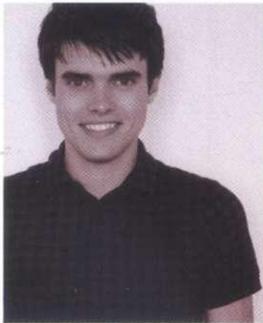


YOUNG **HUNGRY** CREATIVE

Want to stay on the cutting edge? Get inspired by a dozen up-and-coming designers, photographers, illustrators and small firms from around the world.

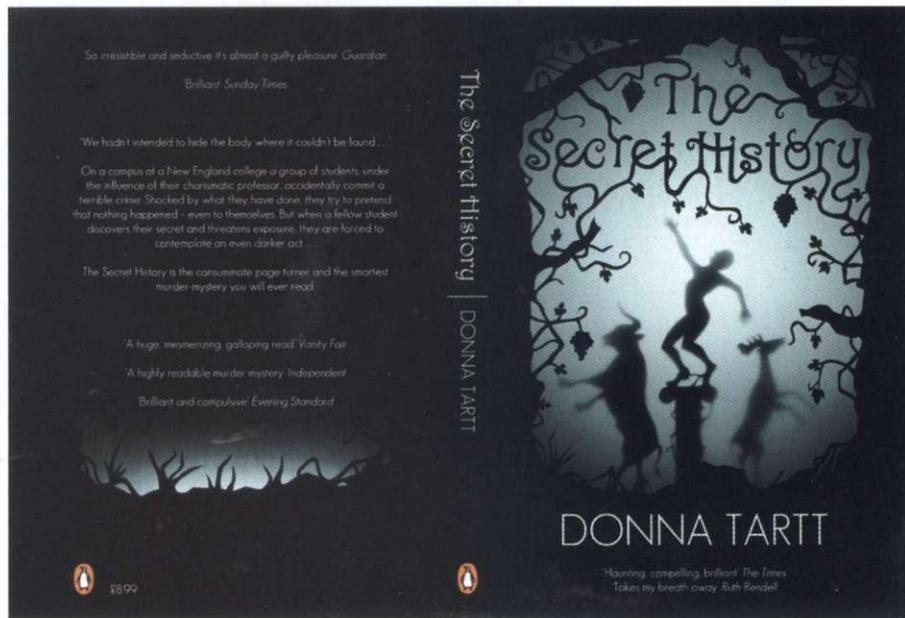
BY MICHELLE TAUTE
ARTWORK BY KYLE BEAN





KYLE BEAN
freelance artist/designer
www.kylebean.co.uk

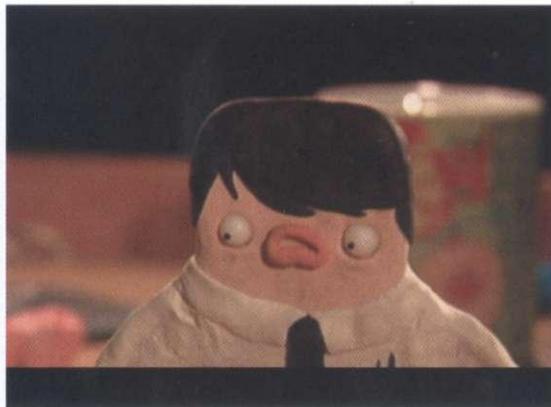
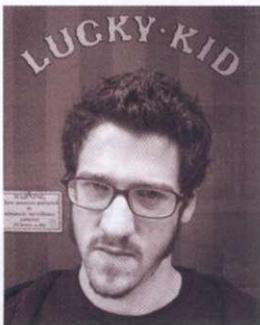
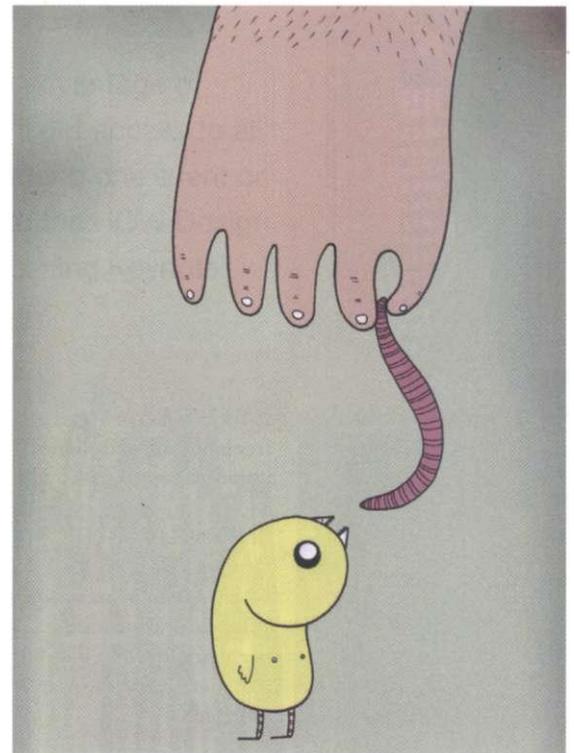
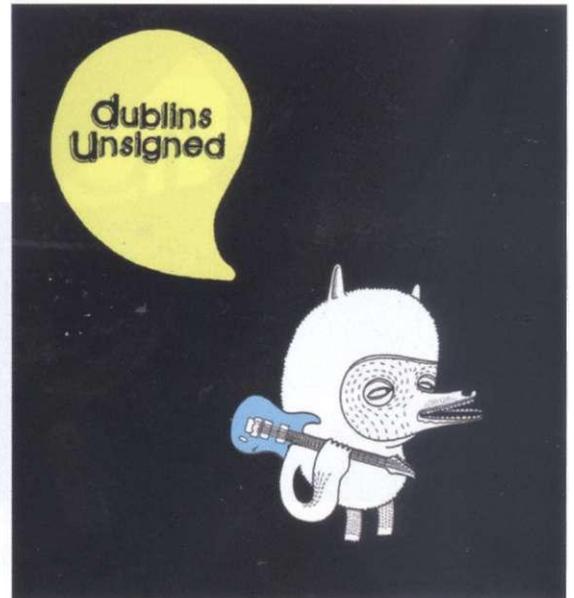
Brighton, UK
Born in 1986
Favorite item in his office:
"My box Brownie camera
made in the 1950s that I
got from my favorite shop
in Brighton."



