



## GRAPHIS JOURNAL #366

Presented in this issue are consistent Platinum and Gold-winning talents, as well as Graphis Masters from our Annuals.

Their Q&As hold valuable knowledge and experiences that will inspire and motivate professionals and emerging talents.

They relate their work philosophies, including difficult challenges that anyone at this level of competence has experienced, while sharing important advice for students.

### Design:

Kit Hinrichs (San Francisco, US),  
Omdesign (Matosinhos, Portugal),  
and Hufax Arts (Taiwan)

### Advertising

Traction Factory (Wisconsin, US)

### Photography

John Madere (New York, US) and  
Joseph Saraceno (Toronto, Canada)

### Art/Illustration

Mark Hess (New York, US)

### Education:

Frank Anselmo (New York, US)

### Products/Transportation

Humo Table by EWE Studio (Mexico),  
Edging Over Vase by A.C.V Studio (Australia),  
Citroën Ami by Citroën (France), and  
Indefinite Vases by Studio EO (Sweden)

### Architecture:

Copenhill Power Plant by BIG (Denmark),  
3D Printed Urban Cabin by DUS Architects  
(Netherlands), and Galleria Department  
Store by OMA (South Korea)

144 pages

Size 8.25 x 11.75 inches

More than 200 full-color images

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Illustration by Mark Hess

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## Letter from the Publisher

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This issue carries some nostalgia for me because a few of the talents presented in this issue are people I have known in my past.

First Mark Hess, whose painting of his father Richard Hess on the cover of this issue, was completed just two months after he died unexpectedly from a rare disease in 1991.

Dick Hess was a brilliant designer and an equally accomplished Artist/Illustrator who brought great ideas into the paintings he executed for me and other art directors and designers. See the cover and article on him by Ed Sorel for Graphis Magazine #178 back in 1976.

When Mark was young, he was inspired by his father's artistry, and from 1976, diligently apprenticed with him for some time. Today, his father would be proud of his son's ability to carry on his craft with equal brilliance and mastery.

Next is Kit Hinrichs, whom I have also known for years.

We started a partnership in 1975 called Jonson, Pedersen, Hinrichs & Shakery Inc. that lasted for 10 amazing award-winning years ending in 1985. I then acquired Graphis, and Kit joined Pentagram which I had turned down because of my new commitment.

Kit left Pentagram in 2009, and with no surprise, has finally flourished brilliantly on his own. He is the master of a work-intensive style that he calls illustrated storytelling, and no one does it better. Few people work the 12 - 14 hour days that Kit spends loving his craft.

Another talent who has become a recent friend is John Madere, a highly accomplished photographer who has photographed many of the AIGA Lifetime Achievement Medal winners, some of whose portraits are presented in this issue.

Frank Anselmo is an exceptional teacher who demands a GREAT IDEA from his Advertising students. The award-winning work from these students is arresting, original, and timeless.

Anselmo demands total commitment and passion from his students and will then work tirelessly with them. This work is among the league of legends like David Ogilvy, Helmut Krone, George Lois, Amil Gargano, Goodby Silverstein, and of course now Frank Anselmo.

Other top talents presented in these pages include:

In **Design**: Fa Hsiang Hu of Hufax Arts (TW), who strives to create inventive visuals that will communicate with non-designers. Diogo Gama Rocha of Omdesign (PT), who helps clients see tremendous growth with stylish packaging and branding.

**Advertising**: Traction Factory (US), an agency with many facets that develops memorable and outstanding ad campaigns.

**Photography**: Joseph Saraceno's (CAN) control over color and composition delivers brilliant fashion and commercial photography.

**Education**: Frank Anselmo (US) whose teaching excellence for 12 years has led to his class becoming the "Most Awarded Ad Class in History"

**Products**: New Citroen Ami (FR) car. Humo Table by EWE Studio (MX), Edging Over Vases by ACV Studio (AU), and Indefinite Vases by Studio EO (SE).

**Architecture**: The Copenhill Power Plant by BIG (DK). A 3D printed Urban Cabin by DUS Architects (NL). Lastly, a department store in South Korea that resembles a mineral stone.



B. Martin Pedersen  
*Publisher & Creative Director*





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### DESIGN:

#### 10 Kit Hinrichs, Studio Hinrichs (Graphis Master) / USA

Since graduating from ArtCenter College of Design in 1963, Kit Hinrichs has served as the principal of design firms in New York and San Francisco. His longest tenure was 23 years (1986-2009) as a partner of Pentagram. In 2009, he left Pentagram to open Studio Hinrichs in San Francisco. Hinrichs' design experience spans a wide range of assignments, from brand identities and packaging, to exhibition design. ■ He is a recipient of the AIGA Medal. His work is included in the permanent collections of the Museum of Modern Art in New York and San Francisco, the Los Angeles County Museum of Art, and the Denver Museum of Art. He is co-author of five design and typography books, a member of Alliance Graphique Internationale, and a trustee emeritus of ArtCenter College of Design.

#### Introduction by Richard Danne (Graphis Master)

Raised on an Oklahoma farm, Richard attended Oklahoma State University and the UCLA Graduate School of Design. Starting his independent career in Dallas in 1959, he moved to New York City in 1963 and practiced there for 33 years (including Gips & Danne, and Danne & Blackburn). He relocated to Napa, CA in 2005. Among the handsome vineyards, he and his wife Barbara practice as DanneDesign. Dick was elected President of AIGA; was Founding President of AIGA/New York; Elected to Alliance Graphique Internationale; and he also taught at SVA. Winner of many awards, including the prestigious AIGA Medal – he lectures extensively and remains active in design and music.

#### 26 Diogo Gama Rocha, Omdesign / Portugal

Diogo Gama Rocha is the founder of Omdesign, one of the top Portuguese design and advertising agencies. Diogo studied and graduated in Graphic Design at ESAD (Matosinhos, Portugal) and received his Master in Marketing and International Trade at ESADE (Barcelona, Spain). Since 1998, Omdesign has worked with leading brands in different areas (beverages, food, mass consumption, tourism, health, etc.) and has been recognized and awarded with more than 250 national and international design awards, mostly in packaging. These include Graphis, IF Design Award, Red Dot, World Luxury Award, Pentawards, A' Design Award & Competition, and Creativity International Awards.

