



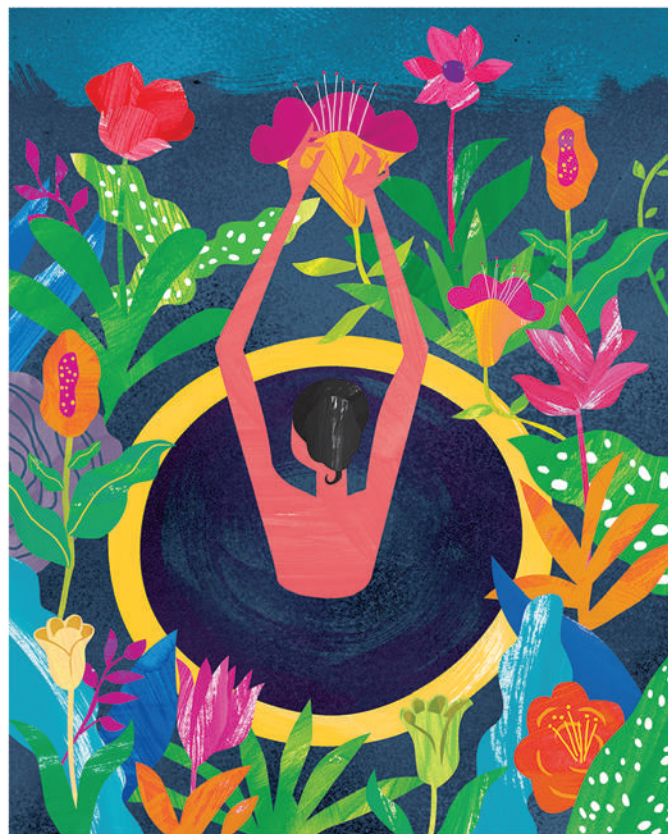
ca

COMMUNICATION ARTS ILLUSTRATION ANNUAL 63
Atelier d'Alves Jimmy Chin Fresh Exhibit

May/June 2022
Twenty-Four Dollars
commarts.com



ELVIS SWIFT • theispot.com/eswift



NICK LU • theispot.com/nicklu



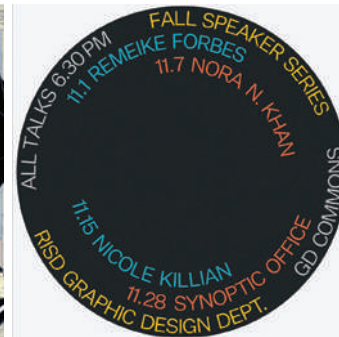
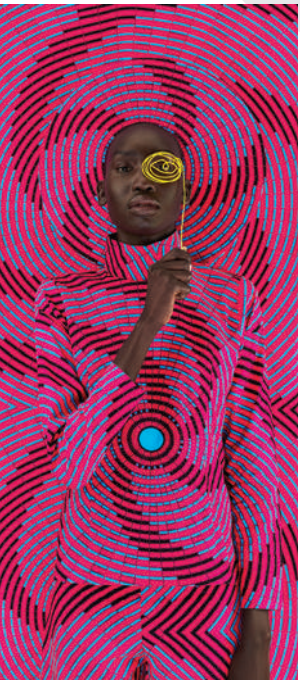
JOHN TOMAC • theispot.com/jtomac



LAURA LIEDO • theispot.com/liedo



theispot featuring Joanie Bernstein Art Rep Illustration



FEATURES

- 20 **Jimmy Chin**
by Michael Coyne
A Jackson, Wyoming-based climber and adventure photographer documents the pinnacle of human achievement.
- 28 **Atelier d'Alves**
by Michael Coyne
Every medium presents new opportunities to explore design philosophy for this Porto, Portugal-based design studio.
- 46 **Exhibit**
by Michael Coyne
The latest and best in visual communication from here and abroad.

COVER

From *The Boy Who Liked To Draw Cats and Other Stories*, Fatinha Ramos, illustrator, p. 87

FRESH

- 36 **Guillaume Ferrand**
A French illustrator elevates his discipline by applying the conceptual element of fine art to his projects.
- 38 **Stephanie Winarto**
Drawing inspiration from urban architecture, this Hong Kong-based designer focuses on the relationship between design and people.
- 40 **Mary Haasdyk**
This Calgary-based illustrator continuously investigates new techniques and forms of expression in her work.
- 42 **Thandiwe Muriu**
A Nairobi-based photographer explores the colors, textures and patterns of Kenyan textiles to tell the stories of her fellow citizens.
- 44 **Tom Heath**
Currently at BBC Creative, this London-based designer takes a methodical approach to produce idiosyncratic work.

ILLUSTRATION ANNUAL

- 54 **Best-in-Show**
- 65 **Advertising**
- 80 **Books**
- 102 **Editorial**
- 121 **For Sale**
- 131 **Institutional**
- 140 **Animation**
- 149 **Self-Promotion**
- 157 **Unpublished**
- 162 **Student Work**

COLUMNS

- 12 **Advertising**
Ernie Schenck pens a new animal fable to demonstrate how ad creatives need an adaptable mindset.
- 14 **Insights**
In a Q&A, director, animator and cinematographer Misko Iho of Rattling Stick discusses how he creates ads with emotional impact.

DIRECTORY

Featured in this issue

Atelier d'Alves
atelierdalves.com

Jimmy Chin
jimmychin.com

**Exhibit
& SMITH**
andsmithdesign.com

Antibody
antibody.tv

CYW
carmeloywilly.com

Droga5
droga5.com

Nouvelle Noire
nouvellesnoire.ch

Tea for Two
tea-for-two.com

TRG
richards.com

VanMoof
vanmoof.com

Visual Dialogue
visualdialogue.com

Zulu Alpha Kilo
zulualphakilo.com

Fresh
Guillaume Ferrand
gllmefrrd.com

Mary Haasdyk
maryhaasdyk.com

Tom Heath
tom-heath.com

Thandiwe Muriu
thandiwemuriu.com

Stephanie Winarto
stephaniewinarto.com

CONTRIBUTORS

Columns

Ernie Schenck (ernieschenck.myportfolio.com) is a freelance writer and a creative director. He is an Emmy finalist, a three-time Kelly nominee, and an award winner at Cannes, the Clios, D&AD, the FWAs and the One Show. In his Advertising column, Schenck encourages ad creatives to let go of past glories and keep adapting to the industry's new reality.

Book Reviews

Isis Davis-Marks (isisdavismarks.com) is a writer and artist based in New York City. Her work has been featured in publications and platforms including *Artsy*, the *Columbia Journal*, *Elephant*, *King Kong Garçon*, the *Rumpus* and *Smithsonian*.

In 2008, **Amy Ng** founded Pikaland (pikaland.com), an online resource for freelance illustrators. Based in Kuala Lumpur, Malaysia, she guest lectures at the One Academy of Communication Design.

DEPARTMENTS

- 6 **Editor's Column**
- 18 **Book Reviews**
- 174 **Index to Illustration Annual 63**
- 178 **Overheard**

ADVERTISERS

Creative Hotlist 16
theispt C2, C3, C4, 5, 7, 8, 11, 13, 15

CALL FOR ENTRIES

Advertising 2022 17

SUBMITTING WORK

commarts.com/submissions

ERRATA

On page 98 of the March/April 2022 Interactive Annual, we published incorrect screenshots of the Alexander app, which was redesigned after the judging but before we took our screenshots. A case study showing the app as it was judged is available at levinriegner.com/work/alexander. Our apologies.

MASTHEAD

Editor/Designer

Patrick Coyne

Executive Editor

Jean A. Coyne

Managing Editor

Michael Coyne

Editor At Large

Anne Telford

Production Director/ Competition Coordinator

Lauren Coyne

Art Director

Julia Wilkins

Archivist

Nancy Clark Lewis

Software Engineer

David Yo

Advertising/Circulation Director

Dirk Moeller

Accounting

Cesar Queirolo

Founder






Richard Coyne (1926–1990)

Volume 64, Number 2
commarts.com
COMMUNICATION ARTS
(ISSN 0010-3519) is published six
times a year (January/February,
March/April, May/June, July/August,
September/October, November/
December) by Coyne & Blanchard,
Inc., 614 Mountain View Avenue,
Belmont, CA 94002.
Periodicals Postage Paid at
Belmont, CA, and at additional
mailing offices.

Copyright 2022 by Coyne &
Blanchard, Inc. All pieces repro-
duced in this issue are under
prior copyright by the creators or
by the contractual arrangements
with their clients.
Nothing shown may be
reproduced in any form without
obtaining the permission of the
creators and any other person or
company who may have copyright
ownership.
SUBSCRIBER SERVICES:
Subscription: 1 year, \$53; in
Canada, \$70; all other countries,
\$110. All payments in US dollars,
Canadian GST: 127848620.

Direct all inquiries, address
changes, subscription orders,
etc., to:
Web: commarts.com
E-mail: subscription@commarts
.com
Phone: 800-607-4410 (US/Canada)
Phone: 937-853-0221 (International)
Fax: 937-890-0221
Mail: Communication Arts
PO Box 292127
Kettering, OH 45429
Please allow six weeks for
changes.
EDITORIAL AND BUSINESS OFFICE:
614 Mountain View Avenue,
Belmont, CA 94002

Phone: 650-326-6040
E-mail: ca@commarts.com
POSTMASTER: Send changes
of address to:
Communication Arts
PO Box 292127
Kettering, OH 45429
Canada Post: Publications
Mail Agreement #40612608
Canada Returns to be sent to:
IMEX Global Solutions, LLC
PO Box 25542
London, ON N6C 6B2

-  Like us on Facebook
facebook.com/communicationarts
-  Follow us on Instagram
instagram.com/communicationarts
-  Follow us on Pinterest
pinterest.com/camag
-  Follow our RSS feed
commarts.com/feed
-  Follow us on Twitter
twitter.com/commarts



EDITOR'S COLUMN

Patrick Coyne



This past year provided a plethora of difficult subjects to illustrate, and this year's winners portrayed them with imagination, insight and, occasionally, wit. Compared to last year, we saw significant growth in the number of entries selected in the Editorial, For Sale and Student Work categories and a strong showing by illustrators based in Italy, Portugal, the United Kingdom and the United States.

"I don't think I expected so many entries," says juror Coralie Bickford-Smith. "It was so positive to see the illustration industry thriving."

"The standard of the submitted work was very high," juror Koos Jeremiasse says. "There are an incredible amount of talented illustrators walking around."

"I thought the entries were of extremely high quality," says juror Laura Freeman. "In fact, in many instances, I had an extremely hard time deciding on the best. There were so many wonderful ones."

"Most of the illustrations had ideas and purpose," juror Nitin Srivastava says. "Some of my favorite pieces were based on culture and the truth about society."

"What stood out to me was that there was such emotion running through much of the work," says juror Sarah Kmet-Hunt. "[Many went] deeper than smart visual metaphors, often more of a richly nuanced or even subtle exploration of texture, color and visual language that moved beyond technique into a very expressive space—sometimes subtle yet striking."

"We've gone so digital that digital is now looking more hand-drawn. This makes me think that analog—pen to paper—is coming back."

—Veronica Padilla

"It was apparent that illustrators are being called on to engage in the most important and challenging issues facing contemporary culture," juror Martin French says. "I noticed a wide range of diversity in personal vision and visual reference points, images charged with emotional force and stylistic play that demanded an intellectual encounter with the viewer."

"It's been a long journey for the illustrators," says Srivastava. "They have moved beyond craft

"Some illustrations looked like works of art, worthy of being exhibited at galleries. Illustrators are today's new age artists."

—Nitin Srivastava

and good-looking drawings to more meaningful and deeper concepts."

"There has been an amazing blossoming of the illustration industry during the pandemic, and so many of the pieces had a unique perspective on this and many other subjects [necessary] to solve problems [and] couldn't be done another way," juror Michael Mrak says.

"Mental health has been top of mind the last few years, and it showed," says juror Veronica Padilla. "The collective

expression of the world came through in many of the entries. I love how illustration can be a powerful medium because of its disarming nature."

"The overall mood of the pieces reflect the angst of our second year of covid mixed with extreme climate and social fracture—dark and melancholic, but often quite powerful," juror Cecilia Yung says. "The few pieces of humor really stood out."

I asked the jurors what surprised them most about the entries.

"I was so happy to see such a diversity of styles," says Freeman.

"There were images leaning more to the abstract, images that were hyper-realistic, others graphic or stylized, some brilliantly conceptual, [some] surreal and others more straightforward but beautiful. It [was] a visual smorgasbord!"

"Don't worry about the next generation," Jeremiasse says.

"It was gratifying that [a lot of] talent was visible among the student entries."

"One thing that surprised me was that I didn't see a lot of hyper-real CGI work," says Kmet-Hunt. "Most of the entries were founded on traditional illustration techniques—although they weren't necessarily used [traditionally]—with work that was expressionistic, expressive and stylized in deeply personal ways."

I also asked the jurors what they saw that was new.

"So many new conceptual ideas were brilliantly executed," Bickford-Smith says, "[with] some fantastically fresh uses of color. Color is



CHIARA ZARMATI • theispot.com/czarmati



OIVIND HOVLAND • theispot.com/ohovland



JEFF HINCHEE • theispot.com/jhinchee



theispot featuring Salzman International Illustration

EDITOR'S COLUMN

such a skill, and some of the color palettes were so well-considered [that they were] exciting to view.”

“It’s refreshing to see so many illustrators adding motion to their art,” says Mrak.

“The internet has taken such a liking to moving illustration, and it’s wonderful to see that as an outlet for illustration now.”

“The continued evolution of image and motion is fascinating to watch,” French says. “Many innovative ideas were present in the entries where illustrators thoughtfully and playfully [explored] the integration of the single image in time-based mediums.”

“One thing that felt new and extremely energizing was the diversity of people represented in the illustration work,” says Kmet-Hunt. “I can only speak from my viewpoint, of course, but even just viewing the work from my perspective as a woman, there were such layers and depth to the stories being represented in the work.”

“I was pleased to see lots of people of color portrayed in the illustrations,” Notarangelo says. “Hopefully, we might start taking this for granted, but this wasn’t the case just a few years ago.”

“I loved seeing more diversity in the illustrations,” says Padilla. “That felt fresh and long overdue.”

“It seems clear that illustration continues to be a vibrant form of visual communication with the ability to activate and transform the cultural landscape,” French says.

Among the accolades were also a few disappointments.

“I wish there were more entries from India,” says Srivastava. “We have a rich culture, and our illustrations are based on storytelling and beautiful craft. They deserve to be seen more by the world.”

“I am particularly critical towards colors that are not well chosen or seeing elements of an illustration competing among them,” Notarangelo says. “Some of the entries had these two problems.”

“I was disappointed by a lack of originality,” says Padilla. “We’re all stealing each other’s work because we can, flooded by the visual clutter that bombards us daily in our feeds, inhaling and exhaling the echoes of our own consciousness. We end up regurgitating a sea of sameness.”



**CORALIE
BICKFORD-SMITH**

is a London-based designer, illustrator and author. She graduated from

Reading University with

a degree in typography and graphic communication. Recognized for her illustrated covers of Penguin’s clothbound classics, she is also the author-illustrator of *The Fox and the Star* (2015)—the first picture book to win the Waterstones Book of the Year award—*The Bird and the Worm* (2017) and *The Song of the Tree* (2020). In 2017, Bickford-Smith was awarded an honorary doctor of letters by Reading University. She is represented by Curtis Brown and published by Penguin Random House Particular Books.



LAURA FREEMAN

is a Coretta Scott King Illustrator honoree. Her work has been recognized with an NAACP

Image Award, reached

the *New York Times* Best Seller List, been honored by the Society of Illustrators, and in the annuals of *American Illustration* and *Communication Arts*. She has illustrated more than 30 children’s books, and her editorial images are frequently seen in the *New York Times* and other periodicals. Freeman’s art can also be found on a wide range of products, from dishes and textiles to greeting cards. Originally from New York City, Freeman now lives in Atlanta, Georgia.



MARTIN FRENCH

is an illustrator based in Portland, Oregon. A graduate of ArtCenter College of Design, he worked

as a designer for

Microsoft before opening his studio in 1996. His clients include Apple, Candlewick Press, Joffrey Ballet, Lucasfilm, *National Geographic*, NBA and the *New York Times*. His images have won awards from the leading visual communication organizations across the United States, including eleven medals from the Society of Illustrators in Los Angeles and New York. In 2006, French designed the BFA in illustration program at the Pacific Northwest College of Art, where he currently serves as department chair.



KOOS JEREMIASSE

has been art director of Dutch daily newspaper *de Volkskrant* since

2016. With a team of

designers, he works on the daily news pages, the Saturday supplement and Opinion section. He’s also closely involved in the website and digital editions on tablet and mobile. Jeremiasse has a passion for illustration; through his work, he regularly guides illustrators from briefing to final result, always looking for the best match both nationally and internationally. In 2021, *de Volkskrant* received the European Newspaper of the Year award and was named the world’s best-designed newspaper by the Society for News Design.

Lastly, I asked the jurors what directions illustrators might explore beyond commissioned work.

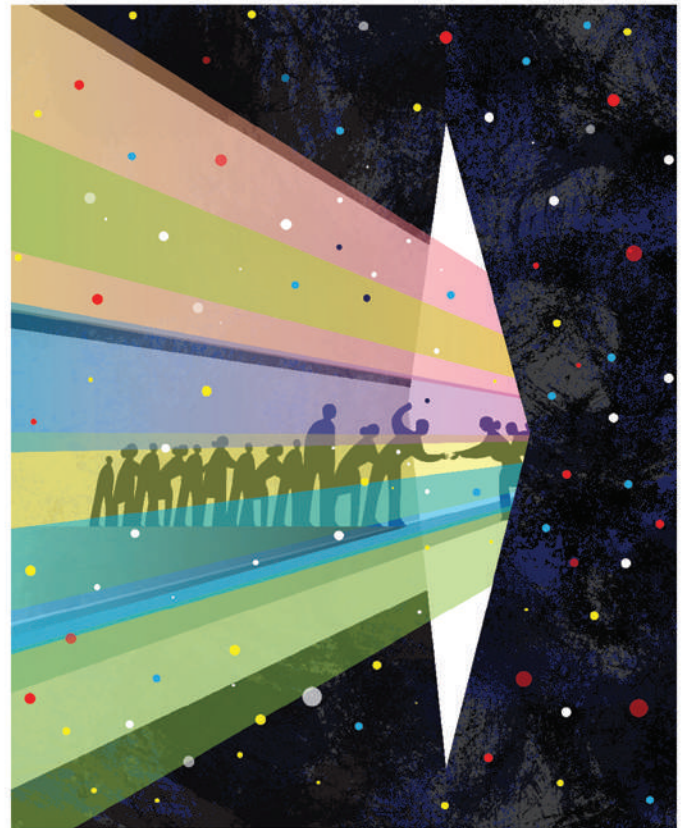
“Personal projects are a great way to explore new profit areas,” Bickford-Smith says. “My personal project turned into a book and then another book, which brought my work to a whole new audience.”

“Licensing and fine art are some things that many illustrators don’t consider,” says Freeman. “Selling prints on your website or Etsy or some similar site is another form of revenue that I didn’t consider when starting out.”

“There are a number of illustrators who make prints and other types of salable items,” Mrak says. “This could be done by many artists besides waiting for an art director’s or designer’s phone call. Getting



DOUG BELL • theispot.com/dbell



MICHAEL AUSTIN • theispot.com/stock/maustin



JING JING TSONG • theispot.com/stock/jjtsong



LAURA SALAFIA • theispot.com/lsalafia

the search for illustration begins with



**SARAH KMET-HUNT**

is executive creative director of Milwaukee, Wisconsin-based ad agency Bader Rutter. Kmet-

Hunt began her career

as an art director and designer in consumer electronics and music, leading packaging and product design for Koss Stereophones. Since joining Bader Rutter, she has led award-winning work for clients including Dow AgroSciences, GE Healthcare, Northwestern Mutual, OfficeMax, OM Workspace and Zoetis. Her philosophy focuses on creating deep human connections through audience-centered design, art direction and storytelling. When she's not at work, you can find her hiking the trails of Wisconsin, creating functional ceramics or playing her cello.

**MICHAEL MRAAK**

is the creative director of *Scientific American* and responsible for

scientificamerican

.com and its newsstand specials. He and his team establish the visual language for the brand and produce its award-winning graphic design, illustrations, photography and information graphics. He was not always a science journalist, having designed for magazines as disparate as *Architectural Record* and *Esquire*, but his love of science led him to work for *Discover* magazine and produce award-winning design for that publication as well. Always curious, he additionally paints, works on and builds cars, and practices fencing in his off time.

**ILENIA**

NOTARANGELO is an Italian designer and creative director. With her

business and life partner Luca Gonnelli, she

is cofounder, chief executive officer and creative director of illo.tv, an international motion design and illustration studio, and algo.tv, a practice focused on video automation and data-visualization. Her clients include Airbnb, Bloomberg and Google and plenty of innovative startups. Awarded by the Art Directors Club and Awwwards, Notarangelo's work feeds on the contemporary motion design scene and focuses on bringing visual synthesis, bold color palettes and clear concepts to the world of digital design and technology.

**VERONICA PADILLA**

is head of design at the Chicago-based office of Havas.

Having more than fifteen years of experience in graphic

design, art direction and illustration, she has brought a fresh perspective to many clients, from Google to the White House. Padilla founded Tiny Movement, a consciously led design boutique, and Gentle Mentals, a grassroots mental health initiative. Her "Gentle Mentals" animated short was showcased in film festivals worldwide, and she was selected as one of *Lürzer's Archive's* 200 Best Illustrators. She has won awards at numerous industry shows and publications, including Cannes, *Communication Arts* and *D&AD*.

**NITIN SRIVASTAVA**

is executive creative director and head of design Ogilvy India in Gurgaon. A painter

turned designer turned

art director and aesthete, Srivastava has spent 25 years blurring the lines between work and art. His diverse body of work encompasses graphic design, brand identity, editorial design, book design, illustration, typography, environmental spaces, product design, print and films. His work has won more than 100 accolades at major award shows such as Adfest, Cannes, the Clios, *Communication Arts*, *D&AD*, London International and the One Show. Srivastava lives in Delhi with his dog February.

**CECILIA YUNG**

is executive art director and vice president at Penguin Random

House in New York where she oversees

illustration and design for its imprints G. P. Putnam's Sons and Nancy Paulsen Books. Prior to starting at Penguin Random House in 1994, Yung was an art director for four years at Viking Children's Books. She is fortunate to have worked with major illustrators creating children's books and enjoys discovering and developing new talent. She is on the Advisory Council of Society of Children's Book Writers and Illustrators, where she helps plan programs for picture book illustrators.

great art out into the world doesn't have to be hard, and the world certainly needs better art!"

"With a world that feels increasingly sophisticated and tuned into personal expression, it seems like there is still room for illustrators to explore bringing their work to life on consumer goods like ceramics, household goods, textiles and wearables," says Kmet-Hunt. "More sophisticated print-on-demand techniques and the ability to target consumers through social media could continue to make the creation and sale of those items more accessible."

"There will always be a need for illustrations for print," Jeremiasse says, "but digital stories, especially from smaller publishers, can also use good illustrative work instead of stock photography or artwork. There's still a market to win here."

"These days, the obvious reply could be NFTs or monetization of creators on social media," says Notarangelo. "That said, I think that the role of the 'commission' is crucial from a creative perspective, as illustration is the result of different perspectives. Sometimes, a single client can be a better creative partner than some anonymous buyers or an indistinct crowd."

A minimum of seven out of ten votes was required for a project to be awarded in this year's competition. Judges were not permitted to vote on projects with which they were directly involved; I voted in their stead. I would like to extend our grateful appreciation to our jurors for their conscientious efforts in selecting our 63rd Illustration Annual. **ca**



BENEDETTO CRISTOFANI • theispot.com/bcristofani



JULIA KERSCHBAUMER • theispot.com/jkerschbaumer

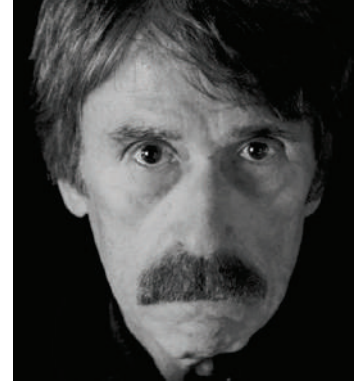


JOEY GUIDONE • theispot.com/jguidone



GIULIO BONASERA • theispot.com/gbonasera





Are You A Chameleon Or A Cave Bear?

"I change during the course of a day. I wake and I'm one person, and when I go to sleep, I know for certain I'm somebody else." —Bob Dylan

Consider the chameleon. Few species are better able to adapt to their environments. One minute, it's there. The next, poof, vanished. Gone full B1-stealth-bomber mode. Of course, it only seems that way. The little lizard hasn't gone anywhere. But what he *has* done is adapt to his surroundings.

By contrast, I give you the cave bear. Everything was going gangbusters until 24,000 years ago when something called the Last Glacial Maximum came along and the poor guy couldn't keep up with all the snow and ice. When it was all over, where other creatures had found a way to adapt, the cave bear was a goner. Let's just say he was no chameleon.

Like the Last Glacial Maximum, advertising is going through some pretty extreme fluctuations of its own. And if we know anything, it's that creatives aren't going to be able to skate anymore. You want to crawl into a hole like those cave bears and pretend like things are going back to what they used to be? Well, can you say *fossil*?

"Time was, creativity in our business meant simply filling in the bars on a media flowchart with ideas: Here's an idea for TV. Here's one for print. Here's one for out-of-home," says Will Burns, founder and chief executive officer of virtual ideation company Ideasicle X. "It's different now. The center of gravity has moved upstream. It's no longer just what a brand says and how, it's what it *does*. And every day, it seems there are more ways for a brand to behave."

At 63 years old, Madonna is the high priestess of chameleondom and as artistically pliable as ever at a time when she could be howling at the neighborhood kids to get the hell off her lawn. Rock, pop, R&B, EDM, disco—what hasn't she done? Did I mention she won a Golden Globe for Best Actress in *Evita*? She changes hard and she changes fast.

Don't even get me started on Ziggy Stardust. Um, Aladdin Sane. Um, Diamond Dog. Um, Thin White Duke. Um, who were we talking about? Oh, right, David Bowie. For a while, Bowie was reinventing himself every eighteen months, turning himself inside out and outside in, always a near-perfect mirror of culture at any given moment.

Lisa Clunie is chief executive officer and cofounder of red-hot New York ad agency JOAN. As far as she's concerned, we wouldn't be in

this business if we didn't already have a whole lot of chameleon in our blood.

"While many people in this world crave routine, most advertising people got into this field for the unexpected, the unknown, the variety," Clunie says. "The problems we solve are often similar but never exactly the same. We look to do work no one has done before; if it smacks of familiarity, it's less valued. We are people who did not want an assembly line job. And while today's changes are asking us to move a little faster, we must tap into our original spirit to feel the *thrill* of what this means: invention, adaptation and pure white snow."

Few would argue that what works creatively in North America doesn't always work somewhere else. Your huge Super Bowl idea might kill it on the Ad Meter but fall flat on its face in China or Bolivia or Sri Lanka. Different cultures. Different sensibilities. They're not going to adapt to you, so you better damn well adapt to them.

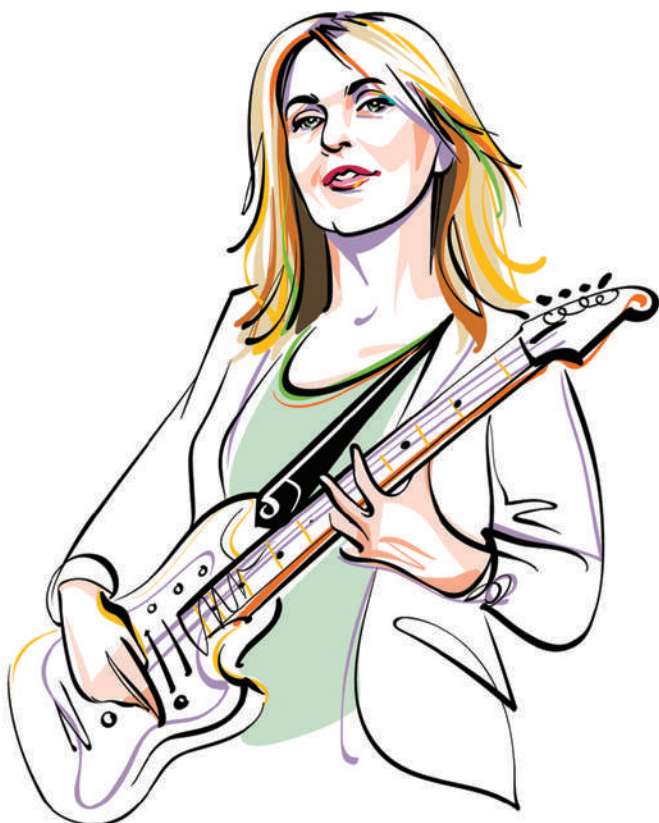
There's a concept called transcreation. While translation focuses on replacing the words in one language with corresponding words in a new language, transcreation focuses on communicating the same concept in a new language.

Cut to Shanghai Disney. The question was: How do you adapt the pure essence of Disneyland so that, as Disney chairperson Bob Iger said, the new theme park would be authentically Disney and yet distinctly Chinese? Here's what you wouldn't do: You wouldn't have a Main Street USA. You wouldn't have a Sleeping Beauty Castle that wasn't bigger, higher and wider than any other before it. There would be no paddle wheeler and no steam train. Those things might mean something to us but in China, not so much. What you *would* have are a lot more live shows: a big deal in China. You'd have The Garden of The Twelve Friends, with Disney animal characters filling in for the twelve animals of the Chinese zodiac. It would still be Disney, but reimagined to accommodate a different climate. A uniquely different culture. When in China, do as the chameleons do.

So what about you?

On the one hand, you can be a cave bear. You can prattle on about Volkswagen and 1984 and Real Men of Genius while the business morphs into something unrecognizable and light years from what you once knew. Or you can be a chameleon and morph right along with it. You can flatline on the relevance meter or you can spend the rest of your career lost in time.

It's up to you. 🦎



KATHRYN RATHKE • theispot.com/krathke



TIM FOLEY • theispot.com/tfoley



KRISTINA SWARNER • theispot.com/kswarner



PATRICK WELSH • theispot.com/pwelsh

the search for illustration begins with



Misko Iho

Through the Eye to the Heart

From his beginnings as a graffiti artist to a computer graphics artist named “Pixel” in the famous ’90s Finnish demogroup Future Crew to a video game artist at Epic Games to a visual effects artist at post-production company Factory Post, Misko Iho has never been one to shy away from exploring a medium. Now, as a director at Rattling Stick US in Los Angeles, he imbues his commercials for clients like Disney and Nintendo with narratives akin to cinema, finding the emotions at the core of a story and how they relate to the brand. Iho’s work combines his various talents in photography, animation and computer graphics to bring the fantastical to life, conveying the brand’s messaging with affect while captivating our minds and hearts. —Michael Coyne



Your advertising work is lauded for your imaginative storytelling and emotional impact. What inspires you to incorporate these in your ads?

Cinema is a highly visual art form, and I greatly appreciate film’s aesthetics. I enjoy watching and making visually beautiful films. However, even with my background in visual effects (vfx), I’m most interested in telling stories that evoke emotion. The best films combine these aspects, and I think if intriguing stories and compelling characters are the heart and soul of movies, the aesthetic represents the rest of the body. Especially when working on films with fantastic events, I find it essential to incorporate humanity and emotion into these stories to make them easier to connect with since, ultimately, that’s what’s going to make a film memorable. Steven Spielberg’s *E.T. the Extra-Terrestrial* is a great example: even if it’s a science-fiction story dealing with an extraterrestrial, it’s Elliott, the boy who finds E.T., that touches our hearts and makes the film memorable.

There’s a quote by the American poet Maya Angelou that also fits filmmaking: “I’ve learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.” If we want to reach the audience, we need to create a change in their emotions. If I can make them feel something, anything—whether it’s making them laugh, cry, be afraid or even angry—I think I’ve reached my goal.

You also have a penchant for creating CGI characters in your ads, like the allergen monsters for Flonase or the robot in your spot for door brand Daloc. How do you come up with these? I’ve always loved extraordinary stories that snap us up from the mundane, particularly science fiction, and I like working on scripts of that nature. In the commercial world, ad agencies develop ideas and send their scripts to directors with which they’d like to work. Because of my background in vfx, I’ve been offered scripts with CGI characters early on and have quite a few in my reel. Since I gravitate towards stories that deal with the extraordinary, like robots and monsters, I tend to see a lot of scripts like that.

When working on CGI characters, especially with inorganic ones like robots, I spend a lot of time with animators to make the digital characters look alive and conscious. They need to have personalities like actors do. Unless I can use motion and performance capture and work with actors, I’m essentially directing the animators who will bring the characters to life. When replicating real-life characters like animals, we can usually study good references to understand how animals behave. But when creating fictional characters—which I love, since it gives me more room for imagination—we must develop their movement patterns and behavior, which can be challenging. I find it helpful to make CGI characters interact with real-world settings; this grounds these fantastic characters in reality.

What has surprised you most about how vfx have evolved since you began working? The innovation in digital vfx has moved forward



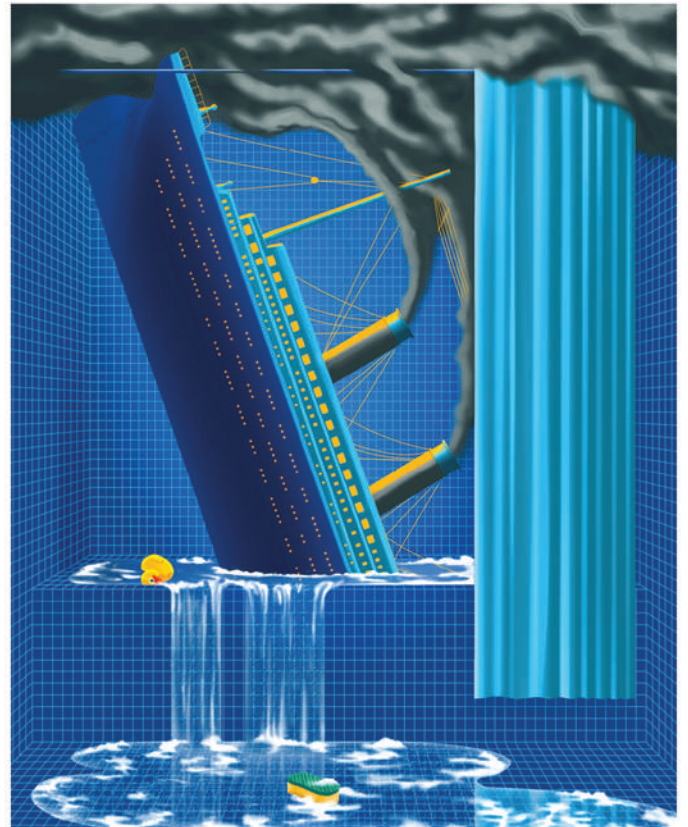
MICHAEL DIMILO • theispot.com/mdimilo



LUISA JUNG • theispot.com/ljung



JUAN BERNABEU • theispot.com/jbernabeu



MIRKO CRESTA • theispot.com/mcresta



theispot featuring Salzman International Illustration

with such an incredible speed that I'm more inspired and excited than surprised when new milestones happen. There are barely any movies without vfx these days, regardless of the genre; invisible vfx work—like set extensions, sky replacements and cleanup work—is done for most films out there. Among the latest inventions, I find Industrial Light & Magic's StageCraft LED wall technology developed for the TV show *The Mandalorian* quite intriguing since it enables the incorporation of interactive virtual set extensions, like landscapes, into live-action scenes with set pieces and actors all in-camera, which is exciting.

What is one of your favorite commercials that you've directed? "The Cell" for grocery store chain Lidl. Film director Frank Darabont's *The Shawshank Redemption* and *The Green Mile* are among my favorite movies, and I always wanted to tell a prison story, so I only needed to read the script once to get excited. I loved the heartwarming and clever idea: two men stuck in a godforsaken prison—just on different sides of the bars—forge a wordless and unexpected camaraderie during Christmas. I also appreciated the freedom to use the time to build mood and tell the story. Among other awards, this spot won me both Director of the Year and Grand Prix at the Finnish Commercial Film Awards.


Are there any tools you've recently found that you would recommend? During pitching and developing a film, I use a lot of references from movies, art and photography, among others. Even though I have an extensive reference library, I often browse SHOTDECK, a film reference

library started by cinematographer Lawrence Sher. It has the most extensive searchable collection of high-resolution film screenshots online that I know of. For anyone in need of reference images from films for pitches, SHOTDECK is a fantastic research tool.

I also find the following apps handy during production: Cadragé Director's Viewfinder for demoing camera and lens combos, Sun Seeker and HeliosPro for gauging the sun, and Afterlight for color grading location shots.

What do you look forward to most about the future of advertising?

I treat commercials like short films or scenes from a feature film, so I'm always looking to work with scripts and clients who call for cinematic execution. Because of digital technology, it's now possible to tell almost any story no matter how fantastic, and I see a lot of scripts incorporating ideas that call for heavy use of vfx. However, I'm still most looking forward to telling compelling stories with intriguing characters, whether real or digital.

Do you have any advice for people just entering the field? Be a sponge for all things creative: modern movies, classic movies, photography, literature, museums, illustrations, paintings, theater, graphic novels, music and concerts. Soak it all in and saturate your mind with it so you can put out your unique vision. Then guard that vision. That's what separates you from the others. 



FIND YOUR PERFECT JOB AT

CREATIVE HOTLIST

CREATIVE HOTLIST, THE CAREER SITE FROM COMMUNICATION ARTS MAGAZINE, HAS MORE JOB LISTINGS IN GRAPHIC DESIGN, ADVERTISING AND NEW MEDIA THAN ANY OTHER CREATIVE SERVICES SITE.

COPYWRITER + DIRECTOR OF USER EXPERIENCE + CHIEF MARKETING OFFICER + SENIOR UX ARCHITECT

CREATIVE DESIGN DIRECTOR + PHOTO STYLIST + JAVASCRIPT DEVELOPER + BRAND STRATEGIST + VISUAL DESIGNER

 **creativehotlist** The Communication Arts Career Site VISIT CREATIVEHOTLIST.COM TODAY AND FIND YOUR PERFECT JOB.

Ca 2022

ADVERTISING COMPETITION

DEADLINE: JUNE 17, 2022

Promote your talent by entering our highly respected juried competition in advertising.

If selected, your award-winning work will be meticulously reproduced in the 2022 Advertising Annual and on the *Communication Arts* website, assuring you maximum exposure to our international audience.

Each winning entrant will also receive a personalized Award of Excellence, milled from solid aluminum.

ENTER ONLINE NOW [COMMARTS.COM/COMPETITION/2022-ADVERTISING](https://commarts.com/competition/2022-advertising)



2022
Award of
Excellence

Understanding Caricature

An Artist's Practical Guide to Creating Portraits with Personality

By Greg Houston
176 pages, softcover, \$25
Published by Monacelli Studio
monacellipress.com

When one thinks of caricature, thoughts come to mind immediately of large stylized heads perched atop ridiculously small bodies. You might even have had one drawn up by an artist at an event, leaving you with a portrait that bears an incredible likeness albeit with heavily exaggerated features that either make you laugh or cringe. But caricatures are more than just for entertainment: they're frequently used as a weapon and a vehicle of expression by artists and illustrators alike, as Greg Houston points out in *Understanding Caricature: An Artist's Practical Guide to Creating Portraits with Personality*. The book starts off with an overview of the history of caricature before defining what makes *good* caricature (it must be recognizable, first and foremost), what they're typically used for and where the market for it is. The next part of the book showcases various illustrators' work through different styles and media they employ, followed by Houston demonstrating how he breaks down individual details within a caricature: the face, hair, body and various "accouterments" that are distinct to each subject.

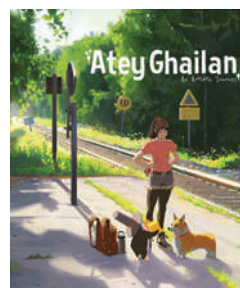
Understanding Caricature employs a conversational tone that is lively, entertaining, engaging and most of all accessible. The sheer number of illustrations in the book, along with detailed explanations of the process (and many fun, personal quips by the author), make it a fantastic resource for the budding caricaturist looking to take their work to the next level, not just in style and medium but in the way one views the art itself. —Amy Ng



Atey Ghalian: An Artistic Journey

By Atey Ghalian

Illustrator Atey Ghalian's book details his journey from

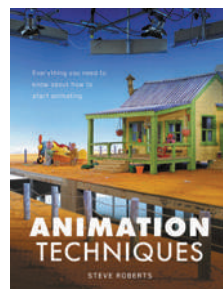


a law student to senior illustrator at Riot Games and shares his insights into tips, techniques and the creative process at large. A useful read for both aspiring illustrators as well as established artists who want to take a thoughtful look back at their own career paths. 152 pages, hardcover, \$26.99, 3dtotal Publishing.

Animation Techniques

By Steve Roberts

Animation tutor Steve Roberts takes a holistic look at how to apply the classic twelve principles



of animation to any kind of media, from paper to puppets to digital to 3-D graphics. Illustrators hoping to move into animated media can benefit from Roberts's practice exercises. 160 pages, softcover, \$45, The Crowood Press.