People often refer to Kyle Bean as an artist, but he tends to think of himself as a designer. After studying illustration at the University of Brighton, he immediately launched a successful freelance career building elaborate models, often out of paper. He's done work for The New York Times, GQ and even Diet Coke. "I think the tactility of handmade models has a certain charm to it," he says. "I do use the computer sometimes in my work, but it never feels quite how I want to express myself. You know, using my hands and connecting with my work in a very physical way is just something I've always liked doing."

Case in point: A series of window displays for Selfridges department store. Bean deconstructed pieces of merchandise and displayed the new forms alongside the originals. In one window, a simple book hung from one side of a scale while a paper castle crafted from its pages balanced directly across. The latter took Bean three weeks to construct in his home studio. Another window featured a motorcycle opposite a mobile created from the bike's individual parts. So how do you follow up such an ambitious project? Bean hopes to move into filmmaking and animation.





CONOR FINNEGAN

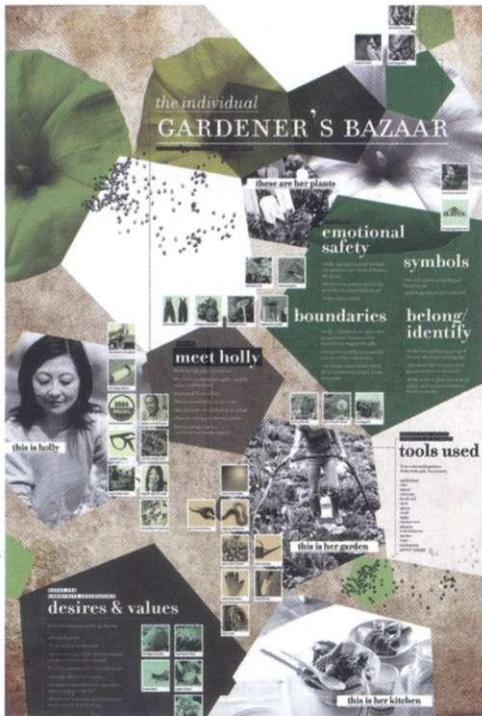
freelance filmmaker/
animation director
www.conorfinnegan.com

Dublin, Ireland
Born in 1984

Favorite item in his office:
"The mirror. (I'm incredibly handsome)."

Conor Finnegan took a roundabout path to the world of animation. For starters, he studied graphic design, then went on to complete a two-year film course. After a year in the working world, Finnegan studied animation at the National Film School at Dun Laoghaire Institute of Art, Design and Technology. "When you work in animation you can do anything you want, because you're the actor," he says. "You create a character. You can make that character do whatever the hell you want them to do. You don't have to rely on other people to do a good job."

It's a tactic he put to good use in "Fluffy McCloud," a short film he created that mixes stop-motion animation with live action. We don't want to give away too much of the plot (look for it on Finnegan's Vimeo page), but it follows the life of a happy little cloud with occasional anger-management issues. The few human actors in the piece are his friends, sister and niece. We caught up with Finnegan in New York City, where he was working as an intern and collaborating on film projects for a few months. Once back in Ireland, he plans to pursue funding for his own projects.



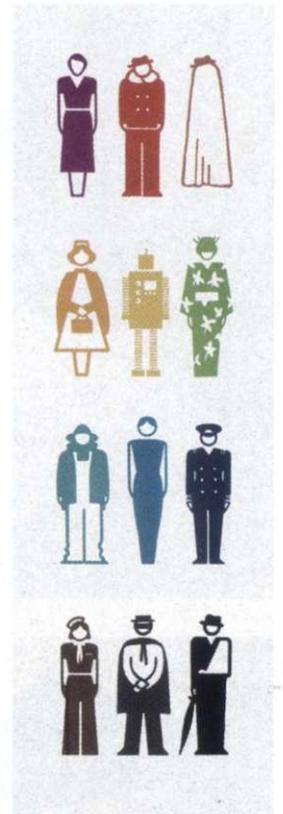
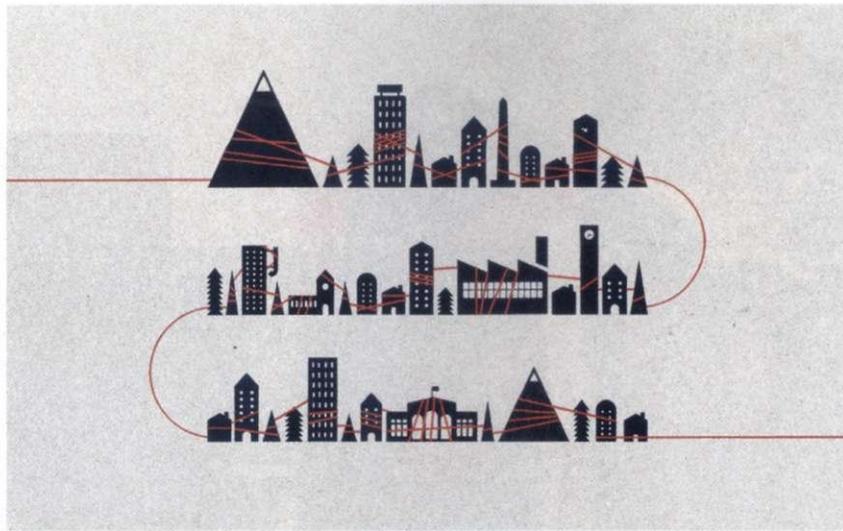
Laura Berglund grew up watching her mom create watercolor illustrations in their basement. Eventually those paintings turned into Hallmark cards and made their way around the globe. "I always wanted to do something like that, because I thought it was so cool," she says. Berglund's wish came true last May when she earned a degree in graphic design from the Kansas City Art Institute and started full-time at a local firm a week later. As a junior designer at Design Ranch, she spends her days working on projects ranging from print to web for clients as small as the corner bread shop and as big as Fortune 500 companies.

