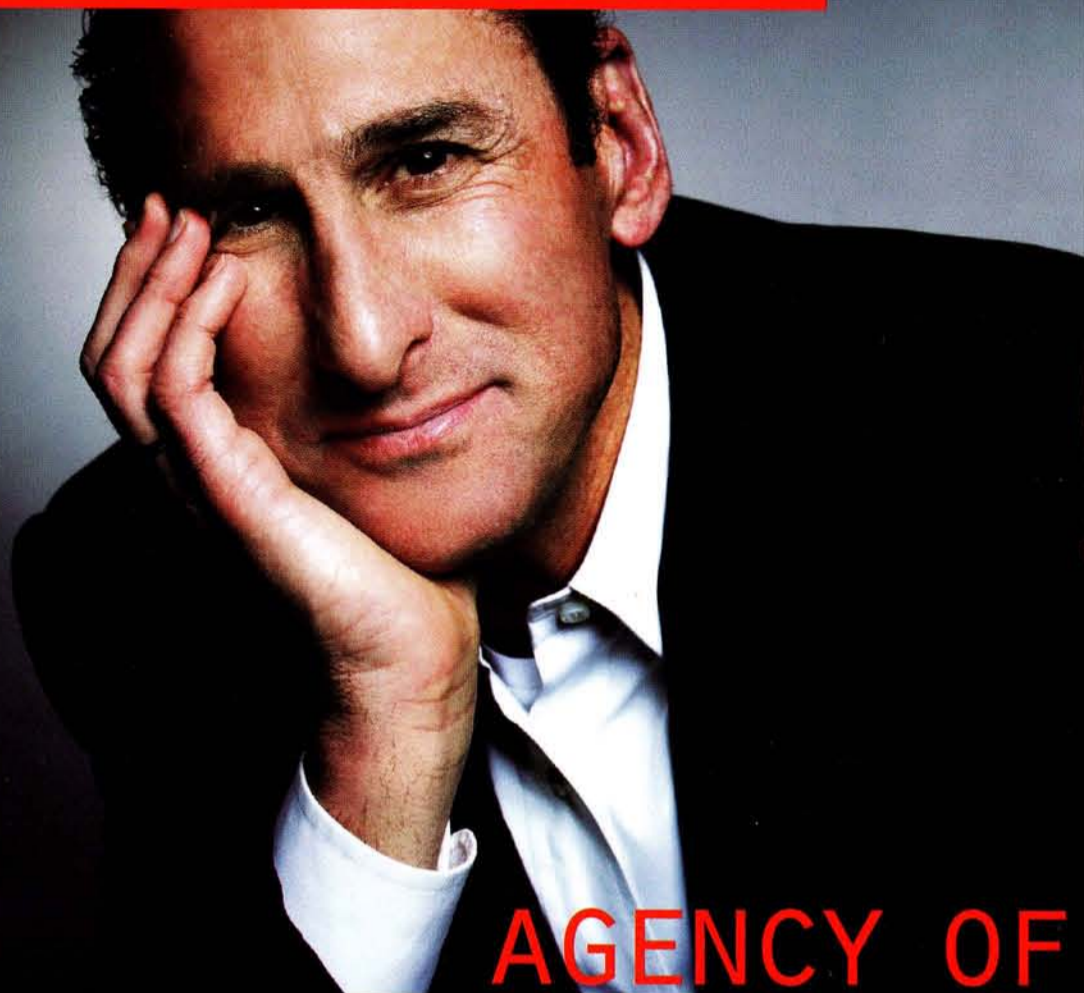


CREATIVITY



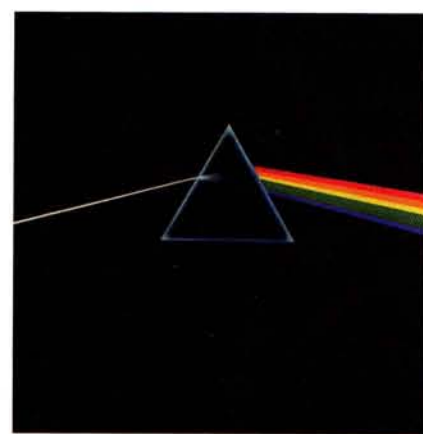
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CREATIVES' 06 HIGHLIGHTS

