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When we set out to profile the rising stars of graphic design, we didn't expect to be confronted with quite such a broad range of influences. From the twentieth century neoplasticism of the De Stijl movement to the world of nature, and from people-watching in Paris to pictures of a cat, it seems there's almost nothing that won't spark an idea. Also impressive is that, at a time when many recent graduates are feeling the dread of plunging into the job market for the first time, these young designers are all out there working, often freelance, and often for large companies such as Nike, New Zealand's ASB Bank or The New York Times. Coming from all over the world, read on for our profiles of the new heroes who are here to take design to exciting new places. "I'm a very methodical person," says graphic designer Matt Edwards, who lists the keywords and concepts that best describe his work as: "collage, minimal, typographic, clean, simple, hand-processed." Edwards says this isn't so much a style as a process and method of working. "While there's always going to be a way in which you prefer to work, university taught me that the project should dictate the approach you take." Screenprinted poster from the Travelogue series by Matt Edwards, a set of six posters describing the journey undertaken by Soviet cosmonaut Yuri Gagarin. Edwards counts Josef Miller-Brockmann, Jan Tschichold, Arthur Rams and Russian painter Ilya Repin among his visual influences. Since graduating from the University of Brighton in 2011, he has combined freelance design with work as a learning support assistant in a school for pupils with special educational needs. "Helping these kids with things we take for granted, like having a conversation on the phone or expressing their ideas to people around them, has made me more appreciative of the bigger picture," he says. Indeed, he is now working on a self-initiated project based on his teaching work. Currently freelancing as much as possible, Edwards will soon be applying for full-time jobs. Having moved back to Leicester from Brighton, he is also considering a possible move to Edinburgh and says his immediate goal is to combine design with further work in education. CURTIS BAIGENT When the Art Directors Club named art director, motion and design artist Curtis Baigent as one of its young Guns, the jury said his work was flawless. "It almost makes me angry to see the talent of Curtis Baigent," wrote Manhattan-based designer Nina Boesch. "Is there anything this guy can't do?" Baigent hails from Wellington in New Zealand, and counts ASB Bank and Subway among his clients. With a first-class degree in design under his belt, he spent two years cutting his teeth at visual effects and animation studio Oktober, then helped establish boutique studio Assembly. Now he's living in Paris, France. "There's so much to take in because everything is new to me, including the language," he says. "I'm basically a full-time tourist. People-watching is excellent here and I love the way the cafes all know and embrace this. The concept of visual communication feels amplified because, right now, that's all I've got. It's a pretty surreal experience - I totally recommend it," he continues. Current projects include the design and art direction for a new French band, direction of a live-action title sequence for a TV show, and a series of mid-century-style animated titles. Of his creative style, he says: "I never know how to describe it, because it's in a constant state of flux. I work across different media and disciplines, and am always looking to try new things." Style is something that feels project-based, rather than career-based, he adds. "I think this flexibility and liberation from any one style is what I'm really enjoying right now. It keeps me feeling inspired and fresh." Baigent's visa expires at the end of August, and he has yet to decide whether to apply for a new one or move to another country. "I currently have no idea where I'll be or what I'll be doing in the coming year. The uncertainty is exciting and I'm really happy right now just taking things as they come," he says. He hopes to start a studio at some point, but his current ambition is to walk, come across something new and thought, "how can I make that into a project?" Until my "Street lights of Brighton" project I didn't take much notice of them, but now I can't stop looking at them and am currently collating a street light archive. "Abby Byrne's concertina book celebrating the tape-playing incarnation of the Sony Walkman What's next? "To keep learning." I've learned so many new skills since graduating and am applying them all to my work - only bigger and better things can come from this," says Byrne. "The most exciting thing is I'm not sure what's next." DANIEL POWELL Designer and art director Daniel Powell is on the move. "I'm travelling, meeting designers around the world and seeing how different cultures work within the design industry, as well as working freelance," he explains. A print from Daniel Powell's Abstract Semiotics series, the outcome of a project researching the connotation of symbols. Powell draws inspiration from a wide variety of sources ("One day it could be exploring a new process, the next it's the books I'm reading") but describes a particular affinity with the avant-garde movements of the 20th century, particularly constructivism and De Stijl. "I think it's because I have a romanticised perception of them actively trying to change the way we perceive the world." Powell describes his work in terms