



60TH ANNIVERSARY

## COMMUNICATION ARTS PHOTOGRAPHY ANNUAL 60

Tatsuro Kiuchi   Deeplocal   Terri & Sandy  
Strohl   60 Years of Photography   Exhibit

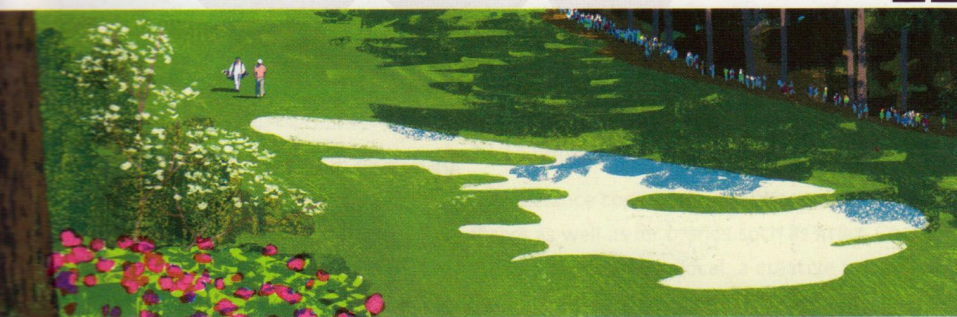


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# Tatsuro Kiuchi

BY REBECCA MILNER

Tatsuro Kiuchi loves old things. His Tokyo studio, Pen Still Writes, is strewn with oddities picked up from online trawls. An old library card catalog case that he has refashioned into drawers. Vintage glass showcases filled with model cars and American advertising memorabilia (a miniature Kool penguin, an oversized, ceramic Planters peanut). There are shelves of books, among them dozens the illustrator has worked on during his 27-year-long career. On top of the cases are some stacked paper coffee cups—Starbucks ones with Kiuchi designs from the coffee chain's 2007 holiday campaign. Industrial lights hang from the ceiling. It looks like he's running a cafe, I tell him.

"I did have an antique shop for a few years, but it didn't last long," he says.

At 53, Kiuchi is boyish in an earnest, unguarded way. He dresses comfortably and casually and has a scruffy chin. His affection for the past makes sense when you look at his work, which has a nostalgic feel to it. Something about his use of tone or texture that seems not quite of this moment, or of any particular moment really, unrooted in both time and place. He assures me that I'm not off the mark, that he sees what I'm saying. He just can't explain how he has arrived at this particular aesthetic, or why he is so drawn to old stuff.

He gives it a pause, thinks and then shakes his head with an apologetic laugh—"I really don't know."

His apprentice, Hiromichi Ito, who also works at Pen Still Writes, offers a helpful prompt: "You hate plastic."

Kiuchi rolls with it. "Yeah, you're right. I don't really like plastic."

"You like solid things."

"Like iron."

"Like wood."

"You like stuff that keeps its value over time."

"Stuff that develops flavor over time."

And there he stops. It's not Kiuchi's style to overanalyze things.

Long fascinated with the natural world, Kiuchi studied biology at Tokyo's International Christian University. Over summer break his sophomore year, in 1986, he traveled around the United States for the first time, visiting a friend in New York City and then taking the Greyhound bus by himself to Niagara Falls and Chicago.

"I fell hard for America on that trip. At the time, America was a really aspirational place for a lot of Japanese," he says.

By the time he was finishing up his degree, he knew that he didn't want to continue in the sciences. (Too many formulas, not enough living creatures.) He'd long been a reader of influential Japanese magazine *Illustration*—a bible of sorts for aspiring commercial artists—and had taken some drawings around to publishing houses. None were accepted, but instead of being defeated, he was determined to study. Or to at least get it out of his system. And if he was going to give it his best shot, he wanted to go all in and study overseas. He wound up at ArtCenter College of Design in Pasadena—his top choice—graduating with a BFA in illustration in 1991. (Pasadena's famous Rose Bowl Flea Market, meanwhile, is where he would first encounter his beloved "junk.")

Back then, his medium of choice was oil painting, which remains his first love. In a corner of his studio stands an easel and canvas, which he indulges in his spare time. His favorite subject is his Shiba Inu, Chai (short for Tchaikovsky).

