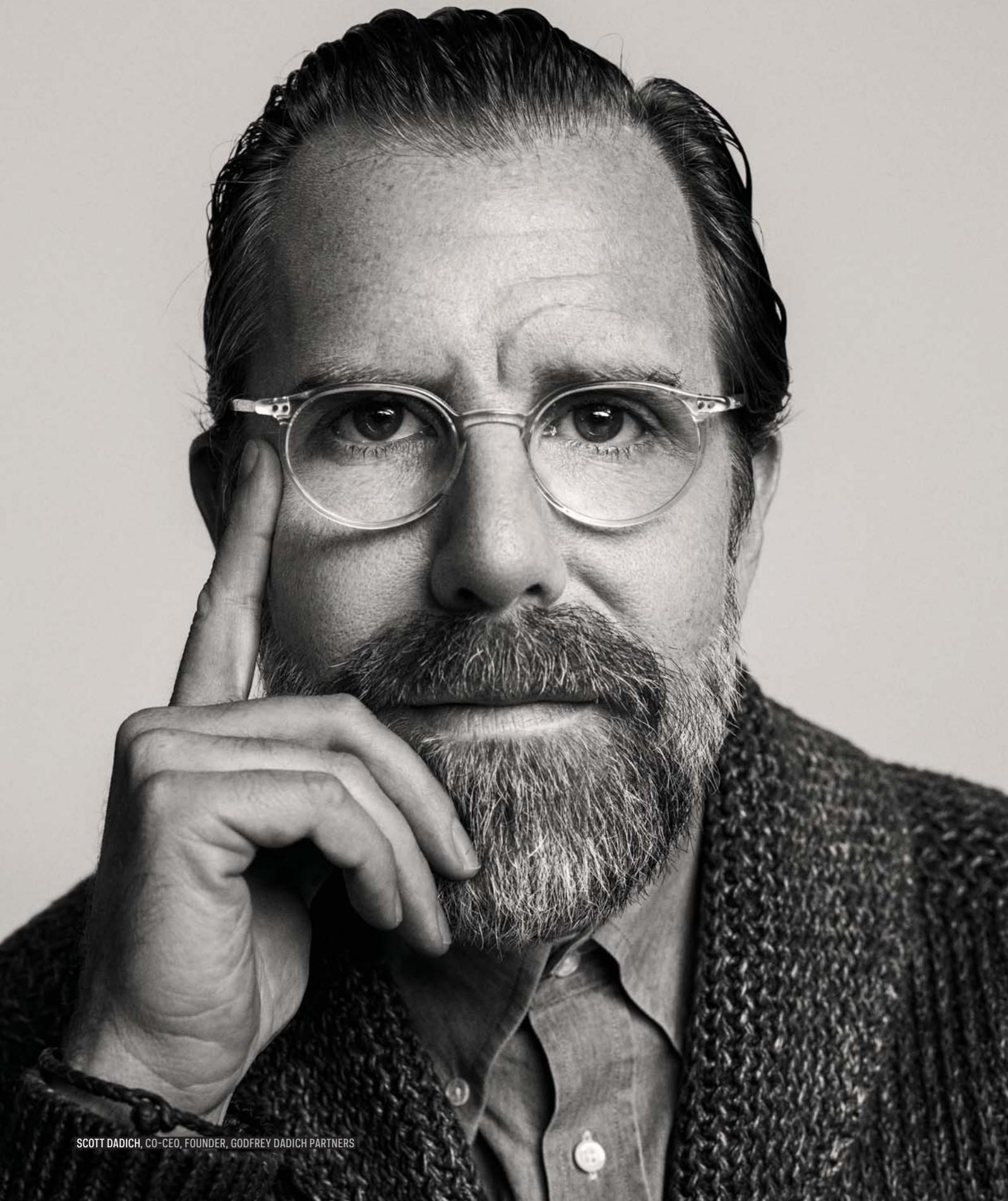
I'm so excited to partner with my friend Patrick [Godfrey], who is one of the best strategists I've ever encountered. He actually helped me formulate the strategy and brand architecture that *Wired* follows today. He was a colleague of mine in the earliest days of my editorship. Working with him across the past four years and maintaining that brand architecture that *Wired* exists in taught me a lot, and so I'm really excited to team up with him in a way that we can bring some of the lessons we've learned, and some of the rigor that we've introduced into *Wired*, to other companies and people and ideas.

Do you have dream projects or clients?

Well, I'm really excited to continue to work with the president at the Obama Foundation, so we're doing some work with them, which is really, really exciting. ... There's a whole list of companies that we have pinned to our wall that we're in talks with, and really excited to work with up and down the valley. There is no client too big or too small that couldn't use an outside voice, a design editor, a designer, thinking about strategic challenges, thinking about content, thinking about storytelling—and that's really going to be our aim.

What do you think the future of design is?

Oh man. That's a tough question. One of the things that we tried to show and demonstrate through reporting and writing and designing at *Wired* was that design is a way of thinking about the world. I always say that design is making a series of decisions and putting them together in the right order. I think the future of design is that more people come to understand that fact and appreciate it and apply it to a host of problems that haven't seen design thinking applied.



SCOTT DADICH, CO-CEO, FOUNDER, GODFREY DADICH PARTNERS



JESSICA HISCHE, LETTERING ARTIST/AUTHOR

THE MAJEN

Lettering artist Jessica Hische is hilarious yet poignant, eloquent yet fond of the occasional F-bomb, elegant yet not averse to tossing back a bourbon—and moreover, every element of her character feels genuine, and every element of it appears in her work. After spending time at Headcase Design and at Louise Fili's studio, Hische went rogue and has since picked up a client roster including Wes Anderson, Dave Eggers, Penguin Books, *The New York Times* and many others—all while speaking at events around the globe, gradually sowing the seeds for the explosive popularity of handlettering that exists today.

Q: What do you feel defines your work these days?

