

GRAPHS

TopTeninAdvertising

“Simply put:
these are the
most successful
ad agencies in
the world at
getting your
message out.”

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TopTenAdvertising

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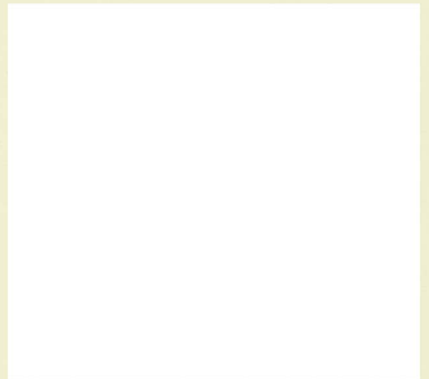


Dedicated to the memory of Helmut Krone
1925-1996



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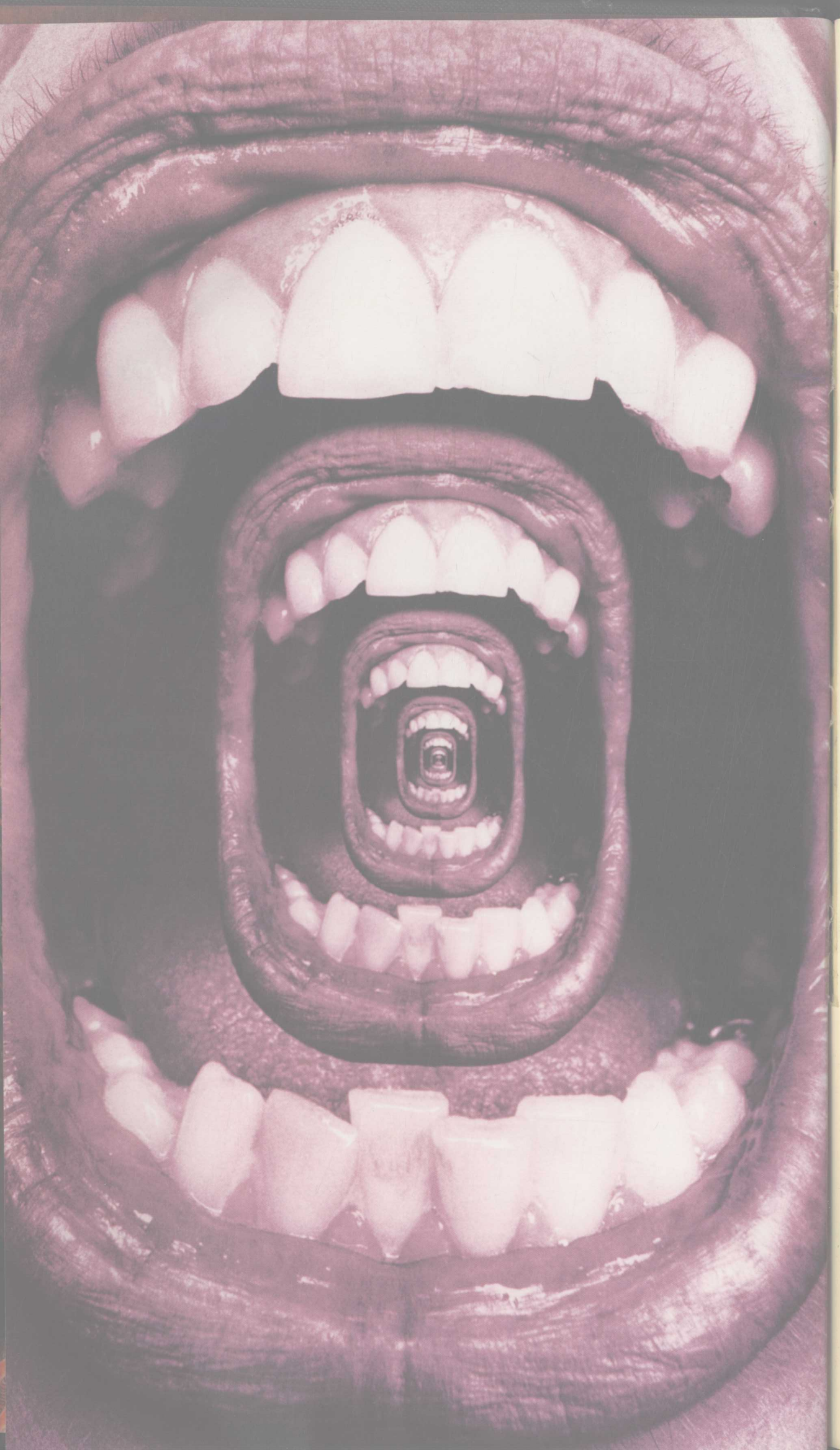