"N. C. Wyeth is where it all started for me," he says of his early influences. He also studied directly with the late, great Phil Hays at ArtCenter.

"From oil painting, I learned about color, shadow and light, and I think that influence still lives on in my current work."

Kiuchi's first commissions, in the 1990s, were children's books, all done in oils—dramatically different from his contemporary work, created entirely in Photoshop. In the early aughts, he began playing around with the photo-editing software, then in its infancy, as a cost-efficient and mess-free way to experiment with color combinations for his paintings. He then hit upon a novel use of the program:

Right: "Book cover illustration for *Pure Love Moratorium* by Michiko Yazuki. This book is a collection of short stories about love: a man who kidnaps a girlfriend's daughter, a woman in love with a stalker... Although the protagonist in each story is a bit too extreme and takes things too far, everyone is all pure and serious, and these pure emotions are somewhat comical. Love stories of men and women who are yet to be adults. So, I was asked by the editor to come up with a book cover illustration that shows love, but with a comic action that's a little extreme." Masato Takayanagi, graphic designer; Kaori Nanbu, editor; Shodensha, publisher.





# DEELOCAL

Unlikely, Unassuming and Often Unbelievable

BY JOE SHEPHER

On a street lined with faded brick factories in Sharpsburg, Pennsylvania, you walk inside the old Fort Pitt brewery building. An antique elevator takes you up to the third floor and opens onto the office of engineering and experiential marketing firm Deeplocal.

The sprawling space, except for the occasional soldering station and pile of circuit boards, looks much like a modern marketing agency, with rows of tables and monitors, exposed brick and ductwork, and fishbowl conference rooms set off by glass walls.

Take a heavy-duty freight elevator two floors down, however, and you step out into a massive, factorylike room. Here, forklifts push around loads of plywood and drywall while fabricators adjust huge machines molding blocks of wood, metal and plastic. In both spaces, you find young people intensely at work in jeans, work boots and hoodies. They may look like they make craft spirits or pour cappuccinos, but half of them are engineers.

From this odd space, Deeplocal sends forth what might be the future of advertising: everything from smart socks and interactive treehouses to swing sets and amusement park-style rides. The surroundings and people seem as working class as nearby Pittsburgh, but the clients are some of the world's most sophisticated brands, including Google, Netflix and Spotify.

"If you can train engineers to think like creatives," says founder and chief executive officer Nathan Martin, "they can come up with amazing ideas and make them into reality. Our creative team is led by two engineers, and they are highly sought-after because they deeply understand the limits of what's possible."

## The hard-core backstory

When talking about Deeplocal, people typically focus on the walking contradiction that is the towering, flannel-clad Martin. In the not-so-distant past, he served as lead singer for the hardcore band Creation Is Crucifixion and was an artist/provocateur at the Carbon Defense League, which styled itself as a "tactical media collective." Among other things, he was known for coming up with F The Vote, a facetious campaign that purported to trade sex for votes against George W. Bush. In his previous life, Martin has been excoriated by Bill O'Reilly and been in legal trouble with the Ohio elections board.

For many, his abrupt switch to Pittsburgh Technology Council's 2017 CEO of the Year is hard to fathom. How do you go from arch anarchist to suave capitalist in a few short years? What's missed in that storyline is that while the output changed, the core remains the same. "I wanted to be in a band, but I wasn't a talented musician," he says. "But the other guys were. So I put a band together around them."

You can take his modesty with a grain of salt, but the formula for Deeplocal is roughly the same as what Martin followed as musician and artist: put talented people together; come up with provocative, media-savvy ideas; build something wildly unexpected; and reap the whirlwind that results.

"We know that we do not make art. We make things that have aesthetic value," says Martin. "In this world of advertising, we have to simplify. In art, you're looking to create something where there's no answer ... in marketing, you always have the answer. It's Google, or Netflix, or whatever."

Captions supplied by Deeplocal.

Right: "Life at home is full of small obstacles and minivictories. Google Home can help. To show people how, we made a voice-powered miniature golf course where queries to Google Home devices triggered physical changes in the course, removing obstacles so players could putt through to the end. **Google Home Mini Golf** popped up in New York City, Atlanta, Los Angeles and Chicago." MAS Event + Design, production company; Google, client.



