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Sarah Boris

Sarah Boris has been in the art and design industry for over fifteen years, but some might say she is just getting started. Boris worked for design industries and art organizations such as the Barbican, the Institute of Contemporary Arts (ICA), and Phaidon Publishing, but in 2015 she took a more independent approach and opened her own design studio in London, Sarah Boris Design. Since opening her studio Boris has pursued personal explorations, collaborations, and commissions. Her work is clean, bright, and impactful, and she is gaining admiration from students and design critics. She has a gift for creating relationships that foster trust and creativity. Boris is not only a designer, but an artist.

Childhood

Boris was born in London but grew up in Riverside, Connecticut, in the United States. In Connecticut she had neighbors, and there were no fences, so she could walk from one yard to another. As a child she remembered people in the neighborhood always being friendly and saying hello when she would walk past them. Her family moved to France when she was six years old, and she wondered why people were not as friendly and often did not greet her when passing by.

Although her home language was English, Boris went to an international school where she had English teachers and English classes. She loved learning about languages and words. It was then that her interest in words was sparked. Boris found words interesting and was curious to understand how people used them to communicate in different ways (Wight, n.a).

Higher Education

Throughout Boris's childhood she always liked drawing and painting but did not envision graphic design becoming her career (Wight, n.a). She actually wanted to be a sculpture artist but was rejected by the course professor. The professor told her, "you're really crap at 3D; you'd be really good at graphic design and visual communication" (Hudson, 2016). Her professor then shared her portfolio with the typography professor at Paris' Estienne School of Art, and they encouraged Boris to join their program. Despite not being what she originally thought she wanted, she accepted their offer to attend Paris' Estienne School of Art.

While attending Paris' Estienne School of Art she studied Typography (Richardson, 2015). Her experience was a mix of projects and typeface design. The program was highly specialized with only twelve students (Wight, n.a). Boris described her time at Estienne as very privileged because she had access to all of the resources with no fees. The workshop had letterpress, lithography, lino, and screen printing capabilities, and the students were encouraged to work in all of these techniques (Wight, n.a).

Boris continued her education by moving to London and completing her Masters in Graphic Design at London College of Communication (LCC). Her experience there was very different from her undergrad experience; it was self-directed and independent. The focus of her masters work was on typography and graphic design. However, she did not do a lot with designing typefaces. Instead, she did installations, photography, and experimented with many art-making methods (Hudson, 2016). "My MA was truly an experimental playground for design," shared Boris (Wight, n.a). While studying in London she loved graffiti and the way it communicated. Boris described graffiti as "a journey for the city; it is a mix of tag and freeform expression"(Hudson, 2016). During her education at LCC there was immense rigor and a huge

sense of craft. It was this sense of craft and perfection that Boris says has stayed with her throughout her career (Hudson, 2016).