So does the reality of being a graphic designer live up to her expectations? Berglund says work life is even more fun than she expected. She loves collaborating with her co-workers and sending well-designed projects out into the world. "When you're surrounded by really beautiful things, it just makes you feel better," she says. "I would just imagine a world without any design at all, and it wouldn't be worth living in, I don't think." Plus, a full-time career as a graphic designer gives her just one more thing to bond over with her mom.

LAURA BERGLUND
 junior designer,
 Design Ranch
www.lauraberglund.com,
www.design-ranch.com

Kansas City, MO
 Born in 1988
 Favorite item in her office:
 a picture of actor Bill Murray
 with flowers growing in
 his beard





WE ARE THE FRICTION

ILLUSTRATION VS. SHORT FICTION

136
PAGES

An anthology of new work from 12 pairs of international illustrators and authors.



2 HORSE DEATHS

35,353 WORDS

63 %#\$!*&
EXPLETIVES

8 MUSICAL
REFERENCES

1 SEX ACT

4 BOATS, 3 GHOSTS, 0 GHOST BOATS

5 GIANT
ANIMALS

15 LITERARY
REFERENCES

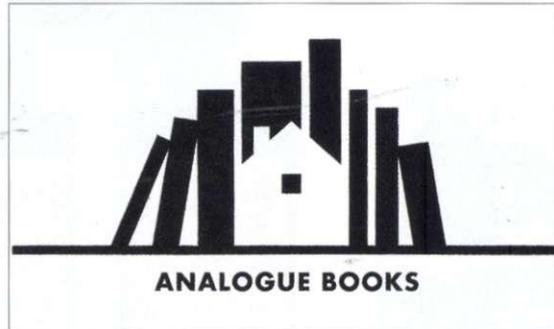
85 CHARACTERS

2 MARX BROTHERS

57 REGULAR ANIMALS

1 SENTIENT
MUFFIN

6 INSTANCES OF THE OCEAN



JEZ BURROWS

freelance designer/
illustrator
www.jezburrows.com

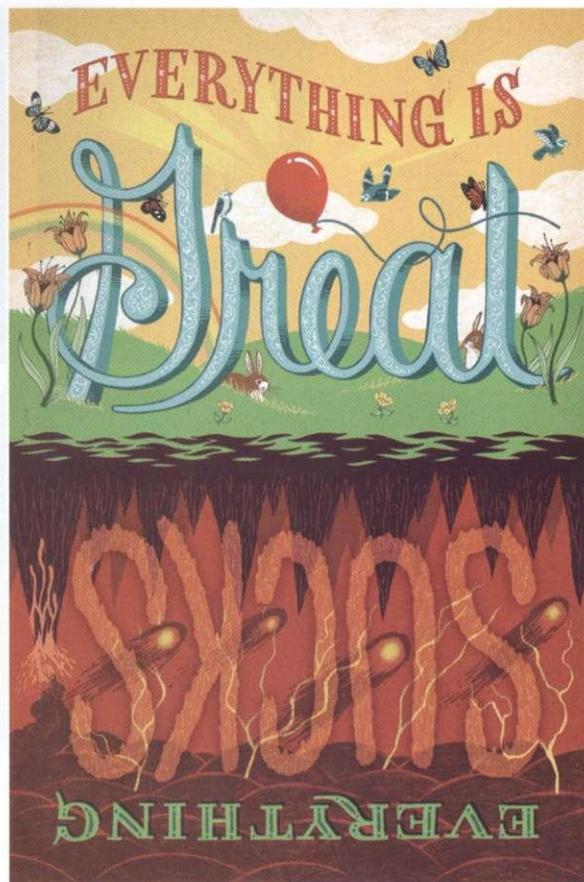
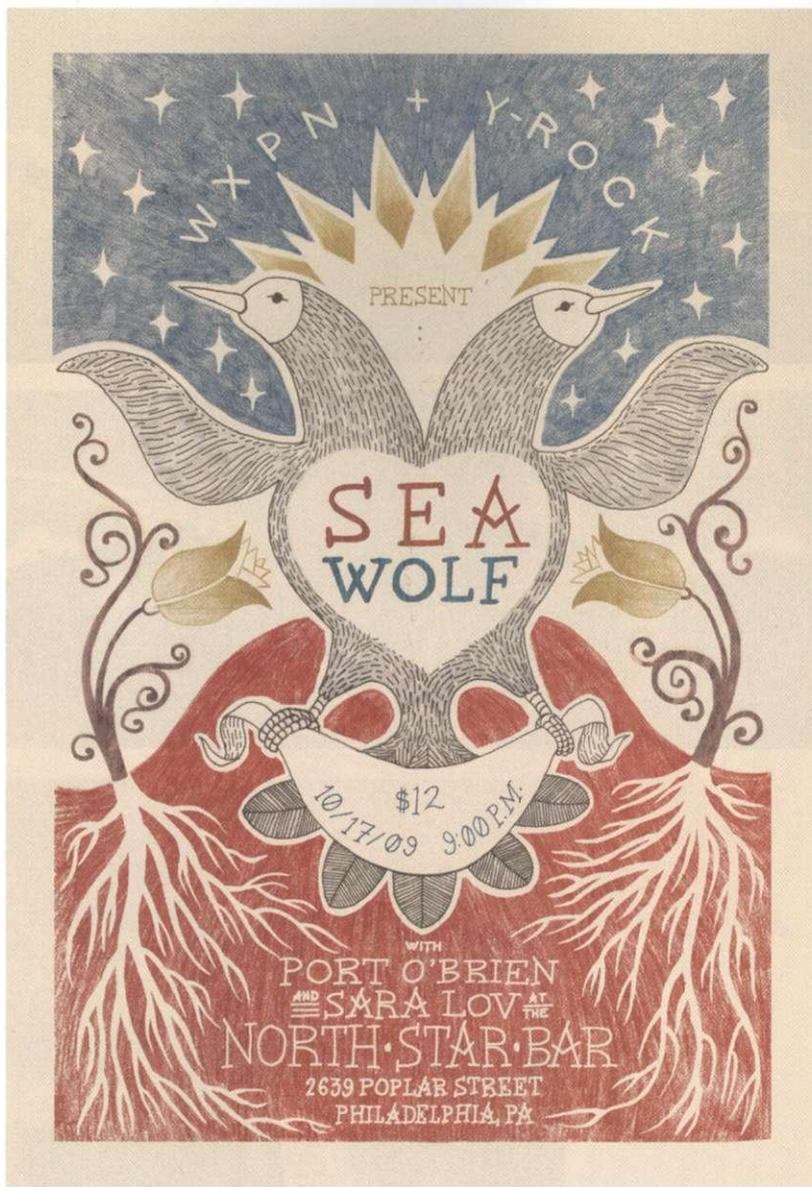
Edinburgh, Scotland

Born in 1986

Favorite item in his office:
Tom Gauld's "Characters
for an Epic Tale" letter-
press print

Jez Burrows is something of a jack-of-all-creative-trades. After graduating roughly two and a half years ago from the University of Brighton, he moved to Edinburgh, Scotland, and dove head-first into the freelance life. He's done editorial illustrations for the likes of Wired, Good, The New York Times and Monocle and created two festival identities for a local promoter. You'll also find him exhibiting work as part of a group known as Evening Tweed, which consists of Burrows and four former university classmates.