of a process rather than a style. "A guilty pleasure of mine is to include subtle and sometimes cryptic layers in a design, referencing ideas and concepts based around the subject matter of the project," he adds. Current endeavours include the identity for a fashion exhibition: "In my personal work, I've been exploring context online and how print can translate into an interactive space - and how digital can translate back into print." He is looking for interesting projects and collaborations, and is keen to do more art direction. "I want to make an active difference to the creative world, and maybe one day pass on what I've learned." WILL BRYANT "I want my work to be contagious and engaging," says Will Bryant, who is currently juggling an MFA in studio practice at Portland State University with commercial illustration commissions for the likes of Nike, Fiat and The New York Times. "Sometimes it's meaningful and sincere, and other times it's somewhat irreverent and silly." Originally from Texas, Bryant arrived in super-hip Portland via a graphic design degree at Mississippi State University. "The spark came when I had a class with Kate Bingaman-Burt and she brought Mike Perry in, around the time he was leaving Urban Outfitters," he recalls. "I showed him the one drawn piece I had in my portfolio and he said: 'This is awesome, do more of this'." "Fancy Future Cubes" - a four-colour silkscreen print by Will Bryant, who is currently freelancing and doing an MFA in Portland. Oregon Bryant has amassed an impressive client list, ranging from Converse, Levi's and Ray Ban to Ogilvy & Mather and The Polyphonic Spree, and he remains a member of the Austin, Texas-based collective Public School. His inspiration chiefly comes from nostalgia, language, the senses and pop culture. "I really admire the way Wayne White, Gary Panter, David Byrne, Mark Mothersbaugh and Andy Warhol infiltrated everyday life with their art and personalities," he says, citing Push Pin Studios as another major influence - along with 90s basketball, mid-century children's illustration, and pictures of his cat. "Music has also been a huge influence on my work and my workflow. I used to throw ridiculous-themed dance parties and run a music blog with friends." Graduate study means Bryant is "in a bit of an incubator right now. I'm rethinking everything. The first term was extremely challenging - coming from a more commercial grounding in design and illustration, my work has always been personal, but contemporary art has more layers. I'm trying to pinpoint why I'm into the things I'm into." As well as taking on more commercial artwork, he hopes to carry on teaching and experiment further with his own creative practice. "I may be a grown up, but I long for playfulness and the nostalgia of childhood," he explains. "I embrace humour in everything I do. These tenets of how I live my life directly influence how I consider my work." KATIE SCOTT Shortly after graduating, Katie Scott found herself in the running for an NME Award when her sleeve illustration for Bombay Bicycle Club's third album, A Different Kind of Fix, made the Best Album Artwork shortlist in the 2012 awards. Scott's work is largely inspired by scientific illustrations "with a familiar but fantastical edge," she says. "I did a project about a year ago where I looked at old scientific illustrations that got it wrong. So this wasn't fact, it was very speculative, and the idea was that if you had a theory and drew a picture about it, you could claim science as fact when it wasn't." "Vision", an illustration by Katie Scott, who says her work is largely inspired by old, scientific illustrations. Now based in London, Scott enjoys looking at old science books and botanical drawings, and says she loves visiting botanical gardens, such as the conservatory at the Barbican. "I find a lot of inspiration looking through books and archives, but I also like going and sitting in a greenhouse." At the moment, she's designing some packaging for an Australian wine brand via branding design agency Voice. She's also keen to break into textile design, as she feels elements of her work would translate well into this area. "I would really like to do some repeat pattern work for a fabric design company, for example," she says. "It's an industry that works differently to the illustration world, so I've been trying to figure out how I would approach doing that, but it's a goal I'd like to achieve." An unused commission for The New York Times also gave her a taste for editorial work - Scott says she enjoyed the buzz of working to such a tight schedule and is keen to undertake more projects of this type. Leaving university is a strange process, she adds: "you go from producing work for yourself and being in control of it to needing to determine where your work will slot into the commercial world." She hopes to put together a solo exhibition in the next few years, and is very happy to be working as a freelance illustrator. "It's nice because I didn't expect to be doing that straight away," she reflects. "Now I would like to do that at a rate where I could get my own studio." Thank you for reading 5 articles this month* Join now for unlimited access Enjoy your first month for just £1 / \$1 / €1 *Read 5 free articles per month without a subscription Join now for unlimited access Try first month for just £1 / \$1 / €1 *Read 5 free articles per month focusing on building up his freelance portfolio. "I studied illustration, but my interests weigh mostly on the graphic design side and I rarely handed in anything that anyone would define as