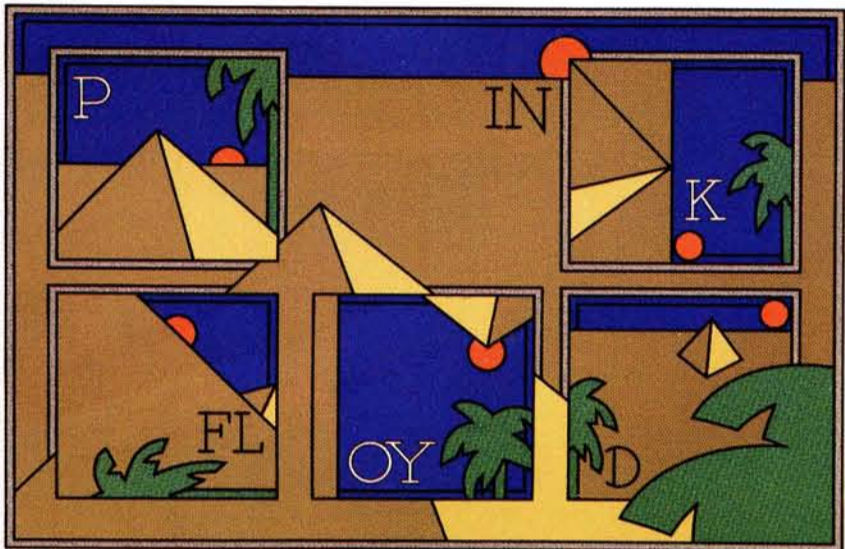




A PETER DE SEVE ICE AGE CHARACTER; GEORGE HARDIE'S LED ZEPPELIN ALBUM COVER; AND HARDIE'S DARK SIDE OF THE MOON COVER ART

Illustration's Expanding Universe

ILLUSTRATION



Last month, Parsons The New School For Design in New York presented a daylong conference called "Illustration Today: A Symposium on the State of the Art," though state of the *arts* would have been more to the point, since the gist of the event was that illustration has expanded well beyond its one-time conventional boundaries. "Illustration is entering into a golden age, as new opportunities in motion graphics, toy design and graphic novels are rapidly opening up, and older avenues, such as children's books, are being reinvented," as Steven Guarnaccia, illustration chair at Parsons, noted. The conference ranged from the past—art critic Sarah Boxer contrasted the fascinating careers of Krazy Kat creator George Herriman and cartoonist/illustrator and veteran of 85 *New Yorker* covers Saul Steinberg—to the future-leaning present, with discussions of the motion graphics of Psyop, Hornet Inc.'s Aaron Stewart, and Paper Rad, as well as urban vinyl toy design with James Jarvis of the British toy design company Amos, and the Miami-based design duo Friends With You.

Among the panels along the way was one that included Maira Kalman, Peter Sis and Peter de Sève, the latter enjoying the unusual distinction of being both a *New Yorker* cover artist and a character designer for CG-animated features. "Illustration is no longer sufficient to describe what we do," de Sève noted at the conference. "It's become more complicated." Expanding on this in a later interview, "It's very unusual these days and it was even more unusual when I began doing it over 10 years ago," he says of his film career. He and another *New Yorker* cover artist, Carter Goodrich, are unique in this print illustration-to-CGI trajectory de Sève believes. Among his features work, de Sève designed all the characters for both *Ice Age* movies, produced by Blue Sky, a relatively small animation studio, which were particularly rewarding creative experiences, he says, precisely because Blue Sky is not a megashop. "The degree to which I had creative control over the characters in the *Ice Age* movies was unprecedented. None of the other studios allow their character designers to follow the characters through the entire modeling, rigging, painting and animation process all the way to the screen. That's why I'm particularly proud of those movies. The characters you see are very much my own—the draftsmanship survives in the CGI."

De Sève's style seems a natural for features work, but there's no discounting serendipity. It all started, he recalls, when *Finn McCoull*, a children's book about a legendary Irish giant he'd illustrated for publisher Rabbit Ears, "somehow landed on the desk of Roy Conli, a producer at Disney. He asked if I wanted to contribute character designs to *The Hunchback of Notre Dame*, and I've been working in animation ever since. I used to think of myself strictly as an illustrator for print, but these days I seem to be doing more character design than print. I've been trying to keep a better balance lately; I just delivered a new cover for *The New Yorker* and I have another one on my desk." While few if any of the illustrators at the conference, including de Sève, rely on reps for illustration work, he's repped by Hornet for character design.