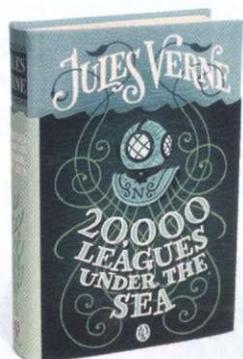
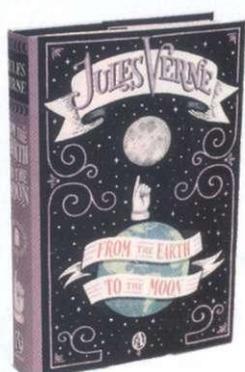
And that's only half the list of his creative pursuits. Burrows runs an independent press called Sing Statistics along with illustrator Lizzy Stewart. A recent title, "We Are the Friction," paired writers and illustrators to create work inspired by each other. You'll also find a range of prints for sale on Burrows's website, many in a colorful pictograph style that jumps off the screen. So what else could Burrows possibly add to his already long to-do list? "I'm interested in continuing to develop my style," he says. "Sometime I feel a bit lost because there are quite a few styles I have sometimes that different people are wanting. So I'm just looking forward to developing them a bit more, really."



JIM TIERNEY

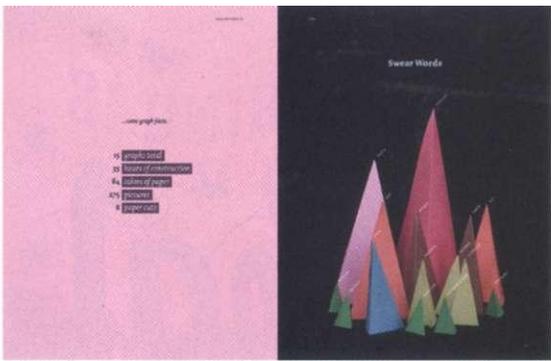
junior designer,
Penguin USA/freelancer
www.jimtierneyart.com

New York City
Born in 1987
Favorite item in his office:
autographed photo of actor
Patrick Stewart



Jim Tierney grew up in a family with lots of books. "I was always interested in the old 19th century books with the gold stamping and the colored plates and all the really nice old Victorian designs," he says. In college, he worked at a bookstore and started following the designers behind the titles the way most bookworms follow authors. For his senior thesis at The University of the Arts in Philadelphia, he created a series of charming interactive covers for classic Jules Verne novels. A half jacket wrap for "20,000 Leagues Under the Sea" serves as the ocean, while a transparent jacket for "Journey to the Center of the Earth" hints at the adventure that lies beneath.