traditional illustration," he says of his time at university. "I think it's allowed me to be more experimental and intuitive when it comes to design work - I don't believe in following any set of design rules." "Dionysus With Tubes" print, by James Hines. Hines cites Ed Fella as his typographic hero, and loves Corita Kent's use of colour and cut-out. "A lot of my current influences come from illustrators and designers working in the 60s or early 90s, such as Elizabeth Murray, Mendell & Oberer, Yasaku Kamekura and Niklaus Troxler, while my all-time favourites include Gary Panter, John Baldessari, Philip Guston and Etore Sottsass," he explains, adding that he's just as likely to be influenced by whatever book he's currently reading ("I recently did some drawings loosely based on Lanark by Alasdair Gray") as he is by the visual references he collects on Tumblr. "There's a lot of mid-century poster design and book jackets on there, and I love the typography of 60s jazz sleeves," he says. "Blue Note Records had maybe the best run of records and artwork of any label ever - no one has matched their consistency. I'm a bit of a music nerd and records will always remain a massive influence on my work, especially the music and artwork of the UK post-punk era. It was a great time for freedom and experimenting in music, with the proliferation of independent record labels and the DIY ethos." His current goal? "To keep on building my portfolio, and make better and better work. Hopefully someday soon I'll be able to do design and illustration work full-time and get a nice studio. I'd love a really homey, comfy space with lots of bold, warm colours." JOSEPH JOHNSON "I like to produce work that is considered, detailed and simplistic, while still remaining visually strong," says graphic designer Joseph Johnson, who is based in Melbourne, Australia. At the moment, Johnson is working as an in-house communication designer at the Centre for Contemporary Photography (CCP). He has also undertaken a broad range of creative projects since graduating from Melbourne's Victoria University, working across print, identity, web, signage and packaging. Johnson says he likes to gather inspiration from a diverse range of sources. "My early influences included Josef Miller-Brockmann, Wim Crouwel, Massimo Vignelli and Paul Rand," he recalls. "I also admire a lot of the inspirational work that is currently being produced in Australia and abroad." Not that graphic design is his sole source of inspiration - he prefers not to limit his influences, and also looks to other creative areas including architecture, furniture and industrial design. A client participation guide for an Australian homelessness service network, by Melbourne designer Joseph Johnson. The way I work can change from project to project," Johnson says of his creative process. "Sometimes while discussing a project with a client I immediately have a clear vision of the direction I'd like to take the project in, while on other occasions the solution presents itself after an intensive process of concept development." Whatever he's working on, he always undertakes copious research: "I'll find references to help define an aesthetic direction, and will be constantly updating and refining this direction throughout the process." On top of his role at CCP, he has more freelance projects coming up in the near future, including identity, signage and packaging for a cafe, and says he's excited by the prospect of creating a brand identity across a number of collateral pieces. For now, he says his passion for graphic design remains in printed matter. "Although I believe that, in the current market, you have got to be versatile enough to work across various media," he adds. "Long-term, I would like the opportunity to work on a larger quantity of print design projects. I love the craft of typesetting and the tactility of a printed piece." TEAGAN WHITE Ask Teagan White what inspires her and the answer is very clear: nature. "I try to spend any free time I have outdoors going to forests, lakes, rivers, marshes and fields. I take tons of photographs and everything I observe tends to work its way into my illustrations eventually." Teagan White's "The Descent of Man: A Portrait of Charles Darwin" illustration was created using graphite and Photoshop CS5. Also a fan of eyeing up "tiny, junky objects" in antique shops and at garage sales, White is just finishing her BFA in illustration at the Minneapolis College of Art and Design in Minnesota, USA. Her style varies from serious and realistic to more playful, colourful work. "Regardless of the content or mood, my goal is always to pack a lot of detail into one image - I enjoy making little bits and pieces fit together," she says. "I also tend to use flat colours in a limited colour palette, so the details of my illustrations don't seem overwhelmingly complicated." Post-graduation, she plans to continue the freelance design and illustration work she's been building up over the last few years, taking in clients such as Wired magazine, Anthropologie and Nike. "I like working on a wide variety of projects, from editorial to products and packaging," she explains. "I think my job would get very repetitive if I limited myself to one industry, style or type of work." ILLUSTRATION: ANDR GOTTSCHALK Thank you for reading 5 articles this month* Join now for unlimited access Try first month for just £1 / \$1 / €1 *Read 5 free articles per month without a subscription Join now for unlimited access Try first month for just £1 / \$1 / €1

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