

PHOTO/DESIGN

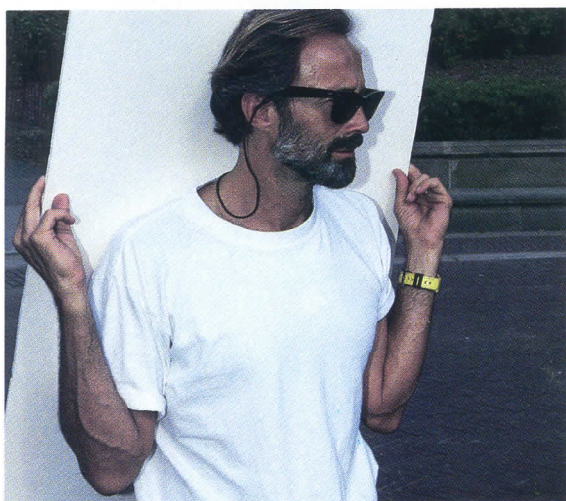
FOR THE CREATIVE TEAM



PLAYING A NEW GAME

*Walter Iooss, the dean of sports
photographers, parlays his mastery
of motion into ads that score*

By Russell Hart



COURTESY OF SPORTS ILLUSTRATED



Walter Iooss looks like an athlete; his wiry frame seems well suited to track and field. And while he's made a career of photographing the athletic exploits of others, his own lifestyle is insistently physical, whether he's surfing between shots while on assignment in Hawaii or arriving at his New York

City appointments on a ten-speed, which he chains to the nearest parking meter with the familiar grace of a streetwise messenger boy.

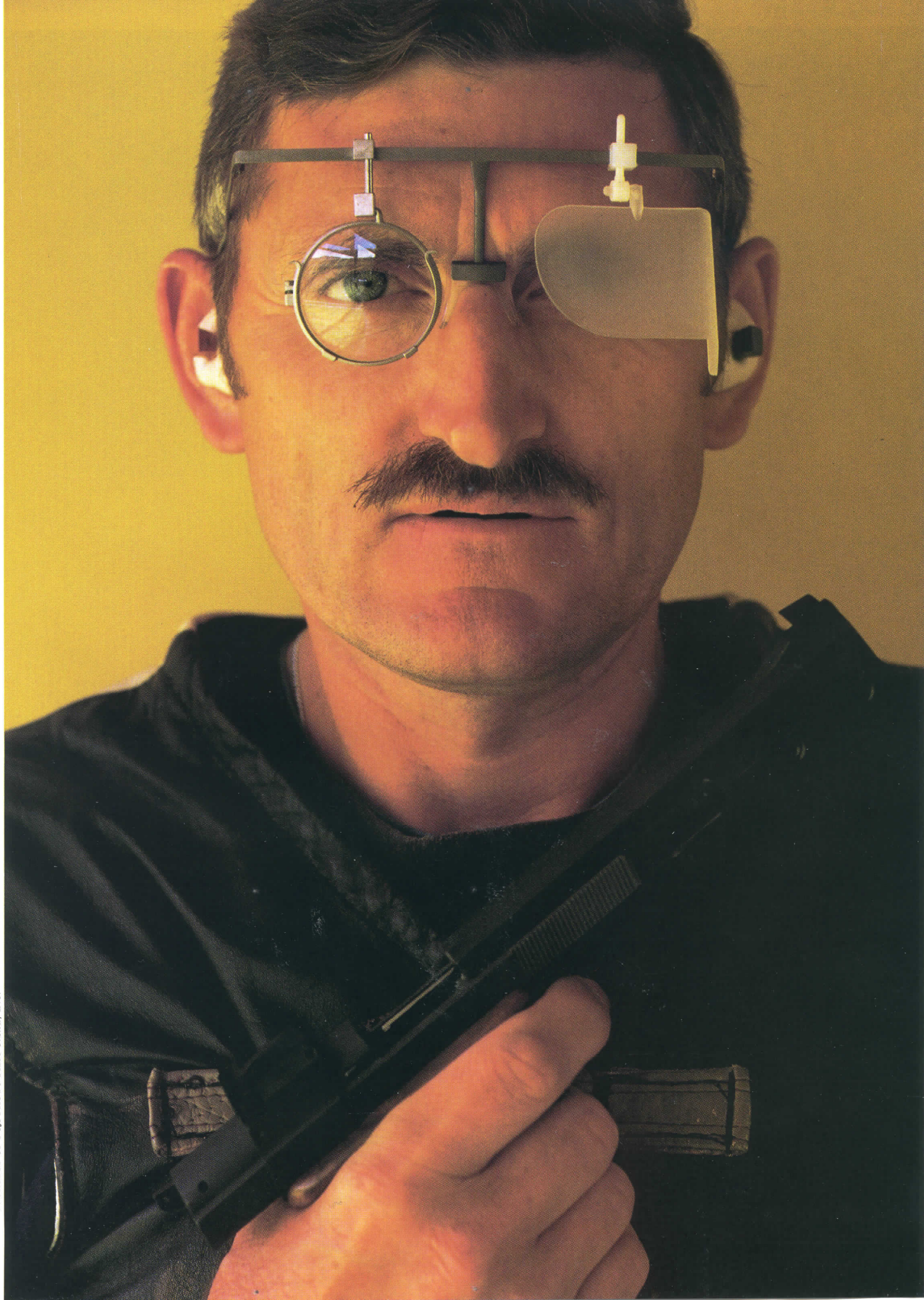
Iooss (say Yo-s; it rhymes with dose) is indeed the regular guy that his photographic passion would suggest. His lack of pretension



is remarkable in that (to borrow from the rich lexicon of sports writers) he's a double threat—a photojournalist who does advertising work. These days, though, it would be more accurate to call Iooss an advertising photographer

who does photojournalism, because more of his work is done for lucrative advertising accounts than for the magazine that gave him his start in photogra-

Opposite: Walter Iooss flexes his fill card at an ad shoot for Coca-Cola, 1990.
Above: Dallas Cowboys, Texas Stadium, 1981.