Over the past decade, the editors at Graphis have had numerous occasions to view the work of hundreds of advertising agencies from around the world. This includes submissions to the Graphis Advertising Annual (published each year for nearly two decades) and the bi-monthly magazine, Graphis.

In the course of selecting and editing these publications, we have been struck by the consistency, artistry and inventiveness of an elite group of agencies. These agencies are clearly driven by quality creative work, which has resulted in producing some of the most astounding and memorable ads. These campaigns have etched their client's brand in the customer's mind. Presented in this book are ten of these agencies, whom Graphis has chosen as the best in the business. Simply put: these are some of the most successful ad agencies in the world at getting a client's message out.

Please note that while Graphis has selected the work presented here, we asked each of the agencies to make a statement about themselves, in their own words, to serve as an introduction to their portfolio. Graphis extends our thanks and congratulations to the staff and principals of each of the agencies for their assistance and cooperation in compiling this volume. Also to their clients, who have had the good taste, earned trust and courage to partner with such magnificent talent. The agencies represent the notion that, in the words of Helmut Krone, to whom this book is dedicated, "it's the idea that counts."



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Foreword By Warren Berger

"When advertising is artfully made, people don't want to bypass it; they actually want to savor it."

We've reached an interesting period in advertising: Almost everyone agrees that this form of communication is on the cusp of enormous change, but no one is certain what forms the change will take. There are plenty of people willing to make blind predictions, and eager to sound warning bells. ■ We're told the 30-second commercial will soon be history, thanks to the convergence of computer and television, the rise of interactive technology, and the availability of digital video recorder/TV gadgets like *TiVo*. The basic thinking is that as technology provides people with more choices, they will choose to bypass commercials. And what of print ads? The doomsayers don't even bother to predict the demise of print; they assume it's already dead. After all, how can a static image on a page possibly compete with an interactive website? By extension, this is also taken to mean that advertising agencies (except for newcomers with a dot-com on their name) are an endangered species, poor dinosaurs relying on old methods in a new world. ■ I wonder: Have any of the people who say such things ever seen the TV commercials of the San Francisco agency Goodby, Silverstein & Partners? Have they ever gone to South America and been stopped in their tracks by a billboard from São Paulo's DM9 agency? Or flipped through a magazine and discovered the best things in it were the print ads by Fallon of Minneapolis? If they had, they would know two things: 1) When advertising is artfully made, people don't want to bypass it; they actually want to savor it. And, 2) Nothing that has appeared on the Internet so far has anywhere near the power of the old-media work of these agencies. ■ Not to say it won't happen, eventually. As advertising morphs into new shapes and forms, it may very well end up being as compelling as a Harley Davidson print ad from Carmichael Lynch. And when that does happen, don't be surprised if these 10 agencies are leading the way. Ogilvy & Mather, in fact, has already made a good start in new media, by seamlessly tying together its online and offline ad campaigns for clients like IBM. ■ But for the present, and perhaps for some time to come, the most interesting and persuasive pieces of communication are coming to us via television and print. And they're being generated by the 10 agencies in this book. These agencies are not all alike. Go down the list and you'll find big agencies and small ones. Some operate out of large office

