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## COMMUNICATION ARTS ILLUSTRATION ANNUAL 62

Anita Fontaine Samantha Casolari

FRED & FARID Champions Design Exhibit



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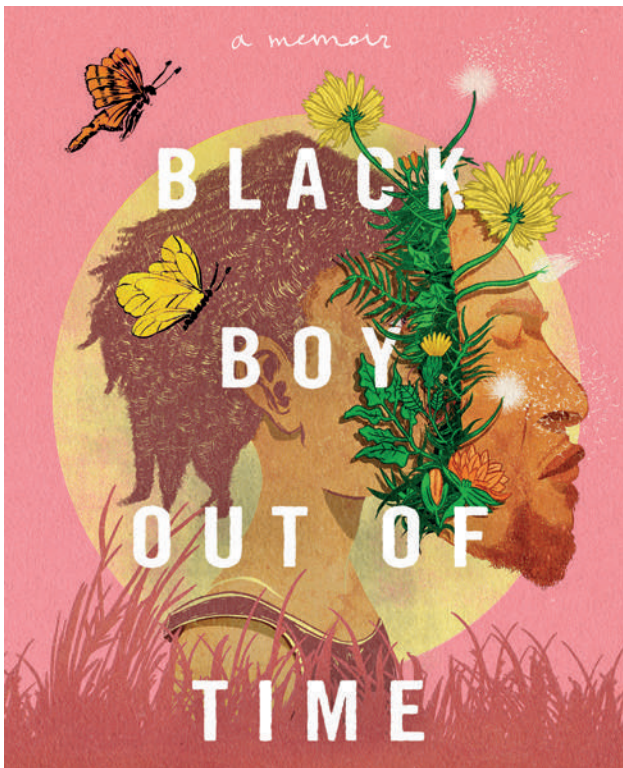
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# CONTRIBUTORS

## Features

**Grace Dobush** ([gracedobush.com](http://gracedobush.com)) is a freelance journalist based in Berlin. She has written about design, tech and cities for publications including *WIRED*, *Quartz* and *Fortune*, and in a past life worked for *HOW* and *Print*. For this issue, Dobush interviewed creative director, artist and director Anita Fontaine about how she's projecting a brighter future with immersive worlds.

**Rebecca Harris** is a former longtime writer and editor at Toronto-based *Marketing* magazine. She is currently a freelance writer for a variety of business publications and B2B companies. In this issue, she reveals how ad agency FRED & FARID has taken global expansion at its own pace.

**Will Matsuda's** work as a writer and photographer ([willmatsuda.com](http://willmatsuda.com)) focuses on the intersections of race, capitalism and the environment. He is based in Portland, Oregon. For this issue, he interviewed Samantha Casolari, a New York-based photographer capturing the poetic moments during fashion and editorial shoots.

**Ellen Shapiro** ([visualanguage.net](http://visualanguage.net)) is a graphic designer and writer based in Irvington, New York. She is the author of *The Graphic Designer's Guide to Clients* (Allworth Press) and more than 200 magazine articles and posts about design, illustration, photography and visual culture around the world. In this issue, she profiles Champions Design, a New York design studio rooting its work in core brand truths. She also writes about destination marketing in the time of covid for this issue's Design Details column.

## Columns

**Sam McMillan** ([wordstrong.com](http://wordstrong.com)) is an East Coast-based writer and brand strategist, and a regular contributor to *Communication Arts*. In this issue's Emerging Media column, he uncovers how ad agencies are further investing in artificial intelligence as a creative and strategic tool.

**Thomas Phinney** is a type designer who has made fonts for Google and Adobe, and is the proprietor of Font Detective LLC ([thefontdetective.com](http://thefontdetective.com)), where he investigates potentially forged documents involving historically inaccurate fonts, and other actual crimes against typography. Previously, he was chief executive officer of FontLab and a product manager at Extensis and Adobe. In this issue's Typography column, he introduces designers to what they need to know about fonts and the law.

**Wendy Richmond** ([wendyrichmond.com](http://wendyrichmond.com)) is a visual artist, a writer and an educator whose work explores public privacy, personal technology and creativity. Her latest book is *Art Without Compromise\** (Allworth Press). In her Design Culture column, she asks artists to share their acts of courage.

**Ernie Schenck** ([ernieschenck.myportfolio.com](http://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, he writes about the thrill of seizing creative opportunities.

## Book Reviews

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

**Dr. Jaleen Grove** ([jaleengrove.com](http://jaleengrove.com)) is assistant professor in Illustration at the Rhode Island School of Design and an associate editor of *History of Illustration* (Fairchild Books/Bloomsbury).

# DIRECTORY

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**Anita Fontaine** [anitafontaine.com](http://anitafontaine.com)

**FRED & FARID** [fredfarid.com](http://fredfarid.com)

## Exhibit

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**TBWA\Belgium** [tbwa.be](http://tbwa.be)

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**Wilkinson Studio** [wilkinson.studio](http://wilkinson.studio)

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# EDITOR'S COLUMN

Patrick Coyne



Despite, or maybe because of, the social, political and economic turmoil of the last twelve months, we were pleased to see a 5 percent increase in entries over last year's Illustration competition. A few surprises: the significant growth in the number of entries selected in the Books and For Sale categories created by illustrators based in Asia and Europe.

"Overall, the entries were very inspiring and showcased the high level of illustration talent out there today," says juror Brian Danaher. "I really enjoyed the range of styles for portraiture. The editorial category had many entries that combined great execution with a strong concept, and there were a number of fantastic entries for children's books."

"I was thoroughly impressed with the work done for advertising, an area that has suffered from being very self-conscious," juror Whitney Sherman says. "I was heartened to see the warmth and caring in many entries—a real sense of knowing the audience without pandering to them."

"I was very impressed by the quality of work submitted for the competition," says juror William Gicker. "The professionalism and expressiveness of the work was quite moving. I was especially impressed with the quality of the student work."

"There were some beautiful noncommissioned works in response to the covid lockdown with the common themes of isolation,

"There was generally a high standard of illustration with a wide range of styles. It was great to see a range of media used to create the artwork."

—Mirabel Fawcett

self-reflection, and a new examination of nature and our place in it," juror Nigel Buchanan says.

"I noticed a pressing urgency to 'say' something—to spread a social message, from exhorting people to vote to taking care of the elderly," says juror Gloria Pizzilli.

"Many entries dealt with the events of the last year and gave heartfelt responses to suffering and to social and racial injustice," juror Mirabel Fawcett says.

"So much talent! I really appreciated the international submissions."

—Nok Sangdee

"There was a good, healthy mix that included diversity across the board in subjects, portraits and mediums," says juror Dian Holton. "I was glad to see the variety."

"There was wonderfully diverse representation in the character illustrations," juror Jay Grandin says.

"I was relieved to see so many diverse entries," says juror Maria Middleton. "Pieces that uplifted marginalized voices, not just in calling out injustices, but also portraying the joy of diversity. Seeing slices of life from a variety of perspectives was refreshing and encouraging."

After reviewing thousands of entries, several jurors commented on some of the visual trends they saw in the work.

"This year, the entries in general skewed toward two areas: a colorful graphic feel, and imagery that let us sink into the details," Sherman says. "Did a year of living life onscreen shift our eyes to images that are easier to decode as we also yearned for alternate complexities to the political strife we endured?"

"The few entries that were spontaneous, exuberant, loose and painterly stood out as a breath of fresh air," says Buchanan. "Perhaps a result of the times, but there were many dark, foreboding and slightly gothic images that were meticulous in their execution. They formed a large subsection of overall entries."

"I love seeing the shift back to realism and more 'traditional'-looking media," Middleton says. "And illustration that embraces 3-D space is really exciting."

"Like all creative industries, it feels like there's a giant pendulum, but I do really appreciate the lean toward classical, well-crafted illustration that we're currently seeing," says Grandin.

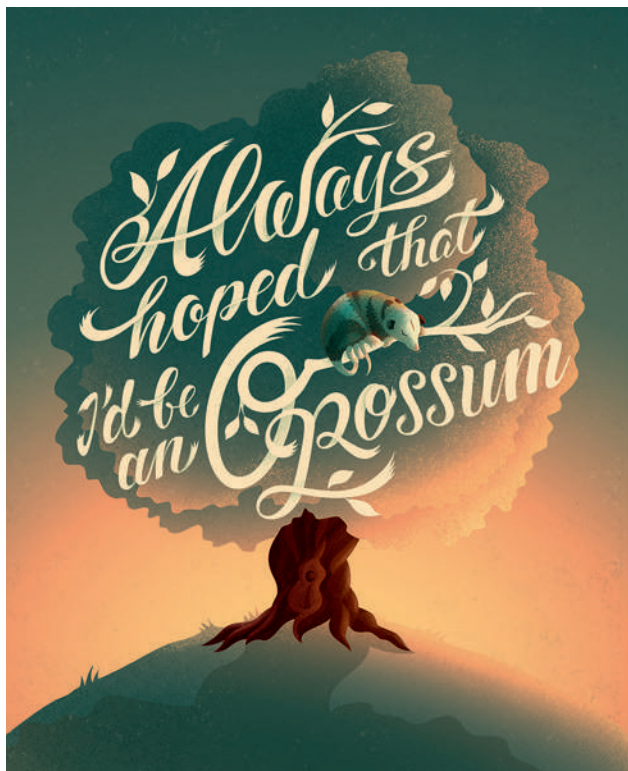
I asked the jurors if anything surprised them about the entries.

"It made sense, but I didn't realize we'd see so many covid- and election-themed submissions," says juror Nok Sangdee.

"I thought I'd see more political entries, specifically as it related to president Trump," Holton says. "I've judged other competitions within the past four years, and that theme saturated some categories."



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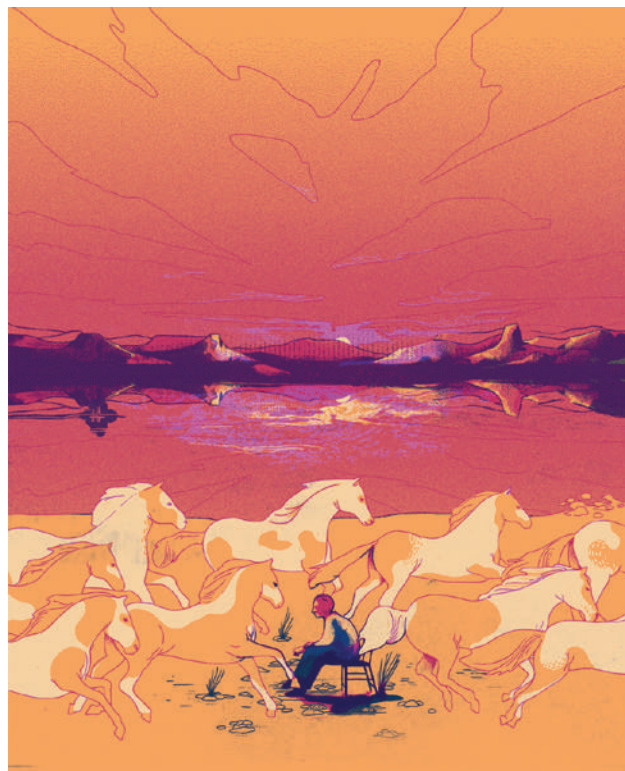
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## EDITOR'S COLUMN

"Illustration on packaging is everywhere these days and is used to great effect, so I was surprised at the small number of entries in that category," says Danaher.

"I was surprised how few institutional pieces were selected in the final cut," Sherman says. "Editorial, Books and Advertising yielded the most images making it through the judging. Perhaps we were all immersed in news, reading and purchasing from our homes and apartments while pandemically isolated."

I also asked the jurors to describe their biggest disappointments with the entries.

"2020 was a rough and lonely year for many," says Gicker. "There was a great deal of expression around the many troubles that preoccupied our media and daily lives. I would have liked to see more expressions of hope throughout the work."

"To be honest, I felt a bit distressed by the trauma of the year, which a lot of the work was created to emphasize—Black Lives Matter, Trump, COVID," Grandin says.

"Most COVID-related submissions were pretty generic," says Sangdee.

"The majority of the entries were focused on just the 'beauty' side of the picture, forgetting the importance of content and avoiding the repetition of well-known stereotypes," Pizzilli says.

"There's a cookie-cutter editorial style that, in repetition, and especially given our current circumstances, feels void of emotion," says Middleton. "While I always appreciate problem-solving and intelligent concepts, I hope there's room for that style to evolve."

Lastly, I asked the jurors for their perspective on what may be in store for the field of illustration.

"The traditional avenues of advertising, marketing and editorial seem to be more open to illustration than ever before, but there are also many areas outside of those where illustration is making inroads," Danaher says. "Illustration works so well in digital media, and not just for editorial or marketing content, but for other areas like interactive, animation and product design, that we're seeing



**NIGEL BUCHANAN**

is a New Zealand-based illustrator who recently moved back to that country after living and working in Sydney,

Australia, for more than 30 years. He began his career with conceptual work for magazines, but demand for his portrait work has been constant since Buchanan's bold, colorful, graphic portraits were showcased in *Eight by Eight*, the award-winning quarterly soccer magazine edited and designed by Priest + Grace. Other clients include *Der Spiegel*, the *Economist*, *Fast Company*, the *Financial Times*, *Golf Digest*, the *Hollywood Reporter*, the *New York Times*, *The New Yorker*, *Newsweek*, Pentagram, *Rolling Stone*, *TIME*, Universal Pictures, *Variety* and the *Wall Street Journal*.



**BRIAN DANAHER**

is an art director, designer and illustrator based in St. Paul, Minnesota, where he runs the branding and design

studio Made for Ending. He has more than two decades of experience creating strategic branding, design, packaging and illustration initiatives for numerous clients including General Mills, the Guthrie Theater, Minnesota United FC, Nestlé, Target, 3M and the University of Minnesota. In addition, he also works as an editorial illustrator and has worked with a number of bands designing tour posters. His work has been consistently recognized by AIGA Minnesota, *American Illustration*, *Communication Arts*, *Graphis*, the Society of Illustrators and 3x3.



**DIAN HOLTON** is

senior deputy art director at AARP, where she oversees creative for

TheGirlfriend.com, Sistersletter.com and

The Ethel. Holton routinely contributes designs to *AARP The Magazine*, specifically for cover stories and other features. Her background includes integrated marketing, book design, branding, retail installation, styling and footwear design. She currently serves as co-programming director for the AIGA Washington DC chapter board and as a mentor for several mentorship programs including SHINE, a peer-to-peer AIGA DC mentoring program she launched that is embarking on its tenth year. Her passions include education, philanthropy, fashion and pop culture.



**MARIA T. MIDDLETON**

is art director of Candlewick Press and Walker Books US. She began her career at HarperCollins,

spent a decade creating award-winning books at Abrams, and then led the middle-grade team at Random House Children's Books. As art director of imprints at Candlewick Press, Middleton currently works across a variety of children's book genres. She's a fan of quirky characters, hand-lettered type, serial commas, strong coffee and the color red. Middleton received a BFA in communication design from Parsons School of Design | The New School, and currently lives with her partner and their rescue pup, Wyla, in Brooklyn, New York.

a demand there as well. There are many more opportunities available for illustration than there were even a few years ago."

"From an editorial perspective, with everything now on digital platforms as well as print, illustrations need to become adaptable to all the different formats: app, web, social media and so on," says Fawcett.

"I think the essence of illustration is storytelling, so I see the field of illustration continuing to be a gathering place to tell our diverse, human stories," Middleton says. "And perhaps we'll see more in the 3-D space with everything from escaping to fantasy lands, to advocating for a more just world."



**MIRABEL FAWCETT**

is an editorial designer at the *Economist* in London, United Kingdom. She studied at the London College

of Communication for a postgraduate diploma in Design for Visual Communication, putting her hands to screen printing, letterpress and litho-offset printing. During her studies, she was one of the recipients of the Print Futures award given by The Printing Charity. In 2015, Fawcett joined the graphics department at the *Economist*. Since then, she has worked on the weekly paper and everything involved in it, from page layouts to commissioning illustrations. More recently, she has taken on the animation of illustrations commissioned by herself and her colleagues.

**WILLIAM GICKER**

is director of stamp services for the United States Postal Service in Washington, DC.

Gicker sets the direction

for all Postal Service stamp program initiatives, including design development, rights clearance, production, fulfillment, distribution, inventory management and marketing. Working closely with Postal Service art directors and serving as an art director himself for some of the most popular stamps issued, Gicker has managed the development of more than 900 stamp issuances and 2,000 stamp designs since joining the Postal Service in 1998. A native of Pennsylvania, Gicker graduated from West Chester University with a Bachelor of Arts degree in English literature.

**JAY GRANDIN** is

cofounder and creative director of Giant Ant, an animation studio in Vancouver, Canada. As creative director, Grandin

oversees nearly every project in the studio, leading the conceptual development and scriptwriting processes, and is actively involved in design and animation. For their work in entertainment and advertising, Giant Ant has received a Daytime Emmy and four ADC Gold cubes, including a Best in Category award for Illustration, as well as honors from the Clios, *Communication Arts* and the One Show. The studio has shown up four times on Working Not Working's list of 50 companies freelance creatives would kill to work for full-time.

**GLORIA PIZZILLI**

was born in 1983 in Italy and started her career as a professional illustrator in 2010.

She has had the pleasure

of working with clients like Arnoldo Mondadori Editore, the *Boston Globe*, *Éditions Didier Jeunesse*, *Éditions du Seuil*, *Éditions Milan*, Feltrinelli, *CG*, *Il Corriere della Sera*, *L'Espresso*, *La Stampa*, the *New York Times*, *The New Yorker*, *Scientific American* and *WIRED Italia*. She has received numerous international awards from *Communication Arts*, *Illustratori Italiani*, *Scenari di Innovazione*, *Spectrum Fantastic Art*, *3x3* and many others. Pizzilli has illustrated multiple books and has also exhibited her work at exhibitions in Milan, Paris, Rome and Tokyo.

**NOK SANGDEE**

is a creative director at VMLY&R Chicago. Driven by human insights, as they connect consumers to

brands on much deeper

levels, Sangdee is a believer in culturally, visually and emotionally relevant advertising. She has more than a decade of experience working on big brands including Jim Beam, Kimberly-Clark, Clorox, Jack Daniel's, Dial, SC Johnson, Kraft, Motorola, Smuckers and Wrigley, and niche brands like the Museum of Contemporary Art Chicago and Radio Flyer. Her work has won at the ADDYS, Cannes, the London International Awards, the One Show and the Radio Mercury Awards. She also has mean knife skills and speaks fluent toddler and Thai.

**WHITNEY**

**SHERMAN** is an award-winning illustrator whose work has been exhibited at Giant

Robot, the Norman

Rockwell Museum, Nucleus and in the Library of Congress exhibition and book *Drawn to Purpose: American Women Illustrators and Cartoonists*. At the Maryland Institute College of Art, Sherman is the MFA Illustration Practice founding director and codirector of Dolphin Press & Print. She was a contributing writer and associate editor of the *History of Illustration* textbook and conducts workshops based on her book *Playing with Sketches*. Her limited edition work for Pbody Dsign represents her view of the expanding role of illustrators.

"I think illustrators are embracing ideas that may go against the grain—ideas that are nontraditional and unconventional," says Holton. "They are growing more comfortable with implementing new mediums to their work. I also see traditional illustrators exploring digital and animation. Not all of it is polished, but I commend them for dipping their toe in the water."

"With us all so quickly thrust into our homes and the zoomisphere, and the last twelve months testing our patience at dealing with the virtual world, we may find that our hunger for real contact, with people and things, will drive us toward things less virtual and more tangible," Sherman says. "Humans need stories, and the pandemic has created more for us to write and hear. Visual journalism has

seen a resurgence, showing us how we can learn and care about others. Most high-touch illustration is found in illustrated books we can hold or letterpress prints, yet we may find our senses enlivened by 3-D printed characters or small and large softies. So, what's new may be what's old, but reconsidered for the new world we will enter postvaccination."

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 62nd Illustration Annual. [ca](#)



## The Question of Courage

One of my neighbors is a doctor. He has spent almost every day of the past year at the hospital, administering care to covid patients. A member of my book club is a public-school teacher, and her work seems to grow more complicated every week. Another acquaintance owns a restaurant, and she continues to struggle to keep her staff employed. I told a friend about these people, and how awed I am by their courage. She is a painter, and I asked her if she feels that her work as an artist is courageous. She emailed back, “It’s hard to think of it that way when I compare it to Big Courage.”

What does it mean to be a courageous artist? Does your art have to put you at risk? Does it have to make a contribution to society? If it is focused on self-expression, can it still be considered courageous?

When I’m intrigued by a thorny subject, I like to ask other people their thoughts. So I contacted a selection of creative colleagues and posed this question: What, in your life as an artist, was your most courageous act?

### Courage and the unknown

Mary, a photographer, answered without hesitation. “I was asked to be in a show, and I decided to present new work that was very important to me.” But there were huge hurdles, especially technical unknowns for printing on large-scale, multilayered pieces of silk fabric. She wrote in her email, “I did not have the software skills to achieve the desired effects I envisioned.” Nor did she know how she would hang the work. She was also worried about the content, which was still raw: Would people get it? An added stress was introduced when the exhibit date was moved up. “I was close to breaking out in hives.”

I asked how it all turned out, and she wrote back, “It came out great.”

### Courage and disruption

Tanja, another photographer, has had numerous large solo shows. She is frequently invited to participate in art fairs. She’s grateful for her success, but her ongoing concern is the injustice of the gallery system, especially for women artists and artists of color. Even successful artists who have museum shows are typically barely compensated. “When,” Tanja asked, “did we learn to be grateful for not being paid?” She is actively working on making her art accessible outside of the conventional gallery structure.

But she continues to have unresolved conflicts. “I’ve always had one foot in, one foot out of the establishment,” she said. “It’s hard to rock institutional boats. I still want validation, but I’m feeling uncomfortable.” Courage, for her, means taking a stand. “It would absolutely be an act of courage to not be in art fairs.”

### Courage and self-knowledge

We often witness courage as acting in response to the present moment: an adrenaline-fueled confrontation with adversity. But courage can also be the result of awareness gained over time.

Monique, a painter, described an experience in her career that she had not previously identified as courage. “I had an instructor who told me, ‘You must have self-confidence.’ I didn’t have it, and I couldn’t figure out how to get it. After a decade of this struggle, one day I simply said to myself, ‘I won’t have self-confidence, but I’m not letting it stop me.’ It was a defiance of the message. I off-loaded the huge boulder.” With that, she removed a ten-year impediment.

I asked my friend Jai, an art historian and a keen observer of artists, for her perspective. She wrote, “Courage is accepting that you are not Michelangelo and (after a deep sense of failure) being ok with that. And still, you continue to work.”

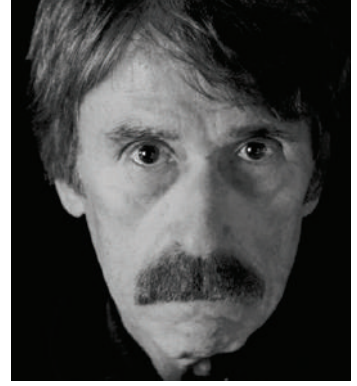
### Courage and authenticity

At the beginning of the pandemic, Andrea, a multimedia artist, was addressing covid-related themes. But when winter set in, she began a series that was more introspective. She wrote, “This is more about emotional sanctuary, even survival, if I’m honest ... and I’m cutting myself some slack given the circumstances.” She described this decision to pursue internal rather than external exploration as one of her least courageous. But for me, her response was one of the most courageous I’d heard. And her commitment to pursue authentic self-expression helped me to find mine.

Art making encompasses vulnerability and personal exposure. It requires prolonged devotion to challenging, honest and un-self-censored work. Artistic courage sits alongside Big Courage; together, they sustain a population’s well-being and freedom of expression. Because what, in the end, is courage for, if not to protect freedom? **ca**

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## When Someone Offers You A Ride In A GT40, Take It.

INT. GT40 - DAY

Henry Ford II is unceremoniously lowered into the car by every executive in his entourage. Shelby pours a handful of pills into his hand and knocks them back.

HENRY FORD II: Couldn't you make these things a little easier to get into?

SHELBY: We'll bear that in mind for the next model. Ready?

HENRY FORD II: The word in the middle of that steering wheel should tell you I was born ready Mr. Shelby. Hit it.

One of my favorite movies of the past couple of years is *Ford v Ferrari*. Well, of course it is. I've been a Carroll Shelby fan forever. And the GT40, aka the Ferrari Killer, well, don't get me started.

I've seen this movie more times than I can remember. And yet, it wasn't until recently that I learned something that never occurred to me before. Right there on the tarmac at Los Angeles International Airport. Right there sitting next to Matt Damon in that übercool black GT40.

Technically, Henry Ford II was a car guy. Like his father before him, he liked to believe that oil ran in his blood. But the truth was something else. The Deuce, as he was known, could just as easily have been running a potato chip company as he was the Ford empire. He could tell you all about the car that was going to crush the Italians at Le Mans. The facts. The specs. The data.

But it wasn't until he climbed into that car, that very big idea, that he came face-to-face with what the GT40 really was.

INT. INSIDE THE GT40 - DAY

Shelby gives it everything. The hefty Henry Ford II is pushed back, his face like fresh dough kneaded by invisible hands, his eyeballs out of their sockets. A primal gurgle comes from his gullet as speed reaches 140 mph.

HENRY FORD II: Ooohhhhhhhhhhhhhhhhh!!!!

Who gets into this business without thinking that, one day, they're going to blow it wide open. Do something so monumental, it lives on in the annals of advertising history long after we're gone. For a meager few, it will happen. For most, it won't. The right assignment

will never materialize. The right client will never cross our path. But, for some, it will be because when a GT40 showed up at our door, we looked the other way. Intimidated. Afraid to take the ride.

EXT. TRACKSIDE - DAY

Everybody watches. Remington leans in to two Ford executives.

REMINGTON: It's round about now the uninitiated have a tendency to soil themselves.

As thrills go, landing on a big idea can be as emotional a rush as most creatives will ever know. Not as pulse-pounding as feeling the ground ripping through every organ in your body, maybe, but adrenaline is adrenaline. As creatives, we've been there. Sometimes in small ways. Sometimes, a little bigger. But what if you've never really felt the big one? Not because you never had the opportunity, but because you failed to rise to the moment when the moment came.


EXT. AT THE END OF THE RUNWAY - DAY

Shelby turns. The car is sideways. Can practically see his tailpipes. Anchors into backwards doughnuts, churning clouds of smoke before whipping the runway, reaching 200 mph and then running a zero-tolerance slalom between oil drums. The Deuce's eyes have rolled into his skull. His mouth a fixed rictus. Only a low groan indicates he's still alive. They skid to a stop on the tarmac, far from everyone. The Deuce sits, panting. Suddenly, he bursts into tears.

GT40 moments are few and far between in advertising. They might never come. They might come tomorrow. But if it ever happens for you, if the skies open up and that GT40 pulls up in front of you, do not hesitate. See it for what it is. A moment that will turn your face to kneaded dough, that will have your eyes popping out and that will shake your career to the core. Do not question it. Do not shrink from it. Do not second-guess yourself. Climb in, buckle up and pour yourself into that assignment with your creative throttle wide open and, as Ford said, "Hit it."

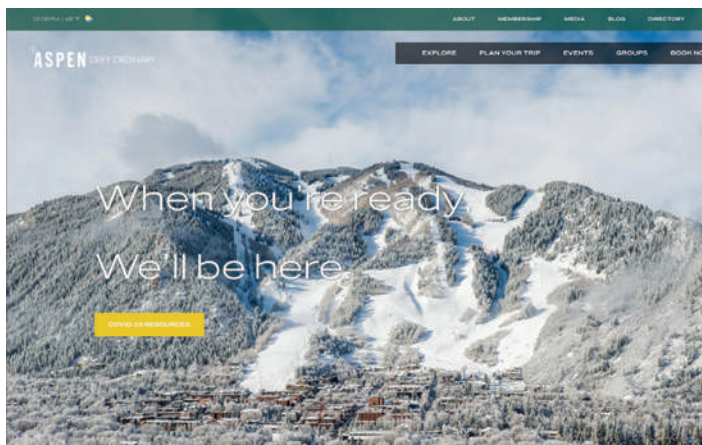
EXT. THE END OF THE RUNWAY - THAT SAME MOMENT

SHELBY: Mr. Ford... You OK?

HENRY FORD II: I had no idea. (sobs) No idea! Goddamn. If my father, Edsel, could see this, feel this... beast! 

## Destination Marketing in the Time of COVID

*Countries and cities are gearing up to reopen safely. In the meantime, videos and other immersive experiences are bringing travelers to places they can't visit right now.*



In addition to offering a resource guide for visitors, the Aspen Chamber Resort Association's website (left) lists resources to help the local business community. SingapoReimagine (right) is an initiative by the Singapore Tourism Board to engage its international tourism partners on how to reshape global travel, and to work with local tourism partners to co-create ideas and spur the renewal of Singapore tourism.

Opposing forces. On one side of the big game board of life: COVID-19, ever spreading with new surges and variants. On the other side: countries, cities, hotels, airlines and cruise lines, hoping to fit themselves into postpandemic travel plans or trying to entice us to make reservations and book now. Open a newspaper and read that Florida has nearly 20,000 new cases. Turn the page, and there's an ad offering "a warm winter welcome" at the Breakers resort in Palm Beach, asking us to "take comfort in knowing that the highest standards of comprehensive health and safety precautions are in place to protect our team, guests and community." Which message is more enticing, or less scary?

A January 2021 *New York Times* article titled "Americans in Search of Normalcy Flee to Mexico City" painted a disturbing picture of unmasked tourists crowding the city's historic center and taking off for revelries in Cancún and Los Cabos while overwhelmed local hospitals lacked oxygen and other essential supplies. Federico Hernández-Ruiz, principal of asimetagraf, a brand consultancy based in Querétaro, says that his workday is interrupted by phone calls from hotel chains and credit card companies offering special resort packages. "People in my cloud are renting beach houses to be in open spaces with distance," he says. "If you travel by car, there are road-inspection stops where your temperature is taken, you are told about precautions and must show a reservation that indicates you have a safe place to stay." Are Mexican beaches safe for international visitors too? To find out more, I contacted David

Alvarado, a travel photographer based in Mexico City. "I would highly advise against any travel to Mexico from the USA," he responded via email. "The medical system here is exhausted with a rising number of cases. Promoting travel to a third-world country during a global pandemic is irresponsible and quite tone-deaf."

I'm not promoting. Only asking questions, and partly for personal reasons. I hope to soon be in Bali, Indonesia, where my son's family lives, playing with the baby granddaughter I've met only on FaceTime. Like most people I know, I've been living in a bubble, staying distanced, scheduling my vaccinations and trying to find out when the country I want to visit will let me in.

"It could take two-and-a-half to four years for international tourism to return to 2019 levels," reported the World Tourism Organization (UNWTO) in January 2021, just as vaccines were being rolled out. According to the UNWTO, "destinations worldwide welcomed 1 billion fewer international arrivals in 2020 than in the previous year, due to an unprecedented fall in demand and widespread travel restrictions." If the trend continues, that statistic—a 74 percent drop in international arrivals from 2019's high of nearly 1.5 billion—would mean massive bankruptcies and disaster for every region that depends on tourism for economic stability and growth.

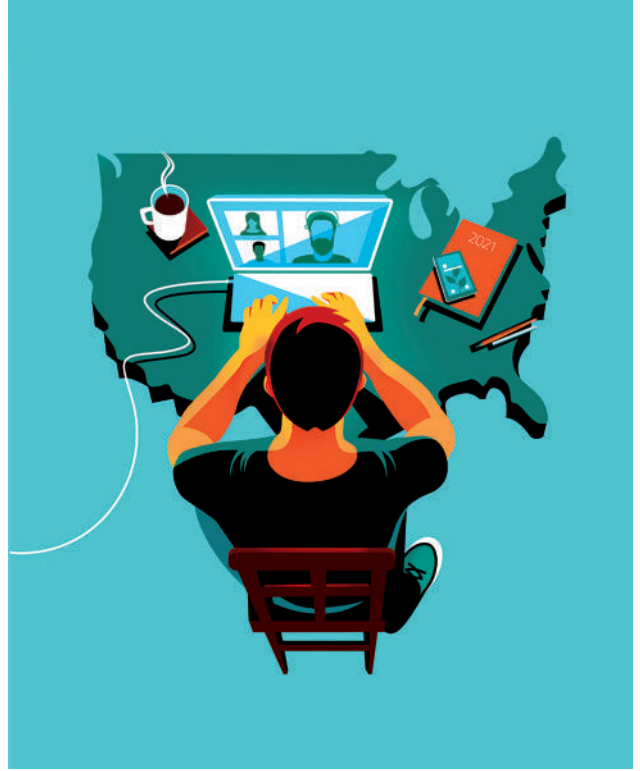
Thus, countries and cities are forming committees, coalitions and consortiums to revive their economies, restore some kind of normalcy, and rethink their brands and offerings. In Catalonia, for



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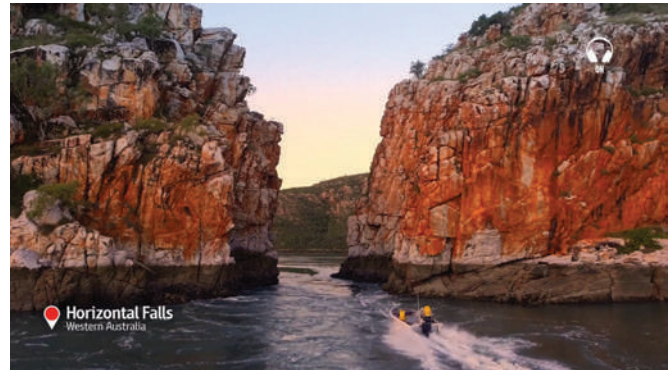
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## DESIGN DETAILS



In 2020, Tourism Australia released a series of immersive videos aimed at the international market to keep future tourists dreaming of all of the experiences awaiting them when they are able to travel to Australia again. The series, titled *Australia in 8D*, and created by Sydney, Australia-based Connecting Plots along with its sister production house Infinity Squared, features 8-D spatial audio technology that immerses online visitors in the unique sights and sounds of destinations such as Uluru, the Sydney Opera House, Fraser Island and Daintree. Since launching, the videos have been viewed more than 200 million times.



example, the Barcelona City Council launched *Barcelona Never Stops*, a campaign that outlines the city's plan to reactivate its economy via “shock measures” like giving immediate loans to small businesses, as well as its long-term plan to diversify its economy, in part by reopening the city to investment and visitors. A rebus-like, animated graphic on the campaign's website relates to the concept of moving forward by reviving neighborhoods, supporting restaurants, giving grants to cultural institutions and increasing international promotional efforts. Are the efforts working? It's not easy to find out. I decide to check on Spain's current travel situation online and am confronted with pages of official closings and reopenings, regulations, and notices like “UK visitors returning from Spain will need to self-quarantine for fourteen days.” When? Last summer? How about now? What about US visitors? I check Tripadvisor and find no helpful answers.

In Singapore, businesses, the government and the hospitality industry are involved in what they're calling *SingapoReimagine*. “We're inviting global communities to join our collective efforts to shape the future of tourism,” says Gina Ng, senior brand and communications manager at the Singapore Tourism Board, which published a press release that describes *SingapoReimagine* as “a new initiative to reimagine travel for Singapore and the rest of the world,” including through a series of forums with global partners as well as engagements with members of the local community and tourism partners. Among the efforts underway: requiring all establishments to uphold stringent levels of hygiene and sanitation; transforming experiences like nightclub visits into virtual dance parties; and developing offerings like sustainability-themed online tours. Changi Airport, the release claims, has already succeeded in becoming contactless by eliminating touchscreens, and is testing the use of ultraviolet light technology to disinfect handrails.

The typical destination website, though, with its links to attractions and hotel reservations—except for the small print and content about safety precautions and COVID-related updates—seems to be pretending that 2020–2021 is like every other year. Other, perhaps more prescient destinations, hoping to be foremost in the minds of future travelers, are highlighting experiences that can be enjoyed once travel resumes through ambitious campaigns that say “We're worth waiting for” and “We'll be waiting.” One example is *Australia in 8D*, a series of immersive virtual experiences commissioned by Tourism Australia. Sydney-based creative communications agency Connecting Plots created six short videos “designed to transport viewers from around the world into the heart of some of Australia's most breathtaking destinations and keep them dreaming of all of the experiences awaiting them when they are able to travel to Australia again,” according to the agency's website. Connecting Plots and its sister production company, Infinity Squared, partnered with Sydney-based music and sound design company Song Zu to provide viewers with journeys of sights and sounds. Put on headphones, click play, and you're inside a green jungle with twittering birds and monkeys, watching pink skies as water gushes into a limpid pool, or diving underwater with singing whales. “At a time where people are craving travel experiences, but physically can't, we wanted to create the next best thing, a moment of escapism,” Connecting Plots' cofounder and managing director Tom Phillips told *AdNews* and *Campaign Brief*, two publications that covered the campaign.

New York City, too, is taking it slow, but seasoning the current predicament with a big dash of creativity. In July 2020, NYC & Company, the city's destination marketing organization, published a 52-page document entitled *All In NYC: The Roadmap for Tourism's Reimagining and Recovery*. From governor Andrew Cuomo and mayor Bill de Blasio to museum directors, Broadway theater stars and celebrity restau-







## DESIGN DETAILS



The Coalition for NYC Hospitality & Tourism Recovery, an initiative of NYC & Company, introduced the All In NYC campaign to help jump-start tourism and economic sectors impacted by the COVID-19 shutdown in New York City. The creative, developed by New York City-based agency Aruliden, serves as an ode to the city and its colorful and iconic neighborhoods. Aruliden won the pro bono assignment after pitching against more than 60 submissions from branding companies around the world. Aruliden produced brand guidelines, promotional assets, merchandise designs, a social media initiative and a series of videos providing an intimate look at local New York businesses.

rateurs, it seems like every boldfaced name in town is involved, joined by 700 organizations in the tourism, entertainment, sports, lodging, dining, retail, and meetings and events sectors. The program is organized into three phases—Rise, Renew and Recover—with a plan to gradually expand its reach from local residents to regional, domestic and international travelers. An ambitious pro bono campaign by 60-person branding agency Aruliden—whose presentation won out over those of more than 60 other firms that competed for the gig—has brought bold black-white-and-red messages that celebrate New York City sights, sounds and flavors to buildings and Link screens all over town. “This was a passion project,” says creative director Spencer Bagley, who led a team of six who donated months of work as “a gift to the city we call home.” The assignment, Bagley explains, was to first create

a strategy and rallying cry around the spirit of New York City. The solution: “ALL IN,” as in “It’s all here in New York City: all the cultural attractions, the neighborhoods, the music, the people, the smartness.” Aruliden’s work culminated in a tool kit with assets designed to be easily used by NYC & Company’s internal design team and by the many business partnerships involved in the effort. The current phase is a video campaign featuring images of New Yorkers, well-known and ordinary, living, working and succeeding through the pandemic—and, it is hoped, inspiring others to do the same—with footage donated by photographers that Bagley calls “friends, family and great photographers we follow, who showcased the grit and the goodness.”