All this book-loving paid off a week after graduation when Tierney headed to New York City for a junior designer gig at Penguin USA. As requested by his new boss, he showed up with ideas for his first paperback in hand and created illustrations for his first couple of titles. Tierney, who studied illustration, tends to draw by hand and then plan colors on the computer. But what exactly does he think makes a great book cover? "What I like to see personally is something that I enjoy looking at even after I buy it and after I read it and it's sitting on my shelf," he says. Spoken like a true bibliophile.



GRETCHEN NASH

art director, Superfad
www.gretchenetc.com

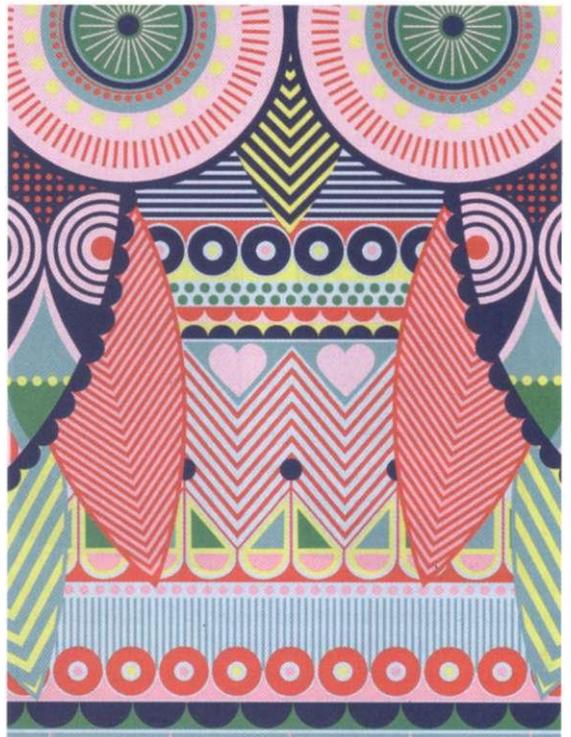
Seattle
 Born in 1986
 Favorite item in her office:
 "The sewing machine in
 my personal workspace."

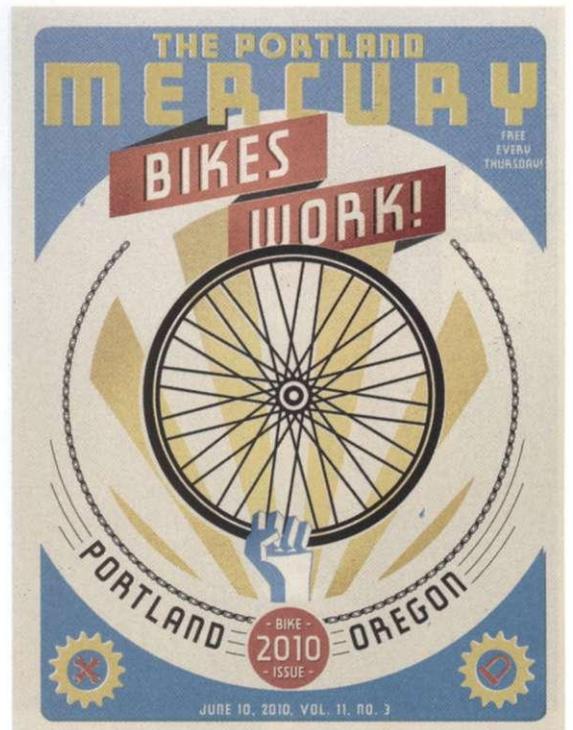
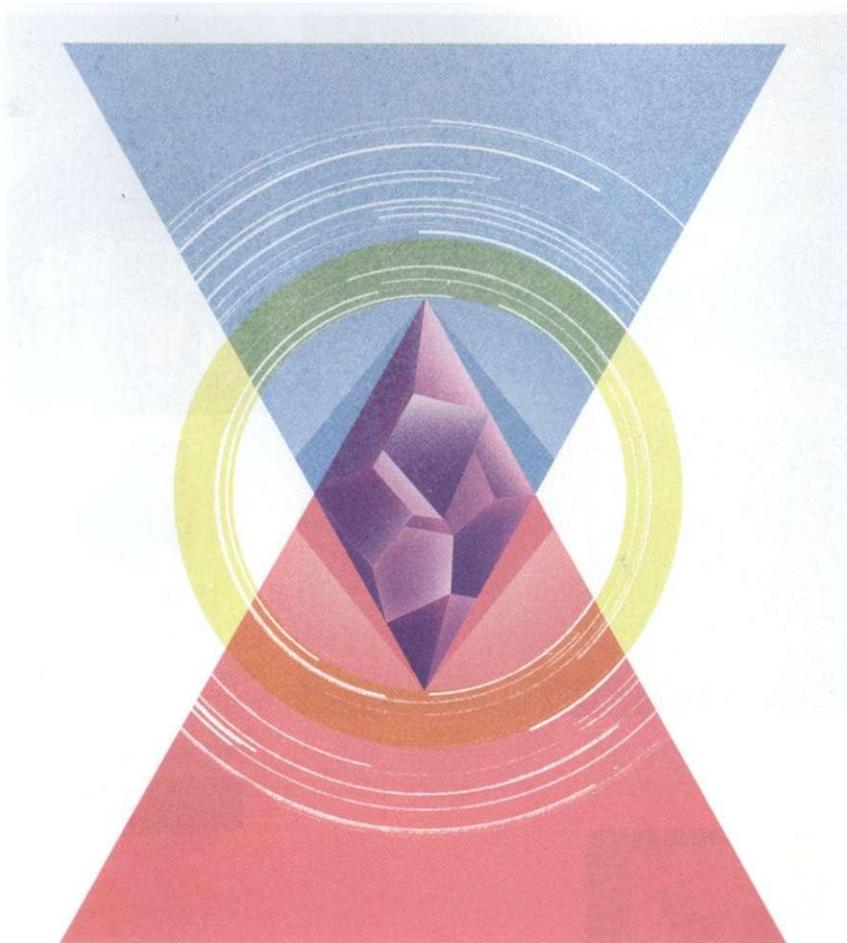