# STROHL

BY ALESSANDRA WOLLNER

Christine and Eric Strohl collaborate on just about everything—they're colleagues, coparents, and co-owners of a tiny but mighty eponymous design firm called Strohl. Partners in life and business, the couple operates from a small, sunny garret studio on the top floor of their home in San Francisco's Bernal Heights, which enjoys an unfettered view of Twin Peaks and the city nestled below.

In this small room, the Strohls do big things. They develop strategies and concepts for corporate identities, devise logos, and design the countless touchpoints that comprise a brand's expression. Their client list is large and diverse, ranging from culture makers, like Dave Eggers's 826 Valencia, to nationally known companies, like Williams-Sonoma, Restoration Hardware, One Kings Lane, Mattel and Levi's, to tech behemoths including Google.

But it hasn't always been this way. Once upon a time, in the late '90s, Christine and Eric were art students studying graphic design at East Carolina University. Back then, they were secret rivals.

"We're just really competitive, and he was really good," says Christine. "I saw that as a benchmark—you follow whoever does the good work. So we just competed with each other fiercely. But not meanly."

After taking separate paths for a year post-graduation, the two found themselves both living in Eric's hometown of Winston-Salem.

"We just started hanging out," Eric recalls. "It was sort of like, well, this is pretty effortless, and it makes a lot of sense."

The two fell in love, and a year later made the inevitable move to New York City to test their mettle as creatives. Both started working for their design heroes, he at Eric Baker Design, she at Mucca Design.

"We just happened to do the same kind of work," Christine says. "We both wanted to do fancy food packaging and restaurants, and then the publishing came along."

Over the next four years, the young couple lived the way so many creatives in New York City do: working hard at their day jobs (which they loved), taking on side hustles to make ends meet, eating up the city's art and grit in equal measure, and learning the nuances, tricks and foundational skills of their craft and trade.

Then IDEO came knocking. Eric was recruited as a service design strategist, and in 2005, the couple packed up their apartment and moved to San Francisco.

"Working for IDEO helped me see all these hidden things set out inside me," Eric says. "Like strategy. I wouldn't have called myself a strategist, although that's what we really did at IDEO. Today with Strohl, there's so much thinking about what we're doing before we do it. It's not purely an aesthetic exercise."

"It helped us realize we like doing research," Christine adds. "We like making systems before we start doing the graphic design. We like everything to have its logical place. I think that blossomed out of Eric working for IDEO."

While Eric globetrotted and learned the ins and outs of design thinking, Christine served as Mucca Design's West Coast office, leading and managing the studio's California-based restaurant design projects.

Three years later, it was time for another change.

"It was always going to happen," Eric says. "That's just the trajectory; working for ourselves was something that we really wanted to do."

With 20 years of combined design experience, Christine and Eric Strohl opened their doors for business as Strohl in April 2008, and the once-secret rivals became worthy colleagues.

Captions supplied by Strohl.

Christine Strohl and Eric Strohl were designers on all projects shown.

Right: For **Leckerlee**. "In 2011, we designed the brand identity for these spicy German holiday cookies and the oversized tins that house them. Every year, we illustrate new tins, using a different style and subject matter for each—last we checked, we were up to 23, and counting." Christine Strohl/Eric Strohl, illustrators; Leckerlee, client.



# TERRI & SANDY

● ● ● ● ● MORE THAN ADS, TOOLS FOR GOOD ● ● ● ● ●

BY ELLEN SHAPIRO

Like almost every ad agency, Terri & Sandy has an origination story. This one got its official start in 2010 at Terri's dining room table in lower Manhattan. Terri Meyer was the art director, Sandy Greenberg the copywriter. They'd been best friends for 20 years and creative partners for most of that time. Today, they are co-chief executive officers of the independent New York powerhouse named Small Agency of the Year by *Ad Age* in 2017.

Their history together began in 1986 at the St. Louis office of D'Arcy Masius Benton & Bowles, where they worked on Anheuser-Busch, M&M Mars and AT&T. Meyer, a graduate of the University of Texas at Austin, went off to spend six tough months at J. Walter Thompson (JWT) in Chicago. She returned to D'Arcy, this time in New York, where she ran the Mars business and worked on Corning and Kraft. In the meantime, Greenberg, an alumna of Washington University in St. Louis, joined the legendary New York shop Della Femina, Travisano & Partners.