To increase their chances of survival, New York cultural institutions have also been developing their own virtual programming. The





Since On Site Opera, New York's pioneering site-specific opera company, was unable to produce live performances in late 2020, director Eric Einhorn and graphic designer Stephanie Reyer created *The Beauty That Still Remains: Diaries in Song*, a three-part production delivered by mail that provided ticket holders with an immersive audio and tactile experience. The envelopes unfold to reveal program notes and artist biographies, and in the center are diary facsimiles with ephemera-like family photos and dried flowers. Each envelope also contains a QR code and URL to the music, which was recorded at New York's Merkin Concert Hall.

Dance Theatre of Harlem launched DTH On Demand, an online streaming series that presents highlights of past seasons, and also put on a special virtual performance of masked dancers in iconic uptown locations like the 145th Street subway station. On Site Opera, a company that usually performs in venues that fit the settings of the stories, like parks and museums, chose to present some of its 2020–2021 offerings via traditional graphic design. For a special three-part series of performances based on diary texts by Anne Frank, Ozeif Kalda and Virginia Woolf, a “ticket” bought a “keepsake diary”—a folder containing an imaginatively designed libretto based on the performance lyrics, portraits and bios of the singers and subjects of the opera, and a scholarly essay, all printed on papers of various weights and textures and delivered by the US Postal Service. A QR code linked to prerecorded music. “The goal was to meet the audience where they were—in their homes—and create an experience that sets the stage for listening,” the designer, Stephanie Reyer, a Philadelphia-based museum and exhibition design expert, told me in the interview I originally conducted about the project for *Print*. “It’s a museum in a box, with intrigue, relevance, media, curatorial context ... all in significantly smaller square footage.”

Across the country, Colorado is taking a different approach: emphasizing safety and “responsible tourism.” Yes, colorado.com has tabs like “Hotels & Lodging” and “Festivals & Events” under the words “Come to Life Colorado,” but the site is topped by a banner leading to a “What’s Open” page with detailed health and safety guidance that even includes a link to a social distancing space calculator for businesses and communities. “Call 1-800-COLORADO to speak with a live counselor,” the page instructs. I did, and reached “Claudia,”

who said she couldn’t provide her last name but told me that Colorado is open “at 25 percent capacity.” She emphasized that face masks are required everywhere and that “overnight visitors to Aspen must complete an affidavit with proof of a negative COVID-19 test.” Colorado isn’t telling us to keep away, though. “When you’re ready, we’ll be here,” proclaims [aspenchamber.org](https://www.aspenchamber.org), a site that, in addition to presenting awe-inspiring images of mountain vistas, provides links to everything from “Business Recovery Toolbox” to “Community Food Distribution” to “Mental Health Support.” When I spoke to ski aficionado Jeff Spillane of Gorman Spillane & Friends, a Denver consultancy that provides creative direction to ad agencies, he told me that Colorado towns and resorts are serious about safety and that local entrepreneurs are being super creative. He forwarded an article about how Steamboat Springs restaurateurs are reusing old ski-lift gondolas as outdoor dining pods.

Despite how hard they’re trying, and despite the creativity and marketing muscle and public relations that countries and cities and travel-related companies are exerting, it still looks like the best advice is to stay home. Stay home and put on those headphones, watch the videos and dream about future in-person visits. Just like how this mostly successful year of working from home—for those fortunate enough to have that option—may change how offices are designed and how jobs are structured, it’s likely that travel will also emerge from the pandemic changed: more efficient, cleaner and safer for everyone. Imagine wheeling your baggage, sanitized by ultraviolet technology, into a van waiting to transport you to that green jungle with twittering birds or into the open arms of family members you haven’t seen since before their two-year-old was born. [ca](#)

## The Emotional AI



Beyond Time, by R/GA Tokyo, is an interactive installation that leveraged Shiseido's scientific research on aging to develop a fully 3-D, real-time age simulation engine. Participants can instantly experience the spectrum of aging with a partner, in the hope they may reassess their relationship with time through the lens of their closest relationships.

When it comes to artificial intelligence (AI) and advertising, the writing is on the wall. According to a 2017 prediction from Servion Global Solutions, “by 2025, AI will power 95 percent of all customer interactions.” As AI matures beyond chatbots, ad buying and creating hypertargeted audiences based on massive data sets, savvy ad agencies are asking, “How can we exploit this technology for the aims of our clients? How can we use it to position our clients at the center of customer conversations? How can we harness it to build an emotional brand connection, making customers smile, laugh and perhaps even cry?”

Some agencies are already finding answers.

### R/GA creates a time-travel machine

Since its earliest days, when it was creating the teaser trailer and opening title sequence for the 1978 film *Superman*, R/GA has made a name for itself working at the intersection of digital technology, design and advertising. So it's no surprise it would embrace AI. Working with marquee clients like Nike's On Demand fitness program and Samsung's augmented reality promotion *Invasion #withGalaxy*, R/GA is finding new ways to extend brand reach, build loyalty and create emotion using a technology not known for warm and fuzzy feelings.

For Beyond Time, an interactive “time-travel” experience installed in a booth in the Shiseido “global innovation center” in Yokohama, Japan, which opened to the public in 2019, R/GA deployed computer vision technology to scan a visitor's face in real time using more

than a thousand data points, compare it to a vast data set of Shiseido face models, then create a visualization to represent how that person's face would look decades into the past or future. As two friends or loved ones gaze at each other through a digital screen, they can see the other age or grow younger in the blink of an eye. Confronting issues of aging and bias can raise provocative questions, especially in a country with an aging population like Japan's. For Shiseido, the experience turned into a public relations coup, generating press and bringing thousands into the Shiseido center.

To ensure R/GA continues to wield AI for the benefit of its clients, John Tubert, senior vice president of Technology at R/GA, held a workshop recently for R/GA creatives. His goal was to “up-level everyone on the creative team” so they can effectively pitch R/GA's secret sauce combining AI and creativity to prospective clients.

First, Tubert's team provided an overview of AI. “We looked at examples of what had already been done in the world, and also what we've done at R/GA,” he says. Then attendees began brainstorming around briefs for clients in banking, finance and technology. “We asked, ‘What are the problems we are trying to solve, and how can we use AI to solve them?’” During the third part of the workshop, the group selected “the best idea we can solve for, generated the data required to train an AI, then actually built a functioning prototype AI in real time to show [that AI] can work in real time.”



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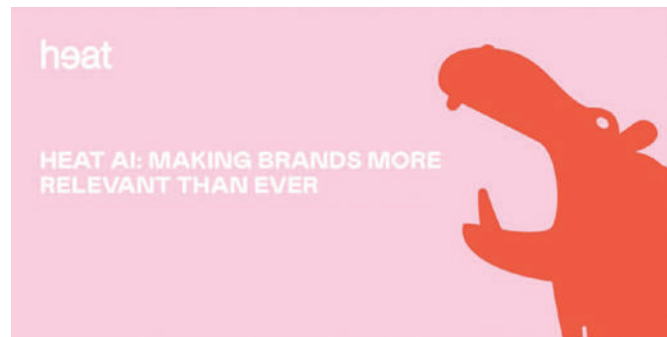
“As good brand stewards of our clients, it became clear that we needed to have AI be a part of our holistic strategy,” says Kate Jeffers, partner and president at Venables Bell + Partners (VB+P). That led to VB+P partnering with Trace Cohen, a strategy expert focused on emerging technologies, and Joe Kleinschmidt, a technology entrepreneur, in 2020 to launch BRAIVE, a brand AI firm that specializes in working with marketers to develop and implement AI experiences that reflect the brand’s purpose and personality, and best serve the needs of its consumers and communities.

The firm offers a series of workshops called the BRAIVE Academy, which convenes a client team of marketing experts, customer service experts, designers and, in Cohen’s words, “a cross section of employees who can provide metaexpertise. We’re looking for real inputs from people who live the brand.” Clients can expect eight sessions—four with the brand’s executive team leader and four with its broader team and key stakeholders—conducted via Zoom over the course of roughly a month. “The promise of the academy is to align on a brand challenge up front, then ideate ways that AI can solve for it,” Cohen says.

Ideation begins early in the process, and once the brand team leader has identified the primary business challenge, Cohen explains, “we identify community pain points, the role that AI can play to solve for the challenge and the authority the brand has to occupy that role. From there, we deliver a recommendation on how we can leverage AI to bring the brand to life, and then build a prototype to pilot the concept.

“Currently, AI solutions are being driven by tech and operations teams and with a focus on efficiency alone,” says Cohen. “For BRAIVE, that’s considered to be table stakes. Instead, we work with marketers to build a more differentiated AI strategy that is aligned with the brand—and ultimately develop AI experiences that can tell the brand’s story on a broader scale.”

Thus far, four clients have completed BRAIVE Academy workshops. For “people and culture” startup Culture Amp, BRAIVE conducted a fifteen-person workshop that revealed how much stress human resources (HR) managers were under in the midst of a pandemic. In response, the BRAIVE team built “Enso,” an AI-driven “knowledge keeper” that facilitates connections amongst HR leaders, and enables them to share their stories and best practices. Cohen says that “instead of a ‘know-it-all’ AI, we built a ‘listen-to-it-all’ AI that holds the collective vision and learnings of this human community.”



## Heat AI predicts the future

After San Francisco-based ad agency Heat was acquired by Deloitte in 2016, there was a recognition that Heat’s creativity could be married to Deloitte’s toolbox of cutting-edge technology. In 2019, the agency launched Heat AI. Jocelyn Lee, head of AI, was able to open the toolbox and ask her favorite question: “What if?” As in, “What if we took Deloitte Digital’s risk-prediction tools and used them for advertising?”

One answer has been a pattern-matching tool that Heat AI uses to examine 100 million posts per day from more than 50,000 separate data sources, like blogs and social media. Instead of predicting risk, Heat AI’s algorithms key in on certain words to determine trends and conversations that will peak in the next 72 hours. And, according to Heat AI, it can do this with up to 70 percent accuracy. As Lee says, making air quotes, “This is its ‘superpower.’”

It’s a superpower that Heat AI is using for clients who want to be part of relevant consumer conversations. By using predictive and propensity modeling to look at what customers are discussing online, Heat AI can create content around a topic and, as Lee says, “[place] it in social while [the topic] is trending so we can reach the right person with the right message at the right time.”

Lee says this ability is resonating with entertainment and gaming clients. One example Lee points to is Heat AI’s work for Sony’s launch of the sequel film *Zombieland: Double Tap* in 2019. “We were looking for a new way to engage with the audience, so we looked at what *Zombieland* viewers were searching for: gaming, sports and entertainment. We used the predictive algorithm to look at relevant trends at the time the sequel would launch. Then we created social media posts that tapped into trending conversations and married them to *Zombieland*,” Lee says. “The result was memorable conversations around a title people cared about, a recall-rate lift of 16 percent and a performance that was 41 percent better than business-as-usual ads.”

Today, thanks to efforts from agencies and companies working on the cutting edge of technology, AI is on the cusp of “business as un-usual.” Although that might worry creatives, Tiffany Rolfe, R/GA’s global chief creative officer, doesn’t see AI coming for their jobs anytime soon. “Creatives have a unique advantage that will take AI decades to match: insight and ingenuity, both human traits that are extremely difficult to mimic,” she says. Once the sheen of AI wears off, Rolfe thinks the technology will increasingly be seen as just another workaday tool. “As the demand for more deliverables in shorter times rises,” she says, “creatives will be managing AI processes to support their workloads.” And as the novelty of chatbots and other current AI applications wears off, customers can expect AI to fill the roles of brand builder, soothsayer and even empathy generator. It’s just getting started. [ca](#)



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## Fonts and the Law

*What designers need to know*

*Note: Consult your attorney for advice on any particular legal matter. No reader should act, or refrain from acting, on the basis of this article, without seeking advice from legal counsel in the relevant jurisdiction.*

Whether you use fonts as a graphic or web designer, or are perhaps starting to make fonts, understanding the legal issues around them is important. What are font lawsuits about, what legal protections do fonts have and how does it affect you—whether you use fonts or make them?

Font lawsuits take many forms. Some are within a company, such as when Tobias Frere-Jones sued Jonathan Hoefler. Some are business disputes between companies in the font business, whether around distribution/relicensing deals, making derivative fonts and selling them (Adobe v ssi), making similar fonts (ITC v Monotype), or allowing fonts to be embedded in documents (Monotype v Adobe).

Lawsuits over font “sharing” via websites are rare. Going after file sharers is like a game of whack-a-mole, offering minimal rewards. Most foundries stop after getting their fonts removed from the font-sharing website, if even that. One egregious case that did go to court in Canada was someone using the online alias Apostrophe getting sued by a group of type designers and foundries in the early

2000s. Afterwards, Emigre’s Rudy VanderLans told Fontzone’s Clive Bruton, “We have never lost any of these type of lawsuits. Granted, many of the lawsuits to protect our font software are settled out of court. Our goal is to stop people such as Apostrophe. We’re in it to protect our work, not to clog up the legal system and/or fatten the wallets of lawyers. This settlement gave us exactly what we asked for.”

Such “piracy” can have consequences besides lawsuits. In the United States, under the Digital Millennium Copyright Act (DMCA), copyright holders can complain to infringers’ internet service providers. Repeat infringement after warnings can lead to loss of internet service—although this is rare.

Whether you’re using fonts or making them, the main risks are around underlicensed or unlicensed font use. Only one or two such lawsuits a year reach public awareness, but in countless more cases, a foundry or its lawyer *contacts users* about improper usage of fonts, and they settle out of court. Often, these users are either partly legitimate customers, or just made a mistake. For example, in 2010, the French anti-piracy agency Hadopi’s new logo, created by an outside design firm, used a Porchez font that had been created for

### Kinds of Legal Protection for Fonts

**The end-user license agreement (EULA)** is a legal contract that says what you can and cannot do with the fonts. Excepting fonts you have designed yourself or commissioned, or those from “warez” sites with no license at all, most fonts on your computer are *licensed to you*, not owned by you—even open-source fonts.

**Copyright** is contentious for fonts in the United States, but the companies making fonts, and their lawyers, have long acted as if fonts are protected by copyright. The details are complicated.

In 1976, a new Copyright Act was enacted by Congress that specifically *excluded* fonts from copyright protection. In the mid-’90s, Cynthia Hollandsworth Batty led the type community in convincing the Copyright Office that digital fonts might be considered software, and be treated as such for copyright. So instead of showing what the font *looks like*, a US copyright application for

a font consists of text-format code dump representing everything, even glyph shapes.

Since then, the US Copyright Office’s Compendium of Practices has said that a *computer program* that generates a particular typeface or “typefont” may be registered, but not the typeface/typefont itself (§723). However, as intellectual property lawyer Karen Shatzkin explains it, “computer programs are entitled to copyright only if they contain new creative elements, which the Copyright Office is not equipped to judge, and your registration is only *prima facie* evidence. Prevailing in litigation may well require that you prove its entitlement to copyright, which, even if you succeeded, would cost a fortune.” And, of course, this would protect the font-file-as-software, not the appearance.

For more confusion, the Copyright Office in 2018 started sending letters to some font copyright applicants saying copyright

required applicants to explicitly claim that they had in fact *input the code as text* to create font glyph shapes (as opposed to using a drawing interface, as is nearly universally done). But copyright registrations for fonts-as-software have quietly resumed since, and neither the Office nor multifoundry lawyer Frank Romano, who led objections to this, would comment on the record, leaving the situation murky at best.

From a software perspective, this—typing code versus drawing vectors on the computer—is an arbitrary distinction with no difference in the output. Indeed, as chief executive officer of FontLab at the time, I consulted with FontLab engineering vice president Yuri Yarmola, and he promptly put the “source” text-based glyph editing mode into FontLab vi. You could then edit any glyph either as source code text or via the visual editor—and changes made in either affect the other, in case anyone wanted to





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the exclusive use of France Télécom, and couldn't legally be used by anyone else. *Designers' Lesson: Track your usage and segregate any fonts you have only because of a specific client, perhaps by utilizing a font-management app. Remember that few licenses, aside from open source, allow you to give the fonts to third parties doing design work for you—sometimes with an exception for output services.*

License wording and terms are hard for foundries; they have to decide whether to keep things simple and generous, or to charge extra for additional rights. Emigre, for one, has an especially modular and clear license where users pay separately for various different areas of use.

Proceeding to an actual lawsuit is expensive for everyone. In most cases, the additional licensing fees involved, which go from users to foundries, are small compared to potential legal fees on both sides. And that's not counting *time* on both sides, lost from actual work.

This is why filed lawsuits are rare, but getting contacted over unlicensed font usage is very common. Said contact may not even be an actual problem! In a previous job, my company got a letter from a well-known foundry about what they thought was two cases of unlicensed font usage—but they were mistaken. *Designers' Lesson: Keep records of your font licensing, as well as who you hired for outside design work.*

Two foundries that are especially active in pursuing unlicensed or underlicensed font usage have told me—under condition of anonymity—that they might get as much revenue from enforcement (which one of them called “retroactive license sales”) as from normal

licensing! This relies on dedicated staff as well as automated bots that can scan for font usage in web pages and posted PDFs.

Sam Berlow, previously general manager of Font Bureau and chief executive officer of Type Network, says “license enforcement ‘can’ be a substantial percentage of foundry income. It can also be soul-killing and maddening. I recommend outsourcing it whenever possible.” Berlow suggests foundries take a gradual escalation approach to license enforcement, starting with a company-to-company letter before involving lawyers.

What's in a font license? Most, except open source, cover a specific number of users or computers. Desktop licenses often exclude or limit web fonts, while web font pricing often scales based on usage. Incorporating fonts into an app is often extra. Some font licenses charge extra for various other things, such as use in advertising, in logos or on T-shirts. Many foundries don't allow modifications, or require that they do modifications themselves. One foundry's license even says that you may not use its fonts for a political or religious purpose without additional permission! A few offer some sort of trial use. *Designers' Lesson: Font license generalizations are just that—font licenses can differ and usually do, which is why you must read them!*

Fonts from the same foundry or under the same open-source license will generally have the same license, which helps. With practice, you can scan a license quickly. If you don't like it, don't license under those terms. I know this may sound excessive. Even I don't usually read software licenses... *except for fonts*, because there's a real chance of the license not allowing what I want to do. You need to read font licenses, too. [ca](#)

convince the Copyright Office as to the irrelevance of the distinction.

Why do foundries badly want copyright to apply to fonts? Copyright is automatic and inherent in authorship, without even requiring registration, and copyright on new works generally lasts for 70-plus years, depending on the country, author's lifetime, etc. Additionally, *registering* one's copyright has the advantage in the United States that it can make infringers liable for “statutory damages”—a range of cost per work, regardless of the actual damages (actual loss to the copyright owner).

**Design rights** protect the abstract design of the typeface; they are the only legal protection that protects the appearance alone.

Design rights vary in form by country. In the United States, design rights take the form of a “*design patent*,” which is a different category than the usual “utility patent.” Design patents only last for fourteen or fif-

teen years and must be actively applied for, with noticeable fees on top of any lawyers' fees, and are only relevant in the United States. Result? Font design patents are uncommon; Adobe routinely applies for them, but few others do. Unlike copyright, though, there is no question that design patents can be applied to fonts. In fact, US design patent number one was for a font, issued to George Bruce of the Bruce Type Foundry in 1842! In the European Union, registering a “Community design” gives protection for up to 25 years. In some circumstances, an “unregistered Community design” may also be protected, for a period of three years.

What does it mean that design rights protect appearance? If you sell a font in the United States that looks too much like Adobe's Hypatia Sans (designed primarily by me, but owned by Adobe), it could infringe Adobe's US design patent—even if you

didn't start with Hypatia Sans's font code or outlines.

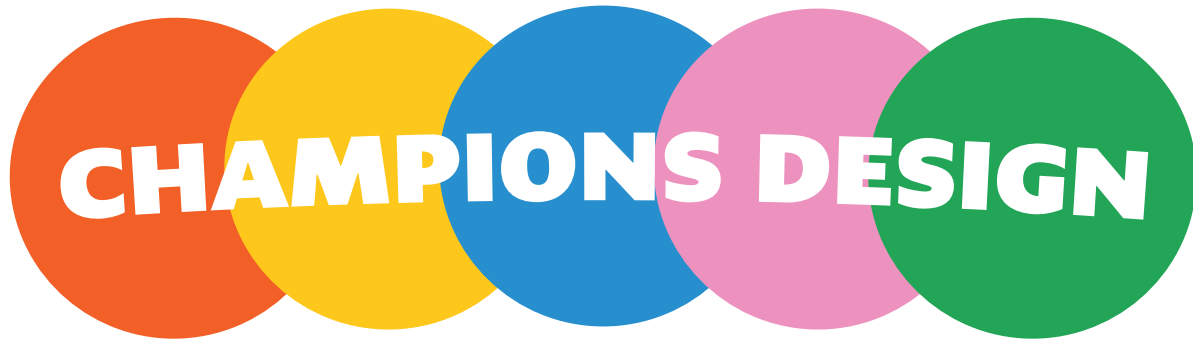
**Trademark** requires registration, protecting just the name, in the registered domains. Thus there are three active US trademarks on Arial in different domains: one for the font, but also for climbing/mountaineering ropes and a wireless call system. Anyone can claim a trademark (™), but only registered trademarks can use ®. Trademarks last forever as long as one uses the name in commerce and pays renewal fees.

**Which protections matter?** Font lawsuits often rely on as many areas as can be brought to bear, including copyright and trademark—and design rights, where applicable. But the complexity and uncertainties of US copyright for fonts has led a few lawyers and foundries—such as Shatzkin and her longtime former client Darden Studio—to conclude that both foundries and users are best off relying solely on a fair but highly enforceable license.





BY ELLEN SHAPIRO



## ASK THEM TO DO THREE THINGS, AND THEY DO FIVE

They're young. They're bold, ambitious and supertalented. There are only six of them, yet they're taking over the design world.

Usually, when they're not visiting clients at top cultural and entertainment institutions or traveling around the country to consult or present, they're working in a small storefront office on Avenue A in the East Village in New York City. At the time of this writing, however, due to COVID-19—like the teams at every other design firm and ad agency—they're working remotely.

The firm was founded in 2010 by Jennifer Kinon and Bobby C. Martin Jr. as ocd | The Original Champions of Design. When the partners concluded after a long internal debate that the acronym ocd, while cheeky, had hurtful implications, they underwent the same kind of rigorous rebranding they engage in with their clients, a process that last year led to renaming themselves Champions Design. It's an apt name for a firm whose client list is filled with the kind of boldface organizations known to gravitate toward global firms that have been around since "graphic design" first made it into the mainstream dictionary.

Kinon is a University of Michigan graduate whose college claim to fame was varsity athletics—the rowing team—not winning student design awards. Inspired by a short-term consulting gig, she came to New York in 2001 to attend the MFA Design program at New York's School of Visual Arts (sva). After graduation, she became, in rapid succession, art director at *Graphis*, design director for New York City's bid to host the 2012 Olympic Games and a member of Michael

Bierut's team at Pentagram. Six years after cofounding Champions, she took a hiatus to lead the design efforts for Hillary Clinton's presidential campaign. She still cites the "Love Trumps Hate" slogan as one of her favorite projects.

Martin, a graduate of Virginia Commonwealth University, came to New York at the same time as Kinon, for the same reasons. After receiving his MFA, he worked with Brian Collins at Ogilvy's Brand Integration Group and alongside Wynton Marsalis as design director of Jazz at Lincoln Center. He then spent two years in London, leading Nokia's packaging design team, before returning to New York. He's been elected to the boards of both the Type Directors Club and AIGA/NY. In 2017, *Fast Company* named him one of the "most creative people in business." Yet he still refers to himself as "a Virginia country boy."

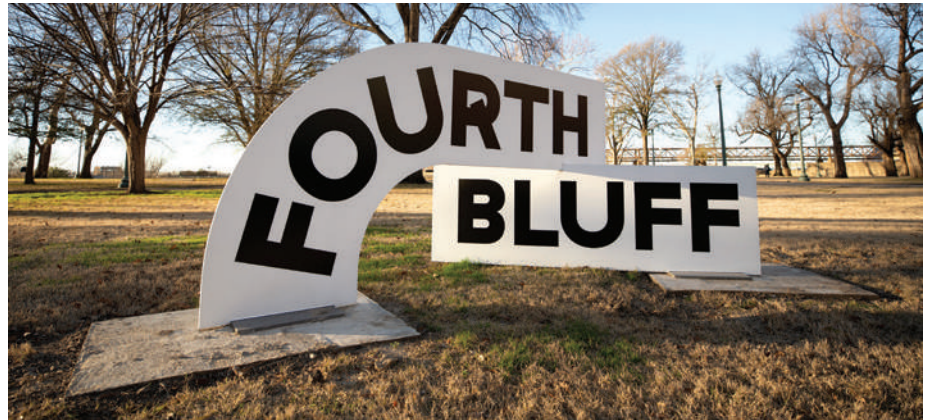
At sva, MFA Design cochairs Steven Heller and Lita Talarico noticed an affinity between them. "When the chemistry works, like it does with these two, you could just sense it," Heller says. "You could also sense that with her talent and skills, Jennifer was destined for success," Talarico adds. "And Bobby was the first student in the program who collaborated with an actual client for his thesis, rebranding the Abyssinian Baptist Church in Harlem."

Now they both teach in the program, guiding the next generation of students to become design leaders and entrepreneurs. Their secret sauce is made of many ingredients; after talent, there's the right kind of design education and an incredibly positive, can-do attitude. Martin can speak at length about design as a profession, a practice and a craft—and about the

Captions supplied by Champions Design.

Right: "Champions worked with the incoming president and chief executive officer of the **Memphis River Parks Partnership**, Carol Coletta, to develop brand strategy, naming, brand identity design, digital design, merchandising and a signage system that would welcome Memphians back to the river. Our work with Coletta on the Reimagining the Civic Commons initiative and creative placemaking dates back to 2011. The new concept plan turned previously fragmented public property into one connected riverfront. The icon is a minimap of the new configuration. It captures the six-mile River Line running through the five park districts: Greenbelt, Mud Island, Fourth Bluff, Big River and MLK." Talia Cotton/Hanah Ho, designers; Andrew Freeman, afreeman, signage designer; Jennifer Kinon, creative director; Memphis River Parks Partnership, client.







© Maria Spann

drive to be the best at it. “Our strategy is to overdeliver,” he asserts. “If a client asks us to do three things, we do five. And we only take on projects we believe in, the ones that get us really excited to work on.” Kinon says, “From the beginning, we envisioned ourselves

as a bold, unapologetic team, with a focus on social justice and diversity—a team that could take on the world.”

According to Laurel Richie, chair of Dartmouth College’s board of trustees, who’s worked with Champions on projects for several clients, “What sets Champions Design apart from all others—and I have worked with many leading design firms—is their process: deep research into the brand’s history and DNA, an inclusive engagement process, a crisp articulation of client aspirations, and the creativity and precision required to deliver big brand ideas.”

Carina Sandoval, Champions’ lead strategist and a graduate of sva’s Masters in Branding program, describes that process as “four phases: research, strategy, design, implementation.” There’s nothing revolutionary about the phases, but the difference is the fire in their belly, and their need to do them more thoroughly, wholeheartedly and as a close-knit team. “We dive in and get immersed in the brand,” Sandoval explains, “then condense it to the essence or core and create a strategic framework.”

That deep dive is what clients who want differentiation—not another easy answer—are after. Thomas Berger, head of creative at MTV, calls Champions’ work “dynamic” and “rooted in strong concepts that transcend trend.” He chose them to bring a fresh point of view to the MTV Video Music Awards (VMAs) logo. “The work they presented immediately resonated, and it’s one of the few times I’ve been sure of something right out of the gate,” he says. “The mark we use today is virtually unchanged from the first round they proposed.” Champions’ VMAs mark pays tribute to Manhattan Design’s 1981 MTV logo, but its typographic forms are 2021, loud and clear.

The Girl Scouts of the USA project is another example. What was wrong with Saul Bass’s iconic 1978 logo? Very little. Thus, when the Girl Scouts called, saying, “We need a new logo,” Champions replied, “Let’s do some research and work on a brief together,” a response that builds trust and collaboration. The changes Champions ultimately made are subtle but important: the trefoil comes to a graceful, more distinctive point, and the girls’ profiles that fill it are more stylish, with perky noses and youthful bangs. More importantly, the research from the deep dive culminated in a program that includes a poster Kinon calls “the synopsis of the whole identity system.” Also referred to as “the cheat sheet,” the poster could be described as a representation of eight key pages of a brand guidelines manual—one designed and written from the point of view of a friendly adviser. That cheat sheet, Martin jokes, “brought us about 75 percent of our business. If everyone wants one, it’s for good reason.” For example, a Girl Scout troop leader can learn from the poster how to use the colors, the signatures of the various grade levels of members—daisies, brownies, cadettes—the typography and even the imagery; the sketchbook-like line drawings created by her troop could be ideal illustrations, because they’re “personal and on-brand.” And all that information is on her wall in a clean, accessible format.

Right now, the results of the work for the Studio Museum in Harlem are only on the walls of the people working on the project. But both designers and client talk excitedly about it. Says the museum’s director and chief curator, Thelma Golden, “Champions Design consistently exceeds expectations, delivering thrilling, innovative designs that affirm the Museum’s mission of being the nexus for artists of African descent. Throughout our multiyear collaboration, Champions have provided design direction that honors our history while propelling the institution forward.”

However, getting projects and nurturing client relationships worthy of accolades like “thrilling” isn’t always easy, Martin admits. A firm headed by a White woman and a Black man has its challenges. “We encounter explicit and implicit bias whether we’re running our company or sitting on boards of organizations. It’s the world we live and work in. We address bias and discrimination when we can. And when we can’t, we roll our sleeves up and figure out how to get stuff done. The hope is our work will open doors to make it easier for those coming after us,” he explains. “Basically, we have to work harder. We have to do more. We have to be smarter. Especially now, with the virus. It’s a juggling act to keep the

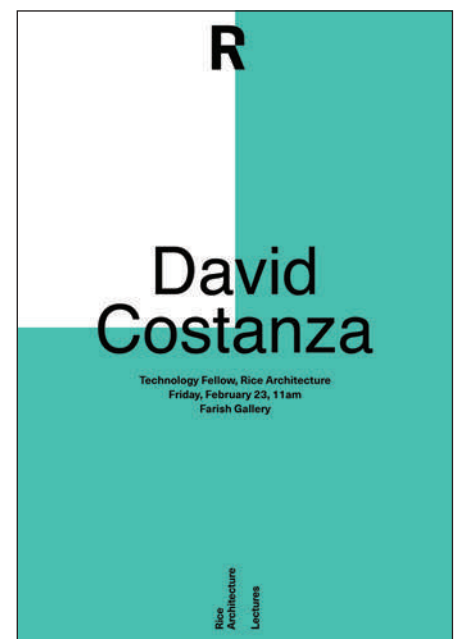
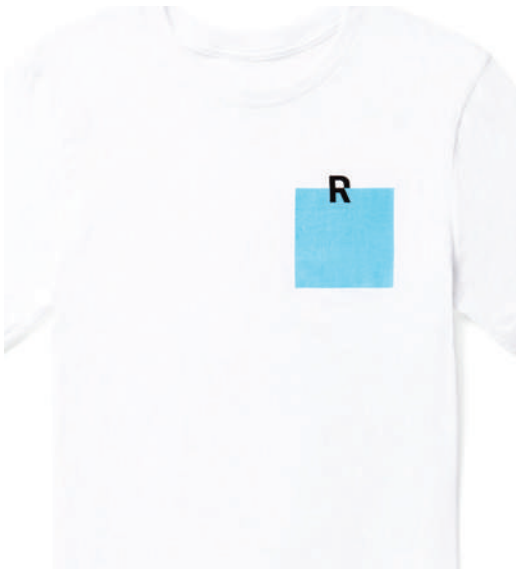
This page: From left to right: Founding partners Bobby C. Martin Jr. and Jennifer Kinon.

Right: “Since 1968, the **Studio Museum in Harlem** has been the global leader of Black artistic culture and research. Since 2010, Champions has worked with director and chief curator Thelma Golden and her team to develop design and branding in support of the Studio Museum’s events, exhibitions, programming, publishing and more.” Taylor Hale/Hanah Ho/David Shatan-Pardo, designers; Jennifer Kinon/Bobby C. Martin Jr., creative directors; The Studio Museum in Harlem, client.













## CHAMPIONS DESIGN

right bodies in the right place. We turned on a dime from being together every day, collaborating in person and having regular ‘coffee and creative’ meetings, to successfully interacting with each other and our clients on our screens.”

A good part of that success can also be attributed to project manager Haley Kattner Allen, who, before joining Champions, worked on the agency side as well as in-house. “I keep a bird’s-eye view of all projects so we can balance workloads and timelines to ensure each project receives the care and attention it deserves,” she says. “I also work directly with clients to maintain clear lines of communication. I’m proud to be part of every project not only because of the incredible caliber of work, but because each project really stands for something.” The staff’s ability to work together successfully can also be attributed to the workplace the partners cultivate, according to Allen, “which gives everyone ownership of their projects and plenty of room for advancement.” Case in point: design director Michael McCaughley began as an intern and “moved up the ranks to where I’m at now.”

And then there’s the aspect of fun that Slack can’t duplicate. The East Village, though gentrifying, is still one of the hippest, most happening places in New York City, with a vibe that’s remained since the days Allen Ginsberg read his poetry at St. Mark’s Church. Just outside the office, there’s no shortage of entertainment venues and interesting places to eat. Inside, a Swiss mountain dog sleeps at the designers’ feet while they work to the rhythms of an eclectic playlist everyone helped curate.

All of them are hoping that by the time you read this, they’ll be back there again, together, continuing to prove that they deserve being named by *Fast Company* as one of “the 30 most important design companies of 2019.” [ca](#)

Left: “Dean Sarah Whiting’s vision for **Rice Architecture** was to create a meeting point for discourse, theory and practice, as well as for Rice University and the world. The new mark combines the *R* of *Rice* and the *A* of *Architecture*. The point where the two letters meet becomes the anchor point for the design system as a whole.” Daniel Hennessy, designer; Michael McCaughley, design director; Bobby C. Martin Jr., creative director; Sarah Hermalyn, strategist; Sandbox, developer; Rice Architecture, client.

“In 1972, **Rice Design Alliance** (RDA) was established within the Rice School of Architecture to develop the school’s outreach and public programs. RDA is a network. The RDA identity system picks up the elements of the Rice Architecture identity system and turns them outward.” Talia Cotton/Rebecca Matt, designers; Michael McCaughley, design director; Bobby C. Martin Jr., creative director; Sarah Hermalyn, strategist; Sandbox, developer; Rice Design Alliance, client.

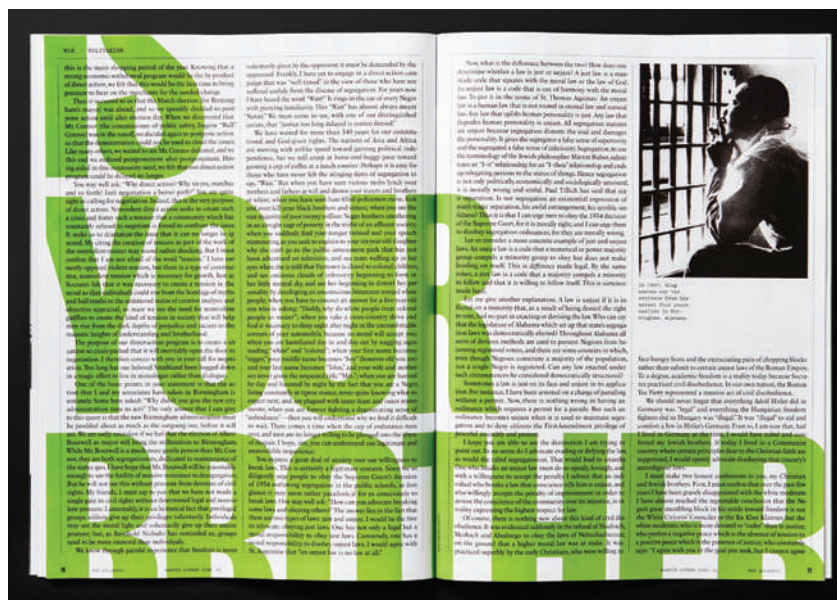
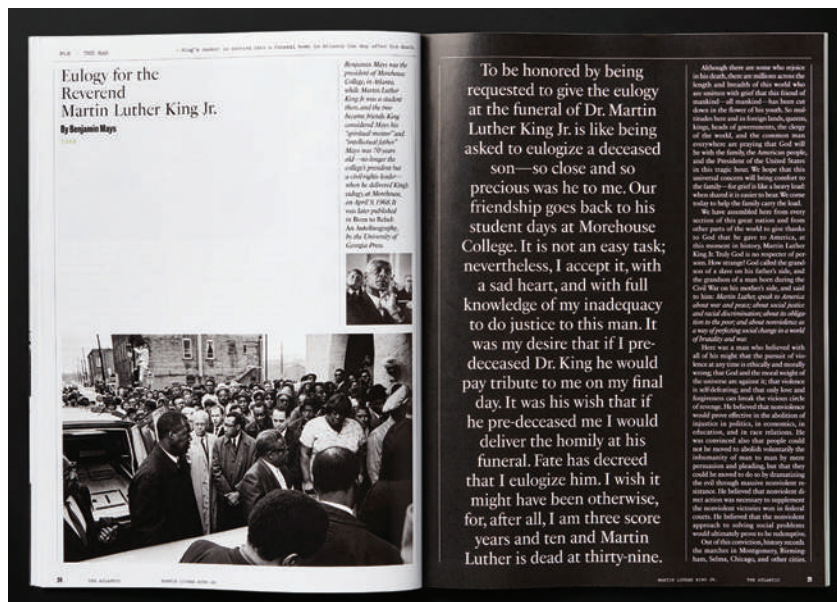
This page: “The **Moody Center for the Arts** identity takes inspiration from the center’s main building, designed by renowned Los Angeles-based architect Michael Maltzan. On campus, the bold geometric shapes work like beacons. In the design system, they spotlight the many experiences at play at Rice.” Rebecca Matt/David Shatan-Pardo, designers; Bobby C. Martin Jr., creative director; Sarah Hermalyn, strategist; Russell Delacour, developer; Moody Center for the Arts, client.

This page: "In 2018, the *Atlantic* published a special edition to mark the 50th anniversary of **Martin Luther King Jr.**'s assassination. The creative team at the *Atlantic* came to Champions to art direct and design the special issue celebrating the life and words of Dr. King." Bobby C. Martin Jr., designer/creative director; Shaquille Kessi, researcher; The Atlantic, client.