The Art of Tyler Jacobson

By Tyler Jacobson

A retrospective of editorial and fantasy illustrator Tyler



Jacobson, this book presents his extraordinary work—familiar to fans of *Dungeons & Dragons* and *Magic: The Gathering*—alongside recollections of his creative process and insights into how to create fleshed-out fantasy worlds. 160 pages, hardcover, \$49.95, Flesh Publications.





Shantell Martin: Lines

By Shantell Martin and Hans Ulrich Obrist

240 pages, hardcover, £35
Published by HENI Publishing
henipublishing.com

Shantell Martin: Lines is a 237-page tome filled with, well, lines. For

more than ten years, artist and illustrator Shantell Martin has doodled around the world, and this new monograph shows her larger-than-life installations at venues like New York City's Lincoln Center for the Performing Arts and San Francisco's Chandran Gallery. Her work is distinctive: She usually draws bold, black strokes that slither around one another atop the lily-white surfaces of walls, textiles and sculptures. She often augments these lines with faces and philosophical phrases such as "WHO ARE YOU, YOU ARE YOU, ARE YOU YOU." The book does an excellent job of explaining Martin's conceptual choices—an essay by curator Katharine Stout describes how the illustrator's work raises poignant questions on language and identity, while a conversation between Martin and curator Hans Ulrich Obrist outlines how Martin's pieces relate to those of other artists like Alexander Calder and Keith Haring. These texts help readers to understand Martin's oeuvre and trace her story from her origins in Thamesmead, United Kingdom, to

her current practice in Brooklyn, New York. Though the book does a remarkable job of chronicling Martin's work, it only features one scholarly essay placing her oeuvre in the context of a larger art-historical canon. It would have been nice to read about the development of Martin's practice alongside other contemporary and historical work. Still, *Lines* offers a captivating glimpse at the illustrator's artistic creations and gives readers a chance to see snapshots of her most famous creations. —Isis Davis-Marks



The Art of Alice and Martin Provensen

240 pages, hardcover, \$35
Published by Chronicle Chroma
chroniclebooks.com

This first monograph of prolific

illustrator couple Alice and Martin Provensen is a visual walk down memory lane. So many of their whimsical paintings are familiar to multiple generations, as they created more than 40 children's books over a span of several decades. The Provensens' use of a sophisticated palette, fluid line drawings and painterly style distinguished their work. They were inspired by their many travels and recorded their impressions of their trips abroad, filling sketchbooks full of dynamic pen-and-ink and watercolor paintings they used as research. They also drew inspiration and subject matter from their home, Maple Hill Farm near Staatsburg, New York.

From drawing the original Tony the Tiger for Kellogg's Frosted Flakes cereal to illustrating dozens of books, these Caldecott Medal winners lived and breathed their work. Children's books were a natural for their interests and skills, Martin coming from the story department at Walt Disney's and Alice having worked in the animation department at Walter Lantz. Their relationship held a key to their success. "There is a great sense of support in having someone beside you whose skill and judgment you trust," said Alice Provensen. "We thought of ourselves as one artist illustrating." This inspiring and informative

text comes from various speeches and recordings provided by their daughter, whose interview fleshes out her parents' fascinating lives.

Whether one is a fan of the Provensens' art or interested in illustrating children's books, this book will inspire and delight. —Anne Telford



JIMMY CHIN

SHOOTING FOR SCALE — BY MICHAEL COYNE

At the apices of the world where only the bravest and most daring of us tread, Jackson, Wyoming-based mountaineer and photographer Jimmy Chin captures stunning vistas of nature that few have the privilege to see. In his more-than-20-year career, he has photographed the mountains of the Himalayas, the Karakoram, the Patagonian Andes and the Tetons, and he has brought us into his adventures through documentary films made with filmmaker (and his wife), Elizabeth Chai Vasarhelyi. But throughout his photography, the human element shines through: the climbers standing among the vistas, both reveling in the majesty of the natural world and their own potential fulfilled. It's not just high-altitude nature that inspires Chin, but the adventure of humans experiencing it.

This makes sense, of course, when I learn that Chin first fell in love with adventure before the documenting of it. "I got really into climbing late in high school and started looking at climbing magazines," he explains. "But I never really studied photography or thought much about being a photographer. I grew up looking at the *National Geographics* that my parents had—like many people, I think."

Chin's initial forays into photography were with a point-and-shoot camera with which he first documented the road trips he took during college and then his adventures while he lived on the road. It was during an adventure to Yosemite, where he began spending a lot of time, that he got a taste of being a photographer on assignment. "A friend of mine basically handed me his camera," he says. "He showed me how to use it, and I took a photo with it."

That was Chin's first experience with a single-lens reflex camera (SLR), and the photo ended up making him \$500. "[My friend] sold that photo and [gave me] a check, which—in my early twenties and being a climbing bum—was a lot of money," Chin says with a laugh. "And I was like, 'Wow! You *can* make money as a photographer?' Which turns out isn't *exactly* true..."

But that sale proved to be the impetus for an emerging artistic career. In his book *There and Back: Photographs from the Edge*,

Chin recalls reaching out to his fellow climber and adventure photographer Galen Rowell for advice on planning an expedition with some of his friends to the Charakusa Valley in the Karakoram mountain range in Pakistan. In the office of Rowell's Mountain Light Gallery, Rowell showed him images and told him stories of traveling to Pakistan and photographing the Karakoram, telling Chin: "Make sure you bring a camera." So, Chin took the \$500 he'd made from that Yosemite photo and bought an SLR of his own. "I'd really put some thought into shooting this expedition and documenting it as well as I could," he says. "And that was the beginning of my photography career."

Chin's eloquent visual style emerged quickly. In his documentation of his expedition to ascend K7—a mountain in the Karakoram range—with climbers Conrad Anker and Brady Robinson, the monochromatic, swirling landscapes of sheer cliff faces covered in snow are only broken up by the neon uniforms and gear of the climbers, scaling the mountain or peering out from portaledge. "I was surrounded by a lot of Chinese landscape art in my childhood, and I think those imprinted in my early mind," Chin says. "When I was out shooting and climbing, my initial compositions were really about this incredible scenery with these figures in the landscape. A lot of my friends were doing these amazing things in the mountains, and I was documenting these adventures that we were on. I loved the idea of putting a human into these grand landscapes, which really gave it scale. And the people within the images gave it context as well."

"Then, as my photography advanced, I learned to tell a broader story in more of a photo essay, capturing emotional moments," he continues. "I learned a lot over the years, particularly when I stated shooting editorial stories that needed to convey more than just a pretty picture. You wanted more diversity and focal lengths as well as the subject matter. [My work] then evolved even more, you know, to become—as Cartier-Bresson made famous—decisive moments in a story."

Right: "The Middle Teton, the third-highest peak in the Teton Range in the US state of Wyoming, under the Milky Way. Shot as part of a summer romp in the Tetons with friends for *The New York Times Magazine* article 'Up, Up and Away From It All.'" Shannon Simon, photo editor; *The New York Times Magazine*, client.





When I ask about how he developed his abilities, Chin humbly speaks about the many outdoor photographers he's worked with over the years and how they've helped him. For example, on Chin's first *National Geographic* expedition that he underwent in 2003, he got hands-on mentorship from

Rowell. "In my mind, he embodied the kind of shooting that I really admire because it was participatory," he recalls. "He was in the action. He was part of the story. He would shoot it from the inside out. Getting to watch him shoot a *National Geographic* assignment by being right there over his shoulder and seeing the decisions he was making—and he was 62 at the time, so we were talking about decades of experience refined—was better than any sort of schooling I could have ever gotten in photography. I feel really grateful for the people I've gotten to work with who have pushed me as a photographer and as a filmmaker and helped me keep that mindset of following my instincts—of following my heart—and being able to tell the stories I want to tell in the way I want to tell them."

In an interesting parallel, Chin's recognition that he stands on the shoulders of giants extends to his understanding of climbing as well. There's that famous quote by mountaineer George Mallory who, when asked why he wanted to climb Mt. Everest, responded: "Because it's there." And while those not in the know think of the word *it* in Mallory's quote as referring solely to a mountain, what scaling a mountain symbolizes to climbers is not just their own attempt, but all the climbs attempted before. "Every generation of climbers thinks certain expeditions are impossible, and then a generation later, climbers will come along who shatter those conceptions," Chin says. "A kind of narrative thread, generation after generation, shows that our potential to continually push and achieve the impossible is a human characteristic. So, a lot of the stories that I've focused on—both in photography and in film—are about human potential, achieving the impossible, and the extraordinary humans I've been fortunate to call my friends [who] have trusted me to tell their stories."

Being in a unique position of a photographer belonging to climber culture led Chin to his first feature for *National Geographic* in 2010: Yosemite from a climber's perspective. "I had pitched a story to show a different perspective of Yosemite," Chin says. "Part of the problem was that there were so many stories about national parks, and Yosemite had been shot many times by many great photographers, but I wanted to show the park through the climber's eye—and, beyond that, the climbing culture of Yosemite, because it's kind of a nexus in the world of climbing." The series shows the many joys of the human experience in the national park, from free soloist Alex Honnold scaling the climbing route *Separate Reality* without any ropes or protective equipment, to people BASE jumping from the top of Half Dome.

Chin's work on editorial assignments taught him the importance of patience and allowing moments to happen in front of you. "I would say that my favorite type of photography is when I'm on an expedition and shooting on the fly," Chin says. "It's the most challenging but purest form of my photography, because I have to push myself physically and mentally as a climber and a ski mountaineer while still having enough space and bandwidth to be creative under duress."

What he enjoys about that style of photography is its spontaneity. "Sometimes it's not about trying to find a shot, because the shot will come to you if you wait and put yourself in a good position," he says. "This really informed my visual style as a filmmaker too."

It was on that same 2003 *National Geographic* expedition that Chin also discovered his love of filmmaking. "There were [supposed to be] four legendary adventurer-explorers [on that trip]: Conrad Anker; Galen Rowell; writer Rick Ridgeway; and the filmmaker David Breshears, who had to pull out of the expedition," Chin explains. "Conrad recommended me to come on as the filmmaker even though I had never filmed before. But in a lot of ways, I fit as a great partner on the expedition side, and they knew I had the eye. Rick told me, 'Just commit and figure it out.' He had done a ton of shooting before, so he taught me the very basics of filmmaking: how you shoot a scene—starting with an establishing shot and then close-ups—and how to follow the story and what moments are important. That was my first real taste of it."

After that, Chin began putting together branded film content while thinking of what kinds of stories he would like to film, and it was on a 2011 Himalayan expedition to climb the Shark's Fin route of Meru Peak with Anker and climber Renan

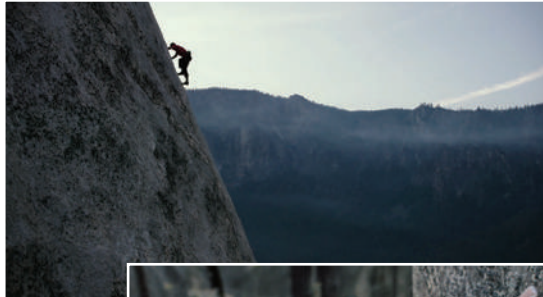
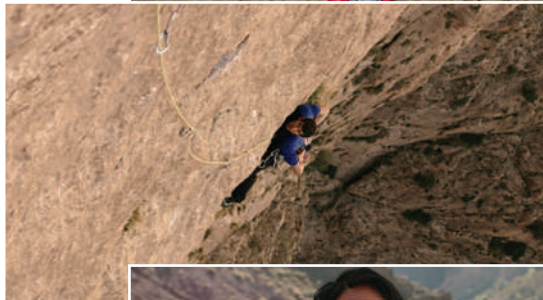
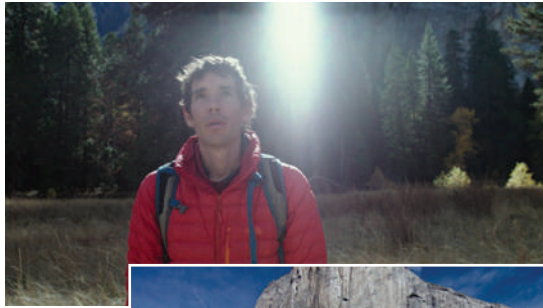
Photographer Jimmy Chin, skiing in Chamonix, France.

Right: "Mountaineers Kit and Rob DesLauriers with mountain guide Dave Hahn on the southeastern ridge of the summit of Mt. Everest. This image was featured in Kit DesLauriers's book *Higher Love: Skiing the Seven Summits*, in which she details her journey to become the first person ever to ski the highest peak on every continent." Archer, publisher; Kit DesLauriers, client.

"Used on adventure activity service provider Namas Adventure's website for an article on the **best mountaineering down suits** of 2021." Namas Adventure, art buyer/client.







JIMMY CHIN

Öztürk that he found the story for his and Vasarhelyi's 2015 documentary *Meru*. "The narratives and theme of the expedition were, in a lot of ways, bigger than climbing and the subjects themselves," he says. "I wanted to express that kind of friendship, the loyalty and the mentorship [that we have when] pushing through these challenging situations. "Also, I think it gives a sense of why climbers do what we do," he continues. "As a professional climber, you're always

Left: "Professional climber Alex Honnold taking on Yosemite National Park's 'Heaven' route in free-solo fashion—without rope or protective gear. Communications and art agency SpecialGuest enlisted us for an ad promoting Squarespace Version 7. Before the ad was shot, Honnold had only taken Heaven on once without gear and describes it as the 'most severe route you'll ever climb.' A 30-second version of the spot debuted during the World Series, but the spot was also part of a larger campaign that promoted the launch of Squarespace Version 7." Jonathan Emmerling, creative director; Aaron Duffy, executive creative director; David Lee, chief creative officer; Luis Gonzalez, designer; Jimmy Chin, director; Dirk Collins, director of photography; Robert Frost, videographer; Chelsey Blackmon/John McSwain, editors; Color, sound design; Garrett Fennelly, producer; Shannon Ethridge, line producer; Rich Minkoff, senior producer; Cheri Anderson/Sam Penfield, executive producers; Barry Gilbert, post-production producer; RRR, production company; rco, post-production company; SpecialGuest, agency; Squarespace, client.

"Honnold climbing the **Bugaboos** in British Columbia, Canada. This image was used to advertise The North Face's Summit Series jacket, which Honnold is wearing, as well as the adventure apparel company's Never Stop Exploring lecture series in 2015." The North Face, client.

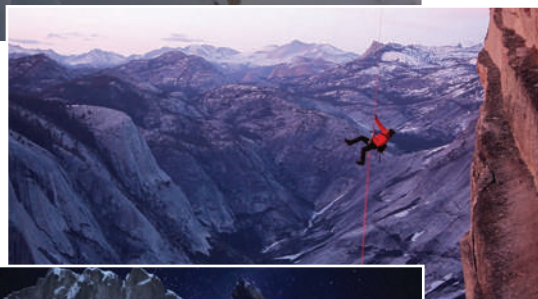
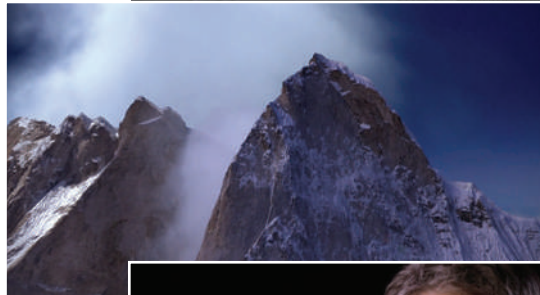
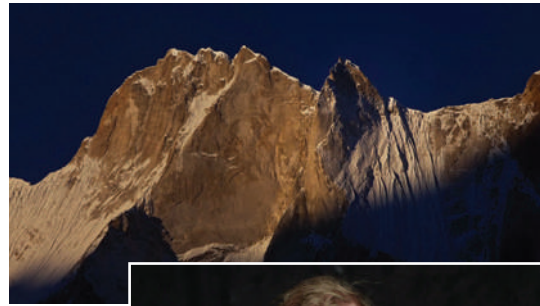
This page: From *Free Solo*, Chin and Elizabeth Chai Vasarhelyi's 2018 documentary of Honnold's attempt to become the first climber to free-solo El Capitan in Yosemite National Park. "Three years of walking a tightrope with Alex, filming and photographing his life on and off the wall, culminated on the dawn of June 3, 2017, when Alex squeezed into his climbing shoes, chalked up his hands and began spidering up [El Capitan.] I planned to capture him at the climb's final crux—the Enduro Corner, an enormous open book of polished granite with a narrow and punishingly steep crack that had spat out many an expert climber. I had bolted a photo camera on top of my cinema camera so that I could shoot stills and film at the same time. I thought of the directive I had given my team: 'No mistakes. Focus on your job.' And there came Alex, steadily climbing hand over hand up [the Enduro Corner]. I was riveted to each of his moves through my viewfinder. I knew I was witnessing the sublime. Then I focused on my job." Jimmy Chin/Elizabeth Chai Vasarhelyi, directors; Jimmy Chin/Clair Popkin/Mikey Schaefer, directors of photography; Josh Norton, chief creative officer; Ivan Viaranchyk, designer; Ross Henderson, design director; Brian Landisman/Chialung Liu/Brandon Sugiyama/Ivan Viaranchyk, animators; Nicholas Ashe Bateman/Bridget Fullan/Zack Schaefer, visual effects artists; Steven Sonnenfeld, colorist; Elena Araco/Ahmed Barbary/Bob Eisenhart, editors; Simona Ferrari, assistant editor; Marco Beltrami, music; Brandon Roberts/Dennis Smith, music composers; David Boulton/Joana Niza Braga/Roland Vajs, sound designers; Tom Fleischman/Jim Hurst/Ric Schnupp, audio mixers; Justine Baker/Nuno Bento/Steve Smith/Deborah Wallach, sound production; Vicky Du/Mikey Schaefer, associate producers; Jimmy Chin/Aaron Cook/James Cutting/Shannon Dill/Evan Hayes/Shannon Hill, Bigstar/Elizabeth Chai Vasarhelyi/Toby Wood, producers; Sarah Regan, line producer; Tracy McKnight/Jim Schultz, music producers; James Hurwitz, digital producer; Carson Hood, Bigstar/Laurie MacDonald/Keetin Mayakara/Walter F. Parkes/Tim Pastore/Matt Renner/Stefan Sonnenfeld, Company3, executive producers; Margaret Lewis, head of production; Little Monster Films, production company; Company3, post-production company; National Geographic Documentary Films, client.

JIMMY CHIN

being asked: ‘Why do you do it?’ It’s really hard to explain, but in a film—if you make it right—you don’t have to *tell* people anything. They experience it for themselves, and they can come to these conclusions through the craft of filmmaking.”

The enduring themes behind Chin’s work are not only to portray our relationship with nature but also encourage people to experience it themselves. Chin, who has worked with many environmental conservation organizations like Conservation Alliance, Protect Our Winters and Tompkins Conservation, finds that the philanthropy helps fuel his creative mission to bring us into the outdoors. “The outdoors is elemental to us as humans,” he says. “Landscapes have an intrinsic value outside that which we place on them. If there’s something I would love to share with my children and that they would want to share with their children, it’s these wild places. I hope a lot of my work encourages people to get out into those wild places—and to do it responsibly.” [ca](#)

Trailer and stills from **Meru**, Chin and Vasarhelyi’s 2015 documentary of climbers Conrad Anker, Renan Öztürk and Chin’s expedition to Meru Peak in the Himalayas. “Three elite climbers struggle to find their way through obsession and loss as they attempt to climb Meru, one of the most coveted prizes in the high stakes game of Himalayan big wall climbing.” Jimmy Chin/Elizabeth Chai Vasarhelyi, directors; Jimmy Chin/Renan Öztürk, directors of photography; Brook Aitken, videographer; Martin Blumen, visual effects artist; John Dowdell, colorist; Bob Eisenhardt, editor; Brian Ariotti/Sam Salvodon, assistant editors; J. Ralph, music composer; Rob Bertola, sound designer; Tom Fleischman/Orest Sushko, audio mixers; Paul Tirone, sound engineer; Maegan Hayward/Dave Schaaf, sound production; Brian Ariotti/Hilary C. Gish/Samantha M. Knowles, associate producers; Jimmy Chin/Shannon Ethridge/Elizabeth Chai Vasarhelyi, producers; Tracy McKnight/Arthur Pingrey, music producers; Margaret Lewis, digital producer; Joseph Bachor, executive producer; Sartaj Aulakh, post-production supervisor; Ricardo Madan, post-production producer; Little Monster Films, production company.





By Michael Coyne

Atelier d'Alves

Upon looking at the work of Porto, Portugal-based design studio Atelier d'Alves, it's not difficult to grasp how the mind of founder, art director and designer Sérgio Alves has crafted a solid philosophy on design. Working for clients primarily in the cultural sector, the atelier creates across all media and at all scales, from print to identity to digital to signage and wayfinding. The artfulness with which it approaches every project realizes the idea that form does dictate content.

Alves's now-decade-long career as a designer began when he became curious about the street illustrations surrounding him in Porto. "In high school, I was in a general arts course with general art subjects, such as drawing, geometry and art history," he recalls. "Seeing stickers [as street art] with such 'perfect' illustrations, I wondered how it was possible to draw that way. What program allowed me to develop those kinds of graphics [or] stickers with such jagged shapes? Without knowing it, I discovered design software, and from there, my frustration at being in a classical course grew."

The seed to eventually start his own design firm became planted when Alves attended the Escola Artística e Profissional Árvore ("Árvore Artistic and Professional School" in English) in Porto. Some friends tipped him off to the art school's emphasis on design. So, he elected to drop out of his previous school and pursue his education at Árvore, where Alves discovered a curriculum that was both practical and professionally oriented. "That was officially the step that led me to enter the world of design," he says.

During his education at Árvore, Alves pursued two internships at design firms in Porto, first with Atelier Martino & Jana (now known as Non-verbal Club) and then with White Studio

(now known as Studio Eduardo Aires). The experiences he had at his internships proved formative to his understanding of how design studios operated. "I discovered 'design authorship,'" Alves says, "and the fact that authorship leads us to choose what we want to do, with whom we want to work and how. For the following five years [in parallel with] my studies—I eventually got my degree at the Escola Superior de Artes e Design—I worked as a freelancer. I took every opportunity seriously, mainly to gain experience. When I finished my degree, I rented an office in downtown Porto, and almost without knowing or [having made] a decision, I ended up taking my first step to creating the atelier."

On the subject of Atelier d'Alves's diverse output, Alves mentions that he never intended to have a specialization. "I always knew I wanted to work in the cultural field above all others, but I never wanted to limit myself in what I could do with it," he says. "I have always liked the idea of not knowing exactly what I will do next."

As he describes it, though, Alves's attitude reflects the design environment in Porto. "Porto, despite being the second-largest city in Portugal, is relatively small," he explains. Yet, to him, the city's size does not present a disadvantage—in fact, it encourages more inclusion and participation within the creative community. "Porto is a city where we all know each other in some way," he says. "It has four major design schools, so the city nurtures our community a lot. The studios [here] tend to be small as well, averaging four or five employees, which causes each studio to develop its own design language."

This individuality might account for how erudite Alves's own design language is. For every medium that the atelier designs in, there is a well-thought-out argument behind the why of its

Captions provided by Atelier d'Alves.

Right: For Coimbra, Portugal-based film festival **Caminhos do Cinema Português**. "When we think of movies, we think of directors, writers, actors, costume designers and sound designers, among others, but we normally forget something important: the audience—the people who fill the theaters, sitting in chairs and watching what the crew has made. Movies are for people, to make us smile, cry, feel fear or laugh, to connect us to a new world and travel to another place and time. So, we put the audience's facial expressions on the festival poster. The whole city of Coimbra was full of posters with smiles, scary faces, surprised faces and sad faces—every kind of expression." Sérgio Alves/Ricardo Gomes, designers; Associação Académica de Coimbra, Caminhos do Cinema Português, client.



approach. For example, when Alves talks about print design, he indicates how the interactivity of printed objects informs how readers interpret the information and graphics. “Paper allows us to take our projects to the third dimension,” he says, “whether by format or tactile sensations or by

the interactivity that the object provides to those who handle it.”

Alves relates the use of media to the seasoning of a dish. “We can have the same ingredients, but the flavor would be made completely different by [what] we add to it,” he says. “For us, a digital book is somehow insipid.”

That spiritless quality Alves perceives arises from his comparison between digital and physical design. For him, the importance of print relates to the human relationship with the design object as a marker of personal experience, rather than the comparatively ephemeral relationship with digital objects. “The [print] object becomes an extension of memory,” says Alves. “It has an associated physical space with the place where we acquired it; it has a time-space, or *when* we acquired it; and it has a sentimental space, or *how* we acquired it. And it becomes part of the landscape we inhabit.

“For example, when I buy a book, I decide whether to put it on a bookshelf or a bedside table,” he continues. “I can show it or hide it, lend or give it to someone, or throw it away. All this makes the print object contain within itself a memory that comes from multiple dimensions, and [knowing this] makes it possible for us as designers to take the concept of giving form to content to the extreme.”

With some woe, Alves notes that without the context of being able to hold and feel one of Atelier d’Alves’s books in their hands, people will not fully be able to experience the whole vision. As an example, he talks about the identity and communications the design firm created for the nonprofit alternative art space RAMPA in 2019: in particular, how the flyers feature explorations of ink and varnish that will not translate

in reproductions. “All the flyers we produce have a very tactile dimension, which comes from the nature of the exhibitions and the artist’s work,” he explains. “People remember the feeling [when they touched] the flyers for RAMPA. When I look at these flyers digitally, that relationship is lost, which, for me, makes them much less effective in the message they’re meant to convey.”

Part of the magic that Atelier d’Alves creates in print also represents the closeness of the design scene in Porto. Alves credits his expert design work to the creative relationships he’s forged. “The terms *collaboration* and *dialogue* have been essential to my vision of design,” he says. “We can speak of two clear dimensions here: collaboration or dialogue with the client or the person who creates and conditions the content, and collaboration from an execution or technical [standpoint]. Both can be creative, and [most] times, they are.”

As an example of the first case, he points to *A Garden at Night*, his 2020 book made in tandem with artist Tiago Madaleno to accompany and recontextualize an exhibition of the same name at RAMPA. The book comprises two parts: text written by three authors on our understanding of gardens, and a mirrored accordion folio that plays with the concepts of reflection and perception. Everything in the book—the form, typography and color, among other elements—was chosen by both Alves and Madaleno working collaboratively. “The idea was mainly to treat the book as an integral part of the artistic work,” Alves explains. “This was only possible because there was a constant dialogue between both parties, one that challenged both my vision as a designer and Tiago’s vision as an artist.”

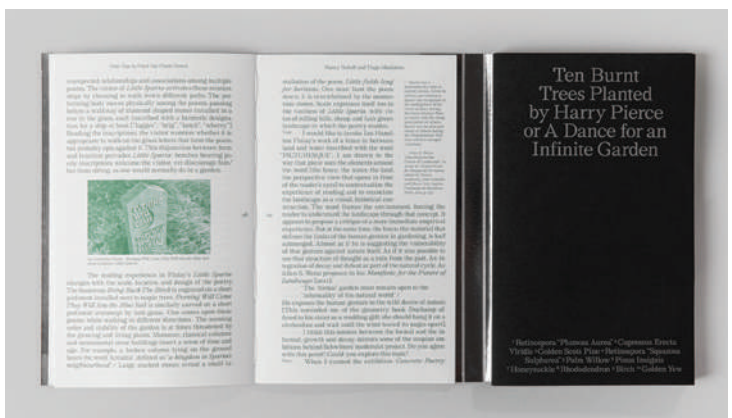
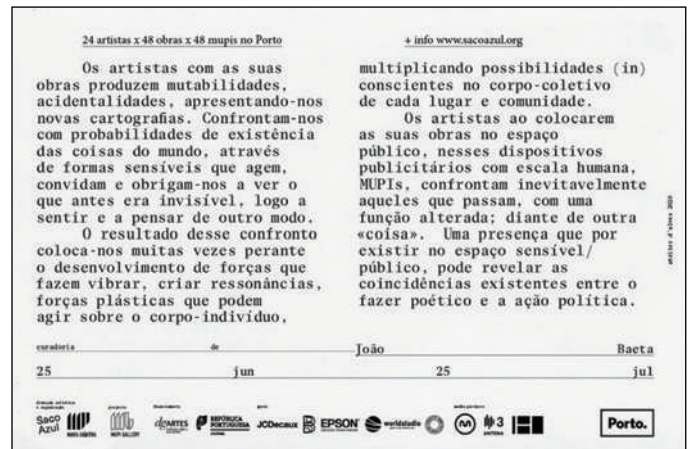
This proved to be a winning combination—literally. *A Garden at Night* received accolades from AIGA, Communication Arts, Laus and Macau Design Award. “Almost everything we do, especially in the cultural sector, is written in Portuguese, [so] to think that a jury in New York looked at the book—without understanding a word that was written there—and considered it worthy of [an] award is something that reveals the universality of the language of design,” Alves beams.

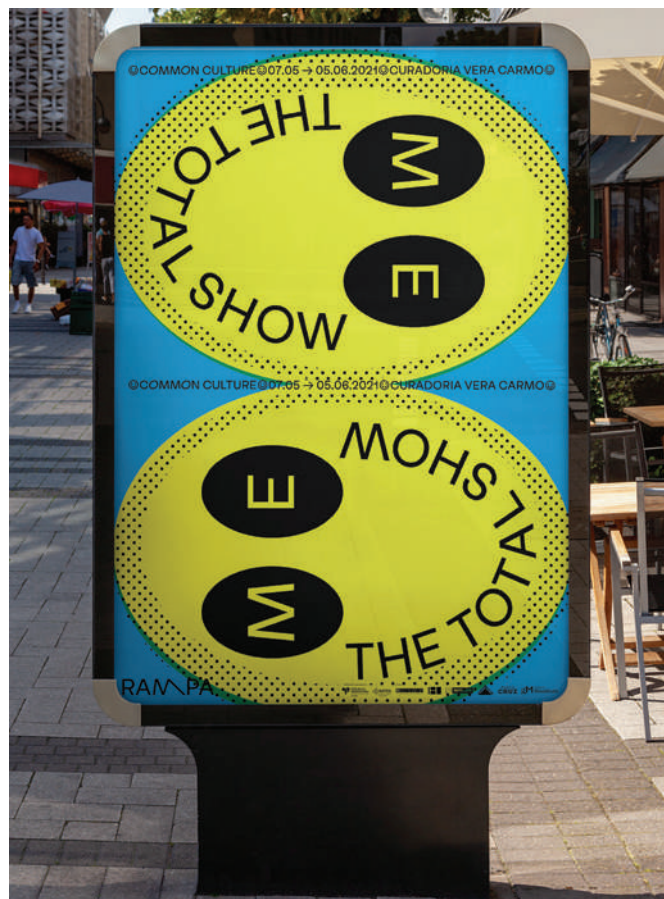
To demonstrate his second use of the term *communication*, Alves discusses the opening titles for *Cassandra*, a television adaptation of a play for which he initially designed a book version. However, with motion not being in Atelier d’Alves’s

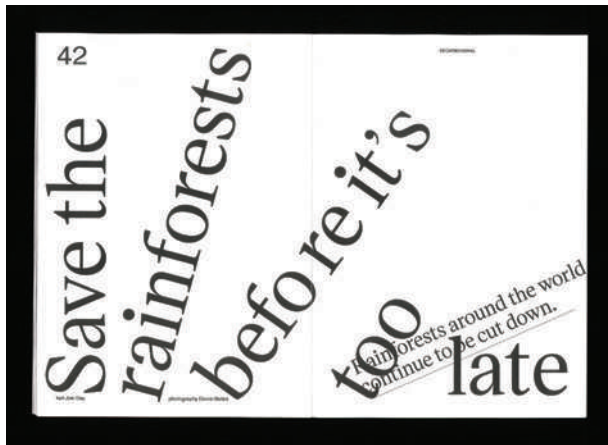
Above: Founder, art director and designer Sérgio Alves.

Right: “*Poético ou Político?*” is a contemporary art exhibition promoted by Porto-based cultural association Saco Azul and curated by João Baeta and Tales Frey. Based on the provocative meaning of the question in the exhibition’s title, the project visually followed a line of intervention, alluding to political phrases and images painted in public spaces. We ended up not wanting to be quite so literal, so we transformed the ‘spray’ on the poster into pixels, acting as a visual analogy that a lot of political interference today happens on the internet.” Saco Azul, client.

“As a boy, the German artist Kurt Schwitters had a garden that was destroyed by neighboring children. That event led Schwitters to an epileptic crisis that left him bedridden for two years. Based up on this tragic story, the exhibition *A Garden at Night* by artist Tiago Madaleno and its accompanying book explore the relation between body and landscape through concepts of trauma, performance and writing. The book is divided into two journeys: one a mirrored accordion folio with interplay between several artistic illustrations and poetic sentences, the other comprising four texts by four authors: Allen S. Weiss, Pedro Pousada, Nancy Perloff and Madaleno. The exhibition was shown at Porto-based art gallery RAMPA.” RAMPA, client.







wheelhouse, he turned to motion designer Nuno Leites for the technical aspects of the titles. “It was fundamental to know beforehand that Nuno knew our visual language well,” Alves explains. “On the other hand, I also knew well how he can take something static and enhance it through movement. This [let] us spend more time discussing sensibilities and sensations—and not so much the technicalities of the project. At this level of collaboration, the first thing that comes up is the technical need, but very quickly we can forget that premise and focus on the conceptual and sensorial.”


Another collaborative approach that involves technical aspects is Atelier d’Alves’s relationship with printers. “Fortunately, we still work a lot with print, which means that our work begins and ends on paper,” he says. “With each new book we do, we deepen our understanding of paper, printing techniques, [presses] and finishings, among other aspects. But we will never know as much as the people who produce the books themselves. This knowledge of materiality is fundamental and one that intervenes directly in the design.”

Alongside these considerations of how materials affect design is how typography affects design. To explain his approach to typography, Alves puts forward a compelling idea about our relationship with written language: “First, we see letters as images, and that opens possibilities of reflecting and shaping the content effectively. Second, typography has an impact on people’s lives that they can’t necessarily explain—meaning, we don’t always perceive the information it conveys,” he says. “When typography works, it is practically invisible, but when it doesn’t, it is *shockingly* visible.” The aim of invisibility may not be one that many designers cherish, but Alves finds it enjoyable. “Someone feeling that the idea or concept could not be represented by any other typeface than the one we [use] is the pinnacle of what we aim to do in each project,” he explains.

Left: “The 2017 iteration of the **Bienal de Arte Contemporânea da Maia** (‘Biennial of Contemporary Art of Maia’)—held in Maia, Portugal—aimed to create a dialogue between the city and a ‘new wave’ of artists. To communicate the biennial’s program, we decided we would take advantage of the artworks’ visual diversity and fill the city with it, as it was an open-air gallery.” Câmara Municipal da Maia, Bienal de Arte Contemporânea da Maia, client.

“**Trabalho Nenhum**, an exhibition by the art collective **GMURDA** shown at **RAMPA**, investigates concrete territory: the architecture of debris from the industrial periphery of Porto, a region where a belated ‘industrial revolution’ took place based on the labor of dispossessed, migrant and well-off workers. The poster we created for the exhibition was based on pictures of decrepit factories from **GMURDA**’s archive.” **RAMPA**, client.

This page: “**Icarus Complex** is a nonprofit magazine that takes an in-depth look at the issues surrounding climate change. The themes and content that form the heart of the magazine are serious, but we didn’t always want to stay polite and politically correct in its design. To give it the right voice, we graphically measured the tone we used through typographic ‘games,’ ‘gut-punching’ imagery and ‘storytelling’ illustration. This mixture creates an aesthetic that pushes readers inside themes that are not beautiful but need to be treated with the maximum amount of respect.” Sérgio Alves/Cátia Lima, designers; Afsaneh Angelina Raffi, Icarus Complex, client.

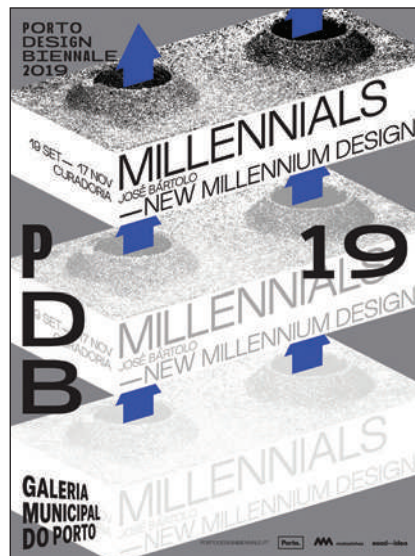
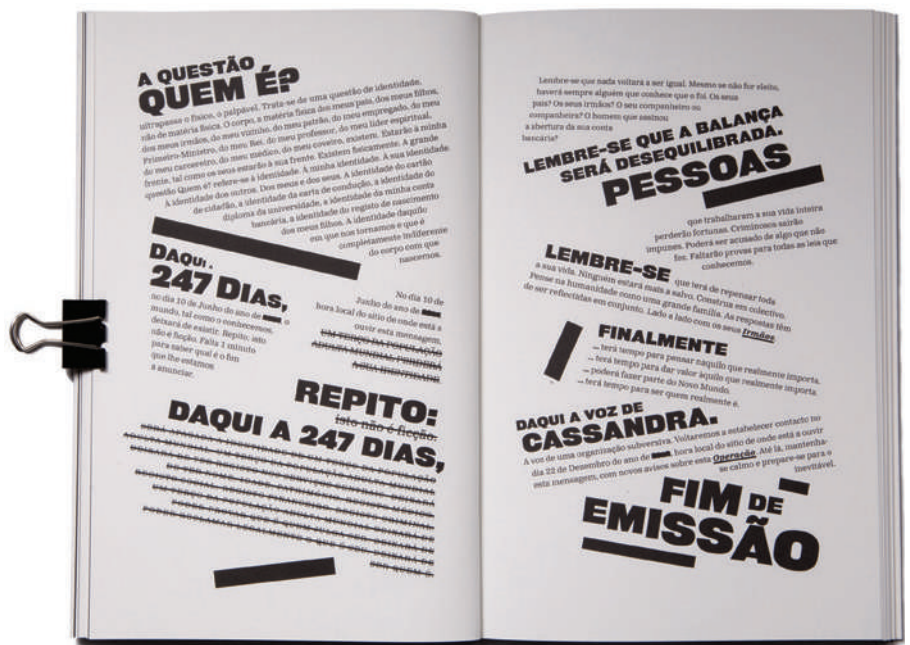
Within his work, Alves constantly finds himself learning more about what makes good design. “[It’s] in the process,” he says. “More and more, I believe in doing, experimenting, making mistakes and accepting that it’s in the middle of all this that the answers—at least, the most interesting ones—will emerge. And, if we add to that the dialogue between peers, between designer and client or between design and other disciplines, we have the formula to the most honest, effective way of doing design.” 

This page: “*Cassandra* was an experimental and typographical book that assembled seven monologues from seven Portuguese authors based on the Greek mythological character Cassandra. In 2021, Nuno M. Cardoso, the creator of this project, transformed these works into something even more visual and tangible: a tv show. We wanted the **opening title** to harken back to the book’s essence. Using only type, we created an opening title where we travel from letter to letter, revealing its details, manipulate them and drive them through negative space and the main credits until we end up on the show’s title: *Cassandra*.” Sérgio Alves, art director; Sérgio Alves/Nuno Leites, designers; Take It Easy, client.

Right: “*Cassandra* is a book featuring seven Portuguese authors writing monologues about Portugal where the common element is Cassandra, a beautiful, young prophetess in Greek mythology whose gift is turned into a curse. The damned prophetic sight written in a present future extends to a country going through a financial crisis that affects all other domains: the social, economic and political arenas. Each text is shaped by its peculiarities—the typography can reflect a radio voice or a chat in a dating chat room or a written letter. All of the text is more than just printed characters; it is sound made visible that takes us to the space of where the monologues were born and live.” Cão Danado, client.

“Porto Design Biennale and its curator José Bártolo commissioned us to design the poster and the graphic identity for the exhibition **Millennials - new millennium design**. The bricks on the posters—for those who didn’t visit the exhibition—were ‘just’ objects that opened a lot of possibilities and created a lot of interrogations. As soon as visitors step into the gallery and stand in front of the exhibition design project, the brick gains specific meaning: its presence is massive, and how the projects relate to it gives everything different visual weight and meaning—beginning on the poster and other graphic materials. In the gallery, a wall creates the space and engenders a sequential reading of the exhibit, taking us to the idea of a city through its architectural character—the place where daily design happens.” Sérgio Alves/Cátia Lima/Gilberto Ribeiro, designers; Porto Design Biennale, client.







