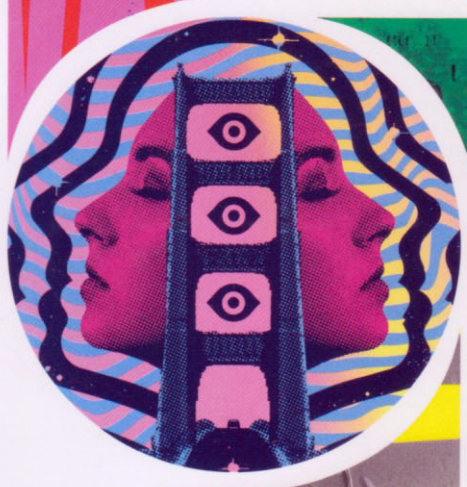


CA

60TH ANNIVERSARY

COMMUNICATION ARTS DESIGN ANNUAL 60

Active Theory Alex Telfer Tran Nguyen
Bleublancrouge 60 Years of Design Exhibit



3 0

4 6



5 4

3 8

FEATURES

- 30 **Alex Telfer**
by Garrick Webster
Ad creatives in need of gritty, dramatic imagery call on the photographer who built a creative sanctuary in an old church in North East England.
- 38 **Active Theory**
by Margaret Andersen
This Los Angeles-based creative digital production studio delivers simple experiences born of technical complexity.
- 46 **Tran Nguyen**
by Gray Chapman
In the quiet of the night in Atlanta, an illustrator conjures up dreamscapes that feel otherworldly yet familiar.

- 54 **Bleublancrouge**
by Chris Daniels
By teaming up with its fellow Québec powerhouses, this ad agency has proven that its creativity and innovation extend to its business model.
- 63 **Exhibit**
by Michael Coyne
The latest and best in visual communication from here and abroad.
- 69 **60 Years of Design**
A sampling of work and commentary by some of the graphic designers who have been featured in the pages of *Communication Arts*.

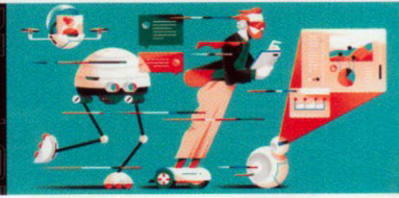
DESIGN ANNUAL

- 76 Posters
- 88 Brochures
- 95 Packaging
- 102 Miscellaneous Company Literature
- 106 Trademarks
- 106 Integrated Branding Programs
- 128 Environmental Graphics
- 139 Motion Graphics
- 143 Public Service
- 148 Editorial
- 152 Books
- 164 Miscellaneous
- 164 Self-Promotion
- 176 Student Work

COVER

Source images: Left to right, top row: for an agency-led poster campaign initiated during the 2018 midterm elections, p. 171; poster for a creative speaking event, p. 76; poster for a creative speaking event, p. 80. Middle row: collector's edition poster for the Fillmore Detroit, p. 83; viewbook for the Minneapolis College of Art and Design, p. 164; integrated branding program for the Adobe Design Summit, p. 109. Bottom row: poster for the 2018 Vans Duct Tape Invitational and Festival, p. 87; poster for a creative speaking event, p. 79; poster for the FACTORY retail campus, p. 79.

FRESH



188

twomuch

In London, United Kingdom, two designers supply fun in the form of 3-D visuals and experimental projects.

190

Michele Marconi

Drawing from his design background, this Rome-based illustrator smoothes tricky concepts into balanced compositions.

192

Sofia Jaramillo

A former photojournalist based in Jackson, Wyoming, has taken to the meadows and the mountains.

COLUMNS

10

Design Culture

During her open studio, Wendy Richmond asks visitors a thoughtful question.

12

Advertising

Ernie Schenck dispels the myth that longer working hours lead to stronger creative ideas.

14

Design Issues

Caitlin Dover uncovers what the wave of online directories indicates about the design industry's hiring practices.

21

Design Details

Claire Sykes asks five US institutions to unearth hidden design gems from their collections.

26

Emerging Media

Anxious about the tech revolution? Sam McMillan reports on the opportunities at the intersection of design and AI.

194

Insights

In a Q&A, graphic designer Kawal Oberoi shares how he's celebrating vernacular design through passion projects.