#### Introduction by Gaspar Martins Pereira

Gaspar Martins Pereira is a professor of Modern and Contemporary History at the Department of History, Political, and International Studies at the Faculty of Arts and Humanities of the University of Porto and researcher at the CITCEM - Transdisciplinary Research Centre «Culture, Space and Memory». Some of the books he wrote in the last years, namely *Unicer, a long story* (2014), *Quinta do Vallado. 300 years in the heart of the Douro* (2016) and *Quinta do Crasto. A story that began a long time ago, 1615-2018* (2018), have been produced by Omdesign.

#### 38 Fa-Hsiang Hu, Hufax Arts / Taiwan

Fa-Hsiang Hu is an assistant professor at the Department of Applied Arts at Fu Jen Catholic University, director of the Taiwan Graphic Design Association, director of the Taiwan Poster Design Association, and executive creative director of Hufax Arts. Hu's works have been recognized by the Taiwan Visual Design Award, winning Platinum, and numerous awards from other leading design organizations and publications worldwide including, D&AD Pencil Award, London International Gold & Silver Awards, Red Dot Award Communication Design: Best of the Best, New York Type Directors Club Certificate of Typographic Excellence, Communication Arts Award of Excellence, Golden Pins Awards, Times Awards, Hong Kong Global Design Awards, IDA: Gold/Silver, and Graphis Platinum/Gold/Silver Awards. In addition, his posters and book designs were selected and won in the international poster biennales in Warsaw, Slovenská, Bolivia, Macau, etc.

#### Introduction by Mary Tian

Secretary of Department of Visual Communication Design, University of Science & Technology of China

### ADVERTISING:

#### 50 Traction Factory / USA

Over the past three years, we've consistently recognized Traction Factory among the world's leading creative shops, with a total of 48 Platinum, Gold, Silver, and Merit awards. For president Scott Bucher, that's all according to design: "We care deeply about our craft, our relationships, and the responsibilities that come with them — and we do our best work for clients who understand that magic happens at the intersection of art and commerce." As Bucher puts it, it's no mistake that all that magic comes out of Milwaukee, Wisconsin. "We could do this anywhere, but we're honored to be a part of our city's tradition and resurgence. We're proud to be an example of the world-class work being done right here.

#### Introduction by Yvette Morrison

Yvette Morrison was Vice President of Marketing at Snap-on Inc. from 2011 to 2019. Her responsibilities included brand management, advertising, promotional development, public relations, event planning, and market research. Prior to Snap-on, Yvette spent 15 years in various marketing leadership roles with The Coca-Cola Company in Atlanta, GA and 3 years in brand management with Nestle Food Company in Glen-dale, CA. Yvette holds a master of Business Administration from the University of Michigan and a bachelor's degree in Economics from the University of Illinois.







**64 PHOTOGRAPHY:**  
**John Madere (Graphis Master) / USA**

John Madere is a photographer and documentary filmmaker who specializes in photographing people. Originally from San Antonio, Texas, John is based in New York City. His portrait series include subjects as diverse as graphic designers, people with obsessions, and winter surfers. John's work for design firms, magazines, ad agencies and corporate clients has taken him to over 50 countries, including annual report assignments on six continents for many companies including AT&T, Johnson & Johnson, Goldman Sachs, Chase, IBM, General Motors, and Coca Cola. His editorial work has appeared in *Esquire*, *Fortune*, *Travel and Leisure*, *GEO*, *Time*, and *The New York Times Magazine*. John's photography has received numerous awards including from: The Art Directors Club, *Graphis*, the AR 100 Show, The Mead Show, The ARC Awards, and American Photography. He currently divides his time between New York City and Montauk, NY.

**Introduction by Debbie Millman**

Debbie Millman is a designer, author and educator. Since 2005, she has been the host of the award-winning podcast Design Matters, which is one of the world's first and longest running podcasts. She is also chair of the world's first graduate program in branding at the School of Visual Arts, editorial director of Print magazine, and the author of six books on design and branding. She has worked on the design and strategy of over 200 of the world's biggest brands and is currently Chair of the Board of Directors for Law & Order SVU actor and activist Mariska Hargitay's Joyful Heart Foundation.

**Introduction by Lynda Decker**

Lynda Decker is a multidisciplinary designer whose work encompasses brand strategy and identity, interactive communication, publications, information graphics and design criticism. A native New Yorker, Lynda studied at Syracuse University and School of Visual Arts and holds multiple graduate degrees in design. ■ Before founding Decker Design in 1996, she spent ten years in advertising at McCaffrey and McCall, Backer Spielvogel Bates and Wells, Rich Greene where she won every major advertising award including the Clio, the Art Director's Club, the One Show, Graphis, AIGA, and the Print Regional Annual. Decker Design continues to receive recognition from its peers. Decker Design's clients are varied and include the Clinton Foundation, Boies Schiller Flexner, BlackRock, and International Paper. ■ She has served as vice president of the AIGA New York Chapter and most recently stepped down as national co-chair of AIGA Women Lead where she worked tirelessly for gender equity in the workplace.



**78 PHOTOGRAPHY:**  
**Joseph Saraceno (Graphis Master) / Canada**

Toronto born commercial photographer Joseph Saraceno, started photography as a teenage hobby, which quickly developed into a nagging obsession. Recognized not only in Toronto, but also internationally, Joseph's work covers a broad spectrum. ■ Joseph takes a fluid approach to his work, letting the formal qualities of an object drive the creative direction. Strong directional lighting, contrasting textures, and bold angles are signatures of his work; which has been featured editorially in *Sharp Magazine*, *Scentury Magazine*, *ELLE Magazine*, *The Globe and Mail*, plus advertisements for Holt Renfrew, Hudson's Bay Beauty, Shopper's Drug Mart, and Joe Fresh.

