

Expert Interview I with Meg Moorhouse, Designer, Love & Victory Including | thoughts on trusting your gut and diving in.

>> *Meg Moorhouse guest curated Strands on November 10, 2022 . [Read it here.](#)*

Tell us a little bit about yourself and what keeps you busy. How did you end up doing what you're doing today?

I'm a graphic and product designer with a studio in Gowanus, Brooklyn. I design my own line of products, Love & Victory, which consists of barware and gifts mostly geared towards cocktail-lovers. I also get hired to collaborate with liquor brands on graphics and well-designed, quality swag for their audiences.

I was trained as a fine artist and worked in art and fashion until my late 20s when I jumped ship and managed a restaurant (No. 7 in Brooklyn). I started Love & Victory concurrent to my time at No. 7 as a side hustle. The restaurant only furthered my already fervent love of food and beverage, and I slowly merged all of the paths, creating products focused on mixology.

What excites you most about what you do?

Recently, I spent the entire day illustrating, and I was pinching myself that I get paid to do that. I truly enjoy all the aspects of the job, though, including budgets and production!

What beliefs define your approach to work? How would you define your leadership style?

I was a solo practitioner for many years, so a lot of that has been internal. I trust my gut and try only to make products that I would want to own.

In the past, I hated (and avoided) managing people, but I finally have an AMAZING team of the smartest, most hardworking folks whom I desperately needed as the business has grown. With age, I have become much more direct which makes being in charge easier. I believe in people creating their own jobs to an extent -- see the



gaps and fill them in where you have interest. It's very much how I developed my own job, and I think we're all happiest doing what we're good at.

What has been the most rewarding project you've worked on and why?

I've done many fundraising products. One that I'm very proud of is a line of Defend Roe v. Wade merchandise and a fundraiser to raise money for abortion funds. I love both the design I came up with and the mission of that project.

We are big believers in diversity -- Not only because we believe in equality, but because we also think it's better for business. The Black Lives Matter movement has shaped industry conversations around both global injustice, and also lack of representation in our industry. How do you frame these kinds of conversations, both internally and with clients? Is there an emphasis on action, or are the conversations really more about communication?

I try to publicly model participation -- in protests, in donations, in creating fundraisers for marginalized groups. And I work to push the work to be fully inclusive, to speak to a broad audience. That can mean anything from language edits, to choosing photography mindfully.

Switching gears a bit, how do you find time to balance personal interests with your career? Do you believe work/life balance is possible? Anything you've implemented that you recommend that others try?

Hahahaha. I don't really separate work and life. The work is an extension of who I am and my interests.

I do have a hard line when it comes to my daughter -- she's 12 and I spend a lot of time trekking her to a specialized school in the city.



I recommend having a partner who's also self-employed who understands when you need to answer work texts from factories at midnight! Mine runs an indie film distribution company, and we collaborate on lots of projects, so we understand when the other needs to extinguish a fire mid-hang.

What's your media diet? Where do you find inspiration?

EVERY. WHERE. I think there are designers who have a deep internal world, who go into an internal monologue when they're walking down the street. And then there are designers who are sponges and take everything in from the external world. I'm certainly the latter. I'm noticing architecture, signage, etc. everywhere I go.

The source of serious inspiration for me these days is vinyl record sleeves. Taking in typography and design from different decades is my happy place. Not to mention what's inside them!

As you know, we believe there is so much value in having a wide range of teachers. What's the best piece of advice/knowledge you've stolen, and who/where'd you steal it from?

I'm loath to quote my ex-husband, but... he always says, "Start, improve, perfect."

The starting is the hardest part. I am not a perfectionist and I believe in just diving in!