Another conference highlight was a fascinating mini career retrospective, conducted by illustrator Christoph Niemann, with British legend George Hardie, who doesn't mind "being called a designer, an illustrator or both," he noted, as he admitted he had little talent as a draftsman. Now 62, handling projects that range from self-published art books to postage stamp designs for the Royal Mail, in his youth Hardie was rocking the album art for the likes of Led Zeppelin and Pink Floyd. While a student at the Royal College of Art (where he studied with Bob Gill), he dot-stippled, with a Rapidograph pen and tracing paper, the familiar photo of the Hindenburg disaster, for Zep's 1969 eponymous debut album cover—"to avoid copyright problems," as he put it. He hooked up with Zep via a Royal College film student who was friends with the band, and in 1970 Hardie went on to work with Storm Thorgerson, another former RC film student and one of the founders of British rock cover art specialists Hipgnosis, who was friends with the Floyd, some of whom were art students themselves. Among Hardie's Floyd work is 1973's elaborately packaged *The Dark Side of the Moon*, the third best-selling album of all time, whose art is surely among the most profoundly contemplated imagery of the LP era, viewed under many varying mental states, as he joked. As for the origins of the iconic cover, "Storm showed me a picture he'd found in a kid's encyclopedia of a prism making a rainbow. After he presented this to the band, he asked me to make the artwork, which was never a colored painting, just a series of layers of fine lines and shading, which acted as artwork for the printer." Hardie, who calls this his "first professional job," went on to design, among other elements, two posters, and two postcard-size "Night" and "Day" pyramidal stickers for this project (one is seen here), the stickers being his "favorite bits."

At the conference, practically everything the dryly witty Hardie said sounded like a quote from *Bartlett's*. Some examples: "I'm quite content to do pictures that people don't actually get." "I love limitations. You need rules to fight against." "The discipline of limited color is fantastic." "With a fading memory, it's very important to keep a notebook. I don't, actually, but I feel very strongly that everyone else should." (TK)

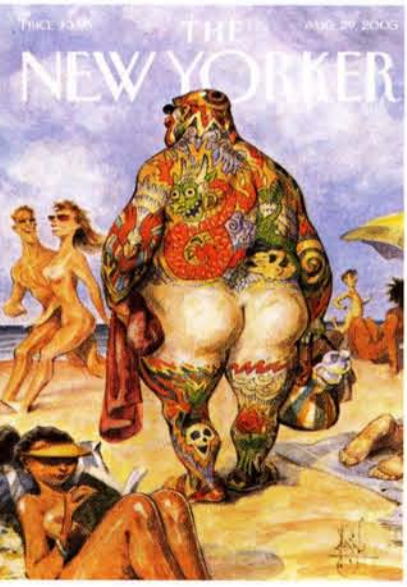
An event presented by PARSONS THE NEW SCHOOL FOR DESIGN and the Department of Illustration

ILLUSTRATION TODAY

A SYMPOSIUM ON THE STATE OF THE ART

The New School, Tishman Auditorium, 66 West 12th Street, New York. Saturday, November 11, 2006, 10 am - 6 pm

Sarah Boxer Fest with Books	Gene Deitch Art/Comics	Kim Deitch Art and Design	Peter de Sève 2D and 3D	Friends With You Fest with Screen	Steven Guarnaccia Action/Storyboard	George Hardie Digital/Big Hand	James Jarvis Sticky/Buttons	Maira Kalman Book/Agency	Kenna Kay Design/Department	Dan Nadel Design/Department	Christoph Niemann Concept/Representation	Paper Rad Concept/Representation	Peter Sis Concept/Representation	Psyop Concept/Representation	Aaron Stewart Concept/Representation
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A HARDIE-DESIGNED DARK SIDE OF THE MOON STICKER; HIS POSTER DESIGN FOR LAST MONTH'S PARSONS CONFERENCE; A DE SEVE NEW YORKER COVER; AND A DE SEVE ICE AGE CHARACTER

HAPPY HOLIDAYS!

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