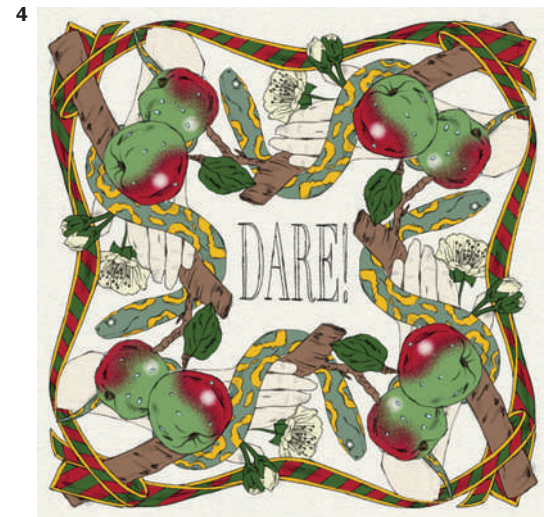
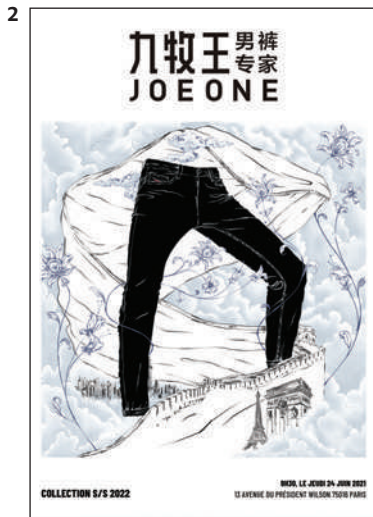
FRESH GUILLAUME FERRAND



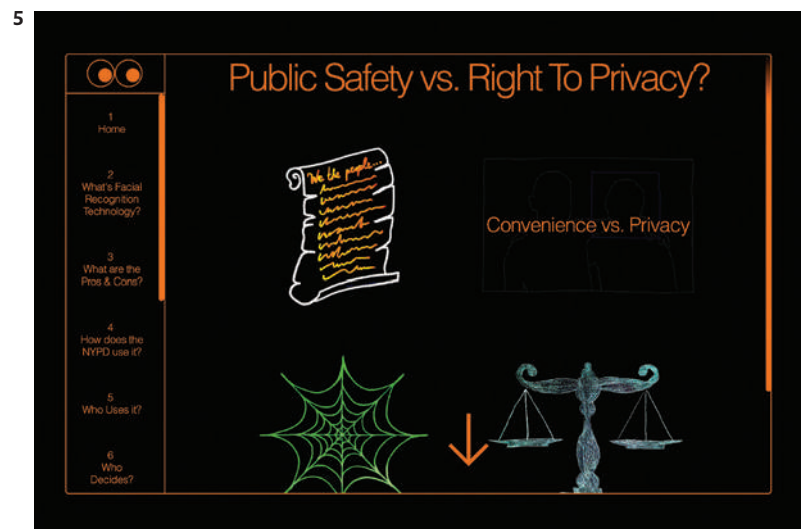
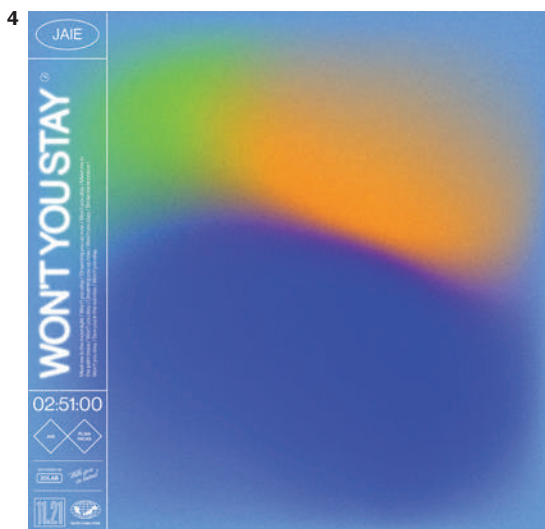
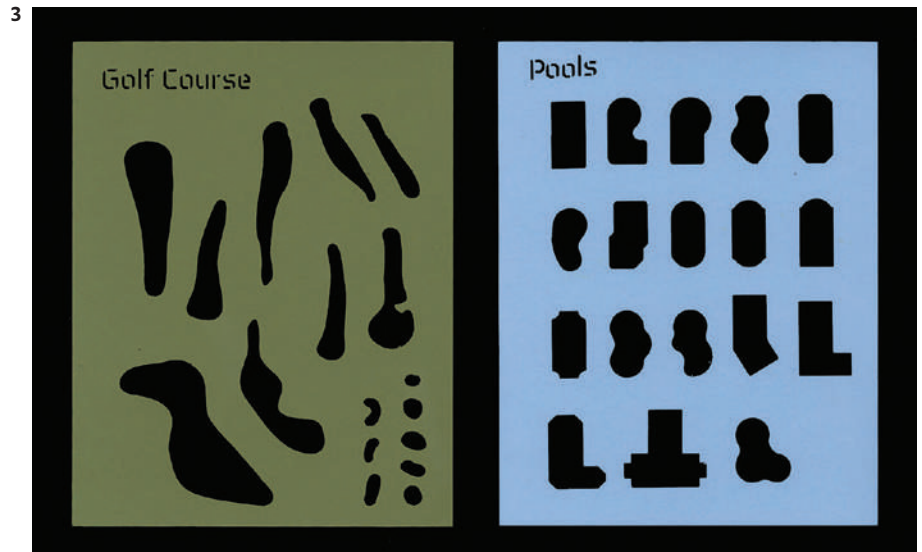
© Anna Fouquères

Based in L'Île-Saint-Denis, France, illustrator Guillaume Ferrand initially wanted to pursue a fine arts career, studying video installation at the École supérieure des beaux-arts de Nîmes in Nîmes, France. "At the time, I was simultaneously producing black-and-white fashion illustrations," he recalls, "but I viewed those practices as separate. To me, drawing was not art because it wasn't based on any conceptual input or research like my fine art studies." However, Ferrand's interest in fashion ended up landing him positions at fashion brands Maison Margiela and Dior Homme, working in visual communications. Stifled by a lack of creativity in these jobs, he eventually found his niche when he was offered a role in print design and discovered—by way of a sudden, prolific output—where his creativity flourished. Now, you can see Ferrand's illustrations in ads, hanging in galleries or being worn on the catwalk. "I always conceive of my illustrations as parts of a series with a conceptual base," Ferrand says on his process. "It is important to me that people, other illustrators included, understand that illustration can sit at the table with other forms of art even though it's currently seen as a 'lesser' practice because of its commercial aspect."

gllmefrrd.com



1. *Cat and Dog*. Personal work. 2. "An ad for Chinese fashion brand JOEONE's Paris Fashion Week showing. Since I had designed its prints, I got the opportunity to produce this ad, which was posted all over the Champs-Élysées in Paris for a week." Frendi Zhang, art director; JOEONE, client. 3. *Egon Lab*. Personal work. 4. "A greeting and New Year's card sent to my clients and people I'd like to work with in 2022." 5. "Prints created for JOEONE's autumn/winter 2022 collection inspired by the Tang Dynasty's exceptional craftsmanship and glazing techniques." Frendi Zhang, art director; JOEONE, client. 6. *Balenciaga*. Personal work. 7. *Knife Fight*. Personal work.



1. "Poster and exhibition map design for *Elsewheres*, a group exhibition at Canberra art gallery Tributary Projects exploring the tensions of place in a multi-centered society." Annette Liu, Tributary Projects, client.
2. "Poster for the 2018 risd Graphic Design Fall Speaker Series." Rhode Island School of Design, client.
3. Personal work. "Stencils inspired by architect Rem Koolhaas's essay 'The Generic City.'" 4. "Album cover for musical artist JAIE's single 'Won't You Stay?'" Chelsea Chan, client.
5. "The DataFace! website documents the findings of the Bronx School for Law, Government, and Justice on facial recognition and its impact on local communities." Center for Urban Pedagogy, client.
6. "Yearbook for RISD's class of 2019." Jeremy Qin/Zoe Schneider, photographers; Eliza Chen, illustrator; Rhode Island School of Design, client.

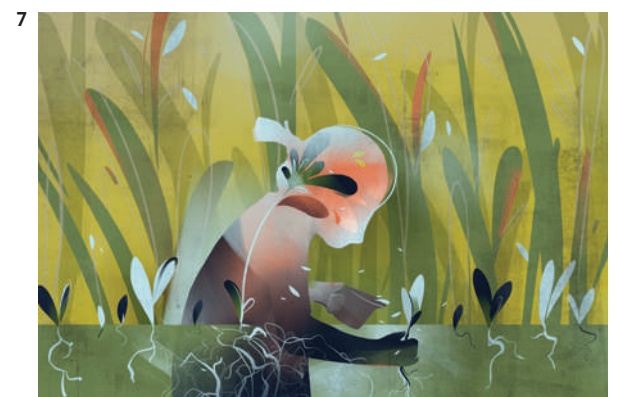
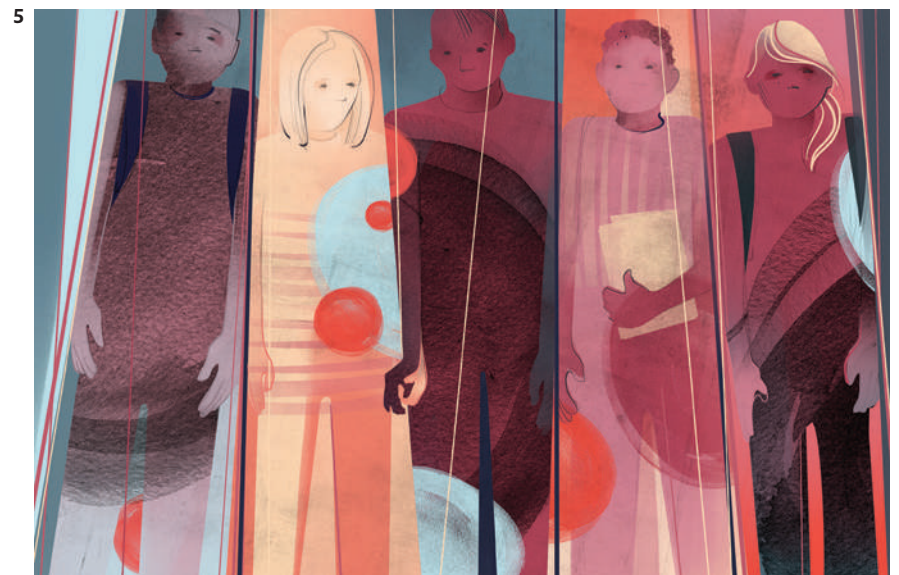
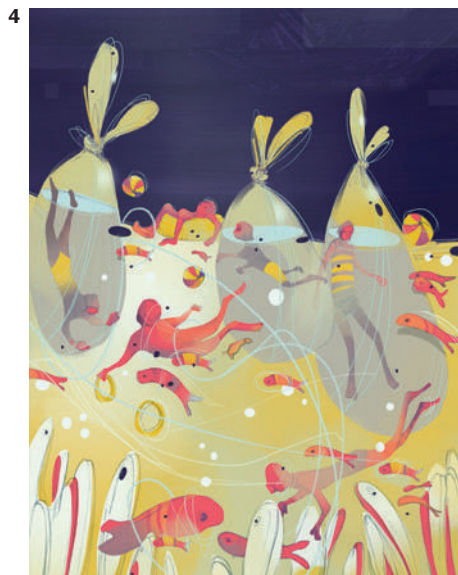


FRESH MARY HAASDYK

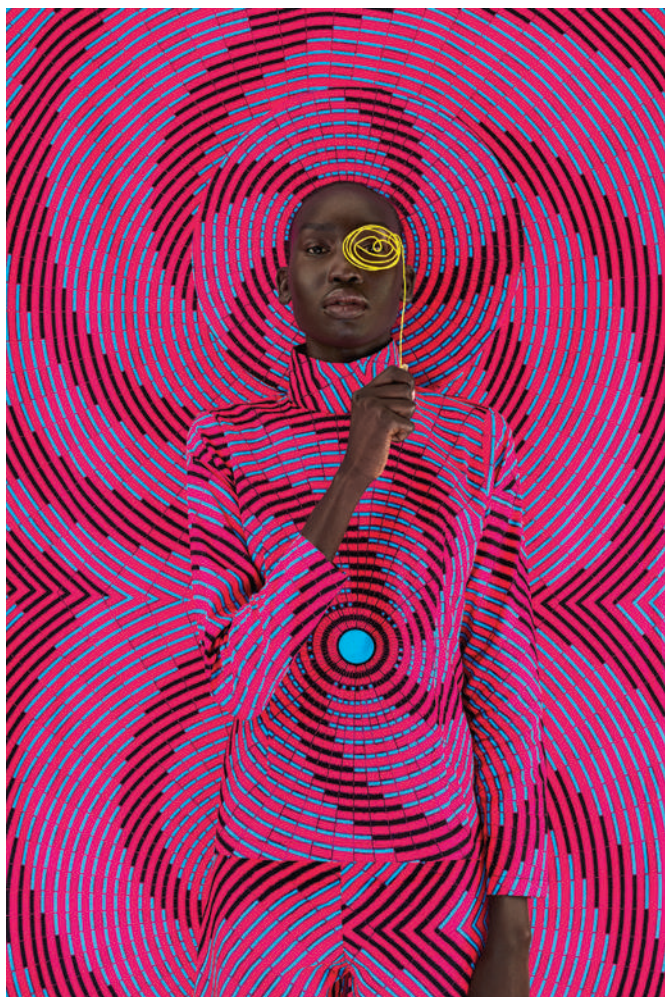


Calgary-based illustrator Mary Haasdyk has always loved combining practicality and creativity. As a student of ceramics before switching to illustration and graduating with a BFA in illustration from the Alberta University of the Arts, she believes that those disciplines share the balance of utility and imagination. “I like being given a problem to solve with parameters to work within while still having the opportunity to solve it creatively with my own voice,” Haasdyk says. She now deploys this in applications such as editorials, books and murals, finding creative joy in experimenting with composition. “Maintaining an element of investigation throughout my process is important to me,” she notes. “Discovery and exploration with things like color placement or shape details keep the project engaging.” Haasdyk also credits her childhood spent in South Africa with her missionary parents as an inspiration for her work, not only for the illuminating richness of cultural diversity but also the generosity of her Christian faith. “I’ve had opportunities to work with Africa-based nonprofits that focus on education, and this is something I would love to be able to do more frequently,” she says.

maryhaasdyk.com



1. "A mural for ATB Financial." Angus Gastle, art director; ATB Financial, client. 2. "For *Brio* magazine's article on emerging from disordered eating." Cary Bates, art director; Brio, client. 3. "From a series of Advent-themed biblical trading cards." Jared Boggess, art director; Fish Coin Press, client. 4. "For a *San Antonio* magazine article on people with disabilities being further excluded from society by COVID-19." David Loyola, art director; San Antonio, client. 5. "For *Education Week*'s article 'Sex Ed and Pandemic.'" Laura Baker, art director; Education Week, client. 6. "For *The Lily*'s collection of stories titled 'Remember 9/11.'" Kathleen Rudell-Brooks, art director; The Washington Post, The Lily, client. 7. "For an article about nature as therapy for children." Alla Dreyvitser, art director; The Washington Post, client.



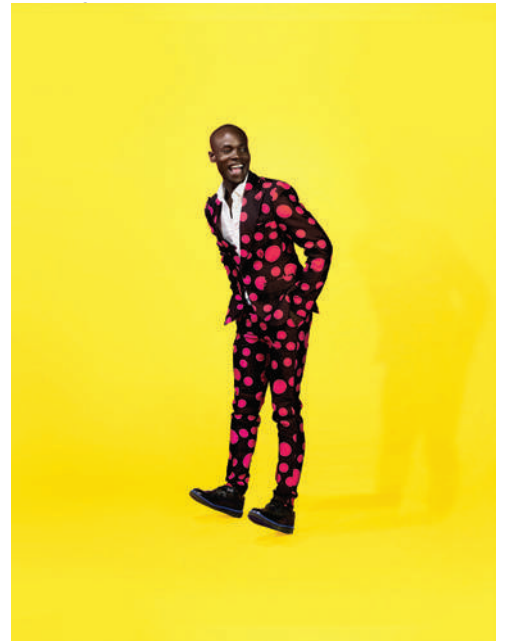
FRESH THANDIWE MURIU



In Nairobi-based photographer Thandiwe Muriu's series *Camo*, models clad in the same textile pattern that forms the backdrop appear to emerge from their vivid surroundings, creating an interplay between the individual and the visual context that supports them. "In Kenya and throughout Africa as a whole, we have a rich textiles culture," Muriu explains. "Our textiles are as colorful as the people who live here. In my images, these textiles act as the backdrop that I can celebrate my culture with—a bright, welcoming canvas [on which] I can highlight what I love about my fellow Kenyans." Introduced to photography by her father when she was fourteen, Muriu honed her skills by creating home photoshoots with her sisters inspired by *Vogue* magazine. She now shoots commercial work while drawing inspiration from her surroundings, telling stories through her sets as well as her lens. "I hope to pave the way for a new generation of African photographers in the art world," she says, "as well as create accessible photography education for aspiring photographers from the continent."

thandiwemuriu.com

2



3



4



1. From *Camo*. Personal work. "I seek to celebrate the beauty of the African woman through my lens. In every *Camo* image, I show the vibrancy of African beauty cultures." 2. "For ridesharing app Swvl." Swvl, client. 3. For "Not African Enough," a lookbook by fashion brand The Nest Collective. "'Not African Enough' is a phrase routinely lobbed at African designers who step outside the narrow confines of what the world—and Africans—are told it means to dress, talk and think like an African. This book asserts our right to be more than enough." Sunny Dolat, art director; Ami Doshi Shah, stylist; Akual Chan, model; The Nest Collective, client. 4. "For fashion brand Moto Moto's summer/spring 2020 catalog." Dhanavito/Hali Odour, stylists; Anita Vinter, model; Moto Moto, client.

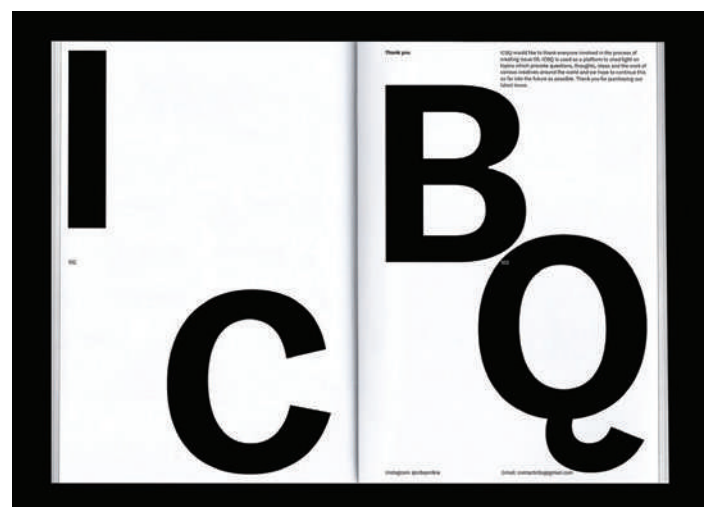


FRESH TOM HEATH

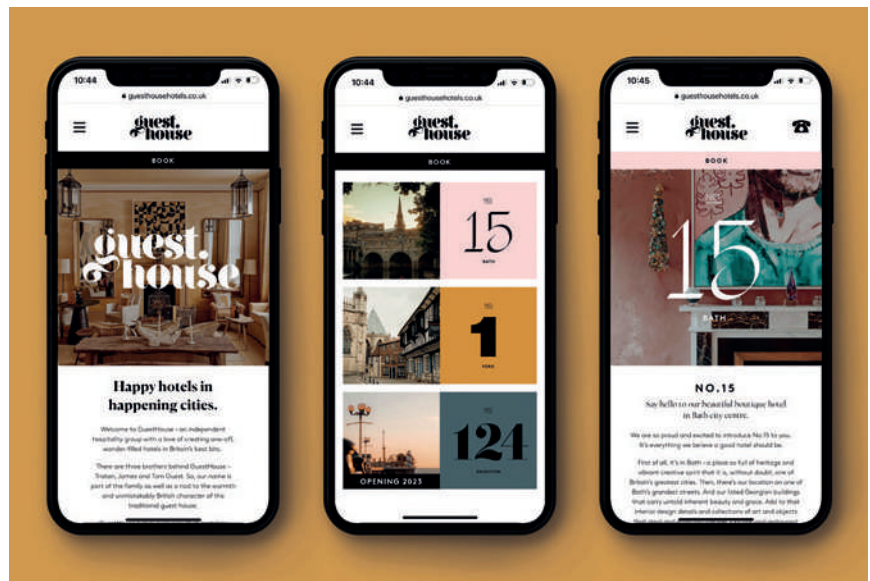


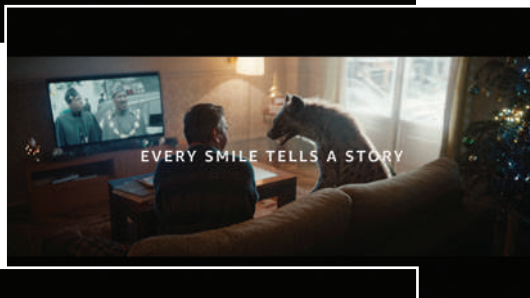
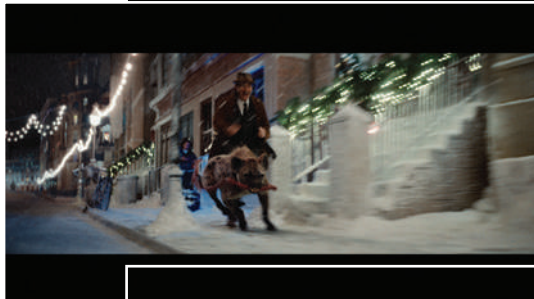
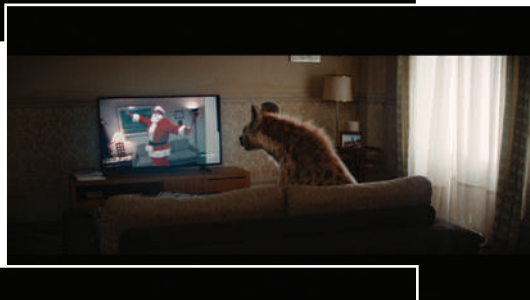
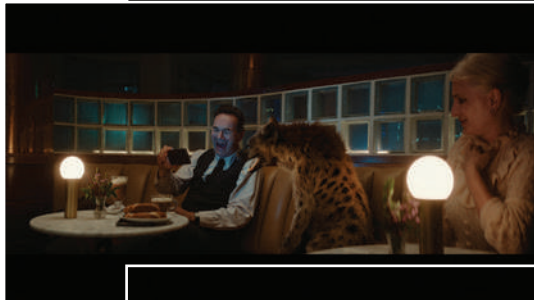
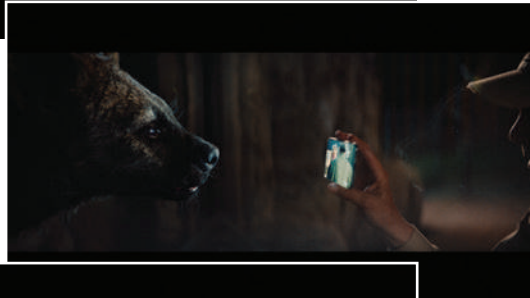
After graduating from Falmouth University and interning at various London design studios, London-based designer Tom Heath had set up camp in France when he received an email from Laurence Honderick, the head of design at BBC Creative. “Short and sweet, the email said something along the lines of: ‘Love your work! Fancy having a chat?’” Heath recalls. “So, I decided to meet Laurence. A few weeks later, I [got] my first job as a junior designer at BBC Creative.” There, Heath designs identities and graphics for radio programs and tv campaigns, a creative riverbed well-suited for his exploratory, research-led approach to design. Even at Falmouth, he says that one of his tutors described him as a designer first and an artist second. “I’m methodical in my approach, but I’m open-minded when it comes to my design thinking so that my outcomes are experimental,” he explains. “I like to be hands on, constantly drawing and making, playing around with systems, shapes and patterns. I also believe that I’m self-aware when it comes to understanding situations and dealing with people, which is something incredibly important when it comes to being a designer.”

tom-heath.com



1. "After months of research and development, I created and implemented the identity for BBC Radio 1 Dance—a new string of BBC Radio shows—transforming the shape of radio to millions of weekly listeners." Laurence Honderick/Hugo Timm, creative directors; BBC Creative, design firm/client.
2. "A contemporary, playful and colorful identity for the BBC New Comedy Awards, which travels around the United Kingdom hoping to discover exciting, talented comedians." Josh Moore, creative director; BBC Creative, design firm/client.
3. *Are We There Yet*. Personal work. "An investigation into the effectiveness of signs. Alongside the text sits a variety of single-color screen prints, which hint towards curiosity and the encouragement of behavioral change."
4. Personal work. "An identity built around a simple mark which visualizes the meditative practice of stacking stones, alongside a basic visualization of the flexibility of the human vertebrae."
5. "ICBQ is a publication of work that may have nowhere else to exist: unfinished projects, rejected ideas, personal work, process work, experiments, failures—anything that might otherwise go unseen." Alex Bassett/Connor Edwards/Tom Heath/Paul Merritt/Reuben Morley/Dylan Young, designers/publishers.





EXHIBIT

1 GuestHouse identity

When entrepreneurs and brothers James, Tom and Tristan Guest approached & SMITH to brand a chain of refined yet relaxed luxury hotels, the name *GuestHouse* came to the London-based design firm easily. & SMITH derived the brand's visual concept by selecting the most characterful and welcoming aspects of the United Kingdom's most intriguing cities and highlighting what makes each one distinctive. "Each identity champions their address and individual character with their own typographic marque and color," the design firm says. "The identity strategy mirrors the collections of art and objects found in the common areas of each hotel."

Toby Mitchell, photographer; & SMITH (London, United Kingdom), design firm; GuestHouse, client.

2 Amazon Prime TV spot

"An Unlikely Friendship" 2:00

In this Christmas-themed spot for Amazon Prime by Madrid-based ad agency cyw, Carl, a cynical yet lonely zookeeper, finds an unlikely companion in Hattie, a hyena that can't smile, as they bond over watching shows on Amazon Prime Video. "We wanted to communicate how great shows can bring people together and spark joy in anyone's life," say Willy Lomana and Carmelo Rodríguez, cofounders and executive creative directors of cyw, and Xuan Pham, senior creative director at Amazon Prime Video. "The brand positioning—'Every Smile Tells a Story'—fueled our storytelling, [which is] closer to a movie than a commercial."

Willy Lomana/Carmelo Rodríguez, writers; Eva Fernandez/Marta Horcajo/Lucas Siewert, designers; Willy Lomana, cyw/Xuan Pham, Amazon Prime Video/Carmelo Rodríguez, cyw, creative directors; Helen Cowley, strategic planner; Bernat Udina, assistant editor; Marc Soria, editor; Rob Hardy, director of photography; Lester Brown/Fergal Hendrick/Renjith IR/Prasanna Kumar T Bhatt/Aravind M/Sole Martin/Gustavo Ribeiro/Mayank Shekhar Tiwari, artists; Chris Balmond, director; Tony Atherton/Carlo Carfora/Sukanta Chakraborty/Upasana Choudhary/Arpit Gangrade/Nirgun Gawade/Samiran Ghosh/Bhushan Ghurade/Andreas Graichen/Margaux Huneau/Shahid Hussain/Patrick Keogh/Fazal Khan/Indrajeet Kumar/Senthil Kumar/Alberto Lara/Jeffrey Lee/Aaron Morris/João Pires/Kailash Prasad/Rahul Rai/Verru Ramesh/Murali Krishna Reddy/Sathyaraj/Christoph Schinko/Beck Selmes/Edward Shires/Kamaljeet Singh/Dhruba Sinha/Adem Suleyman/Paul Tempelman/Rakshit U/Rachel Ward, 3-D animators; Paul Tempelman, animation editor; Elena Pineda, agency producer; Dani Borges/Laureana Ferrucci, producers; Agrata Idnani, line producer; Dan Crozier/Gemma Humphries, visual effects producers; Mario Forníes/Zico Judge/Richard Packer, executive producers; Matthew Clarke/Mahesh Ramakant Desai/Jeanette Eiternes/Richard Payne, production artists; Michael Parker, special effects director; Tim Martin, colorist; Adam Droy/Pete Hodsman, visual effects supervisors; BLUR Films, production company; The Mill, visual effects company; cyw (Madrid, Spain), ad agency; Amazon Prime Video, client.

We're looking for new, outstanding collateral, packaging, print ads, television commercials, direct mail, books and exhibits. For submission details, visit commarts.com/submissions.

1 **nn Didot Modern typeface**

nn Didot Modern, a typeface created by designer Arnaud Chemin and published by Zürich-based foundry Nouvelle Noire, responds to Chemin's desire to see a contemporary Didot that reaffirms its strengths while meeting the needs of today's designers. "Type designers' work is challenging by essence: doing typefaces involves many aspects that improve upon what was made before," says the type designer. "As mentioned in its name, the idea [for nn Didot Modern] was to modernize a style that appeared in the 18th century. The process to achieve such a thing was to mix it with the Grotesk—Gothic, sans serif—genre."

Arnaud Chemin, typeface designer; Nouvelle Noire (Zürich, Switzerland), foundry.

2 **Micropedia of Microaggressions**

Microaggressions are subtle, insidious acts that reinforce negative stereotypes of marginalized groups of people. To help raise awareness of this, Toronto-based ad agency Zulu Alpha Kilo created the Micropedia of Microaggressions, an online resource for those who have been targeted by, witnessed or committed a microaggression to learn about what they are. "We know microaggressions are hard to identify, and people often question their experiences," the ad agency states. "So we wanted to take an approach that felt very factual and archival. We looked to channel the credibility of an encyclopedia, and this influence extended to our design decisions."

Andrea Por, art director; Shelagh Moore/Christina Roche, writers; Damian Simev, user experience designer; Mike Seigny, motion graphic designer; Zoe Kim, designer; Jeff Watkins, design director; Christina Yu/Stephanie Yung, executive creative directors; Zak Mroueh, chief creative officer; Sean Bell/Patrick Henderson/Spencer MacEachern/Adrian Ver, strategic planners; Kyle Collins/Jake Edwards/Ariana Emond, developers; Felipe Chaparro/Jessie Pothumus, editors; Felipe Chaparro, online editor/colorist; Greg Bennet, director of photography; Barb Shearer, director; Ashlee Mitchell, animator; Ian Boddy, sound engineer; Pirate Toronto, audio mixer; Rebecca Adams/Kenneth Haz, producers; Mitch Cappe/Jackie Pal/Adam Palmer/Lauren Schell, production company producers; Sarah Dayus/Mariya Guzova, post-production producers; Tom Evans, executive producer; Maggie Blouin-Pearl, executive integrated music producer; Cecilia Bernasch/Mila Lukezych/Pavel Petriycki, production artists; Ola Stodulska, production manager; Jay Baker, special effects director; Zulubot, editorial company/production company; Pirate Toronto/Zulubot, music companies; Zulu Alpha Kilo (Toronto, Canada), ad agency/client.

3 **Arthaus identity and environmental graphics**

For Arthaus, a residential building in Boston's Allston neighborhood, property management agency Mount Vernon Company commissioned local design firm Visual Dialogue for the branding. "In our research phase," says Fritz Klaetke, principal and design director of Visual Dialogue, "we stumbled upon the fact that the Allston neighborhood was named for Washington Allston, a 19th-century Harvard grad, poet and painter—and possessor of a great head of hair." The design firm's solution incorporates designer Herbert Bayer's Universal typeface and Bauhaus yellow, as well as pop art-inspired murals and painted portraits, including one of Allston in the building's lobby. "This connection to the neighborhood makes the artwork relevant and provides an interesting backstory for both the brokers and residents to spread," Klaetke explains.

Fritz Klaetke/Kristen McNally/Tony Pham, designers; Fritz Klaetke, design director; Ben Gebo/Jared Kuzia, photographers; Andrew Bablo, Steez Design, artist; Sonja Haviland/Haley Mistler, Superette, interior design; Visual Dialogue (Boston, MA), design firm; pca, architect; Mount Vernon Company, client.

Didot Modern
Didot Modern
Didot Modern
Didot Modern
Didot Modern



11.07.2011

23:01-17:30

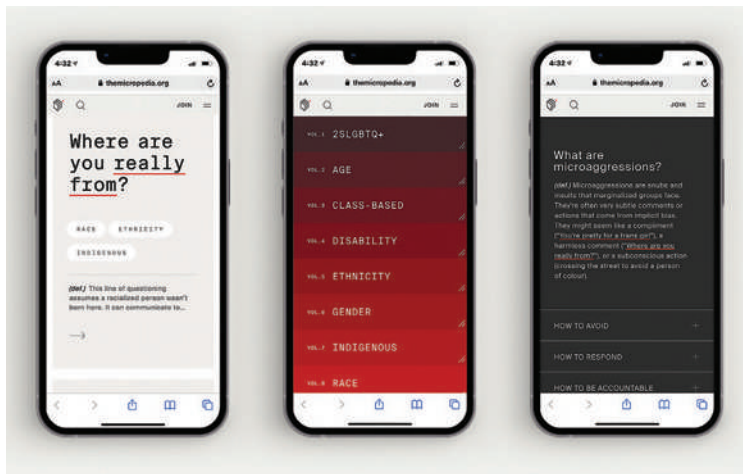
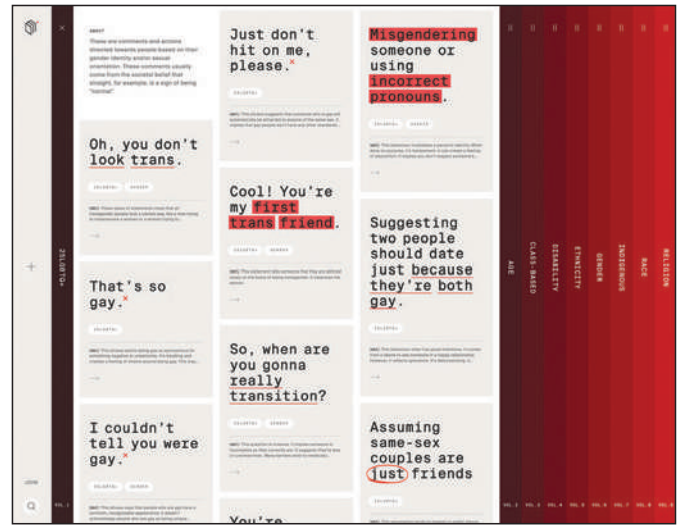
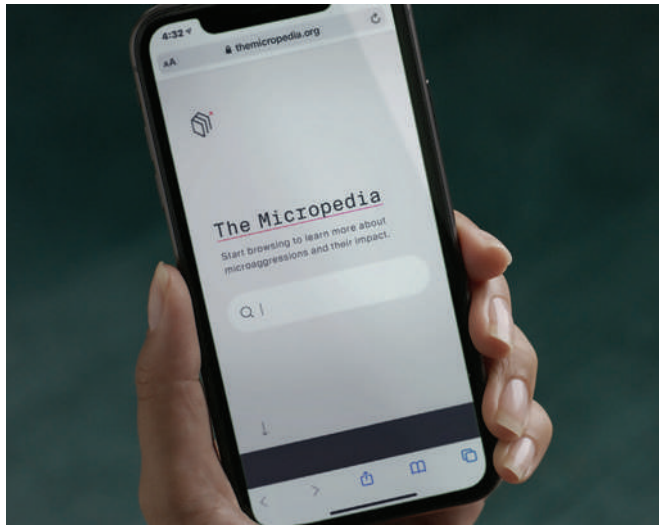
16.05.1964

09:46-18:08

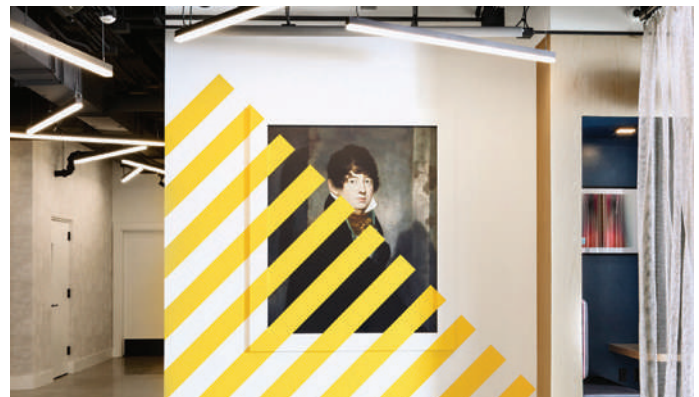
29.12.1992



2



3



1



2





EXHIBIT

1 Crazy Water ad

This campaign by Dallas-based ad agency TRG brings iconic Texas mineral water brand Crazy Water back to its roots by embracing Texan history through public-domain film and photography of bronc riding, trick roping and rodeos. “Sometimes, a tight budget and timeline can hamstring your thinking,” reflects TRG creative director Jim Baldwin on the limitations of the campaign, “but in this case, those constraints ended up being freeing. [In] coming up with an iconic look, feel and voice for the brand, it was crazy fun to tap into the Texan sense of humor.”

Jim Baldwin/Jack Westerholt, creative directors; Sue Batterton, chief creative officer; Peter Tarter, editor; Mark Murray, sound engineer; Shoot Low Sheriff, music; Karen Newman, agency producer; Kathy Whitbeck, producer; Laurie Shannon, broadcast producer; Matt McLain, colorist; Checkmate Edit, production company; TRG (Dallas, TX), ad agency; Carol Elder/Scott Elder, Crazy Water, clients.

2 *Archive 81* main title sequence

“*Archive 81*” :33

Archive 81, a new show from Netflix, explores the analog horror-mystery subgenre by synthesizing time travel, ancient magic, and plenty of ’80s analog video artifacts and glitches. This appealed to Patrick Clair—creative director at Culver City-based production company Antibody—who grew up in that era. “I have a deep love for the artifacts of analog video systems that technology has all but disappeared,” Clair says. “We paired this aesthetic with the thoughtful mythology developed by the showrunners and the podcast the show was based on, [so] we were spoiled for choice when selecting creepy elements to fold into the sequence.” Clair’s favorite part of the project involved remaking video feedback in animation software. “In high school, I remember doing experiments with pointing video cameras at live screens, exploring the different feedback patterns that emerge as you adjust the signal,” he says. “It was quite surreal re-creating those in Cinema 4D more than 20 years later.”

Antibody (Culver City, CA), production company; Netflix, client

3 VanMoof ad

“Hard Times for Super Thieves” :60

An Amsterdam-based bicycle company with its own in-house creative agency, VanMoof tackled the serious topic of bicycle theft with this surprisingly humorous spot. “We’ve found that when we want to talk about the innovations involved in protecting riders’ bikes, it can stray into being too techy,” says Colin Cornwell, creative director at VanMoof. “This fun film came from us trying to come up with an opposite direction to the rigorous testing we put our bikes through.” In this spot, three super thieves—plasticine puppets brought to life through stop-motion animation by director Tobias Fouracre at London-based production company Rowdy—demonstrate VanMoof’s electric bicycle’s security systems by complaining about them. “These [characters] show that they might be able to steal the most expensive things, hack their way into anything or pick any lock in town, but they can’t get into our bikes,” Cornwell says.

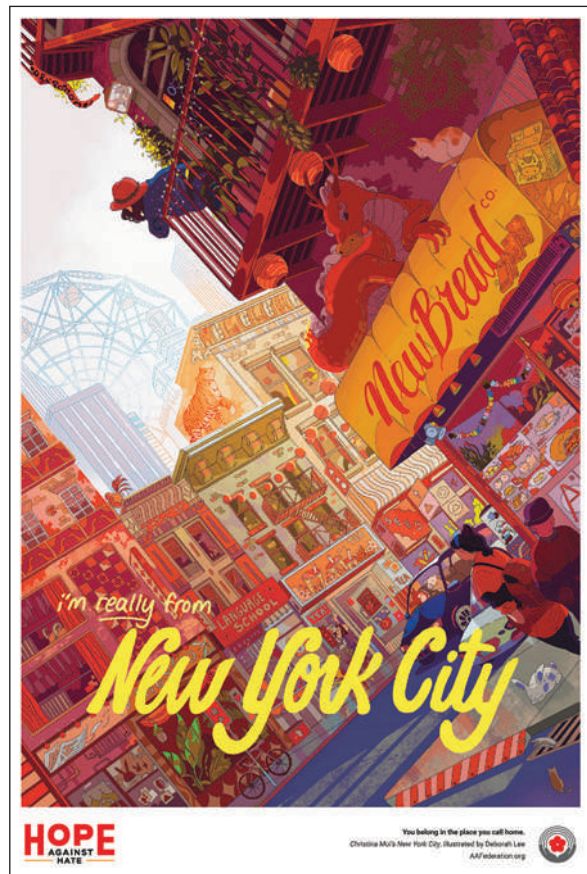
Colin Cornwell, creative director; Tobias Fouracre, director; Daisy Garside, producer; Kim Buttery, agency producer; Rowdy, production company; VanMoof (Amsterdam, The Netherlands), ad agency/client.

1 Asian American Federation poster

Hateful rhetoric and violence towards Asian American and Pacific Islander (AAPI) people has been on the rise in the United States, and a creative team at New York-based ad agency Droga5 decided to get together and do something about it—namely, by addressing the racist viewpoint that AAPI people don't truly belong in the country. “We knew that whatever we did would need to counter this perception of foreignness,” says Nôd Arceo McFall, art director at Droga5. “Our solution does so by flipping expectations of something ‘foreign’ we’ve all seen many times: a travel poster.” For the campaign of ten travel posters to US cities, the ad agency connected ten writers and ten illustrators of AAPI descent to visually portray their experiences of connection to the US cities in which they live. “We knew going in that ‘where are you really from’ is a common question for the Asian American community, but with each interview, we uncovered just how deeply it affects people’s lives,” says Sarah Khan, senior strategist at Droga5. “I learned that the question, paired with a lifetime of defending our identity, has empowered the community with an impressive sense of resilience. It takes strength to assert that you belong when so many people have given you a reason to believe otherwise.”