**Introduction by Jessica Diaz**

Jessica Diaz is an art director creating refined branding, graphics, and content within the Luxury Fashion industry. She has 10+ years establishing and growing creative teams, and leading brand image from print to motion design. With an established background in graphic design and a strong focus in photography, she has worked with some of the world's top talent from supermodels to photographers.



**ART/ILLUSTRATION:**  
**92 Mark Hess (Graphis Master) / USA**

Mark Hess has been drawing and painting for as long as he can remember. His passion for work, love of art, and love of people combined with a creative curiosity has always pushed him to discover new techniques and to delve into various disciplines in addition to illustration. He's been a rodeo bull rider (starting at age 10), an award winning illustrator, high-end restaurant graphics designer (NYC, Las Vegas & Palm Beach), a design director of a \$60M list company, a high-end portrait painter, and lately a house flipper in Westchester, NY. His awards could fill a book (OK a small one, but still...) and he still lives to solve AD's visual problems/projects with wit, skill and fierce intelligence. ■ He's received hundreds of awards from art journals and organizations worldwide, and created scores of magazine, book and record covers, and ad campaigns. He has created 46 U.S. Postal Stamps, 40 of which were "voted best of their year," as well as 12 United Nations stamps. ■ There are sixteen Hess paintings in the permanent collection of the Smithsonian Museum's National Portrait Gallery in DC and many more in the National Postal Museum, also in DC. His first gold medal (NY Art Directors Club) was in 1976 at the age of 22. He was also the Editor's Pick in Robb Report in April 2015. Clients include individuals and major Fortune 500 companies and his work is collected in many private collections worldwide. ■ He is listed in Who's Who in American Art. To see more: please visit HessDesignWorks.com and HessPortraits.com. ■ He lives in a rural setting near NYC with his wife of 45 years.

**Introduction by Barry Blitt** *Portrait by Alen MacWeeney*

Barry Blitt is a cartoonist and an illustrator. Since 1992, he has contributed illustrations and more than a hundred covers to *The New Yorker*, including "Deluged," which was voted Cover of the Year by the American Society of Magazine Editors in 2006, and "The Politics of Fear," a finalist for the same award in 2009. His work has also appeared in *Vanity Fair*, *Time*, *Rolling Stone*, and *The Atlantic*, and he illustrated Frank Rich's weekly column in the *New York Times*. He has been honored with exhibitions and awards from the Society of Illustrators, Print, and American Illustration, and is a member of the Art Directors Club Hall of Fame. His work for children includes "George Washington's Birthday" and "Once Upon a Time, the End (Asleep in 60 Seconds)." His latest book, "Blitt," is a compilation of his illustrations for *The New Yorker*, the *Times*, *Vanity Fair*, and other publications.

(Opposite page) Title: Stationary Study (JSW2 Project); Photography: Joseph Saraceno @josephsaraceno; Creative Direction: Wilson Wong Set & Styling: Wilson Wong @wilson\_off\_figure\_styling; Release Date: May 2, 2018.







**PRODUCT:**

- 108 Humo by EWE Studio** *Text by Amanda Farrell*  
EWE Studio is based in Mexico City and is devoted to the advancement of Mexico's artisanry. Through natural materials such as wood, metal, and stone, EWE designs functional pieces that transform into works of art.
- 108 Edging Over Vase by A.C.V Studio** *Text by Anayaé Holmes*  
A.C.V Studio was started by Anna Varendorff, an artist and metalsmith from Melbourne, Australia. She crafts experimental pieces of day-to-day objects, in particular, vases. As a single person production, her pieces are handmade and designed to show signs of craftsmanship.
- 109 Citroën Ami** *Text By Sara Gonzalez*  
Citroën is a French car manufacturer founded in 1919 by André Citroën. Since 1976, the company has been a part of the PSA Peugeot Citroën group and has many branches worldwide. The brand is committed to advancements in mobility and technology.
- 110 Indefinite Vases by Studio Eo** *Text by Anayaé Holmes*  
Studio EO was founded in 2013 by designer Erik Olovssen based in Stockholm, Sweden. The design studio specializes in products, furniture, and graphic design that push the boundaries of design. They join materials and ideas in interesting ways for clients worldwide.

**ARCHITECTURE & EXHIBITS:**

- 114 Copenhill Power Plant by BIG** *Text by Sara Gonzalez*  
Bjarke Ingels Group (BIG) is made up of architects, designers, and researchers that believe in architecture's important role in environmental sustainability. They have offices based in Copenhagen, New York, London, and Barcelona.
- 115 3D Printed Urban Cabin by DUS Architects** *Text by Sara Gonzalez*  
DUS Architects is based in Amsterdam, Netherlands and is focused on technological innovation for communities. Their international team of designers, 3D print experts, and architects are inspired by building sustainable solutions for the planet.
- 116 Galleria Department Store by OMA** *Text by Sara Gonzalez*  
OMA is an international group of architects with offices based in Rotterdam, New York, Hong Kong, Beijing, Doha, Dubai and Brisbane. The group completes complicated projects around the world, aiming to expand the reaches of innovative design.

**EDUCATION:**

- 120 Frank Anselmo (Graphis Master) / USA**  
Before becoming Executive Creative Director of the New York Mets, Frank spent a devout decade rising to Creative Director at BBDO New York where his unconventional thinking garnered prestigious global creative awards from the Clios, Cannes, One Show, and Art Directors Club, etc. Anselmo's innovative ideas paved the way for non-traditional work the agency would soon produce, and transformed the creative culture. Frank spent the following decade as a gun-for-hire creative director at over 75 companies in the world including Apple, creating numerous high-profile campaigns. ■ As a creative leader, Anselmo cemented his place in the record books by leading more young creatives to globally-awarded work than any educator/professor in history with the "Unconventional Advertising" college program he created & founded at the School of Visual Arts. Frank's program is globally recognized as "The Most Awarded Ad Class In History" after single-handedly winning more major global creative awards than any entire ad school in the world for 12 years—strong. His students have gone on to land jobs at Google, Wieden+Kennedy, Disney, Nike, Apple, etc. Anselmo was ranked the #1 most awarded professor in the world by the One Club and has been featured in *Fast Company's* "100 Most Creative People In Business" issue.