If you're a motion graphics art director like Gretchen Nash, your job perks include seeing the commercials you work on show up on TV. "It's always kind of weird if you're sitting in a room with someone else and you're like, 'Oh, I made that,'" she says. "They're like, 'What? What do you mean you made that?'"

As a result, Nash tends to be modest about her accomplishments, but she's touched a number of A-List brands, including Nike, Stride Rite, Clorox, Bud Light Lime and Honda.

So how did she get there? Nash studied graphic design at the California Institute of the Arts, but she fell in love with motion during a class her senior year. She went on to work at Stardust in Los Angeles and now Superfad in Seattle. These days, she spends much of her time creating storyboards, where she completely defines the look and feel of a commercial. She designs the transitions and graphics and figures out how the elements will move. "It's also storytelling," she says. "Even if it's just an end tag, I always try to incorporate some sort of concept into what I'm doing, even if it's really subtle. I try not to just make things look cool, but actually give them a reason for existing."





**LIZ MEYER AND
GAVIN POTENZA**
co-founders, Script & Seal
www.scriptandseal.com

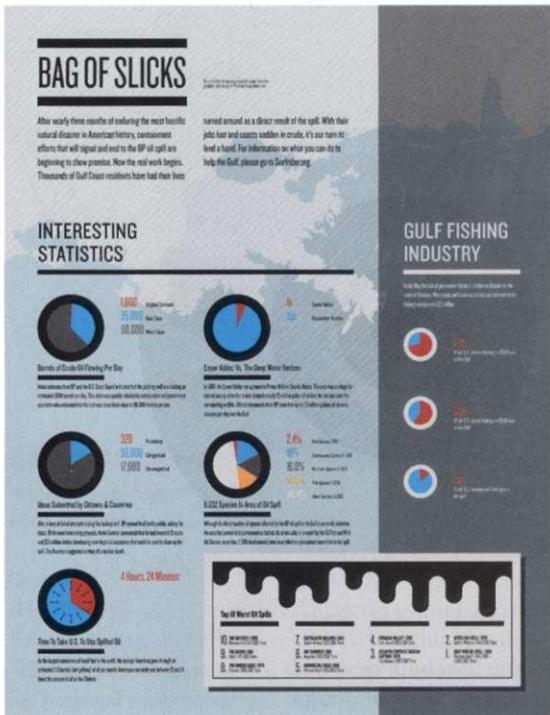
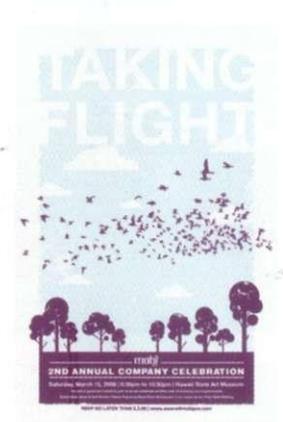
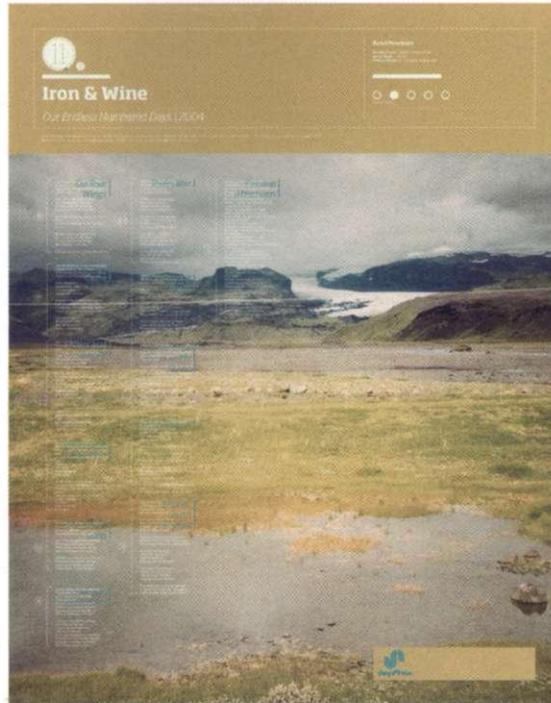
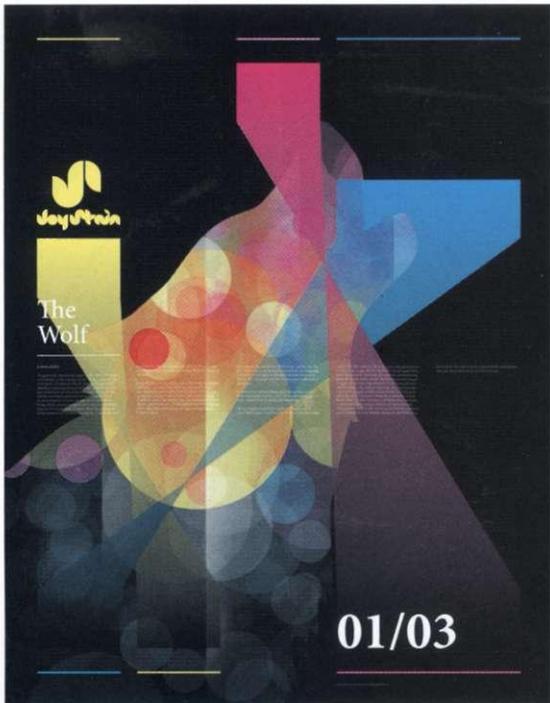
Portland, OR