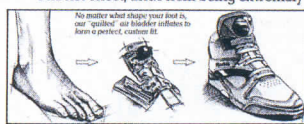
THE PUMP™ Court Victory. A fully customized fit. Even for odd-sized feet.

If your interest in sports extends beyond tennis, then you're probably already aware of THE PUMP™ basketball shoe.

Well, now the benefits of this revolutionary technology have been built into a tennis shoe.

By squeezing the ball on the tongue, an air-bladder inflates around the mid-foot area

to give both feet a perfect, personalized fit. The net effect, aside from being extremely



comfortable, is an amazing degree of lateral and medial support and stability.

So you'll be able to move around the court with total confidence.

And move you will. For THE PUMP™ Court Victory tennis shoe is surprisingly light, due to a midsole of Hexalite technology. A honeycomb material that offers maximum cushioning with minimum weight. While the outsole gives you

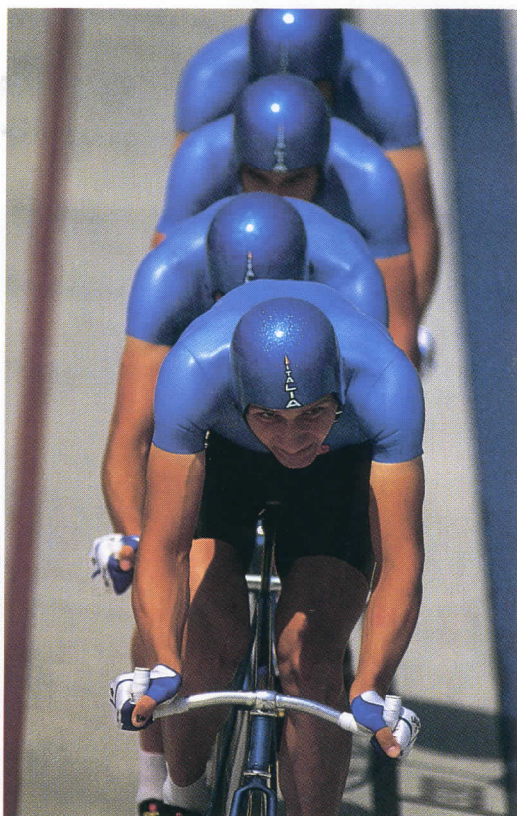
glue-like traction, thanks to an exceptionally durable compound called Dura Trac Plus.

All of which means that you'll spend less time thinking about your feet.

And more time thinking on them.



THE PUMP™ Also available in men's training, basketball and tennis. ©1990 Reebok International Ltd. All Rights Reserved. ADIDAS is a registered trademark and THE PUMP is a trademark of Reebok.



phy, the venerable *Sports Illustrated*. Adidas, AT&T, Camel, and Coca-Cola are just a few of the photographer's many clients. "Sometimes I forget which one I'm shooting for," he says matter-of-factly—quickly adding that mergers have made the names of the ad agencies that serve those corporate giants impossibly long.

The photographer started his end run into advertising eight years ago, when he quit his staff position at *Sports Illustrated* to work on a special project for Fujii. He spent over a year photographing Olympic athletes in training for, and later competing in, the 1984 summer Games. That work resulted in a major show and a book (one of four to Iooss' credit), a Fujichrome-palettred tribute called *Shooting for the Gold*.

The Olympic project received an enormous amount of attention. "I probably had as much publicity as any photographer in America," says Iooss. But for a long while afterward, no one would hire him. Iooss attributes the

hiatus to bad representation, and the advertising world's uneasiness with editorial photographers—a concern that has obviously lessened in the intervening years. "They just didn't seem to think an editorial photographer could produce a job," he says. "They wrote me off because they thought everything I'd done had happened by chance. To a certain extent, they were right: That's the way I used to shoot. I just worked with what was there; I rarely altered anything. But in advertising, nothing is left to chance."

Left: Italian cycling team competing in Los Angeles Olympics, 1984. **Opposite:** Portrait of marksman Erich Buljung, an Olympic hopeful, 1983. **Above:** Michael Chang Reebok ad, 1990.

Ultimately, Iooss' background in sports photojournalism was his ticket to advertising work (along with two good rep agencies, Stockland Martel in New York and Bill Rabin & Associates in Chicago). "It was Walter's editorial style that drew me to his book in the first place," says Anne Occi, now Director of Marketing Communications at Adidas. "He has a first-hand knowledge of athletes and the way they move." Iooss put that knowledge to work in one of his first advertising assignments, a "Spirit of the Games" campaign for Adidas sportswear timed for the 1984 Olympics. He proved to be a quick study, says Occi, when it came to the more manipulative needs of advertising work.