A: One of the things that distinguishes my work from a lot of other lettering artists is that I wouldn't call it "simple," but I wouldn't call it "ornate." I like detail but it's not what gets me off. When I get asked to do something that is super crazy, over-the-top, ornate detailed, it's actually kind of difficult for me to push it there. Because I feel once I get the work to a certain point, I'm happy with it. I'm like, this is legible, it's pretty—

It's not excessive but it's still elegant.

Exactly. I think that would probably be what would define the kind of work that I'm interested in doing. I'm not interested in doing minimalist work, but I'm not interested in doing hyper-ornate decorative work. ...

I'm not a "snap-to-grid" person. I use [a computer] as you would a hand tool, rather than taking advantage of the fact that it can be perfect. I don't make things on a computer because I want them to be perfect; I make things on a computer because that's just a medium that works for me in terms of creation.

Tell me about your thoughts on scale, which you discussed not long ago at the AIGA conference.

Staying small has always been what I have wanted, but other people have wanted me to scale. In my position, maybe that's what they would do. I've had a lot of really well-intentioned people in my life and friends that look at me not scaling as me throwing away the golden ticket. Where they're like, "Clearly you could be starting an empire. Clearly you could be doing this. You have this audience, you have these abilities, you have these connections. How come you're not making your own Martha Stewart empire thing?"

I think that is really difficult to answer, because whatever success is for you is what it is for you. Once you achieve some sort of success, finding ways to become successful becomes easier because you can see that path it took and see some of the hardships that you went through, and know what mistakes to avoid next time.

The issue is, if it's easier to find success or do a thing that is successful, you have to really ask yourself, *Why am I doing this? Do I want to do this? Do I want to do this just because I want to or just because I know it will be successful?* For me, I could absolutely grow my studio, but I don't know if it's something that would make me feel better about my work, or if it would make me feel worse about my work. Until I know that, I don't want to do anything about it.

As it pertains to creative output, there are many people in many fields who get into certain things solely because they will pay out—and when there's a lack of passion, it can seem fairly obvious in the results.

The thing is, if you know your intentions are clear—I'm not saying it's wrong to want to have financial gain off of projects that you do; that's not wrong at all. There are people who think it should be separate; I don't think that it should be separate. I think you have to make sure that's not your only driving force. Because the main thing is, if it does resonate with a ton of people, you're going to be asked about that thing over and over again. People are going to be really disillusioned and really unhappy if they find out that this thing that made a big difference for them was [churned out solely for profit].

The big thing is, as a designer, you have to be able to defend your work and you have to be able to talk about your work. Especially when it's personal work, you have to be able to talk about it, and you should always be able to talk about something excitably if you created it just because you felt like it.

It's hard not to do that if you're doing stuff that you actually care about. If you decide, *I feel I should make this thing because this thing doesn't exist, but I have no actual connection to it ...* what's actually motivating you to do it? Whereas if you're like, *oh my God I wish this thing was real, I want this for myself*—then, all of a sudden, you definitely want to devote your full self to it.

THE BROTHERS

Posting. Gramming. Tweeting. Pinning. An entire vernacular has emerged around modern social media, and with it the instantaneous ability to share our lives and stories with the push of a button. This band of brothers has played an integral part in elevating that experience from the mundane to the meaningful. As multidisciplinary artists, designers, entrepreneurs and avid optimists are turning the public at large into creative collaborators—transforming a platform of selfies, infinite #inspo and photos of food into a larger pastiche of the human experience. “Facebook’s (Mark Zuckerberg’s) mission is to make the world more open and connected because he believes each of us having a better understanding of each other makes the world a better place,” Josh Higgins says. “So many backgrounds are represented at Facebook. There’s diverse thinking, and having creative design thinking be a part of that mix ... is integral.”

CLOCKWISE FROM LEFT: JOSH HIGGINS, CREATIVE DIRECTOR, THE FACTORY/FACEBOOK; JOSH SILVERMAN, DESIGN PRODUCER, TWITTER/ENTREPRENEUR/EDUCATOR/ADVISER/OPTIMIST; BRIAN SINGER, ARTIST (FORMERLY OF PINTEREST AND FACEBOOK)



THE ARCHITECT

Deanna Van Buren is, quite literally, building a better world by using her architecture and design background to address structural inequality in prisons and end mass incarceration. At the helm of Designing Justice + Designing Spaces, Van Buren tackles the problem from multiple angles, at both the micro and macro level—she is currently working on the first design studios with incarcerated women and men, supporting reentry and diversion programs, creating prototypes such as mobile classrooms and peacemaking centers, and on the whole is striving to impact policy to transform prisons into spaces that abide by restorative values and principles.

Q: What motivates the work you do?

A: I have this strange inner obsession and passion for justice. It just drives me that we don't care about other people besides ourselves. I just was listening to the news with the Republicans wanting to get rid of Obamacare, and they don't want to tax the rich. People have lost their minds and they care very little about other people.

Have you always had that drive, or did it grow and evolve over time?

I think that I had it from a pretty young age. My parents instilled two things in me—they instilled, A, the justice system is not fair; you don't want anything to do with it. And at the same time, they really taught me to be kind to all people, that all people matter. I think that those two things together instilled empathy in me.

How can design be effectively used to address social problems?

We've started to tell people that design is a capacity-builder. That design actually amplifies everything that you might be doing in your program, or facilitates and amplifies healing and how you feel about yourself, or how you deliver services, both in sort of an emotional capacity and just in a practical and technical capacity.

It's a critical container for movements, social movements; it's a critical container for healing, for community building. You know, you can't do anything without space, and the way the space is designed hugely impacts how we act and how we feel about ourselves.

Design is a mirror and a reflection of our own beliefs—a very powerful mirror, actually.