Born in 1986 (Liz),
1985 (Gavin)

Favorite item in the office:
"Toby the cat, our unof-
ficial mascot."

Liz Meyer and Gavin Potenza met in 2004, and after discovering they both designed their first websites in seventh grade, they've pretty much kept up a constant design conversation ever since. When we caught up with the couple, they were busy running Script & Seal out of their two-bedroom apartment in Portland, OR. The small design firm focuses on experimental branding—or pushing every project a bit farther than expected. They've done work for record companies and magazines and received a lot of blog attention for a series of WPA-style cycling posters they created for the Portland Mercury.

Youthful energy bursts from the firm—founded in late 2009—and its partners. The couple aspires to work in the fashion world, art directing shoots and designing catalogs and lookbooks. They're in the midst of creating their own products, including tote bags and posters, to sell online. Plus, the pair is plotting a move to New York City and constantly trying to carve out time for personal projects. "You can't just do the client work," Meyer says. "I think that if we didn't do things on our own, self-directed, we would probably go a little crazy because we wouldn't know who we are anymore."



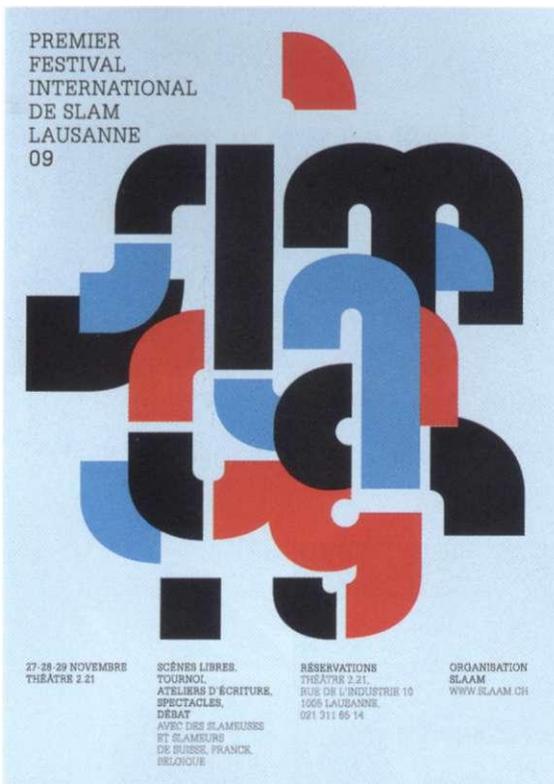
NOA EMBERSON
in-house designer,
Mobi PCS/freelancer
www.joystain.com

Honolulu
Born in 1983
Favorite item in his office:
Moleskine notebook

On the homepage of Noa Emberson's website, you'll find a long list of things he loves: happy accidents, juxtaposition, typography, surfing, intricate grid systems and sleeping in. One suspects all these passions fuel his rich design work, as does the beauty and culture in his home state of Hawaii. He spends his days creating print collateral and store graphics for cell phone provider Mobi PCS. But it's his self-directed projects, ranging from posters to tilt-shift photography experiments, that have won him a growing fan club online.

It's hard not to love this young designer's work after stumbling across his Visual Mixtape series. Each of the 25 posters focuses on a different album, pairing song lyrics—say from Andrew Bird or Broken Social Scene—with Emberson's photography. It's a playful project, but Emberson always tries to keep the focus on substance over style. "I try to be as delicate and thoughtful as possible with the type I lay down," he says. "I want things to be there for a reason. Right now, I'm at a point in my life where I'm just trying to explore, as much as possible, all the different possibilities of design."





AUDRÉE LAPIÈRE
creative director,
FFunction/artistic
director, Rita/freelancer
www.audreelapierre.com,
www.ffctn.com,
www.ritaritarita.ca

Montreal
Born in 1984
Favorite item in her office:
"A Buddha amulet I got in
Thailand."

Designer Audrey Lapière seems like the kind of free spirit who embraces whatever creative challenges come her way. About a year after earning a graphic design degree from Université du Québec à Montréal, she took a job at a small design studio called Rita, where she does print and branding work and helps out on installation projects. Around the same time, she met someone from FFunction, a data visualization and web interface studio, and she's split her time between the two gigs ever since, even making time for the occasional freelance project.

There's something quite intriguing about almost every project Lapière touches. She combined her love of package design and data visualization to create a milk carton that pulls nutritional information out of that boring grid into colorful, engaging graphs. For a freelance project, she worked on a mural for the tallest building in the world – the Burj Khalifa in Dubai – that explains the story behind the structure. And those aren't even her favorite pieces. "My dearest project was my first book, back in university," she says. "The theme was happiness, and the whole process of selecting the content and designing the book was almost like therapy, very introspective. I still look at it as one of my most beautiful accomplishments."