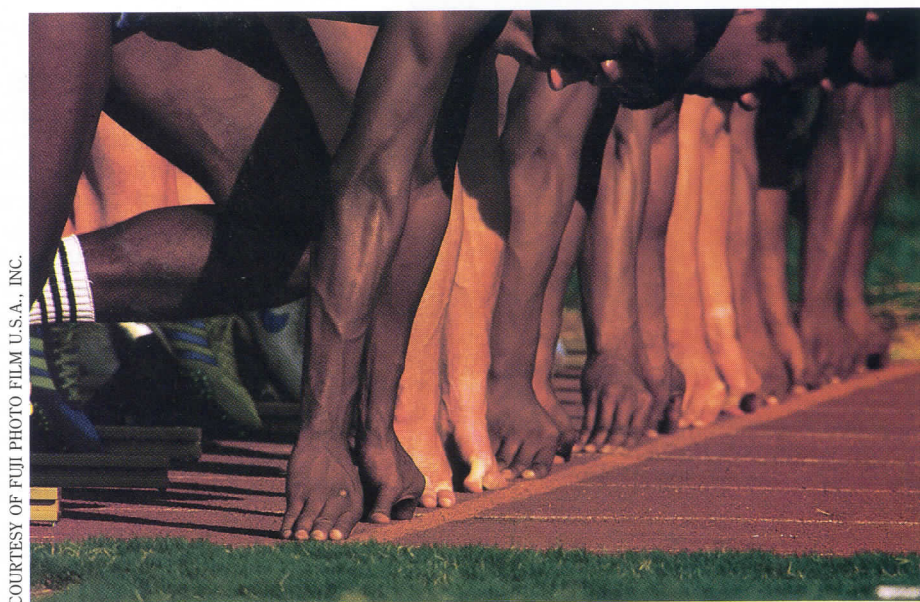
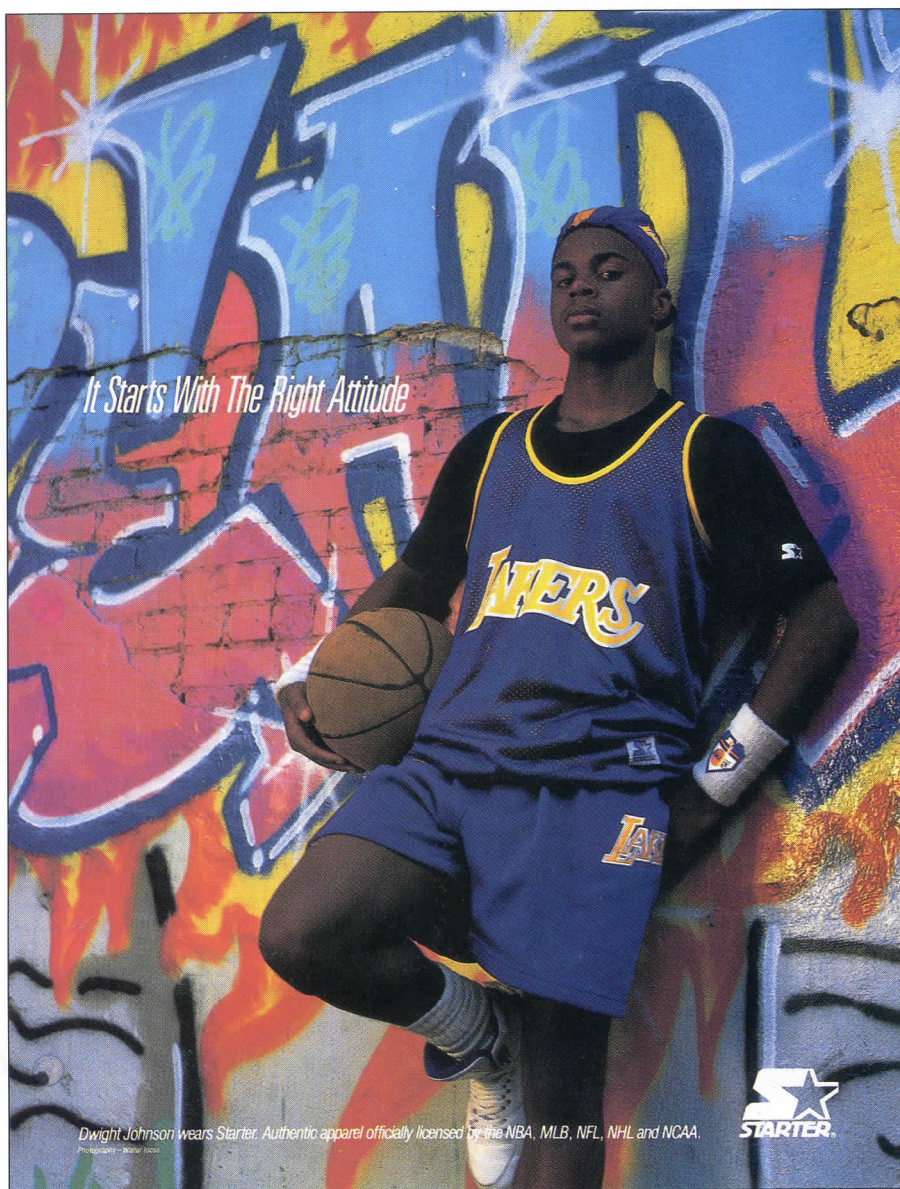
Sherry Scharschmidt, an art director at Chicago's Bayer Bess Vanderwarker, relies on Iooss for a similar reason—to make the electrolyte-deprived athletes in her Gatorade ads look credible. "Walter loves sports, and I know nothing about them, except that Larry Bird plays basketball," she says. "The level of competition we show in Gatorade ads requires a special understanding. If a photographer doesn't know sports, his pictures of athletes end up looking phony. With Walter, everything looks right."