At D'Arcy, Meyer really, really wanted Greenberg to be hired as her partner, and on her birthday, "there was Sandy with a big bow around her neck!" she recalls. They worked there for three years until James Patterson—"the smartest person ever" and an advertising executive before becoming a best-selling author—lured them to JWT. "Our first assignment was an Olympic spot for Kodak. We felt like two kids in a candy store," Meyer says. Three years later, an irresistible offer came from Foote, Cone & Belding: to run the Campbell's, Gerber and Nabisco accounts. They stayed for thirteen years. Their signature Milk's Favorite Cookie campaign emphasized "the dunk part of the Oreo ritual," Meyer explains. "People were worried about trans fats and childhood obesity, so

highlighting milk gave the brand a nutritional halo." Then came a breakaway opportunity to do a Super Bowl spot for Planters, a Nabisco brand. "We have to make the top ten" was the client's marching order. The Perfume commercial featured a heavysset woman with a unibrow who stopped men dead in their tracks after anointing herself with aromatic Planters' cashews. The spot was voted number nine on *USA Today's* Super Bowl Ad Meter.

I met with Meyer and Greenberg at Terri & Sandy's offices just northwest of Madison Square Park, where 50 people work on accounts including Gerber, The Walt Disney Company, Avon North America, CityMD, Freshpet and The Hartford Financial Services Group. The co-chief executive officers' shared, glass-walled office is in the center of a 9,000-square-foot space decorated in signature magenta with abstract black-and-white area rugs, a matching Havanese pup and gallery-worthy photos taken on Meyer's world travels. The office was buzzing with activity; lots of meetings in other glass-walled spaces and at tables where genuinely nice people greeted me warmly—in between packing up homemade cookies to deliver to a children's hospital. It was clear why the agency motto is "Go where you're celebrated, not tolerated."

Unlike agency people who hand out predigested platitudes, Meyer and Greenberg are refreshingly honest. They tend to finish each other's thoughts, so it's impossible to identify who said what. And it doesn't matter. Take a listen:

*"If men are threatened by a strong, 'bossy' woman, imagine if there are two!"*

*"We never settled for having account people own the relationship. We insisted on a direct line to fight our own battles."*

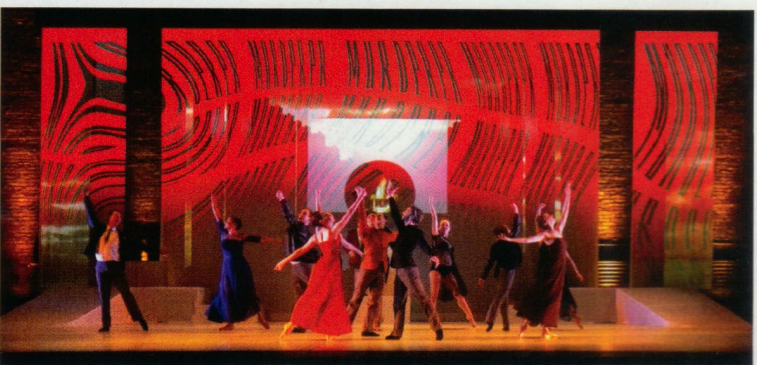
Captions supplied by Terri & Sandy.

Sandy Greenberg and Terri Meyer were the chief creative officers on all projects shown.

Right: "This is Boss Life" :60

"Avon is an iconic brand with female empowerment in its DNA. However, the company that opened the door to women in the workplace in 1886 found itself irrelevant in 2016. Avon's US army of representatives had shrunk by 50 percent, and sales were in free fall. With the brand's reputation at stake, we launched **This Is Boss Life**, a dynamic campaign that promised women they could work when, where and how they wanted—all the while being their own boss. The campaign hit a chord with this 'entrepreneurial' generation, increasing daily leads by 49 percent and exploding positive social engagement by 55 percent." Benita Antony/Kirstin Roquemore, art directors; Tiffany Appleton/Natalia Davila, writers; Missy Quick, design; Meredith Schwinder, creative director; Tracy Chapman, strategist; Chris Franklin, Big Sky Editorial, editor; MJ Delaney, director; Patrick Oliver, music; Moe Phillips, executive producer; Moxie, production company; Eclectic Music, music company; Matt Harker/Jara Witt Radom, New Avon, clients.