DEPARTMENTS

6 Editor's Column

8 Contributors/Directory

196 Favorites

198 Book Reviews

200 Index to Design Annual 60

204 Overheard

Volume 61, Number 4
commarts.com

COMMUNICATION ARTS (ISSN 0010-3519) is published six times a year (January/February, March/April, May/June, July/August, September/October, November/December) by Coyne & Blanchard, Inc., 110 Constitution Drive, Menlo Park, CA 94025-1107.

Periodicals Postage Paid at Menlo Park, CA, and at additional mailing offices.

Copyright 2019 by Coyne & Blanchard, Inc. All pieces reproduced in this issue are under prior copyright by the creators or by the contractual arrangements with their clients.

Nothing shown may be reproduced in any form without obtaining the permission of the creators and any other person or company who may have copyright ownership.

SUBSCRIBER SERVICES:
Subscription: 1 year, \$53; in Canada, \$70; all other countries, \$110. All payments in US dollars, Canadian GST: 127848620.

Direct all inquiries, address changes, subscription orders, etc., to:

Web: commarts.com
E-mail: subscription@commarts.com

Phone: 800-688-1971 (US/Canada)
Phone: 215-788-5481 (International)
Fax: 215-788-6887

Mail: COMMUNICATION ARTS
PO Box 2013
Langhorne, PA 19047
Please allow six weeks for changes.

EDITORIAL AND BUSINESS OFFICE:
110 Constitution Drive
Menlo Park, CA 94025-1107

Phone: 650-326-6040
Fax: 650-326-1648
E-mail: ca@commarts.com

POSTMASTER: Send changes of address to:

Communication Arts
PO Box 2013
Langhorne, PA 19047
Canada Post: Publications
Mail Agreement #40612608

Canada Returns to be sent to:
IMEX Global Solutions, LLC
PO Box 25542
London, ON N6C 6B2

Editor/Designer
Patrick Coyne

Executive Editor
Jean A. Coyne

Managing Editor
Esther Oh

Associate Editors
Michael Coyne
Michelle Yee

Editor At Large
Anne Telford

Art Director/Designer
Joni Rivas

Production Director
Lauren Coyne

Design/Production Associate
Isabel Bagsik

Production Assistant/Customer
Service Representative
Khader Yanni

Competition Coordinator/
Administrative Assistant
Laura Ho

Archivist
Nancy Clark Lewis

Software Engineer
Srividhya Gopalakrishnan

Technology Administrator
Michael Hoyt

Advertising/Circulation Director
Dirk Moeller

Accounting
Cesar Queirolo

Contributing Editors

Sam McMillan
Wendy Richmond
Ernie Schenck

Founder

Richard Coyne (1926-1990)



Like us on Facebook
facebook.com/communicationarts



Follow us on Instagram
instagram.com/communicationarts



Follow us on Pinterest
pinterest.com/camag



Follow our RSS feed
commarts.com/feed



Follow us on Twitter
twitter.com/commarts

ALEX

TELFER

BY GARRICK WEBSTER

The abandoned resorts by California's Salton Sea. A derelict asylum in the North of England. The ghost airport in Athens, Greece. It's the forgotten and neglected places that seem to attract photographer and director Alex Telfer. Steeped in authenticity, his work captures emotion in fine detail, from paint flaking off a wall to wisps of mist rising above a Scottish loch.

It's a dedication that has been with Telfer since he first picked up a camera in any serious way back in 1987. Originally from the tiny village of Dipton, County Durham, in North East England, he did his foundation year in art at the technical college in nearby Consett, a town known for its massive steel foundry, which was closed by the Thatcher government in 1980. The community around him had the highest unemployment rate in the country, and the young Alex Telfer felt driven to document the landscape and its people.

Now an internationally renowned photographer working for some of the biggest brands, creative agencies and publica-

tions in the world, he still returns to the down-and-out towns of the North East—and elsewhere—to capture the realities of its postindustrial decline.

"I always remember the stories as well," he says, leaning in, an intense look on his face. "As I was wandering around Consett with a camera, I would get talking with [people], and of course they'd all worked at the steelworks. You'd hear these stories—and these were the days before health and safety and all of that. They'd be working with these massive vats of molten steel, and the amount of accidents that would happen where guys would slip and fall in! I never witnessed this personally, but it's things like this that live with you."