A big part of Iooss' adeptness at bringing the sportin' life to advertising is his ability to combine a sense of the product with powerful action. A recent ad for Reebok is a good example of that skill. In a long, 2/3-page-deep double-truck horizontal, tennis wunderkind Michael Chang is shown lunging for a ball, racket extended. His dramatic gesture, frozen with flash but outlined with a blurry, ambient-light fringe, stretches across the entire space. Planted neatly in the foreground is Chang's Reebok-swaddled foot. The shoe itself is so clearly rendered, and so much the focus of the image, that there was no need to include a separate product shot in the band of copy that runs across the bottom of the spread.

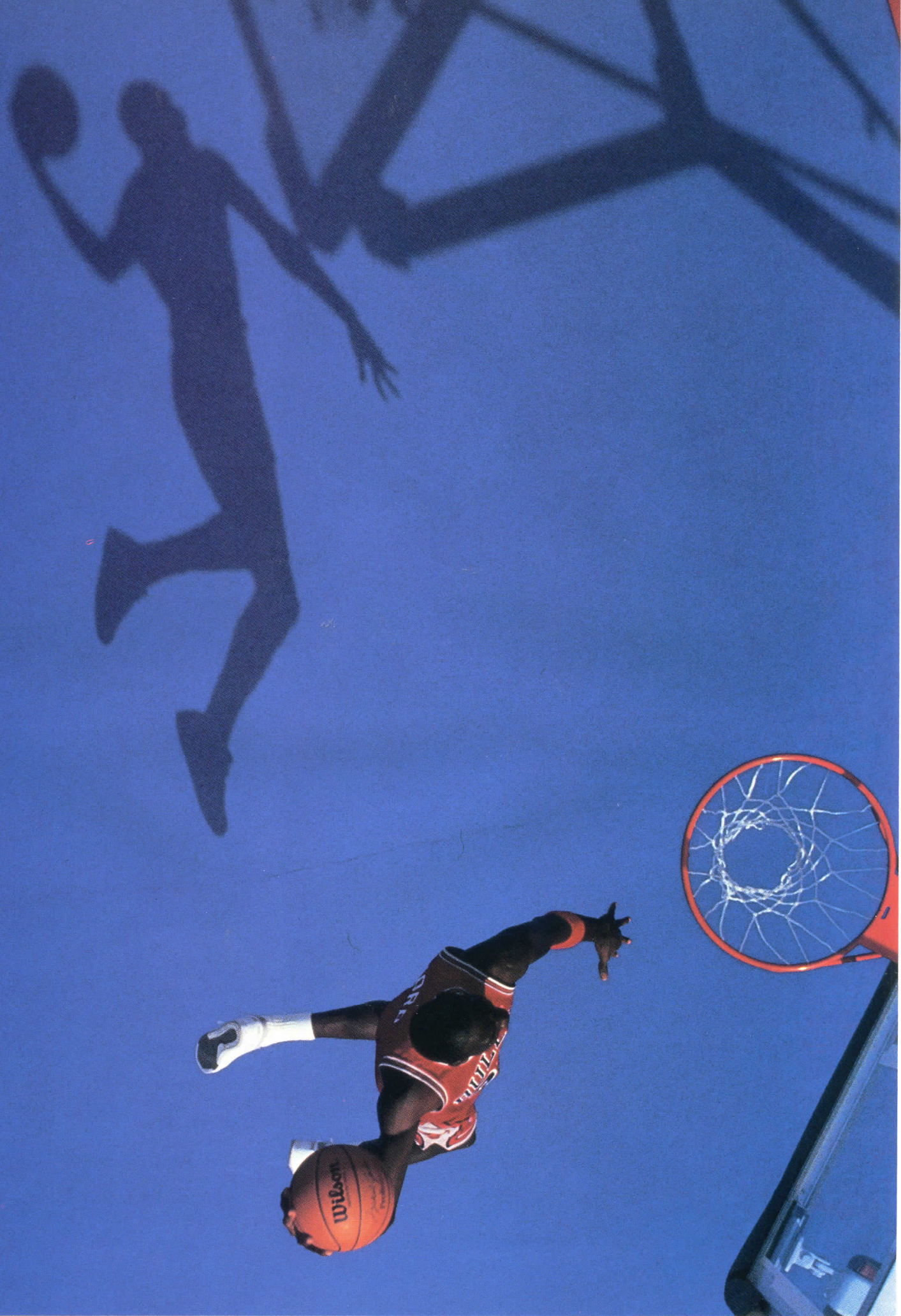
"That combination of action shot and product shot is exactly what Walter

Right: Setup shot of Olympic runners, 1984.