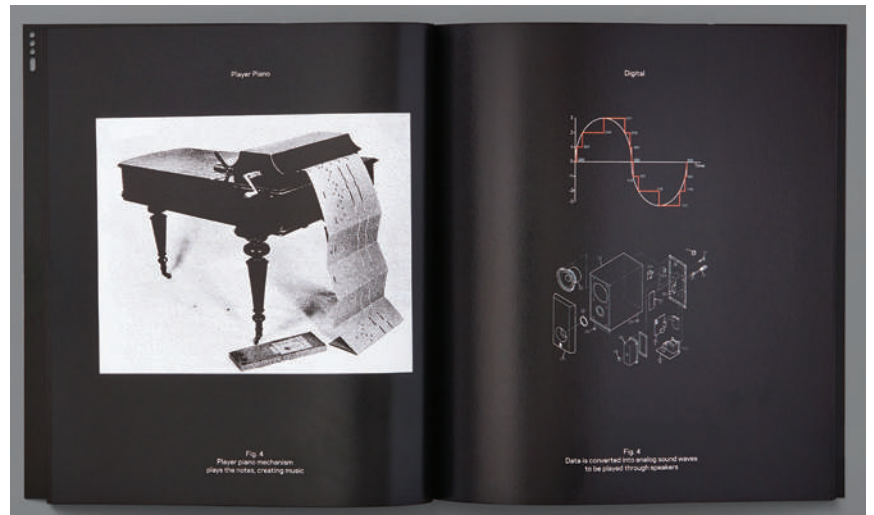
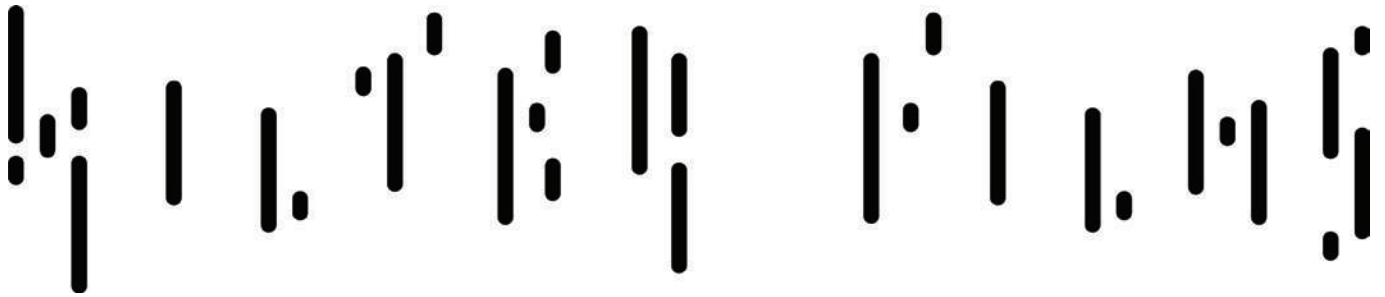
Right: "In its storytelling, **Kilter Films**, the production company behind HBO's *Westworld*, pushes, blends and bends the boundary between art and technology. With its mechanical performances of complex musical pieces, the player piano delivers exactly that sort of experience. To bring it into and beyond the present day, we compared the process of player piano transcription to digitally recording music. The narrow place where they overlap gave us the guiding logic for the Kilter identity system." Taylor Hale/Rebecca Matt/Kavya Singh, designers; Jennifer Kinon, creative director; Kilter Films, client.

"The Girl Scouts of the USA is the nation's preeminent organization dedicated solely to girls. In 2010, the **Girl Scouts** revised its programming and advertising to better engage girls today. To support this shift, it approached Champions to reassess its identity. The original pointed trefoil profile logo created by Saul Bass in 1978. For consistency, we needed to create one iconic shape that worked across the whole system, and for meaning, we needed to infuse youth and power into the profiles." Jennifer Kinon/Bobby C. Martin Jr., designers/creative directors; Joe Finocchiaro/Jasper Goodall, illustrators; Girl Scouts of the USA, client.

"The **MTV Video Music Awards (VMAs)** has produced some of TV's most memorable moments. In 30 years, the VMAs had produced no less than 30 logos. Redesigning every year allowed the art to be on trend but forfeited brand recognition and often dissociated the show from the network. In 2017, Champions worked with the in-house creative team to build the show's first identity system. The successful system celebrates MTV's iconic network logo and forges a wholly new, made-to-be-dynamic mark just for the VMAs." Scott Allen Hill, design director; Thomas Berger/Catherine Chesters, MTV/Bobby C. Martin Jr., creative directors; Sarah Hermelyn, strategist; MTV, client.

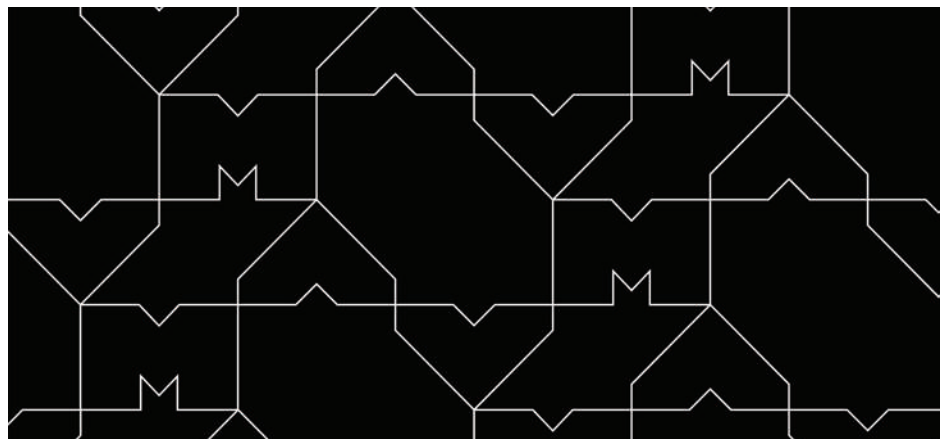






**girl scouts**

**brownies**





# ANITA FONTAINE

VIRTUAL REALITIES ARE MORE THAN GREAT ESCAPES—THIS CREATIVE DIRECTOR BELIEVES THEY CAN HELP US CREATE A BETTER FUTURE

BY GRACE DOBUSH

Escapism often gets a bad rap. You think of avoidance, laziness, frivolity.

But speculative-future artist and creative director Anita Fontaine believes the escapes of augmented and virtual reality can be used for good. Creative tech of this sort can help create empathy, she says. “It’s quite a powerful technology. You can be put in someone else’s shoes in a book, but you can literally be in another person’s shoes in VR.”

Fontaine is calling from the future. The Australian currently living in New Zealand is already experiencing Wednesday morning—for me, it’s still Tuesday night in Berlin. In portraits, Fontaine’s eyes are often illuminated, as if the future is being beamed directly into her corneas.

Fontaine’s future is feminine psychedelic chic. “I’ve been thinking lately about how I like to mash up the feminine with a hyperreal sci-fi energy,” she says. Like the trippy video she directed for Auckland singer Bennee last fall; released in October 2020, “Snail” is a mushroom-infused *Alice in Wonderland* with heavy vaporwave vibes.

Gen Z’s grungy, glitchy aesthetic is right up her alley. “I like my work to have a bit of a punk imperfection—it feels more relatable. I’m not really a minimalist,” she says. “It’s so exciting to me that there are these icons emerging who are just antieverything. They’re anti-glossy pop star. It aligns with what I’ve been creating my whole life.”

She’s done a lot of work with pop stars and fashion labels, which makes sense—they’re all about creating their own realities. Now that she’s 41, Fontaine wants to work only with entities that share her ethics, like sustainable footwear and apparel company Allbirds, for which she directed a stop-motion-esque video for the April 2020 launch of its new running shoe, the Dasher. “I’m inspired by apocalyptic visuals, but in a way, it’s to make sure we don’t go there,” she says. “I think we all have a chance to figure out what the future is. If we don’t, someone else will.”

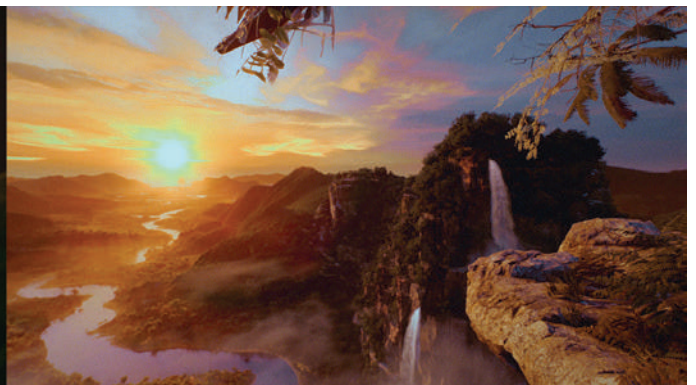
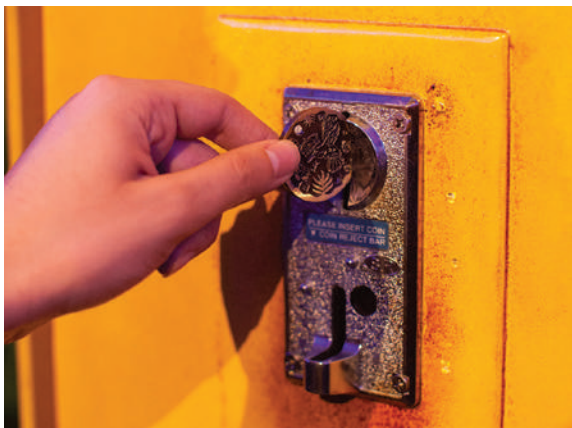
## Internet explorers

When she first played futuristic racing game *Wipeout 2097* as a teenager, “I was like, ‘I want to do that. I want to make these worlds people can step inside,’” she recalls. She went to art school to study photography but found that she kept wanting to use what she captured as textures in virtual worlds.

She first learned about VR at a residency at the Banff New Media Institute. “This experience was very arty and very esoteric, very early 1990s,” she says. She found that she felt quite at home within 3-D digital environments, creating fantasy worlds that felt just as real to her as the real world. Her first commission was an art installation in *Second Life*, for an Australian digital arts group.

It was in Banff that she met Geoffrey Lillemon, who was also playing with tech and art. He and Fontaine started

Right: Paraíso Secreto. “We fitted out a once-abandoned mansion in the middle of Mexico City with a journey from **urban to paradise**, involving hundreds of plants, a virtual reality (VR) installation, set design and live theater elements. After being welcomed by costumed hummingbirds, invitees needed to find a gold coin in order to access a secret and transformative space in the middle of the venue, where the VR experience lived. Once they had access, each person was fitted with a VR headset and backpack to allow for a fully untethered experience where all of the senses were triggered, including touch and smell. When they took the headset off, they were on a beach at sunset, the coin transformed into a necklace and they could join a party raging in another space. It was nuts, especially one night when a monsoon hit. So much technology anxiety!” Anita Fontaine, creative director; Wieden+Kennedy Amsterdam, ad agency; Corona, client.







© Virginia Woods-Jack

a research lab within ad agency Modernista! in Boston, and then established their own digital agency, Champagne Valentine, and ran it for six years in Amsterdam, creating sensory art experiences for brands and museums. In 2016, the two launched the Department of New Realities, a creative tech

unit within Wieden+Kennedy Amsterdam.

“We have been kindred spirits dancing the cosmos for eons,” Lillemon says of Fontaine. “Most fondly, we have always been able to understand each other without needing to ask why. She works with her soul more than her voice.”

Studies have shown that being in nature helps hospital patients heal, but, surprisingly, VR nature can help just as much as being in nature IRL does. One of the campaigns that Fontaine and Lillemon created at the Department of New Realities, for Corona beer, drew on the healing properties of nature. Working with The Mill, Wieden+Kennedy used theatrics, VR and set design to transform the interior space of a building into a secret paradise: Paraíso Secreto. Entering via a hidden door disguised as a Corona vending machine, visitors wearing HTC headsets followed a virtual path that was accompanied by scents, sounds and heat to enhance the experience.

Paraíso Secreto was “not about replacing nature—that’s creepy and futuristic,” Fontaine says. “It was more about reconnecting with something positive and pure so when [visitors] left the VR world, they’d be inspired to pursue that.”

The Department of New Realities closed its doors in 2019. “The agency was pivoting to focus more on content production, and it’s one of those things where agencies really try to do interesting technology art labs, which requires quite a lot of

ongoing investment to build and maintain,” Fontaine says. “Everything’s temporary.”

Still, the experience was invaluable for Fontaine. Exploring future territory with new technologies and self-initiated ideas enabled the unit to push creative culture. Its purview was less classical advertising and more about showing clients and people things they’ve never seen before.

“Brands sometimes don’t know what they want, so we’d create these prototypes and show them what they didn’t know they wanted. It was the perfect playground to create those things,” she says. “You’re always thinking of how you can be on the edge and bring as many people with you. But you need the time in-between to build and research for the next version of that.”

## Reboot

And so Fontaine reset, moving from Amsterdam to New Zealand in late 2019, planning to bounce from that home base to Asia and Los Angeles for work. But we all know what happened to any plans made for 2020. Still based in Wellington, Fontaine has a view of the bay, and she’s surrounded by nature. Sometimes she works from home with her cat by her side; sometimes she works from a downtown studio for the buzz of being around other people.

The initial lockdown—though it was short in New Zealand—was a time of reflection for Fontaine. She found herself feeling more creative than usual. “I’m inspired to think about how we can solve some of these issues,” she says. “Are we the last group of people who can save the planet?” The pandemic reinforced her direction of using her abilities for good. “There’s no room for soul-destroying projects at the moment.”

One project she’s been preparing for 2021 is an augmented reality ferry tour in Liverpool that’s set 150 years in the future. This new take on a tourist boat ride will combine AR, theatrics and sound elements to expose passengers to “mystical connections in the future.”

It seems to me like VR has been on the cusp of going mainstream for decades. There are waves of interest, and then

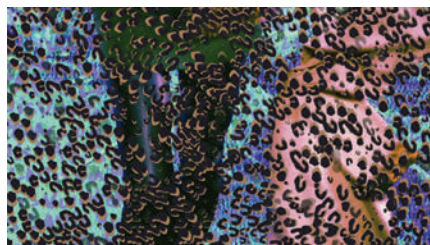
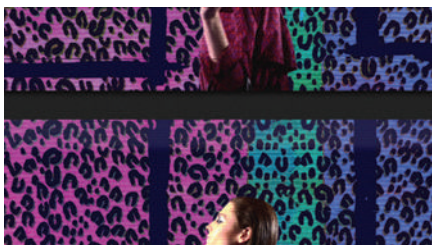
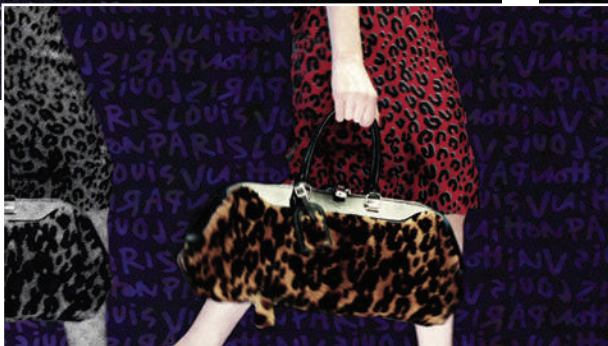
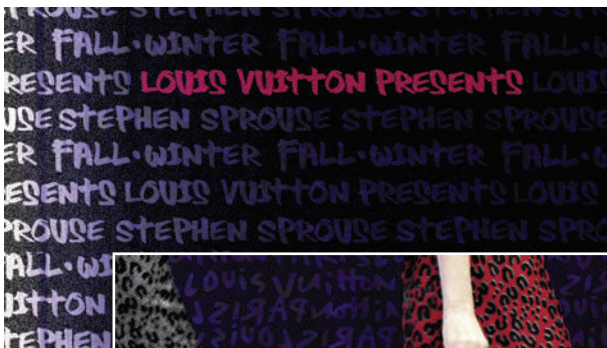
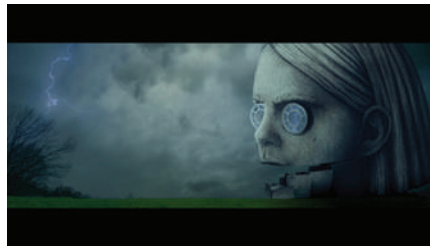
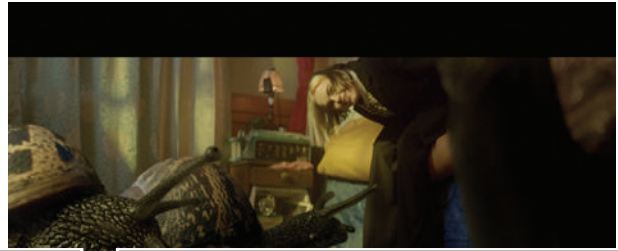
Right: “Snail” 3:08

“Benee is a new kind of pop star based in New Zealand. She wrote the track ‘Snail’ while trapped in her bedroom during the 2020 lockdown. I loved the crazy world she created with the lyrics, and, together, we collaborated on a narrative that enabled her to escape this reality and transform into a BMX-riding elf. Of course, the video needed to have giant snails too. The video doesn’t feature much, but there were rooms filled with Nickelodeon green slime—we had four full buckets of slime that we smeared inside an abandoned, haunted psychiatric hospital. We had to shoot in partial lockdown, which complicated everything, and I directed with a face mask on—a first and hopefully a last! The final result is a shining example of how I love to mash up live action with CGI graphics to create a surreal mood.” Anita Fontaine, director; Benee, client.

“Louis Vuitton x Stephen Sprouse” 1:14

“Louis Vuitton was releasing a new collaborative collection with the legendary New York City punk artist **Stephen Sprouse** and asked me to direct a fashion film that felt true to Sprouse’s universe. It was a match made in heaven for me, being a fan of his work, but also because I’ve always aspired to push a gritty pop aesthetic with my own practice. The idea was to create a virtual runway where the model literally struts through Sprouse’s designs with a New York City attitude. The client let me run with it!” Anita Fontaine, director; Louis Vuitton, client.

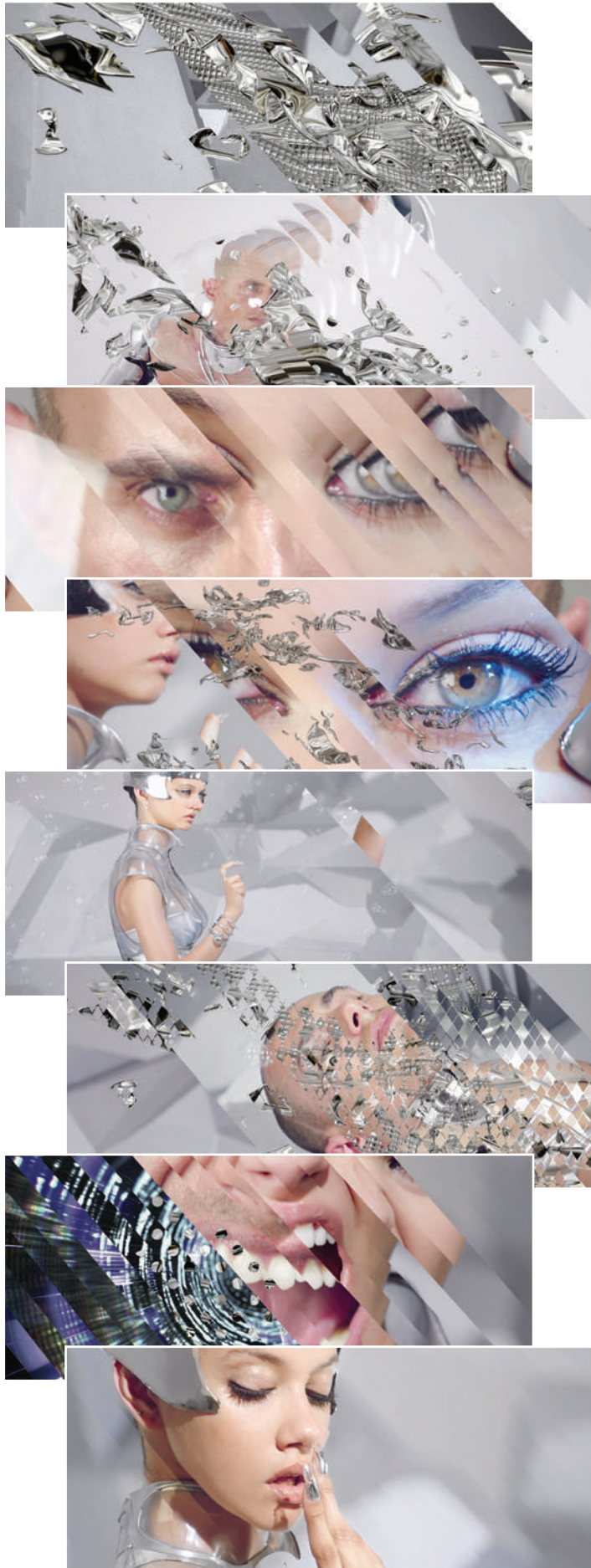












the final product doesn't deliver, or the buzz just doesn't congeal. While processors have improved, expensive VR headsets remain a big hurdle to adaptation, and people often don't want to spend more than ten minutes in a virtual world, Fontaine says. But augmented reality is ready to go, she says, holding up her iPhone. "As AR gets more complex and as the computers on devices get more powerful, I think it will turn into VR," she says.

## Upgrades

I went into my first conversation with Fontaine as a VR skeptic. It was after the summer of racial justice protests and just before the US presidential election, in the middle of a global pandemic. It felt like real reality needed more of our attention, not less of it.

But during the week of the election, escape was necessary for my health. I allowed myself to look at news updates no more than fifteen minutes per day, instead working on craft projects and reading *Seveneves*, a 900-page novel I had already read three times that is literally about humans trying to escape Earth.

"I've spent most of my life and career trying to escape reality and helping others escape reality, and I'm trying to decide if I'm proud of it," Fontaine explained at the Semi Permanent Auckland event in November 2020. In the end, she has decided, yes, she is proud of her work. And that made me realize that my aversion to escapism has more to do with the guilt-driven American Protestant work ethic than anything else.

Left: "This was a self-initiated project that was created during my time at the Department of New Realities. Longtime collaborator Geoffrey Lillemon had written a nonsensical poem that I had started illustrating, and we thought, 'Why not turn it into a virtual reality (VR) game experience for kids?' We invited children to come into the studio and help direct the kind of experience they thought would be cool, which was mostly hitting things to make music and 'doing whatever they wanted.' Essentially, the experience allows the player to step inside the shoes of a child princess and **go into an absurd kingdom** where not much makes sense! The project ended up being exhibited throughout Europe, for which we created a physical installation to match the magical cutout illustration style of the virtual world." Anita Fontaine/The Department of New Realities, creative directors; Anita Fontaine, illustrator; Wieden+Kennedy, ad agency.

This page: "Future MAC" :59

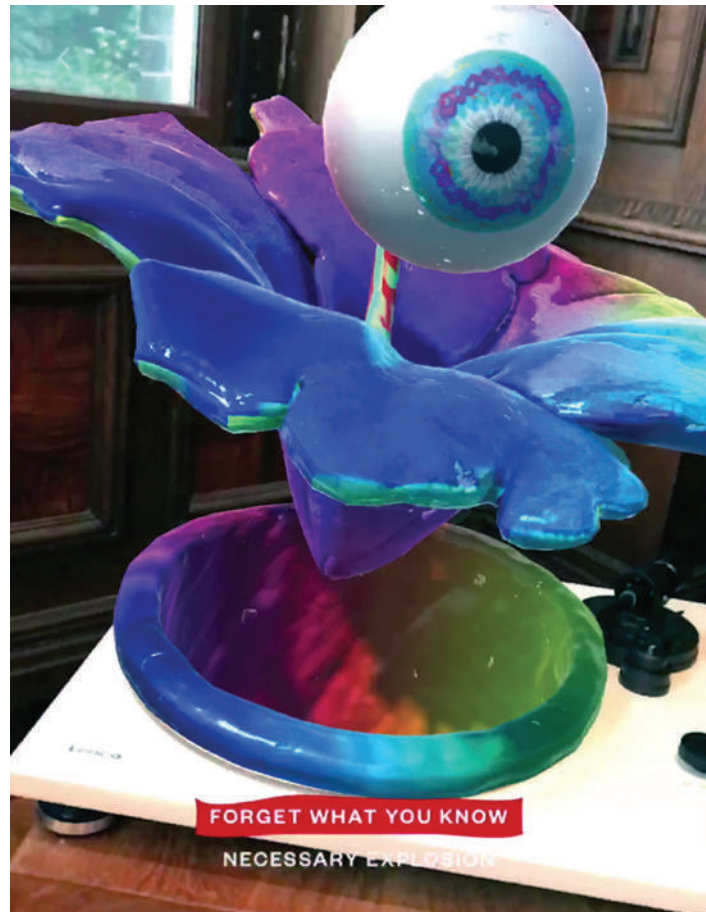
"I was living in London and received a brief to create a space-age fashion film for a new line of **space-themed cosmetics** that MAC was launching. I took it one step further and put the models on a futuristic alien planet, then created a unique optical animation effect to give an otherworldly alien feel. I loved that a makeup brand was willing to lean in to something so sci-fi. It would have been fun to expand this universe with a series of films." Anita Fontaine, director/ animator; MAC Cosmetics, client.

## ANITA FONTAINE

Escapism is not only essential for our survival, but also necessary to shape our future realities, Fontaine says. We can't imagine a better world unless we let our brains play around in the possibilities. "I think it's in our human nature to escape," she says. Escapism is a spectrum—at one end might be drug abuse and self-destruction, and at the other end is the creative state of flow.

Fontaine believes VR can lead to transformational experiences, ones that shape how we see the world. "I think people in the future will ... be able to create their own universes and invite people into them. Instead of Instagram, it'll be people creating immersive worlds I can step inside," she says. "If we can go inside these worlds and dream up greater possibilities for the future and come back with a clearer view, it's so valuable.

"We're living in quite dark times, but you've got to have radical hope." [ca](#)



This page: App for the band Necessary Explosion. "We wanted to invent **a new way of experiencing music** that was part lava lamp and part music video. I love that this project feels like a throwback to retro times when people used to sit around listening to records, but is also a vision of the future, when augmented reality layers help redefine a new reality." Anita Fontaine/The Department of New Realities, creative directors; Wieden+Kennedy, ad agency; Necessary Explosion, client.

Right: "The Dasher" :30

"We had two hours to shoot this commercial on a black-sand beach outside of Auckland, New Zealand, and it was pretty stressful. The entire team was nervous as the concept—a stop-motion capture for 150 **people running** toward us on sand—was technically challenging to achieve within the time frame. But beyond the tribulations, it was a real highlight to collaborate with a sustainable company like Allbirds, which aligns with my own intentions for creating conscious content." Anita Fontaine, director; Mythology, ad agency; Allbirds, client.

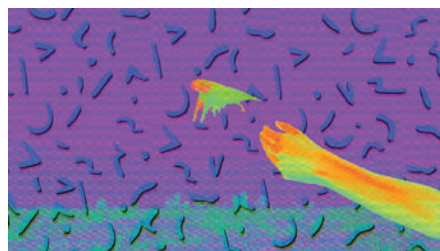
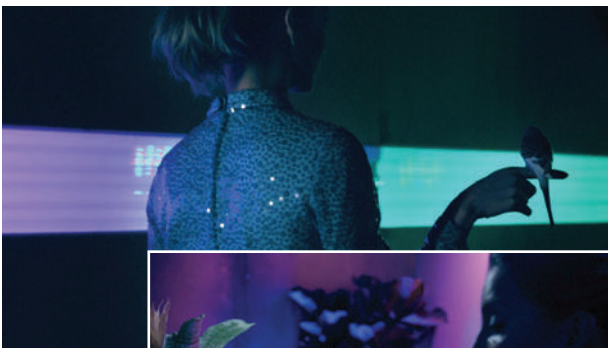
"Divine Love" 3:41

"After working in San Francisco as a full-time creative director, I landed in Los Angeles and really needed to shake things up in my imagination. The band Victoria+Jean had contacted me about making a music video, and as soon as I heard the track, I started visualizing an absurd **science fiction-style love story**, starring budgies. I got introduced to a great producer, Jordan Harkins, who helped transform my surreal ideas into reality. It was a wild ride that introduced me to a stellar creative community in Los Angeles, where anything seemed possible, from finding budgie wranglers to borrowing cars and covering them with broken-heart stickers to working with amazing talent like Annabelle Wallis. I enjoy getting my hands dirty, so found myself doing lots of After Effects animation in the final stages of production to ensure my signature look and feel were fully executed." Anita Fontaine, director/ animator; Victoria+Jean, client.



Move your camera closer to and further from the sculpture





# FRED & FARID

BY REBECCA HARRIS

If great culture and creative is all about heart, FRED & FARID has its head in the right place. Cofounded by Fred Raillard and Farid Mokart, the global creative boutique lives by the mantra “Think with your heart,” applying that mindset to its company culture and creative work.

“We truly believe the human heart has a brain,” says Raillard, whose agency employs 150 people in four international offices: Paris, Shanghai (2012), New York (2015) and Los Angeles (2017). “You can literally think with your heart, if you try. For that, you must transfer your energy from your brain to your heart, and allow yourself to be an emotional thinker. Emotion is the best sensor, and it’s the best creative director.”

Emotion also sets the tone for FRED & FARID’s workplace culture, which is described as a mix of “the French sense of craft and taste, the Chinese sense of tactic and digital, and the American sense of vision and strategy.” The element that strings all three together, says Raillard, is emotion. “It’s our compass.”

Being guided by emotion may seem antithetical in a marketing world increasingly ruled by numbers. But the approach is key for an agency that’s relentlessly focused on creative and grounded in its roots.

“Our secret sauce has many ingredients, starting with the talents of the unique people with us. But in addition to that, our group was founded by two creative guys, and each FRED & FARID office has a Creative CEO,” says Raillard, who, along with Mokart, held creative roles at major agencies in their native Paris, as well as at BBH London and San Francisco’s Goodby, Silverstein & Partners, before launching their own agency in 2007.

“The final decision is always made by a creative, on every single topic,” continues Raillard. “This makes a major difference compared to some other agencies that look creative, but where the lead is an account person or a financial guy. And

this is a constant battle for us. Creatives must lead this industry again.”

FRED & FARID’s staunch, creative-first ethos has clearly worked, and it continues to drive the agency’s success and notoriety. Over the years, FRED & FARID has worked with more than 250 brands across 30 sectors, including luxury, apparel, technology and telecommunications. The agency has also amassed hundreds of international awards and industry titles, including numerous Cannes Lions awards and *Ad Age*’s International Agency of the Year, awarded to the Shanghai office in 2016, and Gold Newcomer of the Year, awarded to the Los Angeles office in 2020.

While FRED & FARID’s capabilities include creative consulting, brand strategy, branding, content and social activation, Mokart says the agency’s staffers are “radical listeners and media agnostic.” “They don’t apply methods or formulas, but rather adapt and tailor their work to a brand’s respective genre and business challenge—from branding, tech, social media, content or innovation solution,” he says. “The process is more ‘couture’ than prêt-à-porter.”

Mokart adds that to solve those core business challenges, the agency needs to have close, collaborative partnerships with its clients. Because of its smaller size, FRED & FARID can do just that. “As a creative boutique network, we are small and intend to stay small,” he says. “To us, this allows for human scale, creative quality control, maintaining a sense of craft... and it allows us the ability to build proper partnerships, grounded in trust, with our clients. We try to find ideas that can change the world.”

This was certainly evident in 2020, when real-life issues became the subject of a few notable campaigns FRED & FARID designed to help create change. For example, the agency developed a campaign for Fridays for Future, the global climate strike movement started by teenage activist Greta Thunberg. The spot portrays a family going about their morning routine,

Captions supplied by FRED & FARID.

Farid Mokart and Fred Raillard were chief creative officers on all projects shown.

Right: “Our House is on Fire” :60

“According to the Intergovernmental Panel on Climate Change, we are less than twelve years away from not being able to undo our mistakes as it relates to climate change. This film for global climate strike movement **Fridays for Future** portrays a family in their morning routine, acting as if everything is normal despite fires burning all around their house. The campaign was inspired by a famous quote from Greta Thunberg, the founder of Fridays for Future. During her speech at the 2019 World Economic Forum in Davos, Switzerland, she said, ‘I want you to act as if our house is on fire. Because it is.’ At the same event the following year, Thunberg repeated her plea: ‘Our house is still on fire. Your inaction is fueling the flames by the hour.’ Fridays for Future launched the film during an unprecedented 24-hour climate change livestream, featuring countries from all around the world.” Radouane Guissi/Chelsea Steiger, art directors; Radouane Guissi, writer; Matt Welch, Flame artist; Andrew Bruntel, director; Pat Scola, director of photography; Hayley Simpson, casting; Ben Walsh, visual effects director; Kyle Brown, editor; Colin Alexander, sound designer/audio mixer; Mira Cho/Laura Francis, stylists; Robert Fox, production designer; Shawn Loh, producer; Amanda Van Caneghem, agency producer; Lana Kim/Jett Steiger, executive producers; Scott Boyajan/Pip Malon, visual effects producers; Ways & Means, production company; EXILE, editorial company; Method Studios, visual effects company; FRED & FARID Los Angeles, ad agency; Joe Hobbs, Fridays for Future, client.







acting as if everything is normal, despite fires burning all around their house. Released on Earth Day, it was inspired by Thunberg's famous quote on climate change: "I want you to act as if our house is on fire. Because it is."

In the fall of 2020, FRED & FARID partnered with outdoor advertising company JCDecaux to address the emotional weight many Americans were collectively feeling during the pandemic. Positive and encouraging messages were displayed on JCDecaux's digital street-furniture network in four US cities: New York, Los Angeles, Chicago and Boston. Under the tagline "We keep going," the agency crafted 150 slogans promoting resilience and embracing the spirit of each city, like "The sun will shine again," for Los Angeles; "We've had tougher winters," for Chicago; "We waited 86 years for a World Series win. We keep the hope alive," for Boston; and "Big Apple bites back," for New York City. FRED & FARID also made the posters available online to browse, download or print.

Jean-Luc Decaux, president and co-chief executive officer at JCDecaux North America, says his company had a great collaborative approach with FRED & FARID. "The circumstances and the brief were unique, but the team responded brilliantly with great passion," he says.

When FRED & FARID isn't trying to change the world, it's challenging the status quo for its clients—and delivering results. For Hewlett-Packard (HP), for example, FRED & FARID connected with a Generation Z audience to showcase technology intended to make them feel safer, more connected and inspired. Its global Keep It Human campaign, which launched in 2019, conveyed HP's belief that humanity should lead technology—not the other way around. The first commercial featured a cast of around 20 young people, not actors, authentically living everyday experiences with their laptops, in true moments and in honest ways.

Supporting HP's premium personal computer category, the initial push was launched in fifteen countries and featured more than 400 individually produced assets across broadcast, digital,

social, print and OOH. According to FRED & FARID, HP saw a significant uptick in premium laptop sales, and the brand received an overwhelmingly positive lift in consideration and preference among the Generation Z target audience.

HP's Meant To Move campaign followed in 2020 and featured recognizable influencer talent who demonstrated that on-the-go youth don't need anything slowing them down. The campaign culminated with "The Most Fabulous Unboxing," a video featuring beauty influencer and social media personality Bretman Rock.

"FRED & FARID helped us push outside of our comfort zone to connect Gen Z with our newest device," says Aki Martin, global marketing, HP. "Their knowledge of the Gen Z audience and the social channels that they thrive in emboldened us to take on a fresh approach to influencer marketing. We believed in Bretman Rock's authenticity and his deep connection with his followers. And together, we reinvented the unboxing video to be more entertaining, informative and relevant."

Bringing humanness to a tech company isn't a stretch for FRED & FARID—the agency has a similar "keep it human" sentiment built into its culture. "We love technology, but we love people more," says Raillard. "Our talent is to attract the most talented creative people to us—and the most original personalities. We nurture and grow creative talents, like a tree nursery. We act like a human accelerator, inviting them to become who they are. We don't need to create programs or policies aimed at maximizing employee happiness."

Its pursuit of creative excellence also means fostering a strong sense of teamwork, even though employees are spread across different cities and time zones. There are international teams for almost every client, and Mokart says the four agency offices are "super connected" and operate like one single agency. "Our leadership is about connecting human spirits on every level, in every single way," he says. "We connect about projects and life in general in person [before covid], in WeChat groups, WhatsApp chains and now on Zoom. We constantly think together. We don't think in a silo."

Across all four offices, agency leaders encourage staffers to share out in the open and not keep their thoughts and ideas to themselves. "By sharing, you have power, meaning we build upon the idea to see where it can go and ultimately reach the

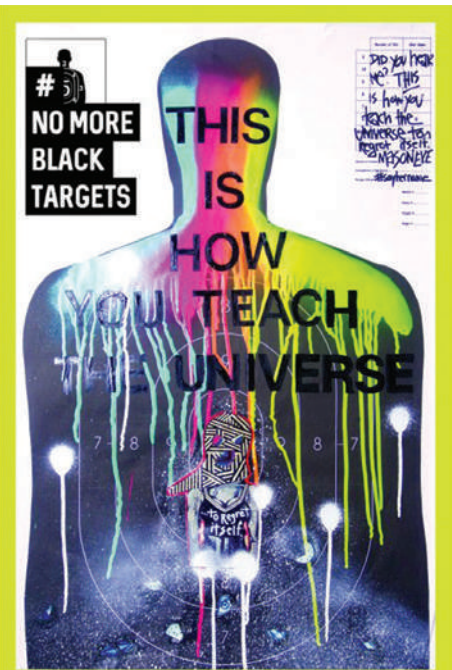
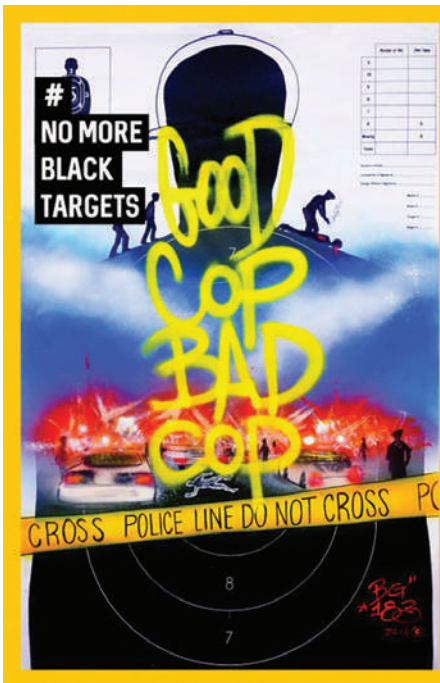
This page: Cofounders Farid Mokart and Fred Raillard.