**Introduction by Vinny Tulley**

Vinny Tulley started his career as an art director, working on such accounts as Diet Coke, MasterCard and Molson. Since then, he's gone on to become a copywriter and creative director, working in small shops like DeVito Verdi and big shops like Y&R and Havas, managing the Virgin Atlantic Airways, Volvo North America, Meijer Super Stores and Jackson Hewitt Tax Service accounts. ■ His work has been recognized in every major advertising award show, including The One Show, Art Directors Club, Cannes Lions, CLIO, Communication Arts, OBIE, London International Awards, ADDY's, Graphis, and the Radio Mercury Awards, and has been featured in *Creativity Magazine*, *ADWEEK*, *Advertising Age* and the *New York Times*. ■ Since graduating with honors from the School of Visual Arts, he has been teaching there, helping hundreds of students break into advertising. Check the roster of every major ad agency in New York City and you'll probably find at least one of his ex-students listed.

- 137 Graphis Books**  
**143 Graphis Journal Issues**







ADVERTISING





TRACTION FACTORY’S CREATIVITY INVENTS, TAKES RISKS, BREAKS RULES, AND MAKES A DIFFERENCE. THEY HAVE IMPACTED OUR FIGHT AGAINST ALS.

Melanie M. Roach-Bekos, Executive Director, ALSA Wisconsin

FOR THE PAST 7 YEARS, THEY HAVE DONATED THEIR TALENT TO THE DESIGN OF MANY MARKETING CAMPAIGNS FOR THE MILWAUKEE FIRE DEPT. WE ARE BEYOND THANKFUL FOR OUR PARTNERSHIP.

Lieutenant Michael Ball, Community Relations Director, Milwaukee Fire Department

THEY HAVE DONE GREAT WORK AND I CAN ALWAYS COUNT ON SCOTT TO BRING CREATIVITY AND COMMITMENT TO THE MILWAUKEE COMMUNITY.

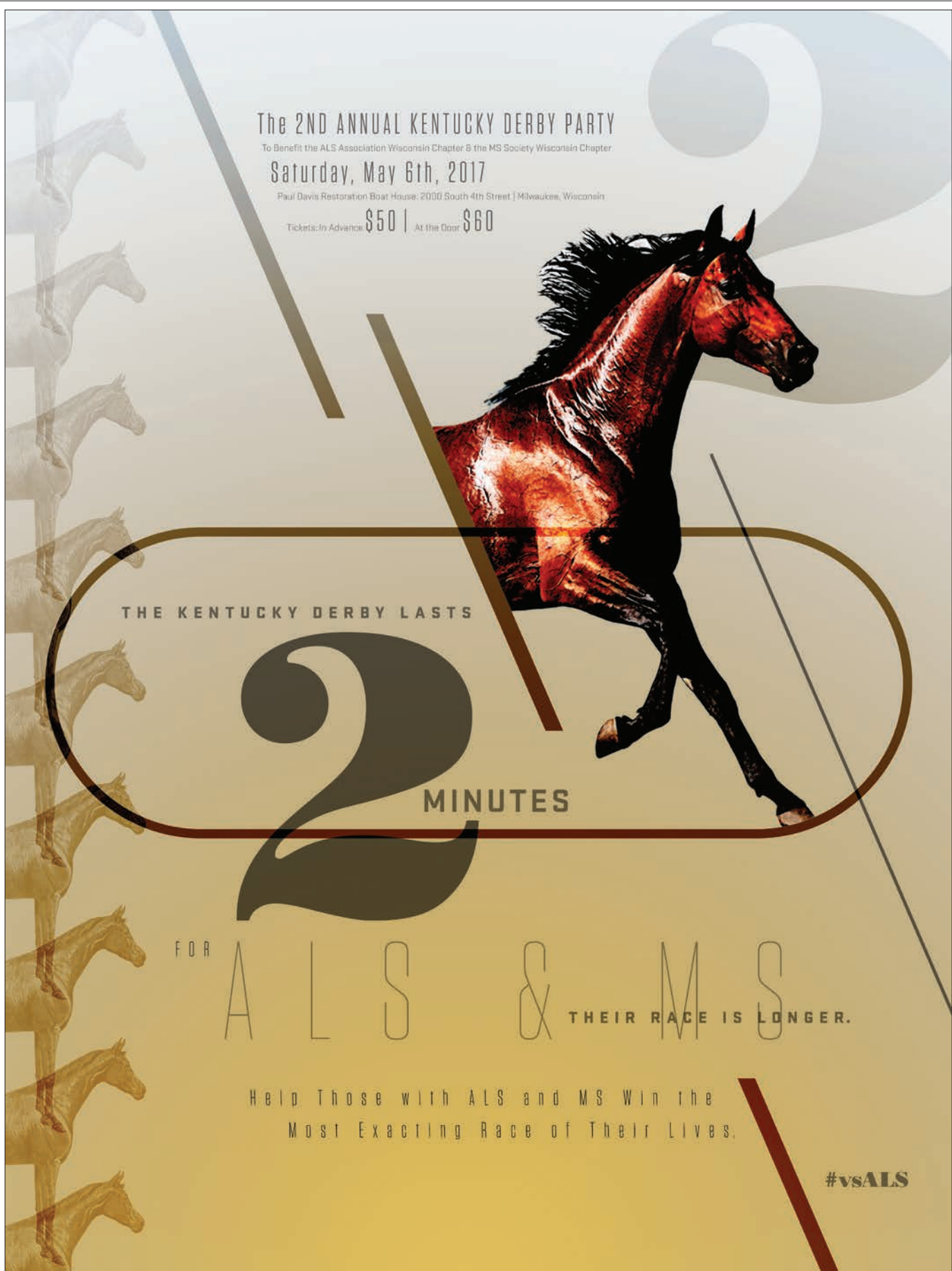
Jon Greenberg, President of Milwaukee Admirals

SNAP-ON HAS CONTINUALLY CHALLENGED TRACTION FACTORY TO DEVELOP DIVERSE, BREAKTHROUGH MARKETING EFFORTS. WE COULDN’T ASK FOR A BETTER CREATIVE AGENCY TO DELIVER.