DEANNA VAN BUREN, DESIGN DIRECTOR/CO-FOUNDER, DESIGNING JUSTICE + DESIGNING SPACES

THE VOICE



Called the “Ira Glass of design,” podcast impresario Roman Mars is the voice behind “99% Invisible,” the No. 1 design podcast in the world—and Kickstarter’s highest-funded journalism project to boot when it launched. “What I like about telling stories about design—particularly on the radio—is that it strips away all the aesthetic aspects of design and focuses on the problem-solving aspect,” Mars says. Whether he’s waxing philosophical about Usonian architecture, hypothesizing about the effect orbital debris will have on space tourism or scrutinizing the principles of civic flag design (the topic of Mars’ uber-popular TED talk), his passion is palpable and the breadth of his curiosity is perpetual. Tuning in to his podcast is like playing auditory roulette—you never know what you’ll discover. “If I can tell you the story of something before you see it, I can make you fall in love with it,” he says.

THE SCIENTIST

With the mind of a scientist and the soul of an artist, Laurel Braitman shades the Venn diagram between anthropologist, analyst and radical thinker. Armed with a Ph.D. in science, technology and society from MIT, this senior TED fellow mined the complex emotional and psychological lives of animals to better understand our own mental health in her *New York Times* bestseller, *Animal Madness*. Written with a poignant balance of compassion and academic rigor, Braitman's observations and revelations have led to extensive collaborations with physicians, entrepreneurs, artists and musicians, such as her Music for Animals initiative. Braitman and co-conspirators have organized a series of experimental concerts for gorillas in a Boston zoo, a herd of bison in Golden Gate Park and wolves in a sanctuary in Washington state.

LAUREL BRAITMAN, BESTSELLING AUTHOR/HISTORIAN/ANTHROPOLOGIST OF SCIENCE



THE DEOS

The marriage of tech savvy, economic acumen and an ability to transform challenges into solutions makes these leaders and creative problem-solvers Design Executive Officers—a term embraced by Maria Giudice, whose book *Rise of the DEO: Leadership by Design* divulges the “DEO is willing to take on anything as an object of design and looks at all problems as design challenges.”

That includes the problem of human trust. “I’ve learned that you can take the components of trust, and you can design for that.

Design can overcome our most deeply rooted stranger-danger bias. And that’s amazing to me,” said Airbnb co-founder Joe Gebbia during a TED talk. “Now, we know design won’t solve all the world’s problems. But if it can help out with this one, if it can make a dent in this, it makes me wonder: What else can we design for next?”



JINA ANNE, LEAD DESIGNER, DESIGN SYSTEMS, SALESFORCE;
JOE GEBBIA, MULTI-DISCIPLINARY DESIGNER/CREATIVE ENTREPRENEUR/CO-FOUNDER AND CPO, AIRBNB;
MARIA GIUDICE, VICE PRESIDENT, EXPERIENCE DESIGN, AUTODESK/CO-AUTHOR, *RISE OF THE DEO*

THE ARTISANS

Edith Heath founded a pottery empire known for its handcrafted balance of beauty and utility in 1948—and today, nearly 70 years later, Robin Petravic and Catherine Bailey carry on her California tradition. Moreover, they do so with an eye toward lowering their environmental impact (they even have plans to be zero-waste in due time). “We think of ourselves as a business that wants to be around for 200 years,” Petravic says, before addressing Heath’s unique existence in San Francisco. “I’ve always liked that it’s co-existed in contrast to the technology culture that is happening here. It’s always been in contrast—and maybe in reaction, to some degree.”



ROBIN PETRAVIC, MANAGING DIRECTOR/OWNER, HEATH CERAMICS; CATHERINE BAILEY, CREATIVE DIRECTOR/OWNER, HEATH CERAMICS

THE POWER COUPLE



“We met, as people do in the Bay Area when they’re about to fall in love, at a Jonathan Franzen reading,” writer Caroline Paul deadpans. “The creative world is really strong here.” Paul (*East Wind, Rain; Fighting Fire*) and prolific illustrator and graphic journalist Wendy MacNaughton (both *New York Times* bestsellers) are a San Francisco creative force. Having teamed up on the books *Lost Cat: A True Story of Love, Desperation and GPS Technology* and *The Gutsy Girl*, Paul lauds MacNaughton’s work ethic and MacNaughton dubs Paul her perpetual first editor and constant inspiration. In addition to her work with Paul, MacNaughton also co-founded the website *Women Who Draw*—a directory aimed at promoting art directors to hire women, women of color and queer women, which drew 1,200 submissions and crashed due to a surge of traffic on its first day.

CAROLINE PAUL, WRITER; WENDY MACNAUGHTON, ILLUSTRATOR/GRAPHIC JOURNALIST

Q: Tell us more about the term *graphic journalist*.

A: I use the term loosely because I'm neither a graphic designer nor am I a journalist. But if you were to make a Venn diagram of those things, the weird color in the middle, I would identify with that color. I tell stories with pictures and words—stories that are true, using pictures of real people.





LEO JUNG, CREATIVE DIRECTOR, THE CALIFORNIA SUNDAY MAGAZINE/POP-UP MAGAZINE

THE COMPOSER

In classic musical training, before one sets out to create their own masterworks, they must first study the masters. Which is arguably what Leo Jung did while working as deputy art director at *The New York Times Magazine* and design director at *Wired*. While the aesthetics of the two publications differ wildly, Jung emerged with a style all his own—and a new publication in which to showcase it. As creative director of *The California Sunday Magazine* (launched in October 2014), his minimalist approach carries strong impact and refreshing visual surprises that perfectly complement—and perhaps embody—the stories throughout the publication. Here, Jung and editor-in-chief Douglas McGray tell us more.

Q: Was it terrifying to go from *Wired* to a startup?