Right: "After months of fear, uncertainty, tragedy and division, JCDecaux—the world's biggest advertising out-of-home company—wanted to lift people's spirits. Rather than post more ads, the company's available inventory was used to launch positive, supportive messages across the United States under the line 'We keep going.' Appearing in Los Angeles, Chicago, Boston and New York City, 150 posters—forming four separate poster series—celebrated citizens' resilience, encouraged hope and spread goodwill. Headlines and designs took inspiration from each city's look, tone and attitude to embrace the spirit of each unique place and personally speak to the people. There were no hashtags or calls to action. The initiative was created with the understanding that covid-19 will have long-lasting effects, many of which we're just beginning to fully understand. The objective was to convey a simple, honest sentiment: we keep rallying, smiling, believing and fighting for a better day." Laura Beck/Bridget Callahan/Jocelyn Lam/Hajung Song, art directors; Ranjana Naik/Hilary Smith, writers; Nicolas Berthier/Chelsea Steiger, creative directors; Laurent Leccia, executive creative director; FRED & FARID Los Angeles/New York, ad agencies; Gabrielle Brussel/Jean-Luc Decaux/Maggie Eisenhardt/Jamie A. Morrissey/Sam Scaglione, JCDecaux North America, clients.

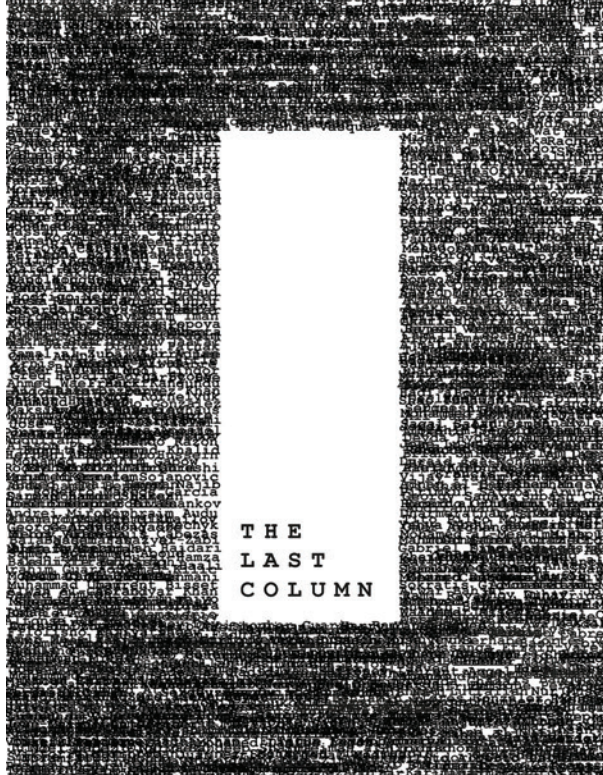












## FRED & FARID

most unexpected output,” says Mokart. “No one is a full-time genius, but together we are.”

Their emphasis on teamwork is also evident in how Raillard and Mokart approached their expansion plans over the years. The founders have personally opened each new office and have moved their lives and families to each new city. Raillard moved from Paris to Shanghai and, later, Los Angeles, where he currently resides, while Mokart made the move from Paris to New York, where he currently lives with his family.

“We’ve created our international boutique network organically,” says Raillard. “We go slow. We give a lot of attention to implementing our DNA within each office. We could have developed much faster, with external growth and acquisitions, but that would have been against our values.”

As for FRED & FARID’s next chapter, it’s not about expanding the network’s geographic footprint, but staying true to creative integrity. “The most important thing is to be proud of our work, whatever the industry or the client thinks about it,” says Mokart. “This is what makes us happy in the end—the feeling of doing the right thing, creatively. We want to be proud of every single piece of work we produce. It’s impossible, but it’s a utopia worth fighting for.”



Left: “Young Black men are three times more likely to be shot by trained shooters than their White peers. There is a disturbing potential correlation: the most popular target for shooters to learn to use their firearms is a black silhouette. What if unconscious bias is deadly? **No More Black Targets** is an artistic project that seeks to raise awareness of the danger of unconscious bias and eliminate the use of the ‘human black silhouette’ target in shooting ranges. In order to help replace the targets, more than 50 artists painted them with artistic interpretations that turn them into beautiful, colorful and optimistic art.” Ibn Anderson/ AvisualBliss/BilliKid/Uta Brauser/Brolga/Denton Burrows/ButtSup/Julien Calot/ Daine Carter/Castelbajac Creative/Steven Cogle/ConsumerArt/Tats Cru/Cypha/ Bernadette Delany/Dertism/Felipe Echeverry/Mason Eve/FKDL/Greg Frederick/ Fumero/Gazoo/Gil Goren/Michael Hess/Iconic and 2cents/JCBKNYC/Pamela Jean Tinnen/Jenna Kypell/Damien Mitchell/Alice Mizrahi/Vahram Muratyan/Thomas Raillard/Sacsix/Lane Scarano/Sines/Streetsmartguidenyc/Sean Sullivan/B.D. White/Adrian Wilson/YesOne/Augustin Zeller/Zimer/ZroPro, art directors; Laurent Leccia, creative director; Karim Naceur/Felix Vroegop, producers; FRED & FARID New York, ad agency; New York Society for Ethical Culture, client.

This page: “Developed for the nonprofit association Committee to Protect Journalists, **The Last Column** is a memorial that raises awareness of the human cost of journalism. The murder of journalists is a heinous form of censorship. The integrated initiative featured a logo made of the names of the 1,337 journalists who, since 1992, have been killed in action while on assignment; a book featuring the final articles and photos of more than 20 murdered journalists; and video and audio interviews with the journalists’ friends and families.” Kate Ji-Yeon Kim, art director; Gabriel Shringer, writer; Jack Hwang, designer; Laurent Leccia/Colin Nagy, creative directors; Austin Meyer-Ferris, strategist; Bullpen, animation; Anna-Maria Egisto, producer; Amanda Van Caneghem, executive producer; HarperCollins, publisher; FRED & FARID New York, ad agency; Committee to Protect Journalists, client.

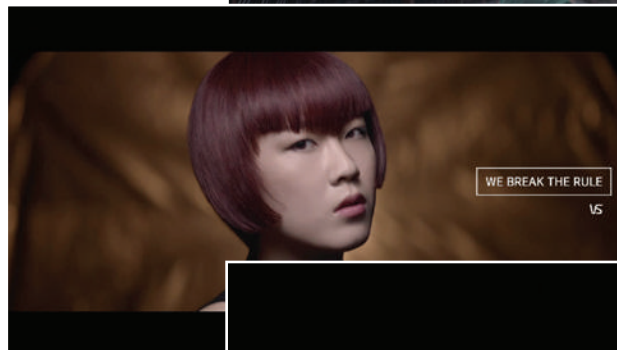
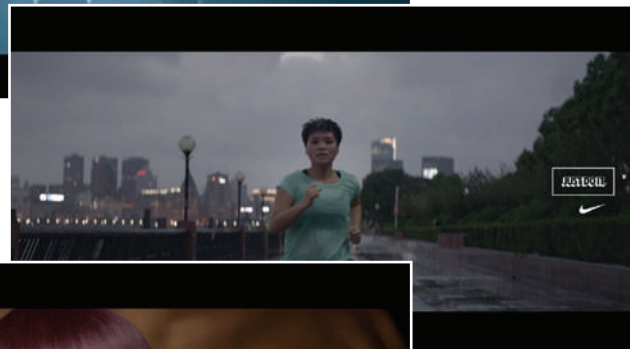
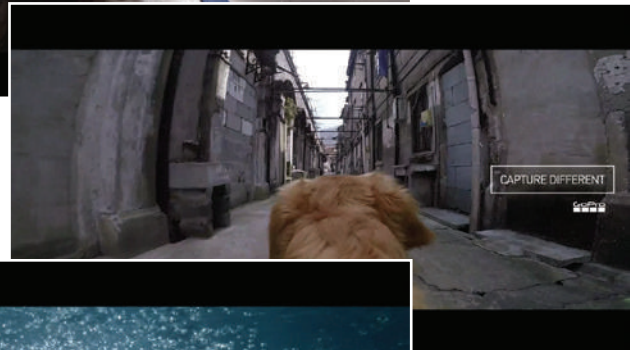
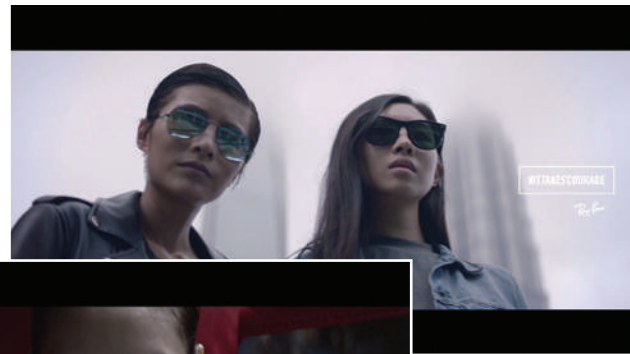
## FRED & FARID

This page: "All in 1" :60

"Tmall is the biggest business-to-consumer e-commerce platform in China. It gathers more than 360,000 local and international brands, and contains the spirit and lifestyles of all the brands. This campaign was created to support Alibaba's 11.11 event, on November 11, also called Singles' Day. It is the world's largest 24-hour online shopping festival, and is four times bigger than Black Friday and Cyber Monday sales days combined. We created 'All in 1,' a manifesto ad written only with brand slogans. We united 31 of the world's most iconic brand taglines and put them in a specific order to tell one story within the flow of the voice-over." Uty Chen/Adrien Goris, art directors; Adrien Goris/Luna Zhang, writers; Adrien Goris, creative director; Feng Huang, executive creative director; Salomon Ligthelm, director; Christophe Collette, director of photography; Audioforce, music; Julien Du Tertre/Gabrielle Guan, strategists; Louis Kwan/Desmond Loh, producers; Tilda He/Jessie Huang, agency producers; Thomas Suess, music producer; Charles Renard, post-production producer; Stink Shanghai, production company; Volt, post-production company; FRED & FARID Shanghai, ad agency; Tmall, client.

Right: "An awareness campaign to bring attention to the overwhelming plastic pollution of the oceans, which reaches new records every year, with patches of plastic debris the size of entire countries. More than one million ocean animals are stuck in this plastic ocean and die each year because of it, yet few people seem to be conscious of this scourge, which is a real danger to biodiversity and the environment. **Plastic Ocean** was launched to put this subject on the front page of social media and to help create a mindset embracing sustainable usage of plastic, especially amongst millennials and Gen Zers. The campaign includes three visuals and a video, which are dreamlike and colorful at first glance, but highlight the sad reality of sea animals trapped in plastic waste." Michael Hess, associate creative director; Laurent Leccia, creative director; Geoff Bailey, director; Pete Hamilton/Adam Stockholm/Dave Zeevalk, 3-D artists; Brendan Fitzgerald, visual effects supervisor; Lucas Andrei, editor; Amanda Van Caneghem, producer; Jason Sonner, production company producer; Alkemy X, production company; FRED & FARID New York, ad agency; Heather Stimmler, Sea Shepherd, client.

"The Wrangler **We Are Animals** campaign focused on the idea of primal urges, the animal buried within us all. The iconic photographs portray young people as animals in the wild, emphasizing core messages: natural, wild, tough-wearing and adventurous." Ryan McGinley, photographer; FRED & FARID Paris, ad agency; Wrangler, client.







BY WILL MATSUDA

# SAMANTHA CASOLARI

Samantha Casolari's photographs shimmer with a warm haze that feels like flickering candlelight. The rich amber tones are serene and beautiful, so I laugh when she tells me that her biggest influence is classic black-and-white war photography. Calling from her home in Brooklyn, New York, on a cool November morning in 2020, she explains, "War has been one of my main interests since I was a young kid. In college, I studied conflict resolution and security studies. I went on to work in refugee camps." She tells me that if I saw her bookshelf, I would run out the door.

Born in Modena, Italy, Casolari is drawn to the extremes of human experience. "I was interested originally in the politics and psychology that produce wars—how humans can adapt to such extremes," Casolari says. "This led me to look for ways that people had visualized conflict." She studied the war photographs made by the early members of Magnum Photos, the iconic agency created by Henri Cartier-Bresson, Robert Capa, George Rodger and David Seymour. She later interned at Magnum two days a week while she was an exchange student at Sorbonne University in Paris. "They were digitizing their archive, and it was a dream for a beginner like me to be able to dig into these massive archives," she says. "It was my photo school in a way. I would study them, going through the contact sheets during my lunch breaks."

Casolari's proximity to the icons of reportage photojournalism inspired her to pursue photography more seriously. Her photo book collection grew with titles from the likes of Dorothea Lange and Berenice Abbott, and, as a result, she set out to make her own documentary images.

Casolari's career began with a story about young people coming out of Sing Sing Correctional Facility, the maximum-security prison in New York. Her best friend in New York had been working with incarcerated people and introduced her to the realities of life after prison. Casolari, who thought

the subject wasn't given enough attention, contacted an editor at *Vanity Fair Italy*, and they decided to publish the images.

At the time, Casolari's photographs looked very different from the way they do now. She embraced the reportage photojournalism style she had been looking at. "I thought, 'I'm never going to crop. I am going to be a pure photographer,'" she recalls. "Eventually, I found that constraining. I wanted more freedom. I'm a more complicated person than that allows, so I let go and started experimenting."

This turned out to be a very good idea. Her experimental work caught the eye of clients like Prada, Nike, Apple, *Vogue* and more. But having never formally studied photography, the learning curve was steep in commercial settings. "I didn't know anything about photography as a career," says Casolari. "I didn't know what a portfolio was or how the photography world works."

On an early-career Nike shoot in Italy, she recalls how she didn't know what to expect while working on a set. "I didn't have an assistant, so I was changing my own rolls of film. I didn't have anything—no reflectors, nothing. I knew the creative director, and he fully trusted me. But the Nike people there were speechless. They couldn't believe it was just me and a backpack and a camera," she says. "But they loved the pictures."

She has since photographed rapper Cardi B for the cover of a *Fader* summer music issue, actress Dakota Fanning for a Miu Miu campaign and even former White House chief strategist Steve Bannon for a *Bloomberg Businessweek* cover story. I note how she frequently collaborates with musicians and ask if she is a musician herself. "Music is one of my biggest passions," she says. "I listen to music pretty much the whole time I am awake. I studied violin at a conservatory for six years when I was a kid. So I think music is really in my photos, even though I don't play anymore."

Right: "I was called on for this project by David Hallberg, at the time a principal dancer at the American Ballet Theatre. I had previously photographed David for GQ, and we had great creative chemistry. This shoot would promote both ABT Incubator, a choreographic program to generate ideas directed by David, and its sponsor, the Howard Hughes Corporation, which was also the developer of the new Seaport district. The brief was to use the Seaport as the set, so I chose a few different places that could be the right canvas for the **dancers**, where I could play with both the geometry of the new site as well as the historical streets and buildings. Dancers are some of my favorite people to shoot as they are so professional and focused." David Hallberg, creative director; American Ballet Theatre, client.







Casolari laments that her work is often described as “dreamy.” “I don’t like to be confined to a style. I want to be more poetic than dreamy. Poetic work doesn’t have to be dreamy,” she says. “Especially nowadays, we need to really deal with reality. There’s less space for dreaming. We have to be realistic.”

Casolari’s pragmatic drive pushed her to organize

a print sale for New York City’s Elmhurst Hospital Center in April 2020, during the height of the COVID-19 pandemic in the city, when it was a global epicenter of the virus. Casolari, with the help of a few friends, set up a website where prints from 187 contributing artists were available for \$150 each. The Pictures for Elmhurst sale raised a stunning \$1,380,000 for the hospital. “The city was being devastated by the pandemic, but at the same time, we needed to stay inside, so it was quite difficult to help,” says Casolari. “I got inspired by a similar fundraiser that took place in Italy and to which I donated a print, so I decided to try and replicate the sale here. We had no idea it would be this successful. It was very heartwarming and humbling to see the results.”

I ask her how her past year has been, which I wince at, because it feels a little cruel to ask that question in 2020. She describes an isolated and intimate journey. “It’s been hard. Really, really hard. I have a daughter, and she’s young, so I have been taking care of her while my partner works. I’ve had to slow down and look inside. As a woman during the pandemic, we have been hit so hard because we are often responsible for childcare, on top of whatever else we are doing in our lives,” says Casolari.


Earlier, she had apologized for delaying our call—she had been busy taking care of her daughter. But the lockdowns have also enabled Casolari to make new kinds of photographs. “Since my daughter was born, it has always been difficult

for me to photograph her,” says Casolari. “I have iPhone photos of my daughter, but not really any photos with 35mm film or medium-format film, like I use professionally. She was never my subject. It was strange, and I felt bad about it. But this year has forced me to slow down and photograph my child. We have this connection from the umbilical cord, so photographing her is almost like taking a selfie.”

Some of these images are collected in a new series titled *Quarantine Diaries*. They are slower, more-intimate views than the rest of her work. Close-up shots of skin, windows, flowers and her family emerge from an enveloping darkness in the frames. The images are a record of interiority in a strange time, and, in a way, her ethereal and hazy aesthetic is the perfect medium to reflect the fluctuating nature of time during the pandemic. Days drag on and simultaneously months fly by.

The escalation of the Black Lives Matter movement this year has also impacted Casolari’s approach to image making. “Not being politically engaged right now is complacent. I have been thinking about racial issues in America since my first project at Sing Sing, because most of the people I was photographing were Black. But I want to do more. My work will need to be more political than before. There has to be more urgency,” she says.

I ask what “doing more” means for her. She tells me about a new body of work reflecting this desire, and tying back to her earlier work at Sing Sing. Casolari is photographing teenagers who are coming out of prison, or who have parents in prison, as part of a UNICEF program. Both projects examine the structural and institutional causes of incarceration on a personal level. This time, she is photographing the teenagers in her studio, which is frequently used for fashion and editorial shoots. The photos are complicated, blurring the lines between documentary and fashion photography.

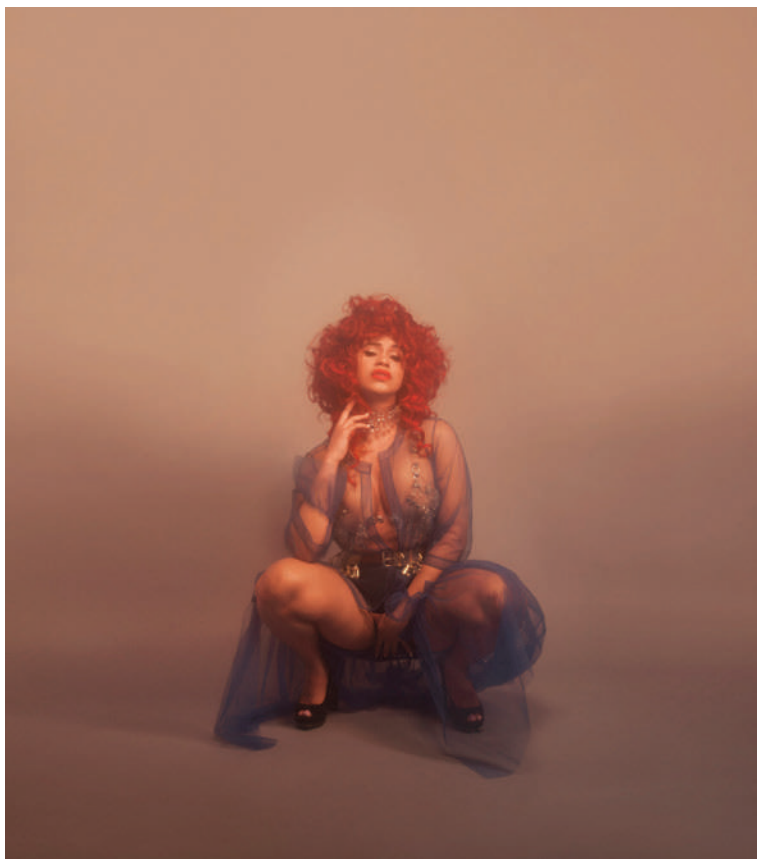
For Casolari, this is what makes a photograph successful. “If you give the viewer all of the information in a photograph, then it turns into something that is purely an aesthetic experience,” she says. “But if you want something beyond the purely aesthetic, then the photograph must make the viewer ask questions.” 

Right: “I was asked by *ICON* magazine to shoot a fashion story. I thought it would be interesting to shoot it in a real **boxing** gym, and the magazine loved the idea. I chose Gleason’s Gym, the oldest active boxing gym in the United States, as you cannot find a more old-school boxing gym. Our models were not boxers, so we got a couple of professional boxers to help us with their movements as we wanted to capture the shoot as if it were reportage. The gym was operating through the whole shoot, and it was amazing to see all the boxers training around us. Everyone wanted to help and give us suggestions. I started taking boxing classes right after because of how much I loved it!” Riccardo Ruini, creative director; *ICON*, client.

“When I was asked by *Bloomberg Businessweek* to photograph **Steve Bannon**, I had to sit down and thoroughly debate it, asking myself whether giving a voice to such a man would be the right thing to do. I had been following his steps since he first was appointed Trump’s chief strategist, and the man and his personal philosophy simply appalled me. I decided to go only because it was *Bloomberg Businessweek*, and the accompanying article was written by Joshua Green, who I knew was not going to write propaganda for Bannon. Having read so much by and on Bannon, I was not very comfortable being in the same room as him, but it was a few weeks after he was removed from the White House, and his boldness seemed to be gone. It was not easy, but it was news, and news has to be told.” Donna Cohen, photo editor; *Bloomberg Businessweek*, client.









## SAMANTHA CASOLARI



Left: “Photographing **Cardi B** was surely one of the most surreal and entertaining projects I have ever done. Emily Keegin, the *Fader* photo director at the time, wanted something that conveyed the idea and warmth of summer, as the cover story was coming out in June. We decided to use really warm colors in the backdrops and mix them with outdoor scenes. Cardi B came with a big entourage of friends, agents and managers who were coming and going throughout the day. She is very petite and bold and a natural entertainer. It was basically a daylong party. We left the studio to go shoot on the waterfront, and we had her whole entourage with us, and a group of kids on bikes recognized her, so we literally had a procession that grew bigger and bigger the more people recognized her. It was astonishing to look at.” Emily Keegin, creative director; The Fader, client.

“I shot these stills on the set of a **Miu Miu** winter video campaign. The list of talent was pretty stellar: Chloë Sevigny, Elle and Dakota Fanning, Julia Garner, and Sadie Sink. Like with dancers, I love working with actresses and actors as they are very focused and so present in front of the camera. The light design on set was beautiful—lots of candles and mood-colored lights to remind viewers of the coziness of a room during the holidays.” Miu Miu, client.

This page: “Back in March 2020, at the beginning of the **pandemic**, my partner, my daughter and I went to isolate in Montauk for a couple of weeks. Feeling safe but away from the city that I call home was incredibly strange. Being used to being out there to photograph, I found myself, like the rest of the world, between four walls, and turned my lens on my family. It felt very intimate to observe them through my lens, isolated from everyone and everything. There was a lot of silence, thoughts and fear, but also ocean air and so many beautiful sunsets.”



## SAMANTHA CASOLARI

This page: “This is one of my favorite shoots, something I’ve definitely never done before. It was for an article about **pubic hair grooming** and how women choose to go about it. Apart from my assistant, we were an all-women team, and the talent was a group of really strong girls in their early twenties, each with a different body type and grooming choices, and all so comfortable in their skin. It was beautiful to watch them carrying their bodies in such a powerful way and be so relaxed and confident.” Rhianna Rule, creative director; Allure, Condé Nast, client.

Right: “This is a campaign shot for **BalletCollective**, a nonprofit arts collective founded by choreographer Troy Schumacher from the New York City Ballet, and with dancers from the New York City Ballet. I am a big fan of ballet, which I follow and practice, and it was a dream commission to work with these incredible dancers. I was given lots of freedom when creating this project and decided to play with light and shadow to highlight bodies and their intersections; in visualizing it, I was inspired by the *chiaroscuro* of Renaissance paintings. I did not direct as much as other projects I’ve worked on with dancers, but just followed their movements and choreographies as I wanted the shoot to be a real collaboration, and also wanted to create a feeling of intimacy and be the least intrusive I could be. It made me feel like I was painting the scenes.” Luke Crisell, creative director; BalletCollective, client.













## EXHIBIT

## 1 Thalita Garcia Arq. identity

Celebrating the architect's potential to bring ideas into reality, Brazilian design firm Estúdio Kuumba created a new identity system for architect Thalita Garcia that communicates her creativity to new clients. "We needed to create a visual brand for [her] that carried a contemporary structure as a way of representing a modern language, with a design typography [that had] a subtle and intelligent front in the transmission of the act of measuring," says David Silva, graphic designer at Estúdio Kuumba. "With intentional cores, the entire graphic identity system is simplified to translate visual clarity within the architectural context." Full of references to common urban elements, such as the pattern on manhole covers, and a color palette taken from the coppers, tans and grays of building materials, Thalita Garcia's identity positions her as an immediately recognizable contemporary architect.

Estúdio Kuumba (Varginha, Brazil), design firm; Thalita Garcia Arq., client.

## 2 Translated short film

"Lara" 2:09

Translated, a translation service agency, wanted to inform a wider audience of its services. In its first brand campaign for Translated, Milan-based ad agency AUGE created this short film that follows Lara, a young girl and natural polyglot living in southern Italy who, when asked how many languages she speaks, replies "All of them." In the film, Lara solves all kinds of problems, from operating German appliances or explaining menu specials to English-speaking tourists, and shows how transcending language barriers connects us to others. "We wanted to create a campaign that connects with the most precious human element of all: language," says Federica Ariagno, partner and executive creative director at AUGE. "Despite the basic framework of the organization being powered by sophisticated technology, Translated's output is very much human, and this is the message we wanted to communicate."

Stefano Summo, senior art director; Federico Anelli/Antonio Mitra, senior writers; Federica Ariagno/Giorgio Natale, executive creative directors; Eleonora Cao, editor; Grimm Vandekerckhove, director of photography; Francesco Colucci, art buyer; Koen Mortier, director; Top Digital, audio mixer; Martina Perversi, producer; Roberta Caimi, post-production producer; Luca Fanfani, executive producer; Roberta Brambilla, production manager; Daniel Pallucca, colorist; Cristina Maiorano, stylist; Applemint, post-production company; Mercurio Cinematografica, production company; Jaja Film, production service company; AUGE Communications (Milan, Italy), ad agency; Isabelle Andrieu/Patrizia Boglione/Daniele Patrioli/Marco Trombetti, Translated, clients.

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

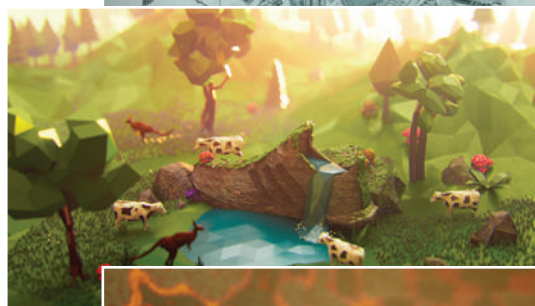
## 1 adidas video

"Futurecraft" 1:35

A manifesto for adidas's plans for innovation, Futurecraft presents the athletic gear brand's commitment to using environmentally friendly practices and avant-garde technology. To communicate this ethos to consumers and adidas's partners alike, Amsterdam-based production company The Panics created a short film that delves into what Futurecraft represents. "We have a long-standing relationship with adidas, working directly with its internal teams," says Ania Markham, executive producer at The Panics. "We are best known for our mixed media visual narratives, which are not technique-led but seamlessly transport viewers into the fantastical. So this was a perfect brief as it let us play around and draw upon all our skills."

Federico D'Urzo, motion graphic designer; Hessel Waalewijn, director of photography; Amy Holst/Idun Sjödin, contributing artists; Jeroen Aerts/Dieuwer Feldbrugge/Matteo Giorni/Doma Harkai/Davide Raymondo/Kim Taylor/Tim van der Wiel, visual effects artists; Fons Schiedon, director; Birdo/Fons Schiedon, animators; Antfood, sound designer/music composer; Jennifer McKinley-van der Zee, voice talent; Kristian Stoykov, producer/visual effects producer; Liene Berina, line producer; Ania Markham/Jules Tervoort, executive producers; Bruce Bigg/Androniki Nikolaou, production managers; Guido Ekker/Chris Staves, digital imaging; Ivor Goldberg, visual effects supervisor; Post Panic, post-production company; The Panics (Amsterdam, The Netherlands), production company; adidas, client.

1



## 2 McDonald's Belgium ooh ad

Lockdowns to combat the covid-19 pandemic have been hard, especially on children who don't have much to get excited about. However, McDonald's Belgium's drive-throughs—or McDrive's—are still open and available, and to convey this messaging to customers, TBWA\Belgium and photographer Jef Boes created a series of ooh ads that remind us of how exciting a treat can be. "The photos ... are almost entirely post-production free. We actually drove past a real McDonald's," say Geert Potarget, client service director, and Jérémie Goldwasser, creative director at TBWA\Belgium. "The challenging part was catching those magical yet very real looks the children gave out the window right there on the spot."

Thibaut Castaing, art director; Gil Gauniaux, writer; Jérémie Goldwasser, creative director; Jef Boes, photographer; Line Martens/Geert Potarget, project managers; TBWA\Belgium (Brussels, Belgium), ad agency; Laurence Anckaert/Xavier Gerard/Anthina Manirakiza/Laurie Struyf/Philipp Wachholz, McDonald's Belgium, clients.

## 3 Unity Place installation

For Unity Place, its new tech hub in Milton Keynes, United Kingdom, Santander Bank commissioned Wilkinson Studio to create a graphic for its construction barrier. Drawing from Milton Keynes's historical importance as the headquarters of Alan Turing and his team of codebreakers, the design firm incorporated Morse code patterns on the barrier. "The patterns were created from four different words: *explore*, *sustainable*, *adventure* and *possibility*—everything the new building wants to represent," says creative director Kyle Wilkinson. "In total, more than 400 meters of code were created, framing the construction site as both a public art piece as well as a challenging code-cracking opportunity people of all ages can enjoy."

Ryan Herbert/Daniel Ocock/Kyle Wilkinson, design team; Liam Prior, photographer; Wilkinson Studio (Sheffield, United Kingdom), design firm; Santander, client.

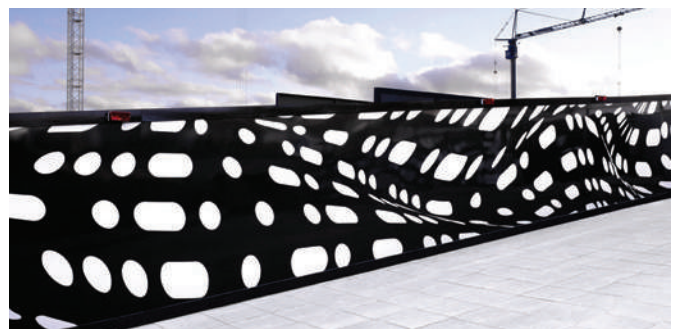




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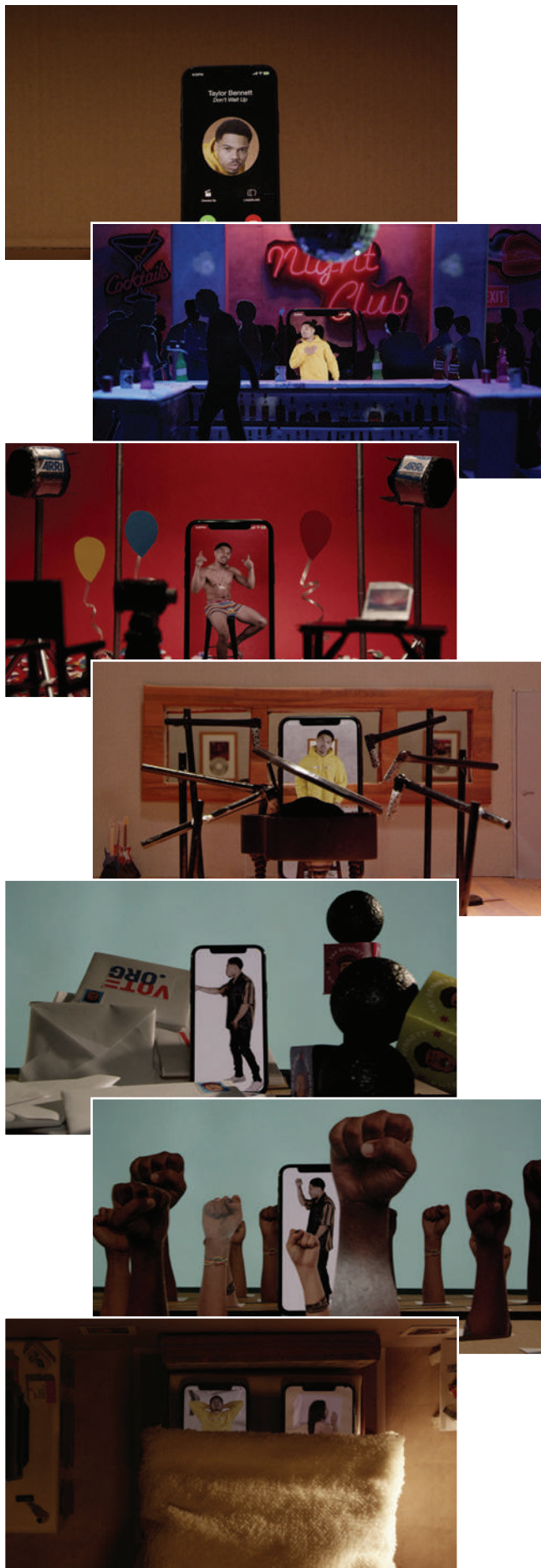


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2







## EXHIBIT

### 1 SAGA Grand Gin identity

The first organic gin produced in Québec, Distillerie Grand Dérangement's SAGA Grand Gin targets a clientele who enjoys refined and unique spirits. As the name Grand Dérangement refers to the British deporting Acadians from Canada, Montréal-based design firm Paprika saw an opportunity to express refinement while educating consumers on the human impact of this forced removal. "The creative process started with historical research on the matter in order to better understand the main characteristics of the Acadian people and its history," says Louis Gagnon, vice president creation, associate, at Paprika. "Based on our research, we found four Acadian individuals who truly existed, and filled the missing pieces of their stories as accurately as possible with the idea that the boxes would bare their stories, and contain twelve bottles, three for each character."

Daniel Robitaille, design/creative director; Louis Gagnon, art director; Leda & St.Jacques, photographer; Paprika (Montréal, Canada), design firm; Distillerie Grand Dérangement, client.

### 2 Merrell oOH ads

Known primarily as an outdoor footwear and apparel brand, Merrell sought to expand sales of its lifestyle offerings as well. So, the company tapped Indianapolis-based ad agency Young & Laramore for a campaign that would appeal to a more youthful, style-aware audience. "Sturdy enough for the trail yet stylish enough for everyday life, the Jungle Moc has been a cult classic since '98," says Bryan Judkins, partner and group creative director at Young & Laramore. "But for Merrell to grow its lifestyle sales and expand the Jungle Moc audience, the brand needed to win over younger, more fashion-conscious consumers. [We remade] the Jungle Moc's ugly duckling image by giving younger consumers a permission slip to wear comfortable shoes. The empowering, energetic Make Your Way campaign shows just how stylish the Jungle Moc can be."

Jajane Driver, senior writer; Brandon Roosa, designer; Zac Neulieb, associate creative director; Scott King, creative director; Bryan Judkins, group creative director; Carolyn Hadlock, executive creative director; Paul Schreiber/Jeff Vallee, photographers; Jeff Durham/Pam Kelliher, production designers; Young & Laramore (Indianapolis, IN), ad agency; Merrell, client.

### 3 Taylor Bennett music video

"Don't Wait Up" 4:14

For his new track "Don't Wait Up," indie musical artist Taylor Bennett wanted a playful animated music video to accompany its release. Commissioned by Danielle Hinde at Doomsday Entertainment, director duo LAMAR+NIK blended a live-action performance by Bennett with cardboard miniature sets, giving the music video a low-budget yet distinct aesthetic. "We didn't have that much time or money to pull this project off, so we needed to do something that didn't involve too many people," say Jesse Lamar High and Nik Harper of LAMAR+NIK. "Cardboard was a simple choice for us to build the sets out of because it's so readily abundant, and, structurally, it could handle all of the details we wanted to add into the scenes." The pair also constructed several miniatures for sets throughout the video.

LAMAR+NIK (Norman, OK), creative director/director; Doomsday Entertainment, producer/production company; Taylor Bennett, artist/client.

## 1 Floro Cannabis packaging

A new brand that seeks to present the gold standard of ultra-premium cannabis to Californians, Floro brings the best products to customers who want to use cannabis recreationally. In creating Floro's branding and packaging, San Francisco Bay Area-based design firm Pavement took cues from how premium spirits are branded and packaged, noting that ornamental intricacy and decadence often communicated quality. "The name Floro combines the words *flora* to symbolize the cannabis plant and *oro* to represent the gold standard," says Michael Hester, principal and creative director at Pavement. "With intricate and whimsical gold and black foil-stamping details, this package is a sensory experience to behold from purchase through consumption. The overall presentation and brand tone signal to the customer that Floro represents quality, luxury and attention to detail. This brand exudes confidence on shelf amongst a very crowded recreational cannabis marketplace here in the Golden State."

Anna Ropalo, designer; Michael Hester, creative director; Pavement (Oakland, CA), design firm; Floro Cannabis, client.

1



## 2 Cancer Society of Finland ooh ad

People with COVID-19 who smoke are at increased risk for worse health outcomes than those who don't. With hopes to get cigarette smokers to quit during the pandemic, the Cancer Society of Finland reached out to ad agency TBWA\Helsinki for an ooh campaign. "During the first wave of the pandemic, we noticed an alarming trend spreading online: people smoking through holes made in their face masks," says Erno Reinikainen, creative director at TBWA\Helsinki. "This trend, combined with the fact that smoking increases the risk of a severe illness from COVID-19, was the basis for our creative idea." Leveraging our new, hyperfocused attention on the word *pandemic*, the ad campaign informs on how many deaths tobacco use causes every year around the world. "Communication about smoking and its risks often revolve around messaging such as 'Smoking kills,' 'Smoking causes cancer' and 'Smoking causes health issues,'" says Reinikainen. "Together with our creative partners FLC Helsinki and Koski Syväri, we recognized a possibility to communicate to people about smoking and its risks in a new and current way."

Tuomas Perälä, writer; Timo Klemola, designer; Arttu Pöyry, design; Erno Reinikainen, creative director; Jyrki Poutanen, chief creative officer; Tuukka Koski, photographer; Kasimir Häiväoja, post-production producer; Anette Michelsson, project manager; Saana Simander, consultant; FLC Helsinki, post-production company; Koski Syväri, production company; TBWA\Helsinki (Helsinki, Finland), ad agency; Juha Heino/Anu Kytölä/Mikaela Lax/Heidi Löflund-Kuusela/Eeva Ollila/Marika Sorvari, Cancer Society of Finland, clients.

2







“

The use of color to evoke emotion was very prevalent throughout the competition.”