Above: Starter clothing ad with Dwight Johnson, 1989. **Opposite:** Bird's-eye view of Michael Jordan practicing at summer camp for young athletes, 1987. The classic image has also been published as a horizontal.



COURTESY OF FUJI PHOTO FILM U.S.A., INC.



THE SCIENCE OF GATORADE Performance

Gatorade® Thirst Quencher can help you perform at your best by supplying the fluids, carbohydrates, and electrolytes your body needs during strenuous exercise. These are the latest scientific findings.

Performance

Laboratory research has repeatedly confirmed that carbohydrate feeding during exercise results in improved performance (1-3; see graph). This improvement occurs because carbohydrate intake during exercise sustains blood glucose levels, assuring your muscles a steady supply of fuel. The carbohydrates in

Gatorade—a 6 percent blend of glucose and sucrose—are as readily available to your blood and muscles as other carbohydrates, even glucose polymers (4).

Fluid Replacement

Not even plain water works to prevent dehydration better than Gatorade, because not even plain water is absorbed into your body faster than Gatorade (5). The carbohydrates and electrolytes in Gatorade stimulate fluid absorption (5), helping accelerate the introduction of fluids and energy into your system. By consuming at least 8 ounces of Gatorade at 15-20 minute intervals during exercise, you can help mini-

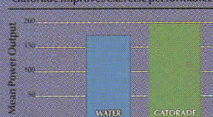
mize dehydration and its harmful effects on important body functions including heart rate, sweat rate, body temperature, and blood volume (2, 3).

Taste = Consumption

If you voluntarily increase your fluid intake during exercise, you reduce your risk of dehydration and maximize the opportunity for peak performance (6). Gatorade is specifically formulated with a light sweetness and flavor profile to encourage greater fluid intake when you are hot, sweaty, and thirsty.

It's been researched, and proven: the Science of Gatorade means better performance. Look for Gatorade, along with GatorLode and GatorPro, at your sporting goods store, or call 1-800-634-5086 for the dealer nearest you. For more information, write "The Science of Gatorade," 847 W. Jackson, 5th floor, Attn: Dept. 60, Chicago, Illinois 60607.

Gatorade improves exercise performance



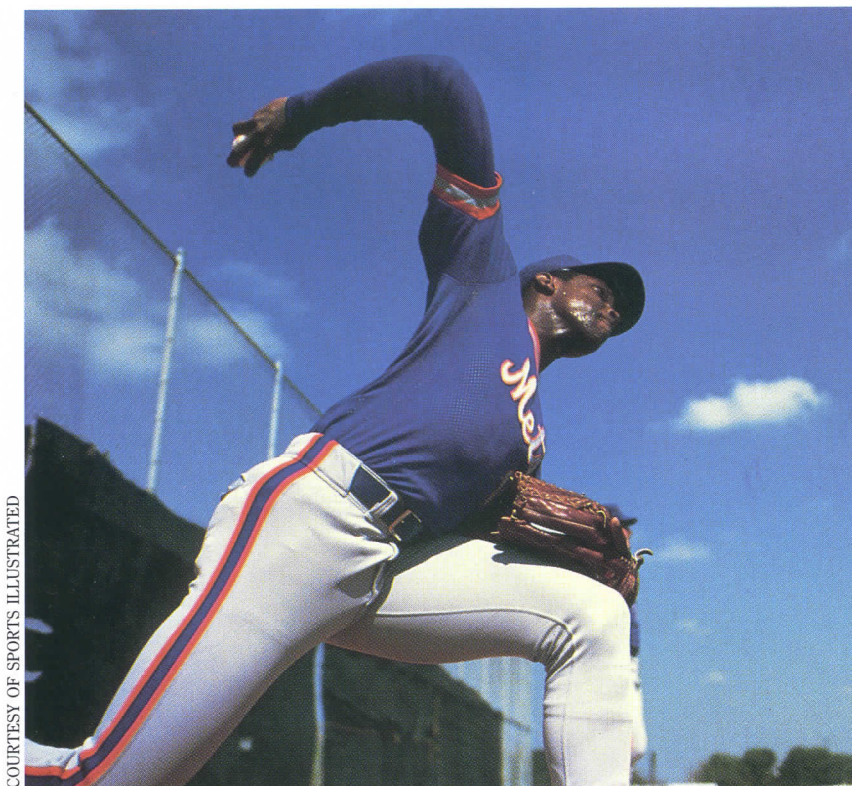
Consuming Gatorade during exercise improves average power output (watts) and performance from Murray et al., Med Sci Sports Exerc, 19:387-394, 1987.