A: Leo Jung: Yeah, it's funny: Isn't it just the San Francisco way to work at a startup? It wasn't that difficult to make that transition. I think that I was really lucky enough to work at great titles like *The New York Times Magazine* and *Wired*. I realized how important story was to my work, and I realized that there weren't very many places I would want to work next, so I wasn't sure where I would go. ... I didn't want to feel like I had to go back to New York to continue my career in editorial design. I think the thing that drew me to [*The California Sunday Magazine*] most was that it was something completely new and different. When you work at the *Times* or *Wired*, you're so honored and flattered to be working there that all you want to do is maintain the reputation of being the best at what they do. And so ... the next thing that I wanted to do—and I didn't even realize that I wanted to do this until it was proposed to me, really—was the opportunity to start something from scratch. It was intimidating and overwhelming but exciting at the same time. I never thought I would ever do that. With any startup, there's big risk to possibly fail—crash and burn. And I knew that, but it was something that I felt was a really great opportunity, and the timing was great.

What sort of aesthetic did you have in mind? Did you hit what you set out to do?

Jung: In terms of approaching *The California Sunday Magazine*, it was sort of taking something from all of those previous experiences and being able to do something that was more me. It's funny, when I first spoke to Doug [McGray, page 57], who is the founder and editor of *California Sunday*, one of the first things he described wanting the magazine to be was *cinematic*. ... That was sort of mind-opening for me. He didn't want to create some replica of another magazine. Who launches a print and digital magazine in this day and age? And how do you make that fresh and new and different? In a way, it's kind of by doing the opposite of what everyone else is doing.

From the outset, what was your goal and mission?

Douglas McGray: We wanted to do a few things. One is, living in California, seeing the world through a West Coast vantage point, you become really aware that media is massively over-concentrated on the East Coast. That, we thought, created an opportunity. So we set out to cover California, and the West, Asia and Latin America, from this West Coast vantage point. In the most simple way, we think of it as a magazine of stories about people. And from the very beginning we wanted it to be as much of a visual experience as it was a reading experience.

What are some essential differences in East Coast/West Coast viewpoints?

McGray: For starters there are certain ideas that you sense in the air if you live out here—I think there's a sense of possibility, a sense of invention, a kind of lack of an appropriate amount of respect for institutions (which is, not that much), and a willingness to try things and to fail. Those elements of creative culture and business culture, you'll see in the magazine. You look at the two big industries on the West Coast, tech and Hollywood. The entertainment industry thinks a lot about story and character in a different way than we do, but I think some of that emphasis on storytelling, some of that emphasis on visual culture, on cinematic photography, that's something you feel in the magazine. There's a lot of integration with Latin America and Asia in terms of culture and immigration and language, and so that's something you feel in daily life living here. If you think about politics and ideas, there's a long tradition of the West Coast being a place where things are tried first, and being at the front edge of some demographic trends in the U.S. So this is what's around us, and we try and do justice to the complexity of it and try and tell good stories about it and make them stories that are interesting to anyone, anywhere.

THE INVENTOR

A true global citizen, Yves Béhar was born in Switzerland, studied drawing and design in the U.S. and Europe, and currently runs a bicoastal industrial design and branding firm—fuseproject—from San Francisco and New York City. A prescient entrepreneur, his digital, product and brand designs are on the cusp of technology, as evidenced by his work as chief creative officer for wearable consumer electronics company Jawbone. His product designs are held in the permanent collections of museums worldwide, including MoMA and SFMoMA—a testament to the true art of his prolific output.

YVES BÉHAR, DESIGN ENTREPRENEUR/FOUNDER, FUSEPROJECT/CHIEF CREATIVE OFFICER, JAWBONE

PHOTO BY CHASE JARVIS

THE MAKERS

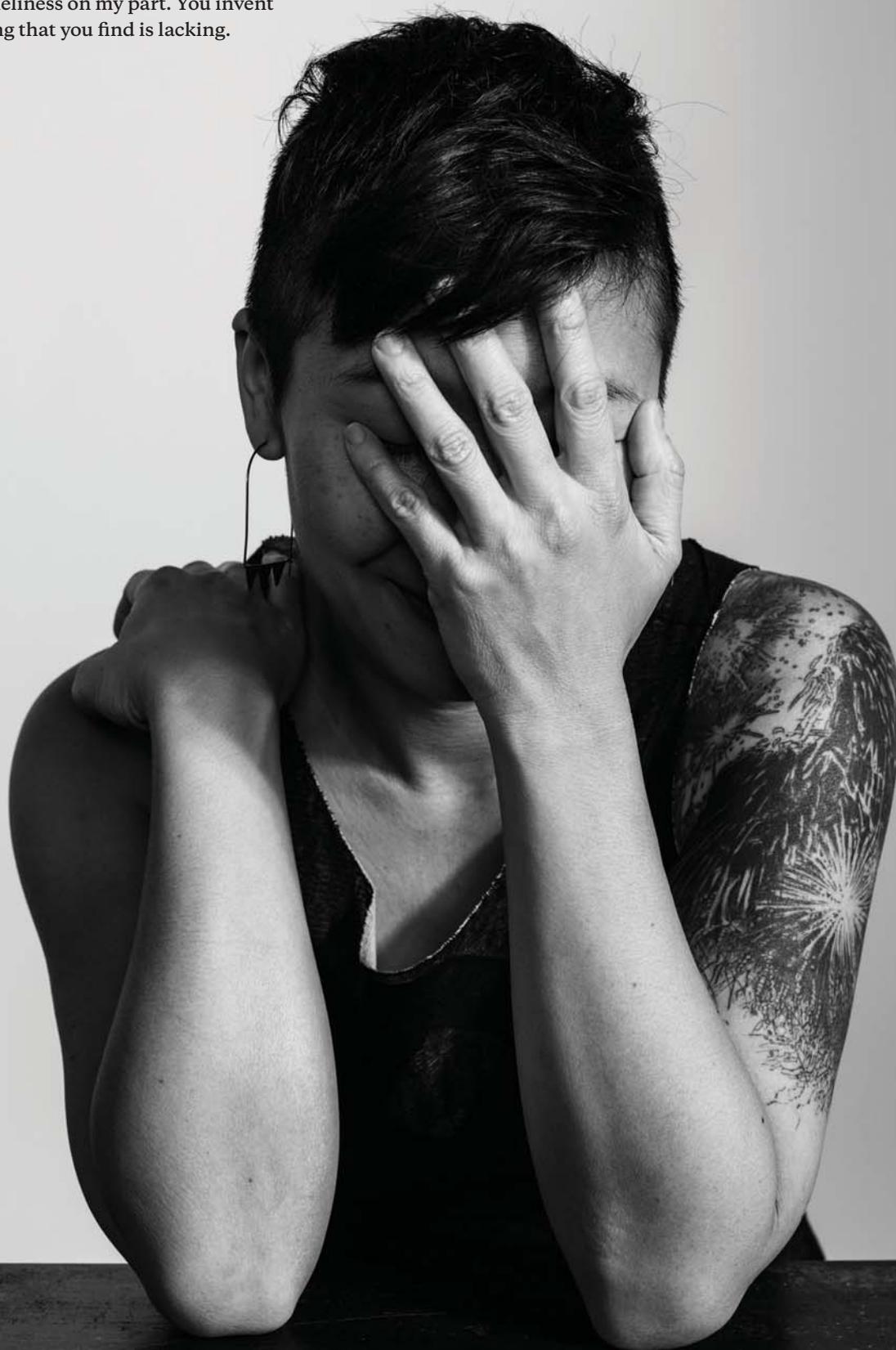
“I’m interested in these tiny, weird little details that people don’t necessarily see,” says Jen Hewett. Equal parts perception, form and function, the modern maker movement celebrates a return to the tactile; a return to the thoughtfully designed and crafted; a return to the experiential. It brings the physical to the forefront—pins, prints, patterns, pottery and people. This new class of makers weaves together craftsmanship and technology as get-your-hands-dirty creators who successfully saturate interactive design with artful integrity and boundary-pushing collaborations. “Do good work”? How about make good work.