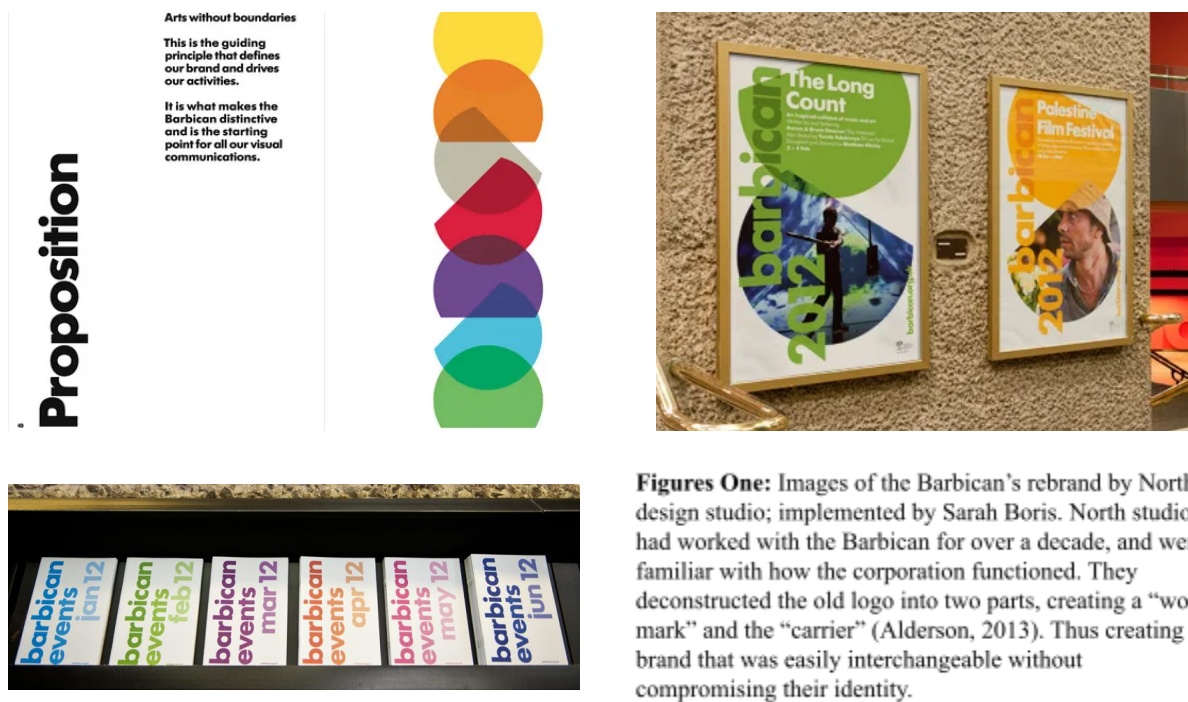
Professional Journey

Barbican Center

One of the largest performing arts centers in London is the Barbican Center. They have in-house designers, and Boris wanted to be a part of the design team. She applied for an internship as a designer but did not hear back. Thinking the lack of interest was because of her application she completely redesigned it to apply for an in-house position. The position was for a junior designer rather than an internship, and this time she was called for an interview. Upon arriving for her interview they told her they knew from her application that they wanted to offer her the position but they wanted to meet her in person to make sure she was normal before giving her the job (Hudson, 2016). Once Boris was hired she inquired about the internship position and she learned that there had been so many applicants that they decided to wait and just hire a junior designer rather than an intern.

While Boris was employed at the Barbican she worked closely with the curators, the programmers, and the marketing teams. It taught her the ins and outs of an arts organization and provided her with valuable design experiences. The Barbican was in a time of transitioning to a new brand when Boris started. Responsibility for implementing their new brand fell to Boris, and she worked closely with North design studio throughout the process. Boris saw what it took for a company to implement a new visual identity and learned a methodology to follow when phasing in new branding (Hudson, 2016). Working with Sean Perkins, the founder of North design studio, impacted how Boris currently designs. Boris and Perkins were such compatible designers

at the Barbican that when he had overflow freelance design work, Boris would work at his studio as needed part time after work at the Barbican. Boris described the time she worked with Perkins as “formative” and he encouraged her to work on many different projects (Wight, n.a). Boris worked at the Barbican for two and a half years where she was responsible for creating all of the collateral promotional pieces for the Barbican events, exhibits, and promotions. This included any posters, brochures, signage, etc.; anything that was associated with the Barbican, was Boris’ to design.



Figures One: Images of the Barbican’s rebrand by North design studio; implemented by Sarah Boris. North studio had worked with the Barbican for over a decade, and were familiar with how the corporation functioned. They deconstructed the old logo into two parts, creating a “word mark” and the “carrier” (Alderson, 2013). Thus creating a brand that was easily interchangeable without compromising their identity.

Institute of Contemporary Art

After working at the Barbican for a few years the job felt too comfortable, and Boris looked for the next opportunity to grow and learn (Hudson, 2016). She landed a job as an in-house designer at the Institute of Contemporary Art (ICA) and worked there for five years as the only designer. When Boris started they had rolled out a new brand just a few years prior, and she quickly found that there was a disconnect between the visitors, staff, and artists with the visual identity of ICA (Wight, n.a). She worked hard to win over the exhibition team and to gain their trust. “I have

found on occasion that design studios are critical of designers that work within institutions. I disagree with the term in-house designer.” When they finally gave Boris the rebrand it was on top of her other duties as ICA’s designer. To better manage all of her responsibilities she benefited from the Leonardo scheme that funded students to work abroad. The Leonardo scheme connected her to the intern Frederic Tacer. He was one of the interns she particularly liked and worked well with during his placement. He worked with Boris for six months, and then they extended his internship so he could stay longer (Hudson, 2016).