Gerry Beronja, Director of Marketing, Snap-on Tools

TF’S RELEVANT, DISRUPTIVE MESSAGING AND BEAUTIFUL DESIGN SPURRED DIALOGUE ABOUT WHAT GOOD HEALTH MEANS AND WHY IT’S OK TO “BE SELFISH.”

Stacey Vanden Heuvel, VP of Marketing and Philanthropy, Olmsted Medical Center



(Page 49) “Kick Ass Happens Here;” Art Director: Brent Goral; Client: Traction Factory, LLC; Executive Creative Director: Peter Bell; Production: Christopher Dick  
Print Manager: Kelly John; Account Executive: Allie Schuelke; Account Director: Scott Bucher; Fabrication: Sign Effectz  
(Above) “2 Minutes;” Art Director: Peter Bell; Client: ALS Association Wisconsin Chapter; Copywriter: Jay Sanders; Executive Creative Director: Peter Bell  
Production: Christopher Dick; Account Executive: Whitney Marshall; Account Director: Shannon Egan



**Introduction by Yvette Morrison** *Former VP of Marketing, Snap-on Tools (2011-2019)*

I had the pleasure of leading the Snap-on Tools Division’s marketing team for most of the past decade. During this period, sales nearly doubled to \$1.9B. This growth was fueled by new product launches, a re-imagining of the selling process, several rapid continuous improvement initiatives, and most importantly, creative excellence. Prior to joining Snap-on, I worked at The Coca-Cola Company for 15 years and one of my positions was the chief of staff for the Chief Creative Officer. I had the opportunity to learn from one of the most brilliant minds in the advertising industry, Esther Lee. Upon joining Snap-on, I encouraged our agency of record, Traction Factory, to continue the great work the agency had been producing, but encouraged the creative directors and creative teams to reach for the highest maximum emotional level when telling our brand story. And they exceeded expectations – including, notably, the Tools of Triumph Mobile Tour, the Monster’s Ferocious Power power tools campaign, and the Music and Metal Franchisee Conference branding. As I have said before to Scott Bucher and Shannon Egan at Traction Factory and it bears repeating, I consider the creative genius at Traction Factory to be equal to, if not better, than any agency on Coca-Cola’s roster during my time there.

WE KNOW THAT REAL MAGIC HAPPENS AT THE INTERSECTION OF ART AND COMMERCE.

**Scott Bucher,** *President, Traction Factory*



(Above) “On the Road. Not in the Shop.” Art Director: Taylor Smith; Client: Snap-on Tools; Copywriter: Tom Dixon; Creative Director: Peter Bell; Production: Jenni Wierzb; Account Director: Shannon Egan; Creative Technology: Hac Job, LLC / (Opposite page) “Tools of Triumph Mobile Tour.” Art Directors: Brent Goral, Ryan Carter, Matt Lemke; Client: Snap-on Tools; Copywriters: S.J. Barlament, James Turek; Executive Creative Director: Peter Bell; Production: Jenni Wierzb; Project Manager: Caitlin Christman; Account Executive: Liz Wilson; Account Director: Shannon Egan; Creative Technology: Stamm Media, Midcoast Studio; Animation: Blend Creative; Fabrication: SPEVCO, Design Fugitives







What inspired or motivated you into your career?

**Steve Drifka (SD), Executive Creative Director:** Although not the most glamorous answer, in school, I only had decent grades in two subjects: biology and art (my older brother Brian was the smart one). I initially chose my college to become an ichthyologist (marine biologist), but realized there were many more jobs in “the other thing” that I was interested in. I truly love what I do and feel so lucky to actually get paid for it. When things are clicking and at their best, for me, it doesn’t feel like work at all.

**S.J. Barlament (SJB), Creative Director:** I’ve always enjoyed working (and playing) with words. Pairing that with the ability to collaborate with some of the most talented visual artists I’ve ever known made choosing this particular career path a no-brainer.

**David Brown, (DB) Design Director:** I can’t remember a time when I was not creating, drawing, painting, or designing something. Honestly, what I do today is something I was lucky enough to fall into. My innate abilities and an insatiable curiosity have propelled me down this path. I never sought this out (what kid says, “I’m going to be a design director when I grow up!”), but I cannot imagine doing anything else. Being a design director feels like home. I’m just fortunate enough that people appreciate what I offer.

What is your work philosophy?

**Mark Brautigam (MB), Sr. Art Director:** It’s always tempting for creatives to want to over-impress. To show off their chops, whether technically, artistically, etc., but that can often come at the expense of clarity. While you need to pull people in, you also need to communicate something to them once they’re in. When you can balance creativity and clarity, you’ll often find yourself with the most effective work.

**Shannon Egan (SE), Director of Accounts:** Always be solution-focused. My most valued client relationships are deeply rooted in my willingness to dive into complex projects and curate teams and strategies for the appropriate task at hand. It’s less about being a “yes person” and more about craving the excitement of discovering new and different ways to approach and solve problems.

**SJB:** Inspiration is everywhere. Every project, and every partner, always deserves your best. Be mindful, and respectful, and helpful to others.

What is it about Advertising that you are most passionate about?

**SD:** I enjoyed different things earlier in my career, but as an art director, at my core I’ve always been most passionate about ideation and conceiving. It’s problem-solving, not just creating an aesthetically pleasing visual. I enjoy the challenge in that part of advertising and branding. Conceiving is also when ideas tend to be the purest. Then enjoying the craft of designing and producing the finished product, hopefully ending with a massive smile on our client’s face. I really enjoy trying to solve the client’s marketing problems with disruptive, attention-getting creative solutions.

**Tom Dixon, Sr. Copywriter:** Getting to create something new with every assignment. In most cases, it’s a blank canvas, which is daunting, yet exhilarating.

