

Highlights of a career in design, culinary arts and philanthropy

Design

David Sterling is founder and principal of Worldstudio International, a cross-cultural, multidisciplinary design firm.

Sterling studied painting and literature before entering the design world as exhibit director of Omniplex in Oklahoma City in 1973. He spent three years at the science museum creating hands-on exhibits for science instruction.

At the Cranbrook Academy of Art in Michigan, Sterling continued his investigation of 2D and 3D design, at the same time pursuing his passions for anthropology and the culinary arts. He completed his MFA in 1978.

Upon moving to New York, Sterling landed the position of Art Director of ID Magazine, the magazine of international design. During his three-year stint, he brought the newly-revamped publication international attention through several award-winning covers.

In 1981, he joined forces with Cranbrook classmate, Jane Kosstrin, to launch Doublespace, the New York City-based design firm. (www.doublespace.com)

Some of the studio's first major clients included the American Museum of the Moving Image, the Brooklyn Academy of Music, and Barneys New York. Sterling continued as principal at Doublespace for 12 years.

Seeking to incorporate broader social issues into his everyday work, Sterling founded Worldstudio in 1992. (www.worldstudioinc.com/home/) In its present incarnation, the studio creates social marketing projects for large corporations. Other marketing and design work included many projects in the culinary industry, such as signage and graphics for all eleven themed restaurants at New York New York Hotel & Casino in Las Vegas. Further, the company repositioned such venerable icons as Yardley and The Metropolitan Opera.

Sterling is also a teacher and lecturer, and served for 10 years as adjunct professor of graphic design at School of Visual Arts in New York City, teaching all levels in the four-year program.

In 2003, Sterling permanently relocated to his second home in Mérida, Yucatán, and established Worldstudio International (www.worldstudiointernational.com) – an interdisciplinary design company still affiliated with the New York office. While graphic design continues to be a feature of the studio's work, most projects focus on interior design and remodeling of colonial homes in Mérida's historic district.

Sterling's graphic design has been featured in more than 50 books and periodicals; his work is found in such collections as the Smithsonian Institute, the Cooper-Hewitt/National Design

Museum, the Library of Congress, and the Michael C. Rockefeller Arts Center; and in 1997, he was presented with the Bronze Apple from the Industrial Designers Society of America for his contribution to the broadening of the understanding and potential of design.

Culinary arts

Son of a former baker, David Sterling came of age in a Southwestern home, where making pies, cinnamon rolls and biscuits was a family affair. Chili, green enchiladas and other Tex-Mex fare were also part of the culinary repertory of the Oklahoma family, but starting in the 1960s, Sterling pursued a passion that had been instilled in him by a new presence on television: Julia Child.

For two decades, he pursued French cuisine with a fervor that included reading massive chapters of the Larousse Gastronomique, taking hurried notes from airings of *The French Chef*, studying French in college and cooking Child-inspired dishes for friends and family.

His real culinary education began in 1976, when he accepted an after-hours job as pantry chef at an upscale French restaurant in Michigan to help support himself through the MFA program at Cranbrook.

Thereafter, Sterling took random classes in French technique at various schools in New York,

although he never elected to pursue certification. Meanwhile, he briefly operated a small catering business serving friends and acquaintances, and intermittently studied Mexican cooking with a longtime friend who taught the cuisine in Canada.

Coinciding with his move to Yucatán, and given his years of experience designing packaged foods for various clients, Sterling decided to try his hand at launching his own line of gourmet Mexican foods, with the brand name of “Los Dos.”

During his research, he realized that the “culinary adventure travel” market was booming, with many popular destinations worldwide, including Tuscany and Provence, and also Puebla, Oaxaca and various other Mexican cities – but none in Yucatán. He envisioned such a school in Mérida as a valuable marketing tool for his products, and vice versa. Los Dos Cooking School opened its doors in November, 2003.

As he delved deeper into Yucatán’s rich history and culinary heritage, he learned that many ancient Maya recipes were being lost, that very few were translated for the English-speaking market and fewer still adapted to modern cooking methods. Chronicling this heritage, preserving Maya foodways and translating them to modern tastes thus became his focus and the thrust of his work at Los Dos.