towers; on the other hand, Amsterdam's KesselsKramer is humbly quartered in a 19th-century church. These agencies are based in bustling cities like New York and São Paulo, as well as quieter towns, like Charlotte, North Carolina. Some are in places not generally thought of as advertising hotbeds—who would've expected a South African agency, or one from New Zealand, to rank among the world's top 10? ■ They do, however, have a couple of things in common. One is an awareness that advertising is a delicate balance of art and science, of entertainment and strategy. If you look closely, you'll see that this is a common thread running through all of the work on display in this book. The styles of the ads vary greatly—from classic design to contemporary, from outrageous humor to logical appeals. But all of these ads do the two things great advertising must do: They engage you (the art/entertainment half of the equation) and they make the product or brand relevant to you (the science/strategy part of the equation). Most advertisers are simply unable to achieve and maintain this balance, and fall toward one side or the other; they sell too hard in the ads, or they don't sell enough. Only the best agencies manage to walk that tightrope. ■ Something else these agencies share is an understanding that good advertising begins with smart and original ideas, and ends with painstaking execution and attention to detail. There are no shortcuts; you can't rely on the magic of photography, or computer-aided design, or film special effects. All of that may help along the way, but only if the work is fundamentally grounded in solid, original thinking. At all of these agencies, the idea is king. This is worth emphasizing to those futurists who think interactivity, rich media and other technological improvements will radically alter the fundamentals of good communication in days ahead. Don't bet on it. It's safe to predict that in any medium, good communication will always be about great ideas, elegantly expressed. And as long as that's the case, the Top Ten agencies in this book will remain at the leading edge of advertising.

Warren Berger is the founding editor of One, a magazine about advertising. He's also a contributing editor at Wired and Advertising Age, and is a frequent contributor to The New York Times. His book, Advertising Today, is about modern advertising.

Saatchi & Saatchi illustrates the cyclical nature of verbal abuse in this powerful ad for New Zealand Children & Young Persons Service; digital image by Andy Salisbury (page 148) Following page: Carmichael Lynch reinvents the Gibson image (page 16)





The moment you pass through the doors of Carmichael Lynch, you know: this is anything but advertising as usual. There is something deeper at work here. It springs from our leadership. It's embodied in our culture. The people here are real. Funny. Loyal. Hardworking. Intelligent. Irrepressible. Fiercely committed to furthering one simple philosophy: an unwavering belief in the power of an idea. ■ Make it simple. Make it resonate. Make people not just see an ad, but feel it. Listen to our clients. Challenge our clients. Work together to seize the highest ground. And build brands that unflinchingly withstand all challenges. ■ Throughout CL's 39-year history, we've watched our client roster evolve into one of the most enviable in the world. With each client, and each new client, we keep learning and evolving creatively to take on new challenges—without ever forgetting that the strength is always in the idea. Life should be so simple.

pictured from left to right: Bill Hogan, Sheldon Clay, Ember Kapitan, Peter Huxmann, Glen Wachowiak, Jeff Terwilliger, Anne Carlson, Jennifer Buley, Jennifer David, Tom Holler, Shane Johnson, Blair Fellman, Rhonda Muller, Brian Kroening, Adam Demers, Kellie Johnson Kegley, Frank Haggerty, Kim Bryant, Tanya Ryan, Amy Olesen, Rebecca Glenz, Sandy Boss Febbo, Jack Steinmann, Randy Hughes, Steve Casey, Tom Witkowski, Eric Sorensen, Linda Hines, Dan Roettger, Kathy Umland, Hans Hansen, James Clunie, Bonnie Butler, Jack Supple, Christine Moe, Judy Savage, Joa Oberle, Choong Lee, Audery Cullen, Pam Cook, Laurie McElroy, Louia Thompson, Bob Berken, Jason Smith, Michael Atkinson, Randy Tatum, Gary Koelling, Scott Stoddard, Dan Joppa, Brynn Hausmann, Damon Bay, Brenda Clemons, Sean Healey, Jud Smith.

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Client: Gibson Guitar Corporation Creative Director: Brian Kroening Art Director: Randy Hughes Copywriter: Glen Wachowiak Account Executives: Gina Signorella, Ryan Skubic Photographer: Shawn Michienzi/Ripsaw Production: Tom Holler