Approach to rebrand

Boris’s approach to the rebrand was to keep it simple. The previous brand was complex with a wide color palette (Richardson, 2015). When asked about her reaction to being assigned the rebrand Boris said, “If I’m going to do this, I want to make some kind of transformation. I want to take ownership of what it is, and to do that I need to work closely with all the teams, so they trust me” (Wight, n.a). In order to obtain that trust, Boris ran microsessions with the staff, administration, and guests in order to gain knowledge of what people wanted. She used a lot of resources including books, websites, and design council, a resource containing key questions on branding (Hudson, 33:12, 2016). In her attempt to find the perfect font, Boris found theinhardt. Boris wanted to create a logo with adaptability and longevity (Richardson,2015). The decision to not add color was to ensure that the artwork on the poster or brochure was the focal point, and that the branding did not take away from it. Unfortunately, after sweeping

Theinhardt

Theinhardt Hairline
Theinhardt Hairline Italic
 Theinhardt Ultralight
Theinhardt Ultralight Italic
 Theinhardt Thin
Theinhardt Thin Italic
 Theinhardt Light
Theinhardt Light Italic
 Theinhardt Regular
Theinhardt Italic
Theinhardt Medium
Theinhardt Medium Italic
Theinhardt Bold
Theinhardt Bold Italic
Theinhardt Heavy
Theinhardt Heavy Italic
Theinhardt Black
Theinhardt Black Italic

Figure Two: Typeface Theinhardt
 Used by Boris for the ICA rebrand.

changes, budget cuts, and doing a mix of other jobs on top of working for ICA part-time, Boris decided to find something new.



Figures Four: Logo After Redesign: Sarah Boris redesigned the ICA's logo, that was revealed in 2009 and still in use today. Sarah wanted the focus of the design to be on the art the ICA was featuring. The lack of color was intentional to keep the logo more universal and to allow the focus to be on the art. The typeface Theinhardt, comes in nine different weights, allowing it to pair nicely with other typefaces (Profile, 2009).



Figures Three: ICA Logo Before Sarah's Rebrand: Spin originally rebranded the ICA's logo. Amid working at the ICA Sarah noticed a disconnect between Spin's logo and its audiences.

Phaidon Publishing

Up next for Boris's career was an opportunity at Phaidon Publishing. Boris's coworker from ICA had already made a move to Phaidon, and they called her every day asking her to apply for

the opening. This career move was the first time Boris asked her friends and designers for their advice in taking a job. Boris eventually applied and was offered the job. She took on the role of art director at Phaidon Publishing (Gosling, 2018). Since Boris was the art director she was not always the one doing the designing but rather hiring other artists to complete the job. “We tend to put people in boxes rather than look at someone less expected,” was Boris’s response to Hudson when asked what it was like allowing someone else to do the designing (Hudson, 2016). She shared that just because someone’s portfolio is full of xyz doesn’t mean that it is all they can do. If you pick the predictable designer you will get a predictable design. Whereas, if you pick a less predictable designer your results may be much less expected (Hudson, 2016). Although Boris regularly commissioned other artists to complete designs for Phaidon, she had the opportunity to work on some of the projects herself. She often enjoyed working on books about food. Boris enjoyed the creativity that is undoubtedly embedded in cooking; she enjoyed working on *The Bread Book*, for Éric Kayser, and other cookery books while at Phaidon.



Figures Five: *James Irvin monograph*: Sarah Boris was the designer for Phaidon who worked on the James Irvin monograph. James Irvin was a designer for Phaidon before passing away in 2013. The book features his designs, sketches and work.

Boris designed the James Irvin monograph under Phaidon Publishing. Irvin was a furniture and product designer and was a beloved designer at Phaidon. After he passed away in 2013, Boris worked closely with his friends and family to create a window into the designer's

work and life. The book featured a layer of his work never displayed before including sketches and notes (Hawkins, 2015). Boris's career at Phaidon Publishing lasted two and a half years before she took the reins herself and opened Sarah Boris Studio in 2015.