## EXHIBIT

### 1 The Brass Onion identity

Located in Overland Park, Kansas, the Brass Onion offers a refined, contemporary spin on American comfort food classics. For its identity, Kansas City-based firm Carpenter Collective conceived a design that parallels the restaurant's fare. "We played with a balance of sophistication and whimsy to set the tone of the identity," says Carpenter Collective. "Each icon incorporates the onion in a simple and clever way, allowing this slightly elevated identity to also have a subtle, whimsical wink for a more inclusive demographic." A brassy, golden color palette, combined with a blue inspired by the restaurant's blue floor tiles, permeates the branding materials, and the ever-present onion graphic takes the form of everything from a rooster's tail feathers to an eye. "It was fun to incorporate an onion in everything we did," Carpenter Collective states. "In every type of design application we create, we always put concept first."

Jessica Carpenter/Tad Carpenter, design/creative directors; Carpenter Collective (Kansas City, Mo), design firm; Brancato's Catering, The Brass Onion, client.

### 2 *Macbeth* digital projections

Expressing a Shakespeare play without words presents quite a challenge, so the Chicago Repertory Ballet tapped Chicago-based design firm Thirst to create a series of unearthly digital projections to accompany its original production of *Macbeth*. "Since the ballet is performed without dialogue," says Thirst partner John Pobjewski, "the projections had to express the haunted thoughts and twisted ideals of the different characters as they performed murder, deception and intrigue. Through abstraction and symbology, we believe the key elements came through." Thirst drew inspiration from the production's modernist setting and from first-person shooter video games, incorporating motifs such as pixelation, sprite animations and visual glitches. To express key phrases inspired by Shakespeare's text within the projections, a typeface called DAGGERS was created, with letterforms that feel both sharp and stretched to their breaking point.

Wade Schaaf, Chicago Repertory Ballet, art director; Sarah Lackner, Chicago Repertory Ballet, lighting designer; Thirst (Chicago, IL), design firm; Chicago Repertory Ballet, client.

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# 60

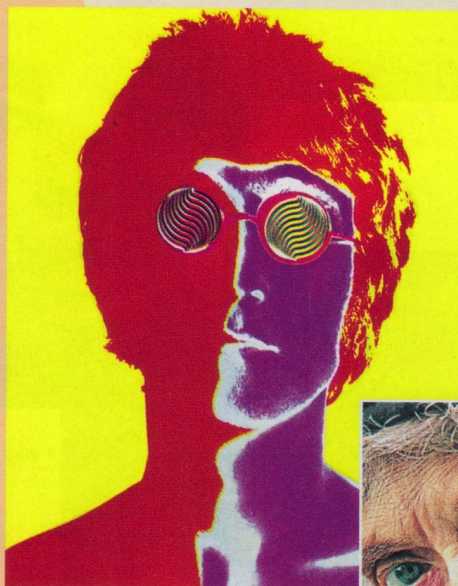
## Years of Photography

Imaging technology may have dramatically altered the practice of commercial photography in the last 60 years, but it hasn't diminished the power of a compelling image. To give you a brief overview of the evolution and diversity of this most visual of media, we've selected a handful of influential photographs from our archives, along with comments culled from some of the 198 profiles we've published on many of the most esteemed practitioners of the craft.

"A photographer sees more than other people do. He is always on the lookout for something interesting." —Philippe Halsman, 1961



Otto Storch  
Portfolio photograph, 1965



Richard Avedon  
The Beatles for *Look*, 1968



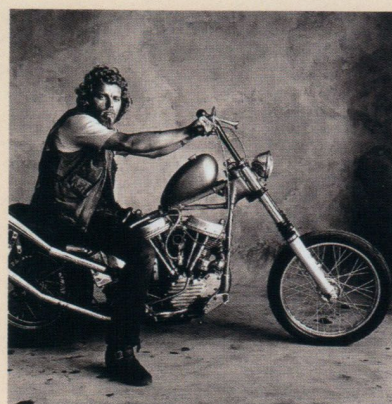
Art Kane  
Ad for Pfizer, 1966

"Photography is a matter of concentration and philosophy. I must communicate with a blade of grass to show its magnificence. I cannot do this by shooting at it!"