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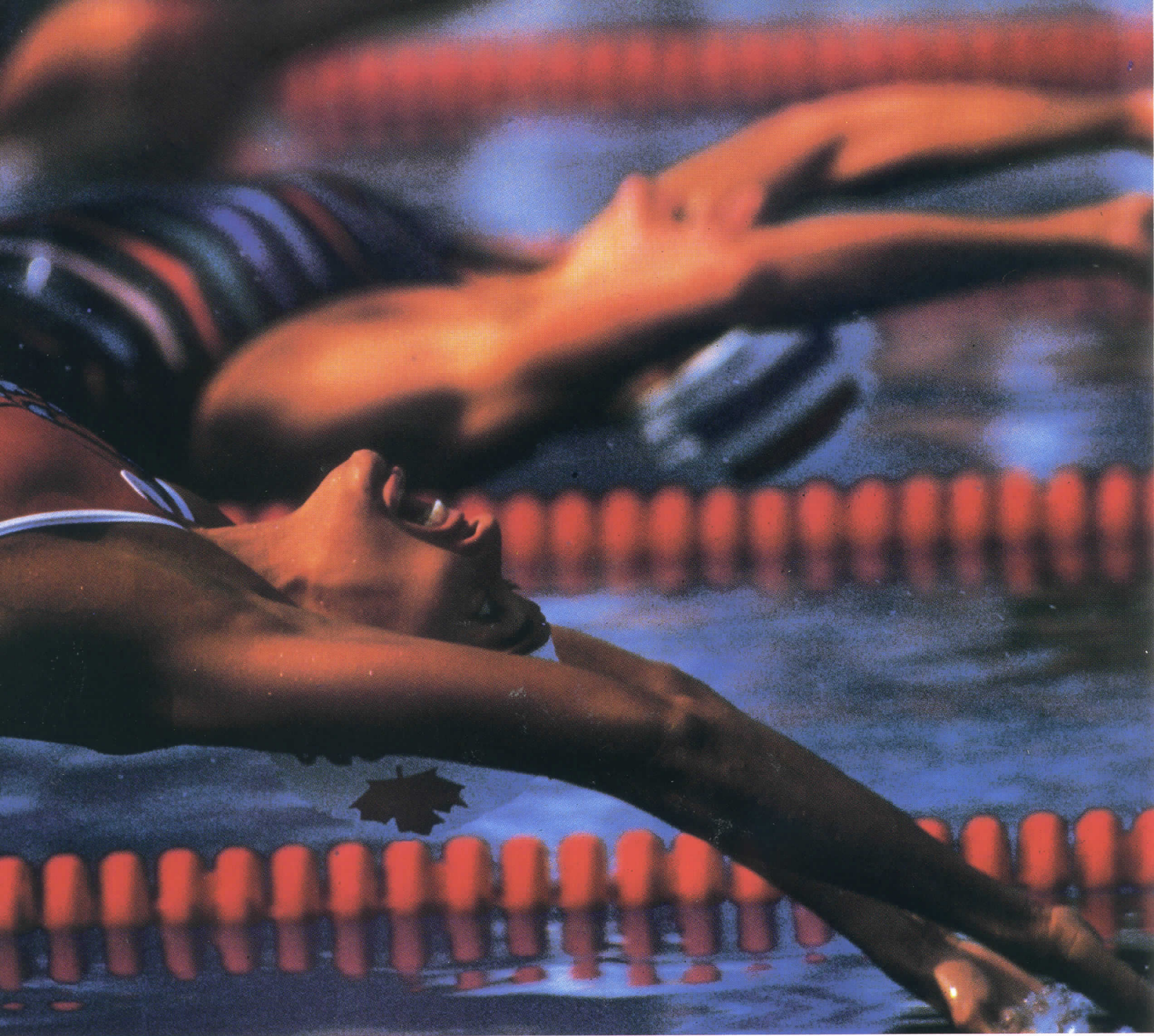


COURTESY OF SPORTS ILLUSTRATED

Left: Image of Dwight Gooden, 1985, was used as *Sports Illustrated* cover. **Above left:** Ad for Gatorade, 1990, is a well-designed look at athletes in action. **Above:** Women's backstroke, 1984 Olympics.

brings to the table," says Adidas' Anne Occi. "When I do a catalog that's going to feature athletes, I need a photographer who understands not just how they move but also how to highlight the apparel that I need to show."