Nôd Arceo McFall, art director; Gabriel Sehringer, writer; Albie Eloy, associate creative director; Karen Land Short, executive creative director; Tim Gordon/Felix Richter, chief creative officers; Kenisha Rullan, designer; Mark Yoon, design director; Paul McGeiver, photographer; Bianca Austria/Jun Cen/Dani Choi/Sophie Diao/Lisk Feng/Kezia Gabriella/Deborah Lee/Lydia Ortiz/Gica Tam/Jiaqi Wang, illustrators; George McAvoy, artist; Caroline Fahey, art producer; Janelle Jordan, project manager; Sarah Khan/Cherish Lee/Mariel Milner/Rik Mistry/Matthew Myers/Lily Ng, strategic planners; Lauren Williams, associate producer; Abraham Nowels, Droga5/Rachel Scarpelli/Virginia Vargas, Second Child, producers; Cliff Lewis, senior producer; Publicide, Inc./Second Child, production service companies; Droga5 (New York, NY), ad agency; Joo Han/Jenny Shin/Meera Venugopal/Jo-Ann Yoo, Asian American Federation, clients.

1



2 Amber Olive Oil packaging

When Madrid-based design firm Tea For Two received a brief to develop Amber Olive Oil's line of three varieties, the firm's cofounders Paloma Losada and Jorge Palomar wanted to create a packaging system that felt elegant and contemporary while remaining unpretentious and approachable. “We based the guiding thread of the collection on the choice of two colors that feature on all three containers: yellow to evoke the olive oil, and dark green as a tint for the ceramic bottle to elegantly highlight all the [design] elements,” the pair says. “We adjusted the palette by opting for different colorways [to convey] the three varieties of oil: orange for the Cornicabra, blue for the Arbequina and green for the Hojiblanca.” Tea for Two commissioned a bespoke print from Studio Gudulab—designer and artist Carmen Jiménez's studio specializing in rubber-stamp patterns—for the label's graphic of olives and olive leaves. “[The prints] are based on hand-carved stamps,” Jiménez says, “sometimes [reflecting] natural elements and sometimes abstracts. [This construes] a very modern and unconventional result.”

Studio Gudulab, graphic designer; Tea for Two (Madrid, Spain), design firm; Amber Olive Oil, client.

2





“So much beautiful motion/animation. There was some jaw droppingly gorgeous work!” —Laura Freeman

ILLUSTRATION ANNUAL 2022

“I was pleased—and a bit overwhelmed—by the number of entries, but it was refreshing to see many different illustration ‘voices.’” —Ilenia Notarangelo



How They Shape Us

“I loved the clever composition, the usage of a limited color palette, and, above all, the clear message you get at first glance and the deeper message that comes from further observation.” —Ilenia Notarangelo

An editorial illustration that expresses the severe impact of external comments on our own body image.

Comments by Eugenia Mello:

How long have you been working in editorial illustration? Five years or so, ever since I began working as an illustrator: I started with magazine articles. Lately, though, client commissions have taken my work in a more branding and advertising direction. Still, I try to keep the editorial channel open. It feels important to have that space to develop ideas and dialogue with writer’s voices and thoughts. It feels like fertile terrain.

Have you worked with *Refinery29* and art director Vero Romero before? I hadn’t worked with Vero before and had only worked with *Refinery29* a couple of times, but the experience on this project was great. *Great*, for me, means when it feels like the article is an intentional match to your artistic voice and the art director trusts the process and helps it grow. All those things happened—and quickly too!



Eugenia Mello, illustrator
Idil Gözde/Vero Romero,
art directors
Refinery29, client

“I was struck by the way Eugenia Mello employed bright colors and soft shapes—[which] can seem so innocent and appealing in popular culture—but flipped the construct to make them threatening and suffocating. You can clearly feel [the figure’s] turmoil, sadness and claustrophobia.”

—Sarah Kmet-Hunt



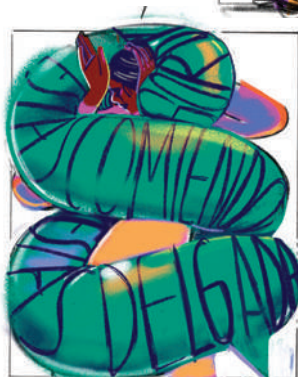
Tell us about the associated article and how you chose to interpret its themes in your illustration.

The article was “Dear Tías, Please Keep Your Unsolicited Comments On My Body To Yourself,” written by Jasely Molina for the Somos Latinx community on *Refinery29*. I am 100-percent sure that the article was what made this piece as successful as it’s come to be. It felt very familiar, perhaps for cultural reasons: where I come from, body image issues and stigma—and the painful ramifications of those—are an ever-present byproduct of a patriarchal society. They are kept alive by the hurtful comments and looks of our family members, as well as society and culture at large, who talk about our bodies as if they were public property. Knowingly and unknowingly, we have shaped generations of women who live strangled by these expectations of how we should look and act. Process-wise, I had a main illustration and an in-line to work with. The topic of the article felt so familiar and the timeline was so tight that I went full in, delivering four sketches for the two pieces. My art directors helped refine and finish the direction.

What medium did you choose to make this piece and why? Because of time constraints, medium wise, I went with what I know and have practice with: digital painting. In this case, I think the strength of the piece lies some place between concept and feeling.

What are your favorite kinds of editorial assignments to take on?

Assignments like these are my favorite. My intuition says that I am best when I get to translate how something feels visually. It helps when articles are about the female experience—its injustices, joys and frustrations—because I know those feelings up close. The translation feels more natural. A couple of years ago, I won an award for a similar article about girls’ experiences and pains being dismissed systematically by the medical community. The process was the same as in this illustration; I tried to picture how it felt through color and shape and use this in relation to the body. It feels like an avenue where the magic happens for me.



What distinguishes your style from other illustrators?

It’s hard to say what makes my work different in style from others. I might need a longer conversation to unload those thoughts, but what I can say is that I try, with much effort, to make my illustrations vibrate through colors, shape and gesture. My intention is to make them feel alive.



The Legacy of Violence

“Davide has drawn an idyllic landscape at first sight. Apparently, there is calm and peace, until your eye falls on the threat at the bottom. A striking illustration in a beautiful clean style.” —Koos Jeremiasse

Illustration for an article about the legacy of violence in the struggle for freedom in South Africa.

Comments by Davide Bonazzi:

How long have you been working in editorial illustration? I've been freelancing since 2010, although my first editorial illustrations date back to 2006. I started working for Italian publications, but the turning point in my career happened when I approached the American market, which offered me many opportunities. I still remember my first editorial assignment: I was so excited and apprehensive that I sent something like 20 rough ideas for a single illustration! Over the years, I happened to work with 200 more clients across four continents. I am grateful for what illustration has given me in terms of realization as both an artist and a person.



Davide Bonazzi, illustrator
Pasquale Cavorsi/Marta Russo, art editors
Internazionale, client

“As an art director, I always love illustration that has layered meaning. This one does that well. Without knowing the subject of the original article, I [clearly understood] that the piece had everything to do with finding peace from struggle.” —Michael Mrak



What medium did you choose for this piece and why? I made this piece digitally with Adobe Photoshop. I work with digital tools since they give me the freedom to experiment with a variety of visual solutions, even under tight timeframes. The texture effects in my artwork are made with a few custom brushes I created by scanning found objects, like wooden surfaces.

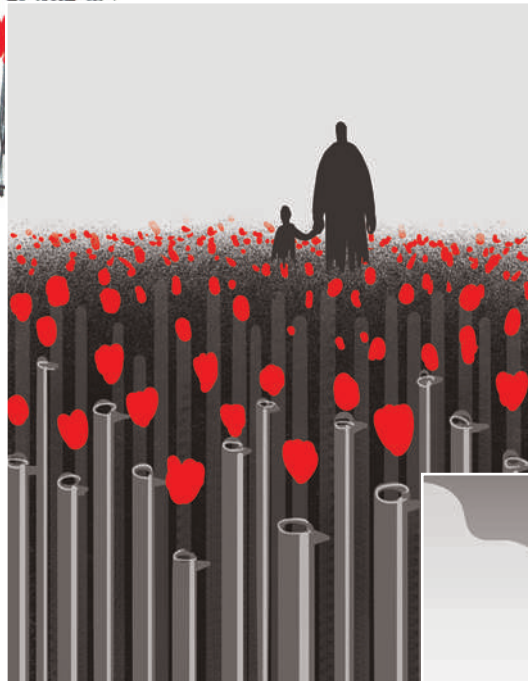
What are your favorite kinds of editorial assignments to take on? I enjoy creating conceptual and narrative pieces about social issues, current events, lifestyle, psychology—anything that allows me to deal with the features of society we live in. I also have a thing for business- and science-related topics, not to mention ones about cinema, architecture, music, art and history. However, I’ve learned a lot from assignments that seemed impossible to illustrate; they have really raised the bar for my creativity. I think the beauty of this profession is dealing with different subjects every day—this makes doing illustrations never boring.

How would you describe what distinguishes your style from other illustrators? A hallmark of mine is creating a conceptual take on the subject that translates complex messages into straightforward visual metaphors. Other than this, I aim to create images with an immersive atmosphere in which viewers can feel involved on a deeper level. I’ve been working to make my illustrations more narrative in recent years, and when the subject permits, I love to imbue them with a bit of irony and wit. Over time, I’ve learned to work with even more fun and passion, and I hope these reflect in my work.

Have you worked with *Internazionale* before? I’m a regular collaborator at *Internazionale*. It’s always a pleasure to work with the periodical as the editors give artists the maximum amount of freedom to develop their own ideas, without going through preliminary sketches and revisions. Editor Giovanni De Mauro and deputy editor Alberto Notarbartolo believe illustrations are integral to the story’s message and have always encouraged me to interpret the articles I’m assigned with an authorial approach, for which I thank them. This is also reflected on a stylistic level; for instance, in this project, I came to develop a more spontaneous approach to the composition, lighting and colors.

Tell us a bit about this article and how you interpreted its themes in your illustration. Did you go through any previous iterations of the core idea to get to the final representation? This article by writer and activist Sisonke Msimang is about how

South Africans have long struggled to escape a downward spiral of violent conflicts against colonialism and apartheid in order to pursue a culture of democracy and peace. I played with the traditional image of flowers stuck into guns, as I like to turn clichés into something fresh and original. After a few tries in this direction, I went with a field full of red flowers and a person walking through them at sunrise. The strong presence of the guns suggests the violent heritage of the nation is still visible, and there’s still a way to go before the arms of war are buried deep.



Amanda

“Great illustration [that], for me personally, defines and expresses a moment that resonates instantly with the viewer. This illustration boils down elements to create a piece of work that instantly conveys the message or emotions.” —**Coralie Bickford-Smith**

Portrait of Amanda Gorman inspired by watching her read her inaugural poem, “The Hill We Climb.”

Comments by Paul Rogers:

How long have you been working in illustration? I’ve been an illustrator since I graduated from ArtCenter College of Design in 1980. I feel lucky to still be out here. The world of illustration is constantly changing, and I’ve been able to make adjustments and keep moving forward.

Tell us about the context for your portrait of Amanda Gorman. What inspired you to undertake this project, and how did you choose to interpret her in the work? When Ms. Gorman stepped up to the microphone at Biden’s inauguration, she looked beautiful and brave, and her recitation of her poem “The Hill We Climb” was



a moment of hope after four bad years. I admired everything about her: the way she stood at the podium, the colors of her outfit and the sun on her face. I wanted to try to capture that in a drawing.

Did you publish this piece anywhere on social media? I put it on Instagram, and I got a lot of likes and kind comments from my very exclusive group of followers.

What medium did you choose for this piece and why? It’s done in Adobe Illustrator using the approach I use for most of my work: starting with a pencil drawing on paper, then scanning the drawing for use as a template and refining the drawing digitally. Working in Illustrator is close to the process I used before computers; I started out years ago working with an airbrush to apply colors to drawings that were carefully broken down

Paul Rogers, illustrator



“Paul Rogers’s unpublished portrait of Amanda Gorman fused youth, elegance and power into a dynamic visual statement. Symbolic storytelling at its best.”

—Martin French

Besides personal work, what kinds of projects do you enjoy doing? I’ve been lucky to produce work for all kinds of projects: posters, children’s books, editorial, advertising and postage stamps. My favorites are from the world of music and entertainment. I’ll always find time to take assignments for theater posters and projects from the world of jazz. I also enjoy teaching in the illustration department at ArtCenter. The students and fellow faculty members are a constant source of inspiration and new ideas.

into shapes. Working in Illustrator allows for that kind of precision with the added ability to make adjustments to the piece as it develops.

How would you describe what distinguishes your style from other illustrators? I maybe have a few more tricks in my bag than other illustrators. Seymour Chwast and Milton Glaser showed us that the way to have long careers is to work in multiple styles and adapting their techniques to the project. We’re not all geniuses like those two, but I have worked at being effective in turning my hand to a few different styles when appropriate.



Andre 3000

“Tony Rodriguez goes beyond likeness to capture the essence of the rap iconoclast, and the image buzzes with kinetic swagger.” —Cecilia Yung

Comments by Tony Rodriguez:

How long have you been working in illustration, and how long have you been teaching at Middle Tennessee State University (MTSU)? I’ve been working as an editorial illustrator for a little more than a decade. My career picked up rather quickly after I signed with the Sullivan Moore Artist Agency, and I owe quite a bit to my agent Katherine Moore for helping me to jump-start my career. I also have been at MTSU since 2019—still relatively new to the art department here.

Tell us about the context for your portrait of Andre 3000. What inspired you to pick him as the subject for the piece? I chose Andre for a sketch demo, and I chose him rather randomly. I like his look, his lips, his demeanor and his fashion sense, among other things. He’s an interesting character. I’ve drawn him a couple of times in the past, but I always enjoy sketching him for the aforementioned reasons.

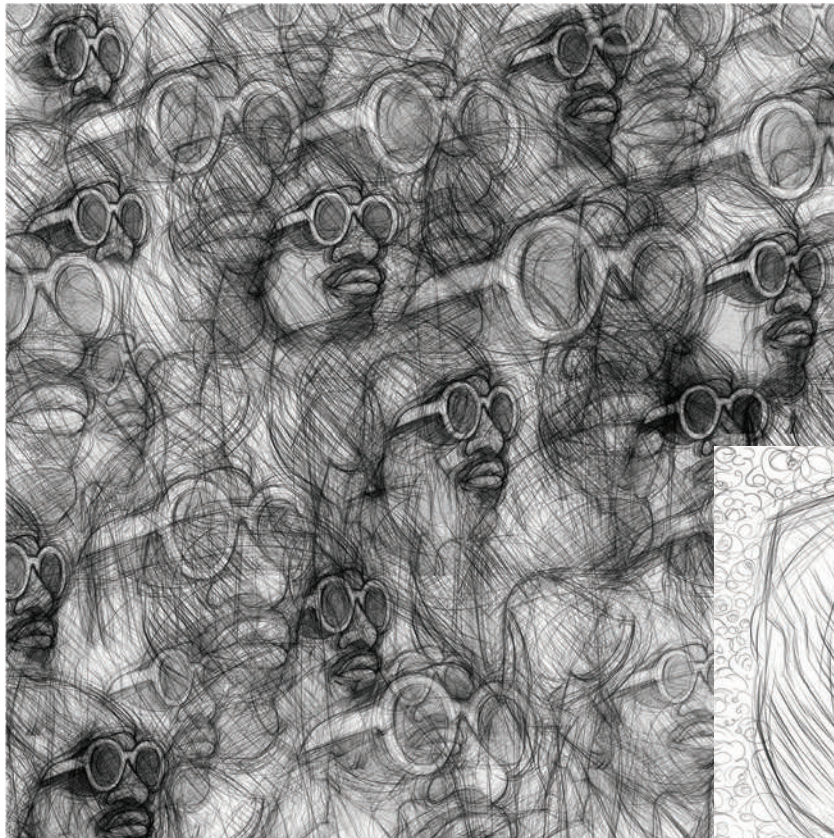
I particularly love the malachite-like background in this piece. How did you accomplish that in the painting? For the inspiration of the background, I had a professor named Rubin Salinas who [imparted] a drawing warm-up technique that prepares you for the eventual production of straightline drawing. To summarize, I doodle a circle freehand without any concern for accuracy. After it’s complete, I doodle another circle within that circle while following the first circle’s path as closely as possible while attempting to prevent my second circle from touching the first. A strange, funkadelic pattern manifests as you continue with this method until the page is full. The technique was never meant to have visual appeal, but I always liked the look of the end result. Its only function was to warm up your hand so that you could pursue straight-line drawing more effectively—and it works!

What medium did you choose to make the piece and why? I used Photoshop cc for this piece because the class I was creating this demonstration for was a digital illustration course. We were exploring preliminary work for final editorial projects, this piece being an example of how to cultivate a tight sketch for a potential client. I liked the rough enough to bring this to a full finish, which I pursued later in the week and finalized over that weekend.

Besides personal work, what kinds of projects do you enjoy doing? I love making horror movies with my wife Amanda! So far, we’ve made five short horror films, and they’re a total blast. They’re bad, but our family and friends seem to enjoy them. We also recently started a band called T.V. Queen. Amanda plays bass, I play drums and our toddler cuts a rug as we run through our setlist.



Tony Rodriguez, illustrator



“At a closer glance, what grabbed me was how Tony’s Andre 3000 piece was retro but modern, psychedelic and a bit otherworldly. His color sensibility is restricted yet vibrant.” —**Veronica Padilla**



How would you describe what distinguishes your approach to illustration? I believe that I sit within a large style-family of digital artists that exist these days, and we all vibe off of each other. Many of us approach nearly identical subject matter as well. I suppose it’s not quite caricature, but it doesn’t sit on the realism fence either; it often sits between those two worlds, and perhaps that’s why it sticks out from time to time.



If I pause for a moment or two prior to assigning or inserting a certain kind of illustration into a category, it often means that the work at hand isn’t blatantly one thing or another, and that intrigues me. An old mentor once told me that an illustration should make you pause for a moment, and then make you pause several more times after that.

Caricature illustration is like jazz music in that it’s blatantly one thing and not another. As soon as I hear jazz, I make the connection that it’s jazz very quickly and then move on. But the music that possesses and introduces all kinds of genre-infused sounds with perhaps some hints of jazz—that tends to hold my attention longer as it’s not so straightforward. It’s not blatantly one thing or another; there’s cause for pause. Hopefully that’s what some folks get out of my portraits, and perhaps that’s part of what helps distinguish my faces from others’.

“Together Alone at the Zoom Funeral”

“The images in Dylan Glynn’s movie of loss and helplessness look deceptively simple, but they’re powerful—raw, handcrafted and fitting perfectly with the emotion. I couldn’t watch it without being moved.”

—Laura Freeman

“Together Alone at the Zoom Funeral” 2:52

In February, Nancy Chouinard took her father out to dinner. Two months later the world had changed, and her dad, Norman Ginstling, passed away alone in a hospital from covid-19. The funeral was held over Zoom.

Comments by Dylan Glynn:

How long have you been working in animation? Ten years.

Have you worked with *The Washington Post* and art director Kolin Pope before? This was my first time working with Kolin and with *The Washington Post*. Working with Kolin was not only creatively fulfilling but also very efficient. While his role on this project was the director and mine was the animator and illustrator—which, in this situation, entailed storyboarding—Kolin is also an animator, which was handy because of his deep knowledge of the animation process and pipeline and also from a very practical perspective; he was able to assist with compositing a few shots, which really came in handy given our tight deadline.

Tell us about the text by Nancy Chouinard and how you interpreted it in your animation. Did you go through any previous iterations of the core idea to get to the final representation? Since we were on such a tight timeline, there wasn’t time for the idea to change too much. From the get-go, Kolin mentioned the restaurant scene as a key image. I thought this indoor scene should be warm, intimate and crowded—everything life is not during covid. All the other shots showing covid life, covid death and covid grief are designed to contrast that restaurant scene: cold, sparse and spacious.

Dylan Glynn, illustrator
Ted Muldoon/Kolin Pope, directors
Suzette Moyer, producer
The Washington Post, client



“Together Alone at the Zoom Funeral’ is about death, the bitter truth of life. It’s a beautiful concept crafted with a lot of heart. The animation evokes strong feelings of melancholy, and the watercolor illustration style is simple and sensitive, like human emotions.” —Nitin Srivastava



What medium did you choose to make ‘Together Alone at the Zoom Funeral’ and why? I used watercolor on paper for the backgrounds and digital brushes for the animation, trying to make them look as much like watercolor as possible. Watercolor is the medium I have the most experience with and am most known for, so project permitting, it is essentially my go-to. That said, I did feel this project would be particularly well suited to being treated with watercolors because of the delicate, subtle aesthetic intrinsic to the medium that mirrors the tone of the story.

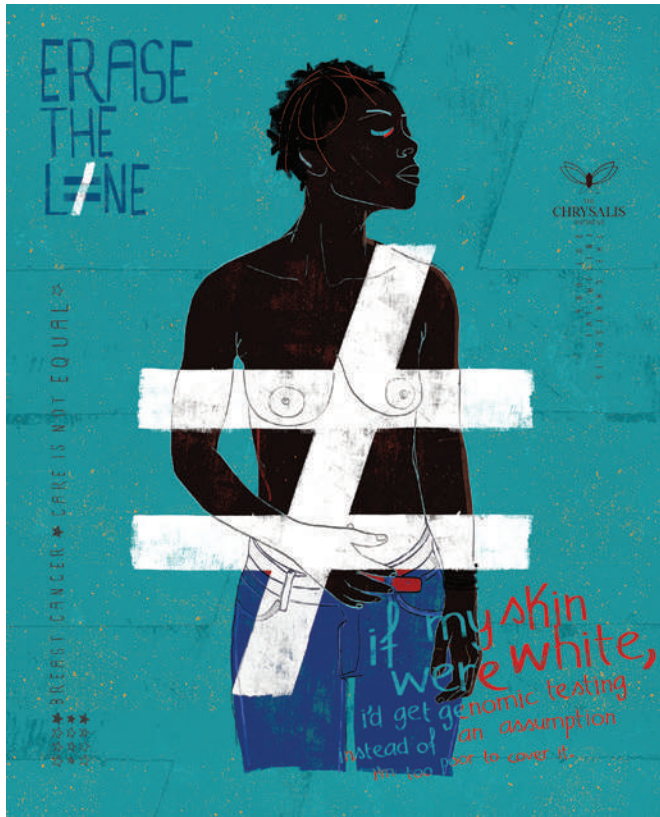
I love your decision to create moving light and shadow over the otherwise (mostly) still scenes. How did you achieve this effect? In most cases, I created short, translucent animated loops in whatever forms the light took in a given scene. To be honest, this choice was born out of the limitations of time and budget on the project. Having subtle atmospheric animations on emotional tableaux felt like the best solution to tell this story, given the restrictions at play in terms of time and budget. With my background and interest in painting, this was the most natural approach for me. I would speculate that *The Washington Post* commissioned me for this piece because I have shown sad, quiet storytelling in my portfolio before, specifically in my shorts “Lost Daughter” and “Our Love,” which can be found on my website at dylanglynn.com.

How would you describe what distinguishes your style from other animators? The main thing is the loose, painterly aesthetic of my work, from my use of frame-by-frame watercolor on paper to the loose, immediate line work I maintain in all digital animations.

What are your favorite things to animate? Subject-wise, the first things that come to mind are dance, nature and water. Tonally, stories on the more melancholic, poetic and dramatic side tend to be a great fit for my storytelling and visual style.







ADVERTISING

1 (series)

Luciano Cian, illustrator
 Ivan Blotta/Diana Krulik-Bentzen/Ron Larson, creative directors
 Nicholas Capanear, executive creative director
 Susan Perlbachs, chief creative officer
 British Randle, producer
 Intouch Group, ad agency
 The Chrysalis Initiative, client

"Erase The Line promotes the world's first-ever digital platform created specifically for women of color facing bias and racism in breast cancer care." Mixed media.

2 Samuel Washburn, illustrator

Jessica Caetano/Colin Forsyth/Amy Fortunato/Mike Hopkins/Craig Kabrhel/Jisu Kim/Jenn Ng/Bernardo Romero/David Schmidt/Aaron Sidorov/Hannah Sullivan/Bianca Troncone/Angela Wyan, art directors
 The Bloc, ad agency
 Scrollaby, client

"To promote the Scrollaby App, which aims to reduce stress, I developed stressful imagery for the target audience to 'scroll' past. This was in early 2021, so suffice to say there was a year's worth of events to pull inspiration from. I combined this with a love of painter Hieronymus Bosch's work to create this image." 11 x 14, hand-inked drawings, digital collage.

2



ADVERTISING

1 (series)

Pamela Joy Trow, illustrator
Barbara St. Clair/Pamela Joy Trow, art directors
Creative Pinellas/Foundation for a Healthy St. Petersburg/Pinellas
County Board of County Commissioners/Visit St. Petersburg/
Clearwater, clients

"The 'Stop the Spread Of All The Dread' campaign was created with a minigrant awarded by nonprofit Creative Pinellas. Distributed through libraries and stores, these postcards promote the message of the 'You Good?' campaign, whose mission is to inform those living in Pinellas County, Florida, and dealing with mental health, behavioral health and substance abuse issues of a centralized contact place where they can find services. The campaign speaks to three specific communities: Black, Latinx and LGBTQ." 5½ × 8½.

2 (series)

Owen Gildersleeve, illustrator
Cécile Dumetier, art director
Mitch Payne, photographer
The Forge, retoucher
Here Design, design firm
The Balvenie, client

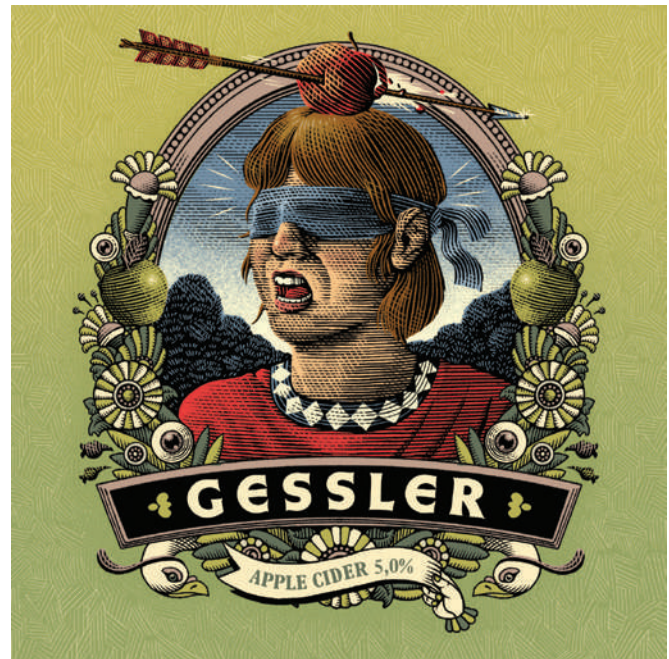
"Considered 'the most hand-crafted of single malts,' distillery The Balvenie approached me to bring to life its bottles of single malt whisky through a series of handcrafted paper sets. The elements portray the flavor profiles with added 'honey' light. These images were used on various online and printed advertising media, including the distillery's website and social pages." 40 × 30 × 30, paper and card mounted onto foamboard.

1



2





2



ADVERTISING

1 (series)

Marcello Crescenzi, illustrator/art director
Santa Maria Craft Pub, client

"Santa Maria Craft Pub is a pub in a Verona, Italy-based ex-monastery named Santa Maria. Influenced by '60s rock posters and old Italian book covers—especially ones by artist John Alcorn—these illustrations appeared mainly on beer cans but also coasters, beer-tap labels, tees, stickers and online ads." 4 × 4½, pen and ink, razor blade scratched, digital color.

2 Fernando Cobelo, illustrator

Stefania Fausto, art director
Orvieto Cinema Fest, client

"This image represents how cinema completes us as individuals; we wouldn't be whole without it. Used on all communication media for the promotion of the Orvieto Cinema Fest in Orvieto, Italy, including posters, tote bags, T-shirts, presentations and social media." 27% × 39¼, mixed media.

3 Ricardo Salamanca, illustrator

Ivan Blotta/Diana Krulik-Bentzen/Ron Larson, creative directors
Nicholas Capanear, executive creative director
Susan Perlbachs, chief creative officer
British Randle, producer
Dana Radic, production company
Intouch Group, ad agency
Global Lyme Alliance, client

Used on outdoor advertising near New York City parks. "As deer populations continue to expand from forests to urban parks, they bring the threat of Lyme disease to millions of city dwellers. Join the Global Lyme Alliance in defusing the ticking Lyme bomb." Digital.

3



ADVERTISING

1 (series)

Joey Guidone, illustrator
Debbie Button, art director
Bray Leino, ad agency
Barilla, client

"Barilla is Italy's number one pasta brand. Running in gourmet food magazines, this campaign connects with British consumers' image of the Italian lifestyle." Digital.

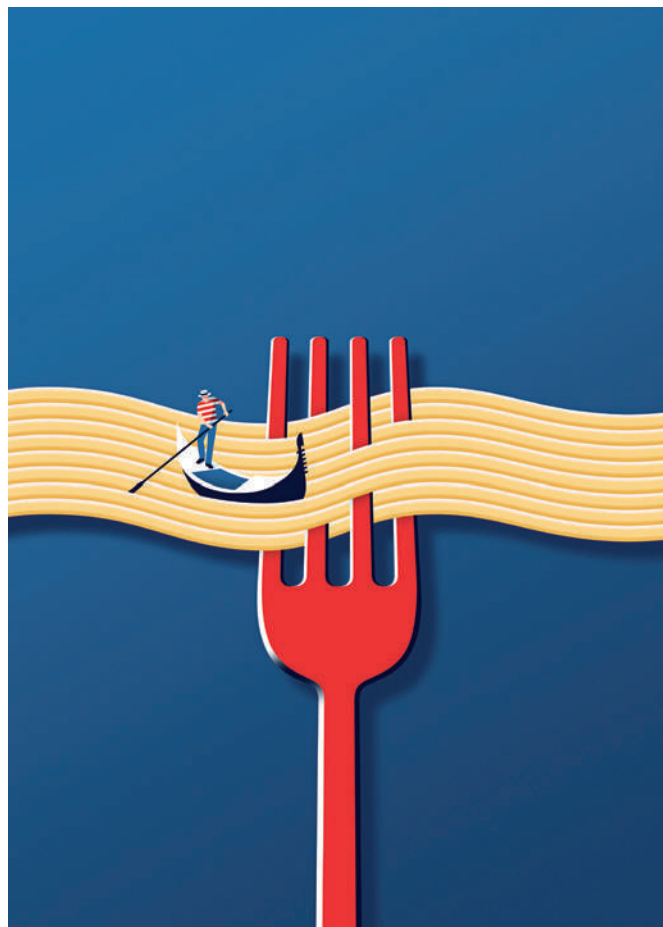
2 (series)

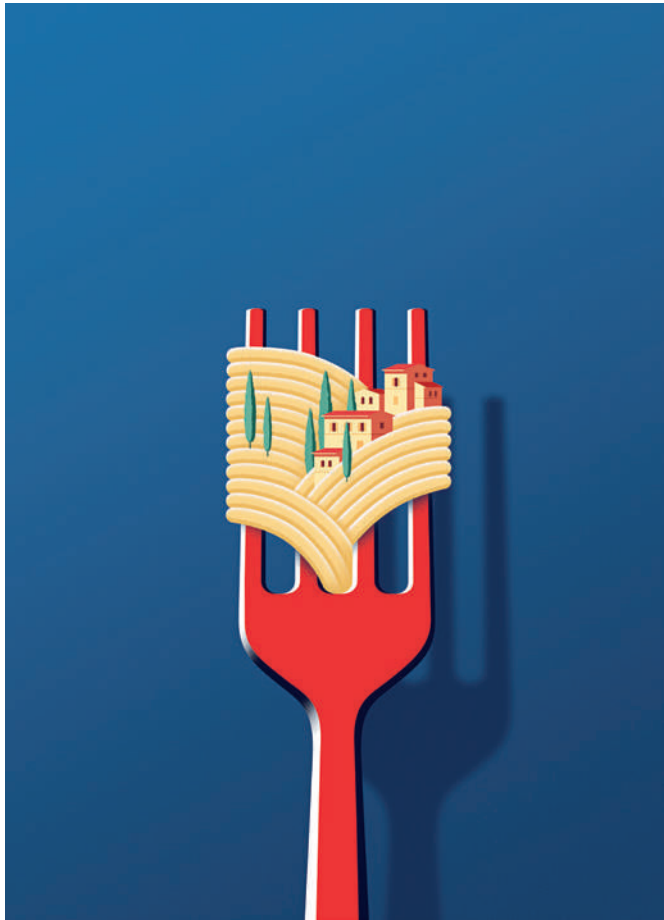
Bob Delevante, illustrator/art director
Bob Delevante Studios, design firm
Henhouse Prowlers/kwv Creative Brand Communications, clients

"A series created for the band Henhouse Prowlers, used in packaging and promotion. The first image of the band on the tarmac ready to go was for the first single release, then boarding the airplane for the second and finally takeoff for the cover of the full album. *The Departure* conveyed the theme of the band exploring a different direction."

12 × 12, mixed media.

1





2



1



2





ADVERTISING

1 (series)

Peter Ličko, illustrator
Martin Dupuis, art director
Les Évadés, ad agency
Cinéma du Parc, client

"A poster series for a local movie theater playing films by Werner Herzog. The series pays homage to the original source material while bringing in visual elements that feel new and different." 16 × 24.

2 (series)

Lyndsay Wasko, illustrator/designer
Justin Tabakian, art director
Jordan Finlayson, writer
Stephanie Kochorek/Keli Pollock, creative directors
Caitlin Boyle/Jason Stang, photographers
Miranda Thorne, producer
Daughter Creative, ad agency
Safe Haven, client

"Every night, more than 250 Calgary youths will find themselves without a place to call home. With so much uncertainty in their lives, they don't get to be teens. Safe Haven wanted to remind Calgarians of this sad but true fact." 27¼ × 16, digital.



ADVERTISING

1 (series)

Mark Braught, illustrator
Kristan Scott, art director
Strange Duck Brewery, client

“Created for small IPA brewery Strange Duck to promote the distinct aspects of its products. For in-store promotion, merchandising, online and print advertising.” 10 × 12, digital.

1









ADVERTISING

- 1 (series)
Yulong Lli, illustrator
Christian Kuhn, art director
Airbnb, client

"Airbnb commissioned me to create travel guides for five European cities. After removing the highly identifiable 'labels,' I captured the most fascinating and easily overlooked aspect of a city: the inhabitants." 6% × 3%, digital.







ADVERTISING

1 (series)

Martin Reznik, illustrator

Marc Krusin, art director/client

"Promotional illustrations for furniture designer Marc Krusin, used on his website and across social media platforms. The series takes an unconventional approach to product illustration by introducing a narrative and film noir aesthetic. The images were also combined into a single large poster and reproduced as limited edition screen prints." Various sizes, digital.



ADVERTISING

1 (series)

Francesco Poroli, illustrator
Chiara Pigini, art director
Doppio Malto, client

"A series of posters and postcards for Italian brewery Doppio Malto's beer cocktails." 39% × 55%, digital.

BOOKS

2 Thomas Ehretsmann, illustrator

Jerad Walters, art director
Centipede Press, client

"A frontispiece for the novel *We Have Always Lived In The Castle* by Shirley Jackson. The book is written in the voice of eighteen-year-old Mary 'Merricat' Blackwood who lives with her sister and uncle on an estate in Vermont after a tragedy left the three survivors isolated from their small village." 14 × 11, acrylic on watercolor paper.

1



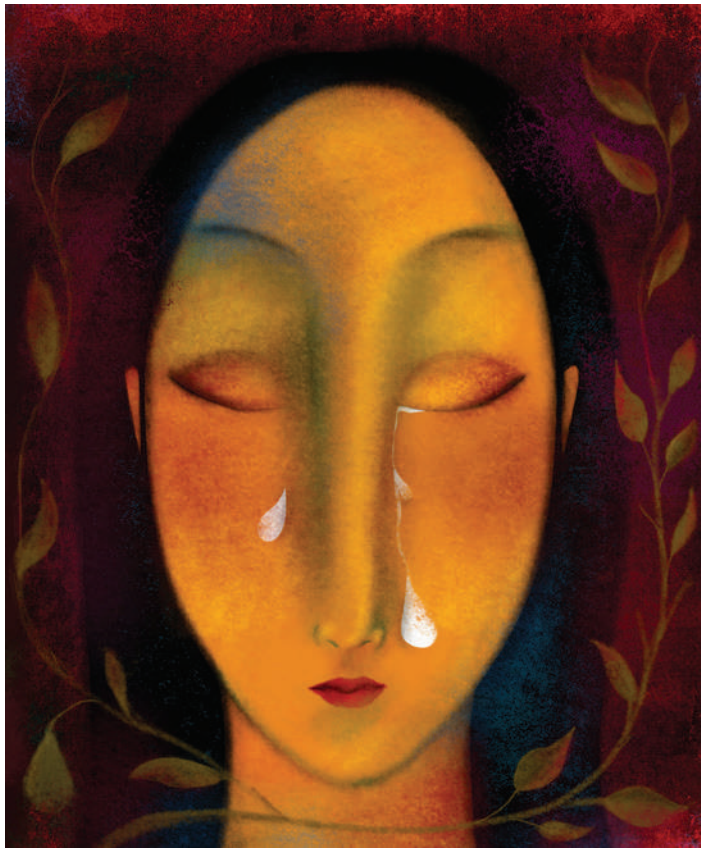


2



1





BOOKS

1 (series)

Fatinha Ramos, illustrator

Veerle Moureau, art director

Michael de Cock, writer

Standaard Uitgeverij, Davidsfonds, client

“For the book *The Boy Who Liked To Draw Cats and Other Stories* by Michael de Cock. Some stories have been around for centuries. They were experienced and invented, told and retold in another time or in distant lands. They travel through space and time, continuing to fascinate people of all countries because they are stories by and about people with dreams and desires, passions and fears. The world may change, but those things always stay the same.” 8¼ × 9½, mixed media.

2 Maria Picassó i Piquer, illustrator

Sergio Pérez/Maria Picassó i Piquer, art directors

Mai Més/Raig Verd Editorial, clients

“Cover for the Catalan paperback edition of *Dune* by Frank Herbert. Publishers Mai Més and Raig Verd Editorial joined forces to release a revamped version of one of the most outstanding American science fiction novels in the Catalan language. The idea behind this cover was to bring a stylized, contemporary take on the iconic *Dune* sandworm with a nod to classic sci-fi illustration.” 5½ × 7½, digital.

2





2



BOOKS

1 (series)

Gérard DuBois, illustrator
Raquel Leis Allion, art director
The Folio Society, client

"For Cormac McCarthy's dystopian novel *The Road* about a father and his son trying to survive in a dramatic, postapocalyptic world."
7½ × 11¼, digital.

2 (series)

Dale Stephanos, illustrator/client

"*Purple Prose*, a self published book of author portraits." 8 × 10, ball point pen.