Sarah Boris Studio

After leading a successful career and working long and hard hours Boris decided to open her own design studio. She told Katy Cowan, with *Creative Boom*, that she felt like she had been running, which she chose to do at one time, but she had other aspirations she wanted to pursue including screen printing, bookmaking, and experimenting more (2021).

After the sudden passing of someone Boris knew, she gained the perspective that life could end abruptly, and work should be a happy space. "I realized that I wanted to

shape my own practice with a focus on designing and making," shared Boris during an interview with Sinclair, co-author of *Studio culture now: Advice and guidance for designers in a Changing World* (pp. 403–414, 2020). The first iteration of Boris's studio was during her first solo exhibition, where she created a fictional design studio. Boris inhabited the studio throughout the duration of the exhibit (S. Boris, email, June 27, 2022). Sarah Boris Studio opened in 2015 and focuses on visual identity, editorial design, publishing, and exhibition graphics (Sarah Boris, n.d.). Some people saw her opening a studio as a risk, but Boris did not see it that way. Boris saw it as a platform for expression (Cowan, 2021). Choosing to establish her studio in London was no whim, as London is the city in which Boris feels the most at home. The city is full of art



Figure Six: Exhibition Studio: Boris stands in the doorway of her mock studio during her first solo exhibition.

galleries, bookshops, and vast diversity to inspire her work (Gosling, 2018). “The studio lives and breathes with the local area,” Boris explained to Gosling. “It is very much impregnated with the local culture, which is diverse and gathers immensely creative people” (2018). Boris continued to pursue her personal creative endeavors while running her studio and she shared with designer and podcast host, Katy Cowan, “I hope to find sustainable ways to keep doing my own work (publishing, printmaking, artist residencies) while taking design commissions in parallel” (2020).

Lessons Learned

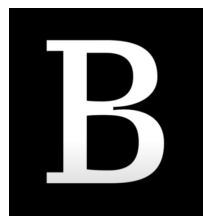
Throughout Boris’s career she gained wisdom through every experience. In college, she learned rigor and a sense of craft. Her tutors constantly pushed her and were very critical. She learned a great deal from other students and from different experiences and working with new people. “If it doesn’t work, think of the learning curve,” stated Boris (Wight, n.a). As a designer, Boris figured out how important it is to make connections with other people and allow them to feel heard (Hudson, 2016). She understood that if people felt like they had a say in the decision making and design of a brand they would connect and identify with it more. In turn, making the brand more successful. She shared with Will Hudson that it is important to seek advice, and it is a mistake to be scared to ask for advice. However, as your work gets more well known, people can get more harsh as they begin to create their own expectations for your work (2016). In becoming a studio owner Boris gained a sense of never regretting things. She learned to value the freedom of self-initiated projects and balancing her work and personal life. Although Boris has been in the design industry for over fifteen years there is not a day that goes by that she does not learn something (Sinclair & Shaughnessy, 2020 pp. 414).

Her Work

Some of Boris's most credited designs include the rebrand of ICA and the monograph of JR published by Phaidon mentioned earlier. Boris has refined a very clean, sharp, and colorful design style (Troncoso, 2021). As a little girl, living in the United States, she lived across the road from a candy store. From the time she could walk, she would run over to the store and stare at all the candy for long periods of time. Particular wrappers such as Fun Dips and Nerds caught her eye because of their pop art style, bright colors, and simple shapes. "The whole universe of Charlie and the Chocolate Factory has sat into my imagination," explained Boris. It was not until later in her career she realized how much of an impact those experiences in the candy shop had on her design direction (Design, 2020).