—Ruth Bernhard, 1959



Tom McCarthy  
Eastern Airlines ad campaign, 1966



Irving Penn  
Hell's Angel for *Look*, 1968

1959

1968



# ADVERTISING

- 1 Art Streiber, photographer  
Angelina Battista, art director  
Comedy Central, client

"Used as a publicity image to accompany the 'Roast of Bruce Willis' key art."

- 2 Lennette Newell, photographer  
Paul Henson, art director  
Maggie Parkhouse, creative director  
Spicefire, ad agency  
PetSmart, client

"This green tree python was the subject of a new PetSmart reptile project. PetSmart expresses its love of all pets—furry and scaly—through vivid photography."

- 3 Mark Katzman, photographer  
Evgenia Egorova/Harald Hansen, art directors  
Yuri Sali, creative director  
Visit Norway, client

"Teaming up with Visit Norway to promote tourism in the Lofoten Islands, rated by *National Geographic* as one of the most beautiful landscapes in the world, was a dream opportunity. This image captures the enduring spirit of Lofoten's rich cod fishing tradition."

- 4 Paul Elledge, photographer/art director  
Lead into Gold, client

"Used as album art, promotional materials and social media for the band Lead into Gold's record release of *The Sun Behind the Sun*. Paul Elledge has worked with recording artist Paul Barker for 20-plus years, always striving to create new, contemporary and innovative imagery."