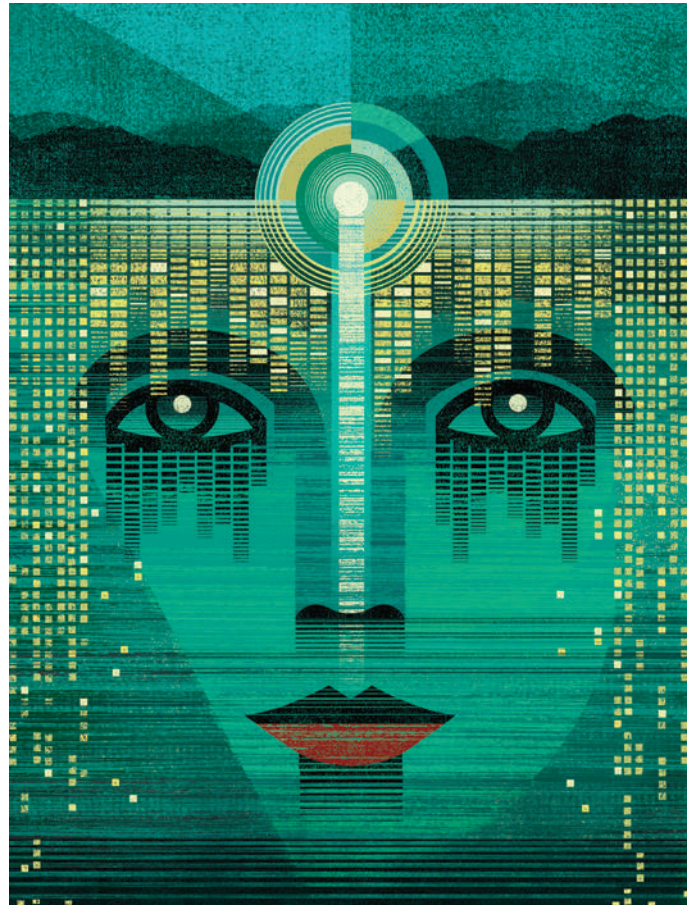
BOOKS

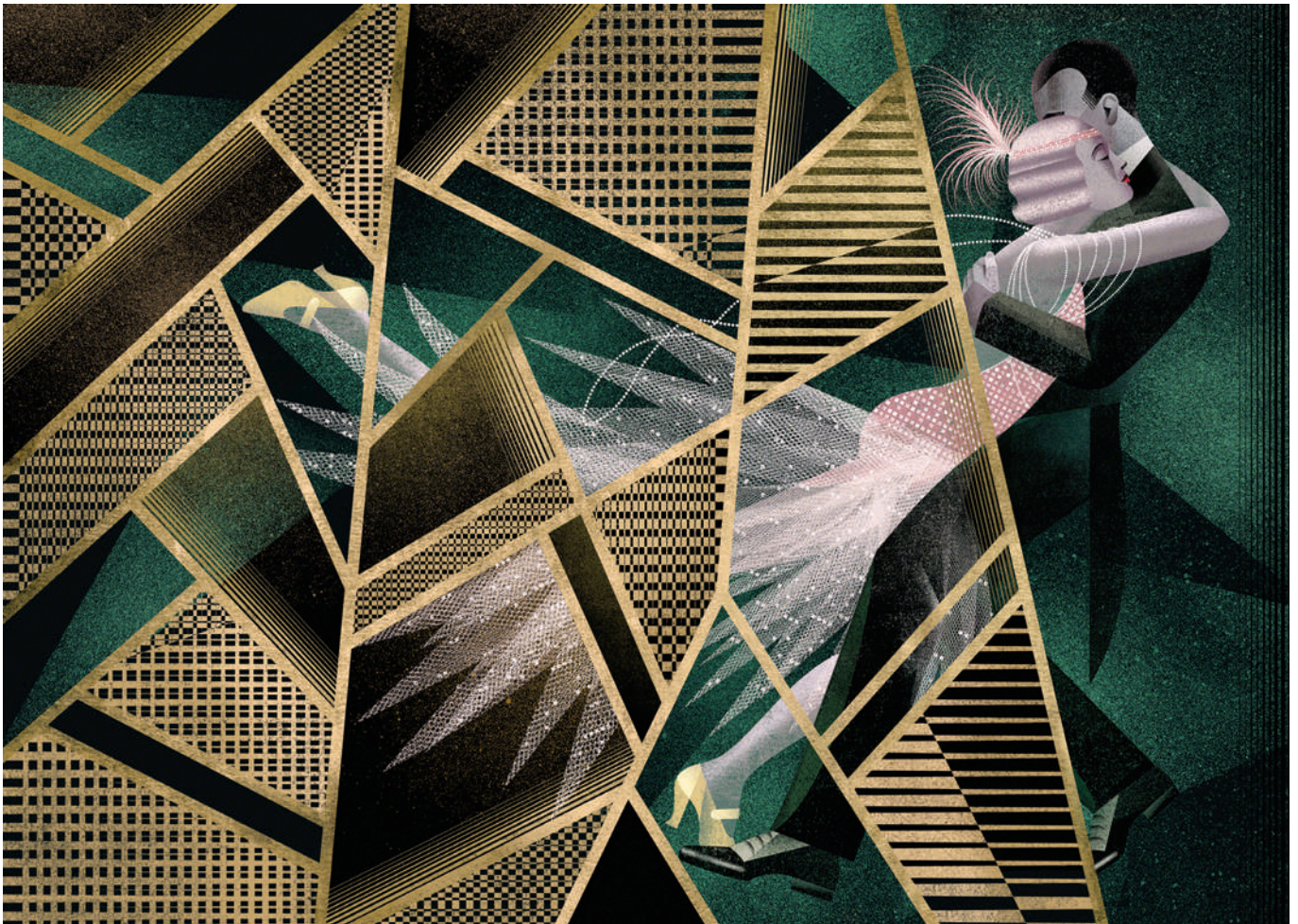
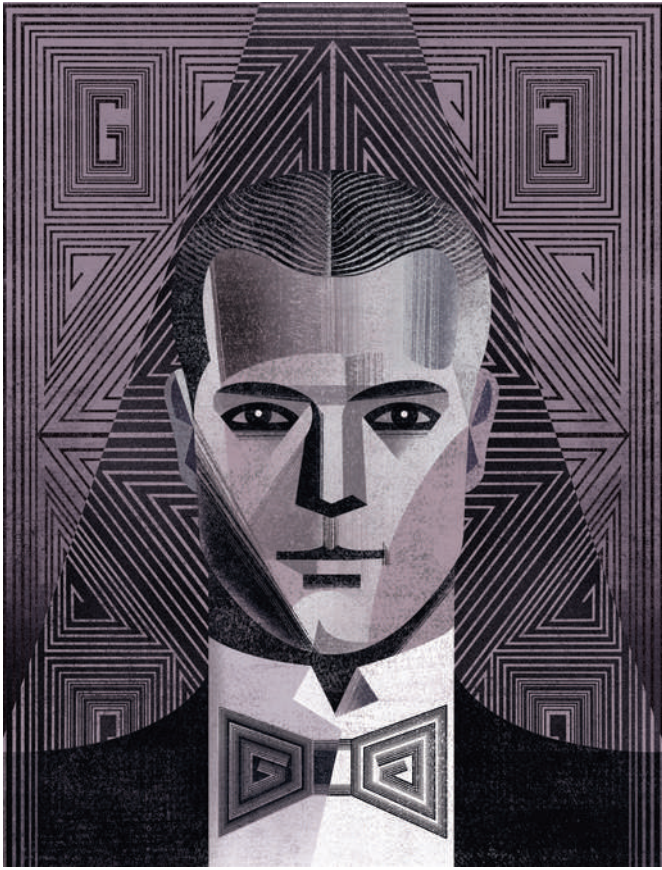
1 (series)

Anna Balbusso/Elena Balbusso, illustrators
Maëlle Doliveux, art director
Joshua O'Neill, editor
Beehive Books, publisher

"We created the slipcase design, cover and interior illustrations for Beehive Books's 'Illuminated Edition' of F. Scott Fitzgerald's *The Great Gatsby*. The 1925 novel depicts narrator Nick Carraway's interactions with the mysterious millionaire Gatsby and his obsession to reunite with his former lover Daisy." Oversized 9 x 12 hardcover edition, cloth-bound in sewn signatures, and enclosed in an elaborately embossed and debossed die-cut slipcase.

1









BOOKS

1 (series)

Jim Salvati, illustrator
 Michael Hendricks, art director
 Mandy Mullaney, designer
 Easton Press, client

"For *Moby Dick: or, The Whale*, Herman Melville's 1851 novel. The book presents the sailor Ishmael's narrative of the obsessive quest of Ahab, captain of the whaling ship *Pequod*, for revenge on Moby Dick, the giant white sperm whale." Various sizes, oil, quill tip pen.



BOOKS

1 (series)

Iker Ayestaran, illustrator

Mia Cassany, art director

Mosquito Books, client

Sports Heroes. "This book is about women and men who knew how to overcome themselves, think on their own and take risks. The victories within are against prejudice, sexism and racism." 18 × 10%, digital

1









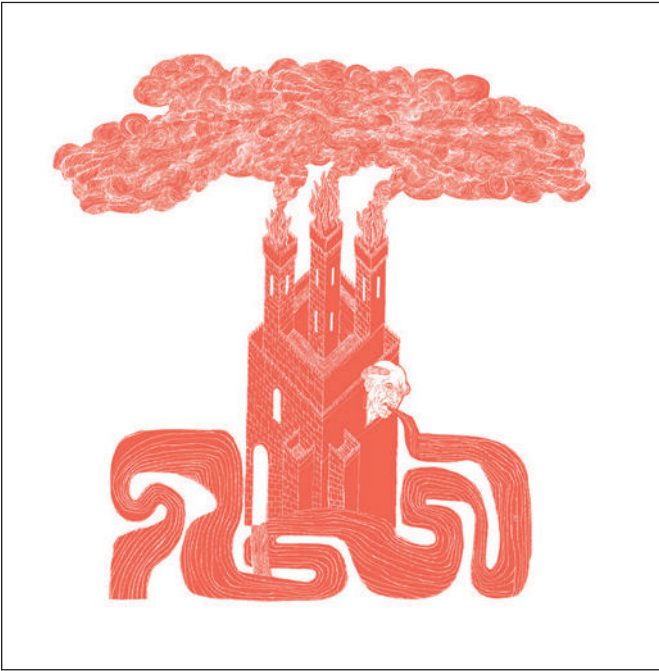
BOOKS

1 (series)

Nathan Durfee, illustrator
 Marcus Amaker, art director
 Free Verse Press, publisher

"For the book *Black Music Is* by Marcus Amaker. Readers follow a journey through American music history as Bebop the cat plays records by Black musicians in five genres: blues, hip-hop, rock, bluegrass and jazz. Every record takes the cat to a different colorful sonic world." 22½ × 11½, digital.







BOOKS

1 (series)

Neil Packer, illustrator

Raquel Leis Allion, art director

The Folio Society, client

"The Folio Society commissioned Neil Packer to illustrate our commemorative limited edition of *The Divine Comedy* by Dante Alighieri. Packer created illustrations for all 100 cantos of Dante's influential poem, drawing out details from the text along with frontispiece schemes of the three regions: Inferno, Purgatorio and Paradiso." Three 8¼ × 5½ leather-bound volumes were presented in a cloth-covered case. Three separate 7½ × 11½ prints accompanied the volumes.

2 Davide Bonazzi, illustrator

Silvia Virgillo, Puntuale, art director

Codice Edizioni, client

"*Four New Messages* by Joshua Cohen is a quartet of audacious fictions that capture the pathos and absurdity of life in the age of the internet. The Italian edition is titled *Quattro nuovi messaggi*." 5½ × 7½, digital.

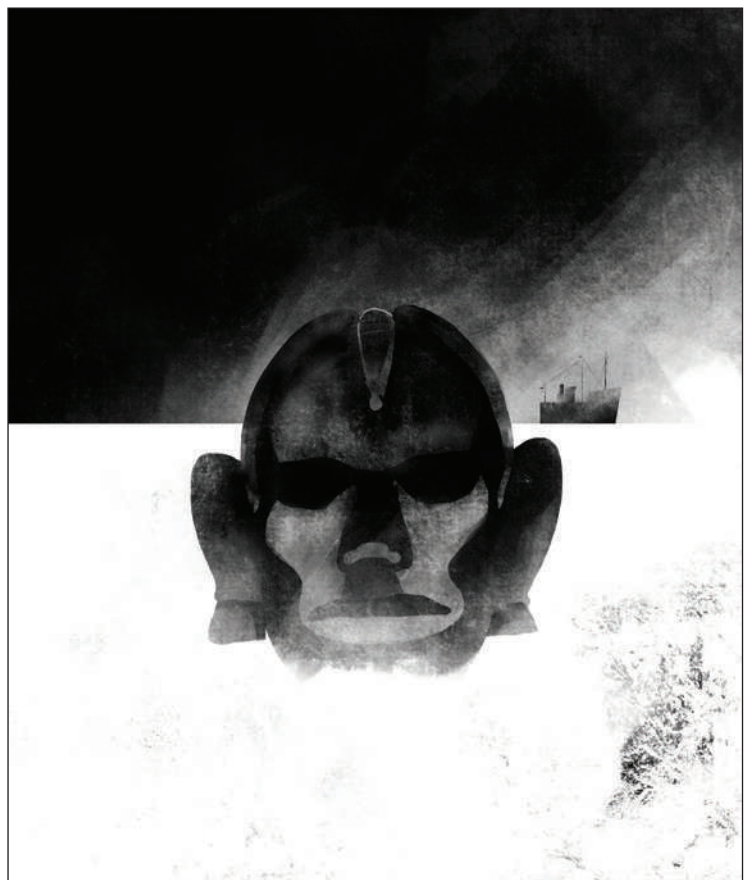
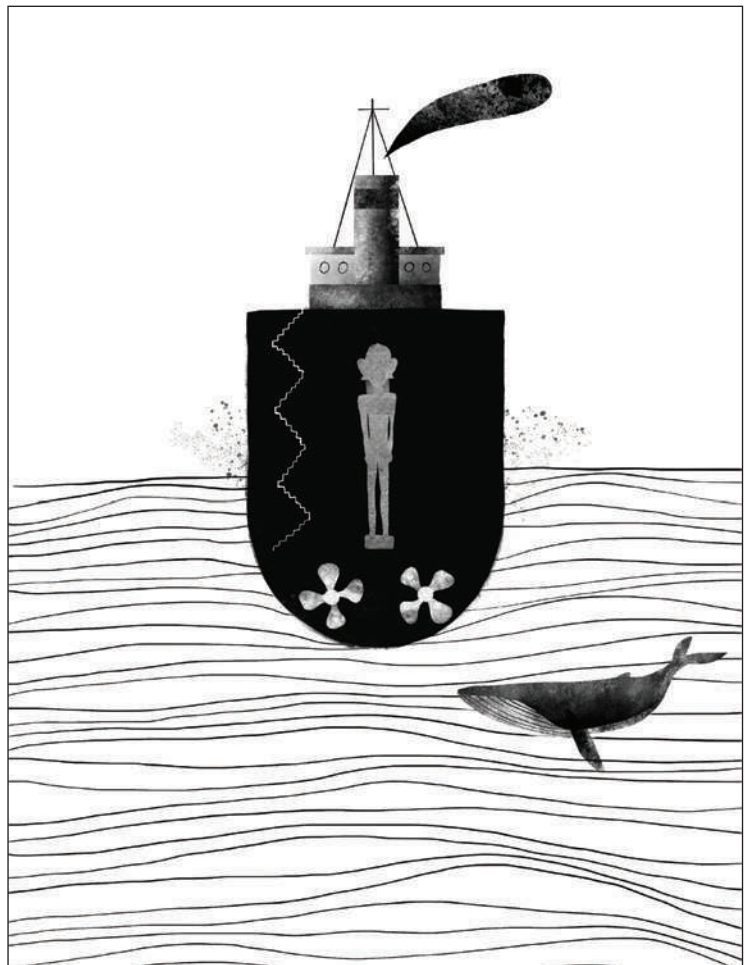
2

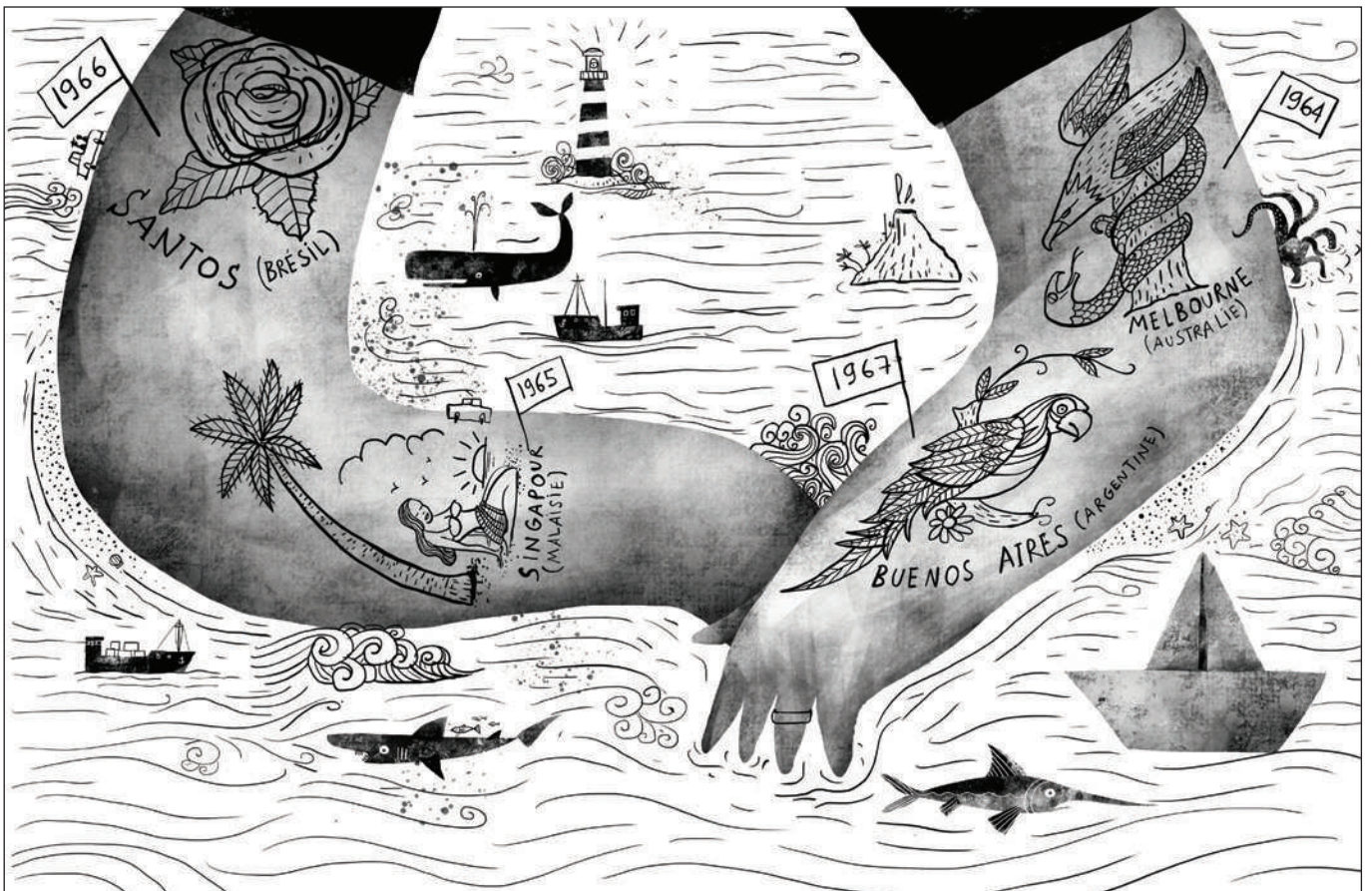
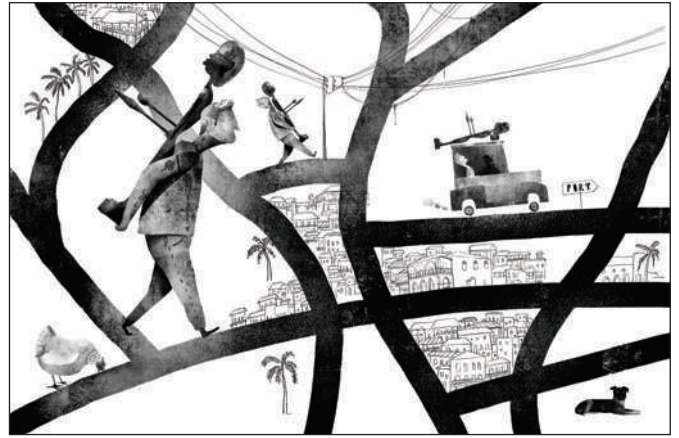
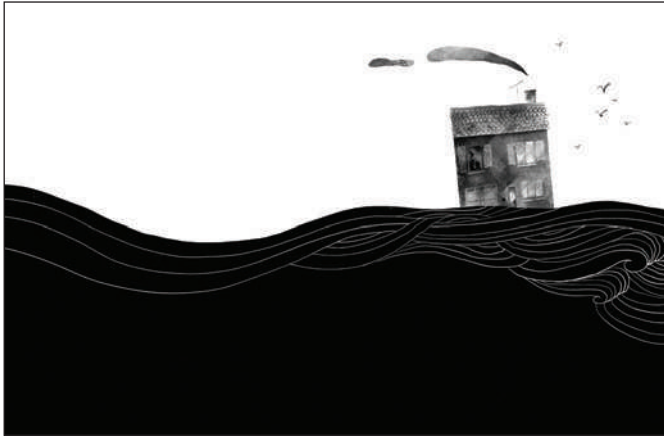


BOOKS

1 (series)
Laurent Pinabel, illustrator/designer
May Sansregret, art director
Éditions les 400 Coups, client

"For *Le guerrier Massai* ('The Maasai Warrior'). A young boy leads a quiet life by the sea, lulled by his father's travel stories. In the hall of his house sits a souvenir of his trip: the statue of a Maasai warrior. One night, the warrior wakes up, changing the boy's life forever." Various sizes, digital.









BOOKS

1 (series)

Edel Rodriguez, illustrator

Charles R. Smith Jr., writer

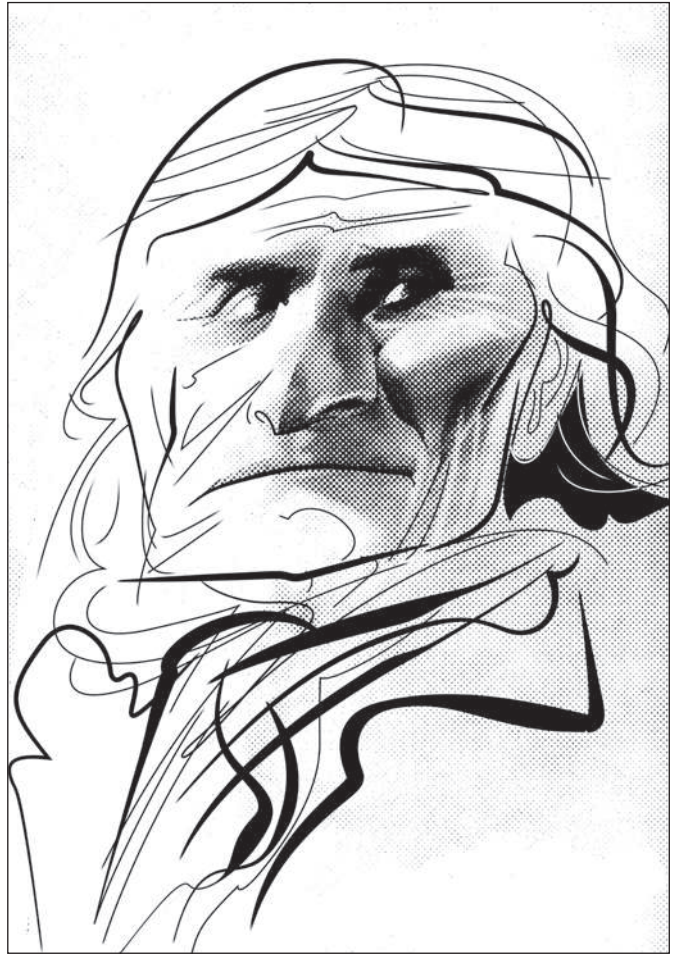
Neal Porter, editor

Jennifer Browne, designer

Holiday House Publishing, Inc., publisher

"Cover and illustrations for *Song for Jimi*, a picture book about the life of guitar legend Jimi Hendrix written by Charles R. Smith Jr." Various sizes, oil-based ink on paper, spray paint, acrylic, digital.





2



BOOKS

1 (series)

André Carrilho, illustrator
 José Teófilo Duarte, art director
 Mamadou Ba/Txema Abaigar P. de Viñaspre/José Falcão/Ana Palma, editors
 sos Racismo, client

"Cover for the book *Dictionary of Invisibility*, a worldwide history of activists dedicated to fighting for equality and civil rights. Published by sos Racismo, the leading Portuguese antiracism organization in Portugal." 6% × 9, graphite on paper, digital.

2 Fabrizio Lenci, illustrator

Rita Mattar, art director
 Editora Fósforo, client

"*Chess Story* depicts a prisoner's escape from Nazism. The illustration approaches the theme in both a literal and metaphorical way through the horse, a powerful war machine and a chess icon. Chess saves the prisoner from insanity." 30 × 30, digital.

3 Valeria Petrone, illustrator

Cecilia Fleggenheimer, art director
 Mondadori Editore, client

"Cover of *Piccola libreria con delitto*, a novel by Elena Molini about a mystery set in a bookstore." 5% × 8%, digital.

3



BOOKS

1 (series)

Christian Gralingen, illustrator
Christian Gralingen/Miriam Shabafrouz, art directors
Mark Lawrence/Jakob Meyer/Patrizia Nanz/Ortwin Renn, editors
Naumilkat, design firm
The Federal Agency for Civic Education, client

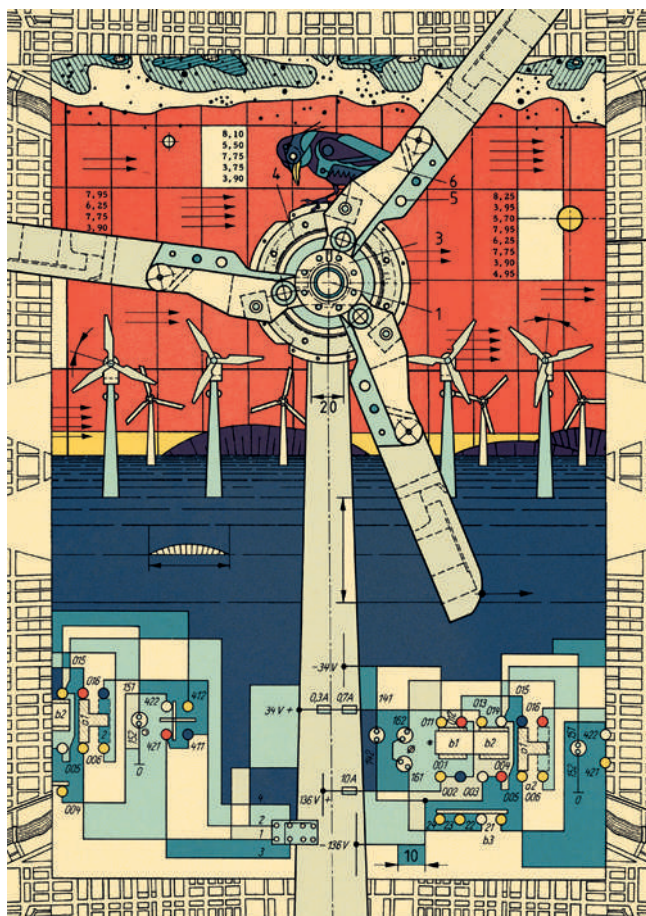
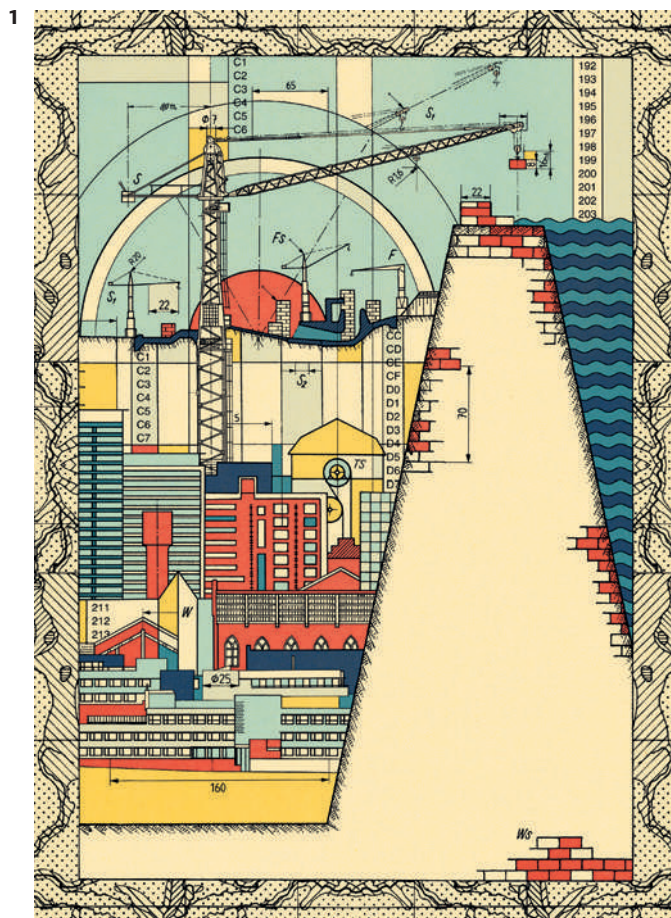
"For a published anthology of current debates and research results on climate change for the Federal Agency for Civic Education in Germany."
5% × 8 1/4, mixed media, digital.

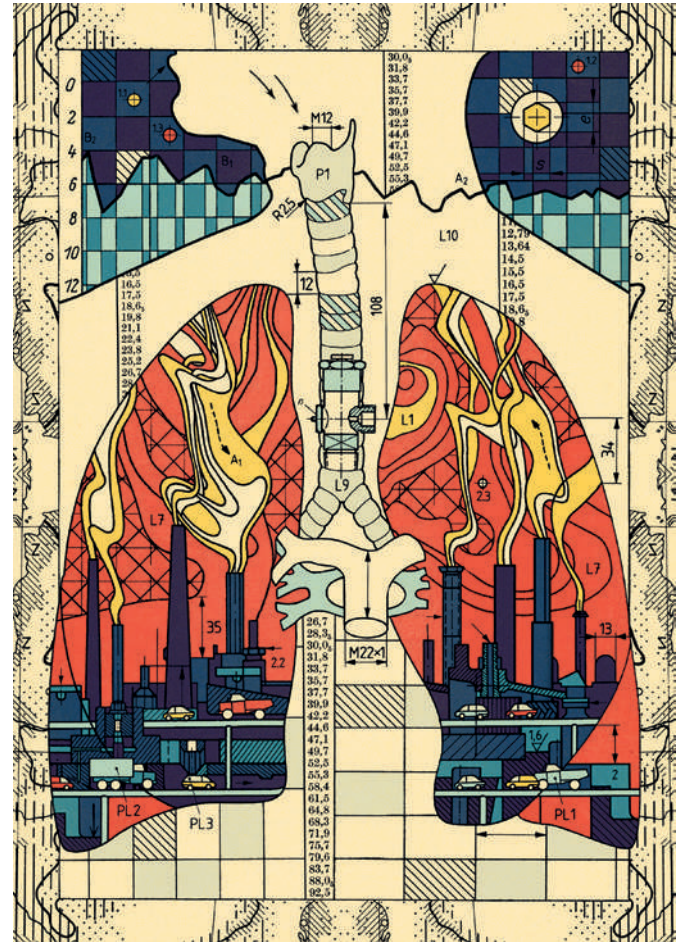
EDITORIAL

2 Jo Zixuan, illustrator

Sabrina Zhou, art director
New York Times for Kids China, client

"For an article called 'The Mystery of Feeling,' about the 2021 Nobel Prize for Physiology or Medicine winners David Julius and Ardem Patapoutian and their discoveries of receptors for temperature and touch." Digital.





2





2



EDITORIAL

- 1** Mark Smith, illustrator
John Goecke, art director
Alta, client

"Lead image for *Alta's* story 'She Has a Name' about a Jane Doe case in 1980s Thousand Oaks, California." 10 × 13, digital.

- 2** Giulio Bonasera, illustrator
Robert Best, art director
The Nation, client

"For a piece released after the withdrawal of US troops and the iconic images of military planes leaving the country amid the crowds seeking help. A reflection on the fate of Afghan women left in the hands of an oppressive regime." 10 × 11, digital.

- 3** Ana Miminoshvili, illustrator
Catherine Gilmore-Barnes, art director
The New York Times, client

"For the cover of the *New York Times's* At Home section during the first week of spring." 11½ × 16¾, digital.

3



EDITORIAL

1 Tim O'Brien, illustrator

Thomas Alberty, art director
New York Magazine, client

"For a *New York Magazine* cover story about the final days of the Andrew Cuomo administration in New York." 11 × 15, oil paint, digital assembly.

2 Luca D'Urbino, illustrator

Serge Latil/Marie Varéon, art directors
L'Express, client

"Cover for French magazine *L'Express* about the new, unregulated commercial space frontier." Digital.

3 Francesco Zorzi, illustrator

George Patisteas, art director
Boston Globe, client

"For the *Boston Globe's* review of Michelle Nijhuis's book *Beloved Beasts: Fighting for Life in an Age of Extinction*." 8¼ × 11¾, digital.

4 Dan Bejar, illustrator

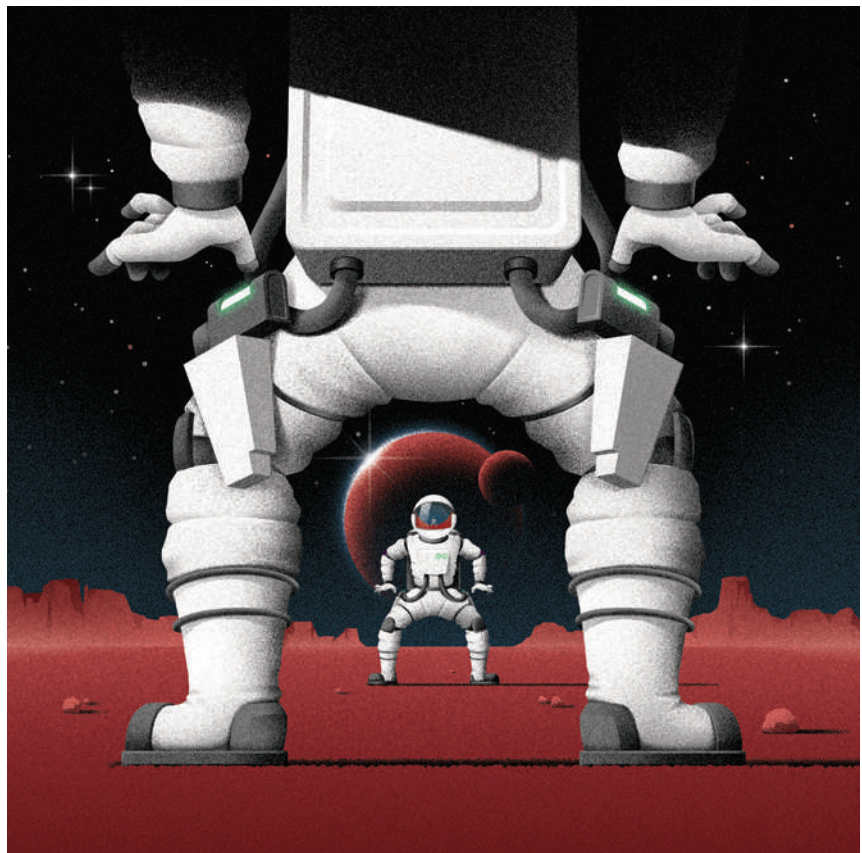
Kathryn Humphries, art director
Harper's Magazine, client

"For a *Harper's Magazine* story about disinformation and how we can fix the underlying issue of algorithms designed by social media companies—like Facebook and Twitter—prioritizing divisive content." 12½ × 14, mixed media.

5 Paul Blow, illustrator

Maggie Murphy, art director
Guardian Weekend, client

"Novelist Edmund Whites recollections of his time spent in New York during the summer of 1967." 19 × 11½, digital.



3



4



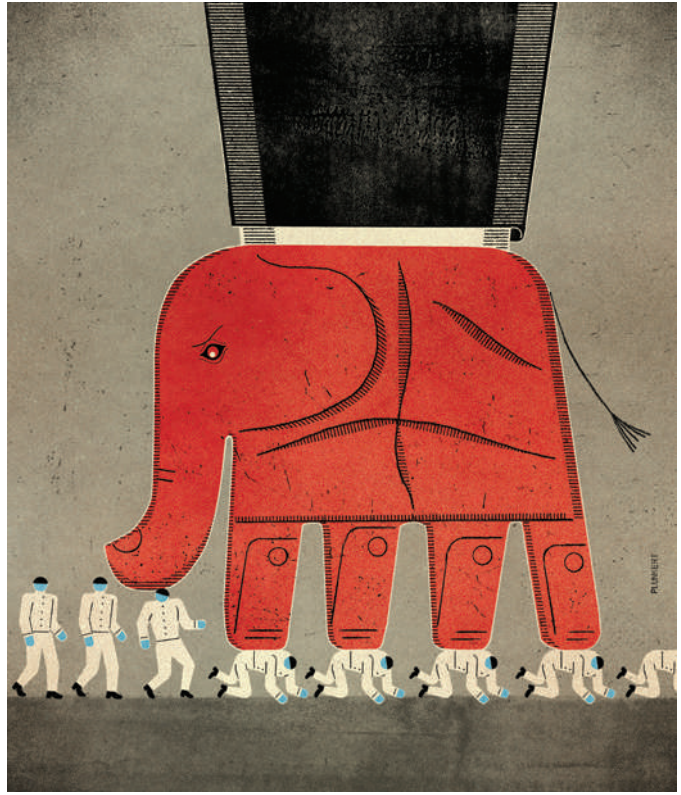
5



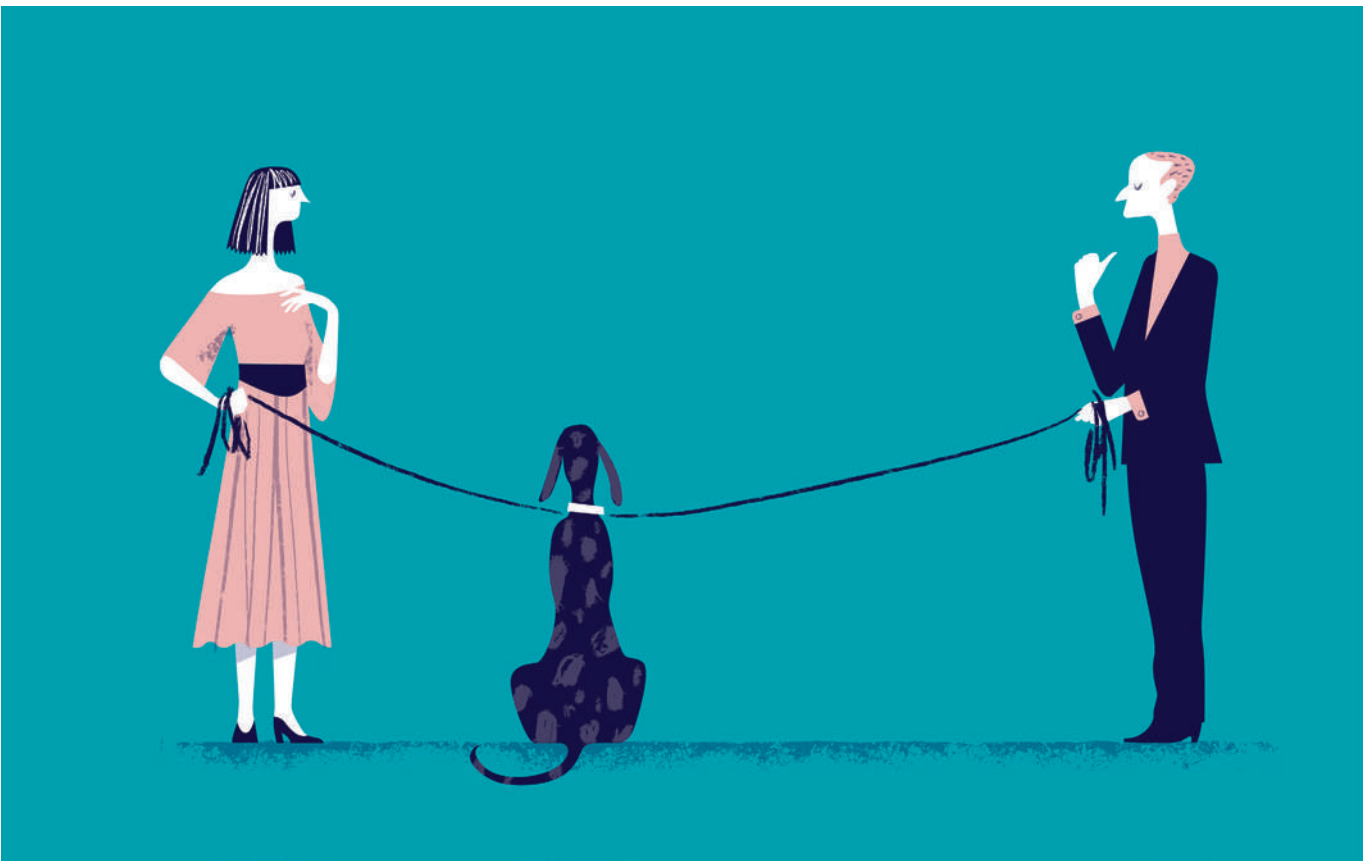
1



2



3





EDITORIAL

- 1** Lea Berndorfer, illustrator
Christian Wiedner, Satz & Sätze, art director
Tagebuch, client

"Cover illustration for the Austrian magazine *Tagebuch*. In Austria, the gap—called *Schere* ('scissors')—between rich and poor is widening. The article drew conclusions for current class-political debates by taking a closer look at the people 'at the bottom.'" $32\frac{5}{8} \times 41\frac{3}{4}$, acrylic on paper, digital post-editing.

- 2** David Plunkert, illustrator
Carolyn Perot/Adam Vieyra, art directors
Mother Jones, client

"For a *Mother Jones* article titled 'Tyranny of the Minority: Democrats May Control Washington, but the Fight for Democracy is Far From Over.'" $9\frac{3}{4} \times 11\frac{1}{2}$, mixed media, digital.

- 3** Reto Cramer, illustrator
Rocco Notarangelo, art director
Cooperazione, client

"For a *Cooperazione* article 'L'animale conteso' ('The disputed animal'), about who receives a joint pet in the case of divorce." 8×5 , digital.

- 4** Doug Chayka, illustrator
Maysa Moroni, art director
Internazionale, client

"For *Internazionale*. Despite tensions, business between China and the United States is better than ever." 15×16 , digital collage.