The other key to Iooss' advertising



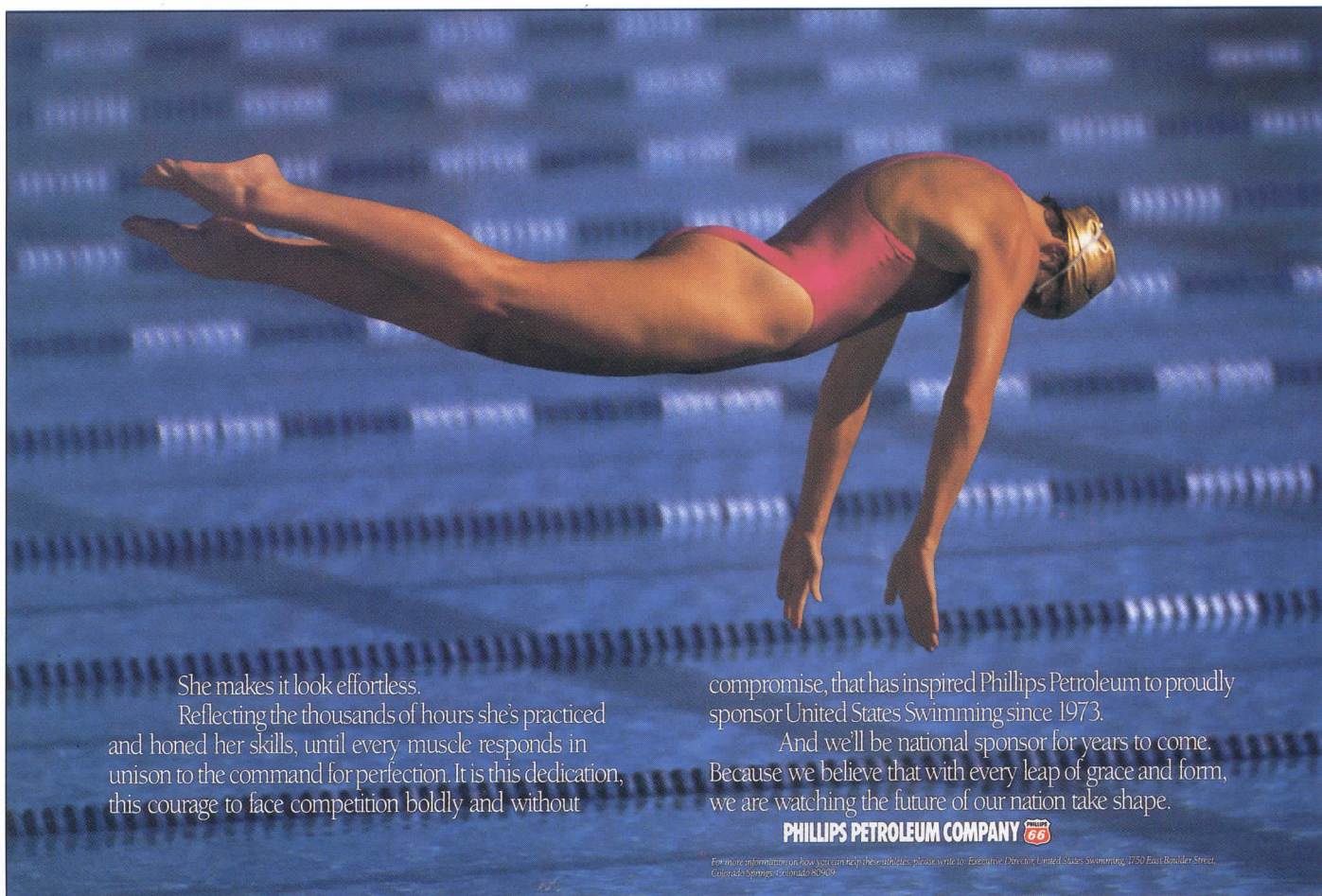
success is that he's able to catch the action but still give the image a powerful design—to include the elements outside the immediate focus of the athlete that will turn a moment into a picture. Whether it's the long shadow cast by Michael Jordan across an unmarked blue basketball court (a bird's-eye view that was Iooss' idea, and required 30 gallons of blue paint and a cherry

picker) or the rope-like streaks created by the fluorescent lights behind a diving Greg Louganis (for which Iooss panned his camera during a long exposure), Iooss knows how to give a sports photograph an appeal that extends beyond the Sunday-afternoon TV-and-beer set. "And you don't have to push him for it," says Anne Occi.

Iooss credits his dual interest in sports and photography to his father. The original Walter Iooss—the photographer still sometimes attaches a deferential Junior to his own name—was a


jazz musician who played with big bands, Benny Goodman's among them. Walter Senior was also an avid sports fan, and every Sunday in the late 1950s, season permitting, father and son would head for Madison Square Garden or Yankee Stadium. In early 1959 Walter Senior bought a 35mm Asahi Pentax SLR and several lenses, and started bringing the equipment to the games. "That was the year we had season tickets to the New York Giants," Iooss remembers, "and after about three weeks of sitting there next to all this photo gear, I got interested enough to look through it."

Seeing his first roll of film "was like magic,"



She makes it look effortless. Reflecting the thousands of hours she's practiced and honed her skills, until every muscle responds in unison to the command for perfection. It is this dedication, this courage to face competition boldly and without

compromise, that has inspired Phillips Petroleum to proudly sponsor United States Swimming since 1973. And we'll be national sponsor for years to come. Because we believe that with every leap of grace and form, we are watching the future of our nation take shape.

PHILLIPS PETROLEUM COMPANY 

For more information on how you can help these athletes, please write to: Executive Director, United States Swimming, 1750 East Boulder Street, Colorado Springs, Colorado 80909.

Iooss recalls. "Life looked good through a 300mm lens. It isolated everything, got rid of all the riffraff. Suddenly you just saw what you wanted to see." Walter Senior rarely saw his equipment after that.

That summer, before his senior year in high school, Iooss gave up his beloved stickball to take an intensive course at New York's now-defunct Germane School of Photography. Within a few months Iooss was shooting for *Sports Illustrated*. And by the time he was nineteen, in 1962, Iooss was on the magazine's masthead. He worked on contract for many years before going on staff in the 1970s.

Back to the future, and the dog days of summer 1990. Iooss is at the end of a two-week assignment shooting international Diet Coke ads. Most of the photography has been done in the Montauk section of eastern Long Island, where Iooss has a summer home—an arrangement that's allowed him a piecemeal family vacation. Now his entourage is back in Manhattan. This morning the setting was a jazz club, in which Iooss created an evening mood with gelled lights and a smoke machine. This afternoon the scene is al fresco, at Central Park's popular Bethesda Fountain—an ap-



COURTESY OF FUJI PHOTO FILM U.S.A., INC.

propriately refreshing spot.

Everyone but the models has arrived. The crew mills around a pile of banged-up Halliburton cases, playing with big sheets of styrofoam-core board painted black on one side. Mean-

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Above: Dramatic low-angle shot of Olympic pole vaulter, 1984. **Top:** Ad for Phillips Petroleum, 1990, combines diving with marketing. **Right:** Speed skater Nick Thometz poised for action, Butte, Montana, 1987.