**Brent Goral, Sr. Art Director:** Giving back. I believe I was given a talent to do what I do. Awards and accolades are great (everyone loves a pat on the back) but when I can do what I do as a career, to help further the mission of a group – that’s when I really dig in. It hardly feels like work at all, rather, a genuine service.

Who is or was your greatest mentor?

**SD:** As a kid, my dad definitely taught me the value of work ethic. It’s part of who I am today and is literally in everything I do, not just in my job, but how I live outside of work. Related to my career, I was fortunate to get an entry-level production/designer job at one of the biggest agencies in town where I met my boss Jim Howard. Looking back at all the people I’ve worked with in my career, he is still one of the toughest SOB’s I’ve ever worked with. I mean militant! One tough screw. His expectations and the detail of each task drove me nuts at the time, but it prepared me for my career with paying attention to every small detail, especially the ones nobody else but me will likely notice or care about. It’s still a lesson I focus on today at Traction Factory.

What is the most difficult challenge you’ve had to overcome?

**SD:** When I was younger, it was learning that what I was assigned to work on wasn’t my precious little personal art project that I had to protect from everyone. Instead, it’s a project that clients pay a lot of money for. And that it’s okay to take risks and make mistakes. It’s a brilliant way to get better. Also, having to shoot Peyton Manning in 10 minutes.

Who were some of your greatest past influences?

**SD:** At a very pivotal time in my career, I was at that weird in-between role known as an “Associate” Creative Director. You can have some management and control, but not too much! I was at a large agency in Chicago where I met Dennis Ryan, the CCO. He was the best creative “salesman” I’ve ever known, and I learned so much from him. He could sell any idea to a room full of skeptical clients, in large part because he always spoke with great confidence and conviction. He once presented my concept for Gatorade because I couldn’t make the meeting. My partner and I told him the concept and he learned it 5 minutes before the presentation. Sold! He always commanded the room and looked for things that he knew were positive triggers the client was waiting to hear. Of course, it also helped that he is tall, good looking, has a deep voice, and moves his hands around a lot when he’s in full sell-mode.

**Tom Dixon (TD), Sr. Copywriter:** Hands down my major influence was my former agency partner Tim Wallis. A brilliant creative who also knew how to run a profitable agency.

Who among your contemporaries today do you most admire?

**SD:** In my younger days as a graphic designer, I always enjoyed the work of Charles S. Anderson and Duffy Design. Todd Tilford and his brother really got me interested in my transition from design to art direction. I once was lucky to see Lee Clow at a creative summit and he was incredible. I scribbled every word he said in my notebook. Now there are so many people and agencies I admire. Aaron Draplin, W+K, Mother, Zulu Alpha Kilo – too many to list. There are some brands with nice internal creative agency departments that are doing some very cool things now, as well as some pretty brilliant individual freelancers roaming around too.

What would be your dream assignment?

**SD:** Designing a new engaging website for Nike - Hockey. Actually, any project for Nike - Hockey.

**Travis Knutson (TK), Digital Director:** I love video games. A chance to do any type of creative digital work for a Triple A game like Gears of War 5, would be a dream come true.

**Kristina Karlen (KK), Designer:** Wow, great question that I’ve actually never thought of. Honestly, I’m excited to work on anything that I haven’t tried yet.



“Music & Metal Franchisee Conference;” Art Directors: Matt Lemke, David Brown, Kristina Karlen; Client: Snap-on Tools; Copywriters: S.J. Barlament, Ryan Strode  
Design Director: David Brown; Creative Director: S.J. Barlament; Executive Creative Director: Peter Bell; Print Producer: Krista Dercola  
Production: Jenni Wierzb, Julie Lang, Alyson Tomczak, Dennis Schroeder; Account Team: Laura Lindorfer, Whitney Marshall; Account Director: Shannon Egan







What advice would you have for students starting out today?

**SD:** I see many students out of school expecting things to be given to them instead of earned. Don't focus on what you think you deserve from your employer. Go earn it. Work hard and be respectful. Focus on the quality of your work and you will be rewarded for it in your career. I guarantee it!

**TK:** Embrace and grow your passion for whatever it is and then seek a way to get paid doing it. Passion can't be taught, but it can be harnessed and taught to flourish. Not everyone gets this privilege, but if you do, success will come. The second piece of advice is more practical, and that's if you do want to work at an agency of some type, learn the roles and structure of a typical shop. I've met many students over the years that have no idea what the roles entail or how agencies function. This impedes their ability to apply to the right jobs and understand the path their careers could take at an agency.

**KK:** It wasn't that long ago that I was a student, and I greatly benefited from having a website up right away. Sometimes we focus on everything going into our book, but our websites are out there at all times for anyone to see. Also, find someone that can be a good mentor. Not only can they help refine your work, but they can help with connections in the industry – possibly even helping you land a job.

**DB:** Be flexible. Be passionate about your ideas. However, you'll need to rely on the flexibility to recognize that sometimes, your ideas are not the best. When your concepts flame out before your eyes in an internal review, it provides the best learning opportunity. Use that lesson to grow. Feel the disappointment of a bad review, let it piss you off then get over it. Figure out what you'd have done differently with the advantage of hindsight. Own it.

What interests do you have outside of your work?

**SD:** Family, friends, traveling, music, really fast cars, hockey, the health of our planet as well as striving to have a (somewhat) healthy body & mind.

**SE:** Getting outdoors. Hiking, swimming, beach bumming. Anything that gets me out of bounds with Wi-Fi and the constant tie to technology. The sunshine, ocean breeze, and wind through the redwoods are more valuable and effective than any therapy session.

**KK:** Travel, film, attending festivals and baking – lots of baking. Actually, if I can infuse my baking skills into my work then I will definitely try!

What do you value most?

**TD:** My family. Guitars and motorcycles are tied for second.

What would you change if you had to do it all over again?

**SD:** Absolutely nothing. I've made my share of mistakes and looking back; I have things I wish I would have handled differently. I have fallen down. Probably many times. But I'm better now because of it. I believe 100% in that. Derek Jeter once told

me "You don't become great by never failing and always being perfect. Failure can generate great success in people."