JEN HEWETT, PRINTMAKER/SURFACE DESIGNER; RYAN PUTNAM, DESIGNER; JEN BEKMAN, FOUNDER/CEO, 20X200;
RENA TOM, BUSYBODY, GENERALIST, MULE DESIGN/FORMER OWNER, MAKESHIFT SOCIETY

Q: Why did you start the Makeshift Society co-working space?

A: The impetus for Makeshift Society was loneliness on my part. You invent the thing that you find is lacking.



THE CHANGE AGENT

“Creating impact by design.”

That’s Liz Ogbu’s personal tagline and the maxim that steers the work of her multidisciplinary social design firm, Studio O. As founder and principal (and strategist, researcher, project director ...), Ogbu tackles a mosaic of urban initiatives and sustainable innovation challenges worldwide, from helping Clean Team Ghana bring sanitation facilities to low-income households, to designing shelters for immigrant day laborers in America or working with the Nike Foundation to empower young women in Nigeria. Utilizing human-centered design and community engagement, Ogbu not only acts as a catalyst for meaningful change, she also serves as a teacher, fostering the next generation of social innovators through her courses at the California College of the Arts, UC Berkeley and Stanford’s d.school.





THE CRAFTSMEN

To be able to both create type and wield it effectively—not to mention master the art of handlettering and create a style uniquely your own—has always required a singularly mysterious skillset that is as rare as it is mindblowing. Sumner Stone is known for a bevy of typefaces (ITC Stone, ITC Bodoni), not to mention his pioneering work for Adobe in the 1980s on font digitization and editing tools. Erik Marinovich is co-founder of the Friends of Type collective, and has contributed his wildly original lettering everywhere from Nike and Gap to The Criterion Collection. James T. Edmondson is known for his lettering, as well as his typefaces (Duke, Mission Gothic, Edmondsans). What's the key to all this cross-generational talent? Perhaps Stone reveals it when asked about his favorite typeface. "My standard answer is the one I am working on at the time. And that's not untrue. Because it requires obsession, really."

FRONT TO BACK: ERIK MARINOVICH, LETTERING ARTIST;
SUMNER STONE, FOUNDER, STONE TYPE FOUNDRY;
JAMES T. EDMONDSON, TYPE DESIGNER

THE POLYMATH

With Tim Ferriss, as with most polymaths, it's incredibly hard to know where to start: He's the bestselling author of *The 4-Hour series* and *Tools of Titans*. His influential podcast "The Tim Ferriss Show" has scored more than 100 million downloads. His impact on creative culture takes many forms, with Ferriss being an angel investor in Facebook, Twitter, Uber, Evernote, TaskRabbit, Shopify and more. He is involved in numerous education charities and initiatives. He can speak five languages to varying degrees. He is the first American to earn a Guinness World Record in tango. ... So what's a polymath to do next?

"I'm waiting and biding my time. I'm just drinking some tea and kind of staring off the porch and waiting for opportunities to appear, because I can't predict in advance what those opportunities will be. In my experience, when I try to lock myself into a reliable five-year plan, I tend to put blinders on and ignore opportunities that are in fact more interesting than those I wanted to chase in the first place."

THE FOUNDERS

Long before the democratization of the internet, AIGA Medalists Jennifer Morla and Michael Vanderbyl were key in proving that great design hubs existed far beyond the familiar powerhouse staple of New York City. Morla, Vanderbyl and the rest of “the Michaels” (see page 66) planted the flag of West Coast design and set a standard of immeasurable quality and unyielding tenacity that continues to resonate to this day. (Regarding her peers, Morla notes, “I actually considered laughingly changing my name to ‘Michelle’ because I’d be one of the Michaels.”)

Q: You were among the group that put California design on the map. What does it feel like now that San Francisco is such a hub of design and tech?