Now he is considered an “ambassador of Yucatecan cooking” and is called upon by travel companies and government agencies alike to share his knowledge of and enthusiasm for the cuisine with the world beyond Mexico. He has appeared on television programs such as “The Martha Stewart Show,” “Mexico: One Plate at a Time” with Rick Bayless on PBS, on Oprah Winfrey’s “Oxygen” network and on several Canadian programs. His school has been featured in such publications as *The New York Times*, *The New Yorker*, *Gourmet*, *Travel & Leisure*, *ELLE* and *National Geographic Traveler*.

Sterling also regularly serves as a culinary consultant, counting among his clients Masterfoods Europe in Rotterdam and Kahlúa Brands, among others. He is currently overseeing the creation of a chain of Mexican restaurants in Germany, bringing into play both of his twin passions – food and design.

In 2009, Sterling launched the Yucatán chapter of the international organization, Slow Food. Projects include fomenting organic production among local farmers, instituting a farmer’s market to provide an outlet for regional producers, and preserving and promoting Yucatán’s rich culinary heritage.

Philanthropy

In order to further the stated mission of Worldstudio and to

deepen the significance of its work, in 1993 Sterling founded Worldstudio Foundation with business partner, Mark Randall. (www.worldstudio.org) The foundation continues as a not-for-profit arts organization that seeks to engage other members of the creative community in issues ranging from the environment and workplace diversity, to mentoring, volunteerism, and other social concerns.

The foundation’s primary programs are mentoring initiatives and a nationwide scholarship program. Since its founding, Worldstudio Foundation has been awarded close to \$2 million toward administering scholarships to over 300 economically disadvantaged students of art, architecture and design in U.S. colleges, and for facilitating over 200 mentor/mentee relationships nationwide.

In recent years, under the stewardship of Randall, Worldstudio has launched such innovative and socially relevant national programs as Design Ignites Change (www.designignites-change.org) and The Urban Forest Project (www.ufp-global.com).

Funding for Worldstudio Foundation projects comes from the W.K.Kellogg Foundation, New York Foundation for the Arts, MTV Networks, Steelcase, Adobe Systems, as well as many other individuals, and private and corporate foundations.

Periodical publications

Graphic and interior design

Advertising Age
Adweek
Art Direction
Axis (Japan)
Blueprint (England)
Brutus (Japan)
Carnet (Italy)
Communication Arts
Connoisseur
The Daily News
Design (England)
Design Week (England)
Elle
Elle Decoración (Latin America)
Esquire
Graphis (Switzerland)
House & Garden
How
ID
Identity
Interni
Linea Graphica (Italy)
Metropolis
Monitor
The New York Times
Photo Design
Popeye (Japan)
Print
Rolling Stone
SoHo Weekly News
Typografische Monatsblätter
 (Switzerland)
United States Information
Agency/Design in America
US Magazine
USA Today
The Village Voice

Culinary arts

Condé Nast Traveler
Elle Decoración
The Miami Herald
National Geographic Traveler
The New Yorker
The New York Times
Plate
Sabor
Travel & Leisure
Travesías

Books

Graphic and interior design

Hacienda Style
 Karen Witynski & Joe P. Carr
 Utah: Gibbs Smith, Publisher,
 2007

Hacienda Courtyards
 Karen Witynski & Joe P. Carr
 Utah: Gibbs Smith, Publisher,
 2007

Mexicocina
 Betsy McNair
 San Francisco: Chronicle
 Books, 2006

*Design Issues: How Graphic
 Design Informs Society*
 D.K. Holland
 New York: Allworth
 Communications, 2001

The New Big Book of Logos
 David E. Carter
 New York: HBI/HarperCollins
 Publishers, 2000

*Mixing Messages: Graphic
 Design in Contemporary Culture*
 Ellen Lupton
 New York: Princeton
 Architectural Press, 1996

*Graphic Design: A Concise
 History*
 Richard Hollis
 London: Thames and Hudson,
 Ltd., 1994

*International Logos
 & Trademarks*
 Supon Phornirunlit
 New York: Madison Square
 Press, 1991