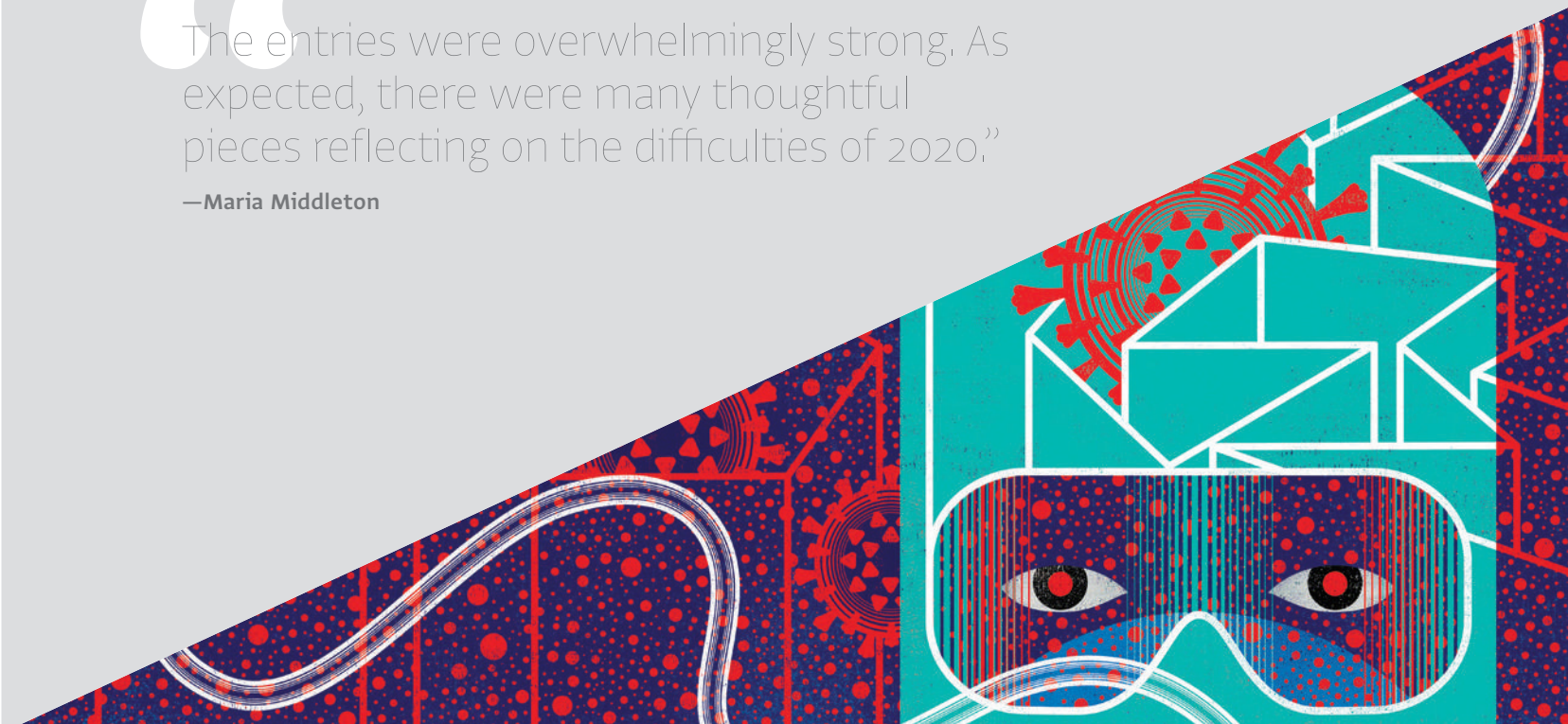
—William Gicker

# ILLUSTRATION ANNUAL 2021

“

The entries were overwhelmingly strong. As expected, there were many thoughtful pieces reflecting on the difficulties of 2020.”

—Maria Middleton





## ADVERTISING

- 1 Brad Pickard, illustrator  
Ryan McNeill, art director  
Grey Canada, ad agency  
Salvation Army, client

"During the covid-19 pandemic, Canadians needed help. This simple piece of communication had to remind Salvation Army donors that everyone needs an army, especially now. The iconic shield was illustrated to resemble our biggest protection from the virus: a face mask." Digital.

- 2 Maciek Polak, illustrator  
Imagine Nation, ad agency  
iqos Poland, client

"Depicting my vision of the Garden of Eden. I placed characteristic Polish animals and plants within. For a live event at iqos Poland, the illustration was printed on glass plates, which created a three-dimensional image, in the center of which the product was presented." 27½ × 20, digital.

- 3 (series)  
David Plunkert, illustrator/designer  
Patton Oswalt, art director  
Spur Design, design firm  
Netflix, client

"Wraparound art for comedian Patton Oswalt's Grammy-nominated, double vinyl album *I Love Everything*. The art depicts his difficult journey of finding true love again after the death of his wife, author Michelle McNamara." Various sizes, digital, mixed media.

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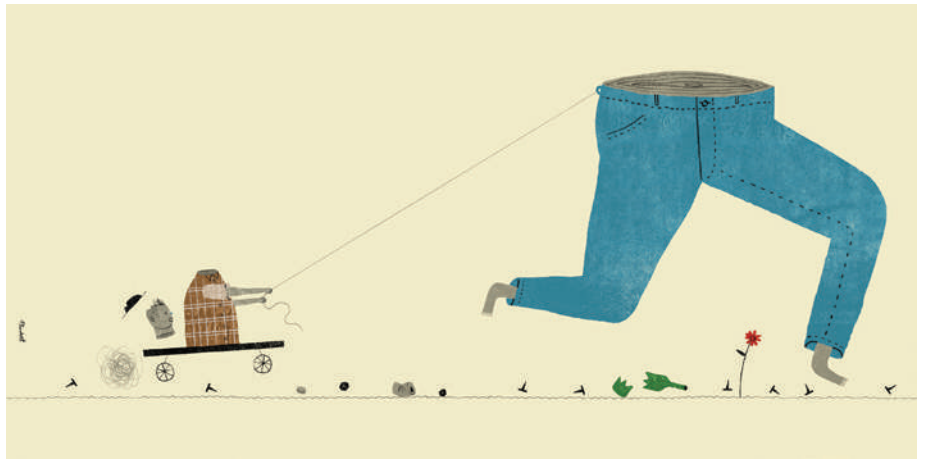


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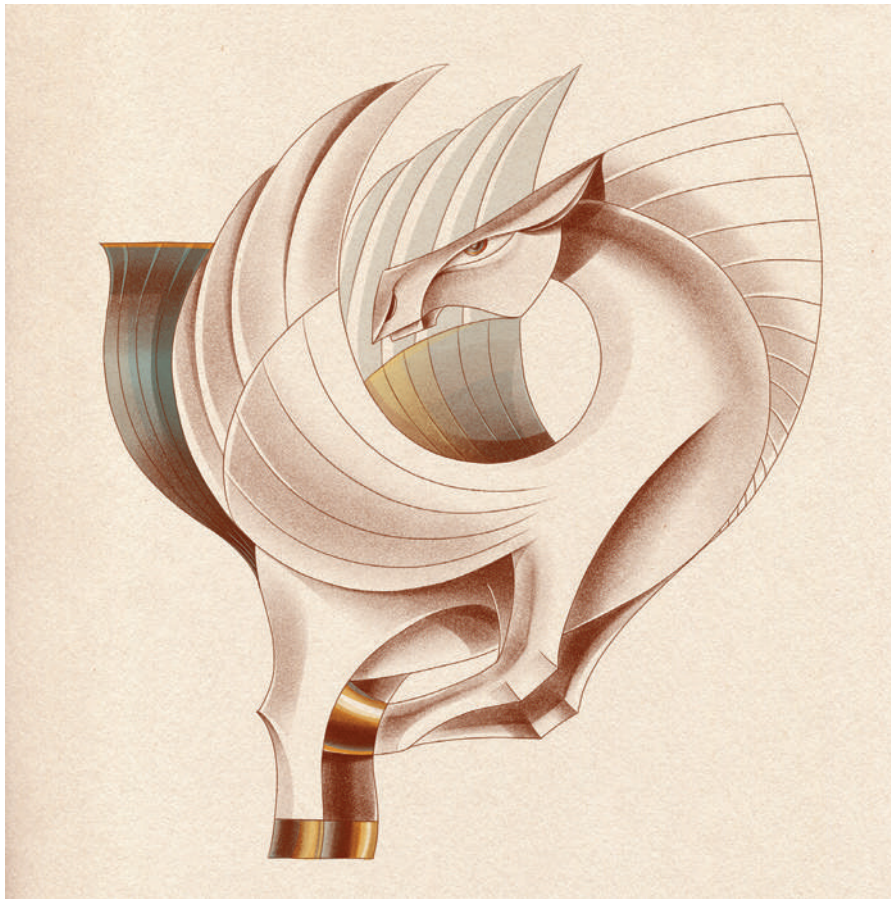
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## ADVERTISING

### 1 (series)

Laimutė Varkalaitė, illustrator

Povilas Daknys, NeoMam Studios, art director  
SavingSpot, client

“The brief for this project for SavingSpot was to research and illustrate one mythological creature from each country to show their variety and distinctiveness. One hundred and twenty-three original characters, seventy-six adaptations and six continent maps went into creating this map of the world of cryptids.” Digital.



## ADVERTISING

- 1 Frank Norton, illustrator  
Frank Norton Studio, design firm  
Observation Pizza, client

"Observation Pizza began as a pop-up concept in early 2021 and grew into an underground hit overnight. Printed on pizza boxes, these illustrations draw inspiration from the offbeat nature of Kansas City's Arts District, the birthplace of Observation." 12 × 12.

- 2 Rory Kurtz, illustrator  
Mitch Putnam, art director  
Mondo, client

"This officially licensed screen-printed film poster celebrates filmmaker Bong Joon Ho's modern masterpiece *Parasite*." 24 × 36, digital.

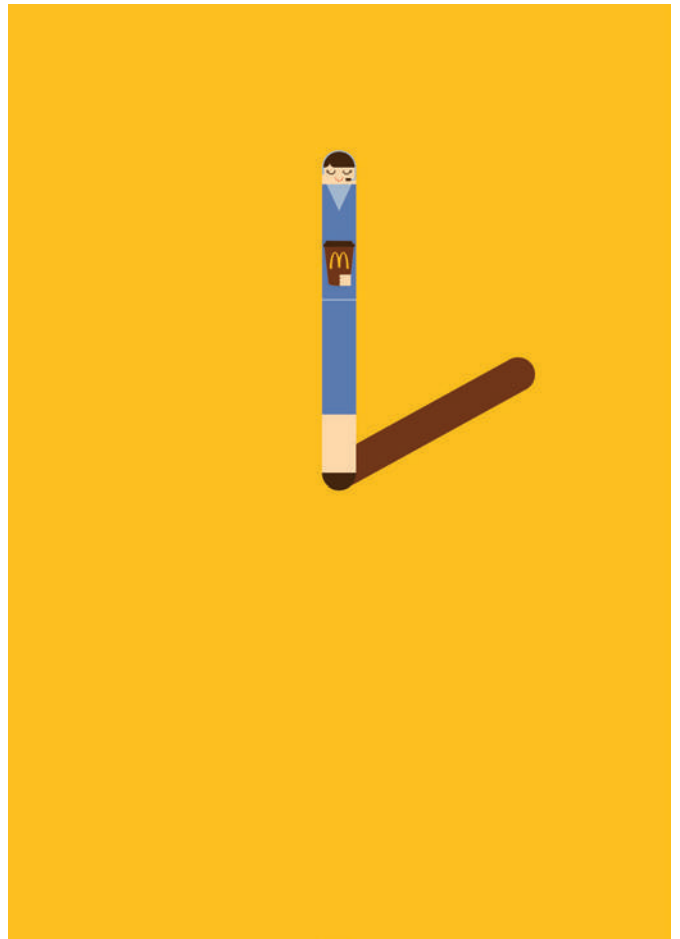
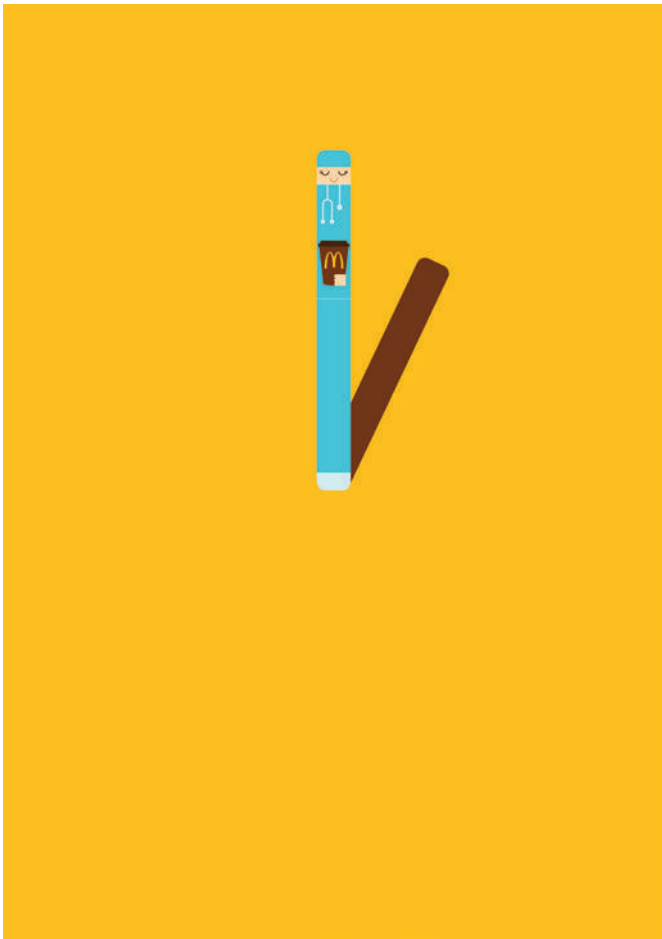
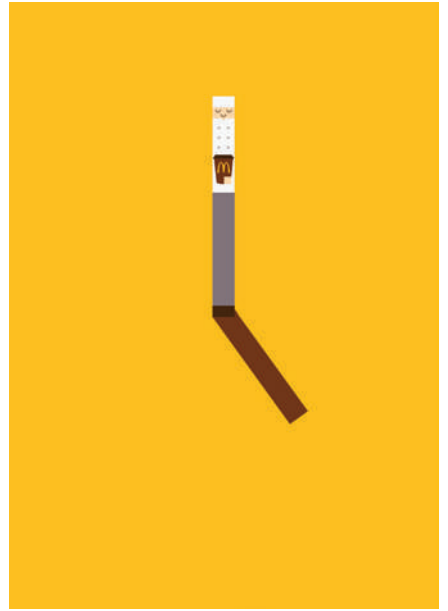
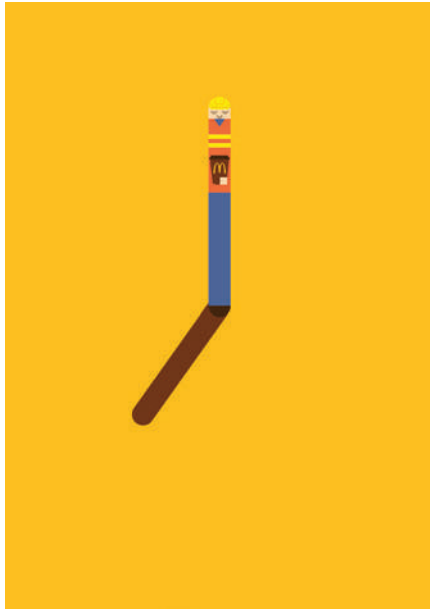
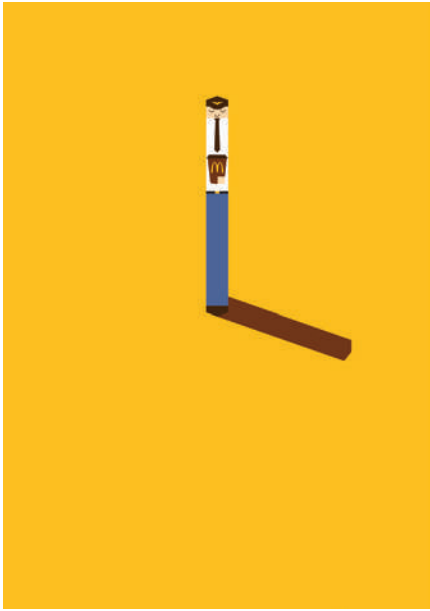
- 3 (series)  
Natee Likitsuwankool, illustrator  
Natee Likitsuwankool/Daniel Tingcungco, art directors  
Appanna Chetrandu/Nghi Vo, writers  
Anthony Chelvanathan/Jeremy Lim/Chandu Rajapreyar, creative directors  
Anthony Chelvanathan/Paolo Garcia/Steve Persico, executive creative directors  
Lisa Greenberg/Judy John, chief creative officers  
Simon Tuckett, graphic artist  
Gord Cathmoir, producer  
Leo Burnett Toronto/Leo Burnett Vietnam, ad agencies  
McDonald's, client

"People in different professions start their morning at different times, so we showed that McCafé is ready with fresh coffee 24/7 to wake you up whenever you need it." 33% × 47%, digital.





3







2



## ADVERTISING

### 1 (series)

Pierre Kleinhouse, illustrator  
 Kyle Eertmoed/Kim Knoll, art directors  
 Knoed, design firm  
 Omega Yeast, client

"Omega Yeast creates high-quality yeast strains for breweries, with each strain having a profile of taste, aroma and other brewing characteristics. I created character illustrations that represented each strain." 5½ × 8, digital.

### 2 Miguel Monkc, illustrator Claudiovisual, client

"A logo and poster for a festival of *boleros*, a genre of sung music that originated in Cuba. The poster features people doing home activities while they sing and write songs. It was very important for me to reflect racial and gender diversity in my characters." 7¼ × 8¾, digital.

### 3 Andrea Ucini, illustrator Martin Dupuis, art director Les Évadés, ad agency Cinéma du Parc, client

"This poster pays homage to the original poster for 2001: *A Space Odyssey* while bringing in visual elements that felt new and different." 16 × 24, digital.

### 4 Anna Balbusso/Elena Balbusso, illustrators Catch&Release, ad agency Instagram, client

"Used in an Instagram public awareness campaign. We created this piece to thank all health-care workers on the front lines of the COVID-19 pandemic. We wanted to convey the fatigue, suffering, compassion and empathy between frontline doctors and patients." 11¾ × 14¼, gouache, pencil, digital.

3



4



## ADVERTISING

### 1 (series)

Sonia Alins, illustrator  
Moleskine, client

"Studio Collection is a new series by Moleskine featuring six notebooks, each designed by selected international artists. Mine is a group of poetic, dreamlike three-dimensional pieces." Various sizes, mixed media.

### 2 (series)

Giovanni Gastaldi, illustrator  
Elisa Meineri, art director  
Alberto Marchetti, client

"Alberto Marchetti, one of the most renowned gelato producers in Italy, commissioned me to create illustrations for artisanal ceramic ice cream cups made by Ceramica Besio 1842, a historic ceramic factory in Mondovì, Cuneo, Italy." 7 × 2½, digital, screen printing on ceramic.







## ADVERTISING

- 1** Adara Sánchez, illustrator  
Pablo Hernando, art director  
Code 7 Pictures, client

"Poster for 'El ruido solar' (Solar noise), a short sci-fi film by director Pablo Hernando about people who see a glimpse of the future. This was displayed at the Sitges Film Festival 2020 in Sitges, Catalonia, Spain—where 'El ruido solar' premiered—and was also used on social media announcements and for streaming services." 19½ × 27½, digital, mixed media.

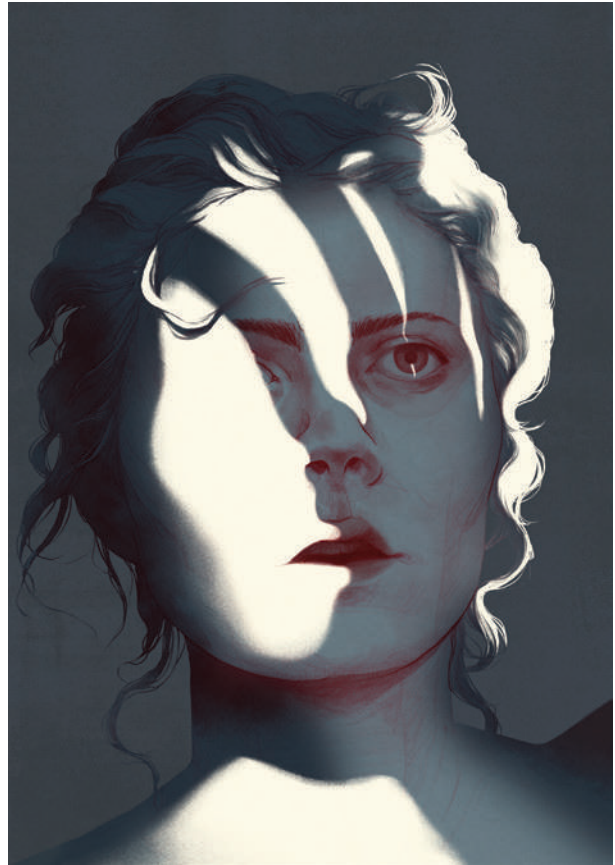
- 2** Richard Borge, illustrator  
Catherine Sippin, curator  
Richard Borge Studio, design firm  
Gary Lichtenstein Editions, publisher  
Mana Urban Arts Project, client

"Mana Urban Arts Project (MUAP) spearheaded Project 270 to increase turnout among voters aged 18 to 38. To do this, MUAP partnered with more than 70 graphic, street and visual artists to create 65 state- and city-specific Get Out The Vote posters, made free to individuals and voter organizations in the lead-up to the 2020 US election. This poster was made to get North Dakotans out to vote." 16¾ × 21, digital, mixed media.

- 3** (series)  
Xaviera Altena/Calvin Sprague/Nicola Strada/Raul Urias/Magnus Voll  
Mathiassen, illustrators  
Mauricio Alarcón, art director/chief creative officer  
Gabi Guiard/Carles Puig, designers  
Gina Polverini/Jackie Roberto, art buyers  
Justin Barnes/Robert Meyers/Brian Sanford, producers  
Closer & Closer/Hugo & Marie/Versus, production companies  
Chris Roan, executive director  
Conquistadors, ad agency  
Metropolitan Transportation Authority, client

"State Of Respect is an outdoor campaign that features the outline of New York State as a mask. The campaign—which ran across 8,000 locations in the Metropolitan Transportation Authority, Metro North and Long Island Rail Road—helped decrease an 8 percent gap in mask compliance among ridership." Various sizes, digital.

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## ADVERTISING

### 1 (series)

Shanta Buriya/Jagdish Chitara/Sanuyar Chitrakar/Susama Chitrakar/  
Sanjeev Ranga Reddy/D Saikiran/Durgabai Vyam, illustrators  
Sheehij Kaul/Ojasvi Mohanty/Sajeew Manikoth Renjan/Shashwat  
Shukla/Harmeet Singh/Nitin Srivastava, art directors  
Reynold Nalin Anthony, writer  
Aryan Dhamecha, editor  
Nitin Srivastava, designer/design director/executive creative director  
Reynold Nalin Anthony/Josy Raphael, creative directors  
Sonal Dabral/Kainaz Karmakar/Sukesh Nayak/Harshad Rajadhyaksha/  
Ritu Sharda, chief creative officers  
Prasad Shetty, graphic artist  
Vikas Maurya/Ashwani Sinha, executive directors  
Padmaja Srivastava, curator  
Tanvi Nathyal, artistic director  
Ogilvy, ad agency  
Anuja Gulati/Kartik Mohindra/Uday Rao/Ishwindar Singh, Pernod  
Ricard India, clients

"The Legacy Project provided a platform for India's dying folk arts. These traditional illustrations were scanned and printed on 100 Pipers Scotch canisters with a QR code that educated consumers about the art." 16½ × 23¾, paint on cloth.

3



## BOOKS

### 2 Tran Nguyen, illustrator

Alison Impey, art director  
Penguin Random House, client

"Cover for *Six Crimson Cranes* by Elizabeth Lim. The story revolves around Shiori, the only princess of Kiata, and her six brothers, who have been turned into cranes by their stepmother. The book is a retelling of the Hans Christian Andersen fairytale 'The Wild Swans' and is set in the same universe as Lim's novel *Spin the Dawn*." 12½ × 24, acrylic, colored pencil.

### 3 David Plunkert, illustrator

Eileen Hunt Botting, art director  
John Hubbard, designer  
University of Pennsylvania Press, client

"Cover for *Artificial Life After Frankenstein* by Eileen Hunt Botting. The book explores the obligations of humanity to the artificial creatures we make, and the ethics and morals of how humanity will treat ever more sophisticated artificial intelligence." 6½ × 9½, mixed media, digital.



## BOOKS

1 (series)

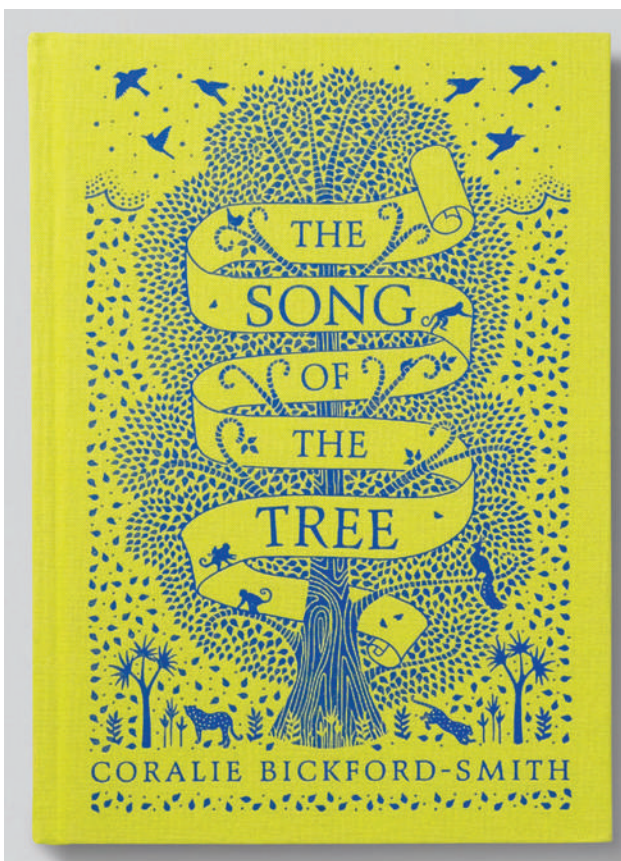
Coralie Bickford-Smith, illustrator/designer

Jim Stoddart, art director

Penguin Random House, publisher

"*The Song of the Tree* tells the story of a bird and her love of one tree in the heart of the jungle. Every element of the book has been considered, from the printing to the clothbound cover to the bird-colored thread to the utilization of four PMS colors inside." Various sizes, ink, digital.

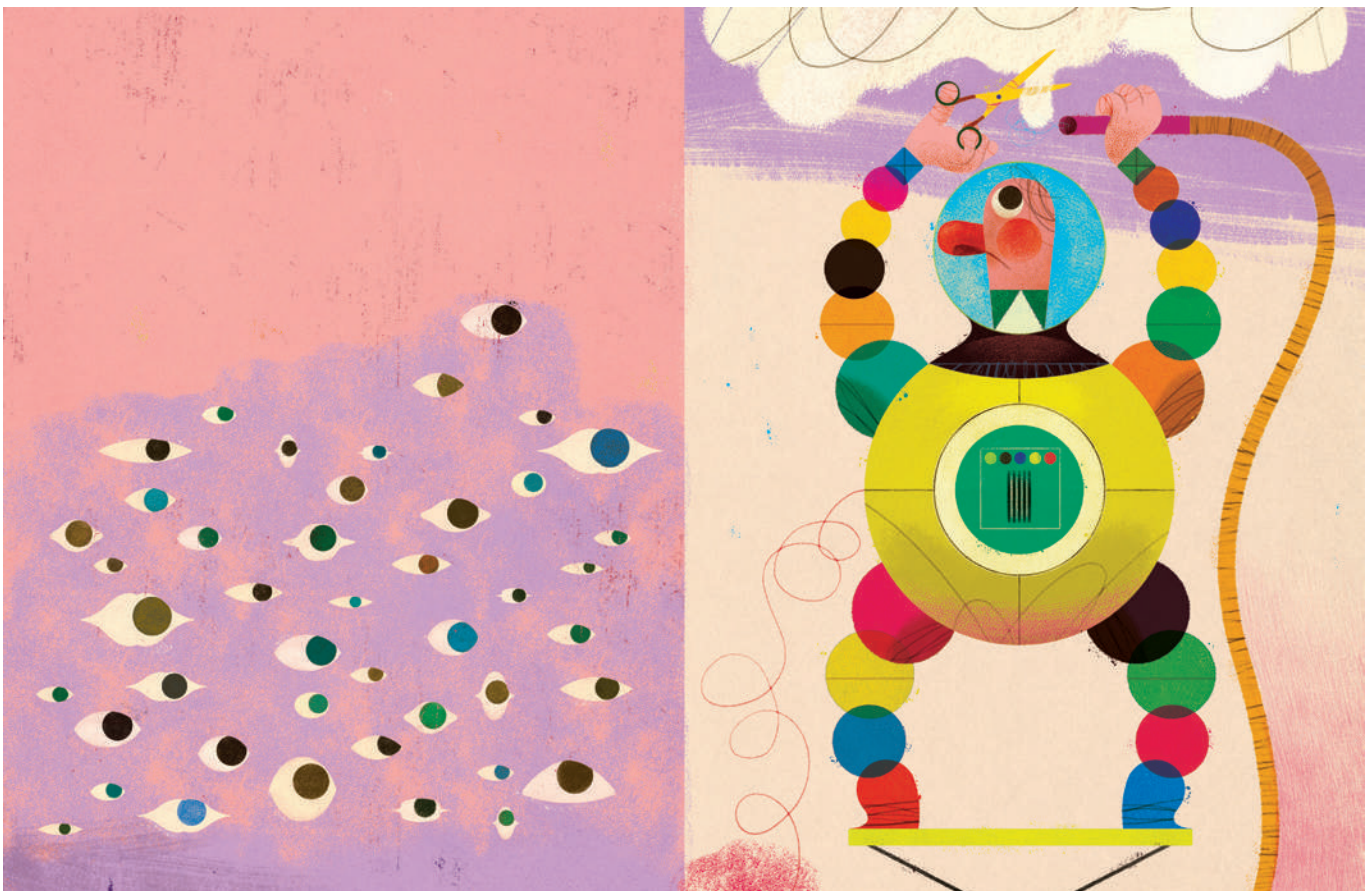
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## BOOKS

### 1 (series)

Goncalo Viana, illustrator  
 Rui Silva, art director  
 Carla Oliveira, editor in chief  
 Madalena Moniz, designer  
 Orfeu Negro, publisher

"*Troca-Tintas* (True colors) is my debut book as both illustrator and author. One day, a tree and a cloud decide to swap places. Scientists are baffled, and the local townspeople demand they return to their places to no avail. A tale about acceptance, swapped colors and different kinds of happiness." 17 × 11, digital.





## BOOKS

1 (series)

Yuko Shimizu, illustrator

Cecilia Yung, art director

Eileen Savage, designer

Penguin Random House, G. P. Putnam's Sons,  
client

"From *The Cat Man of Aleppo*, written by Irene Latham and Karim Shamsi-Basha. The picture book follows a man in war-torn Syria who, instead of leaving, stayed to work as an ambulance driver to help people, and then to start an animal sanctuary, followed by an orphanage." Various sizes, ink and brush on paper, digital.















## BOOKS

- 1 (series)  
 Goncalo Viana, illustrator  
 Adélia Carvalho, writer  
 Cátia Vidinhas, designer  
 Hugo Cardoso, creative director  
 Livraria Lello, publisher

"For a picture book adaptation of *The Wizard of Oz*, retold by Adélia Carvalho for children aged six to ten years old." 17 × 10, pencil, digital.

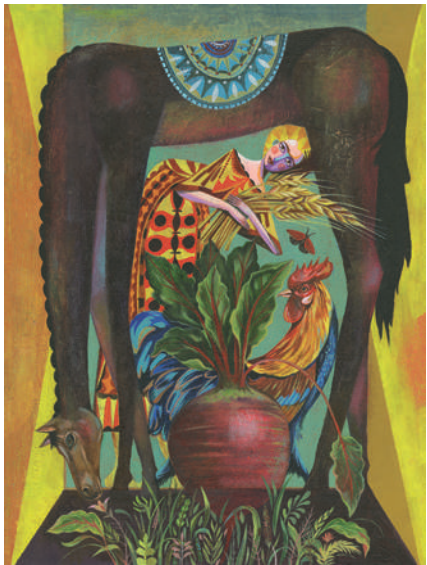




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## BOOKS

- 1 Anna Balbusso/Elena Balbusso, illustrators  
Paul Zakris, art director  
Greenwillow Books, HarperCollins, publisher

"Cover for *Cinders and Sparrows* by Stefan Bachmann. A suspenseful tale of witches, family and magic as twelve-year-old orphan Zita discovers what it means to be a witch." 19 × 12, gouache, pencil, digital.

- 2 (series)  
Olaf Hajek, illustrator  
Doris Kutschbach, art director  
Prestel Publishing, Penguin Random House, client

"By Olaf Hajek and Annette Roeder, *Veggie Power* shows seventeen different plates as a delightful introduction to common vegetables." 11¼ × 15¾, acrylic on board.



## BOOKS

### 1 (series)

Il Sung Na, illustrator

Jennifer Browne, art director

Neal Porter Books, Holiday House, client

"Written by Hope Lim, *My Tree* is a picture book about a young boy who recently immigrated from Korea. He finds a glorious plum tree in his new backyard, which reminds him of a tree his family had back home. When a rainstorm brings the old tree down, the fallen tree becomes a place where his and his friends' imaginations can play." Digital.

1









## BOOKS

- 1 David Curtis, illustrator/designer  
Mark Robinson, art director  
HMH Books, client

"Cover for *The Apocalypse Seven* by Gene Doucette. Seven strangers wake up in the city of Cambridge to find the entire city empty and overgrown with plant life. While avoiding the dangerous new wildlife, they search for answers to what has happened to them and the rest of the missing population." 6 × 9, mixed media, digital.

- 2 Lauren Tamaki, illustrator  
John Martz, art director  
Penguin Random House Canada, client

"I was thrilled to create the cover art and lettering for *Fight Like a Girl*, Sheena Kamal's debut young adult novel. The book tells the story of Trisha, a Trinidadian Canadian teenager who channels her rage at her family's history of domestic violence through practicing Muay Thai kickboxing." 5¼ × 8¼, ink, ink wash, digital.

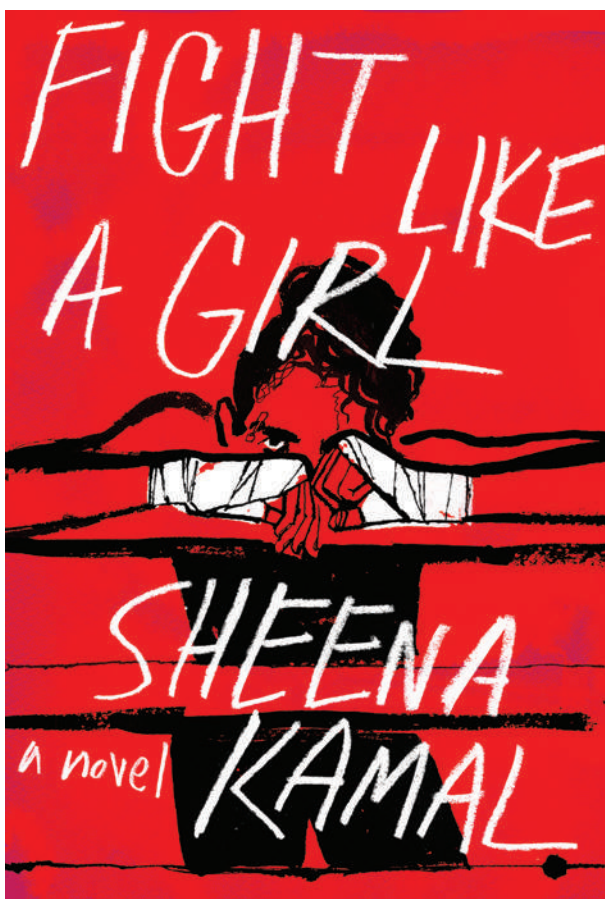
- 3 (series)  
Fatinha Ramos, illustrator  
Davide Cali, art director  
Inês Silva, Illustopia, client

"For *Tourmaline* by Davide Cali. A fairy tale with a modern twist, the story begins with Princess Tourmaline imprisoned in a tall tower, and only the bravest knight of all can free her. Knight after knight fails in their quest to save her, but luckily, there's one fearless knight who doesn't let anything daunt him—or rather, daunt *her*." Various sizes, pencil, acrylic, sandpaper, digital.

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## BOOKS

- 1 Paul Blow, illustrator  
Dominique Bordes, art director  
Monsieur Toussaint Louverture, client

"Cover for the French edition of *Anne of Green Gables* by Lucy Maud Montgomery. The publisher wanted the illustration to appeal to both young and old while moving away from the more traditional representation with a dark undertone." 19% × 13¾, digital.

- 2 (series)  
Francesco Bongiorno, illustrator/art director  
Bompiani, client

"A selection of illustrations from my second book, *Atlante dei luoghi misteriosi dell'antichità* (Atlas of mysteries of the ancient world)." 8 × 11, digital.





## BOOKS

- 1 Shirley Gong, illustrator  
Jia Yao, art director  
Science Fiction World, client

"Cover for *Science Fiction World* magazine's anthology of translated Japanese fantasy and sci-fi short stories."  
8½ × 12, digital.

- 2 (series)  
John Parra, illustrator  
Laurent Linn, art director  
Simon & Schuster, client

"*The Power of Her Pen: The Story of Groundbreaking Journalist Ethel L. Payne* by Lesa Cline-Ransome. The book tells the story of the African American journalist known as the First Lady of the Black Press." Various sizes, acrylic on board.



2















## BOOKS

### 1 (series)

Christy Hale, illustrator/art director/designer  
Neal Porter Books, Holiday House, client

"Out the door, down the stoop, past the neighbors, along the block—*Out the Door* follows a young girl as she travels to school in a busy city, through tree-lined streets, onto a crowded subway car, into a classroom with friends and then back home again." 17¼ × 8¾, collage.