The Larousse Book of Bread

Even though Boris was the art director at Phaidon she was able to work on designing a number of books. Some of Boris's favorite books to work on were cookbooks. One of the books Boris



designed was for Éric Kayser, *The Larousse Book of Bread: Recipes to Make at Home*. Boris had to use the already existing imagery that was used in the

French edition of the book. She shared with the attendees of her presentation on

Figure Seven:
Letter B in the
typeface: *Minuscule*

book design, it was a little challenging because Phaidon typically took new

photographs for the images, and the imagery she was being asked to use

was not typical for a cookbook. One of the first things Boris does when she gets a new project is

to spend a lot of time looking for the right typeface. "I get really tortured about finding the right

typeface." Boris had been looking at the typeface, *Minuscule* for a long time and hoped to use it

for a project. “When this book came up and I saw the ‘b’ of the typeface I thought, this is the ‘b’ for bread,” Boris explained during a presentation. She liked the ‘b’ of the typeface because it felt like it was already carved into the book and the book provided a lot of techniques for carving bread. While explaining the process of designing this book Boris showed multiple versions of the cover she created. She spoke about her reasoning behind certain design decisions, colors, and layouts. What you see as the back cover of the book was Boris’s original design for the front cover. However, the team felt no one would buy a book with so many images of bread on it. Boris compromised and designed the front cover with just a single image of bread but took her design, with the variety of breads, and used it as the back cover. “Ultimately, sometimes design is about compromise,” Boris explained (It’s Nice That, 2015).



Front Cover

Inside Spread

Back Cover

Figures Eight: Bread Book: Images of the English edition of the Bread Book Boris designed for Éric Kayser. The Mondrian-like design of the interlocking various sized boxes from the front and back covers is reflected on the inside with the recipe placed in a box to the left of the spread.

Monograph for JR

One of the first commission projects Boris did after opening her studio was for her previous employer, Phaidon Publishing. She was commissioned to work with well known artist JR. JR is a

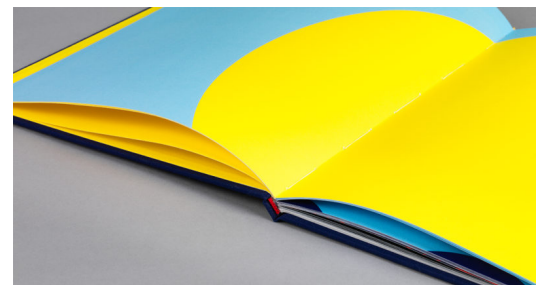


Figure Nine: Book design for the JR monograph by Boris.

contemporary artist who travels all over the world creating and photographing captivating art installations (Phaidon. n.d.). Boris worked with JR in designing his monograph, “Can Art Change the World?”. “The book details JR’s artistic development from an ordinary graffiti tagger in the French capital, to someone more closely allied to contemporary art movements such as relational aesthetics, where the real creativity lies in the way people’s lives link into the works” (Phaidon. n.d). She told Will Hudson, during his podcast, that JR was amazing to work with, and he gives people space to make things (2016). “I was fed many Haribos in their studio when finalizing the book” (Boris, 2018).

Le Théâtre Graphique

Le Théâtre Graphique is a wordless book designed by Boris that was originally printed and published by Hurtwood Press. The book was done as part of an exhibition at Le Havre’s design festival, Une Saison Graphique, where Boris was asked to display her work in the town hall’s cavernous theater. Inspiration for the book came after she designed a poster to be displayed at the festival. Alex Hawkins shared her explanation, “The second poster was inspired by the first,” she says of the design that continues to play with the idea of the theater space. “I was doing color tests and realized that the waves really looked like a curtain in red and when flipped around” (2015). The art book became a visual animation of the sun and the sea going to the stage. Atterbury, with Hurtwood Press revealed that, “Every detail was thought through, right



Figures Ten: *Le Théâtre Graphique*: Wordless book created by Boris. These photos are from the first edition print by Hurtwood Press.

down to the tiny head and tail bands – yellow for the head and red for the tail” (n.d.). A book’s head and tail band are cords added at the top and bottom of the binding to hide the fold of the signature pages and to strengthen the spine of the book. The first edition of *Le Théâtre Graphique* was a hard cover with cloth and foiling, thread sewn, and digitally printed by Hurtwood. Only four books were printed in the first edition. Boris then printed an edition of 200, this time changing the printing method entirely to riso. Riso, is short for risograph and is best described as digital screen printing. In January of 2021, Boris announced on her instagram that