- 5** Beppe Giacobbe, illustrator
Corriere della Sera, La Lettura, client

"For the article 'L'Italia disuguale' ('Unequal Italy'), a country in which the disparities are more pronounced with insufficient policies to reduce them and a low birth rate depopulating the centers." $6\frac{7}{8} \times 8\frac{1}{8}$, digital.



EDITORIAL

- 1 Tim O'Brien, illustrator
D.W. Pine, art director
TIME, client

"For *TIME* magazine's article 'Year One' about President Biden, the problems he faces and how he's handled his first year in office." 11 x 15, oil on panel.

- 2 Sébastien Thibault, illustrator
Lee Martin, art director
Guardian, client

"For the *Guardian*'s article on the chilling rise of the death threat. From MPs and GPS to reality TV contestants to even teachers, it seems that anyone in the public eye can be made to fear for their life." 9 3/4 x 9, digital.

- 3 Connor Linde, illustrator
Emily Luong, art director
Johnny Selman, designer
Selman Design, design firm
MIT Technology Review, client

"For a story in *MIT Technology Review*'s series '10 Breakthrough Technologies of 2021.' The article by Antonio Regalado explained how the new mRNA COVID-19 vaccines are based on a technology never before used in therapeutics but could transform medicine to offer new solutions for sickle cell anemia and HIV." 8 x 10 1/2, photographic collage.

- 4 Hanna Barczyk, illustrator
Robert Best, art director
The Nation, client

"For *The Nation*'s article 'Imagining a Better Way to Grow Old in America' on seeing aging and disability as a collective responsibility rather than an individual crisis. Together, we can build a much needed safety net for our elders." 8 x 9, ink, acrylic, digital.

- 5 Jon Krause, illustrator
Christian Font, art director
The Washington Post Magazine, client

"*Death and Taxes*. For the table of contents page of *The Washington Post Magazine*." 11 x 8, mixed media, digital.

1



2



3



4



5



1



2



3



4



EDITORIAL

- 1** Chris Gash, illustrator
Michael Mrak, art director
Scientific American, client

"For a *Scientific American* magazine article 'Real Living Fossils.' After 100 million years trapped in ocean sediment, microbes woke up and started multiplying." 8¼ × 11, digital.

- 2** Paul Blow, illustrator
Simon Wright, art director
Economist, client

"For the *Economist's* management and work column 'Can human creativity prevent mass unemployment?'" 2 × 2, digital.

- 3** Carole Hénaff, illustrator
Caroline Ignazi, art director
Elle France, client

"For an *Elle France* article on how swimming has become a trend after lockdown. More than a sport, swimming provides an antidote to anxieties diluted in water." 10 × 7½, digital.

- 4** Ben Konkol, illustrator
Minh Uong, art director
New York Times, client

"For a *New York Times* Sunday Business Section article 'Has Online Retail's Biggest Bully Returned?' The artwork focuses on the relentless criminal exploits of Vitaly Borker, who used cyber bullying tactics to silence victims of his retail website and defraud customers who thought they were purchasing legitimate designer eyeglasses." 6 × 8, digital.

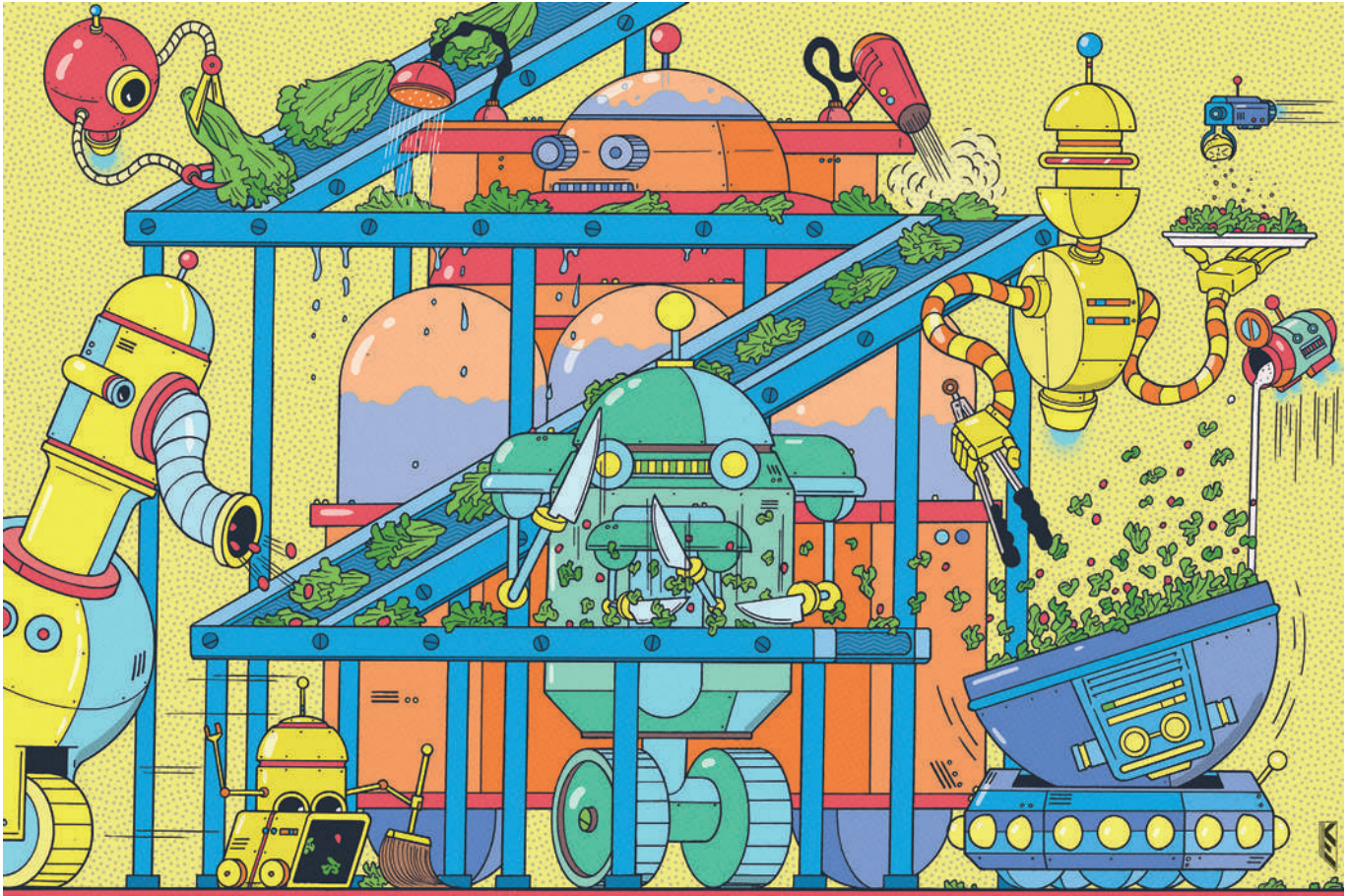
- 5** John P. Dessereau, illustrator
Aviva Michaelov/Rose Wong, art directors
The New Yorker, client

"Part of a review of Spike Lee's 2021 documentary *nyc Epicenters* about New York City under crisis from 9/11 to the COVID-19 pandemic." 3¾ × 4¾, digital.

5



1



2



3



4



EDITORIAL

- 1 Kyle Ellingson, illustrator
Megan Paetzhold, art director
New York Magazine, client

"For a *New York Magazine* article titled 'The Saladbots Are Coming,' on the future of automation in fast food salad preparation." 10 × 6%, ink and digital.

- 2 Mark Ulriksen, illustrator
Françoise Mouly, art director
The New Yorker, client

Summer Treat. "There's nothing quite as serious as a dog or puppy presented with the possibility of a treat. These serious foodies are enthralled. I was able to include my dog, a lab; my mom's dog, a poodle mix; one friend's basset; and another friend's pug among the throng." 12 × 16, gouache.

- 3 Sandra Dionisi, illustrator
Jim Datz, art director
New York Times, client

"For a *New York Times* opinion column 'The Grief Crisis Is Coming.' At least 37,000 children in the United States have lost a parent to COVID-19 so far. Black Americans experience the loss of loved ones far more frequently and earlier in life than White Americans." 8 × 8, acrylic, collage, digital.

- 4 Melinda Beck, illustrator
Maria G. Keehan, creative director
Smithsonian, client

"For *Smithsonian Magazine*. Through studies of fetal DNA, researchers are revealing how a child can shape a mom's heart and mind—literally." 7 × 9, mixed media.

- 5 Gizem Vural, illustrator
Jérémy Martinez, art director
Socialter, client

"French magazine *Socialter* asked me to draw an abstract image of how to capture time. I imagined time as something ongoing and moving like a train in motion and the feeling of time captured as the drawing gets sucked into time." 8¼ × 10½, digital.

5



EDITORIAL

1 (series)

Mary Haasdyk, illustrator
Vanessa Solis, art director
Education Week, client

"For *Education Week*'s article about student well-being during the pandemic, emerging with hope from a year of loss, considering the connection between remote learning and suicide and the absence of being physically present together." Various sizes, pencil and digital.



2 Ricardo Tomás, illustrator

Brian Saffer, art director
FT Magazine, client

"For an *FT Magazine* article titled 'Beyond Breaking Point,' written by India Ross about doctors and mental health during the pandemic and how burnout and the burden of life-and-death decisions have driven some exhausted front-line staff to the edge." 10% x 7%, collage and digital.

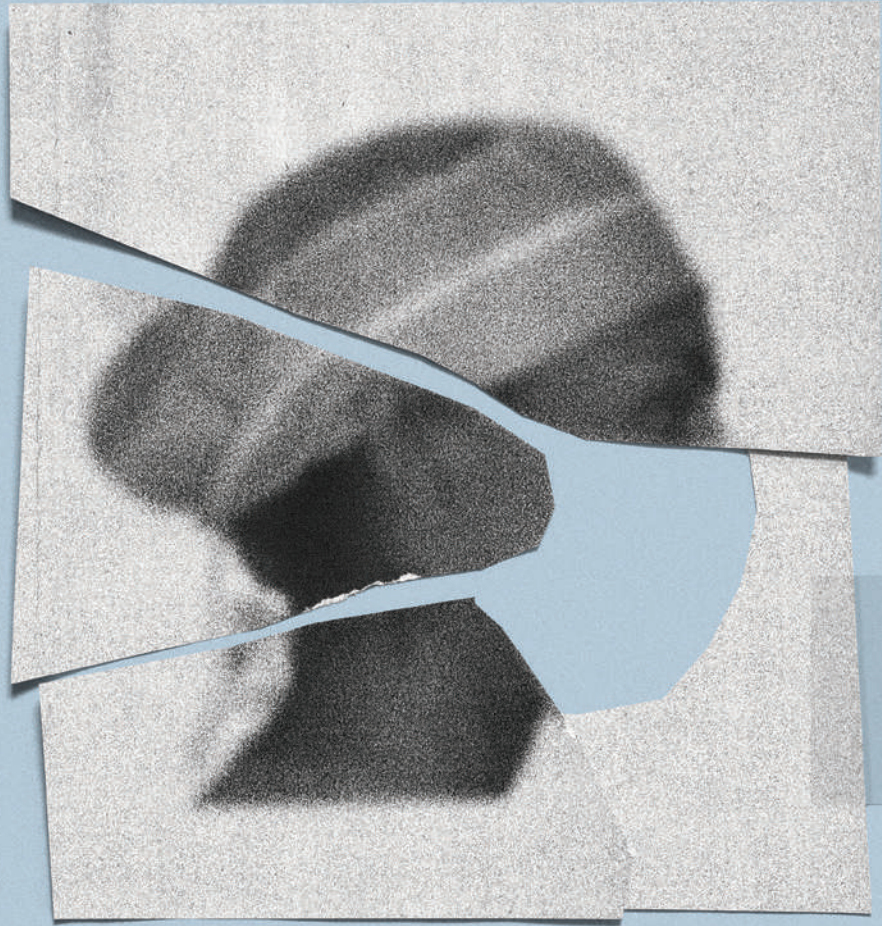


3 Jin Xia, illustrator

Mallory Rentsch, art director
Christianity Today, client

"For a *Christianity Today* article titled 'Illinois Eliminated Parole in 1978. These Christians Want to Bring it Back.' The article is about incarcerated Christians drafting possible legislation to change the parole system." 12 x 6%, mixed media.



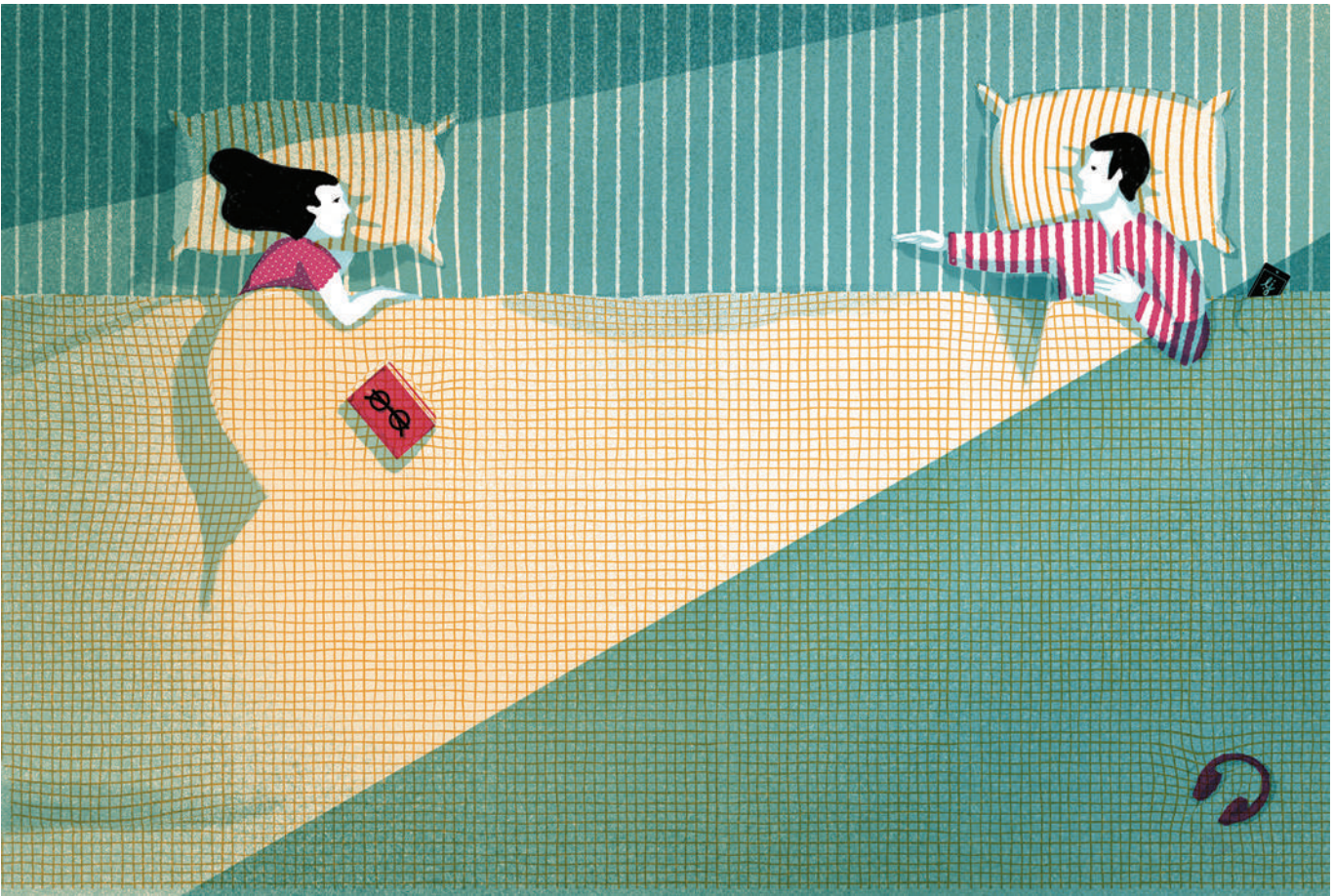


2

3



1



2



3





EDITORIAL

- 1 Luisa Jung, illustrator
Gisela Jetter, designer
Psychologie Heute, client

"Opener commissioned by *Psychologie Heute* magazine for an article on couples that have grown apart and how they can learn to be close again." 16½ × 11, digital.

- 2 Stephan Schmitz, illustrator
Bardo Fiederling, art director
Focus, client

"For an article about the different forms of fatigue and exhaustion that originate in home office situations combined with reduced social contact and general existential fears during the lockdowns in Germany." 10½ × 9½, digital

- 3 (series)
Kim DeMarco, illustrator
Grace Molteni, art director
Mother Jones, client

"For a *Mother Jones* article 'The Fight to Remember the Black Rebellion at Igbo Landing.' This event birthed two versions of a legend: the Flying African and those who walked into the water. Did the enslaved Africans vanish into the sky or into the water?" Various sizes, scanned black cut outs, digital.



1



2





EDITORIAL

- 1** Yohey Horishita, illustrator
Laura Angle, art director
Sports Illustrated, client

"For a *Sports Illustrated* article titled 'Tokyo Rift' about the Tokyo Olympics and all the discomfort with hosting them." 9¾ × 6¾, pen and ink on watercolor paper, oil pastels, digital.

FOR SALE

- 2** (series)
Sonia Alins, illustrator
Contemporary by U Gallery, curator

"*Oceanids* is a series of mixed media pieces created for a solo exhibition at the Contemporary By U art gallery in Taiwan. Influenced by the myth of the Oceanids, the Greek sea nymphs, these pieces are an ode to femininity, motherhood, love and nature." Various sizes, Canson paper, fabric, threads, feathers, plastic.



FOR SALE

1 Wayne Brezinka, illustrator

"2021 marked the 30th-anniversary reissue of Nirvana's album *Nevermind*. I created this portrait of Kurt Cobain to expand the conversation surrounding substance abuse and the oft-associated stigma attached." 18 × 24, acrylic, wood, graphite, fabric, cardboard, rope and collected objects on wood panel.

2 Hannah Cunningham, illustrator

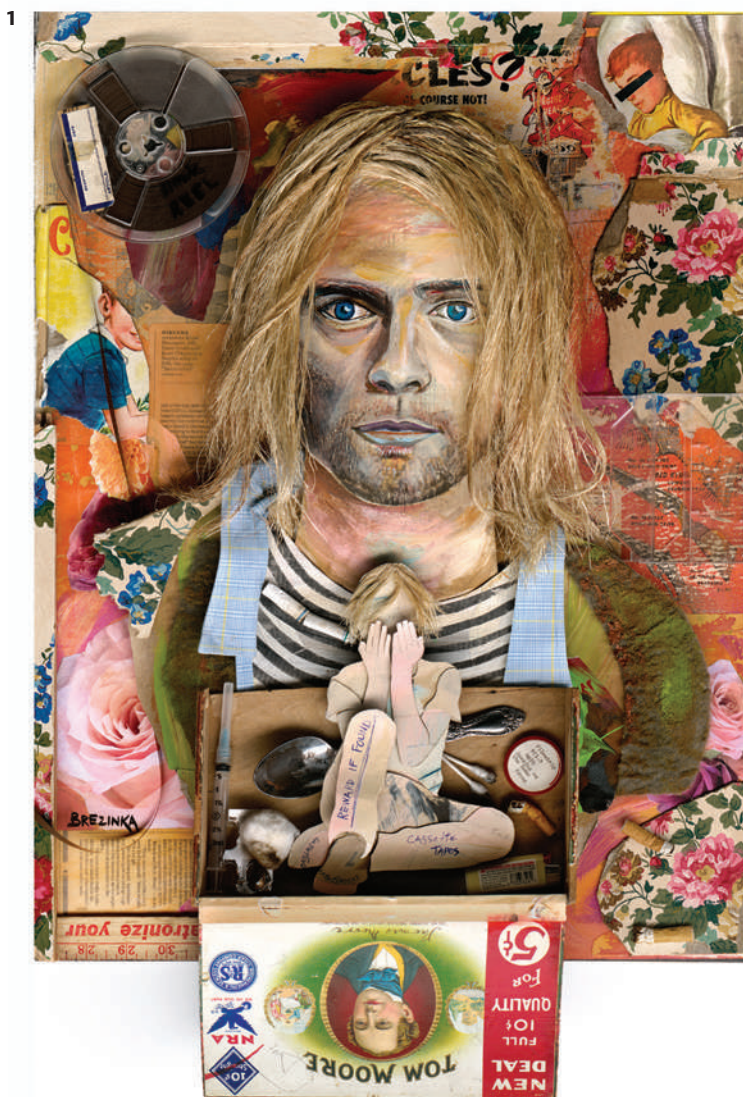
"A highly detailed stippled ink design inspired by medieval grotesques and used for wallpaper and upholstery fabric." 72 × 48, pen and ink on watercolor paper, digital coloring.

3 (series)

Barry Fitzgerald, illustrator

Matt Kennedy, Gallery 30 South, client

"Part of a gallery exhibition called *Interrupted*, this series of mixed-media paintings reflects on the state of the world during the pandemic. These works address some of the effects of our lives being interrupted." 12 × 12, acrylic, ink and colored pencil on hardboard.



3



FOR SALE

- 1 (series)
Tyler Miles Lockett, illustrator
Agamemnon. 15 × 15, digital.

- 2 David de Ramón, illustrator
“A vanitas featuring some extinct birds and some near extinction, used as a portfolio piece and limited edition print.” 40% × 28%, pencil and digital.





2



FOR SALE

1 Brian Britigan, illustrator

"A two-color screen print created for *Posters for Parks*, an annual exhibition with proceeds benefiting Minneapolis parks. Printed by Burlesque in Minneapolis." 18 × 24.

2 Robert Meganck, illustrator/designer

Robert Meganck Design & Illustration, design firm

"*Black Dog* is part of *See What I Hear*, a larger portfolio of illustrations based on song lyrics. Contrary to the song's title, 'Black Dog' by Led Zeppelin has nothing to do with a dog; instead, it's about a woman and the way she moves." 12 × 12, digital, limited edition series of 33.

3 (series)

Daphna Sebbane, illustrator
Point Distribution, fabricator

"A series of skate decks designed for my online shop. The illustrations are inspired by old school tattoo art and are printed using digital and screen printing techniques." 8 × 31½.

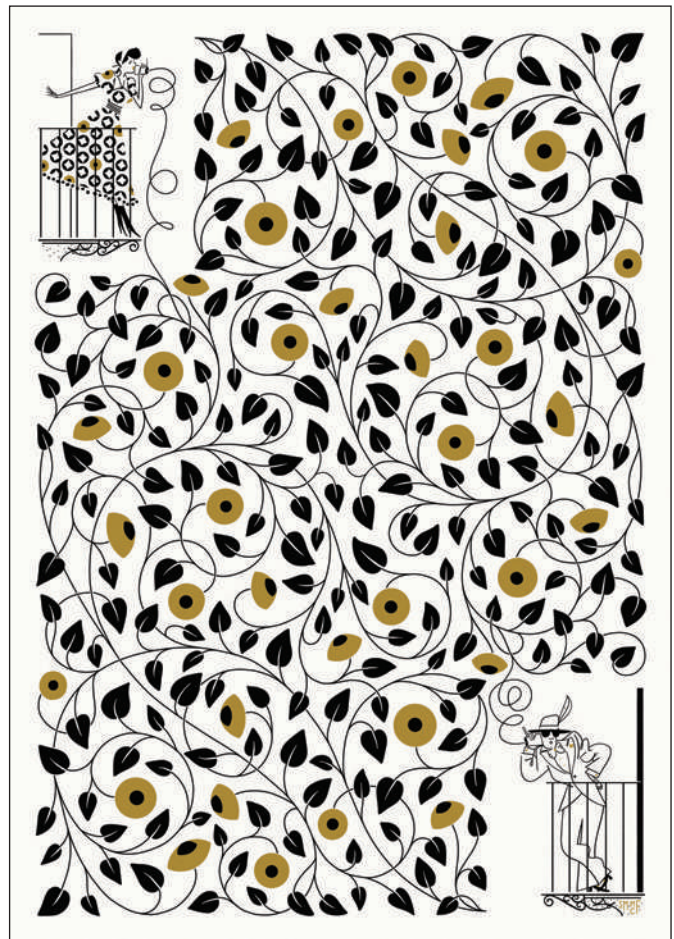


2



3





2



FOR SALE

1 (series)

Maria Chiara Fantini/Simone Massoni, illustrators

Hearing You. "The phrase 'hearing you' means 'I am listening to you,' 'we are connected' and 'I understand you.' It's an expression we use to give hope and infuse trust in others." 13½ × 19½, 2-color, silkscreen on Colorplan Natural 175 gsm paper.

2 Billy Renkl, illustrator

Karen Hayes, art buyer
Lee Marchalonis, fabricator
Parnassus Books, client

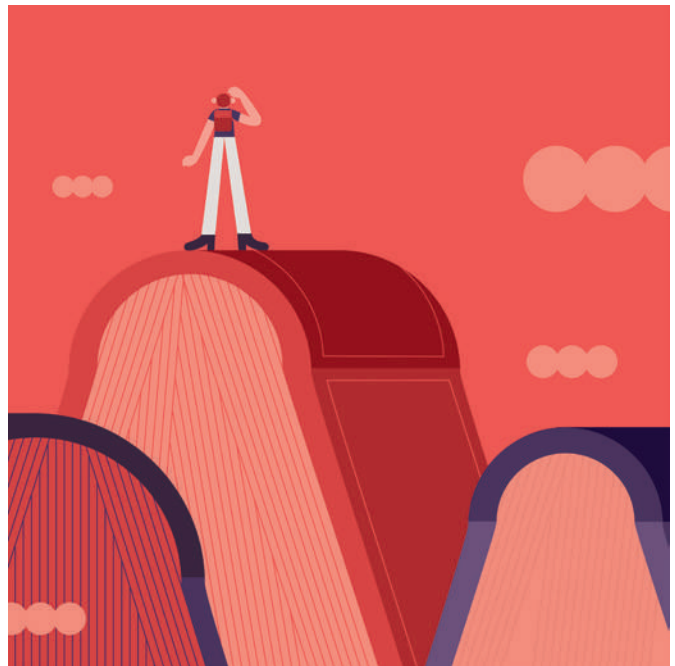
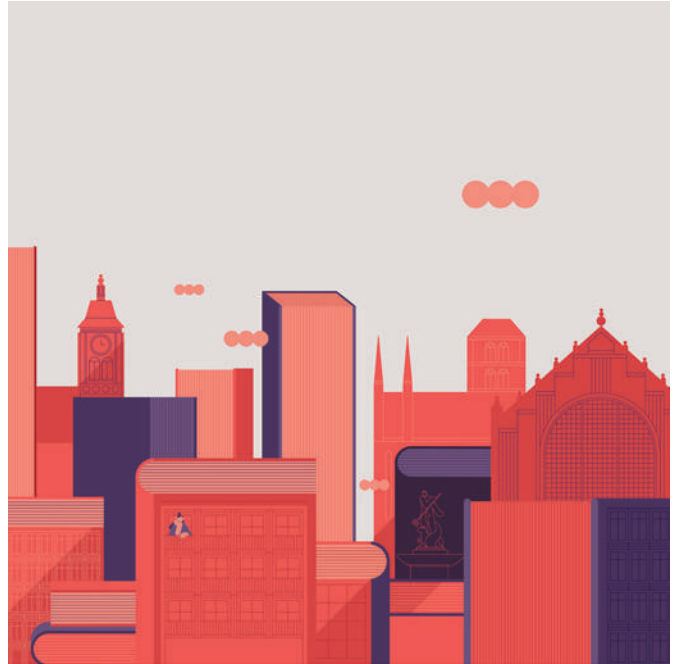
"A relief print edition of 200 made for sale by Parnassus Books celebrating its tenth anniversary, featuring a quote by novelist and co-owner Ann Patchett. The two-color print was made from photopolymer plates produced by Lee Marchalonis from an analog collage by Billy Renkl. Renkl then individually augmented each print, including collage roses made from book pages by authors affiliated with Parnassus Books." 11 × 14, watercolor, ink, colored pencil, and collage on relief print.

3 Adam Johnson, illustrator

"This poster was designed for an Indy Film Fest poster show. Each year, the organization invites artists to create a piece within a theme that will be auctioned off to raise money." 24 × 36, digital.

3





2



INSTITUTIONAL

1 (series)

Paulina Kozicka, illustrator/art director

TOFU Studio, design firm

Wojewódzka i Miejska Biblioteka Publiczna, client

"For the Wojewódzka i Miejska Biblioteka Publiczna ('Voivodeship and Municipal Public Library') in Gdańsk, we prepared a series of illustrations dedicated to public library lockers, which act as both self-service books dispatch and collection points, open 24/7." Digital.

2 Martin León Barreto, illustrator

Karen Holland, art director

Carlberg Branding & Advertising, ad agency

Houston Methodist Hospital Foundation, client

"Irritable bowel syndrome (IBS) is often considered an 'icky' subject, but this illustration's clever imagery makes discussing medical discoveries in IBS approachable—even fun." 8½ × 11, digital.

3 Kefan Shi, illustrator

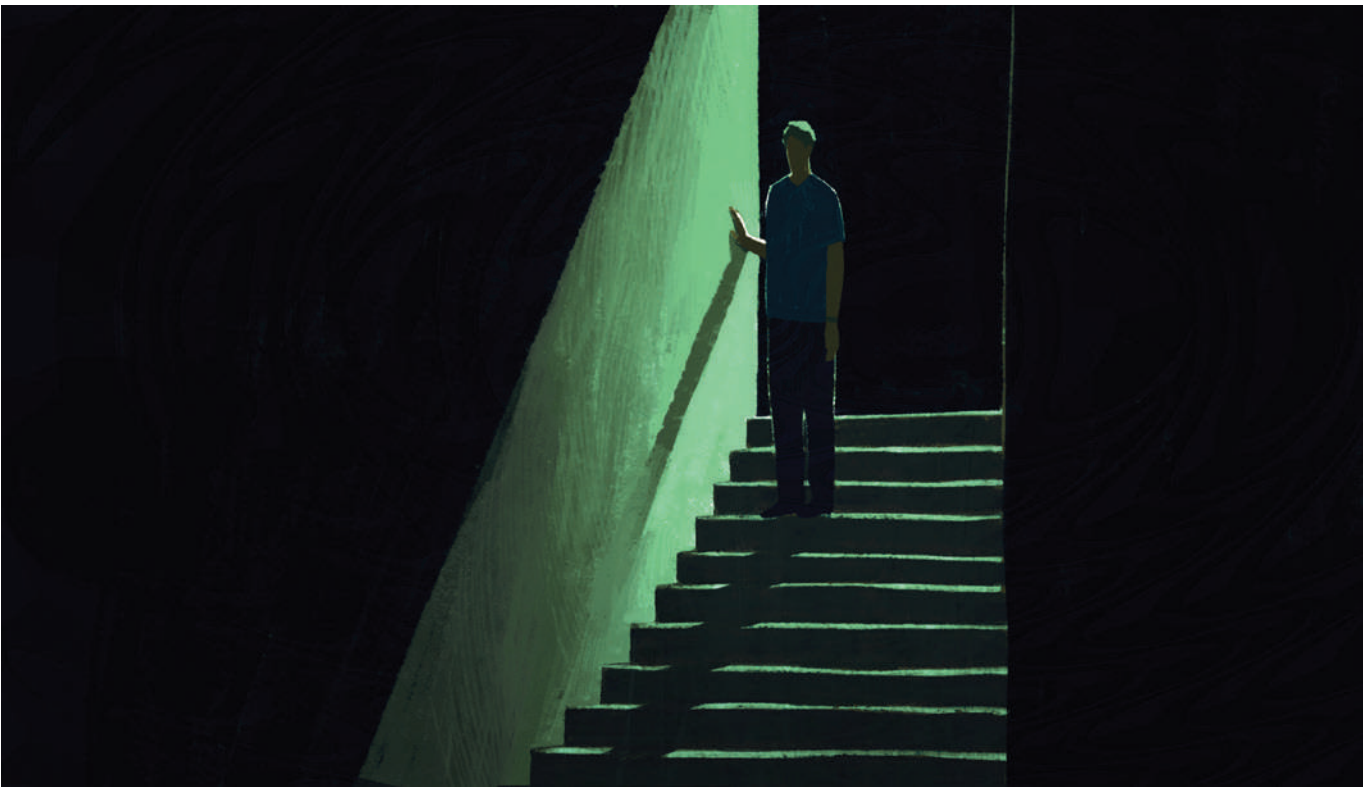
Ying Zhang, art director

World Wildlife Fund, client

"For the World Wildlife Fund exhibition, *World Water Day: Journey of Water. Garden* depicts birds' flock movement, interweaving to overcome fragility." 27 × 19, digital.

3







INSTITUTIONAL

1 (series)

Katherine Lam, illustrator

Sara Schwartz, editor

Josef Edmonds, designer

Scott A. Davis, creative director

AARP, client

"As part of AARP's Members Only Access exclusive content, Sarah Stewart Taylor's novel *The Mountains Wild* was serialized digitally for AARP members. Every day, two chapters were released accompanied by these illustrations." 15% × 9%, digital.

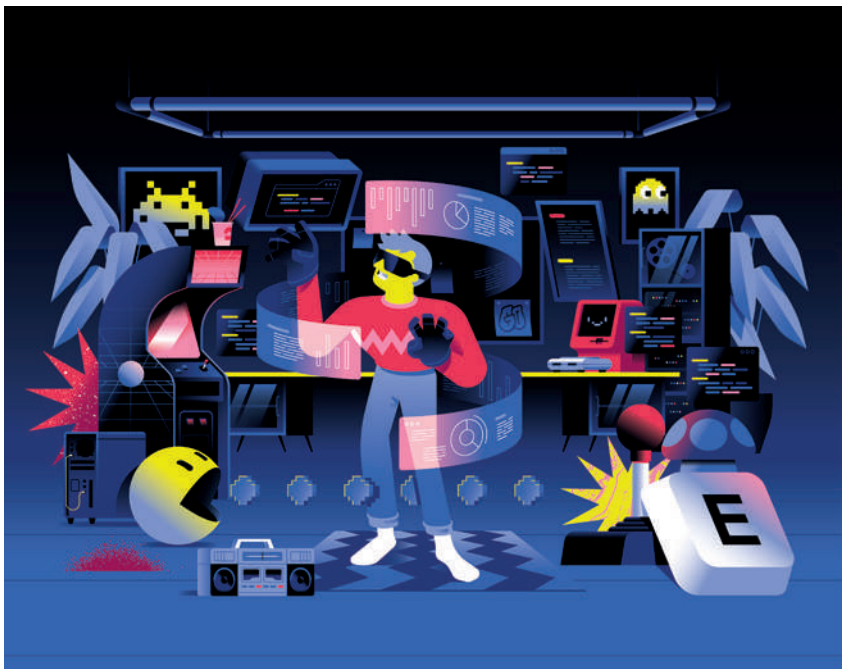


INSTITUTIONAL

1 (series)

Marco Goran Romano, illustrator
Gianluca Folì, art director
Sunday Büro, design firm
Epson Italia, client

"For the 2022 Epson Italia Calendar. Each artwork dedicated to a different decade links to the following ones through evocative elements that chase each other in a game of references. The calendar is printed on fine art paper in an edition of 800, distributed to Epson Italia's top clients."





1



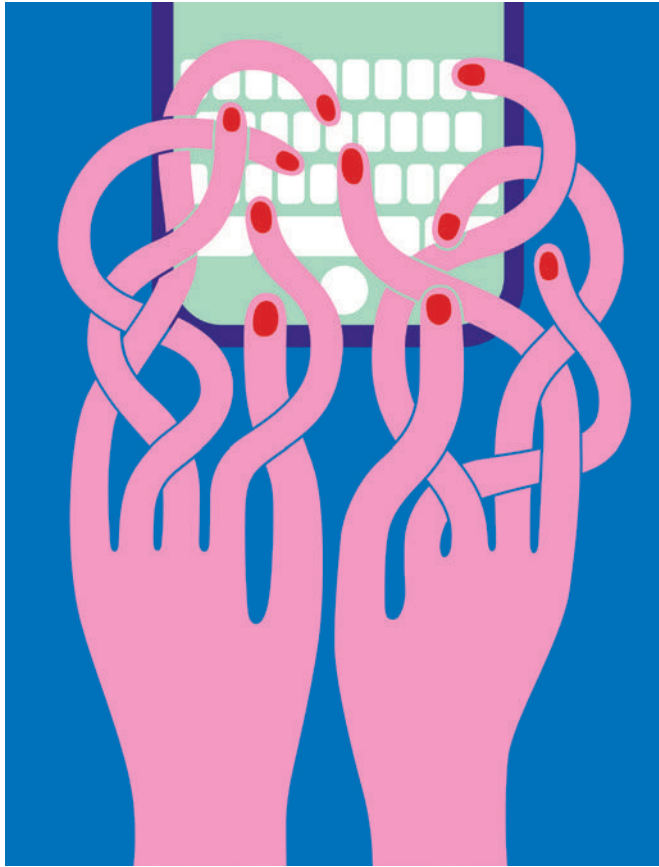
2



3



4



INSTITUTIONAL

- 1 Neil Webb, illustrator
Nathan Taverner, art director
British Printing Industries Federation, client

"Cover for writer Hilary Mantel's brilliant fictionalized biography of Thomas Cromwell and the terror at the heart of the Tudor court under Henry VIII. Created for the British Printing Industries Federation for an event celebrating famous novels by British authors." Digital.

- 2 Brian Stauffer, illustrator
David Armario, art director
Dennis McLeod, designer
David Armario Design, design firm
Stanford Medicine, client

"A *Stanford Medicine* cover illustration for a feature that explored racial inequities in healthcare." 12 × 12, mixed media, digital.

- 3 Miriam Martincic, illustrator
Soojin Buzelli, art director
PLANSPONSOR, client

"For the August 2021 issue of *PLANSPONSOR*. The prompt was: 'balancing and considering assumptions to actual experience.'" 8¼ × 4¾, digital.

- 4 Melinda Beck, illustrator
Ronn Campisi, art director
Amherst, client

"For a book review of *Goodbye Apostrophe*, a book of poetry by Peter Schmitt. In this book of 48 poems, the author talks about childhood, religion, loss—and typos." 7 × 9¼, digital.

- 5 Ryan Johnson, illustrator
Dennis McLeod, art director
Stanford Lawyer, client

"Cover for *Stanford Lawyer* magazine's issue about California wildfires." 8 × 11, digital.

5



INSTITUTIONAL

1 (series)

João Fazenda, illustrator

Pedro Cerqueira/Gonçalo Guerreiro, art directors

Bang Bang Agency, design firm

Vista Alegre, client

"Vista Alegre is a ceramics company with shops all over the world. For its 2021-22 catalog, it wanted to show some of the shops' locations while portraying its local agents and where it's represented. Each illustration depicts a different location." Various sizes, Indian ink, digital.

1





INSTITUTIONAL

1 (series)

Matt Rota, illustrator
Lori Kelley, art director
Foreign Policy, client

"Used as lead illustrations for each episode of *Foreign Policy* magazine's podcast *Syria's Lost Generation*. Children raised in refugee camps tell their story." 10½ × 10½, digital.

2 Luca D'Urbino, illustrator

Gregory Ciotti, art director
Shopify, client

"For a Shopify blog article titled 'What's a Value Proposition? It's what your business does better than anyone else.'" 15 × 8, digital.

ANIMATION

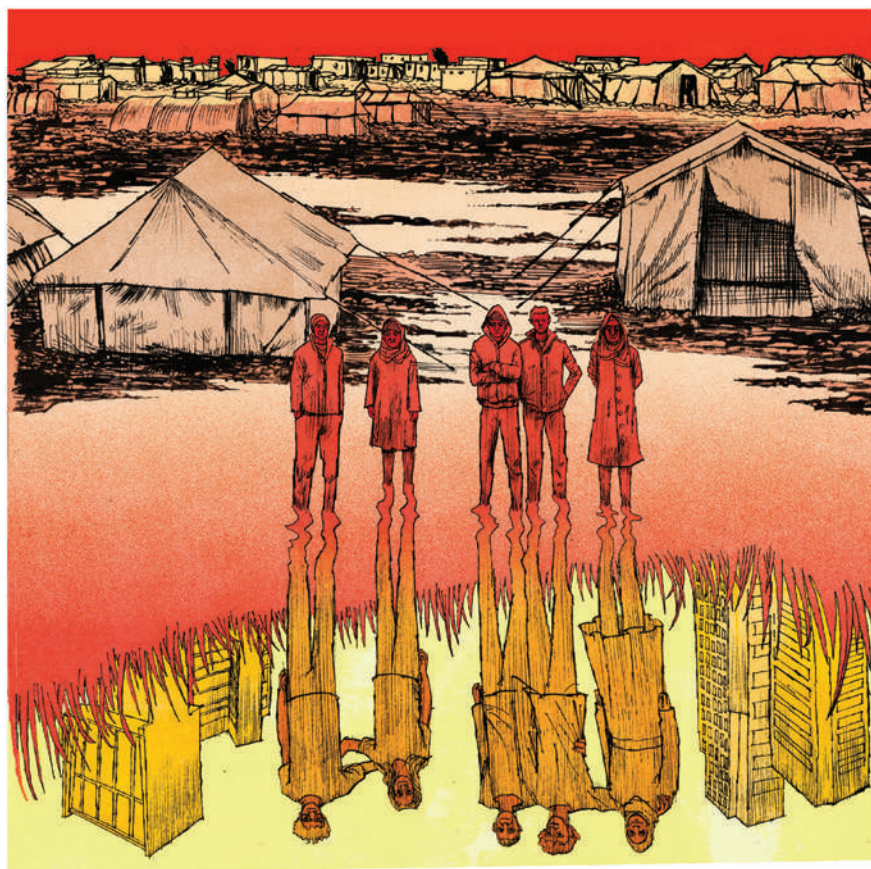
3 Glenn Thomas, illustrator

Yuan-Li Chiao/Ines Fragueiro/Seung-Ju Lee/Marylou Mao/Jakub Szczęśniak, animators
Egin Kongoli, writer
Polyester Studio, director/animation company
White Noise Lab, music
Robyn Smale, producer
Animal Alliance Canada, client

"Bill 156" :60

"We crafted a spot for nonprofit Animal Alliance of Canada to raise awareness on a new bill passed in Ontario. Bill 156 purposely conceals unacceptable conditions at farms, workplaces and agribusinesses, putting the welfare of animals in danger to safeguard financial interests of large factory farming operations. This animation doesn't graphically show the inhumane treatment of animals but instead focuses on operations and an overview of the different problems this bill will create for both animals and people. Character and animal designs have a limited palette; we styled them to subtly reflect protest posters and propaganda spots of the 1950s."