Where do you seek inspiration?

**SD:** I often draw my inspiration from life itself. It can come from literally anywhere or anyone. It could be something popular or something my youngest daughter says to me as I drive her to school before work. The key is to watch and listen for it. I try to listen to what society is saying. I look for things that are timely and popular. What triggers people today? What are they talking about? What are they laughing about? What are they sad about? What matters to them?

**MB:** I don't think it's so much seeking inspiration as it is being open to it all the time. It really can come from anywhere. Obviously, we all look at work related to what we do every day, but art, photography, books, architecture, film, television, travel, etc., all go into the mental blender and eventually come back out in some form.

**KK:** Really, I've found inspiration everywhere, but travel always exposes me to fun and exciting new things. Otherwise I'm always searching sites such as Behance, Dribbble, Pinterest, and Designspiration.

**BG:** Everywhere and everyone, honestly. I truly feel everyone has the capability to have a genius idea. It's not just the "Creatives" that have that ability. It's about having insight. Sometimes the smallest most common person has the deepest insight...our job is to listen. What separates me from that common person is the knowledge, experience, and means to bring the idea to life.

How do you define success?

**MB:** On one level, if the client is happy with something, then it's ultimately successful. On another level, we as an agency need to be proud of the work that has our name attached to it also. Everyone knows that projects can get derailed from the initial vision in any number of ways. If we have a happy client, and we've run a project through the gauntlet and it comes out relatively unscathed, then that is success.

**DB:** It's simple. On a somewhat regular basis, I ask myself if what I'm doing brings me a measure of happiness in what I'm creating. If for you, the answer is no, then you should give consideration to making a career change or finding an organization that does the kind of creative that will offer happiness. You should be at least a little excited to wake up in the morning ready to dive into your work. If not, find the nearest exit.

Where do you see yourself in the future?

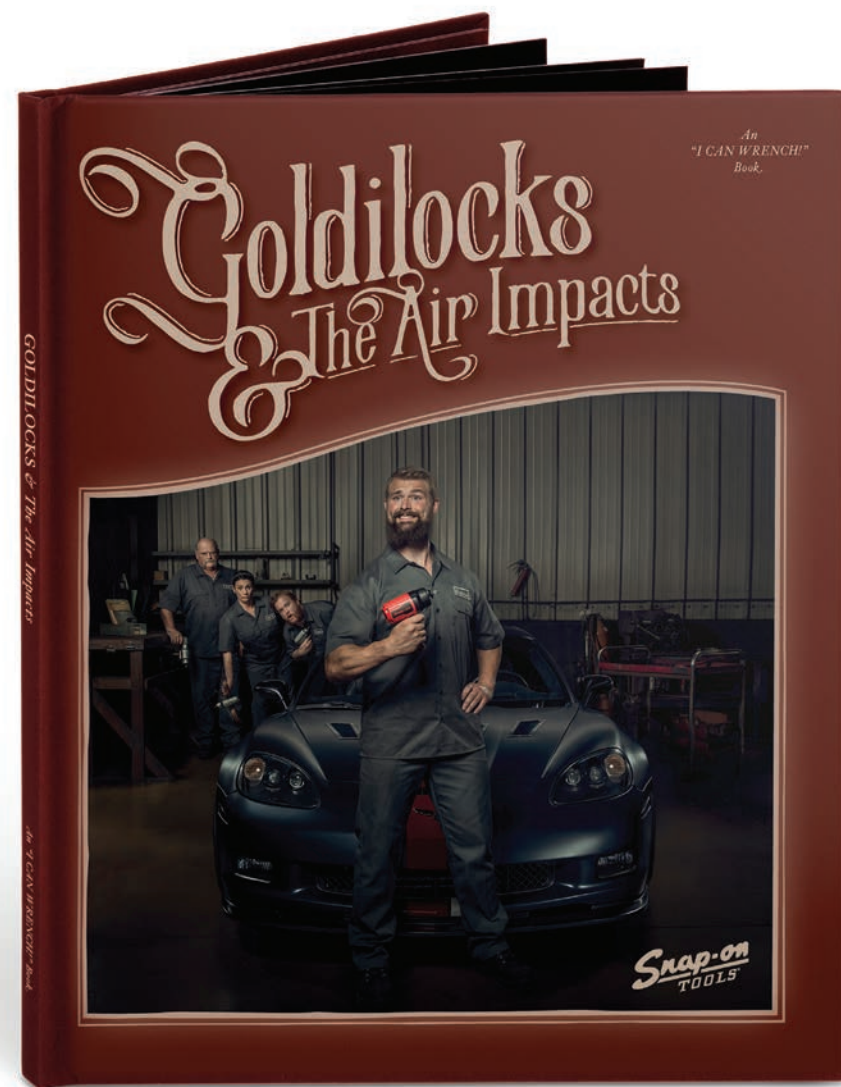
**KK:** I'm pretty young in my career so I have a lot to look forward to. I would definitely love to grow into a role of either a creative director or design director, we'll see where time takes me.

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(Opposite page) "Shine," Designer: David Brown; Client: Snap-on Tools; Copywriter: S.J. Barlament; Design Director: David Brown; Executive Creative Director: Peter Bell  
Account Team: Laura Lindorfer, Liz Wilson; Account Director: Shannon Egan; Creative Technology: Hac Job, LLC / (Above) "Milwaukee Admirals Maltese Cross"  
Art Director: Brent Goral; Client: Milwaukee Fire Department, Milwaukee Admirals ; Executive Creative Director: Peter Bell; Production: Ibro Gulamov, Christopher Dick  
Print Production: Krista Dercola; Account Team: Emily Moss, Anne Graceffa; Account Director: Shannon Egan







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"Less Than 60 Seconds;" Designer: David Brown; Client: John Bean; Copywriter: S.J. Barlament; Creative Director: Peter Bell; Production: Jenni Wierzb  
Account Executive: Liz Wilson; Account Director: Shannon Egan; Photographer: Jeff Salzer; Creative Technology: Hac Job, LLC