Figures Eleven: Spreads within *Le Théâtre Graphique*. The book is a visual animation of the sun and the sea going to the stage. The book was done as part of an exhibition at Le Havre’s design festival, Une Saison Graphique, where Boris was asked to display her work in the town hall’s cavernous theater (Hawkins, 2015).

she plans on publishing a third edition of the book using litho printing methods and pantone colors (Cowan, 2020). Each edition becomes a new piece of art by changing the printing methods and materials. A pivotal point in Boris’s career was when *Le Théâtre Graphique* was acquired by the Stedelijk Museum in Amsterdam. “It was really major for me and gave me the confidence to make more of my own work” (S. Boris, email, June 27, 2022).

Love Boom

Love Boom, a typographic screen print, the original of which was printed in pink and red, was a print created exclusively for *Creative Boom*, to show her love of creativity. Boris visualizes the

print becoming a sculpture and having a permanent home in a park or town similar to Robert Indiana's Love sculptures located in the US. Red and pink are some of Boris's favorite color combinations because she considers them to jump off the page. Boris has created other versions and editions of her Love prints including a yellow and blue version where the proceeds went to support UNICEF Ukraine.



Figures Twelve: Love Boom prints: Pink and red created for Creative Boom to celebrate creativity. Blue and yellow version created to support UNICEF Ukraine.

Festival Les Temps d'Art

Boris was invited to exhibit at the Festival Les Temps d'Art in Saumur. Upon completing research about Saumur, Boris discovered that king Rene d'Andjou called the castle of Saumur, his 'Chateau d'Amour', meaning castle of love. Love became the focus of what she wanted to

create for the festival, and in turn she created three bodies of work. By collaborating with local artisans and producers, Boris designed and produced the heart benches as one part of her series. When looking



Figures Thirteen: Heart Bench: Boris designed her heart benches to fit together in a way that did not require any drilling or screws. They were designed as part of Boris's exhibition at the Festival Les Temps d'Art. The focus of Boris's work for the festival was love.

at the structure you can see that the wood artfully fits within the opening in the stone and is secured with the placement of a smaller wedge. Variations of the word ‘amour’ created ten flags that were raised at the festival.



Figures Fourteen: *Flags*: Boris designed flags for Festival Les Temps d’Art in Saumur using the word “Amour,” meaning love. By rearranging, repeating, and reflecting the word amour, Boris created each of the flags.



Figure Fifteen: *Loose Associations*: Example of a spread inside *Loose Associations*.

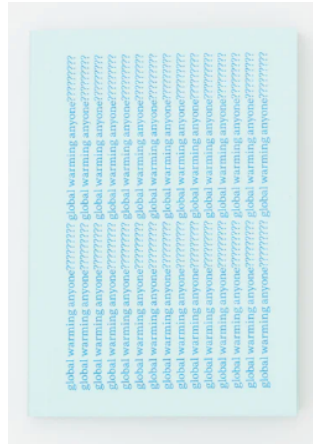
London’s Photographers’ Gallery

London’s Photographers’ Gallery is a regular client for Boris as she oversees their poster designs and image selection. Boris developed a new way for the Gallery to present their content called *Loose Associations*.

The small paperback book acts as the Gallery’s printed journal sharing artwork, essays, artist pages, interviews, and more (*Loose Associations*, n.d.). The books replace the previous method of individual leaflets printed by the gallery (Gosling, 2016). This change to the booklet format allowed the promotions to be bound together, and less likely to get misplaced or slipped into the recycling bin. These small

magazines could also become a series of publications that people could keep neatly on a shelf for future reference.

Figures Sixteen: *Global Warming Anyone?* A book designed by Boris containing tweets from former president, Donald Trump, regarding climate change. The paper used was made from cups on their way to a landfill.



Global Warming Anyone?

Global Warming Anyone?, is a self published book that compiles 118 tweets made by Donald Trump between 2011 and 2019 regarding climate change (Global Warming Anyone, nd). The text sheet was printed on Extract Aqua from the GF Paper mill which is manufactured from paper cups that were on their way to the landfill. *Global Warming Anyone?*, was featured as part of the exhibition entitled, ManMade Disaster: Patriarchy and The Planet. The exhibition was a compilation of physical and digital work showcasing 30 women and non-binary artists. “The purpose of the book is to illustrate the extent of his denial,” explained Boris (Gosling, 2019).