## BOOKS

1 (series)

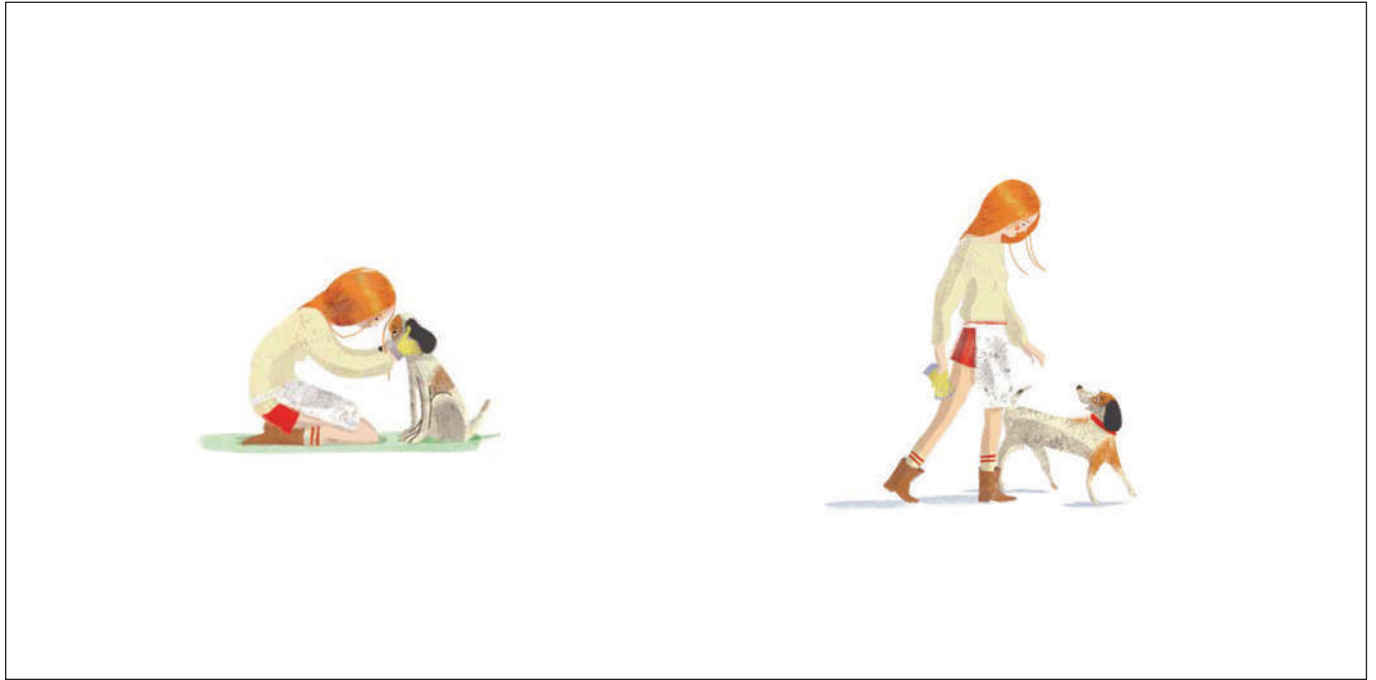
Nathalie Dion, illustrator  
Michael Solomon, art director  
Groundwood Books, client

"For *The Dog's Gardener* by Patricia Storms.  
A dog delights in a summer day spent in the  
garden with his owner, an avid gardener."  
17 x 8½, gouache, digital.

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LA LANGUE AU CHAT ET AUTRES POÈMES PAS BÊTES

[illegible]

LAURENT PINABEL

ET AUTRES POÈMES PAS BÊTES







## BOOKS

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

"From *La langue au chat et autres poèmes pas bêtes*, with poems about animals by François Gravel intended for children seven years and older." Various sizes, digital.

- 2 Edward Kinsella, illustrator  
Louise Dugdale, art director  
Ben Hervey, writer  
Bloomsbury Publishing/British Film  
Institute, clients

"*Night of the Living Dead* cover art for the British Film Institute Classics book series." 4¾ × 6½, graphite, ink wash, ink, gouache.

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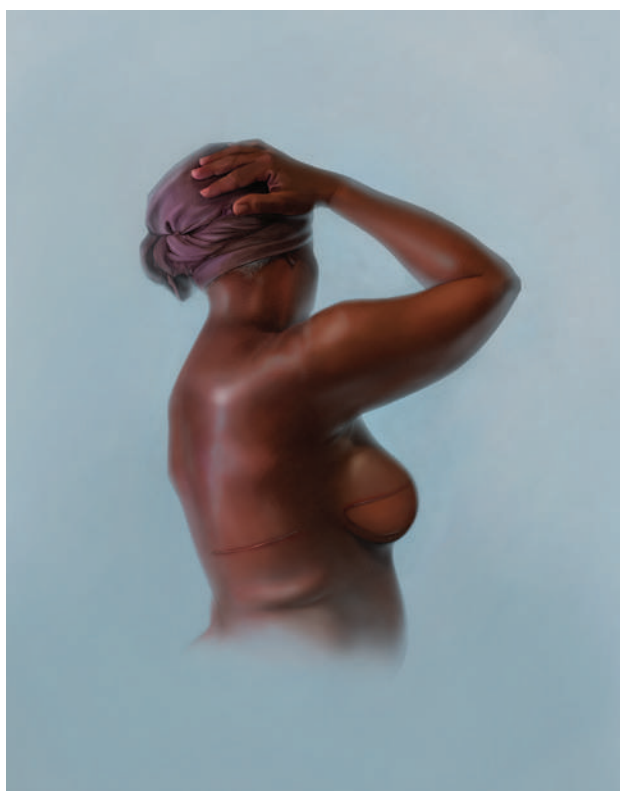




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## BOOKS

### 1 (series)

G rard DuBois, illustrator  
Louis Gagnon/Daniel Robitaille, art directors  
Paprika, design firm  
Brigitte Bouchard, Notabilia, client

“For *Il tram di natale* (The Christmas tram) by Giosu  Calaciura, which follows the last tramway on Christmas Eve headed to Rome’s suburbs and the lost souls aboard it: a prostitute and her client, a young boy, an old man selling umbrellas, and an abandoned baby at the back of the tram. A touching Christmas tale that describes the life of migrants in today’s Italy.”

8     12  , digital.

## EDITORIAL

### 2 Kadir Nelson, illustrator

Emmet Smith/Jason Treat, art directors  
National Geographic, client

“Cover for *National Geographic* that illustrates the journey of the last enslaved people brought to the United States on the ship *Clotilda*, accompanying an article about the discovery of the shipwreck.” 6   9, oil on canvas.

### 3 Alexandra Webber, illustrator

Hilde Lorentzen, art director  
Tidsskriftet for Den norske legeforening, client

“For a series of *Tidsskrift for Den norske legeforening* (Journal of the Norwegian Medical Association) articles titled ‘Brystkreft’ (Breast cancer), which covered a variety of topics like mammography, reconstruction and a rare cancer caused by certain types of implants. Many pictures of breast cancer patients show young, thin Caucasian women, so we wanted to show a more realistic portrayal of a survivor: a middle-aged woman of color.” 8     11  , pencil, digital.

## EDITORIAL

### 1 (series)

Hokyoung Kim, illustrator  
Gail Bichler/Matt Curtis, art directors  
The New York Times Magazine, client

"For 'The Children in the Shadows: New York City's Homeless Students,' a piece in the *New York Times Magazine* on how homelessness affects children's education." Various sizes, digital.









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## EDITORIAL

### 1 (series)

Pierre Mornet, illustrator  
Emrah Seçkin, art director  
Harper's Bazaar Germany, client

"Cover, opening of the fashion section and double-page series for *Harper's Bazaar Germany* on the theme of the magic and glamour of Christmas." Various sizes, acrylic.



## EDITORIAL

1

- 1 Kadir Nelson, illustrator  
Joseph Hutchinson, art director  
Rolling Stone, client

"For a *Rolling Stone* article titled 'American Uprising: The Power of Black Lives Matter.' I aimed to celebrate the African American women—and the allies that support them—spearheading the movement against ongoing violence and racial intimidation against African Americans." 42 × 48, oil on linen.

- 2 André Carrilho, illustrator  
Pedro Fernandes, art director  
Diário de Notícias, client

"Editorial cartoon for Portuguese newspaper *Diário de Notícias* on the NBA protest for racial equality and the end of police violence." 9¾ × 4¾, graphite, digital.

- 3 Juan Bernabeu, illustrator  
Celina Fang, art director  
The Marshall Project, client

"For The Marshall Project's article on Mississippi state officials failing to enforce contractual penalties that punish short staffing at private-prison company MTC's Mississippi prisons. Instead, they continued to pay MTC the salaries of absent employees." Digital.

- 4 Jon Krause, illustrator  
Mary Wood, art director  
uva Lawyer, client

"For a *uva Lawyer* article on the need for systemic change in how we investigate police-related shootings." 14½ × 11, mixed media.



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## EDITORIAL

- 1 Nan Cao, illustrator  
Jason Lancaster, art director  
Washingtonian, client

"Postcard illustration for *Washingtonian* magazine, conveying the message Washington is sending." 5 × 3½, ink, digital.

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

*The Vestibule*. "For a freestanding table of contents illustration in *The Washington Post Magazine* about the feeling of futility in the face of raging wildfires. The title is a reference to Dante's *Inferno*, the vestibule being the first part of hell and reserved for the decisive." 10 × 8, cel vinyl paint and ink on animation cel.

- 3 Owen Freeman, illustrator  
Eric Paul, art director  
ESPN, client

"For an ESPN *30 for 30* documentary on the life of Michael Vick." Digital.

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

"For *TIME* magazine—the first Biden cover. Two weeks after the breach of the US Capitol, Joseph Biden enters the Oval Office as the 46th president. He faces many problems and obstacles, some unprecedented and some ever present." 12 × 16, oil on panel.

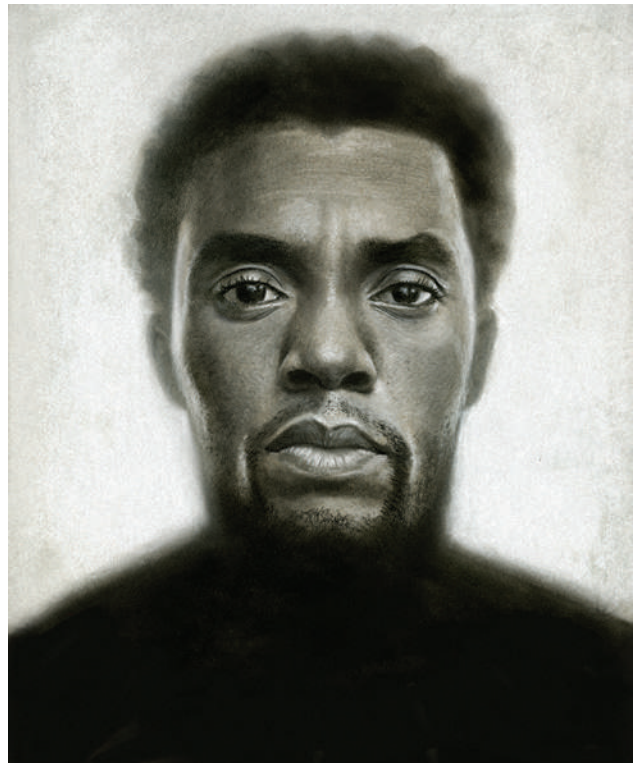
- 5 Dale Stephanos, illustrator/art director  
Imaginerx, client

"A memorial to actor Chadwick Boseman for an article on Visual Arts Passage, an online school I work with." 8 × 10, charcoal.

4



5



## EDITORIAL

- 1 Dan Bejar, illustrator  
Gillian MacLeod, art director  
O, The Oprah Magazine, client

"For an O, *The Oprah Magazine* article on women's experiences with headaches and the different types women experience at different ages."  
6½ × 6, mixed media.

- 2 Fatinha Ramos, illustrator  
Michael Mrak, art director  
Scientific American, client

"For a *Scientific American* article on suicide. This illustration can be seen through two perspectives: from the person who goes, and from the person who's left behind." 3¼ × 3¾, mixed media.

- 3 Hokyoung Kim, illustrator  
Elizabeth Hart, art director  
The Washington Post, client

"For *The Washington Post*'s article 'Bored Games,' about boredom in the time of COVID-19."  
10½ × 8½, digital.

- 4 Isabel Seliger, illustrator  
Jillian Kumagai, art director  
ProPublica, client

"For a ProPublica article titled 'Senior Citizens in Subsidized Housing Have Been Dying Alone at Home, Unnoticed Because of Coronavirus Distancing.' The article is about people living alone—and dying alone—in Chicago, and whose deaths are going unnoticed for some time in the public housing complexes they inhabit." 11¾ × 7½, digital.

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## EDITORIAL

- 1** Chris Gash, illustrator  
Sarina Finkelstein, art director  
Parents.com, client

"For an article on Parents.com called 'How to Do Taxes if You Share Custody of Your Kids.' The IRS doesn't make much simple when it comes to doing taxes; for divorced or separated parents, there is a lot of confusion surrounding how to decide who can claim their kids as dependents and open themselves up to a number of tax credits." 9½ × 6¼, digital.

- 2** Kadir Nelson, illustrator  
Françoise Mouly, art director  
The New Yorker, client

*Distant Summer.* "An ode to the summer of 2020, marked by social change, protests and social distancing, featuring a lonesome yet patriotic youngster enjoying a frozen ice pop who's forced to grow up in a rapidly changing and bizarre world around him." 24 × 30, oil on linen.

- 3** André Carrilho, illustrator  
Erica Weathers, art director  
New Statesman, client

"Cover illustration for the *New Statesman* about the worldwide protests against police violence following the death of George Floyd in the United States. These events overlapped the growing stress caused by the first wave of the COVID-19 pandemic." 8¼ × 10½, graphite, digital.

- 4** Jim Salvati, illustrator  
Jason Chenier, art director  
Our State, client

"For an *Our State* magazine article on growing up near a rock quarry swimming hole. During the rock and roll era of the '70s, a generation of teens spent long days jumping from towering walls into the cyan-clear water." 11 × 14, oil on canvas.

- 5** Gérard DuBois, illustrator  
David Armario/Dennis McLeod, art directors  
Stanford Medicine, client

"For a *Stanford Medicine* article about 'chemo brain,' a common term used by cancer survivors to describe thinking and memory problems that can occur during and after cancer treatment. Initially, oncology experts thought depression was the root of patients' cognitive problems, but it's now clear that chemo brain is caused by chemotherapy." 9¾ × 12½, digital.





## EDITORIAL

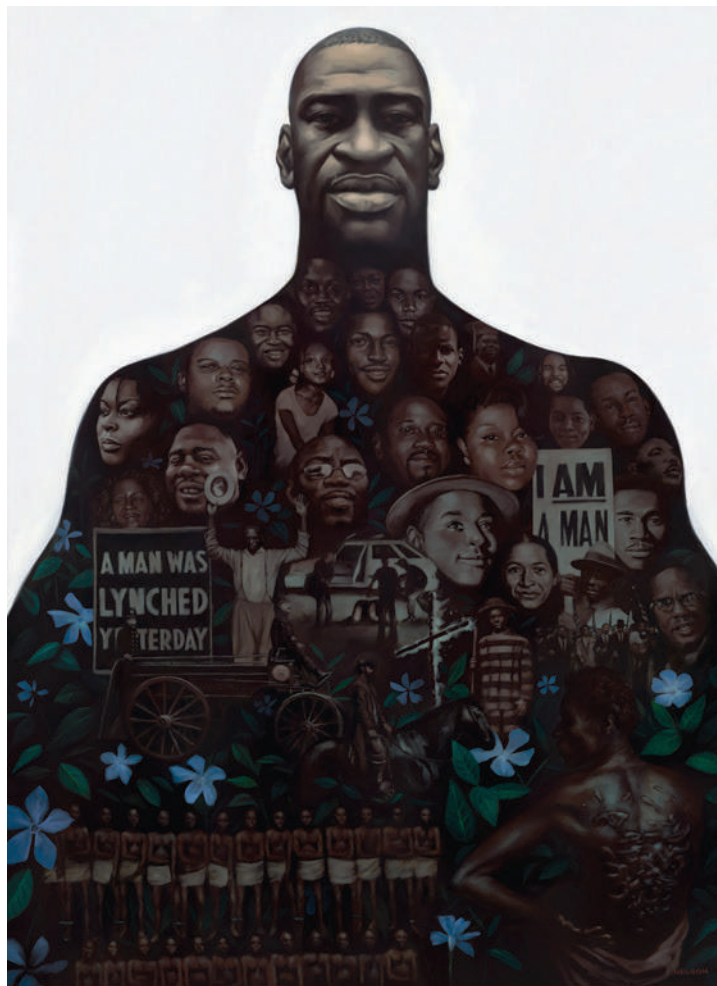
- 1 Kadir Nelson, illustrator  
Françoise Mouly, art director  
The New Yorker, client

*Say Their Names.* "A striking and moving memorial to George Floyd and all of the African Americans who were and continue to be victimized by the long shadow cast by racism and race-based violence in America and around the globe." 30 × 40, oil on linen.

- 2 (series)  
Anna Balbusso/Elena Balbusso, illustrators  
DJ Stout, art director  
Audrey Feely, design director  
Pentagram, design firm  
ucsf Magazine, University of California, San Francisco, client

"With design firm Pentagram, we created a series of illustrations for *ucsf Magazine's* special Combating Coronavirus Summer 2020 issue." Various sizes, gouache, digital.

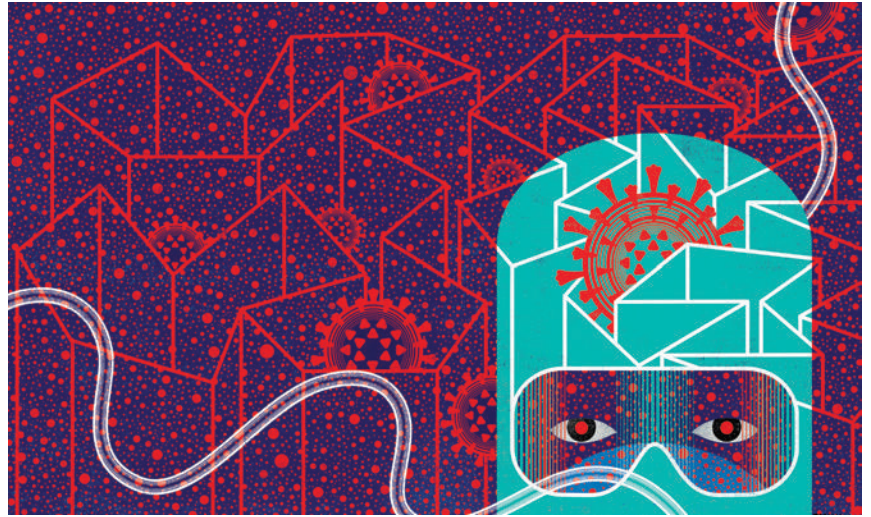
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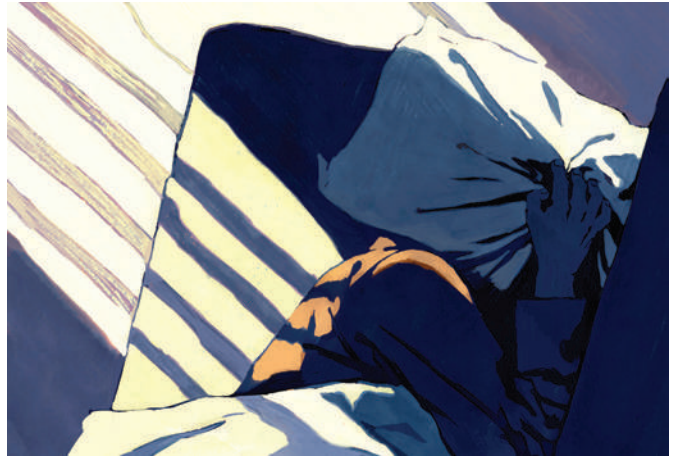








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## EDITORIAL

### 1 (series)

Hokyoung Kim, illustrator  
Rebecca Horne, art director  
Spectrum, client

"For a *Spectrum* article titled 'Autism Behind Bars.' Prisons tend to be ill-equipped to accommodate inmates on the autism spectrum. Prisons also hold particular dangers for people with autism, who are prone to anxiety, inflexible thinking and sudden outbursts—traits likely to provoke others' ire." Various sizes, digital.

### 2 Ran Zheng, illustrator

Sarah Gordon, art director  
Christianity Today, client

"For 'Hope Beyond a Vaccine,' a *Christianity Today* article on Christian hope in the midst of the COVID-19 pandemic." 12 × 6¼, digital.

## FOR SALE

### 3 (series)

Jason Raish, illustrator  
Dandy Wellington, art director  
FIT Black Student Illustrators Awards, client

"Three percent of our industry is Black. I teamed up with musical artist and activist Dandy Wellington to sell prints to fund the FIT Black Student Illustrators Award. More than \$4,000 was raised, and four seniors at the Fashion Institute of Technology received \$1,000 awards." 12 × 18, digital.



## FOR SALE

### 1 Alexander Jackson, illustrator

"A personal study on actor Samuel L. Jackson." 20 × 20, ink, digital.

### 2 Tran Nguyen, illustrator

Dorothy Circus Gallery, client

"*Bubblegum Girl* was part of a group exhibition at Dorothy Circus Gallery in London." 11 × 14, acrylic, colored pencil.

### 3 (series)

Gary Kelley, illustrator

Greg Breeding, Journey Group, art director/designer  
United States Postal Service, client

"This pane of US postage stamps celebrates the Harlem Renaissance, one of the great artistic and literary movements in American history. The four literary figures honored on these stamps highlight diverse facets of the Harlem Renaissance: bibliophile and historian Arturo Alfonso Schomburg; writer, philosopher, educator and arts advocate Alain Locke; poet Anne Spencer; and novelist Nella Larsen." 6½ × 10, pastel.

### 4 Adrian Bauer, illustrator

Carlsen Verlag, publisher

Jörg Stauvermann, curator

"This illustration was part of the group exhibition *Seagulls. Waste. And some mermaids* and was published in an art book collection by publishing house Carlsen Verlag. More than eight million tons of plastic are deposited in the world's oceans every year. The exhibition took action to build a critical position towards daily plastic consumption and marine conservation." Digital.





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## FOR SALE

### 1 (series)

Mirko Càmia, illustrator

"A limited edition series of pop illustrations representing traditional Japanese cuisine." 11% × 8%, digital.



## INSTITUTIONAL

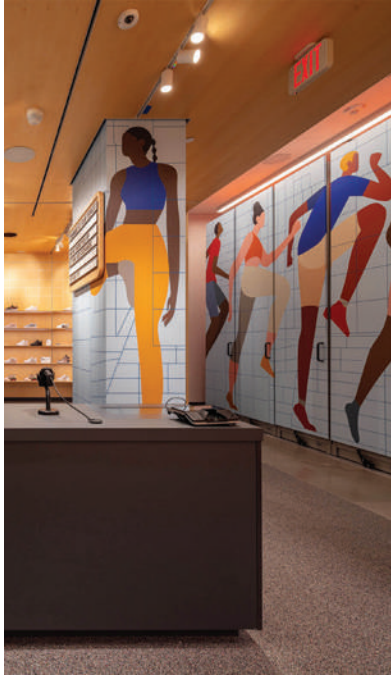
- 1 (series)  
Xoana Herrera, illustrator  
Jim Clugston/Patricia Wong, art directors  
Nike, client

"I partnered with Nike as a local artist for Nike Live, a small-format store offering rotating experiences and services tailored to local communities. These illustrations were used inside and outside Nike stores in the Long Beach, California, and Glendale, California, areas. The project included front facades, living room areas, and interior environments such as area rugs, printed scrims and back facades." Various sizes, digital.

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## INSTITUTIONAL

- 1** Dan Page, illustrator  
 Joe Zeff, designer  
 Joe Zeff Design, design firm  
 Wilmington Trust, client

"For an opinion piece on financial company Wilmington Trust's website titled 'Seismic Shocks,' featuring the great covid-19 pandemic and a transformed financial landscape." 14¼ × 8¾, digital.

- 2** (series)  
 Ryo Takemasa, illustrator  
 Takahisa Aota, art director  
 Ishikyo Mate, Tokyo Medical and Dental Cooperative, client

"Cover illustrations for *Ishikyo Mate* magazine, a bimonthly publication by Tokyo Medical and Dental Cooperative. The cover of each issue shows the seasons of Japan." 9 × 12, digital.





## INSTITUTIONAL

### 1 (series)

Gianluca Folì, illustrator  
Fabrizio Piccolini, art director  
The Embassy, ad agency  
Epson Italy, client

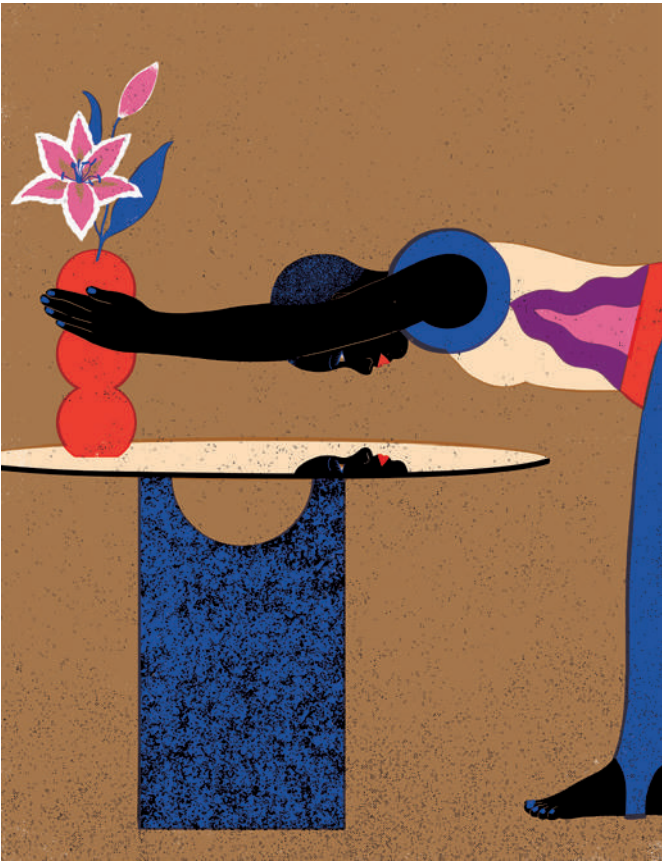
"For the 2021 edition of the Epson Calendar. This iteration inaugurates a new trend of illustration through the fantastic story of a color seeker and his research that takes him around the world."  
9½ × 6½, gouache, watercolor, ink, digital.















## INSTITUTIONAL

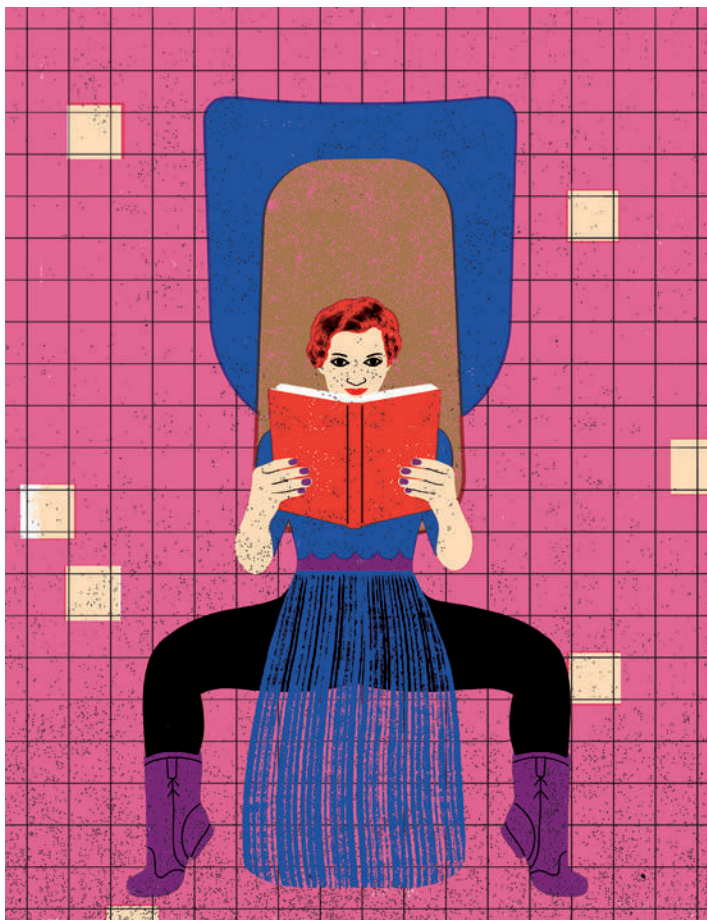
### 1 (series)

Sonia Pulido, illustrator/typographer/designer

Elena Castaño, art director

Sancal, client

"A calendar for furniture brand Sancal. With the covid-19 pandemic placing us in confinement, we were forced to rediscover our homes—and, therefore, our furniture and what surrounds us. These illustrations transmit the idea of flexibility." Various sizes, digital.



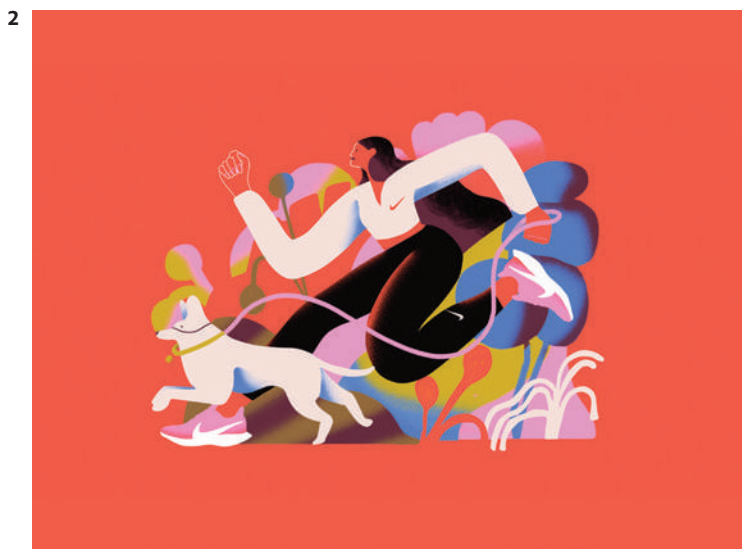
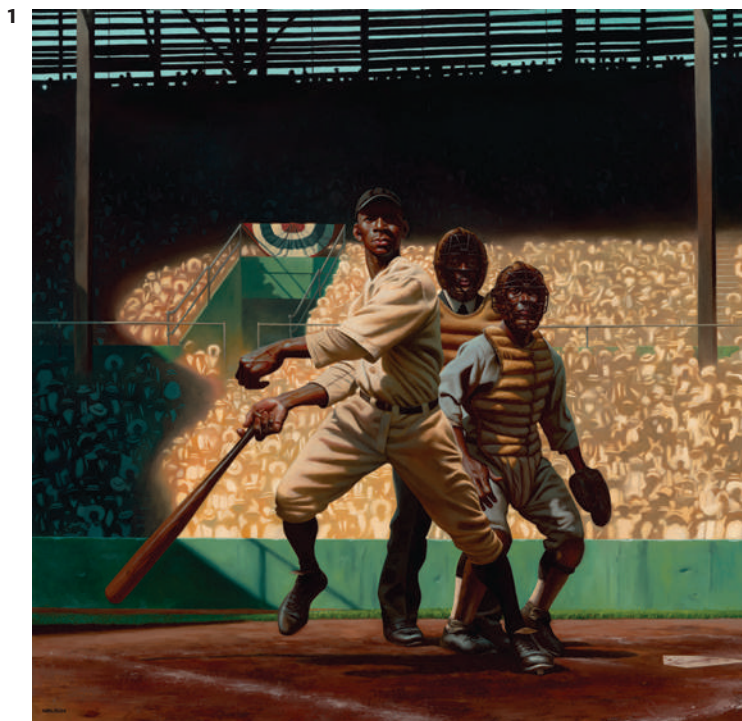
## INSTITUTIONAL

- 1 Kadir Nelson, illustrator  
The JKBV Group, LLC, client

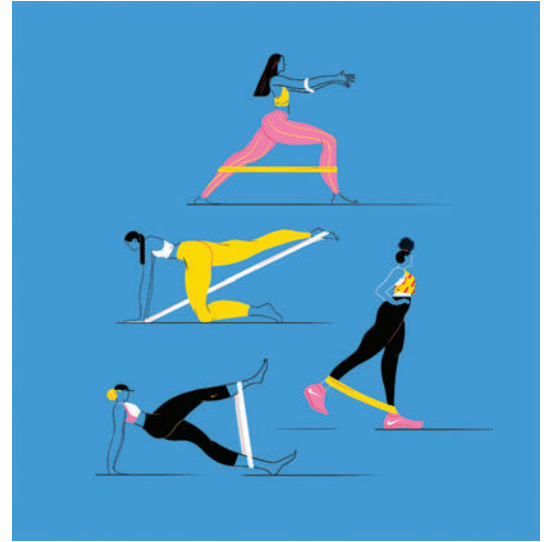
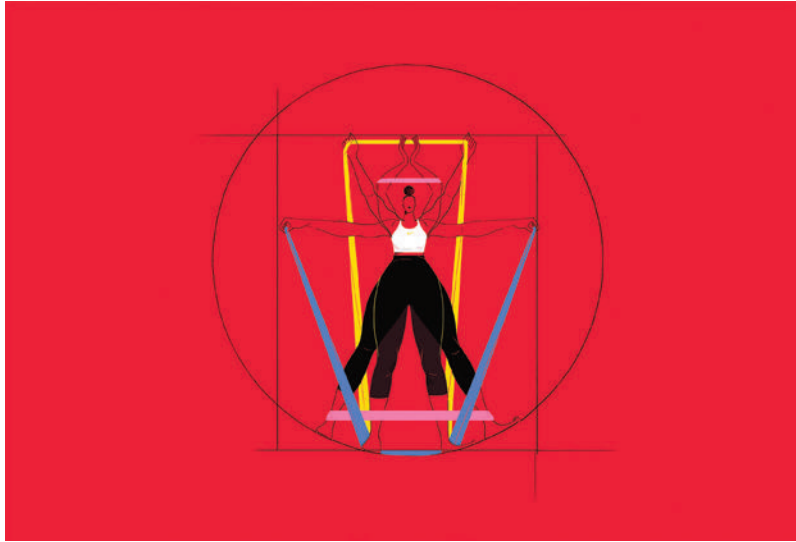
"My painting celebrates the inaugural seasons of the Negro National League and the Negro Southern League, both founded in 1920, with a dramatic painting of a historic contest between the Birmingham Black Barons and the Montgomery Grey Sox. Used as a commemorative collectible print and poster." 70 × 70, oil on canvas.

- 2 (series)  
Xoana Herrera, illustrator  
Brian Banton, art director  
Nike, client

"I was commissioned by Nike Journal to make supporting imagery for some of the articles, which provide rich, deep and thought-provoking content about sports and health." Various sizes, digital.





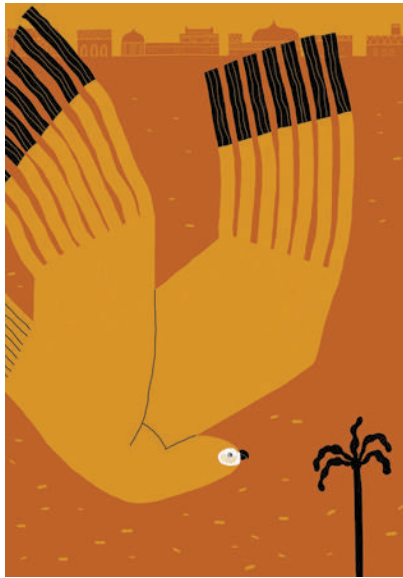


## INSTITUTIONAL

### 1 (series)

Paulina Kozicka, illustrator  
Adam Chyliński/Paulina Kozicka, art directors  
UNICEF Polska, client

"For a hand-numbered charity calendar, we illustrated old stories from Syria, Sudan, Niger and Yemen. Each card consisted of an illustration of legends from regions supported by UNICEF." 19% × 27½, digital.



### 2 (series)

Yuko Shimizu, illustrator  
Sandro Kereselidze/Riki Kim/Tatiana Pastukhova/  
Jason White, art directors  
Artehouse, client

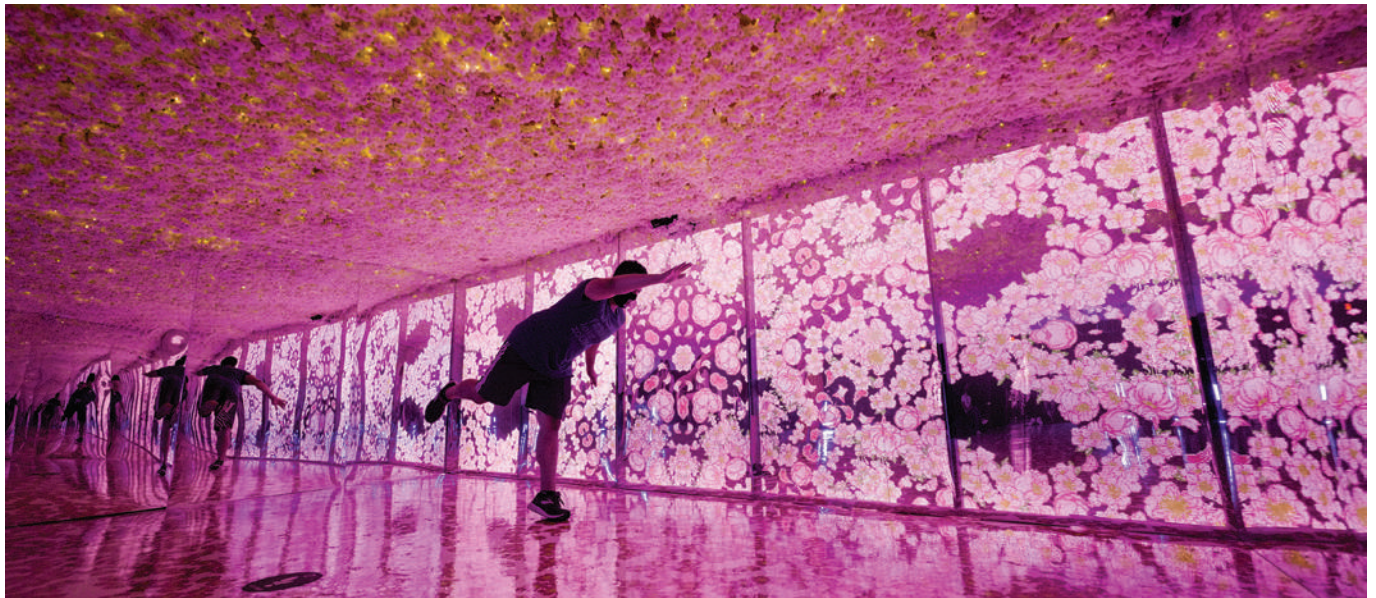
"*Hanami: Beyond the Blooms* was an interactive experience and exhibition held in Artehouse, a technology art museum in Washington, DC. Visitors were able to experience a virtual cherry blossom festival while the outside world was closed due to COVID-19." Digital.