A: Jennifer Morla: In the first dot-com boom, what was so interesting about that time period is that every company in the world—*in the world*—had to go online. They needed a website. And designers, we were the only ones who used Photoshop. So we had a CEO, a CFO and a designer at the table. I knew at the time that once this was done, it would never happen again. ...

Innovation in technology and innovation in design is really the hallmark of what San Francisco has been, and I like to think that in the design community—especially the early design community in San Francisco—innovation was part of the way we approached looking at projects.

When you were starting out, did it seem like the challenges of creating a fresh design hub here were insurmountable?

Michael Vanderbyl: I don’t even think we knew. There were quite a few of us who sort of hung out together. [California College of the Arts] had a lot to do with it, too; it became an

axis center for all of us to sort of meet and talk about design and share. It was always very friendly. There was never any sort of competition. ... There was an energy out here that was great. No one knew that they weren’t doing it right. I always tell people, “Don’t ever tell my client that they’re doing something innovative. That might scare them away.” The idea of invention has very much been a part of the Bay Area. And a liberal quality of experimenting. I think we just played into that at the right time.

What’s it like to be considered a modern legend of the field?

Vanderbyl: God, I hate it. Next week I’m getting the Design Legends award from *Contract* magazine in New York. As I told them, “It’s funny, I kind of see myself as mid-career.” And then I was like, *wait a minute, that would mean that I’m going to die at 140*. It’s an odd thing because I’ve always just done the work. I’ve spoken at groups when people want me to come, but I’ve never pursued it. We’re at an interesting point in design right now where being famous is more important sometimes than the work.



JENNIFER MORLA, DESIGNER/FOUNDER, MORLA DESIGN;
MICHAEL VANDERBYL, MULTIDISCIPLINARY DESIGNER/EDUCATOR/PRINCIPAL, VANDERBYL DESIGN

THE SCRIPT DOCTOR

Chase Jarvis felt like he was living a script. Focused on what he believed culture wanted him to do, in college he decided he would become a doctor. But then he went backpacking in Europe with his cameras for six months—and it changed his life. He had discovered his passion. After rising to the top of the photography industry, Jarvis began running in the same circles as those he was being paid to photograph—and discovered a theme. They wanted to give back. Thus the streaming education site CreativeLive was created in 2010. “CreativeLive was really founded on the idea that we could build something that helps other people live their dreams,” he says. With more than 10 million students, CreativeLive classes are a bit akin to a TED talk—except rather than a 15-minute dose of inspiration, viewers get hours with industry leaders in photography, design, crafts, finance, and so on. All told, Jarvis hopes others will trash their own scripts, too, and begin to live their true creative lives.



CHASE JARVIS, PHOTOGRAPHER/DIRECTOR/FOUNDER AND CEO, CREATIVELIVE

THE NATIONAL TREASURE

One highlight of Emily Levine's career: "When Richie Pryor told me I was special and that I shouldn't be afraid to scare the audience—after which I tried to scare the audience for six months with disastrous results." After beginning her career as a popular standup comic and working in television, Levine later realized she could combine

her role of humorist with the topics that really interested her: philosophy and science. Currently, she's finishing an animated film that has been in the works for years—*Emily @ the Edge of Chaos: A Movie About Change*—featuring John Lithgow as Sir Isaac Newton, Matt Groening as Benjamin Franklin and Lily Tomlin as Ayn Rand.

As TED wrote of her, "She's got plenty of jokes. But her work, at its core, makes serious connections—between hard science and pop culture, between what we say and what we secretly assume. She plumbs the hidden oppositions, the untouchable not-quite-truths of the modern mind."

THE BRAND MASTERS

These vanguards and visionaries are pushing the boundaries of brand identity, creating both iconic and practice-shattering strategic design, diligently pioneering the story and the expression of the exceptional. It's evident in the distinct visual language produced for clients as varied as Levi's, Metallica, Adobe and Google. "Today, success hinges not as it once did on crafting a carefully controlled image—but on creating blended, unforgettable experiences that enrich people's lives," states the philosophy of Collins. It's about orchestrating a genuine experience—something simultaneously singular and dynamically integrated into everyday life—in a world of background noise and instant gratification. And achieving that is what makes one a master.



MATT LUCKHURST, CHIEF CREATIVE OFFICER/CO-FOUNDER, COLLINS;
 DAVID TURNER, DESIGNER/FOUNDER, TURNER DUCKWORTH;
 JOSHUA C. CHEN, FOUNDER/PRINCIPAL/CREATIVE DIRECTOR, CHEN DESIGN ASSOCIATES;
 PHILIPPE BECKER, CHIEF CREATIVE OFFICER/MANAGING DIRECTOR, STERLING BRANDS

THE TEACHERS

San Francisco has long been home to powerhouse design education that rivals the best in the country. While practitioners debate how design should be taught—and sometimes even *if* it can be—these are the educators on the ground working to inform and inspire tomorrow’s creative class. What does the future of design education hold? California College of the Arts’ David Hisaya Asari sums it up simply enough: “The future of design education is just more options.” That could be new outlets such as CreativeLive, or other learning platforms. Regardless of the venue, Asari believes the key for educators is to be media-agnostic—and to explore quandaries that haunt the field. “What is design?” he asks. “That’s the bigger question.”



PHIL HAMLETT, DIRECTOR, SCHOOL OF GRAPHIC DESIGN, ACADEMY OF ART UNIVERSITY;
 MARY SCOTT, DIRECTOR EMERITUS, SCHOOL OF GRAPHIC DESIGN, ACADEMY OF ART UNIVERSITY;
 LARA MCCORMICK, HEAD OF DESIGN EDUCATION, CREATIVELIVE;
 DAVID HISAYA ASARI, ASSOCIATE PROFESSOR OF GRAPHIC DESIGN/ASSOCIATE PROFESSOR OF FIRST YEAR PROGRAM, CALIFORNIA COLLEGE OF THE ARTS

THE MIXOLOGIST

First, the facts: She's a creative director at Google, the former graphics editor of *The New York Times*, former graphics director of Bloomberg, and has nabbed a host of shiny awards, including D&AD's Gold Pencil. But there's something that makes her work truly stand out—and it's Jennifer Daniel herself, and the way she blends her graphic skill with her style, wit and hilarity. Her personality exudes from her projects, be they personal

or commissions from a host of clients including *Time* and *Good*. "You hire a designer for their perspective, and you see how as a client it marries with your own—and then you're able to create something new," she says. "Otherwise why are you hiring anyone else? They're just clicking a mouse and doing what you tell them to do. It should be a collaboration."