Fragile Flag

The fragile flag was not a commissioned piece for Boris. She created it in response to the crisis talks around the UK’s National Health Service (NHS). The Union Jack flag was created using

‘fragile’ tape making a simple yet powerful statement. The flag gained a lot of recognition and popularity after circulating online and being shared by high profile designers, including one at Apple (Gosling, 2016).



Figure Seventeen: *Fragile Flag*: A Union Jack flag created by Boris using fragile tape in response to the NHS crisis.

Pandemic Impact

After five years of running her studio Boris faced, with the rest of the world, the Covid pandemic and the lockdown of 2020. Most of the work and collaborations Boris had scheduled were canceled. At a time when some were feeling great stress, Boris shared that she did not have that overwhelming feeling from the pandemic. “I’ve tried to see the pandemic as a moment to reconnect with what’s essential and embrace this journey into stillness,” Boris told Katy Cowan (2020). During the pandemic Boris continued to do talks via Zoom and mentored sixteen Syrian artists for an exhibition. The pandemic gave Boris an opportunity to revisit projects that had been on standby, such as a reprint of *Le Théâtre Graphique*, and enabled her to participate in new collaborations sparked by the unique situations implemented for safety.

During lockdown Boris invited artists on social media to share portraits of themselves at home. The endeavor lasted about a month before Boris began feeling the pressure and expectations created by others rather than herself. Boris explained to podcast host, Katy Cowan, “every venture we have is up to our own level of precision and commitment and our idea of perfection.” The artists’ portraits whom Boris featured can be found on Boris’s Instagram page under her stories: *Artists At Home* or follow the page [artists.at.home](#).

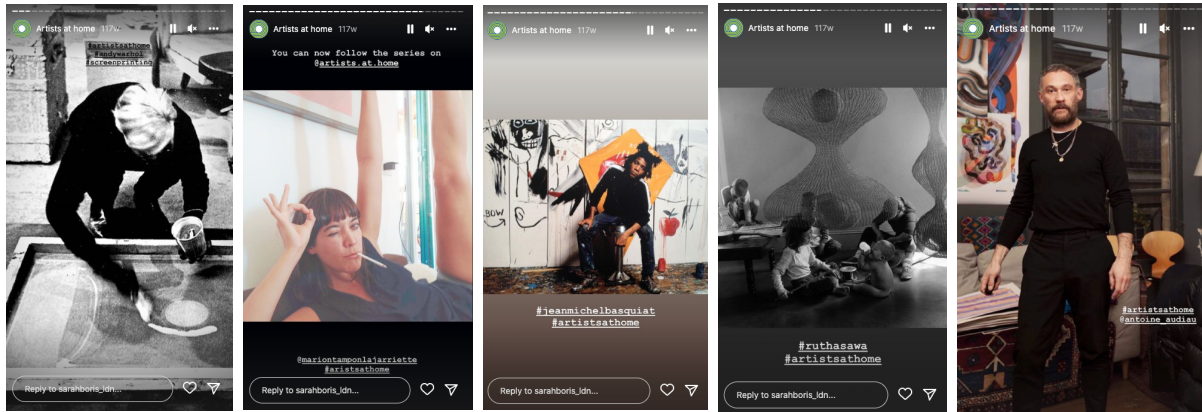


Figure Eighteen: Features from artists.at.home: Examples of artists Boris featured on her Instagram as part of her independent project during COVID called, “artists at home.”

Advice from the Artist

“We are complementary” —Sarah Boris

Cowan became friends with Boris during the pandemic, and during her podcast she asked Boris if she was intimidated by younger designers. Boris responded beautifully by explaining that younger designers complement older ones. Younger designers are versatile and handle so many technical platforms, whereas older designers offer wisdom and experience. “We are complementary and we can collaborate with the younger generation... and come together to work together collectively rather than against each other,” remarked Boris (Cowan, 2021, 8:29) Older designers can mentor their younger counterparts so that they will also pass on kindness to their underlings in the future. Design needs to be more collaborative and supportive rather than competitive. There is plenty of work for all who want it.