A LIGHT TOUCH

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ately pictured with Bruno, his plastic dinosaur. "At the end of the brochure," he adds, "there's a photo of Chuck Shotwell holding a can. I think it's worth mentioning that it holds the ashes of Chuck's dog, Cindy."

In keeping with his wry sense of humor, Liska, who is thirty-nine years old and single, maintains a sense of fun and openness in his lifestyle. "He's always moving into fascinating and unusual houses," says Laurie Rubin, who has worked with Liska for many years, most recently on a series of brochures for the International Paper Company. Just this summer, in fact, Liska moved from a loft space once owned by one of Chicago's most prominent architects into a renovated warehouse, in the process trading his Harley Davidson for a baby grand piano. (The 5000-square-foot studio—formerly an auto-body shop—contains large skylights, several trees, two artificial waterfalls, and a 300-gallon bathtub.)

Despite the constant motion in his life, Liska's basic design style is consistent and timeless. Rubin says, "Most designers' work is trendy and therefore becomes dated within a year or two, but projects I've done with Steve have a classic look, actually remaining fresh five, six, or seven years later."

It's not surprising, then, that Liska constantly looks to the future, rather than feeling attached to a particular period, whether in terms of architecture, design, or photography. "I didn't learn about design in an academic environment, so I never paid that much attention to the work of past designers. There is such intense potential for us to move ahead."

"I don't want to get caught up studying old influences," he concludes. "We're all visually bombarded in daily life and we all absorb so much that we're not aware of, and I think that instead of reveling in the past, people should put their energy into the future—into creating better, newer, and purer forms." □

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PLAYING A NEW GAME

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while Iooss scopes out the fountain with his Hasselblad and frets that the backlit fringe on its spraying mist will soon disappear.

An assistant walks up with the two bikes needed for the shot, which will depict a cycling couple pausing for a drink. Iooss (an avid cyclist) hops on one bike, a French number with painfully thin tires, and takes it for a lap around the fountain.

Concurrently, a stylist continues to prepare glass bottles, using a funnel to fill them from a plastic two-liter bottle of Diet Coke. The logo on some of the bottles says Diet Coke, on others Coke Light. Iooss explains that in some parts of the world "diet" can't be used due to its medical meaning. Because the proper logo must always be visible, every shot has to be taken twice.

The models finally arrive, their Spandex suits shimmering in the afternoon sun, and Iooss promptly places them with the bicycles against the rim of the fountain. As an assistant angles a reflector at the tardy talent, Iooss takes a meter reading.

He doesn't trust it, and a Polaroid confirms his suspicions. He stops down and fires away as a second assistant shades him with a reflector. The session is over in less time than it takes to run a 10K (about 35 minutes), before the light can fade. "Being an editorial photographer made me learn how to work quickly," says Iooss. "And I seem to be shooting faster now than ever before. It's as if I'm editing as I shoot."

Part of that editorial skill is in knowing what won't work. "I'm not afraid to tell an art director, 'It's a bad shot. It's a waste of time,'" says the photographer. Iooss' feeling that there is usually only one good way to do a shot flies in the face of advertising photography's custom of covering all the angles. "I'm not a big one on variations," says Iooss. "I hate covering it five or six different ways, because there's usually only one that's right."

Iooss describes a setup shot—a foot race between friends—for an unnamed client. "They wanted the lead guy to stand out," he says. "So we were debating which of several

colors of T-shirt to use on him. There was one shirt that clearly stood out, but the account executive wasn't convinced. 'Are you sure that's the right shirt? Shouldn't we use the blue? How about the green? Let's cover them all.' I told the guy, 'If you keep this up you're going to have an ulcer the size of Norway. We're here to make a decision. You know green's not gonna work because the trees in the background are green.'"

Fortunately, Iooss and his clients alike agree that he does his best work when he's not unduly constrained. "If I wanted a very controlled shot, I probably wouldn't use Walter," says Anne Occi. "He's best when I can tell him, 'I need a horizontal, and here's the sprinter.'"

In his advertising work, says Iooss, the degree of freedom depends on the account. "With some accounts, I can be just as loose as in editorial. I can cover the Iron Man Triathlon for Gatorade and do the same kinds of pictures I do for *Sports Illustrated*, except that they happen to be for advertising. And it's even better because you're making more money."

But as advertising has come increasingly to dominate Iooss' workload, he enjoys his *Sports Illustrated* work more and more. "It's almost like a hobby," he says. "It's going back to my roots."

"Most of the stories Walter does for us now are his own idea," says S.I. Deputy Picture Editor Phil Jacke, who has worked on many Iooss shoots. ("I was the guy with the paintbrush on the Michael Jordan shot," he says.) "And he's always pushing the edges of things. He won't accept a story if he doesn't think he can do something different with it."

Jacke has his own explanation for Iooss' change of venue. "Walter's not really your hard-core sports guy," he says. "He always had something else in mind besides straight news coverage. He never wanted to go out and do game after game. He always had a vision." Perhaps, after all these years, Iooss' game is really the same, except that he now plays on a much larger court. □

Russell Hart, who writes our View Finder column, is an author, photographer, and magazine editor based in New York City.