

Portfolio: Karin Gottschalk: Advertising

An Oregonian Wood, Isn't It Good?
After discussing ways, means and locations with Sally I sent her off to spend a few days in southern Oregon with some shoes, some clothes and a runner, to find some visionary landscapes. Those ten days in the misty wilderness weren't easy on Sally or her runner, by any means, but she certainly delivered the goods, and then some.

Dave Dye and copywriter Sean Doyle pinned a number of Sally's large format prints up on the walls around their office, and waited for the muse. A few late nights and some furious games of hallway soccer later, they came up with some nicely bent copy. *Free, Hurry* and *A. Make Your Own B.* have been featured in a number of advertising annuals and how-to manuals, and won Sally her first set of advertising awards.

Art Mixes With Commerce
The other photographer I put forward for the job, should colour be more appropriate, was Joel Meyerowitz. He and Sally had built sterling reputations in the art world, and were a refreshing change from the fashionistas and editorial portraits I had worked with

A. Make Your Own B. as well as *Free*, and *Hurry* were set amidst the wilds of southern Oregon.

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on previous Adidas assignments (The Douglas Brothers aside).

After hours I associated with photographers, collectors, critics, and art world figures at Hamiltons Gallery, where I was sometimes to be found trying to teach owners Tim Jefferies and Andy Cowan how to use their computers. Occasionally I poached their staff.

It was through Hamiltons that I finally met in person many of the artists whom I had been writing long distance to.

In Sydney I became acclimated to working Black+White staying up to midnight to people over transcribing afterwards sleep seems far out of reach. Being on in Europe is a different experience.

Be Yourself More So
Hamiltons, Sotheby's, Gallery, the Portrait Gallery and their various openings and events, provided opportunities to meet these artists face to face, to see their work in the flesh, and to see the living reminder of their success.

To create this tactical double page spread I flew up to Glasgow with creatives Tony Davidson and Kim Papworth (taking advantage of the boss's temporary absence), our photographer and a small production team. We recruited a number of Gazza fans keen to sit next to their idol in holy Ibrox Stadium, touched-up bleached-out locks and waited for the great man's arrival.

An Affair With Type
Back in London after the shoot we digitally boosted the crowd around Gazza and spent a week getting the text just so, to mirror the layout of the people. I've always loved type and beautifully printed books, and this project was a great introduction to the importance of good typography in advertising. It was also good incentive to learn Photoshop.

As a result of this project I suggested we make an alliance with one of several excellent British typographers to better handle future print advertising. That initiative bore fruit in a subsequent project for the Patek Philippe watch people in Geneva.

PREDATORS FACE TO FACE

Of all the creative pairings I have worked with the one of Kim Papworth and Tony Davidson was the most remarkable.

Neither of them could be said to be the director and neither was the copywriter. In

each of them played both roles simultaneously – art director and copywriter, both.

This team was responsible for the longest run of the most innovative Adidas print work, and they generated many more effective concepts than the client could ever find the budget for us to produce.

I once asked Tony and Kim how they managed to get their jobs at various agencies, given how conservative most employers are in requiring potential employees fulfill a ready-defined role. They told me that one pretends to be the art director and the other the copywriter. Having secured their new positions they drop the pretence and assume their real roles.

Two Italian soccer stars who play the same position on opposing teams, Paolo Di Canio and Massimo Oddo.

Somebody re-bookmark came back in Sydney.

HARRODS GETS AN IMAGE UPDATE

The Harrods brand had been ably supported by French photographer Daniel Jouanneau's richly-lit traditional still-lives for years, with the same images still in use during the sales – "There is only one sale."

The store needed to appeal to a younger demographic however, and I went looking for more contemporary photographers whose work still contained some classical elements.

I found Cindy Palmano through *The Sunday Times Magazine*, although it was my also practice to have an open door Mondays and Fridays

radically increased the designer label space in the floors below the tourist trap ground and lower floors.

AWARDS:

• The One Show, Print Finalist

PATEK PHILIPPE: BEGIN YOUR OWN TRADITION

Generally, wristwatch advertising focuses on lifestyle aspirations, craftsmanship, or simple desirability. Research showed Patek Philippe's customers tend to be the established rich rather than nouveau riche – not surprising given starting prices of £5,000.

Patek's high-tech timepieces are made to the same standards as the finest of jewellery and are as much heirlooms as status symbols. So it was decided to emphasise their value

Altarpieces for the great temple of retail – Bitter Chocolate and Weylin, for Harrods.

od rate for Cindy. Taking into account the usage year for the same set of er he lives in a chateau session with boxes that the budget. They had to tly the right timbers and ality of finish. ill paid off handsomely, unced Harrods out of image, and the store s Weylin department, and

as hand-me-downs. Taking a leaf from British royalty, most of whose time-honoured traditions were actually invented in the late nineteenth century, the copy suggested Patek Philippe's customers do likewise and start their own. Invest in a Patek Philippe and pass it on to your heirs.

To get this suggestion across we backed Tim Delaney's incisive copy and an elegant product shot with some happy pictures of families at play.

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Achievements & Innovation In Advertising, Publishing, & The Web

Karin Gottschalk

Writer, designer, typographer and publisher of an e-book about my work in advertising, publishing and the Web in London and Sydney.