JENNIFER DANIEL, CREATIVE DIRECTOR, GOOGLE/DESIGNER/EDITOR/ILLUSTRATOR

THE RESISTANCE

“The other side spends millions of dollars trying to sell us products that we don’t need, and ideas that are disempowering,” says Design Action Collective co-founder Innosanto Nagara. “But they have to spend all that money because it’s pushing a boulder uphill—because they’re going against what people need. What we do is try to tip it the other way.” The 11-member collective—which they note is comprised mainly of people of color, women and trans folks—does just that by providing an array of design services for progressive, nonprofit and social change organizations. Founded in 2002, recent projects include web design for the San Francisco Immigrant Legal Education Network, and the Black Lives Matter logo. Up next? While they are always critical of those in power, “Right now the role is going to be much more straight-up resistance,” Nagara says.



STANDING: SABIHA BASRAI, SARAH REILLY, INNOSANTO NAGARA, JOSH WARREN-WHITE, WILLIAM RAMIREZ
 SEATED: BILL HOGAN, KWESI FEREBEE, POONAM WHABI, MOLLY JANE HAMMOND, IVY CLIMACOSA, NADIA KHASTAGIR



THE ADVOCATES

Design is power. And these designers know how to wield it effectively to help their peers, and the world at large. Ben Blumenfeld is co-founder of Designer Fund, which helps build businesses by designers. Christopher Simmons is a longtime design advocate whose AIGA presidency led the mayor of San Francisco to issue a proclamation that “design makes a difference” in the city (see page 69). Michael Osborne has spent decades educating designers and doing pro-bono work for nonprofits. At Tomorrow Partners, founder Gaby Brink’s “passion for design as a catalyst for positive change” is the driving force of the company. Osborne says designers have all the tools at their fingertips to be able to make a difference: “Design is solving problems. It doesn’t matter if I’m designing a wine label or if I’m doing a big mural for a nonprofit company—you’re solving some sort of problem.”

STANDING: BEN BLUMENFELD, GENERAL PARTNER/CO-FOUNDER, DESIGNER FUND; MICHAEL OSBORNE, FOUNDER/
CREATIVE DIRECTOR, MICHAEL OSBORNE DESIGN; SEATED: CHRISTOPHER SIMMONS, PRINCIPAL/CREATIVE DIRECTOR,
MINE; GABY BRINK, PRESIDENT/CHIEF DESIGNER, TOMORROW PARTNERS

THE COO

The unassuming Mak Azadi is not creative. He freely admits it. And that's part of his power. Azadi, chief operating officer of CreativeLive, never set out to work at a string of creative shops—ItsOn Mobile, Shutterfly, Starbucks. But he kept winding up alongside artistic types, and we're lucky that the Mak Azadis of the world ensure that a business' collective output goes on to see the light of day. "People crave a process," he says. "So if you don't deliver a process, then creatives being creative, will create their own process. And then you'll have 15 different things going in different directions." The key, Azadi says, is to develop a process that works without stifling creativity—ensuring that a business both survives and thrives, and the creative world continues to go round.



THE ARTIST

By all rights, Elle Luna had a résumé that many designers would drool over—senior designer and project lead at IDEO, design lead at Mailbox, freelance iOS design for the likes of Uber. But she found herself at what she would later describe as “The Crossroads of Should and Must”—she was living her life according to *shoulds* versus the inescapable drive of the artist, her *must*. Luna quit her design jobs to focus on creating art, and documented the should/must dilemma in a 2013 Medium essay that went viral and drew a quarter of a million readers. Luna later turned it into a bestselling book and today delivers lectures around the world—all the while refraining from becoming your typical self-help guru. In a sea of snake-oil salesmen, Luna strikes such a chord because she is just being herself—warm, wise and genuine. She followed her must, and we’re all the better for it.

Q: To you, what is the value of storytelling in art and design?

A: I once heard this story about Steve Jobs when he was working at Pixar; he went into the break room and there were some guys in there who were toasting their bagels, and he said “Enough! I’ve had enough of this!” And they said, “What are you talking about?” And he said, “The most important people in the world are storytellers.” And he just picked up his bagel and walked out of the breakroom. So I tend to subscribe to that similar belief. I think that personal stories, stories of people’s real-world experiences, are where we learn about how similar we are, how we’re not alone in what we struggle with or what we want or what we long for. It’s where we can learn and grow, specifically getting into the nuances of story and the awkwardness of story and the complicated parts—the complete story, which isn’t always rosy. That’s where the real lifeblood comes out.

A lot of creatives look at you as someone who has really found herself. What advice would you give those struggling to do just that?

Find 10 minutes a day for solitude. We are in a really busy culture getting busier by the second, and we are addicted to being busy. I know I am. And finding solitude can be revolutionary in this day and age. If you want to get more in touch with your own voice, which is really the source of your creativity, the quieter and stiller you can get, the better. I think it was Joseph Campbell who said, “Find an hour in your day every day where you don’t know what the headlines are, you don’t know who’s calling you, anything, where you can just drop into yourself.” And if you’re really busy, I would say start with 10 minutes. You don’t have to explain what you’re doing—it doesn’t have to be for any reason, it doesn’t have to

be a publishable piece, it could just be, “I want to go hand-wash a car in the summertime.” Or, “I want to just get my hands in some mud,” because we have those cravings and desires and urges that sort of scratch at us. We have those for a reason.

