

Becoming a
Graphic
Designer

A GUIDE TO CAREERS IN DESIGN



Steven Heller & Teresa Fernandes



A Unique Boutique



Title: Original Musk Eau de Toilette **Designer/Typographer/Photographer:** Matthew Llewellyn **Creative Director:** Victoria Maddocks **Client:** Kiehl's Since 1851 **Year:** 2004

Title: Kiehl's Miami Store **Designers:** Victoria Maddocks, Darren Kuhnau **Creative Director:** Victoria Maddocks **3D designer (fridge unit):** Dror Benshetrit **Photographer:** Lisa Romerin **Merchandiser:** Gilberto Santana **Client:** Kiehl's Since 1851 **Year:** 2003



Title: Kiehl's Georgetown Store **Designers:** Victoria Maddocks, Matthew Llewellyn **Creative Director:** Victoria Maddocks **Artist (large ceramic bottle):** Fiamma Montegue **Photographer:** Lisa Romerin **Merchandiser:** Gilberto Santana **Client:** Kiehl's Since 1851 **Year:** 2004

VICTORIA MADDOCKS

Design Director, Kiehl's, New York City

What does a design director do for a business that creates its own body, hair, and facial products, which began as a cottage industry and has now grown into a global one?

In addition to monitoring and directing the unique and quirky image of Kiehl's on all levels including retail, print and packaging on a global level, I would say, exercise restraint – and more restraint.

That's because Kiehl's has been known for very laid-back though distinctive design. But are you able to push convention?

Retail provides the most opportunity to push design constantly, since our approach is not cookie-cutter. The original flagship New York store, although revered for its atypical approach to retailing, was impossible and not necessarily appropriate to duplicate on a global level. That meant design essentially had to start from scratch for new retail stores. Knowing that we did not want to create the same store in different locations, we developed a "unique boutique" concept – pulling historical facts and entwining the local environment into the design of our Miami and Georgetown stores, thus constantly expanding the design.

Print work also provides quite an opportunity to push boundaries, especially since little collateral ever existed.

Title: Abyssine signage
Designer/Typographer:
Jeewon Baek **Creative**
Director: Victoria Maddocks
Photographer: Kent
Larsson **Client:** Kiehl's
Since 1851 **Year:** 2004

Title: Abyssine Cream **De-**
signer/Creative Director:
Victoria Maddocks **Typo-**
grapher: Yifat Anzelevich
Photographer: Matthew
Llewellyn **Client:** Kiehl's
Since 1851 **Year:** 2003



Title: New York Flagship Store
Designers: Victoria Maddocks, Matthew
Llewellyn **Creative Director:** Victoria
Maddocks **Merchandiser/ Window**
Artist: Gilberto Santana **Prop Stylist:**
Gerry Schwartz **Client:** Kiehl's Since
1851 **Year:** 2003

What are the codes of packaging for these products that you must adhere to?

Packaging is the most challenging of all design disciplines, and restraint is key. While there is a need for it to evolve to some degree with the advent of new products and categories, the design must remain true to our heritage with new products like our Musk, our first eau de toilette and entrance into the fragrance market. Since the packaging must serve the product, it really is a modernist approach in that form follows function. In addition to adhering to our utilitarian and undesigned heritage, design emphasis is placed on serving the customer in every aspect, meaning content/information-driven, practical, functional and inexpensive components as well as avoiding unnecessary secondary packaging.

What are the clichés you avoid?

Mass market solutions including the use of tag lines and sexually provocative images. We avoid standardized design templates and mass printed vehicles in order to have greater cost efficiencies, and we also avoid the use of typical, structured, technical standards manuals. As designers with a good understanding of Kiehl's, we rely more on intuition rather than a set of guides and references. This may be evident by our seemingly random use of multiple logos and symbols, all of which is actually very much considered. We also avoid jumping on the latest trends, always responding to the needs of customers and have always believed in maintaining a dialogue with them.

In addition to type and typography, what other knowledge – of materials, for instance – must you be expert in?

A strong understanding of the Kiehl's customer is as essential as being an expert in imaging, branding, interiors, merchandising, packaging, 3D as well as 2D.

How do you determine what designers are best suited for this genre of design?

Passion and more passion for Kiehl's. Well-rounded designers who have had other experiences or lives outside of the cosmetic or design business bring another dimension and perspective. Multicultural backgrounds add diversity, too. An ability to think across multiple disciplines while maintaining a sense of honesty, integrity, and humor in their work bode well.