"Pinpoint Alignment;" Designer: David Brown; Client: John Bean; Copywriter: S.J. Barlament; Creative Director: Peter Bell; Production: Jenni Wierzb  
Account Executive: Liz Wilson; Account Director: Shannon Egan; Photographer: Jeff Salzer; Creative Technology: Hac Job, LLC



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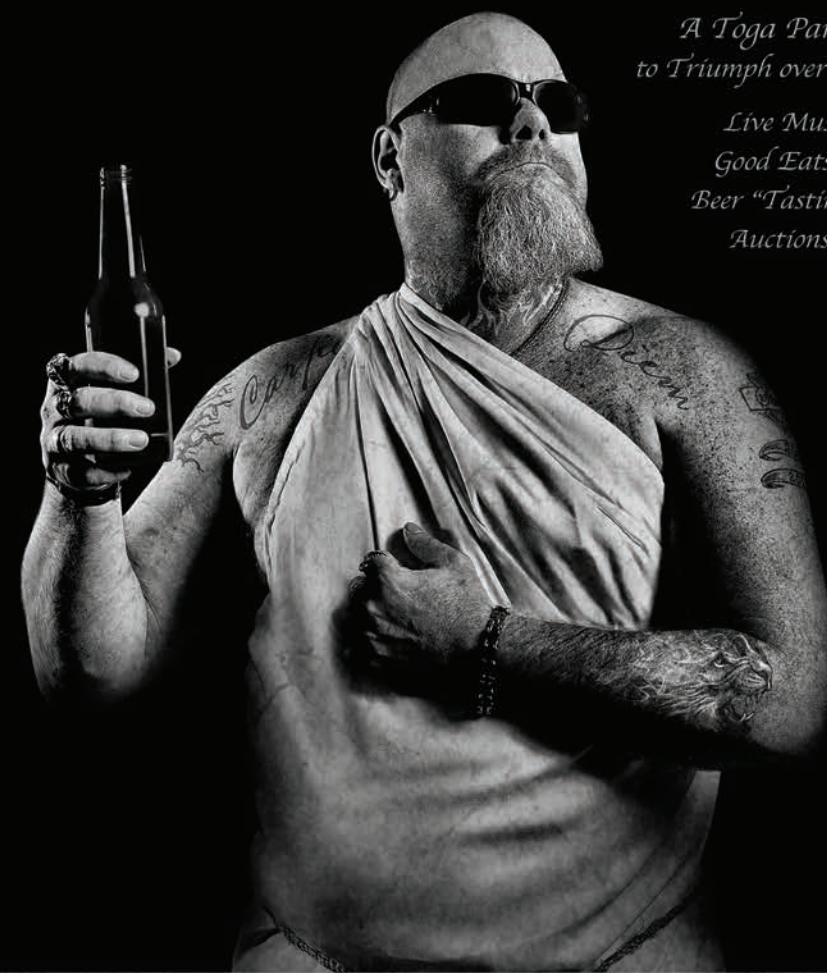
**JohnBean**

"Most Precise Alignment;" Designer: David Brown; Client: John Bean; Copywriter: S.J. Barlament; Creative Director: Peter Bell; Production: Jenni Wierzbica  
Account Executive: Liz Wilson; Account Director: Shannon Egan; Photographer: Jeff Salzer; Creative Technology: Hac Job, LLC

WE CAME. WE CONQUERED.  
WE WORE BED SHEETS.

*A Toga Party  
to Triumph over ALS*

*Live Music  
Good Eats  
Beer "Tasting"  
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HAL'S HARLEY-DAVIDSON

"We Came. We Conquered.;" Art Director: Steve Drifka; Client: Hal's Harley-Davidson; Copywriter: Tom Dixon; Creative Director: Steve Drifka  
Executive Creative Director: Peter Bell; Production: Christopher Dick; Account Executive: Whitney Marshall; Account Director: Shannon Egan; Photographer: Mark Brautigam





**Art Director:** Mark Brautigam | **Client:** Muscular Dystrophy Association | **Creative Director:** Steve Drifka | **Copywriter:** Tom Dixon  
**Executive Creative Director:** Peter Bell | **Account Executive:** Anna Kohnen | **Account Director:** Shannon Egan | **Director:** Bill Yunker

**Assignment:** The Muscular Dystrophy Association has a long history with Harley-Davidson business leaders and brand enthusiasts. Each year, MDA and Harley-Davidson partner to build awareness of this life-changing disease, and raise funds across North America by engaging followers of their iconic brands. It's a tight-knit community. Fun-loving, passionate, and giving, they all have something in common. The concept of personal freedom. Our assignment was to capture that spirit in broadcast for use nationally and in MDA Chapters across North America.

**Approach:** The spot features Reagan Imhoff, MDA Ambassador and her spirit animal: a Harley-Davidson enthusiast. In a private moment in plain view, they share the “biker wave” as an acknowledgement of their common pursuit.

**Results:** While it has been adopted for national use in all media, it was originally developed to support the 25th Anniversary Black N’ Blue Ball in Milwaukee. That event, attended by 1,400 members of the MDA community, generated \$1.1M benefitting kids in search of their own personal freedom.



“Be Selfish;” **Art Director:** Steve Drifka | **Client:** Olmsted Medical Center | **Copywriters:** S.J. Barlament, Ross Lowinski, Steve Drifka | **Creative Director:** Steve Drifka  
**Executive Creative Director:** Peter Bell | **Production:** Christopher Dick | **Account Executive:** Anna Kohnen | **Account Director:** Shannon Egan | **Photographer:** Brett Nadal







## **B. Martin Pedersen**

B. Martin Pedersen, Publisher, Design and Editorial Director of Graphis, has won numerous awards in his past from the AIGA, ADC, TDC, and the SPD, who honored him with the first Herb Lubalin Award for excellence in editorial design. He also won the Columbia University National Magazine Award for the best designed magazine of the year. He has been inducted into the Art Directors Club Hall of Fame, received the AIGA Gold Medal for a lifetime achievement in Design, and is a member of Alliance Graphique Internationale (AGI) and the New York Yacht Club.

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