Books / Continued	Selected exhibitions	Permanent collections
<p><i>Contemporary Graphic Design</i> Ronald Labuz New York: Van Nostrand Reinhold, 1991</p>	<p>“Mixing Messages” Cooper Hewitt Museum of Design, New York City, 1996</p>	<p>Cooper Hewitt/National Design Museum New York, NY</p>
<p><i>Cranbrook Design: The New Discourse</i> Katherine & Michael McCoy New York: Rizzoli, 1990</p>	<p>“69th Annual and 4th International Art Directors Club Exhibitions” Art Directors Club, New York City, 1990</p>	<p>Cranbrook Academy of Art Bloomfield Hills, MI Library of Congress Washington, DC</p>
<p><i>Low Budget/High Quality Design</i> Steven Heller, Anne Fink New York: Watson-Guptill, 1990</p>	<p>“Fifty Years of Cranbrook Design” Travelled throughout the Middle East, 1990</p>	<p>Michael C. Rockefeller Arts Center State University of New York</p>
<p><i>Graphic Style: From Victorian to Post-Modern</i> Steven Heller, Seymour Chwast New York: Abrams, 1988</p>	<p>“Design USA” United States Information Agency Travelled to nine cities in the Soviet Union, 1989-1990</p>	<p>Smithsonian Institution Washington, DC</p>
<p><i>New American Design: Graphic and Industrial Design for the Post-Industrial Age</i> Hugh Aldersey-Williams New York: Rizzoli, 1988</p>	<p>“Artists’ Books” The National Park Service Glen Echo Gallery, Glen Echo, MD, 1987</p>	
<p><i>Graphic Design International</i> Igildo G. Biesele Zurich: ABC Editions, 1977</p>	<p>“Sculptural Book Forms” Pyramid Atlantic Arts Center Washington, DC, Montgomery College, Takoma Park, MD, 1987</p>	
	<p>“Edges/Isms” Schwayder Art Gallery/ University of Denver, Denver, CO, 1984</p>	

Lectures

<p>"World Studio: Works in Progress" Philbrook Museum of Art Tulsa, OK March, 2000</p>	<p>The American Institute of Graphic Arts "Person-to-Person – 'Social Aesthetics' for the Human Environment" Annual Conference Seattle, WA September, 1995</p>	<p>Art Forum Montclair State College Montclair, NJ October, 1986</p>
<p>"Designing for Community" Rhode Island School of Design Providence, RI October, 1999</p>	<p>Society for Environmental Graphic Design "Big Hearts" Annual Conference Dallas, TX May, 1995</p>	<p>Concept '86 California College of Arts and Crafts San Francisco, CA November, 1986</p>
<p>"Design Education in Action: Models for Change" Cooper-Hewitt National Design Museum New York, NY July, 1997</p>	<p>Graphic Society of Oklahoma "Disoriented Design" Oklahoma Museum of Art Oklahoma City, OK April, 1995</p>	<p>AIGA/New York Chapter "Fresh Dialog" New York City June, 1986</p>
<p>American Institute of Graphic Arts/New York Chapter "Influences and Inspiration" New York, NY March, 1997</p>	<p>Design Dialogues Series "Makeovers for Change" Cooper-Hewitt National Design Museum New York, NY April, 1995</p>	<p>FormOne-Design Diversity "New Talent/New Voices" New York City, November, 1986</p>
<p>The International HOW Design Conference "Community Service Projects" Annual Conference Monterey, CA May, 1996</p>	<p>AIGA/Boston Chapter Boston, MA December, 1988</p>	<p>AIGA/New York Chapter Design History Series New York City July, 1984</p>
<p>The American Forum for Global Education "Totem and Tattoo: Bridging the Gap with Archetypal Artifacts" Brooklyn High Schools Global Studies Professional Development Day Brooklyn, NY November, 1995</p>	<p>Artist Lecture Series Emily Carr College of Art Vancouver, BC October, 1988</p>	<p>"Marketing the Arts" Cultural Council Foundation New York City October, 1984</p>
	<p>New American Design Parsons New York City August, 1988</p>	
	<p>Design Lecture Series Cooper Union New York City November, 1988</p>	