Inspired by the legendary photojournalist Don McCullin, who also shot Consett in the 1980s, Telfer went to art school in Newcastle, a midsize city farther north, and continued developing his own trademark filmic style, thriving on emo-

Right: "Outdoor campaign announcing mobile network Three's sponsorship of the Irish rugby team. Irish legends Paul O'Connell, Johnny Sexton and Robbie Henshaw were featured in this dramatic campaign." Laurence O'Byrne, art director; Rory Hamilton, creative director; Boys+Girls, ad agency; Three, client.

ACTIVE THEORY

BY MARGARET ANDERSEN

Designers and developers—even within the most collaborative studio environments, there's often an invisible divide between the two. One's got the creative vision, the other has the technical know-how to execute those ideas, but when either party doesn't understand the other's perspective, workflows slow down, deadlines pile up and nobody wins. This isn't the case for Los Angeles-based creative digital production studio Active Theory, whose cofounders have managed to bridge that creative gap with their combined knowledge of interactive design and software development.

Known for its ability to marry imagination and whimsy with technical precision and speed, Active Theory has been making a name for itself internationally and at home on Silicon Beach. Its work ranges from interactive games for the Google I/O conference to web-based narrative experiences like Pottermore's 3-D tour of Hogwarts. Whether it's working with corporate clients or designing experimental, artful virtual reality (VR) stories, Active Theory is constantly working to stay ahead of the technological curve while producing content that is both engaging and relatable to end users on a deeply human level.

Established in the summer of 2012, Active Theory's origin story begins a world away from California, with two thirds of its founders hailing from Australia. Interactive director Michael Anthony and creative director Andy Thelander were fans of each other's work online before they ever

worked together IRL, and they say that the timing was just right for them to move on from their respective agency jobs and form a studio together.

"I think my long-term plan was to move to Sydney and sort of go from there," Thelander says, "but Michael, who's from the US and was already living in California, found me online, and we started talking about these wild animated websites he was building just using HTML and JavaScript, which I'd never seen before. I was working at agencies and not really liking having to choose between being a designer or being a developer; I wanted to do both. That doesn't really exist in the agency world; you have to choose one or the other. So when Michael suggested that we start working together, I knew it was an opportunity I couldn't pass up." Thelander explains that everything happened pretty quickly. He sold his belongings, got married and moved to the United States, all in a period of about a month. Nick Mountford, the managing director and third founding member, joined Active Theory more recently but comes from Australia as well. "I met Michael and Andy after I'd already moved to the US, and I was just immediately impressed by the quality and the speed of their work," Mountford says.

The newly formed team sought to fill a gap in the industry when Flash-based interactive content was prominent online but no longer functional across the market's rapidly expanding range of mobile platforms and Apple devices. "It was a very transitional time when we opened our doors,"

Captions supplied by Active Theory.

Right: "To celebrate the first day of term at Hogwarts, Pottermore launched **Welcome to Hogwarts**, a fully interactive WebGL experience that gives users the chance to explore a 3-D version of the school for witchcraft and wizardry. The experience enables millions of Pottermore fans to immerse themselves in a fantastical world, discovering information and exploring the layout of Hogwarts and its surrounding areas. To ensure a seamless user experience across a range of devices, we did a lot of performance optimization and used a stylized aesthetic. We also created project-specific tools, such as a hot spot placement tool and an illustration platform, enabling Pottermore to continue to inject new content over time, encouraging users to come back and keep exploring." Pottermore, client.



TRAN NGUYEN

BY GRAY CHAPMAN

They clasp ringed planets between their fingers. They dwarf homes and lighthouses. They walk along paths in the night, giant foxes or cats traipsing by their sides.

The women of Tran Nguyen's paintings and illustrations are beautiful, and eerily so. They personify the singular aesthetic that the artist and illustrator has cultivated over the course of her career: detailed yet fluid; strikingly realistic yet otherworldly. But the fantastical landscapes that they inhabit are haunted by a lingering feeling—a whispered melancholy echoing from Nguyen's own past.

Nguyen lives and works in Atlanta, half a world away from her birthplace in Can Tho, Vietnam. She doesn't remember much from her first three years in her family's dirt-floored, one-room house, though she does recall a brief flash of their journey to resettle in the United States: her first taste of cantaloupe, which a flight attendant offered to assuage her crying.

