

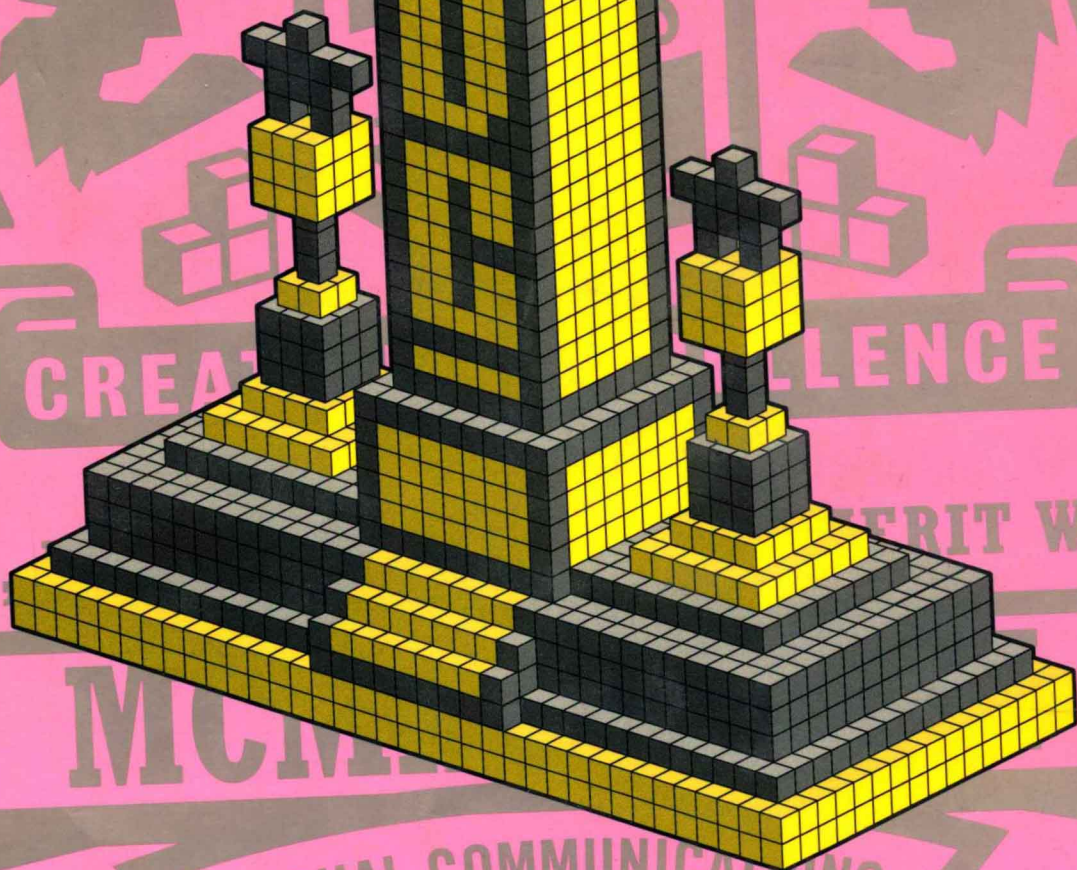
THE ART DIRECTORS ANNUAL

EST. 1920

HIGHEST STANDARDS

No

79



CREAT

LENCE

MEDAL

MERIT WINNERS

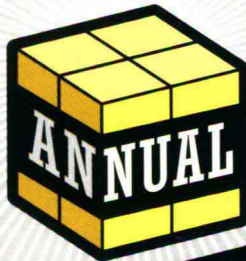
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VISUAL COMMUNICATIONS