BOBBY ROSENSTOCK AND SARA ALWAY-ROSENSTOCK

co-owners, justAjar
Design Press
www.justajar.com

Marietta, OH
Born in 1982 (Bobby),
1981 (Sara)

Favorite item in his office:
"My Imm Flexcut u-gouge
carving tool."

Favorite item in her office:
"Cannonball Press poster
that says 'Goddamn, I wish
I could play guitar sooo
awesomely.' It reminds me
to keep up practicing my
craft, in a hilarious way."

Bobby Rosenstock and Sara Alway-Rosenstock packed a lot of life's most stressful events into the past two years: moving, opening a business and getting married. We talked with the couple just after they returned from their honeymoon in Puerto Rico, and they were both excited about their design and letterpress studio justAjar. It's a small shop tucked away in Marietta, OH, where the duo moved in August 2009 for Sara's teaching job. A month later, they bought a press and in July 2010, they tied the knot.

In between, they've tackled everything from website designs and business cards to wedding invitations for themselves and other couples. "We've actually had two couples come into the shop and do the hand cranking," Sara says. "It's usually slow going because they're constantly looking at the invitation they printed and being like, 'Oh, it's pretty,' but we have a lot of fun in the process." The couple also makes time for their own side projects, with Bobby creating fine art prints—he often carves his own blocks—and sculptures. Sara put together a book called "Soil Mates" on companion garden planting that's being picked up by Quirk Books. As she puts it, "The stuff I really love is usually self-instigated and then I find a home for it afterward."



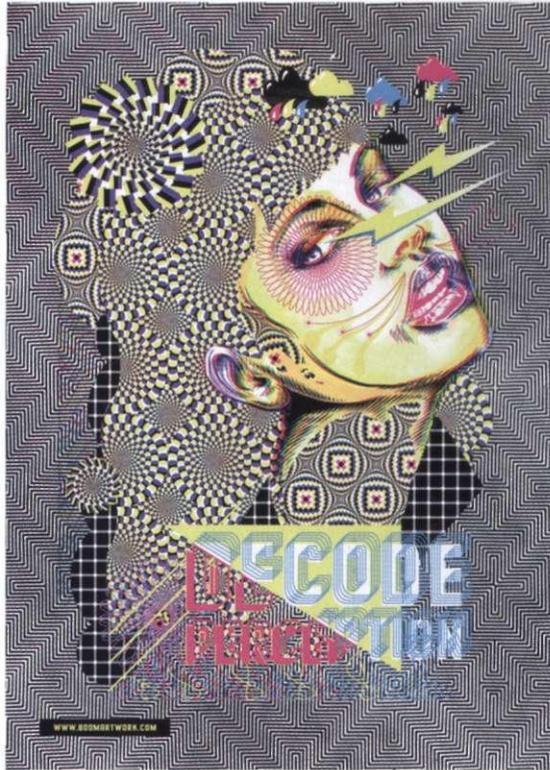
ERIK JOHANSSON
freelance photographer/
re-toucher
www.alltellinget.com

Gothenburg, Sweden
Born in 1985
Favorite item in his office:
"My very comfortable office
chair."

It's hard to know what to call Erik Johansson: photographer, illustrator, Photoshop master? And he has just as much trouble labeling himself. His work marries the reality of traditional photography with the surreal concepts he introduces in the computer. Looking at his work, you might find yourself mesmerized by a dirt road that suddenly drops straight down like a waterfall or a giant pair of scissors cutting through a house. "For me, it's all about realizing an idea that's in my mind," he says. "It doesn't really matter how I get there. Photography is just a way to gather material. If I could draw photo-realistically, I would probably do that instead."

His influences? Artists like Salvador Dalí, M.C. Escher and Shaun Tan. And it's easy to see how their mind-bending styles inspire Johansson's work. Each of his new projects starts with an idea, then moves into the planning phase. "Is this a good idea?" he asks. "Is it possible to realize? What do I need in terms of environment and people?" Once he's located the right people and places, Johansson takes photos, then starts putting them together on the computer. A single image might take anywhere from a week to months to complete, with much of Johansson's focus on perfecting the small details.





ERIC VAN DEN BOOM

freelance illustrator
www.boomartwork.com

Utrecht,
 The Netherlands
 Born in 1980

Favorite item in his office:
 "The view from the studio all the way over the railway track to the Douwe Egberts Coffee factory, which reminds me to take a break sometimes and have a good cup of coffee."

Eric Van Den Boom grew up admiring the underground artwork on skateboards, album sleeves, T-shirts and gig posters. And today, his work mashes together all the verve and energy of a street artist with the polish of a formally trained illustrator. Van Den Boom shares studio space with three other designers and does work for culture, fashion and music related clients under the name BoomArtwork. He spends about 70 percent of his time on illustration and the other 30 percent on design, tackling everything from posters, fliers and T-shirts to packaging, identity work, editorial illustrations and murals.

Every piece begins with pencil and paper then graduates to various combinations of watercolors, colored pencils, markers and the computer. This approach adds a human dimension to his work that's helped land clients. Recently, he worked on Ray Ban's Rare Prints campaign, creating a poster based on a new sunglasses pattern. "It's amazing when a big client like that gives you loads of artistic freedom," he says. "It gives me space to experiment and try out new things. It's also really cool that they've used established artists as well as upcoming artists like me."

Michelle Taute is a freelance writer based in Cincinnati.
michelle@michelletaute.com