### 2

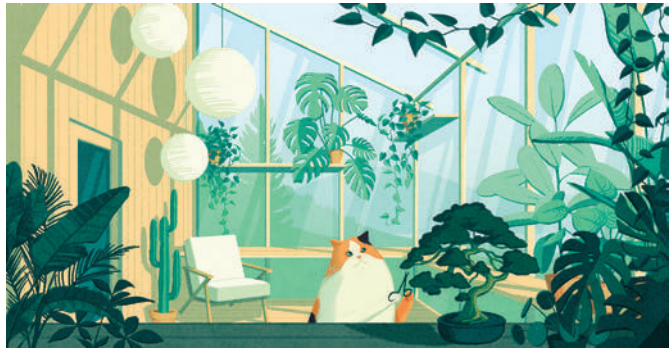






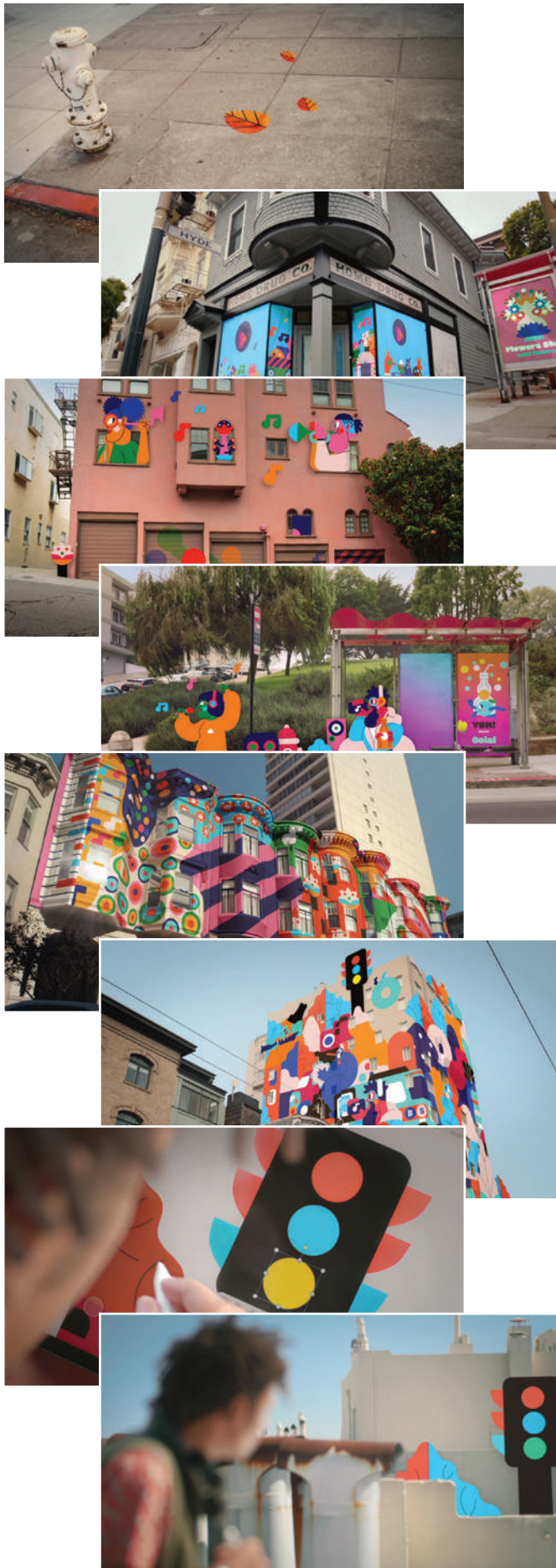


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## INSTITUTIONAL

### 1 (series)

Myriam Wares, illustrator  
Tim Opsahl, art director  
Wealthfront, client

"The Cash Cat project was developed for Wealthfront as a social media campaign during the COVID-19 lockdown. She can be seen doing several relatable indoor activities, such as binge-watching nature documentaries, kneading sourdough and reading *Infinite Jest*." Digital.

## ANIMATION

### 2 Jhonny Núñez, illustrator

Aaron Barry/Pooja Wadhawan, art directors  
Adobe, client

"Illustrator on the iPad" :65

"To promote the launch of Adobe Illustrator on the iPad, I was challenged to create inspirational, colorful artwork using the iPad app exclusively. The process to develop an illustration system was easier than I expected due to the amazing UX the app brings, enabling a smooth transition from computer to tablet. This video showing the app's power was the main piece of its marketing campaign featured during the Adobe MAX 2020 creative conference."

## ANIMATION

- 1** Enzo Lo Re, illustrator/director  
Labellasceggia, production company  
Latleta, client

"Balla la testa" 3:10

"A mix of colors, tunnels, metaphysical cars and distorted musical instruments in a psychedelic journey, all pulsing to the stubborn rhythm of the song 'Balla la testa' by musical artist Latleta. To create this animation in accordance with the song, I decided to create a simple, rhythmic and repetitive visual world: a visual pattern that translates the song's musical score."

- 2** Anastasia Beltyukova, illustrator/ animator  
Michael Rosen, writer/voice talent  
Aaron Cupples/J. C. Wright, music composers  
Brigitte Hart, sound designer  
Aditi Anand, producer  
Migration Museum, client

"Heart of the Nation" 2:30

"Commissioned by the Migration Museum in London for its first digital exhibition, *Heart of the Nation*. We had quite limited resources and tight time frames to get this project done, so I had to come up with very simple but poignant solutions. I've chosen a mixed media collage as the canvas for the story with some frame-by-frame highlights."

- 3** Eric Pautz, illustrator  
Hugo Baurens/Genice Chan/Esther Cheung/Rafael Mayani, illustration  
Esther Cheung/Sitji Chou/Johannes Fast/Diego MacLean/Ben Ommundson/  
Fabio Valesini/Conor Whelan, animation  
Jay Grandin, writer  
Ambrose Yu, music/sound designer  
Teresa Toews, producer  
Giant Ant, production company

"Right Now" 1:40

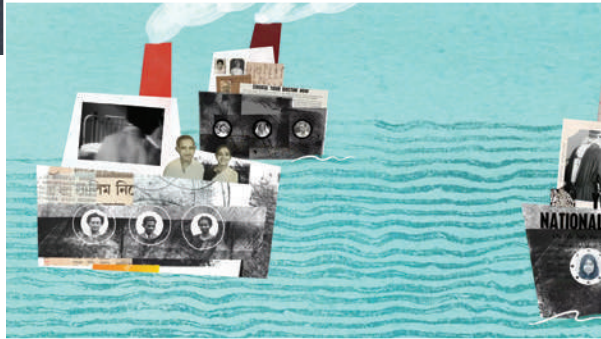
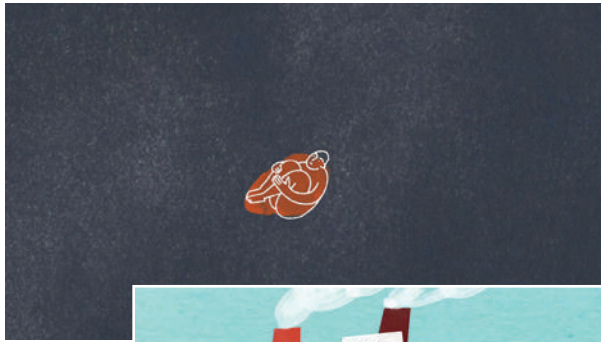
"'Right Now' is a (very) short film about a shared moment, as well as a meditation on the fact that if 2020 has taught us anything, it's that we're all in it together."

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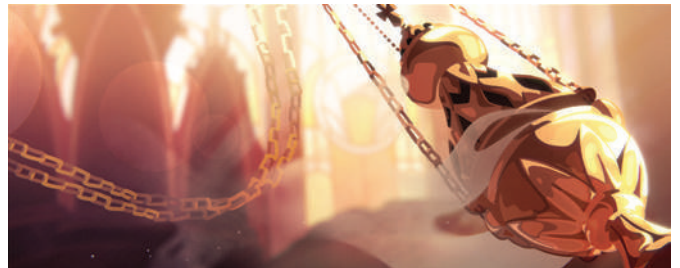
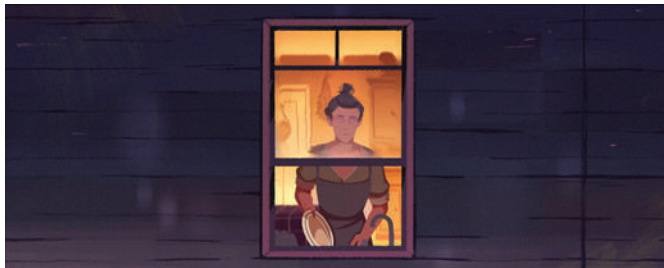




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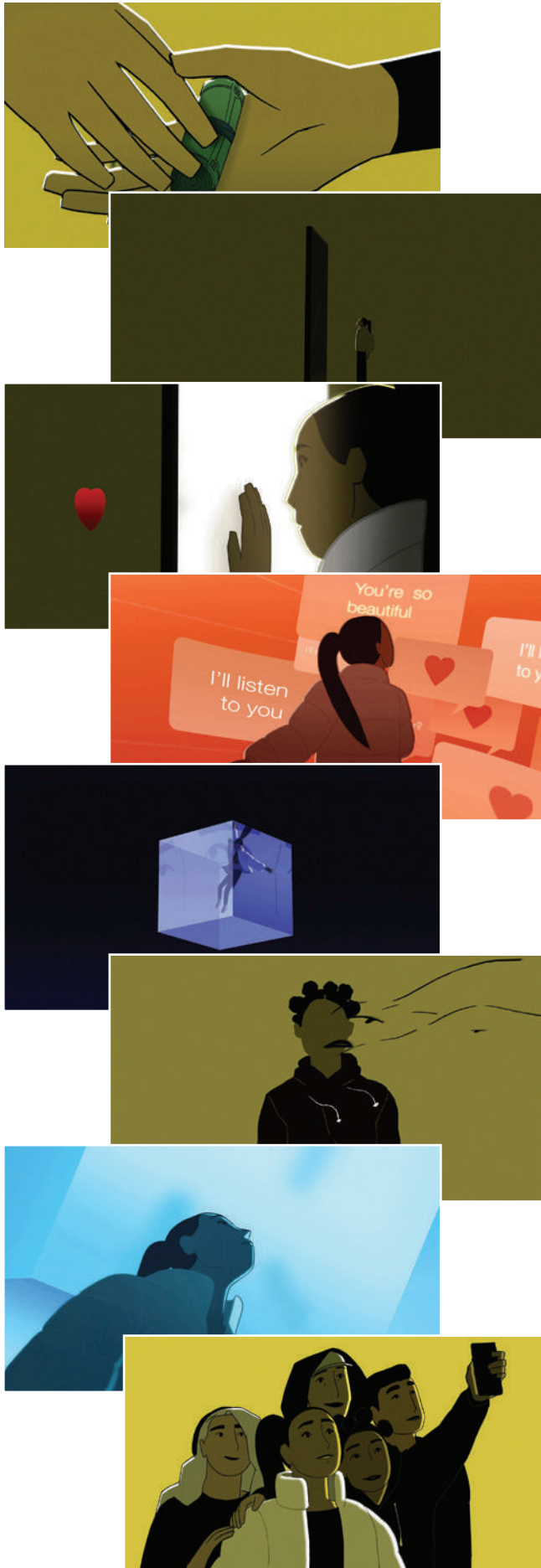
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## ANIMATION

- 1 Filipe Consoni/Robin Desnoue/Matthew Everton/Anthony Kim/Manuel Neto/Ross Plaskow/Michael Towers, animation  
Gerald Mark Soto, lead animator  
Andres Rivera, associate creative director  
Jonathan Notaro, chief creative officer  
Mercedes Affleck/Abigail Goh/Andres Rivera/Jelly Wei, design  
Mercedes Affleck/Andres Riviera, storyboard artists  
Tyler Byrnes/Ryan Rigley, assistant editors  
Michael Waldman, Brennan Center for Justice, voice talent  
Brian Jones, music composer  
Paul Vitolinš, sound designer  
BANG Music + Audio Post, audio mixer/music company  
Andre Araujo, producer  
Brendan Mills, associate producer  
Devin Brook, executive producer  
Johnna MacArthur, head of production  
Brand New School, production company  
Lisa Benenson/Matthew Harwood/Lisa Vosper/Michael Waldman/Alden Wallace/Ryan Witcombe, Brennan Center for Justice, clients

“Brennan Center Brand Video” 2:00

“The Brennan Center for Justice is an independent, nonpartisan law and policy organization. We partnered with Brand New School and BANG Music to develop an animated brand video illustrating the mission of our nonprofit organization and some of the issues we tackle: mass incarceration, money-drenched politics and voter suppression. The American people are engaged in a great struggle for the future of democracy, and the Brennan Center crafts and advances the reforms that will make our government work—for all.”

- 2 Louisa Bertman, illustrator/art director/producer  
Reginald Dwayne Betts, writer

“Elegy Ending With a Cell Door Closing” 2:10

“Elegy Ending With a Cell Door Closing” is an animated poem written and narrated by poet Reginald Dwayne Betts, who, as a fifteen-year-old child in 1996, was sentenced to life in prison for a crime he did not commit. This version updates the original short created for NPR WNYC Studios’ podcast series *CAUGHT: The Lives of Juvenile Justice*.”

- 3 Manddy Wyckens, illustrator  
Kevin Floyd/Paul Forsyth, creative directors  
Nikki Di Franco, Catbird/Nikki Kefford, Studio AKA/Sharon Titmarsh, Studio AKA, producers  
Studio AKA, production company  
Catbird, design firm  
Bellefaire JCB, client

“Value You” 1:40

“Bellefaire JCB, a social services agency in Cleveland, Ohio, needed to raise awareness of the growing problem of youth sex trafficking in America. Many of the kids who are trafficked are emotionally vulnerable and low on self-esteem and self-worth. Thus, ‘Value You’ was born, delicately telling a story of vulnerability through the eyes of the victim, and doing it in a way that both educates and empowers the audience.”

## ANIMATION

- 1** Sofia Buti/Arianna Cristiano, illustrators  
David Cubitt/Laurentiu Lunic, animators  
Ilenia Notarangelo, illo/David G. Stone, Yes&, creative directors  
YouTooCanWoo, sound designer  
illo, animation company  
Yes&, ad agency  
Akima, client

"I am Iñupiaq" 3:00

"Natural textures, breathtaking landscapes and realistic characters bring viewers into the world of the Iñupiaqs in this compelling visual journey. The creative focus of the animation was to convey the overall feel of the story being told, so we mixed warm, neutral shades with an illo touch of pink and yellow to highlight details. We also counterbalanced realistic elements, such as well-defined characters, with geometric shapes."

- 2** Keith Ross, illustrator/ animator/director  
X, music  
Talia Handler, producer  
Tiny Concert, production company  
Fat Possum Records, client

"Tiny Concert Featuring X" 2:10

"Punk band X found my Instagram account Tiny Concert and hired me to animate their latest music video. Drawn almost entirely with a ballpoint pen and taking place on a turntable spinning X's new record, this project harks back to an age when doodling on Converse and listening to records was an escape from the mundane."

## SELF-PROMOTION

- 3** Monet Kifner, illustrator

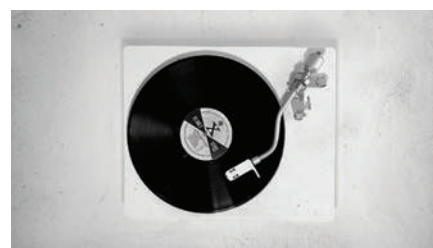
"I was compelled to make this piece for a social post in the midst of the George Floyd protests. Angela Davis is one of my favorite icons from history; her message of unity and empowerment and her role in the civil rights movement made me want to commemorate her." 14 × 12, graphite, digital.

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## SELF-PROMOTION

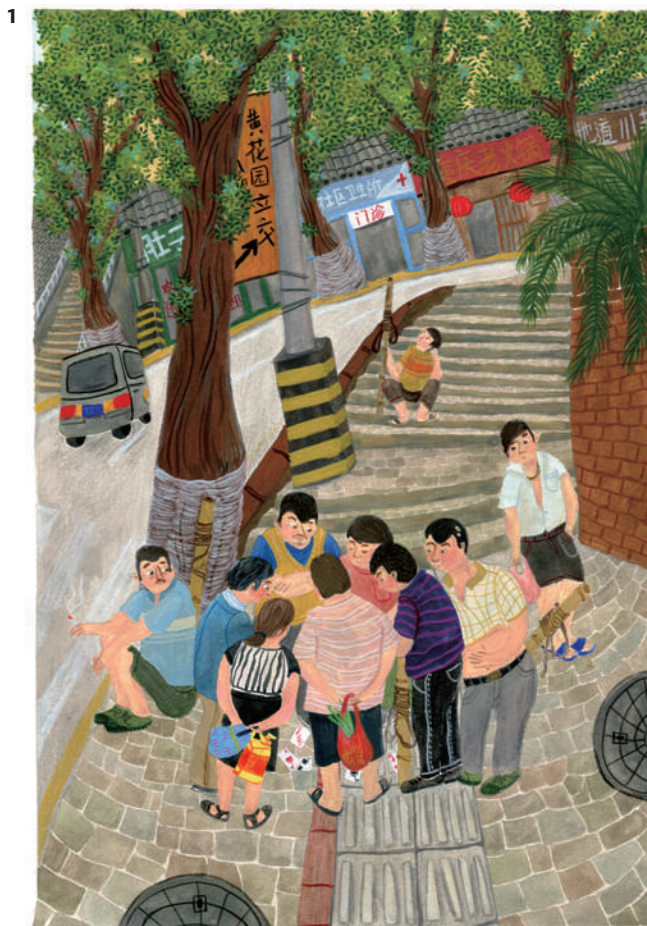
### 1 (series)

Han Li, illustrator

"Xue Tian Wan Street in Chongqing, China, where I lived during my childhood. I made this illustration for a 2021 calendar." Various sizes, watercolor, colored pencil, collage, mixed media.

### 2 Eugenia Mello, illustrator/client

"Thoughts on the passage into 2021 and my continued exploration of how to capture movement in an image, hoping to spark music with a couple of brushstrokes and to make the invisible sort of tangible. Originally made to be a newsletter header." 19 × 8, digital.





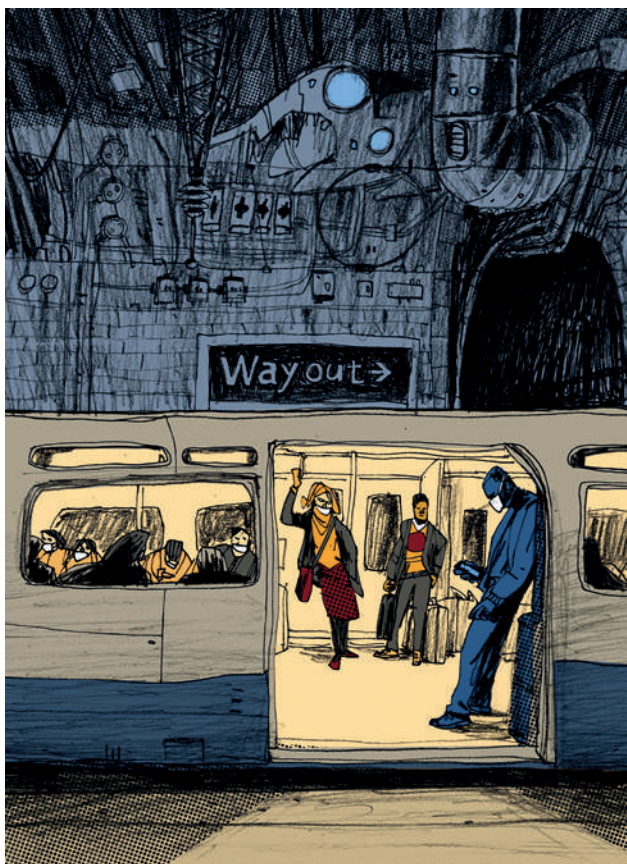


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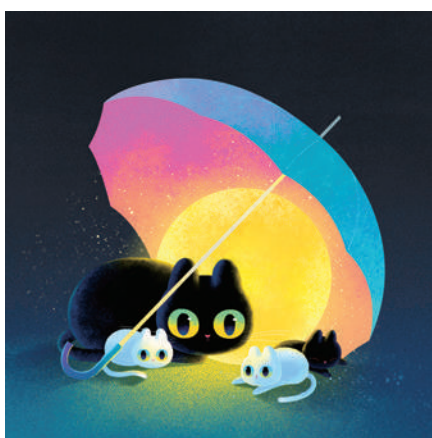
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## SELF-PROMOTION

### 1 Dimitri Fogolin, illustrator

"Inspired by the song 'Way Out' by musical artists Ellen Allien and Apparat. Used for self-promotion online and on social media."  $7\frac{3}{4} \times 10\frac{1}{2}$ , mixed media.

### 2 Ben Konkol, illustrator

"Based on a *Mother Jones* article about bullying tactics used by Monsanto. First published in the 2020 *3x3 Illustration Annual*."  $7\frac{3}{4} \times 10$ , graphite, ink, digital.

### 3 (series)

Jhao-Yu Shih, illustrator/writer

"This is an illustration book for my exhibition *bedtime words between you and me*, at various galleries in Hsinchu City, Taiwan." Digital.





## SELF-PROMOTION

- 1 Gérard DuBois, illustrator  
Costume 3 Pièces, client

*Hut in period of confinement.* "For a virtual exhibition by Costume 3 Pièces, my Paris-based rep agency. The idea was to work around the subject of 'hut' during this period of confinement." 8½ × 11½, digital.

- 2 Miguel Montaner, illustrator/client

"Personal work on the efficiency and persuasive power of subtlety in communications." Digital.

## UNPUBLISHED

- 3 Yichin Chen, illustrator

*Into the Maze.* "This image invites viewers to find out an untold secret." 20 × 12, watercolor ink on paper, digital.

© Yichin Chen

- 4 Kaleena Sales, illustrator  
Vladimir Proskurovskiy, photographer

*Blue Light.* "Drawn from a still frame of a vibrant fashion video project, this marker illustration feels both ethereal and impassioned." 9 × 8, marker.

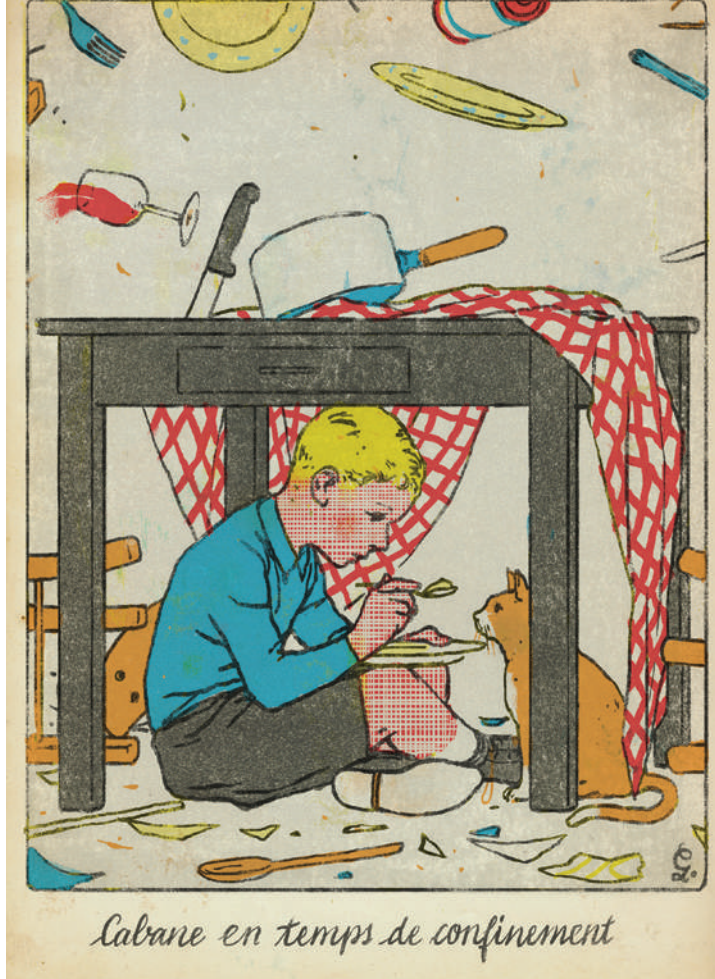
© Kaleena Sales

- 5 Andy Dearwater, illustrator/art director

"From a series of paintings created to highlight and humanize the homeless population." 16 × 16, oil on canvas.

© Andy Dearwater

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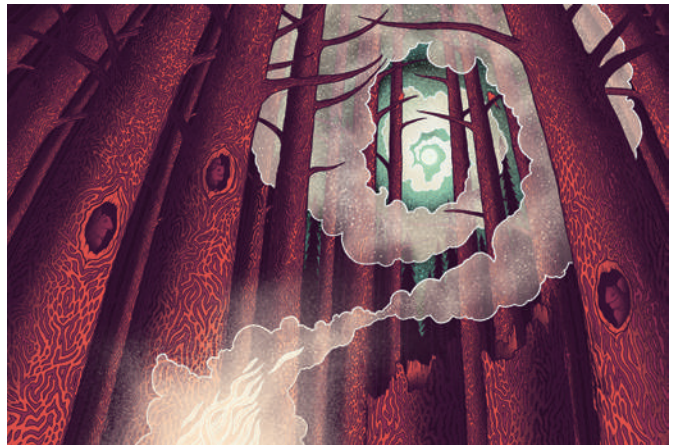
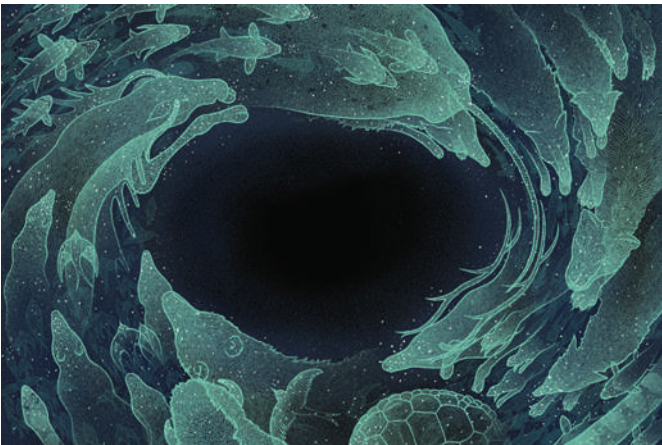
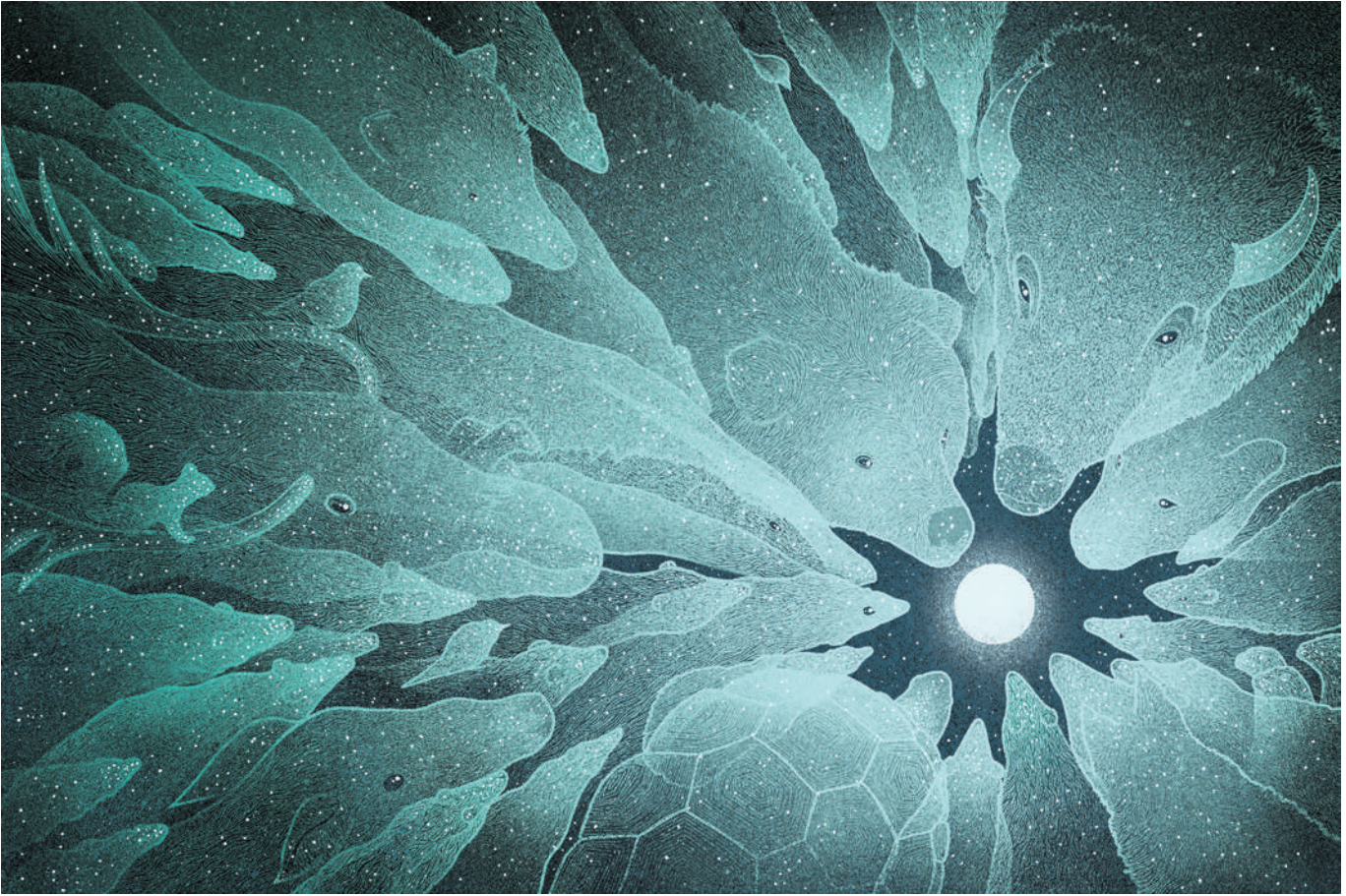
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## UNPUBLISHED

### 1 (series)

Ben Konkol, illustrator

"From an unpublished picture book project. The story depicts a creation myth that unfolds in a remote mountain wilderness underneath a starry blanket of animal constellations."  
18 × 12, digital.

© Ben Konkol

### 2 Joe Whyte, illustrator

*The Serpent*. "A folio piece inspired by a line from Shakespeare's *Hamlet*: 'The serpent that did sting thy father's life, now wears his crown.'" 15 × 21, oil on canvas, digital.

© Joe Whyte

### 3 Simone Noronha, illustrator

"A personal project born during quarantine and the lack of human connection." Digital.

© Simone Noronha

### 4 London Ladd, illustrator

*Celestial Africanism*. 7 × 9, mixed media.

© London Ladd

3



4





## UNPUBLISHED

### 1 Brian Lutz, illustrator

*Look Up.* “The reference image was supplied to an online drawing event by photographer Bryan Rodner Carr.” 12 × 16, mixed media.

© Brian Lutz

### 2 Fabio Consoli, illustrator

“Cycling taught me something: Sometimes the weather is bad, and you can’t do anything to change it. You can stop under a shed and get cold until it stops, or you can just keep riding and savoring the moment when you’ll get to a warm place.” Digital.

© Fabio Consoli

### 3 Sonia Pulido, illustrator

*Friends.* “During months of confinement, I missed my female friends—the complicity, the talks, the exchanges we would have. This illustration talks about that and the subtle tug-of-war that goes on in a friendship.” 16½ × 23¾, digital.

© Sonia Pulido

### 4 (series)

Christian Ray Blaza, illustrator

“A series based on a personal trip to Japan. My goal was to capture the beauty and emotions of the trip.” Various sizes, digital.

© Christian Ray Blaza

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## UNPUBLISHED

### 1 Tsutomu Kitazawa, illustrator

*The Sacred City by the Falls.* "Based on an original fiction story called 'The World of Light and Darkness.'" 51 × 23, digital.

© Tsutomu Kitazawa

### 2 (series)

Hannah Li, illustrator

Hunan Juvenile & Children's Publishing House, client

"An unpublished series for Hunan Juvenile and Children's Publishing House that represents some moments of a little boy named A-Mo during his childhood in 1990s China. These five nostalgic images are meant to be shared with and celebrated by audiences who also lived in that era." 6 × 8½, digital.

© Hannah Li





## UNPUBLISHED

- 1 Dan Bransfield, illustrator  
*Adam Driver*. 8 × 10, acrylic gouache.  
© Dan Bransfield

- 2 (series)  
Mark Ulriksen, illustrator

"A series of experimental sketches viewing life during the COVID-19 pandemic in San Francisco. I used line and flat color—a different technique for me—to illustrate these slices of life." Digital.

© Mark Ulriksen















## UNPUBLISHED

1 (series)

Jaime Kim, illustrator

*My Little Delicious Days.* "Childhood memories are strong, and childhood memories of food are even more powerful. In this series of illustrations, I captured the happiest, most comforting moments of my childhood—in which foods were always with me." Various sizes, watercolor, digital.

© Jaime Kim



## UNPUBLISHED

### 1 Aistė Stancikaitė, illustrator

"A single colored pencil drawing created to explore the notion of gender norms and masculinity." 11¼ × 16½, colored pencil.

© Aistė Stancikaitė

### 2 David Gonzalez, illustrator

*Hallow-19*. "The scariest time of the scariest year—scare responsibly."

© David Gonzalez

### 3 Aaron Leech, illustrator

*The Waiting Room*. "This illustration represents attitudes towards death. The character on the right is fear; the character on the left is contempt or acceptance; and the middle character is indifference, only focused on the now." 42 × 42, digital.

© Aaron Leech

## STUDENT WORK

### 4 Jialei Sun, illustrator

Whitney Sherman, instructor

Maryland Institute College of Art (Baltimore, MD), school

"Spending almost a whole year at home and having less time to shop, I wanted to make something to satisfy my shopping desire. I combined things I wanted to buy and put them into my illustrations." 4 × 5, digital.

© Jialei Sun

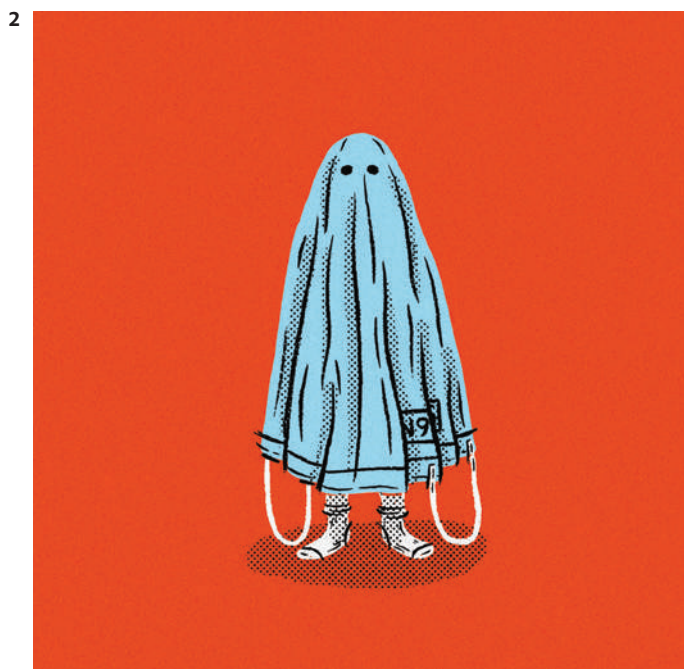
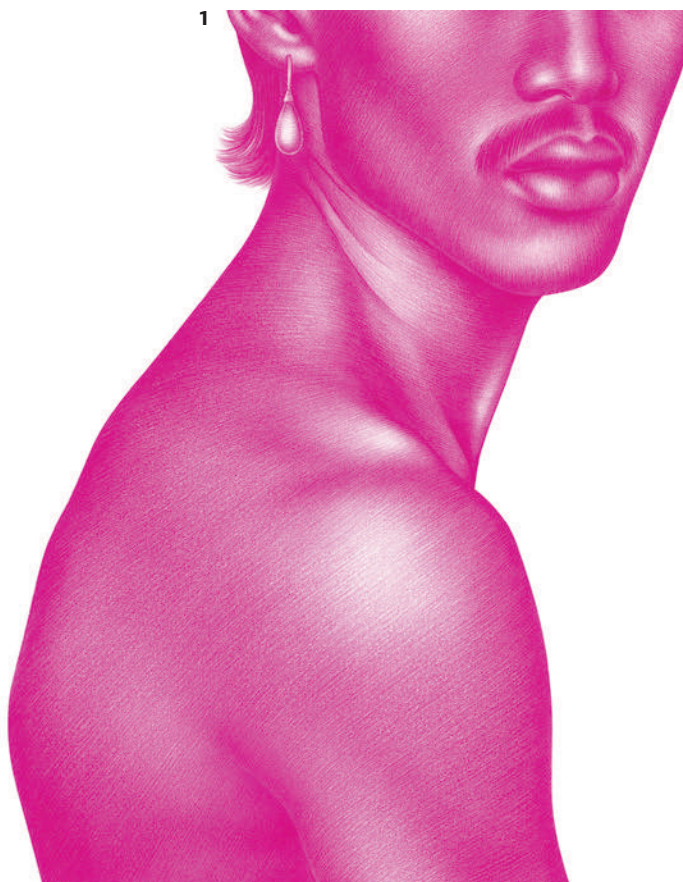
### 5 Peixin Jimmy Pan, illustrator

Brian Rea/Paul Rogers, instructors

ArtCenter College of Design (Pasadena, CA), school

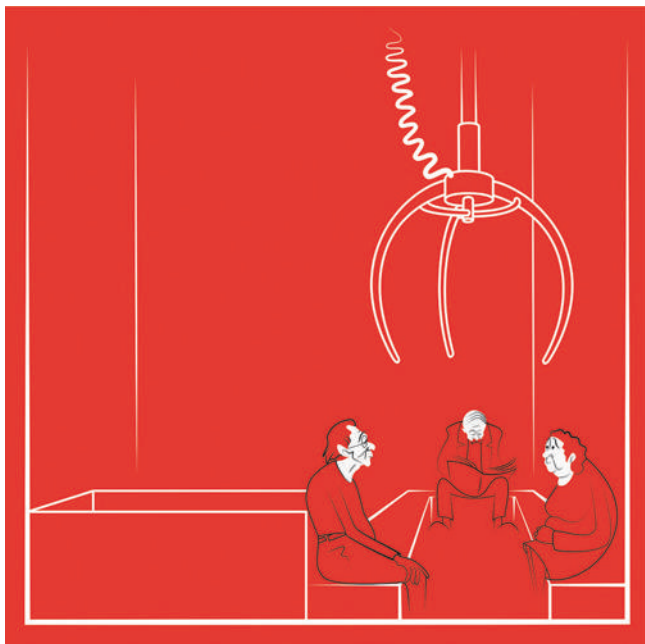
"An editorial illustration based on the *New York Times* article 'The Amazon Was Sick. Now It's Sicker.'" 17½ × 11¼, digital.