“No Free Pitching!”

Boris has done presentations about the need to change the expectation that designers should do unpaid work. She wrote an article for AIGA in 2019 called, “The Design Industry Needs to Take

a Stand Against Free Pitching.” She explains that part of changing the expectation is educating not only designers but commissioners and clients, too. In the article she compares free pitching to hiring six contractors to individually build a foundation for a house for free and then choosing one to do the rest of the work after they all did the groundwork. To help educate students on the concept of saying no to free pitches Boris gave a talk at a London University. “I didn’t have any courses on this when I was at university and mostly learned how to deal with it through speaking with other designers and studio directors,” wrote Boris in her article.

When I asked Boris what her criteria was when deciding what work to accept, being paid was an important one. “You would be surprised by how many people still approach creatives asking them to do unpaid work in exchange of exposure (which in my experience exposure never leads to much in this framework and it certainly does not feed you),” she wrote. Boris’s other criteria for determining what work she would like to pursue includes: creativity, content, human connection, and timeline and schedule. Some questions she asks herself are: Is the project on a short turn around but are you granted complete creative freedom? Is the team great and the brief clear? Is the content something you believe in, are you inspired by it? Is it ethical? (S. Boris, email, June 27, 2022).

When you are given the platform to speak, it is really important to say, “yes”.

In January of 2021, Boris shared with Cowan, during her podcast, how important she believed it was to say yes when given the opportunity to speak (55:24). She did not mean it lightheartedly, as she explained that in the past she had said no because she struggled with being anxious and self-conscious, but she worked hard and forced herself to say yes. To suppress her anxiety she

had to tell herself that her work is who she is, and that it is different from what others do, and that is okay.

Since the podcast with Katy Cowan, Boris has, in fact, said yes to many talks and platforms offered to her. In March, 2022, she did a lecture with Elisava, Barcelona School of Design and Engineering. She was part of the OurSisterHood UK tour customizing Vans, clothing, and tote bags and ran a workshop with École Intuit Lab, an art school in France where students experimented and created alphadots, letters created using dot stickers. Most recently Boris spoke at the Bermingham Design Festival on independence, creativity, and equality. Many attendees posted to instagram thanking Boris for inspiring them and giving them a new perspective. Illustrator and attendee, Lisa Maltby, shared on her Instagram stories during Boris's presentation saying, "Sarah inspired me to care less about what people think and make work that is important to me," and she added, "as well as being realistic about how to pay my bills!" (2022).

Conclusion

Boris has spent the last fifteen years in the design industry, a minute time compared to some designers who have spent the majority of their lives in the industry. From the moment Boris was a little girl standing in front of the candy display of the store owned by a sweet lady and running from one yard to the other with friendly hellos trailing after her, Boris undoubtedly inherited an understanding of the importance of connections. Afterall, it was the connections her professor made that ignited her education, her ability to visually connect to the branding of the Barbican that landed her the position of junior designer, and her dedication to collaborating with various audiences of the ICA that opened a dialogue of trust while she worked on the institute's rebrand.

It was through a bond made with a previous coworker that Boris wound up at Phaidon Publishing, and when Boris chose to open her own studio she made sure it was located where it would be intertwined with the city surrounding it. Without Boris's ability to form connections and collaborate with her audiences and clients she would not have had the success she has had today.

Boris may have gotten off the work hamster wheel by opening her studio, but she did so in a fashion that validated her values and growth as an artist. By opening her studio, Boris gained the freedom to make her own choices and choose the work that inspired her. It allowed her to return to her love of screen printing and to delve into her original interest of sculpture with her heart benches. Boris wishes to some day return to the United States; this time bringing her art with her. She would like to do an art residency in the US to perhaps explore sculpture and large scale paintings. "Another goal is to keep making art, it's my happy space and there are so many things I want to create," Boris wrote (S. Boris, email, June 27, 2022). Whether it is in the UK or in the US, Boris will continue to inspire artists and designers through her work and sharing of her wisdom.

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