

Astrid Stavro

Learning Lessons from a Luminary of Design



As part of the bold, typographic identity system for the Teatre Principal de Palma, Stavro and the Atlas team produced collectible printed catalogs for each of the performing arts center's opera and ballet programs.

Thanks in part to her lifelong fascination with words and images, the award-winning creative director Astrid Stavro is something of a graphic design savant. Her story begins at her father's printing press and publishing house. "I loved everything about it," Stavro recalls of her childhood playground. "The smell of the ink and paper, the sound of the presses, the crackling of the hardwood floors and high ceilings." Within those walls, she witnessed the evolution of printing techniques—lead type set by hand, linotype and monotype, offset printing, and photocomposition. Experiencing the process of bookmaking, from editing and typesetting to printing and binding, all under one roof proved a magically formative experience.

With a profound enchantment for text of all kinds, Stavro went on to study literature and philosophy, falling deeply into the worlds created by influential minds like Jorge Luis Borges, Aldous Huxley, William Faulkner, Arthur Rimbaud, and Jean-Paul Sartre. Their books have, as Stavro explains, "been my best teachers." But it is also in this very period, while diving into literature's greats, when everything shifted. A friend gifted Stavro a copy of *Interview* magazine, designed at the time by the provocative Tibor Kalman.