© Peixin Jimmy Pan





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## STUDENT WORK

### 1 (series)

Chieh-Chih Liao, illustrator

Louis Police/Paul Rogers, instructors

ArtCenter College of Design (Pasadena, CA), school

"A lonely traveler's journey across America." Various sizes, digital.

© Chieh-Chih Liao





## STUDENT WORK

### 1 (series)

Huixin Xian, illustrator

Stephen Farrell, instructor

School of the Art Institute of Chicago (Chicago, IL), school

"A collection of the Chicago 'blues,' shared tales of woe in the urban environment. This project reflects on how psychological trauma is woven into the fabric of our lives within a modern city." Various sizes, digital.

© Huixin Xian

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## STUDENT WORK

### 1 (series)

Lu Xu, illustrator

Rui Wang, instructor

University of the Arts London, Camberwell College of Arts  
(London, United Kingdom), school

"This series shows the process of a happy funeral: normal dress clothes, music playing, throwing rice, eating a square meal. The event is not only to honor the dead but also to celebrate life." 13¼ × 8½, watercolor, pencil, gouache, digital.

© Lu Xu

### 2 Lia Liao, illustrator

Rebecca Bradley, instructor

Maryland Institute College of Art (Baltimore, MD), school

*Start The Fire.* "The subject was inspired by the movie *Joker*, depicting a double-sided Gotham City where some people are spending a peaceful day and others are struggling to live." 8½ × 11, digital.

© Lia Liao

### 3 Kayden Chan, illustrator

Marco Cibola, instructor

Sheridan College (Oakville, Canada), school

"An introductory project to my fourth year: interpret the notion of the word *isolation*." 6 × 6, digital.

© Kayden Chan

3



## STUDENT WORK

- 1 Freya Yeh, animator/illustrator  
 Hsiao-Chin Lin, audio mixer  
 Szu-Yu Lin/Hsiao-Chin Lin, music  
 Hsiao-Chin Lin/Szu-Yu Lin, sound designers  
 Victoria Hogan, voice talent  
 John Colette, instructor  
 Savannah College of Art and Design (Savannah, GA), school

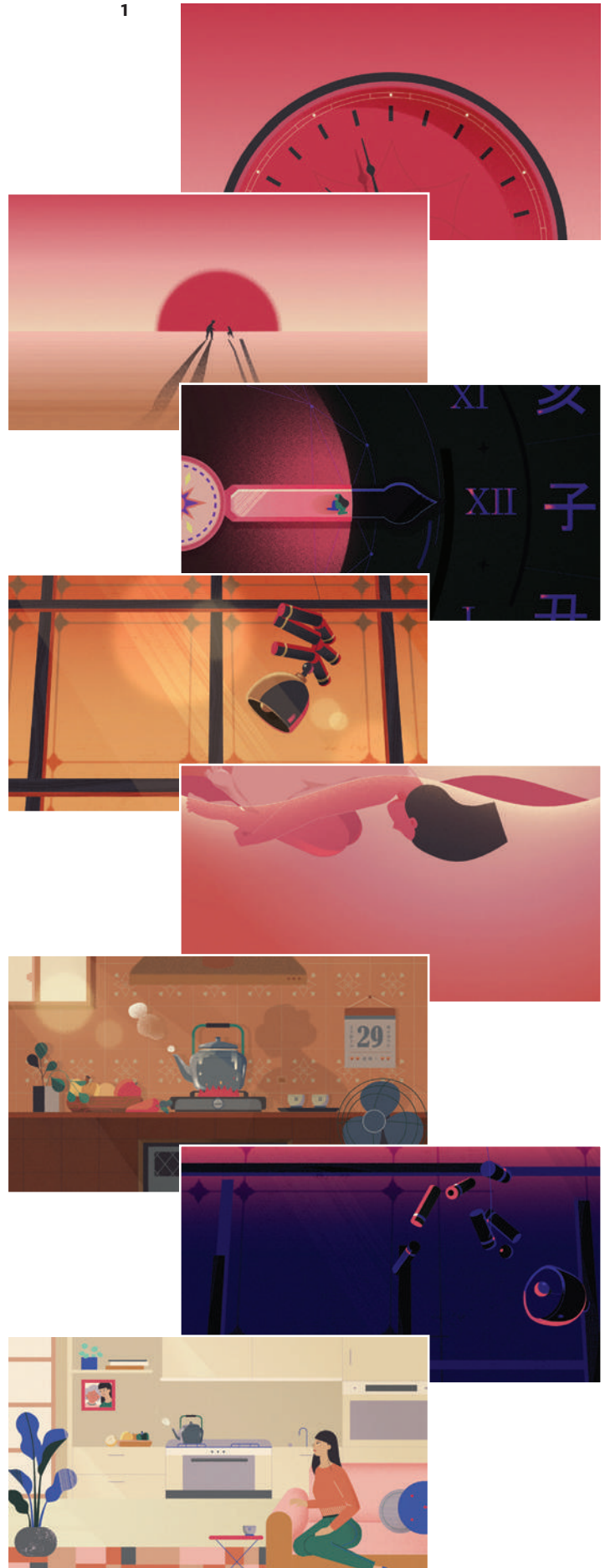
"GMT+8-5" 1:40

"GMT+8 is Taiwan's time zone. GMT-5 is New York's time zone. This is the journey of a girl who lives in the United States and finds her way to accept her grandmother's death. In this animation, I wanted to use something to connect Eastern and Western culture; because the older generation in Taiwan likes to drink hot water in winter and in summer, I decided to use an old Eastern-looking kettle as a symbol to connect two places and two generations, standing for cultural inheritance and the continuation of life."

© Freya Yeh

- 2 (series)  
 Jiatong Liu, illustrator  
 Greg Palmer/Paul Postle, instructors  
 Kingston University London (London, United Kingdom), school
- "Blue Things was my major project at Kingston University. Taking blue as a research object, I created a nonfiction picture book about the color." 16½ × 11½, watercolor, gouache, colored pencil, digital.

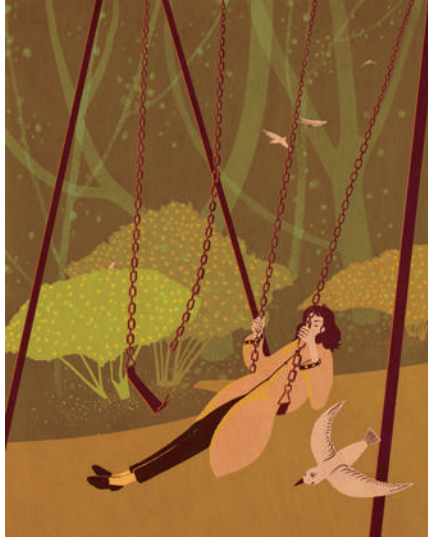
© Jiatong Liu















## STUDENT WORK

### 1 (series)

Tianshu Wu, illustrator

Lisk Feng, instructor

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

"This project is a collection of memories from my life in New York City. I wanted to document moments that are important to me as illustrations." 8 × 10, digital, mixed media.

© Tianshu Wu

### 2 (series)

Douglas Bell, illustrator

C.F. Payne, instructor

Hartford Art School, University of Hartford (West Hartford, CT), school

"The assignment was to create a poster promoting a US national park. My subject was Arches National Park in Utah." 12 × 16, digital.

© Douglas Bell

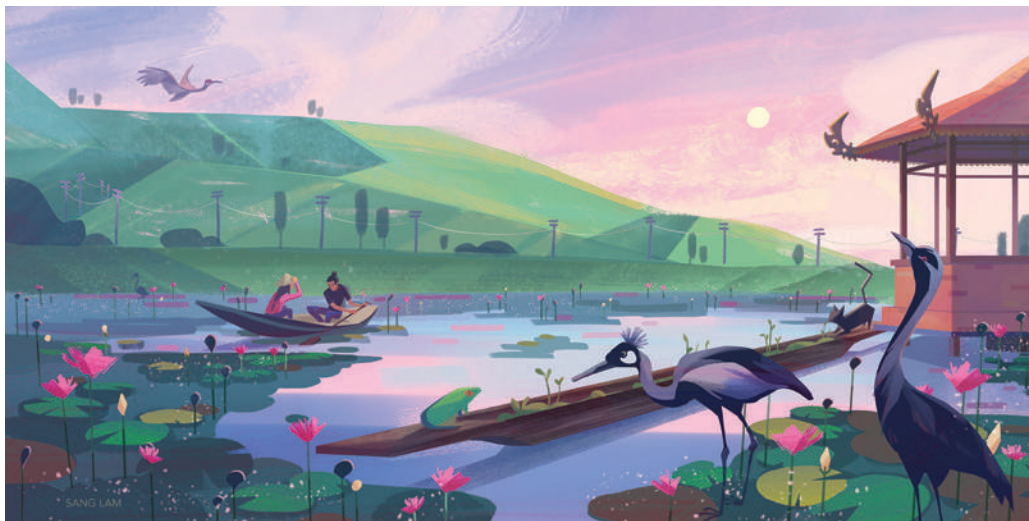




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## STUDENT WORK

**1** (series)  
Sang Lam, illustrator  
Octavio Perez, instructor  
Ringling College of Art and  
Design (Sarasota, FL), school

"Studying abroad, away from home, made me appreciate the small things I often overlook, so I illustrated this series about Vietnam." 21 × 9, digital.

© Sang Lam





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## FRESH PÁNICO

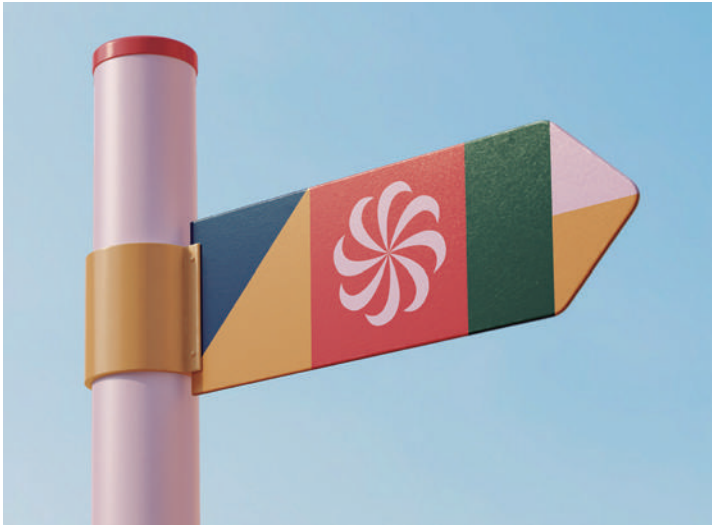


In discussing one of their favorite projects, the leaders behind Quito, Ecuador-based design firm Pánico point to comments made by the client. “[Madrid-based design and animation studio Holke79] defined our proposal as ‘punk meets Bauhaus,’” say founder and creative director Marcelo Calderón, producer Made García, and project manager Paulina Jarrín. “We loved this phrase because it summed up how we showcased the client through the mix of trends that represented Spain.” Arguably, all of Pánico’s work sits at the convergence of many trends. Viewers might see brutalism; ornamentalism; methodical, grid-based design; or experimental chaos throughout Pánico’s portfolio, but the studio’s incorporation of these varied influences never equates to visual noise. Its designs reflect its passion for simple, direct and powerful communication. “Our goal for each project is to have all the elements that make up the brand language in tune with each other,” say Calderón, García and Jarrín. “We always seek to show the truth without frills, believing that our bond with consumers becomes stronger when we avoid an oversaturation of information.”

[wearepanico.com](http://wearepanico.com)



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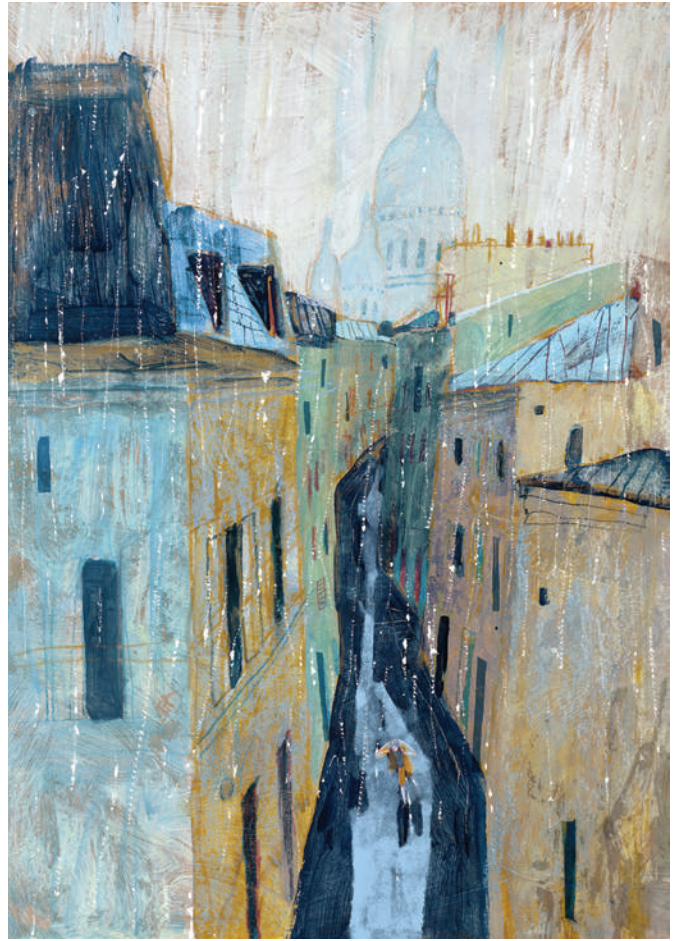


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1. "Identity for Holke79, a motion graphic design studio based in Madrid, Spain. 'Punk meets Bauhaus' is how founder Borja Holke defined the new image we developed for him." Borja Holke, Holke79, client. 2. "Identity for Passion for Sugar, a dessert and coffee shop based in Quito. We wanted to convey a playful tone that represents the joy that a bit of sugar can give." Michele Clavijo, Passion for Sugar, client. 3. "Packaging and identity for Malasaña, a 100 percent-pure specialty coffee brand of the best quality." Gonzalo Benalcázar, photographer; Stephanie Cano, Malasaña, client. 4. "Website for the design and construction studio of architect Luis André Hernández." Luis André Hernández, client. 5. "Poster for Public Analog, a high-end and classic recording equipment store located in Nashville, Tennessee." Valeria Torres/Zurdo Visuales, designers; Mac Moody, client.





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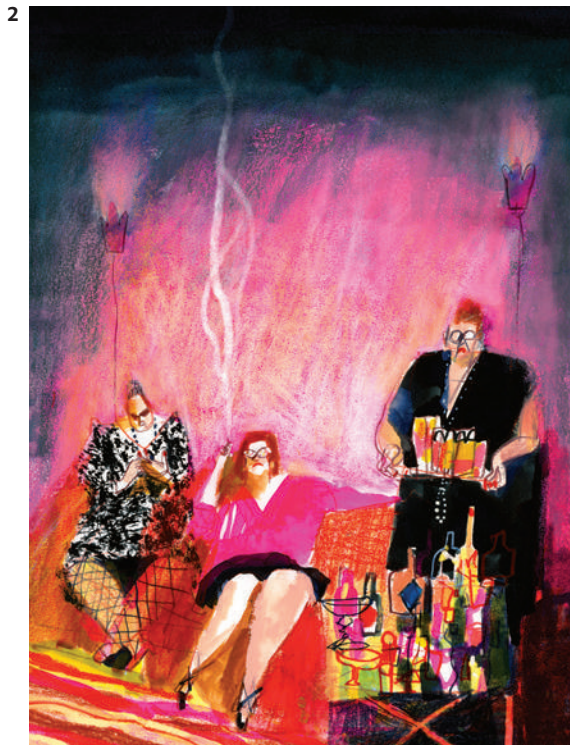
## FRESH VICTORIA SEMYKINA



Whether in her expressive subjects, atmospheric settings or unexpected details, an imaginative quality pervades Bologna, Italy-based artist Victoria Semykina's illustrations. So it doesn't come as a surprise when she divulges one of the sources of inspiration behind her practice: "In my dreams, I like to visit an old, abandoned library in the forest, full of strange but mesmerizing illustrated books," she says. "I often take some of them with me in hopes they won't disappear when I wake up. The only way I can add these amazing books to my bookshelf is to draw them myself." With an approach to creation that ignores boundaries, Semykina works on everything from paintings to paper sculptures, having earned a BFA in painting and an MFA in murals from the Surikov Art Institute in Moscow and an MFA in printmaking from the Accademia di Belle Arti di Bologna. "When I was in art school, I had extremely strict teachers," Semykina recalls. "I was terrified of making mistakes or breaking the rules. My philosophy [now] is to follow my gut and not be afraid of making mistakes. It's tough, but I work on it with every small step I take."

[semykina.com](http://semykina.com)





1. "For children's book *François Truffaut: Il Bambino Che Amava Il Cinema*, about the famous film director's childhood and creative path." Valentina Mai, art director; Luca Tortolini, writer; Kite Edizioni, client. 2. Personal work. "During the covid-19 pandemic lockdown, I began a challenge for artists worldwide to watch one director's movies for a week, interpret any scene of a film in their own style and ask their followers to guess what film it was. This is my drawing inspired by David Lynch's *Blue Velvet*." 3. "*Bachgammon*. For *Baku* magazine." Irina Sokolova, art director; Baku, client. 4. Personal work. "Inspired by Billy Wilder's film *Some Like It Hot*. Made for my Film Sketch Club challenge." 5. "*Unsuccessful Fishing*. For *Baku* magazine." Irina Sokolova, art director; Baku, client.





1

## FRESH DAN LARocca



© Joseph Puhly

For River Forest, Illinois-based photographer Dan Larocca, focusing his lens on cars is about capturing much more than just the car. “I like to shoot [everything] revolving around the automotive world: pride of ownership, the patina of the mechanic’s garage and the detailed precision of the craftsmen who restore vintage vehicles,” he says. “I’m hired by automotive restoration businesses or racing clients, but I’ve also been photographing more individuals who just want some memories of themselves with their rides.” Previously a creative director at Leo Burnett, Larocca found himself bringing a camera to the photo shoots he would oversee, knowing that “if I was shooting too, [the photographers] knew they’d better get the best shot,” he says. “I ... learned from the best on how to capture candid imagery using available light and a dose of good luck.” That on-set education has helped him define his current practice, for which he balances the control of a creative director with the spontaneity of a photographer. “I use natural light,” Larocca says, “so most of my images are exterior shots [captured] on location at the beginning or end of the day, or within industrial spaces that allow for plenty of illumination.”

[secretweaponphoto.com](http://secretweaponphoto.com)





All projects were art directed by Dan Larocca. 1. "From a series of images for HVC Motors, a startup automotive restoration and concierge company." Jeffery Cappel, project director; Robert Roque, producer; Naqaash Mohammed, consultant; HVC Motors, client. 2. "Business owner Randal Birkey, a master craftsman who rebuilds and modifies classic Bonneville motorcycles to perfection." Randal Birkey, project director; Dwight Nelson, producer; Triumph Bonneville, client. 3. "An artistic expression from Slab City. Part of my *Nomad* series, depicting the graphic beauty of the American West landscape." 4. "Documenting the wild spectacle of speed, danger and the unique individuals at the World of Speed event held at the Bonneville Salt Flats." Larry Campbell, producer; Utah Salt Flats Racing Association, client. 5. "From *Men and Machines*, my ongoing series personalizing the stories of owners and their rides, or of the craftsmen who rebuild vintage vehicles." Teresa Hunt, producer.

## Oriel Davis-Lyons

*Disrupting the industry*

As a chef, Oriel Davis-Lyons used to help create meals with his hands. However, after feeling the pressure of the food industry, he threw caution to the wind and enrolled in a twelve-week portfolio course, realizing that he loved creating with words instead. After honing his skills at agencies including Droga5 and R/GA, and crafting inventive work for clients such as Amnesty International and Samsung, Davis-Lyons reconnected with his love of music at Spotify, where he's currently a creative director. Wanting to solve the barriers of US portfolio schools in order to help more Black creatives get their foot in the door, he recently created the ONE School, a free sixteen-week online portfolio program supported by The One Club. He hopes that the program will pave the way for talent that the ad industry has overlooked. —Michelle Yee



**You published a LinkedIn post in 2020 talking about the financial barriers of US portfolio schools.**

**What are some ways that ad schools can help solve this issue?** Ad schools should think about the barriers that prevent Black students and students of color from even applying. They can often be the cost of the programs themselves, but it can also be factors like who is teaching the course. If you're

a young Black creative looking at an expensive school with an all-White faculty, mustering the strength to apply and the will to stay—if you do get in—is a challenge that most White students and teachers don't comprehend.

**What inspired you to create ONE School, a free sixteen-week online portfolio program for Black creatives?** The ad industry prides itself on disruption, yet the way most people start their careers in the industry is the most traditional thing I've ever seen: with expensive schools and family connections. I'm disrupting the idea that good education costs a lot of money and takes a long time. If we can prove that it doesn't, then we can open the door for talent that the industry has overlooked for a long time.

**What have been the opportunities and challenges of running ONE School?** The opportunity has been to connect with some of the most

talented, passionate Black creatives in the industry. Black people don't have an "old boys" club, so we have to build something new. Since the school draws a lot of people, it creates a network that can support students after they graduate.

The main challenge has been time. I get a lot of support from The One Club, but the day-to-day running of the school, creating the curriculum, teaching the classes, and finding tutors and lecturers is all on me. On top of that, I get dozens of emails a week from people who want to talk or help out, so most days I'm working twelve-plus hours just to get to it all. But because the work is so rewarding, it always energizes me. I wouldn't change a thing.

**How did you get started in the advertising industry?** I used to be a chef, but I was miserable and hated working while all my friends were out enjoying life. So I went back to college to study journalism. At some point, I took a course in advertising and realized that I was more interested in doing something creative with my words. I later found an evening portfolio course that ran for twelve weeks and put a portfolio together. Eventually, that got me a placement at a small indie agency, and my college tutor told me not to bother with my third year of college. From then on, I just worked my ass off.

**How has your experience as a chef informed your ad work?** Once you've worked in a restaurant kitchen full of angry men with knives



cooking 300 meals on the night of Valentine's Day, not much else stresses you out. My experience also taught me to use every minute of my time wisely. You get good at multitasking.

**Why did you decide to take up the role of creative director at Spotify?** It was literally my dream job. Music is my first love, and I've spent years building playlists on Spotify that I'm very proud of. But I also loved the work its creative department was doing, so I told myself that if I ever got the chance to join, I would do it without hesitation.

**What are the biggest differences between working in agencies versus working in-house?** In an agency, you present, the work goes off into a black hole for a week and then you get an email back with a list of changes. You then have to spend another two weeks deciphering the email before presenting all over again. Working in-house, I feel much closer to that decision-making process. Many of the conversations that would have been big, scary presentations now happen in Slack or on Zoom. Things are resolved much faster.

**What was your riskiest professional decision?** One time, we were shooting a spot for New Zealand supermarket chain New World. After the director called it a wrap, the client thanked everyone and went home. But once she was out of the car park, we turned the cameras back on and shot another hour of footage. We had a secret list of shots that we knew we'd never get permission for beforehand. A few days later, when the client arrived to watch the first edit, she

was expecting a 30-second spot, but we showed her a 90-second spot instead. For about 60 seconds, she sat stone-faced until one of the funniest scenes came on; she burst out laughing and ended up watching the rest of the spot in tears. We compromised on a 60-second spot, and it eventually became New Zealand's favorite ad of the year. Pretty risky, but it paid off.

**What trends in advertising are you most interested in?** I'm interested to see whether a year of working from home will bring out the best or the worst of the industry. Who's going to use this time as an opportunity to rethink all of the inefficient and inhumane ways we used to work? Who's going to try to keep things as they were, but from home? I think the big places might struggle to adapt, but the smaller, more diverse places that can call up talent from anywhere in the world will be a lot more prepared.

**What skills do young creatives need to succeed in advertising today?** You will need thick skin. Ninety percent of your job is being told that your ideas aren't right, so you have to learn to take criticism seriously, not personally. I'd also tell young creatives to spend time thinking not just about the work they want to make, but how. Great work is not great work if you've had to sacrifice your health, social life and family time to do it. Don't let anyone try and convince you otherwise. I wish I'd learned that message earlier in my career; I hope young creatives will get there sooner than I did. [ca](#)

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## Illustration Research Methods

By Rachel Gannon and Mireille Fauchon  
224 pages, softcover, \$34.95  
Published by Bloomsbury Visual Arts  
bloomsbury.com

Adventurous illustration educators and illustrators in career doldrums will find *Illustration Research Methods* energizing. Vitally, it provides a contemporary approach to the understanding and teaching of illustration that is, as the authors say, at a critical point of change. A companion to the emerging area of nontraditional “expanded practice,” *Illustration Research Methods* pictures performance, video and installation alongside comics and editorial illustration, and upholds social engagement as just as important as the look of the art.

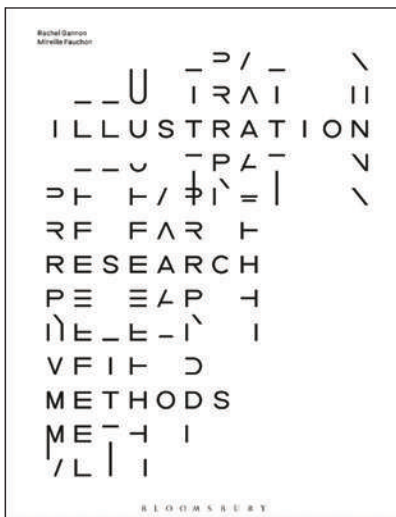
The book is visually appealing and easy to navigate, with five chapters (Authorship, Reporting, Crafting, Activism, Education) bookended by mini essays (Illustration Research, Illustration Futures). An appendix of practical tools and skills, such as how to chair meetings, get informed consent and conduct interviews, follows.

The Crafting chapter is not a how-to guide, but is about the nature of material and immaterial engagements across two, three and four dimensions. The Reporting and Activism chapters include the ethics and protocols of working with marginalized communities. The Education chapter informs community-based practice, professional teaching and practice-based research. Commercial applicability is not the point of the book, but the authors suggest industry will benefit from new forms, and from illustrators employed as consultants and social collaborators.

Up till now, illustrators in higher education have had no research methods to call their own. *Illustration Research Methods* signals the field’s new maturity, visibility and agency in academia.



It will surely become a textbook in many undergraduate and graduate illustration programs. Graphic designers and contemporary artists will also find it relevant.  
—Dr. Jaleen Grove



## The Art of Illusion

By Florian Heine

Illusionistic art can make us feel like we’re looking up at the heavens or standing at

the edge of a waterfall—even if we’re actually observing a flat painting. From Michelangelo’s immersive Sistine Chapel to Ron Mueck’s hyperrealistic sculptures, *The Art of Illusion* shows how artists have used a variety of media to create deceptive optical effects. The book features more than 100 different artworks from the Renaissance to the twenty-first century. Though the book provides readers with fascinating insights on illusionistic art, author Florian Heine neglected to explore digital art or virtual reality, which are, perhaps, the most illusionistic forms of art in existence. 192 pages, hardcover, \$40, Prestel. —Isis Davis-Marks



## Manhua Modernity

Chinese Culture and the Pictorial Turn

By John A. Crespi

Early in *Manhua Modernity*, author John A. Crespi notes his intentional

usage of the word *manhua* over its relevant English terms *comics* or *cartoons*. Crespi hopes to move *manhua* from beyond the confines of these genres, and back into the pages of *huabao*, or pictorial magazines, in which it flourished. By tracing *manhua* within the context of the political and cultural changes rapidly unfolding in China during the 1920s to the 1950s, Crespi shows how it both reflected and informed readers’ experiences of life in modern urban communities. *Manhua Modernity* is a thoughtful reminder of the rich role of pictures and popular art in the modern media ecology. 236 pages, softcover, \$34.95, University of California Press. —Esther Oh





## The Art of NASA

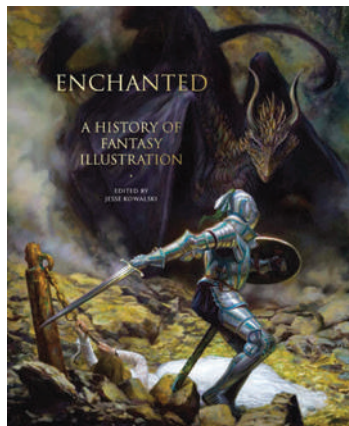
### *The Illustrations That Sold the Missions*

By Piers Bizony  
192 pages, hardcover, \$50  
Published by Motorbooks  
quartoknows.com

"Space, the final frontier. ...  
To boldly go where no man has  
gone before." "That's one

small step for a man, one giant leap for mankind." Whether in real life, science fiction novels, television or film, space exploration has had a hold on the imagination of Americans since its beginnings. *The Art of NASA* offers a historical overview of NASA's incredible achievements by capturing the bold, colorful illustrations that brought to life the complex scientific marvels that took humans to the moon and back. The quality and intricacy of the illustrations grew with the technological advances of the space missions, helping to sell the enormous investment necessary to propel America forward in the space race. While the Soviet space program was shrouded in mystery, the American public thrilled to every detail of their country's burgeoning space program through these compelling images. In a more trusting era, NASA invited selected artists to tour its facilities, and the resulting works by Paul Calle, Lamar Dodd, Mitchell Jamieson,

Pamela Lee, Robert McCall and James Wyeth, among others, introduced a variety of styles and approaches that brought a human and artistic aspect to technical illustrations. Unfortunately, many of the thousands of original hardware drawings and color paintings have long been lost. Citizen space archivists were helpful to the author, Piers Bizony, in assembling the works shown in this book. It's disappointing that the agency itself has not conserved its own history better, but *The Art of NASA* is an excellent start. —Anne Telford



## Enchanted

### *A History of Fantasy Illustration*

Edited by Jesse Kowalski  
256 pages, hardcover, \$45  
Published by Abbeville Press  
abbeville.com

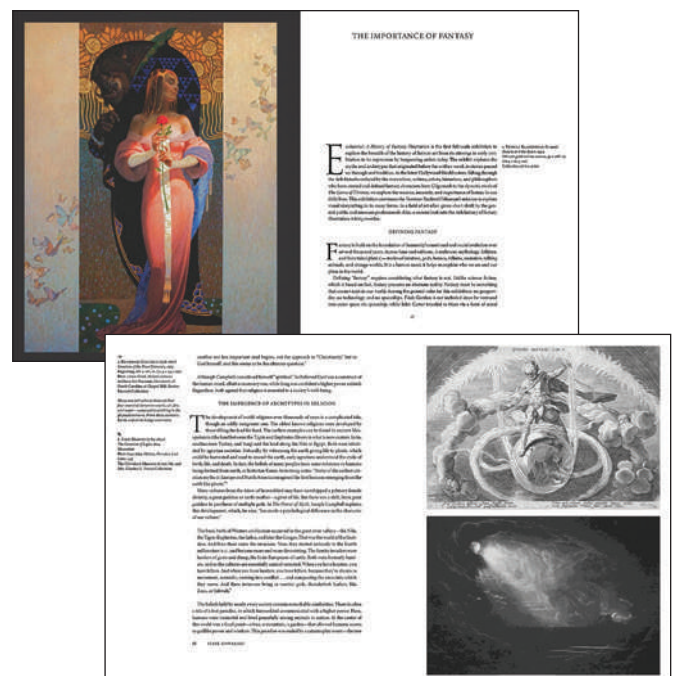
*Enchanted: A History of Fantasy Illustration* chronicles the history of fantasy art from the Renaissance to the present.

The tome is replete with more than 180 colorful depictions

of fairies, angels and other creatures, which bring vibrant stories to life.

*Enchanted* was published to correspond with an exhibition at the Norman Rockwell Museum and provides a useful background for the works featured in the book. Curator Jesse Kowalski explains the origins of fantasy illustration and its connections to religion, placing examples like Albrecht Dürer's *The Last Judgement* and Utagawa Kuniyoshi's *Recovering the Stolen Jewel from the Palace of the Dragon King* alongside the text. The book is in chronological order, so later chapters show how fantasy illustrations have evolved into the present day—the reader can see drawings of modern epics like *Star Wars*, *Game of Thrones*, *World of Warcraft* and many others. Kowalski even highlights how technology has impacted fantasy illustration, pointing out that most of the younger artists featured in the museum exhibition had worked for the video game industry. He pulls from a plethora of examples to

demonstrate the different ways that artists can represent fictional characters, and colorful photo spreads make you want to keep turning the pages. One caveat is that the book primarily seems to focus on art from America and Europe, and it would have been nice to read about the development of fantasy illustration in Africa and Asia. Nonetheless, *Enchanted* is a mesmerizing book, and its spellbinding illustrations will captivate fantasy art enthusiasts. —I.D-M.



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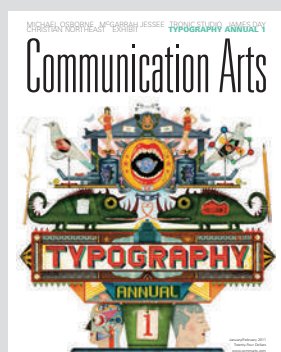
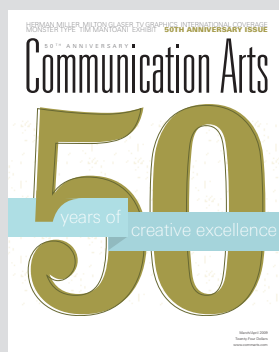
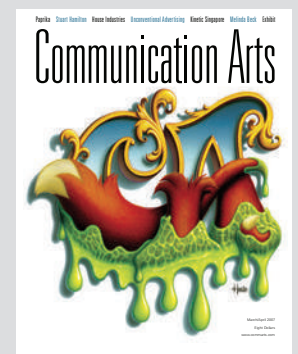
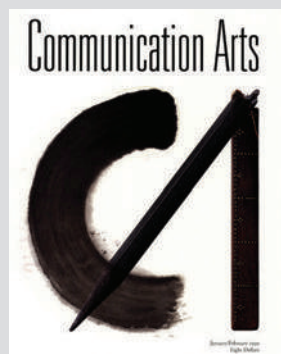
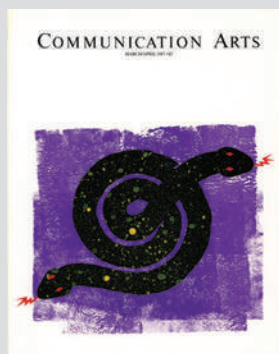
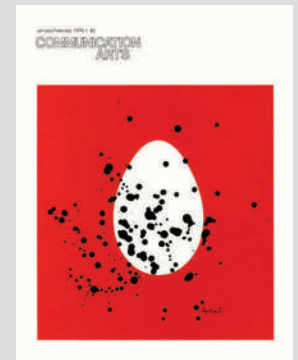
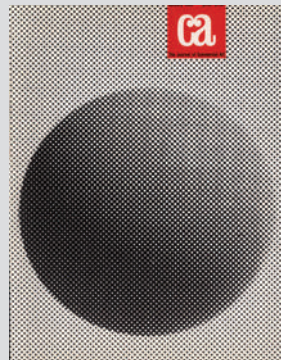
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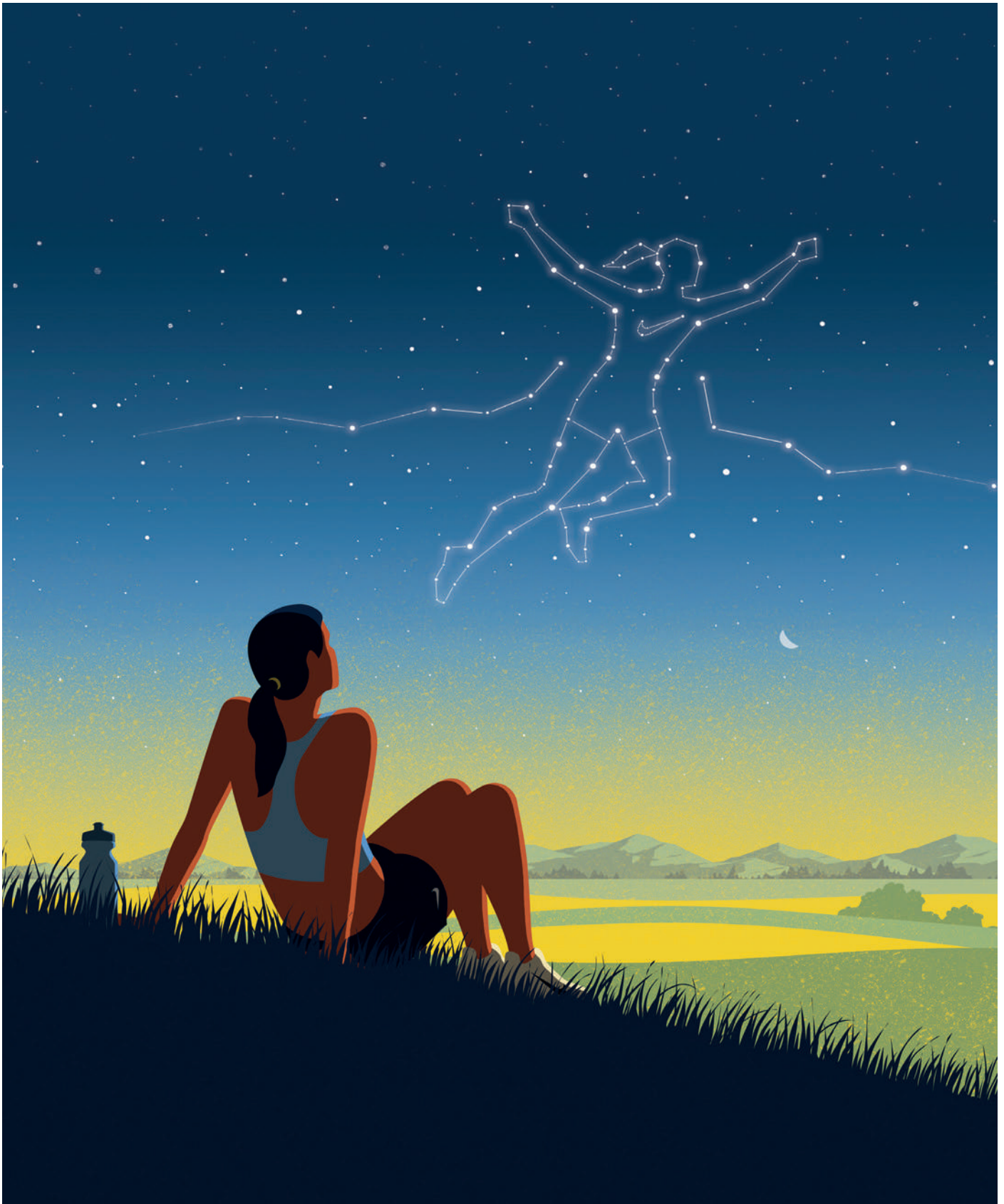


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