Her family landed in tiny Hephzibah, Georgia, where Nguyen's father strung together an income working minimum-wage jobs as a cook while her mother stayed at home to care for Tran and her siblings. Growing up in a small house with two, and then three, brothers meant that solitude wasn't

easy to come by for Nguyen, the lone girl. Nguyen and her brothers played *Final Fantasy* on PlayStation and watched Hayao Miyazaki movies.

Nguyen was especially transfixed by the visuals of anime like *Bubblegum Crisis* and *Neon Genesis Evangelion*. When afforded the rare chance to watch them alone, she'd sit in front of the television set with the small painting kit her parents had given her when she was five years old and sketch scenes. By the time Nguyen entered her junior year in high school, studying art seemed like the most natural path—in many ways, the only one. "I didn't really have a backup plan. I just knew that's what I wanted to do," she says. "My parents brought me over here to pursue what I wanted to pursue. Why give that up?"

Nguyen enrolled in Savannah College of Art and Design, where she decided to major in illustration. The opportunity to invest so much care in one image resonated with her. "I always liked very singular images that you spend a lot of time on to narrate a specific story, as opposed to animation or sequential art," she says.

But just as Nguyen was beginning to immerse herself in her craft, tragedy struck: the loss of her younger brother, Dinh, who was killed in a car accident at the age of fourteen, when

Right: "The illustration was created for the Tor.com short story 'La beauté sans vertu,' written by Genevieve Valentine. The story revolves around the trends of high-fashion models in the future, such as the surgical removal and replacement of a model's arms with more-youthful ones from dead teenage girls. In the painting, hints of a seam are found on the model's shoulders, and her fingertips possess a dark purple color." Irene Gallo, art director; Genevieve Valentine, writer; Tor.com, client.

BLEUBLANCROUGE

CHARTING ITS OWN COURSE TO EXPANSION

BY CHRIS DANIELS

Bleublancrouge has been a fixture of Québec's ad agency scene since 1983. But its long-time chief executive officer Sébastien Fauré—or “Seb,” as he is affectionally known—says for the agency, which started out primarily as a design studio, to survive, it needed to expand outside the French-speaking province. That would mean not only into the rest of Canada with a Toronto office, but also finding a way to attract North American and global clients.

“To survive in the world today, you need international connections and scale—or at least North American,” says Fauré. “We tried strategic alliances and looked at forming partnerships and making acquisitions. But none of that really worked.”

He also watched the discouraging outcomes of Montréal shops sold into agency holding companies.

“They think they're going to have access to all these great business cases, potential clients and partnerships, and make international connections. But it doesn't really play like that,” he says. “In most cases, when an international network swallows up an independent player, it is to make sure that the independent player delivers in Québec. That's it, that's all. The problem with that is the Québec market isn't growing that much.”

The French words for blue, white and red pushed together, Bleublancrouge—or BBR—has found a solution to expanding beyond borders and traditional agency services that eschews most strategies. It is the engine behind a thriving creative collective, which Fauré began pulling together like pieces of a puzzle four years ago. He searched for small,

entrepreneurially driven businesses in Québec with global respect in their highly specialized fields. And then he offered to take off their shoulders tasks like human resources and payroll, a back end BBR already had for decades because of its larger size, freeing them up to focus on what they do best.

In October 2018, the 150-person collective launched under the brand “flag” Humanise. Made up of eight shops so far, it includes alternate reality game creator and gamification design studio Alice & Smith; strategic brand consultancy L'Institut Idée, whose global clients have included Live Nation, Audi and US health insurance giant Humana; and Youville Haussmann Park (YHP), which has been sought out by brands like Mercedes-Benz, Dior and Valentino to stage VIP experiences at events globally, from Montréal and Paris to New York and Los Angeles.

The collective is called Humanise to signal that it isn't about billable hours and being territorial about clients. A creative whose counsel is sought by a creative at another Humanise firm isn't suddenly “on the clock.” Fauré's grand idea is for everyone to help each other unselfishly and without ego. “Maybe we're just crazy Frenchmen, but I didn't wake up one morning and say, ‘I have a vision,’” says Fauré. “It was through trial and error that we landed on the collective.”