What are you working on next?

Right now I’m working with a friend and collaborator named Susie Herrick on how to have more dialogue around misogyny, and specifically looking at how misogyny manifests internally for women. The piece* for today’s shoot, the question is, “What stories are we feeding our daughters?” It looks at some of these obscene and ridiculous stories that are told to young girls, [such as the Adam and Eve creation story]. They were told to me growing up in an extreme religious environment; to tell a young girl that because she was born a girl, she’s responsible for the fall of mankind, is ridiculous. So that’s why there are going to be two bites in the apple instead of one. It’s this idea that we all entered this situation together.

Also, it’s important to note that the apple doesn’t have to be a symbol for sin and shame. The apple is also used throughout time as a symbol for wisdom and consciousness. The story that pins it all on women is ridiculous, but what we are saying is eating of knowledge—if that’s what the story is—is great. What’s so bad about eating the apple if it stands for wisdom and consciousness?

**Editor’s Note:* Luna handcrafted a dress made from apples at the *Print* photoshoot, and the original concept was to photograph her posing with an apple missing two bites. As we all discovered, apple dresses can be a bit more complicated than expected when it comes to the execution.

THE INFORMERS

Designers and writers can have a tense relationship—if they have one at all. Ignorance tends to rule the day, and at times neither side seems to comprehend the depth, value and nuance of what the other does. But every so often, writers and editors come along who truly understand both artforms—and how, when carefully balanced and executed, they become greater than the sum of their parts.

Whether writing about design, or blending writing and design in brilliant and enlightening ways, these are the creatives who understand how to elevate both.





ELI HOROWITZ, EDITOR/AUTHOR/DESIGNER; DOUGLAS MCGRAY, CO-FOUNDER/EDITOR-IN-CHIEF, *THE CALIFORNIA SUNDAY MAGAZINE*, POP-UP MAGAZINE;
CHAS EDWARDS, CO-FOUNDER/PUBLISHER, *THE CALIFORNIA SUNDAY MAGAZINE*, POP-UP MAGAZINE

THE REINVENTORS

Reinvention. Evolution. Progression. Being fluid is the essence of many a thriving creative. Whether it's going from Apple to the sushi business to the ed-tech space (Clement Mok), launching an online business card venture before creating a fitness app and working as head of design at a company dedicated to helping older adults at home (Renato Valdés Olmos), or starting out in visual design before becoming a master of interactive media and literally writing the book on it (Andy Pratt), the best work seemingly gets done when one's talent follows their passion—and never rests on its laurels.



ANDY PRATT, EXECUTIVE CREATIVE DIRECTOR, FAVORITE MEDIUM;
CLEMENT MOK, DESIGNER/INSTIGATOR; RENATO VALDÉS OLMOS, HEAD OF DESIGN, HONOR



“Curiosity has really been the driver—looking back at my career, it’s curiosity about what’s on the other side of the fence.”

THE GADFLY

In the 1990s, Scott Kraft wanted to create a *Spy*-magazine-meets-*Wired* for the internet. So he put together a prototype site, titled it *The Gadfly*, and launched with a satirical letter to Bill Gates about Windows 95. People loved it. ... Problem was, Kraft hated selling ads to fund it, so he decided to just turn the whole thing into a branding firm instead. He moved to San Francisco in 2000, and today is an angel investor, a mentor at 500 Startups and the head of Gadfly Inc., working with startups to “identify their core stories, and how to tell them”—in the process, breathing new life into companies and helping creators follow their dreams.





THE STORYTELLERS

The blend of design and story takes many forms. Consider the work of Tucker Nichols—whose drawings, paintings and books tell tales of their own while also complementing those of others. Consider Stephen Coles, who tells the story of the past, present and future of typography through his outlets. And then there's Alvaro Villanueva, who worked for a decade creating covers for *The Believer*, and whose Bookish Design studio's stated aim is the conveyance of narrative. Discussing the value of story can be an empty fad in visual communications, but it's anything but with these creatives who embody the many ways in which its nature is vital to design.

STEPHEN COLES, EDITOR, *TYPOGRAPHICA/FONTS IN USE*; TUCKER NICHOLS, ARTIST;
ALVARO VILLANUEVA, BOOK DESIGNER, BOOKISH DESIGN

THE SKEPTIMYSTICISTS

“I got into film in a classic Hollywood way: sleeping with the director,” Ken Goldberg says with a laugh. Artist Goldberg and filmmaker Tiffany Shlain, who celebrated their 20th anniversary this year, see their relationship as a two-decade-long conversation that has occasional collaborations and outlets in film, art and other ventures. As for how they go about their business, they jokingly refer to themselves as *skeptimysticists*—they bring magic and optimism grounded in a healthy dose of skepticism. When it comes to the creative community they call home, “The art and technology of San Francisco feels like an incredible collision of creative ways of thinking, and then people creating new tools to match that, all tempered with reality and humanity,” Shlain says. “My dad used to say if you’re not living on the edge, you’re taking up too much space. And San Francisco feels like it’s that edge.”



KEN GOLDBERG, ARTIST/UC BERKELEY PROFESSOR OF ROBOTICS;
TIFFANY SHLAIN, EMMY-NOMINATED FILMMAKER/FOUNDER, THE WEBBY AWARDS

THE FUTURE

Blooma is Tiffany Shlain and Ken Goldberg's 7-year-old daughter. It is her generation—be they graphic designers, tech gurus, filmmakers, activists, writers, angel investors, startup savants—that will define the shape of the creative class in the Bay Area of tomorrow.

As for what Blooma wants to be when she grows up: "An artist, a filmmaker and an engineer."

For a dreamer, it would seem she is dreaming in just the right place. ■



BLOOMA SHLAIN GOLDBERG

Special thanks to CreativeLive for hosting the Hollywood Issue: San Francisco photoshoot.