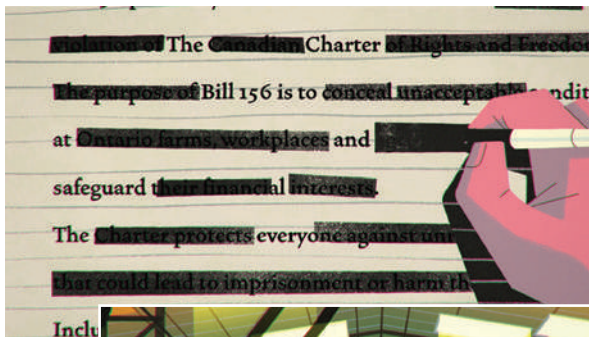
1



2



3



ANIMATION

- 1 Ariel Costa, illustrator/director
 Ryan Bailey, art director
 Aron Cleary/Jonatan Maldonado, executive creative directors
 Dave Damman, chief creative officer
 Danielle Keenan, executive agency producer
 Buntin, ad agency
 Sazerac, 1792, client

"untypical" :30

"1792 is not a typical bourbon. That's why it got behind *untypical Stories*, a series of digital and social videos featuring tales of untypical nights told in untypical ways each brought to life by a different artist. This first animated film—a cosmopolitan adventure infused with influences as diverse as noir, jazz and Escher—presents a surreal world where the laws of gravity mean nothing and immerses the viewer in a night like no other."

- 2 (series)
 Horacio Camacho/John Larigakis/Laurie Rowan, illustrators
 John Larigakis, art director
 Mo Bofill/Bryan Collins/Jeff Harrison/Rob Sweetman, creative directors
 Scot Keith, planner
 One Twenty Three West, ad agency/client

"Collaboration" :14, "Failure" :19, "One Team" :08

"Instead of publishing a typical brand-values document, we developed a series of conceptual animations in a range of styles to share our core beliefs with the world. A pair of octopi work side-by-side on laptops, intertwining their tentacles to show how collaboration can be effortless. A scientist with exploding beakers highlights how failure makes up part of the creative process. And a series of surreal characters on ascending podiums lower themselves down to the same plane to emphasize our flat hierarchy."



Collaboration
is a mindset
not a process.

123W.CA



Collaboration
is a mindset
not a process.

123W.CA



Collaboration
is a mindset
not a process.

123W.CA



We're in the
failure business.

123W.CA



We're in the
failure business.

123W.CA



We're in the
failure business.

123W.CA



We're in the
failure business.

123W.CA



We're in the
failure business.

123W.CA



We're in the
failure business.

123W.CA



We're in the
failure business.

123W.CA



We're in the
failure business.

123W.CA



We're in the
failure business.

123W.CA



One team,
different roles.

123W.CA



One team,
different roles.

123W.CA



One team,
different roles.

123W.CA



1



2





ANIMATION

- 1 Sheehij Kaul, illustrator
Nitin Srivastava, art director/executive creative director/design director
Sangita Dev, writer
Sangita Dev/Sheehij Kaul, creative directors
Kainaz Karmakar/Sukesh Nayak/Harshad Rajadhyaksha/Ritu Sharda, chief creative officers
Sheehij Kaul/Nitin Srivastava, designers
Tanvi Nathyal, motion graphic designer
Vikas Maurya, Vikas Maurya Studio, director
Aayush Tuladhar, sound designer
Shivoy Ahuja, executive agency producer
Ogilvy India, Gurgaon, ad agency
Pernod Ricard India Pvt. Ltd., client

"The Joys of Simple Things - Pet" :15

"Beefeater Gin is all about slow living. In our rushed lives, we overlook life's small things. Beefeater Gin inspires you to slow down, take notice and reconnect with the simple joys of life: hobbies, favorite pastimes, pets, nature and music. The illustration style is minimalistic, and the animation pace is languid, much like gin."

- 2 Pedro Allevato, illustrator/writer/director
Pedro Allevato/Rui Almeida/Peter Lowey, animators
James McConnell, voice talent
Bruno Allevato, sound designer
Pedro Allevato/Andrew Fleming, producers

"Dark Room" 3:40

"'Dark Room' is a short film about relationships and how we look back at happy memories. What I wished to convey was my belief that happiness does not exist without sadness and sadness does not exist without happiness. This is the principle behind homesickness, nostalgia and all the feelings mostly produced by memories. I hope the film helps viewers make peace with the above and accept it as part of everyone's journey. It most definitely helped me."

- 3 Reece Parker, illustrator
Yuan-Li Chiao/Oliver Dead/Marylou Mao/Michael Rillo/Dayyan Siddiqui/Tianyi Zhang, animation
Egin Kongoli, writer
Polyester Studio, director/animation company
Jeff Moberg, music
Robyn Smale, producer
Foundations for Social Change, client

"The New Leaf Project" :60

"For nonprofit Foundations for Social Change, we created an animated spot to help explain its New Leaf Project, a different solution for tackling homelessness and getting people off the street as soon as possible. Our goal was to visually show how direct cash payments to those in need gets people off the street faster and more efficiently than the current system. The illustration feels tactile and hand-drawn to match the animation style. We wanted a visual look that would feel meaningful and not slick or overly polished and would respect the seriousness of the subject matter. The palette alternates between cool blues and warm pinks to play up the contrast between those who are living in a world with housing and those suffering on the street. The final animation was used for fundraising campaigns and raising awareness on social media."

ANIMATION

- 1 Keith Ross, illustrator/director
Tiny Concert, production company
Lars Frederiksen, client

"Army of Zombies" 2:56

"I was hired to create an official Tiny Concert music video for the release of Lars Frederiksen's debut solo EP *To Victory*. The brief: 'Kill zombies with my guitar!' Each zombie was sculpted from plasticine and squished by hand, frame by frame. Lars and other scribbly accents were illustrated on top. I created textures with splattered ink, charcoal, scattered coffee grounds and light refractions shot through a glass."

- 2 Benjamin Kalaszi, illustrator
David Dell'Edera/Szandra Farkas/Gábor Filkor/Doma Harkai/Timea Horvath/Adam Wator, animation
Sara Blank, writer
Diana Krulik-Bentzen/Ron Larson, creative directors
Ivan Blotta, group creative director
Nicholas Capanear, executive creative director
Susan Perlbachs, chief creative officer
Zoltan Reindl, colorist
Simon Balázs, director
British Randle, agency producer
Aron Ertsey Donat, production company producer
Intouch Group, ad agency
Psoriasis Cure Now, client

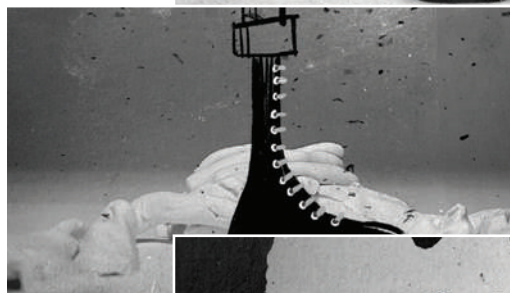
"The Last Plaque" 2:15

"TheLastPlaque.com—launched on World Psoriasis Day (October 29th, 2021) as an animation short, website and social media project—imagines a world without plaque psoriasis after the moment the last plaque on Earth vanishes forever. Our approach was to create a spectacular world that broaches the topic in a subtle way and avoids all sorts of pathos, considering the sensitivity of both this topic and people suffering from the effects of this disease. Therefore, we used schematic characters, subtle textures, enlarged backgrounds and a warm color palette to convey a close, soothing and deeply humane mood."

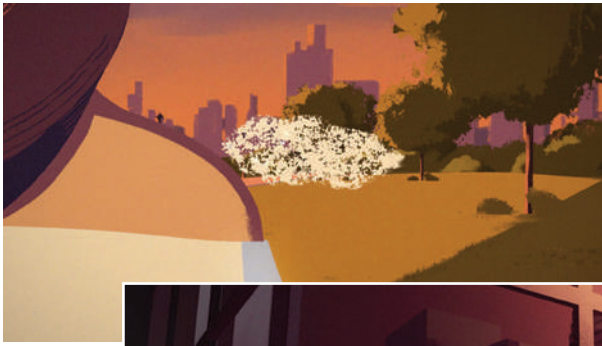
- 3 Jakub Szczeniak, illustrator
Oliver Dead/Jakub Szczeniak, animators
Seung-Ju Lee, design
Polyester Studio, director/animation company
Jeff Moberg, music
Xavier Harding/Robyn Smale, producers
Mozilla Foundation, client

"Amaya's Flashlight" 1:33

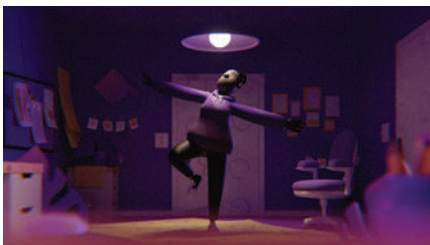
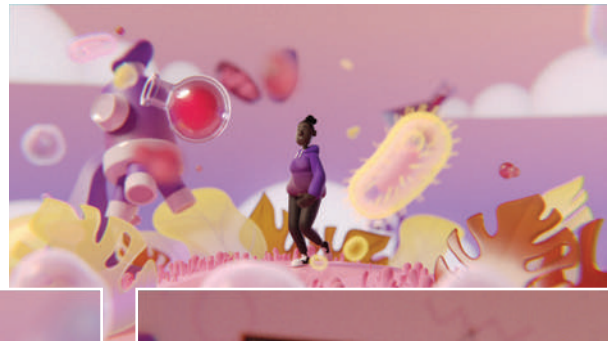
"Remote-learning software, like most software, can be biased. Nonprofit Mozilla Foundation approached us to bring to life the story of Amaya, a student who used a test proctoring app to take her lab quiz. The testing recognition software failed to recognize her on-screen presence because of her skin tone. Our mission was to share her story and raise awareness of what many students of color face when dealing with testing recognition software that is used for tests and to take classes. We chose a 3-D approach with a limited palette to create a visually striking piece, while the friendly character design elevates the viewers' empathy for Amaya. The animated spot was used throughout Mozilla's social media channels to help encourage the next generation of programmers to be aware of hidden bias in their work."



2



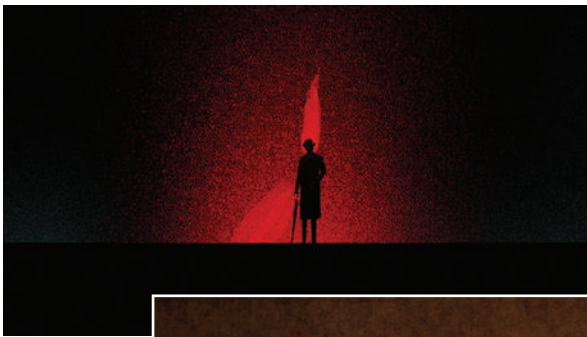
3



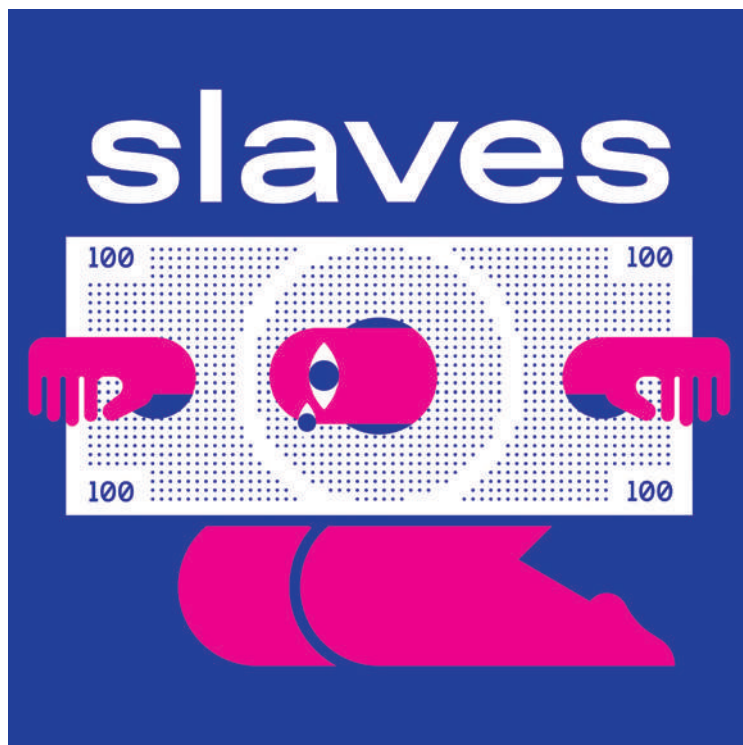
1



2



3



ANIMATION

- 1 Maryam Khaleghi Yazdi, illustrator
Siddharth Pathak, music

"Morphing Shadow" 2:00

"This animation focuses on a girl who has moved from her home country to another country. Whenever she gets bored and misses her family, she morphs her shadow into a box that contains her family members. She takes her family members from the box, communicates with them, returns them back to the box and finally morphs the box into her shadow. A snake in some scenes symbolizes dual feelings, happiness and depression."

- 2 Charlie Padgett, illustrator/ animator/director
Francis Girola/Jean-Marc Millièrre, music composers
Major Arcana Records/Sonic Winter, clients

"Never Bet The Devil Your Head" 5:19

"The band Sonic Winter contacted me to create a music video for their song 'Never Bet The Devil Your Head,' inspired by the legend of blues musician Robert Johnson's deal with the devil. Originally, they wanted a simple looping animation, but I felt it needed to be more compelling. After seeing my storyboards, they agreed. I built the narrative around how I imagine that day of reckoning unfolded, using a gritty, slightly off kilter 'moving illustration' style to recall the era of Johnson's life."

SELF-PROMOTION

- 3 Raffaele Sabella, illustrator

Slaves. "Published on my social channels and on my personal website." 20¾ × 20¾.

- 4 Mari Kinovych, illustrator

"Used as a cover image for my illustrated calendar." Digital.

4



SELF-PROMOTION

- 1 Daniele Simonelli, illustrator
Stefano Joker Lionetti, art director
The Milanese, client

"This illustration was used as a cover for *The Milanese*, an imaginary magazine and a collective artistic project that portrays the city of Milan through the illustrations of many Italian artists while also paying tribute to *The New Yorker*." Sold as a print. 7% × 10%, digital.

- 2 Jiatong Liu, illustrator

"*The New Day*, a self-promotion project for social media. We will pass through tough times and dark moments to embrace the future sun." 8% × 11%, hand drawing and digital.

- 3 (series)

Edel Rodríguez, illustrator

"A collection of caricatures made for different digital media. A tribute to great figures of culture, politics or science: David Bowie, Ruth Bader Ginsburg, Milton Glaser, Stephen Hawking and Martin Luther King Jr., among others. I was trying to create visual metaphors that communicate the essence of these iconic figures beyond their physiognomies." Digital.

- 4 Lou Green, illustrator

"A personal piece used on a promotional postcard to promote a new body of work that plays with space, process, form and technique in new ways." 19 × 13, colored pencil, cut paper, acrylic, digital.

1



2





WE  YOU



1



2





SELF-PROMOTION

1 (series)

Atieh Sohrabi, illustrator

"Appreciating people requires a deep understanding of genres of beauty, character and value far beyond individual appearance. I chose to dress these women with my own set of patterns influenced by Persian traditional motifs. Posted on Instagram and other social media platforms." Various sizes, acrylic and markers on card stock.

2 (series)

Xiaoxi Zhang, illustrator

"For a personal art book, my series *60 Days* is a conceptual project based on ancient Chinese cosmology. Sixty represents both a cycle and female fertility. *60 Days* combines different natural elements to show women's diverse personalities." 8½ × 11¼, digital.



SELF-PROMOTION

1 (series)

Yiyao Da, illustrator

City Wanderer. "Used on social posts, this wanderer finds a way out of the crowded city to get the light of hope. Sometimes, escape is better than facing reality directly—although it is kind of disgraceful." 16½ × 11¾, mixed media, hand painted on 300g watercolor paper.





1



2



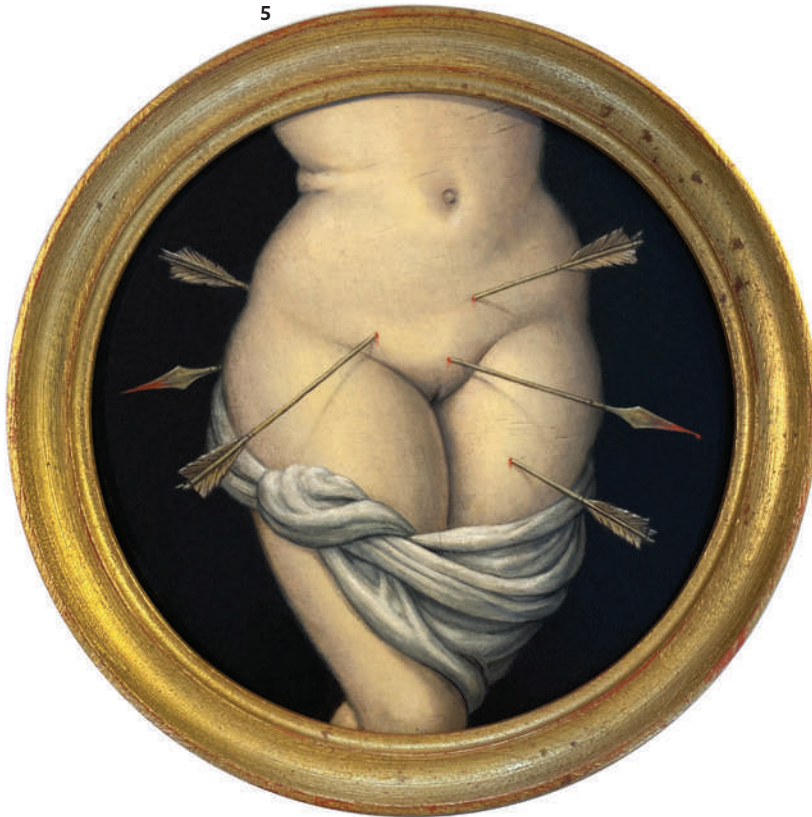
3



4



5



SELF-PROMOTION

1 Virginia Mori, illustrator

"Created to celebrate the arrival of autumn. Used for a social post." 6¼ × 9¾, mixed media.

UNPUBLISHED

2 Addison Green, illustrator

"Portrait of Daniel Day, better known as Dapper Dan, the Harlem-based designer responsible for the look of '90s hip-hop." 8 × 10, digital.

© Addison Green

3 Jennifer Bruce, illustrator

"This is my interpretation of the feeling of anxiety—as if a bird was trapped in your chest, flapping madly to get out. However, the illustration takes a hopeful perspective as the bird escapes and flies free." 16½ × 17½, digital.

© Jennifer Bruce

4 Peter Strain, illustrator

"A new film poster for John Carpenter's *The Thing* that celebrates the groundbreaking special effects work of Rob Bottin." 24 × 36, digital.

© Peter Strain

5 Marc Burckhardt, illustrator

Feinkunst Krüger, curator

"*Martyr*, a painting for the *Don't Wake Daddy XVI* exhibition at the Feinkunst Krüger gallery in Hamburg, Germany." 7½ × 7½, acrylic and oil on wood.

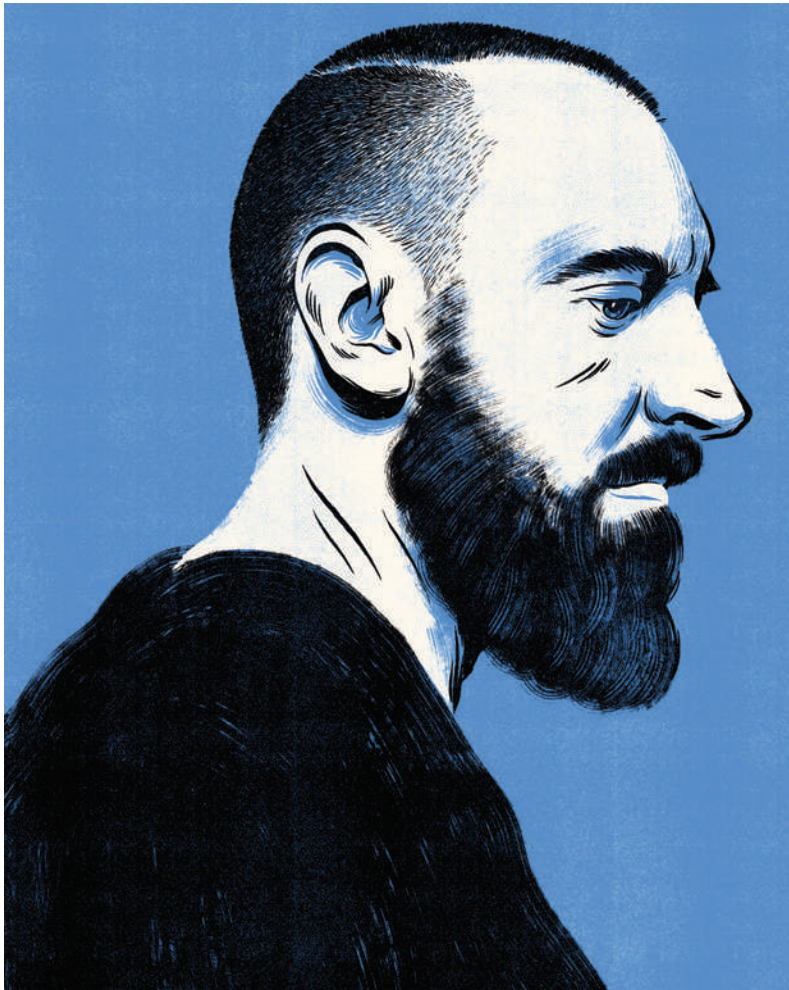
© Marc Burckhardt

6 Caleb Hunt, illustrator

"Portrait of Fin Greenall." 8 × 10, digital.

© Caleb Hunt

6



UNPUBLISHED

- 1 Michael Glenwood, illustrator
O, The Oprah Magazine, client

"Based on an unused sketch for a series on grief, commissioned by O, *The Oprah Magazine*. Reflecting on life with a loved one after the loved one has passed." 8½ × 11, digital.

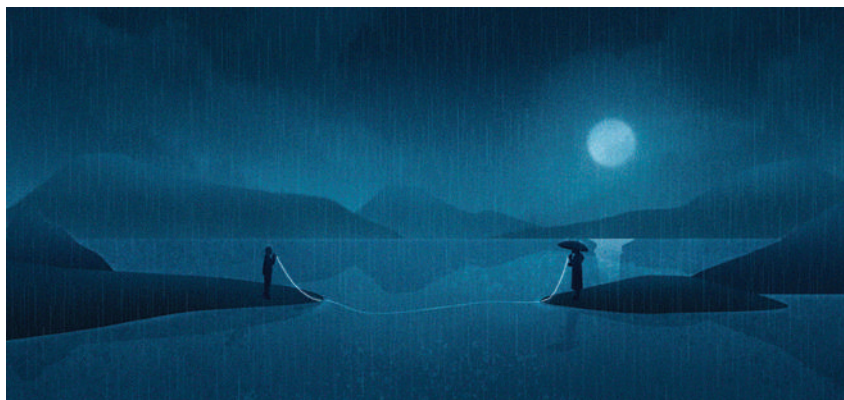
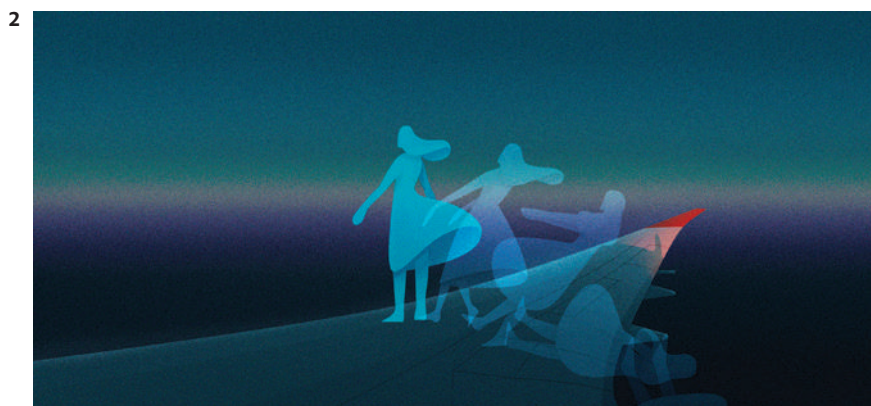
© Michael Glenwood

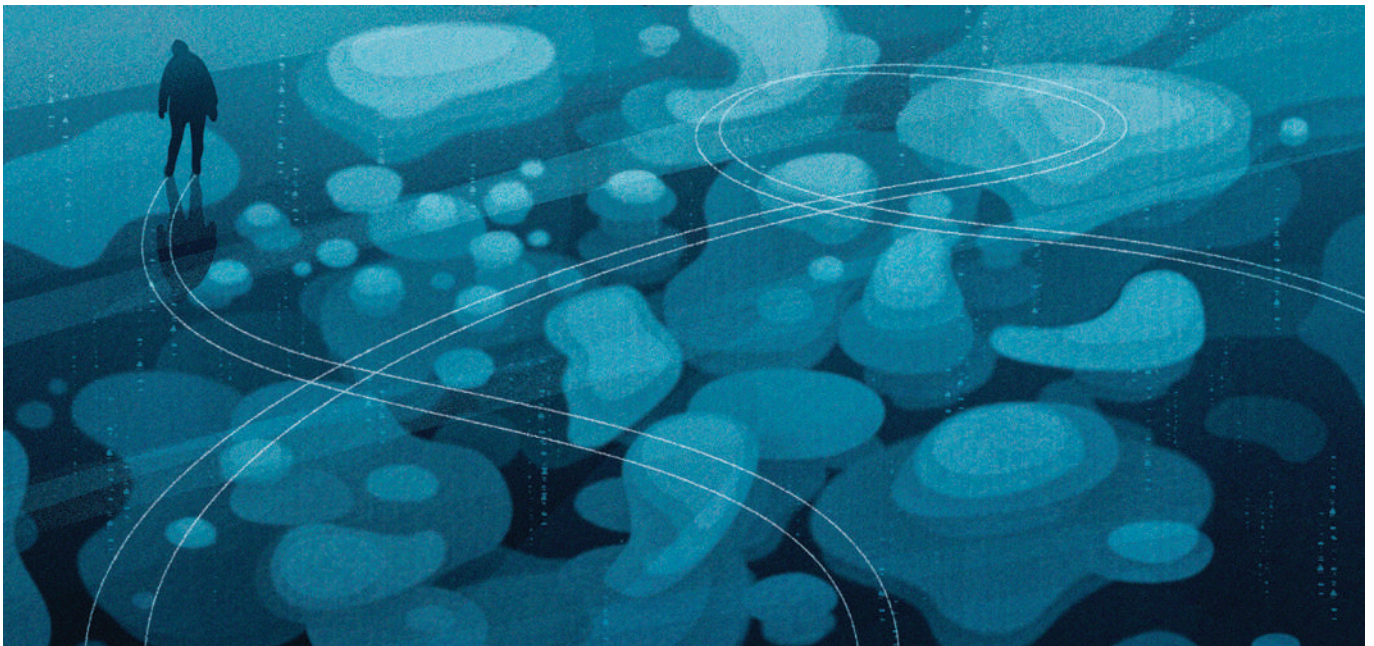
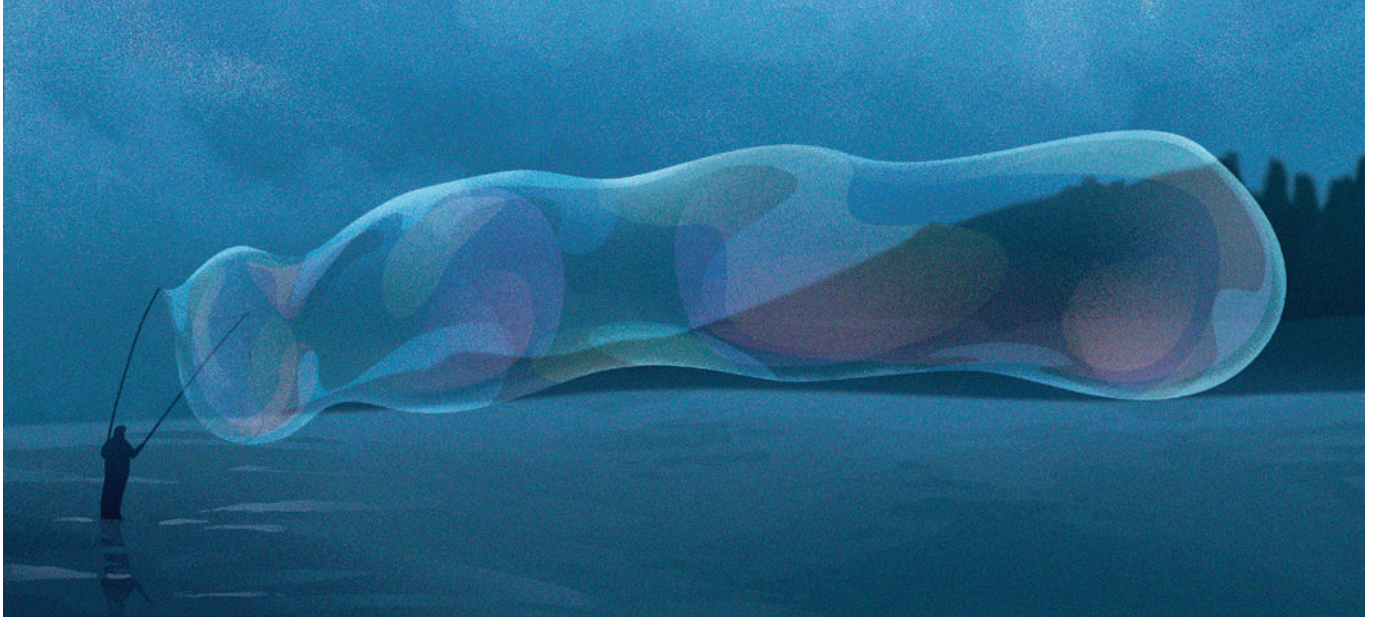
- 2 (series)

Weitong Mai, illustrator

Blue Illustrations. 9½ × 4½, digital.

© Weitong Mai









UNPUBLISHED

1 (series)

Agustin Pizarro Maire, illustrator

"Series of posters made in tribute to Native American cultures that inhabited the continent before Spanish conquerors. Each illustration mixes Mayan, Aztec and Incaic warrior skulls with their ornamented helmets, sacred animals and weapons." 13¼ × 19⅞, digital, 4-color screen printing.

© Agustin Pizarro Maire



1

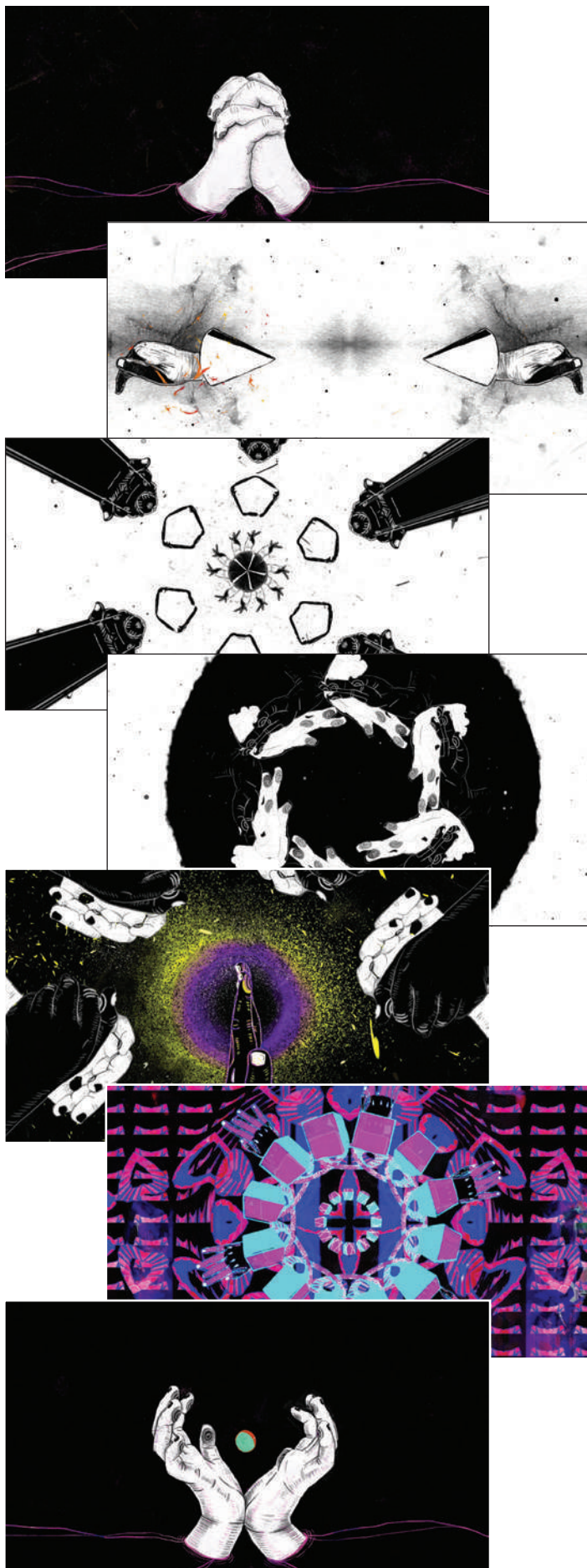


2



3





UNPUBLISHED

1 Erik Hosino, illustrator

What Lies Beneath. 9 × 12, digital.

© Erik Hosino

2 Matt Murphy, illustrator

"I created a visual accompaniment to Charles Mingus's composition 'Scenes of the City' using colors that portray the mood of the scene and represent Jamaica, Queens, where Mingus lived for a time." 15¼ × 19¾, digital.

© Matt Murphy

STUDENT WORK

3 Ashley Wehrstein, illustrator

Sarah Green, instructor

Texas Christian University (Fort Worth, TX), school

"Created in a digital illustration class. We were asked to choose a photo of a famous musician and use any style of illustration to re-create the image." 17 × 11, digital.

© Ashley Wehrstein

4 Tsz-Wing Ho, animator/director/illustrator

Mads Lindgren, music

Max Hattler, instructor

School of Creative Media, City University of Hong Kong (Hong Kong), school

"Hand" 5:00

"My MFA graduation project 'Hand' is a 2-D, digital, abstract animation made to accompany the song 'Sekkortjek,' composed by musical artist Mads Lindgren. My idea was to present the weird beauty of hand-like creatures composed of gestures, geometric shapes and abstract patterns. I adopted the human hand as the subject of my animation as I believe that art comes from daily life. The hand is a body part that we use every day but seldom observe. Therefore, I focused on the details of the hand to encourage people to think about the possibilities in daily life."

© Tsz-Wing Ho

1



2





STUDENT WORK

- 1 Zi-Yang Huang/Shin-Pin Huang/Rong-Qian Lai/Ya-Han Lee/Jie-Yu Wu, illustrators
Hsun-Yi Tseng, instructor
Kun Shan University (Tainan City, Taiwan), school
“Underbelly” 4:41
“The sewers served as the backdrop for a cast of three species: rats, flies and frogs. We redefined the relationship between them to create an underworld that exposes the darker side of society.”
© Zi-Yang Huang/Shin-Pin Huang/Rong-Qian Lai/Ya-Han Lee/Jie-Yu Wu
- 2 Emily Falls, illustrator
uco Design, instructor
University of Central Oklahoma (Edmond, OK), school
“This series lets the viewer venture into a garden as an observer. Peeking through the brush, one witnesses the growth and companionship of an unlikely but powerful pair.” 12 × 9, digital.
© Emily Falls
- 3 (series)
Zhiwen Esther Tang, illustrator
Jensine Eckwall, instructor
School of Visual Arts (New York, NY), school
“A series about dinosaurs living on the moon. My inspiration came from an article about a person who does not believe in the existence of dinosaurs. Therefore, I created a fantasy dinosaur world that exists in space.” 13 × 19½, digital.
© Zhiwen Esther Tang



STUDENT WORK

- 1 Changyu Zou, illustrator
Daniel Powers, instructor
Savannah College of Art and Design (Savannah, GA), school

"People have different definitions of what it means to grow old. They don't always want to admit that they are getting old because even though they are on the outside, they still have ambitions on the inside." 8¼ × 11¼, digital.

© Changyu Zou

- 2 (series)
Xuan Zhao, art director/designer/illustrator
Paul Postle, instructor
Kingston University (Kingston upon Thames, United Kingdom), school

"Life is like an absurd game of chess, and everyone is an insider of the game. This work uses the myth of Sisyphus to explore life's absurdities and the reader is encouraged to reflect on existence, grasp the present moment and resist irrationality." 16½ × 11¼, digital.

© Xuan Zhao

- 3 (series)
Yueming Li, illustrator
Mai Ly Degan, instructor
Maryland Institute College of Art (Baltimore, MD), school

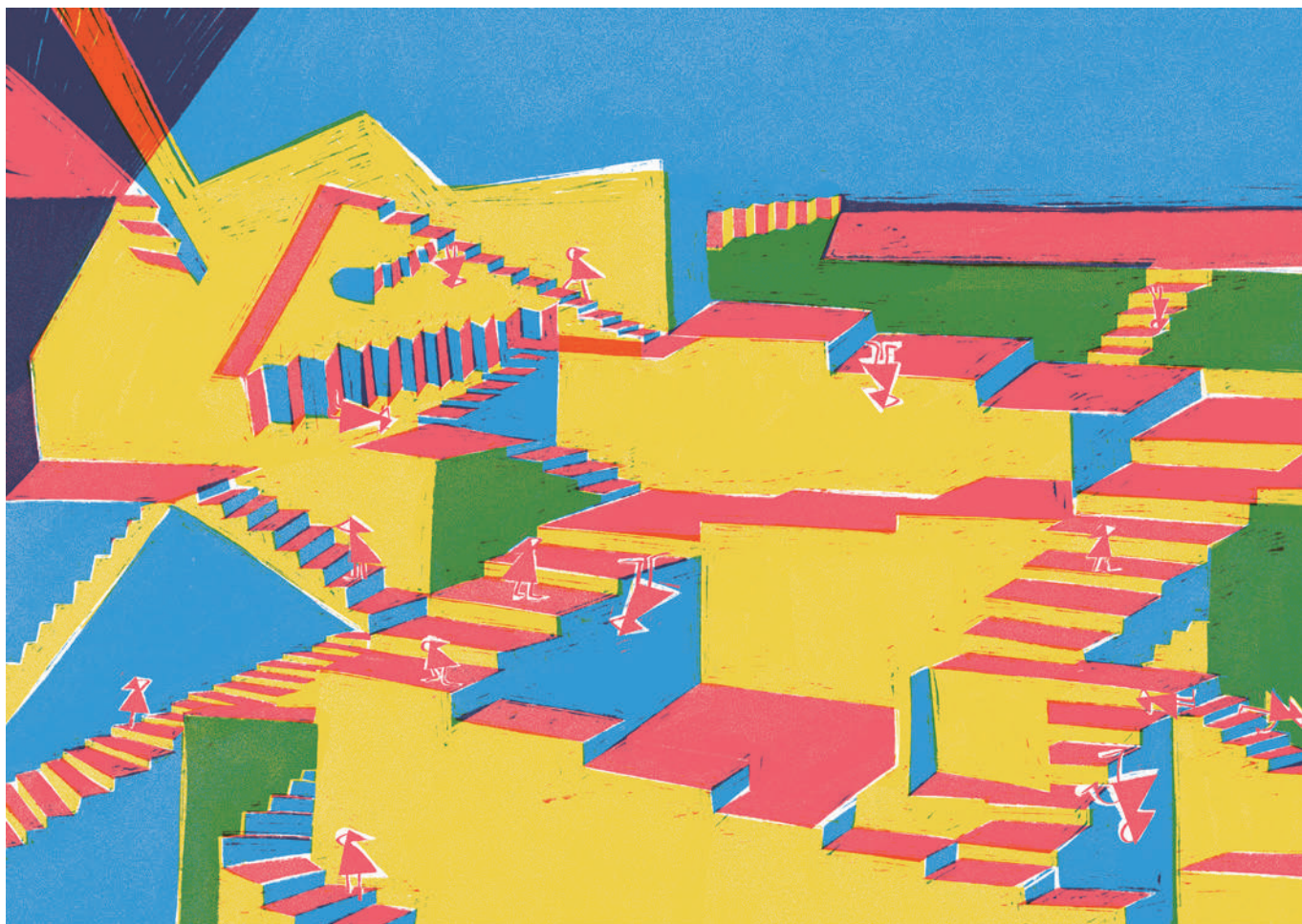
"People discovering their interests during quarantine." 11 × 17, digital.