“It has helped us gain critical mass, assemble specialized expertise and increase the velocity of our entrepreneurs' growth in a very difficult market,” he says, noting each small business under Humanise has grown between 15 and 20 percent in the year after joining.

Captions supplied by Bleublancrouge.

Right: “Colourful Since 1937” :30

“The most recent campaign for the established Canadian paint brand Sico aimed to demonstrate that it's not because you're 82 years old that you can't be modern, cool or inspiring.” Audrey Gaucher, art director; Antoine Leclerc, writer; Cadu Rocha, graphic designer; Mark Dawson, designer; Marie-Eve Best, executive creative director; LM Chabot, L'Éloi, photography; Jay Forest, Folio, stylist; Joëlle Rondeau, director; Apollo Studios, music; Caravane, L'Éloi, digital video producer; Lisanne Auger-Bellemare, production manager; PHD, manager of media services; PPC, client.

NOT BLUE

BLUE

NOT BLUE

BLUE

BLUE

WHAT WE STAND FOR SETS US APART

blue
california

1 International Spy Museum exhibition

“We designed an immersive theatrical experience for the new International Spy Museum in Washington, DC, with rich textural elements and a powerful graphic language that pulls visitors into the hidden world of espionage. Layered installations highlight key intelligence figures along with their intriguing spy gadgets, illuminating a different perspective on history. The work of CIA analysts is brought to life through interactive role-playing, guided by real-life experts. The journey invites the audience to see if they have what it takes to be a spy.”

Paul Rosenthal, writer; Rod Vera, lead designer; Patrick Gallagher, principal; Ariel Efron, creative director; Cybelle Jones, chief creative director; Jordan Albro/Hannah Chiarella/Adrian Constantyn/James Hallock/Cathy Han/Liza Rao/Sanne van Haastert/Bailey Whisler, graphic designers/exhibition developers; Gallagher & Associates/Sam Kittner, International Spy Museum/Nic Lehoux/Rogers Stirk Harbour + Partners, photographers; Available Light, lighting designer; Mike Buday/Shwenn Chang/Joanna Chin/Shir David/Julie Flechoux/Joshua Gallagher/Bryan Ma/Noelle Palumbo/Juan Patino/Kelly Schaffer, interactive developers; Sarah Thompson, project manager; Sarah Brockett/History Associates/Hilary McGraw/Sydney Rhodes, researchers; Hickok Cole/Rogers Stirk Harbour + Partners, architects; Cortina Productions, production company; Gallagher & Associates (Silver Spring, MD), design firm; International Spy Museum/The Malrite Company, clients.

2 Blue Shield of California spot

“More Than a Color” :60

“Blue Shield of California’s latest spot underscores its stance on the topical health-related issues people in the United States face today, like access to health care for all. Butler, Shine, Stern & Partners highlights real stories with real Californians, not actors, who have experienced these issues. The campaign showcases Blue Shield of California’s bravery, both in the nonprofit’s continued support of communities as well as its response to adversity in the current political climate.”

Alex Anderson, senior art director; Erin Ridgeway, senior writer; Chris Cavaliere/Ralf De Houwer/Justin Hargraves, associate creative directors; Sinan Dagli, creative director; Matthew Curry, chief creative officer; Jon Darling/Robin Holden/Dan Pritikin, SOUTH Music and Sound Design, composers; SOUTH Music and Sound Design, music; Britton Caillouette, Farm League, director; Ian Boyd/Nico Litonjua, Cleaver Editorial, editors; Vince Genovese, integrated production director; Lauren Chatman, Cleaver Editorial, associate producer; Britt Fredenburg, SOUTH Music and Sound Design/Jeff Tanner, Farm League/Ignacio Zas, SOUTH Music and Sound Design, producers; Grace Lazarus, integrated producer; Tim Lynch, Farm League, executive producer; Caitlin Bricker/Chelsie Earl, project managers; Fearghal O’Dea, Cleaver Editorial, post-production producer; Farm League, production company; Cleaver Editorial, post-production company; Butler, Shine, Stern & Partners (Sausalito, CA), ad agency; Betsy Bellotti/Suzanne Buffington/Silvia Illingworth/Blair McGrain/Jeff Robertson/Kimball Wilkins, Blue Shield of California, 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.