1



2







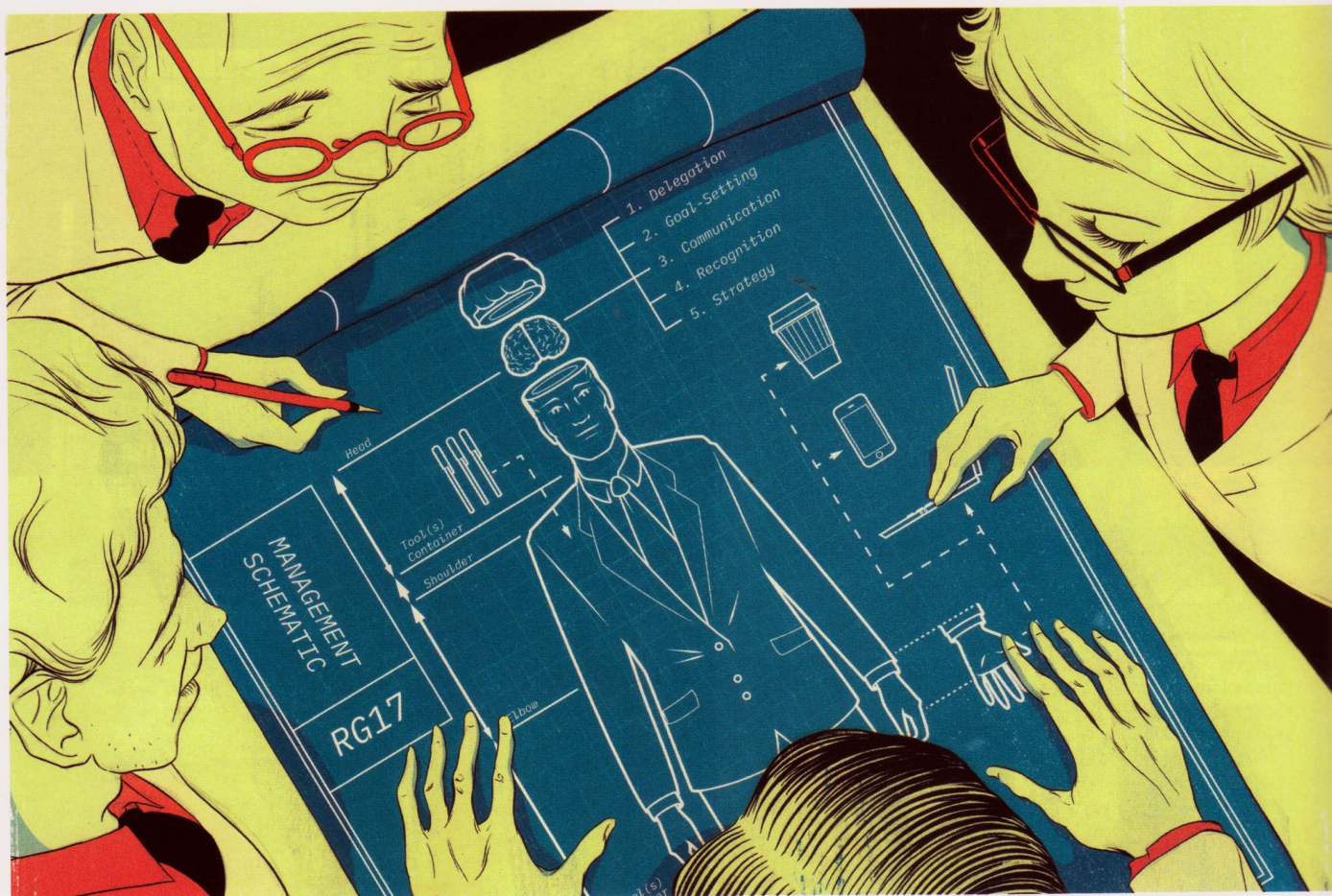
## FRESH CHUNG CHOON



When Goo-Ryong Kang and Jung Ran Kim founded their Seoul-based design studio in 2013, they decided to name it Chung Choon, Korean for “youth.” “I liked this name because I want to carry on this design studio youthfully,” says Kang, who is always trying to find new solutions, whether by checking Instagram every morning, teaching graphic design at a nearby university or using words to stimulate ideas. “Sketching and writing help me find keywords, which spark my creativity,” Kang says. By using words “like *line*, *glasses* and *transparent*” to select images from Instagram and fashion magazines, Chung Choon experiments with mixing together different words and images, tapping into fresh thinking. Today, Chung Choon works on print design, branding, packaging design and more for clients that range from tech companies like Google to cultural institutions like Gimhae National Museum. And, with a goal of working with brands in the fashion industry, Kang and Kim will continue to combine type and imagery in novel ways.

**chung-choon.kr**





## FRESH RYAN GARCIA



Ryan Garcia was researching ideas on how to brand his rock band when he encountered the world of visual communications. “It was a serious epiphany when I realized that illustration could be a job—I had to dig deeper,” says Garcia, who went on to earn an illustration diploma at Seneca College in Toronto. In the years since, the freelance illustrator has built up a portfolio that includes work for clients like the *Hollywood Reporter* and Slack. He incorporates hand-drawn linework in his digitally created illustrations, harmonizing flat colors and smooth lines into a visual melody. Recently, he completed his first animation project, for the *Harvard Business Review*, and he sees himself “exploring the world of animation more seriously in the next five years, be it motion graphics, commercials, virtual reality or even music videos.” Besides experimenting beyond the static image, Garcia also hopes to add one more client to his portfolio in the near future: *The New Yorker*. “It’d be an absolute dream to have a shot at illustrating a *New Yorker* cover,” he says.

[ryangarcia.ca](http://ryangarcia.ca)





## FRESH VICKY GROUT



© Paul Akinrinlola

Wide grins. Thoughtful gazes. Relaxed poses. These are just a few of the details that humanize Vicky Grout's portraiture. Whether capturing models for a lookbook or documenting musicians backstage, Grout has an eye for uncontrived moments that highlight the charm of her subjects. "I like to make my subjects feel comfortable when I shoot them, particularly when I'm trying not to fangirl over a musician I idolize!" the London-based photographer says. While Grout studied graphic design at Central Saint Martins, her passion for music led her to photograph gigs, raves and artists. "Although there are a lot of things I could have learned a lot quicker if I had studied [photography], there's something very special about learning things through trial and error," she says. Grout now uses her camera to show viewers the different facets of fashion and United Kingdom music and street culture. "The most important thing," she says, "is creating an image that tells the audience something about its subject."

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