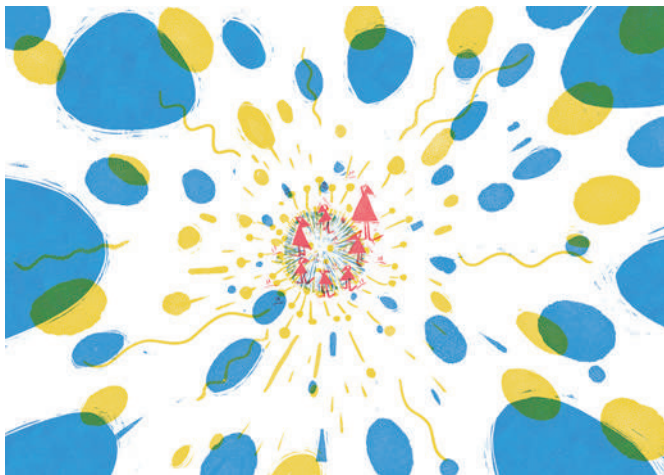
© Yueming Li

1

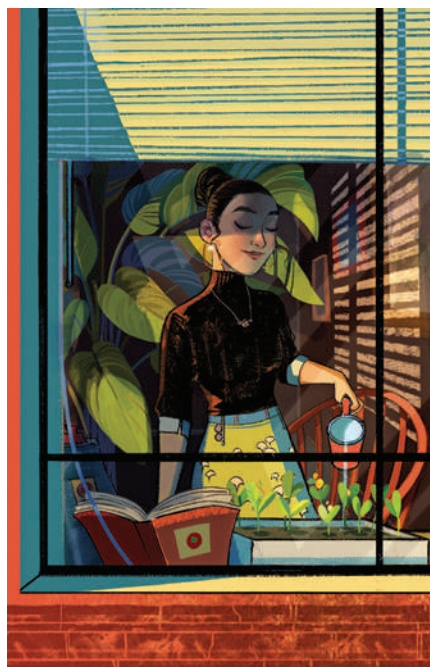


2

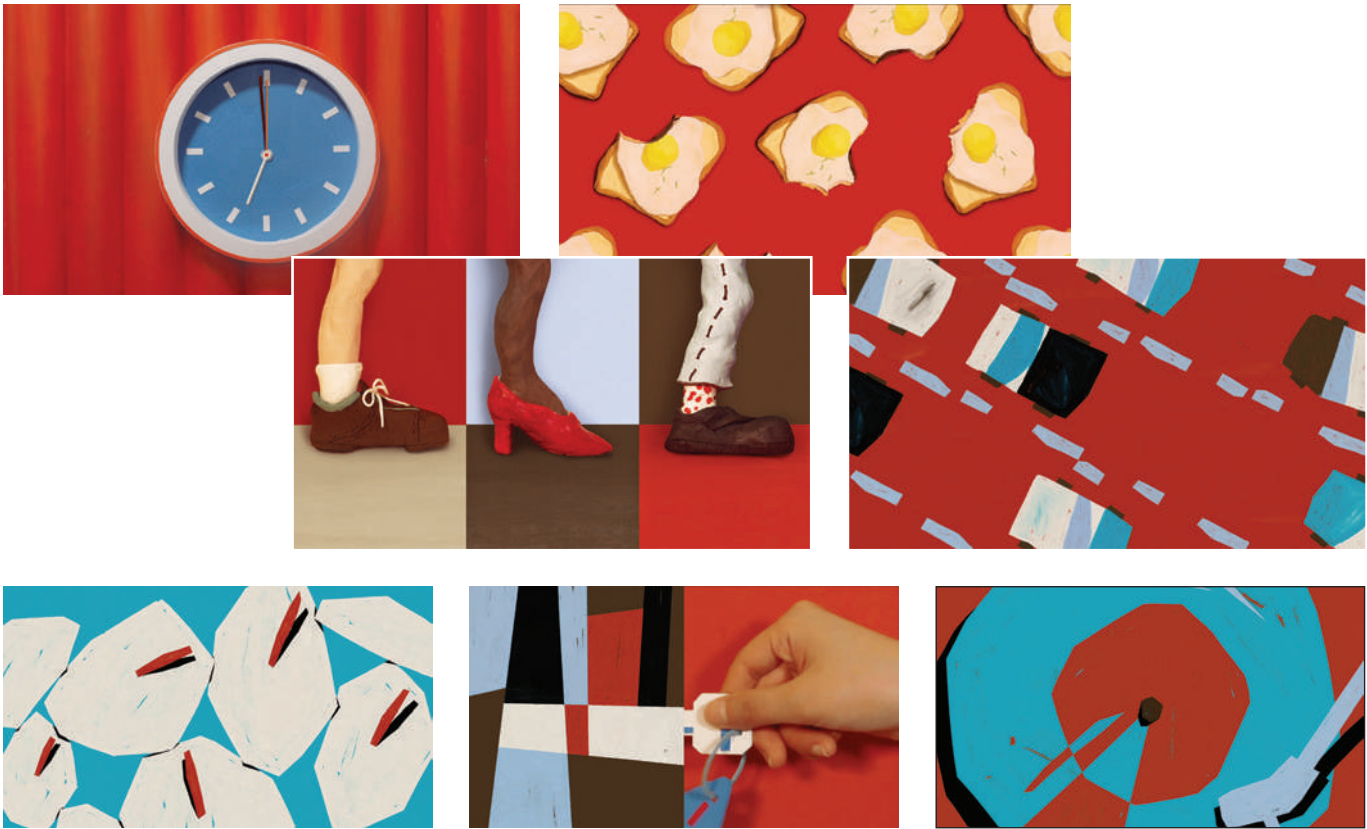




3



1



2



3





STUDENT WORK

- 1 Haeri Cho, art director/designer/illustrator
Kelly Warner, sound designer
Ed Cheetham, instructor
Ringling College of Art and Design (Sarasota, FL), school

"Routine Rhythms" :60

"What if normal actions in our daily lives could turn into rhythmical, enjoyable movements with patterns? This idea started with my everyday repeating life, and I found 'repetition' to be a common ground between patterns and the mundane. The sounds from our daily activities become rhythmic beats, highlighting energetic patterns in our life."

© Haeri Cho

- 2 Laura Salafia, illustrator
C.F. Payne, instructor
University of Hartford (West Hartford, CT), school

"This portrait of author Gabrielle G. is meant to portray her proud, fierce beauty and unique style." 11½ × 16, mixed media, digital.

© Laura Salafia

- 3 Zoe Liu, illustrator
Marty Blake, instructor
Syracuse University (Syracuse, NY), school

"A girl returns home from work with no energy to do housework. It's an ordinary person's moment of exhaustion." 24 × 32, digital.

© Zoe Liu

- 4 Justin Zhenghao Zhang, designer/illustrator
Ori Kleiner, instructor
School of Visual Arts (New York, NY), school

"Instant Evolution: A Brief History of Polaroid" :47

"I drew inspiration from the most classic models of the Polaroid cameras, using motion graphics and music to showcase the evolution of the Polaroid instant camera, from its birth to its decline to its rebirth."

© Justin Zhenghao Zhang

STUDENT WORK

1 (series)

Yufei Yang, illustrator

Katherina Manolessou/Arthur Ribeiro

Vergani, instructors

Cambridge School of Art (East Anglia, United Kingdom), school

"Inspired by a café shop in the city where I live. I used small comics to record my daily observational drawings there." 11¼ × 8¾, digital.

© Yufei Yang



2 Yiting Nan, designer/illustrator

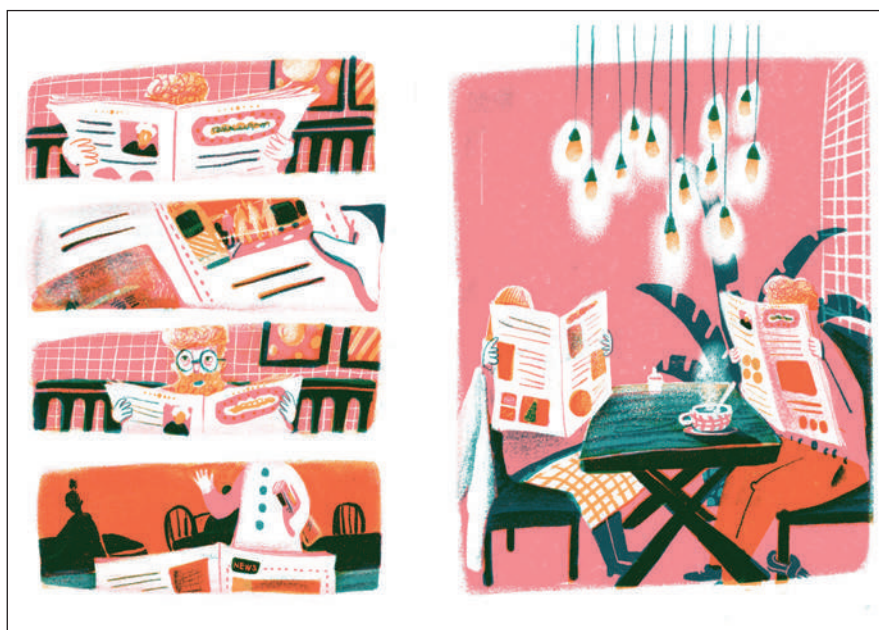
Ori Kleiner, instructor

School of Visual Arts (New York, NY), school

"Once Upon A Bite" :48

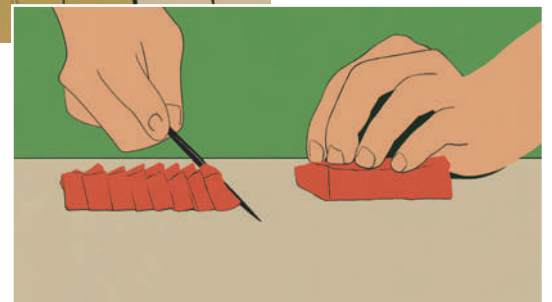
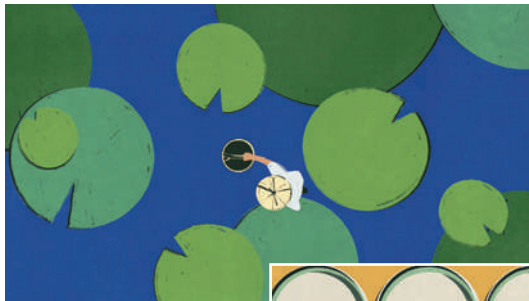
"Title sequence design for *Once Upon A Bite*, a Chinese food-exploration documentary series that introduces food history and the relationships between food and people worldwide."

© Yiting Nan





2





2



STUDENT WORK

1 (series)

Peilin Li, illustrator

Lisk Feng, instructor

School of Visual Arts (New York, NY), school

"A series of character designs with different themes. I created scenes for each group of characters to help develop their own stories." Various sizes, digital.

© Peilin Li

2 Bingjie Cui, illustrator

Ryan Sanchez, instructor

Savannah College of Art and Design (Savannah, GA), school

"Based on CNN's article 'These people thrived in pandemic isolation—and aren't ready to return to "normal" socializing.' Socially anxious people enjoying the isolation are afraid of returning to public life." 8½ × 11, digital.

© Bingjie Cui

3 Joyce Jung Yeon Cho, illustrator

Jorge Mascarenhas, instructor

Academy of Art University (San Francisco, CA), school

"This editorial illustration assignment is for an article about the rise and fall of a scammer who concocted and sold herbal Viagra." 12 × 9, digital.

© Joyce Jung Yeon Cho

3



INDEX TO ILLUSTRATORS

A

Alins, Sonia 121
sonia@soniaalins.com
soniaalins.com
Represented by Kate Larkworthy
kate@larkworthy.com
larkworthy.com

Allevato, Pedro 145
pa@sugarblood.co.uk
sugarblood.co.uk

Ayestaran, Iker 90
ilustracion@ikerayestaran.com
ikerayestaran.com
Represented by Synergy
hello@synergyart.co.uk
synergyart.co.uk

Balbusso, Anna 86
apiue@balbusso.com
balbusso@myportfolio.com
Represented by Shannon Associates
info@shannonassociates.com
shannonassociates.com/balbusso

Balbusso, Elena 86
apiue@balbusso.com
balbusso@myportfolio.com
Represented by Shannon Associates
info@shannonassociates.com
shannonassociates.com/balbusso

Barczyk, Hanna 110
hannaillustration@gmail.com
hannabarczyk.com
Represented by Purple Rain Illustrators
ella@purplerainillustrators.com
purplerainillustrators.com

Barreto, Martin León 131
martinleonbarreto@gmail.com
martinleonbarreto.com
Represented by Marlena Agency
marlena@marlenaagency.com
marlenaagency.com

Beck, Melinda 115, 137
studio@melindabeck.com
melindabeck.com

Bejar, Dan 106
dabejar@gmail.com
bejarprints.com

Berndorfer, Lea 109
leaberndorfer@gmail.com
leaberndorfer.com

Blow, Paul 106, 113
paul@paulblow.com
paulblow.com
Represented by Handsome Frank
hello@handsomefrank.com
handsomefrank.com

Bonasera, Giulio 105
giulio@giulionasera.com
giulionasera.com
Represented by Salzman International
richard@salzmanart.com
salzmanart.com

Bonazzi, Davide 56, 95
info@davidebonazzi.com
davidebonazzi.com
Represented by Salzman International
richard@salzmanart.com
salzmanart.com

Brought, Mark 74
markbrought@markbrought.com
markbrought.com

Brezinka, Wayne 122
wayne@waynebrezinka.com
waynebrezinka.com

Britigan, Brian 126
info@brianbritigan.com
brianbritigan.com

Bruce, Jennifer 157
jbruce.art@gmail.com
jenniferbruceart.com

Burckhardt, Marc 157
studio@marcburckhardt.com
marcburckhardt.com

Camacho, Horacio 142
hcg.93@gmail.com
behance.net/hocdog

Carrilho, André 101
mail@andrecarrilho.com
andrecarrilho.com

Chayka, Doug 109
doug@dougchayka.com
dougchayka.com

Cho, Haeri 169
hcho2@c.ringling.edu
haeridea.com

Cho, Joyce Jung Yeon 173
joycecho.1107@gmail.com
artbyjoeyy.net

Cian, Luciano 65
lucianocian@gmail.com
lucianocian.com

Cobelo, Fernando 69
hello@fernandocobelo.com
fernandocobelo.com
Represented by Purple Rain Illustrators
ella@purplerainillustrators.com
purplerainillustrators.com

Costa, Ariel 142
hello@blinkmybrain.tv
blinkmybrain.tv

Cramer, Reto 109
hello@retocramer.com
retocramer.com

Crescenzi, Marcello 69
info@riseabove.it
riseabove.it

Cui, Bingjie 173
yeah.bingjie@gmail.com
yeahbingjie.com

Cunningham, Hannah 122
hannah@odjobart.com
hannahcunningham.com

Da, Yiyao 154
dolce_yz@163.com
fakestardust.com

de Ramón, David 124
david@davidderamon.com
davidderamon.com
Represented by illozoo
newyork@illozoo.com
illozoo.com

Delevante, Bob 70
bob@bobdelevante.com
bobdelevante.com

DeMarco, Kim 119
kim@kimdemarco.com
kimdemarco.com

Dessereau, John P. 113
info@johnsville.studio
johnsville.studio

Dionisi, Sandra 115
sandra@sandradionisi.com
sandradionisi.com

DuBois, Gérard 85
info@gdubois.com
gdubois.com
Represented by Marlena Agency
marlena@marlenaagency.com
marlenaagency.com

D'Urbino, Luca 106, 140
luca.durbino88@gmail.com
durbodesign.com

Durfee, Nathan 93
nathandurfee@gmail.com
nathan-durfee.squarespace.com

Ehretsmann, Thomas 80
thomas.ehretsmann@wanadoo.fr
thomas-ehretsmann.com
Represented by Richard Solomon Artists
Representative
richard@richardsolomon.com
richardsolomon.com

Ellingson, Kyle 115
ellingsonartwork@gmail.com
kyleellingson.com

Falls, Emily 165
emilyfallsdes@gmail.com
emilyfallsdesign.com

Fantini, Maria Chiara 129
mariachiarafantini@gmail.com
mariachiarafantini.com
Represented by Dutch Uncle
helen@dutchuncle.co.uk
dutchuncle.co.uk

Fazenda, João 138
info@joaofazenda.com
joaofazenda.com
Represented by Purple Rain Illustrators
ella@purplerainillustrators.com
purplerainillustrators.com

Fitzgerald, Barry 122
bfitz@ku.edu
barryfitzgeraldillustration.com

Gash, Chris 113
theboss@chrishgash.com
chrishgash.com

Giacobbe, Beppe 109
bgacobbe@me.com
beppegacobbe.com

Gildersleeve, Owen 66
hello@owengildersleeve.com
owengildersleeve.com
Represented by Grand Matter
hello@grandmatter.com
grandmatter.com

Glenwood, Michael 158
michael@mglenwood.com
mglenwood.com
Represented by David Goldman Agency
dg@davidgoldmanagency.com
davidgoldmanagency.com

Glynn, Dylan 62
dylanglynn@gmail.com
dylanglynn.com

Gralingen, Christian 102
studio@gralingen.de
gralingen.de
Represented by Début Art
info@debutart.com
debutart.com

Green, Addison 157
addison@addisongreenart.com
addisongreenart.com

Green, Lou 150
lougreenart@gmail.com
lougreenart.com

Guidone, Joey 70
hello@joeyguidone.com
joeyguidone.com
Represented by Salzman International
richard@salzmanart.com
salzmanart.com

Haasdyk, Mary 116
maryhaasdyk@gmail.com
maryhaasdyk.com
Represented by IllustrationZone
hello@illustrationzone.com
illustrationzone.com

Hénaff, Carole 113
carolehenaff@gmail.com
carolehenaff.com
Represented by Marlena Agency
marlena@marlenaagency.com
marlenaagency.com

Ho, Tsz-Wing 163
wing12381@gmail.com
wing12381.myportfolio.com

Horishita, Yohey 121
yohey@yoheyhorishita.com
yoheyhorishita.com

Hosino, Erik 163
ponch93@hotmail.com
erikhosino.com

Huang, Shin-Pin 165
s106001485@g.ksu.edu.tw
artstation.com/user-11458dbb9c748847

Huang, Zi-Yang 165
diemple601@gmail.com
instagram.com/pabu.ci

Hunt, Caleb 157
calebehunt@gmail.com
calebhunt.co

Johnson, Adam 129
tugboatjackco@gmail.com
misterjohnsondesign.com

Johnson, Ryan 137
ryanjohnson0123@gmail.com
oldfloyd.com
Represented by Levy Creative Management
sari@levycreative.com
levycreative.com

Jung, Luisa 119
hola@luisajung.com
luisajung.com
Represented by Salzman International
richard@salzmanart.com
salzmanart.com

Kalászi, Benjámin 146
hello@airplanstudio.com
airplanstudio.com

Kaul, Sheehij 145
sheehijkaul@gmail.com

Khaleghi Yazdi, Maryam 149
maryamkhalehiyazdi.com
khaleghi@d.umn.edu

Kinovych, Mari 149
kinovych@gmail.com
marikino.art

Konkol, Ben 113
ben@benkonkol.com
benkonkol.com

Kozicka, Paulina 131
tofu@tofu.pl
tofu.pl

Krause, Jon 110
jk@jonkrause.com
jonkrause.com

Lai, Rong-Qian 165
s106001461@g.ksu.edu.tw

Lam, Katherine 133
itskatherinelam@gmail.com
katherinelam.com

Larigakis, John 142
hello@johnlarigakis.com
johnlarigakis.com

Lee, Ya-Han 165
s106001459@g.ksu.edu.tw
instagram.com/squirrel_fives

Lenci, Fabrizio 101
fabriziolenci@gmail.com
fabriziolenci.com
Represented by Synergy
luke@synergyart.co.uk
synergyart.co.uk

Li, Peilin 173
peilinli0515@gmail.com
peilinli.org

Li, Yueming 166
yuemingliart@gmail.com
yuemingliart.com

Ličko, Peter 73
licko.design@gmail.com
behance.net/licillustration

Linde, Connor 110
hello@selman.nyc
selman.nyc

Liu, Jiatong 150
liujiatongseven@gmail.com
behance.net/liujiatong

Liu, Zoe 169
xanthe.liu@foxmail.com
yanyiliu.com

Lli, Yulong 77
yulongli0318@gmail.com
yulongli.com
Represented by Richard Solomon Artists
Representative
richard@richardsolomon.com
richardsolomon.com

Lockett, Tyler Miles 124
tylerlockett22@gmail.com
tylermileslockett.com

Mai, Weitong 158
maiweitong@hotmail.com
weitongmai.com

Martincic, Miriam 137
hello@miriamdraws.com
miriamdraws.com

Massoni, Simone 129
hey@simonemassoni.com
simonemassoni.com
Represented by Dutch Uncle
helen@dutchuncle.co.uk
dutchuncle.co.uk

Meganck, Robert 126
robert@meganck.com
meganck.com

Mello, Eugenia 54
hola@eugenia-mello.com
eugenia-mello.com

Miminozhvili, Ana 105
miminozhviliانو@gmail.com
anamiminozhvili.com

Mori, Virginia 157
virginiamori.info@gmail.com
virginiamori.com
Represented by IllustrationZone
hello@illustrationzone.com
illustrationzone.com

Murphy, Matt 163
mattmurphyillustration.com
matt@mattmurphyillustration.com
Represented by Handsome Frank
hello@handsomefrank.com
handsomefrank.com

Nan, Yiting 170
yitingnano19@gmail.com
yitingnan.com

O'Brien, Tim 106, 110
obrienillustration@me.com
obrienillustration.com

Packer, Neil 95
arvokimchi@yahoo.co.uk
neilpacker.co.uk
Represented by Alison Eldred
alisoneldred@gmail.com
alisoneldred.com

Padgett, Charlie 149
charlie@charliepadgett.com
charliepadgett.com

Parker, Reece 145
reece@reeceparker.com
reeceparker.com

Petrone, Valeria 101
valeria@valeriapetrone.com
valeriapetrone.com

Picassó i Piquer, Maria 83
hola@mariapicasso.com
mariapicasso.com
Represented by Marlena Agency
marlena@marlenaagency.com
marlenaagency.com

Pinabel, Laurent 96
laurent@pinabel.com
pinabel-illustrations.com

Pizarro Maire, Agustin 161
a.pizarromaire@gmail.com
behance.net/agusppizarro

Plunkert, David 109
dave@spurdesign.com
davidplunkert.com

Poroli, Francesco 80
me@francescoporoli.it
francescoporoli.com

Ramos, Fatinha 83
hello@fatinha.com
fatinha.com

Renkl, Billy 129
billyrenkl@gmail.com
billyrenkl.com

Reznik, Martin 79
martin@notacted.com
martinreznik.com

Rodriguez, Edel 99
edelrodriguez@gmail.com
edelfr.com

Rodríguez, Edel 150
mola.grafico@gmail.com
instagram.com/edel_rodriguez

Rodriguez, Tony 60
tonyrodriquezillustration@gmail.com
tonyrodriquezillustration.com
Represented by Sullivan Moore Illustration
Agency
kate@sullivanmoore.com
sullivanmoore.com

Rogers, Paul 58
paulrogersstudio@gmail.com
paulrogersstudio.com
Represented by Heflinreps
sally@heflinreps.com
heflinreps.com

Romano, Marco Goran 134
hello@marcogoranromano.com
marcogoranromano.com

Ross, Keith 146
keithmross@gmail.com
tinyconcert.nyc

Rota, Matt 140
mattrota@mattrotasart.com
mattrotasart.com

Rowan, Laurie 142
hello@laurierowan.com
laurierowan.com

Sabella, Raffaele 149
sabella.raffaele@gmail.com
sabice.com

Salafia, Laura 169
laurasalafia@gmail.com
laurasalafia.com

Salamanca, Ricardo 69
ricardo@salamagica.com
salamagica.com
Represented by Dana Radic
dana@salamagica.com

Salvati, Jim 89
salvatidesign@earthlink.net
salvatidesign.com

Schmitz, Stephan 119
stephan.schmitz@gmx.ch
stephan-schmitz.ch
Represented by Folio
info@folioart.co.uk
folioart.co.uk

Sebbane, Daphna 126
daphnasebbane@gmail.com
daphnasebbane.com

Shi, Kefan 131
kefanshiart@gmail.com
behance.net/langlangshi

Simonelli, Daniele 150
d.simonelli89@gmail.com
danielesimonelli.com

Smith, Mark 105
marksmith71uk@gmail.com
marksmithillustration.com
Represented by Salzman International
richard@salzmanart.com
salzmanart.com

Sohrabi, Atieh 153
atisohrabi55@gmail.com
instagram.com/atieh.sohrabi

Stauffer, Brian 137
brian@brianstauffer.com
brianstauffer.com

Stephanos, Dale 85
dalestephanos@gmail.com
dalestephanos.com

Strain, Peter 157
peterstrain@msn.com
peterstrain.co.uk
Represented by Début Art
info@debutart.com
debutart.com

Szczęśniak, Jakub 146
kuba@jszczeniak.com
behance.net/jszczeniak

Tang, Zhiwen Esther 165
esthertang2009@yahoo.com
estherart.cargo.site

Thibault, Sébastien 110
sebastienthibaultillustrations@gmail.com
sebastienthibault.com
Represented by Anna Goodson Illustration Agency
sylvie@agoodson.com
agoodson.com

Thomas, Glenn 140
glennthomas.studio@gmail.com
glennthomas.studio

Tomás, Ricardo 116
hola@ricardotomas.es
ricardotomas.es

Trow, Pamela Joy 66
info@pamelajoytrow.com
pamelajoytrow.com

Ulriksen, Mark 115
mark@markulriksen.com
markulriksen.com
Represented by Heflinreps
heflinreps@gmail.com
heflinreps.com

Vural, Gizem 115
hi@gizemvural.net
gizemvural.net

Washburn, Samuel 65
mail@washburnillustration.com
washburnillustration.com

Wasko, Lyndsay 73
hello@lyndsaywasko.com
lyndsaywasko.com

Webb, Neil 137
neil@neilwebb.net
neilwebb.net
Represented by Début Art
info@debutart.com
debutart.com

Wehrstein, Ashley 163
alwehrstein@gmail.com
ashleywehrstein.myportfolio.com

Wu, Jie-Yu 165
kitty80501@gmail.com

Xia, Jin 116
jinxiaart@gmail.com
jinxiaart.com

Yang, Yufei 170
yangyufe1997@outlook.com
rainbowdraws.com

Zhang, Justin Zhenghao 169
zzhang27@sva.edu
justinzhang.work

Zhang, Xiaoxi 153
info@nancy-zhang.com
nancyencounters.com

Zhao, Xuan 166
erkai.z@outlook.com
erkaiz.wixsite.com/xuan

Zixuan, Jo 102
zxx.jow@gmail.com
jozixuan.com

Zorzi, Francesco 106
francescozorzi@me.com
francescozorzi.it
Represented by Purple Rain Illustrators
ella@purplerainillustrators.com
purplerainillustrators.com

Zou, Changyu 166
zouchangyu3055@163.com
changyuzou.com

INDEX TO INDIVIDUALS AND FIRMS

AARP 133
Academy of Art University 173
Ahuja, Shivoy 145
Airbnb 77
Alberty, Thomas 106
Allevato, Bruno 145
Allevato, Pedro 145
Almeida, Rui 145
Alta 105
Amaker, Marcus 93
Amherst 137
Angle, Laura 121
Animal Alliance Canada 140
Armario, David 137
David Armario Design 137

Ba, Mamadou 101
Bailey, Ryan 142
Balázs, Simon 146
The Balvenie 66
Bang Bang Agency 138
Barilla 70
Beehive Books 86
Best, Robert 105, 110
Blake, Marty 169
Blank, Sara 146
The Bloc 65
Blotta, Ivan 65, 69, 146
Bofill, Mo 142
Boston Globe 106
Boyle, Caitlin 73
Bray Leino 70
British Printing Industries Federation 137
Browne, Jennifer 99
Buntin 142
Button, Debbie 70
Buzelli, Soojin 137

Caetano, Jessica 65
Cambridge School of Art 170
Campisi, Ronn 137
Capaneer, Nicholas 65, 69, 146
Carlberg Branding & Advertising 131
Cassany, Mia 90
Cavorsi, Pasquale 56
Centipede Press 80
Cerqueira, Pedro 138
Cheetham, Ed 169
Chiao, Yuan-Li 140, 145
Cho, Haeri 169
Christianity Today 116
The Chrysalis Initiative 65
Cinéma du Parc 73
Ciotti, Gregory 140
Cleary, Aron 142
Codice Edizioni 95
Collins, Bryan 142
Contemporary by U Gallery 121
Cooperazione 109
Corriere della Sera 109
Costa, Ariel 142
Creative Pinellas 66
Crescenzi, Marcello 69

Damman, Dave 142
Datz, Jim 115
Daughter Creative 73
Davidsfonds 83
Davis, Scott A. 133
de Cock, Michael 83
de Viñaspre, Txema Abaigar P. 101
Dead, Oliver 145, 146
Degnan, Mai Ly 166
Delevante, Bob 70
Bob Delevante Studios 70
Dell'Edera, David 146
Dev, Sangita 145
Doliveau, Maëlle 86
Donat, Aron Ertsey 146
Doppio Malto 80
Duarte, José Teófilo 101
Dumetier, Cécile 66
Dupuis, Martin 73

Easton Press 89
Eckwall, Jensine 165
Economist 113
Éditions les 400 Coups 96
Editora Fósforo 101
Edmonds, Josef 133
Education Week 116
Elle France 113
Epson Italia 134

Falcão, José 101
Farkas, Szandra 146
Fausto, Stefania 69
The Federal Agency for Civic Education 102
Feinkunst Krüger 157
Feng, Lisk 173
Fiederling, Bardo 119
Filkor, Gábor 146
Finlayson, Jordan 73
Flegenhaimer, Cecilia 101
Fleming, Andrew 145
focus 119
Foli, Gianluca 134
The Folio Society 85, 95
Font, Christian 110
Foreign Policy 140
The Forge 66
Forsyth, Colin 65
Fortunato, Amy 65
Foundation for a Healthy St. Petersburg 66
Foundations for Social Change 145
Fragueiro, Ines 140
Frederiksen, Lars 146
Free Verse Press 93
FT Magazine 116

Gallery 30 South 122
Gilmore-Barnes, Catherine 105
Girola, Francis 149
Global Lyme Alliance 69
Goecke, John 105
Gözde, Idil 54
Gralingen, Christian 102
Green, Sarah 163
Guardian 110
Guardian Weekend 106
Guerreiro, Gonçalo 138

Harding, Xavier 146
Harkai, Doma 146
Harper's Magazine 106
Harrison, Jeff 142
Hattler, Max 163
Hayes, Karen 129
Hendricks, Michael 89
Henhouse Prowlers 70
Here Design 66
Ho, Tsz-Wing 163
Holiday House Publishing, Inc. 99
Holland, Karen 131
City University of Hong Kong School of Creative Media 163
Hopkins, Mike 65
Horvath, Timea 146
Houston Methodist Hospital Foundation 131
Humphries, Kathryn 106

Ignazi, Caroline 113
Internazionale 56, 109
Intouch Group 65, 69, 146

Jetter, Gisela 119

Kabrhel, Craig 65
Karmakar, Kainaz 145
Kaul, Sheehij 145
Keehan, Maria G. 115

Keenan, Danielle 142
Keith, Scot 142
Kelley, Lori 140
Kennedy, Matt 122
Kim, Jisu 65
Kingston University 166
Kleiner, Ori 169, 170
Kochorek, Stephanie 73
Kongoli, Egin 140, 145
Kozicka, Paulina 131
Kruk-Bentzen, Diana 65, 69, 146
Krusin, Marc 79
Kuhn, Christian 77
Kun Shan University 165
kvv Creative Brand Communications 70

La Lettura 109
Larigakis, John 142
Larson, Ron 65, 69, 146
Latil, Serge 106
Lawrence, Mark 102
Lee, Seung-Ju 140, 146
Leis Allion, Raquel 85, 95
Les Évadés 73
L'Express 106
Lindgren, Mads 163
Lionetti, Stefano Joker 150
Lowey, Peter 145
Luong, Emily 110

Mai Més 83
Major Arcana Records 149
Maldonado, Jonatan 142
Manolessou, Katherina 170
Mao, Marylou 140, 145
Marchalonis, Lee 129
Martin, Lee 110
Martinez, Jérémie 115
Maryland Institute College of Art 166
Mascarenhas, Jorge 173
Mattar, Rita 101
Maurya, Vikas 145
McConnell, James 145
McLeod, Dennis 137
Meganck, Robert 126
Robert Meganck Design & Illustration 126
Meyer, Jakob 102
Michaelov, Aviva 113
The Milanese 150
Millière, Jean-Marc 149
MIT Technology Review 110
Moberg, Jeff 145, 146
Molteni, Grace 119
Mondadori Editore 101
Moroni, Maysa 109
Mosquito Books 90
Mother Jones 109, 119
Mouly, Françoise 115
Moureau, Veerle 83
Moyer, Suzette 62
Mozilla Foundation 146
Mrak, Michael 113
Muldoon, Ted 62
Mullaney, Mandy 89
Murphy, Maggie 106

Nan, Yiting 170
Nanz, Patrizia 102
Nathyal, Tanvi 145
The Nation 105, 110
Naumilkat 102
Nayak, Suresh 145
New York Magazine 106, 115
New York Times 105, 113, 115
New York Times for Kids China 102
The New Yorker 113, 115
Ng, Jenn 65
Notarangelo, Rocco 109

O, The Oprah Magazine 158
Ogilvy India, Gurgaon 145
One Twenty Three West 142
O'Neill, Joshua 86
Orvieto Cinema Fest 69

Padgett, Charlie 149
Paetzhold, Megan 115
Palma, Ana 101
Parnassus Books 129
Pathak, Siddharth 149
Patisteas, George 106
Payne, C.F. 169
Payne, Mitch 66
Pérez, Sergio 83
Perlbach, Susan 65, 69, 146
Pernod Ricard India Pvt. Ltd. 145
Perot, Carolyn 109
Picasso i Piquer, Maria 83
Pigini, Chiara 80
Pinabel, Laurent 96
Pine, D.W. 110
Pinellas County Board of County Commissioners 66
PLANSponsor 137
Point Distribution 126
Pollock, Keli 73
Polyester Studio 140, 145, 146
Pope, Kolin 62
Porter, Neal 99
Postle, Paul 166
Powers, Daniel 166
Psoriasis Cure Now 146
Psychologie Heute 119
Puntuale 95

Radic, Dana 69
Raig Verd Editorial 83
Rajadhyaksha, Harshad 145
Randle, British 65, 69, 146
Refinery29 54
Reindl, Zoltan 146
Renn, Ortwin 102
Rentsch, Mallory 116
Ribeiro Vergani, Arthur 170
Rillo, Michael 145
Ringling College of Art and Design 169
Romero, Bernardo 65
Romero, Vero 54
Ross, Keith 146
Russo, Marta 56

Safe Haven 73
Saffer, Brian 116
Sanchez, Ryan 173
Sansregret, May 96
Santa Maria Craft Pub 69
Satz & Sätze 109
Savannah College of Art and Design 166, 173
Sazerac 142
Schmidt, David 65
School of Visual Arts 165, 169, 170, 173
Schwartz, Sara 133
Scientific American 113
Scott, Kristan 74
Scrollaby 65
Selman Design 110
Selman, Johnny 110
1792 142
Sharda, Ritu 145
Shopify 140
Siddiqui, Dayyan 145
Sidorov, Aaron 65
Smale, Robyn 140, 145, 146
Smith Jr., Charles R. 99
Smithsonian 115
Socialter 115
Solis, Vanessa 116
Sonic Winter 149
sos Racismo 101
Sports Illustrated 121
Srivastava, Nitin 145

St. Clair, Barbara 66
 Standaard Uitgeverij 83
 Stanford Lawayer 137
 Stanford Medicine 137
 Stang, Jason 73
 Stephanos, Dale 85
 Strange Duck Brewery 74
 Sullivan, Hannah 65
 Sunday Büro 134
 Sweetman, Rob 142
 Syracuse University 169
 Szczęśniak, Jakub 140, 146

Tabakian, Justin 73
 Tagebuch 109
 Taverner, Nathan 137
 Texas Christian University 163
 Thorne, Miranda 73

TIME 110
 Tiny Concert 146
 toFU Studio 131
 Troncone, Bianca 65
 Trow, Pamela Joy 66
 Tseng, Hsun-Yi 165
 Tuladhar, Aayush 145

Uco Design 165
 University of Central Oklahoma 165
 University of Hartford 169
 Uong, Minh 113

Varéon, Marie 106
 Vieyra, Adam 109
 Vikas Maurya Studio 145

Virgilio, Silvia 95
 Visit St. Petersburg/Clearwater 66
 Vista Alegre 138

Walters, Jerad 80
 Warner, Kelly 169
 The Washington Post 62
 The Washington Post Magazine 110
 Wasko, Lyndsay 73
 Wator, Adam 146
 White Noise Lab 140
 Wiedner, Christian 109
 Wojewódzka i Miejska Biblioteka Publiczna 131
 Wong, Rose 113
 World Wildlife Fund 131
 Wright, Simon 113
 Wyan, Angela 65

Zhang, Justin Zhenghao 169
 Zhang, Tianyi 145
 Zhang, Ying 131
 Zhao, Xuan 166
 Zhou, Sabrina 102

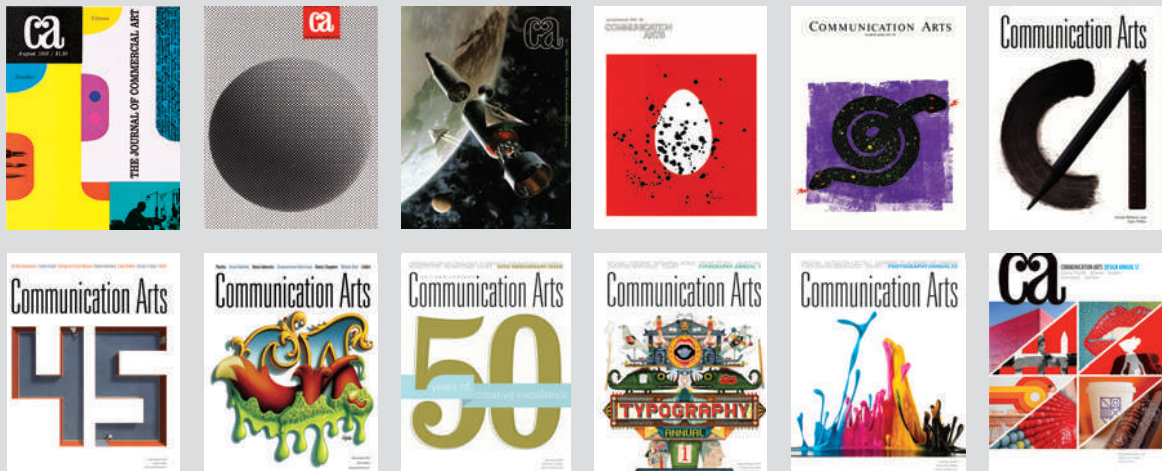
Editor's Note

Every effort has been made to ensure that the credits comply with information supplied to us. If, for any reason, a misspelling, omission or other error has occurred, notify us within 30 days and we will be able to issue corrected award certificates.

EVERY ISSUE OF COMMUNICATION ARTS NOW AVAILABLE FOR DIGITAL DOWNLOAD!

GET ALL THE INSPIRATION YOU NEED: STORE.COMMARTS.COM/SINGLE-COPY

The most comprehensive history of visual communication. More than 400 issues—from 1959 to today—are now available to inspire you.



OVERHEARD

“I make two promises to you:

- 1. I will never proof-read my tweets**
- 2. I will never mint an NFT”**

Jillian Tamaki, via Twitter

“When you’re telling your own truth, it makes for the best pieces, because people will connect with them.”

Loveis Wise, via Adobe Creative Cloud

“Drawing slows us down. It keeps our hands moving so we can pay attention to things that we usually overlook or that we ignore.”

Wendy MacNaughton, via TEDMonterey

“Being a shy illustrator is so embarrassing. I draw something that reflects my innermost thoughts and feelings and then I have to post it on Instagram with a caption like ‘just a quick warm up.’”

Sara Wong, via Twitter

“My Adobe Illustrator list of shame is basically the entire program.”

Jason Raish, via Twitter

“How many other professional illustrators just want to color in an adult coloring book and call it fucking a day?”

Jennifer Hom, via Twitter

“Go make your art. It has value because you have value. If it is for the entire world or just yourself... the worth of it existing (and your worth) is not defined by a publisher, or a contract, or sales numbers.”

John Hendrix, via Twitter