THE ART DIRECTORS CLUB AWARDS

ANNUAL NO. 79

ADC



AWARDS

Executive Director

Myrna Davis

Editor

Laetitia Wolff

Design

Vertigo Design, NYC

Copy Editor

Beth Sutinis

Associate Editor

Nancy Cameron

Assistant Editor

Gwendolyn Leung

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Elisa Halperin, Tim Delaney

Steven Heller, Myrna Davis

Nina Callaway, Sidney Cooper

Jacket, divider pages, and endpaper designs

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United States of America

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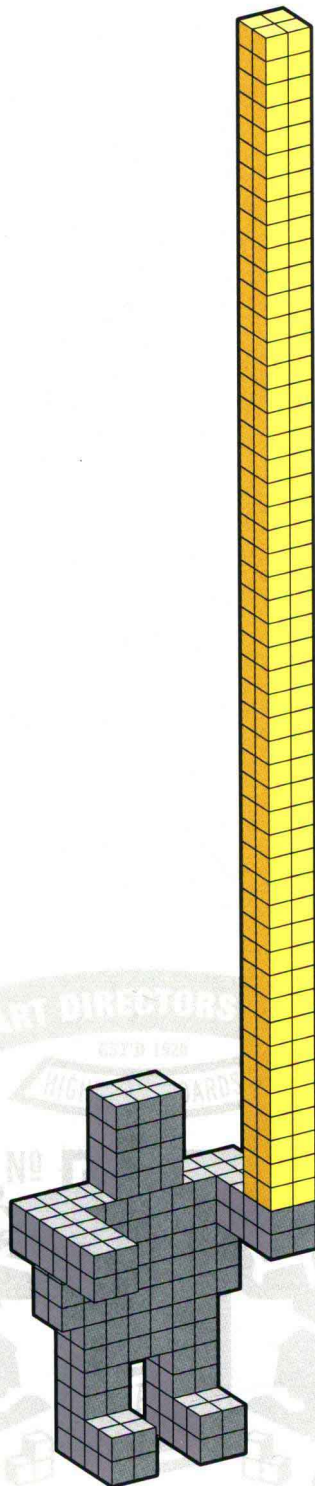


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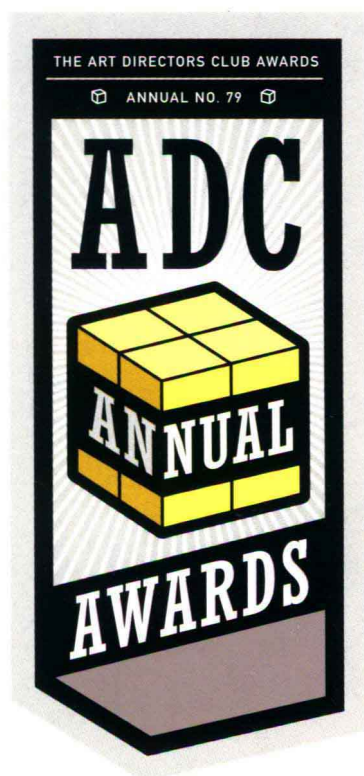
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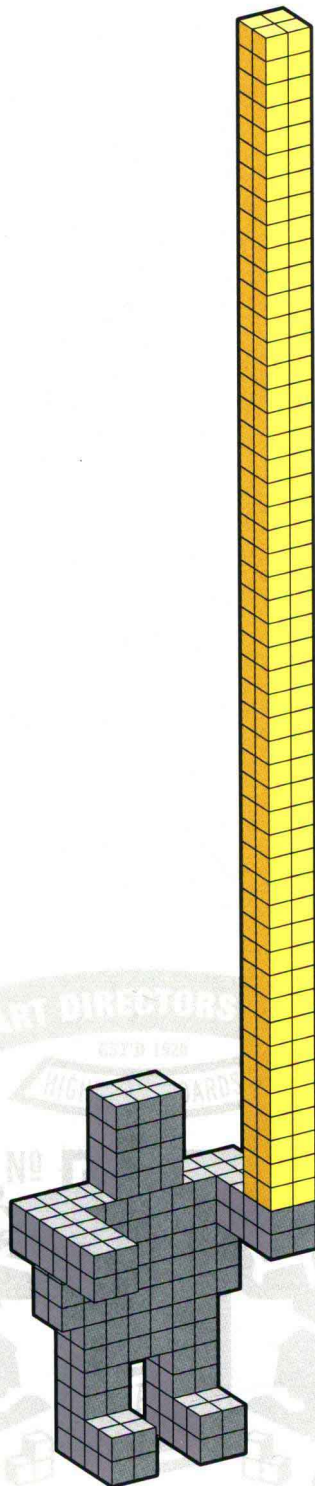


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for one, am not in love with the new economy. It seems all around me are venture capitalists coming up with new fangled business models that are going to make us all millionaires. Everyone except the creative folks. The creative types in advertising and design, the ones who come up with the big ideas that give value to products and services, are being ridiculously shortchanged. They are being treated like clerks at Kinko's because these new-economy types are delirious with greed. They are naïve about marketing, yet at the same time so arrogant about it. I regularly hear things like "Forget about your cute idea, I want my click-through rates increased by 500%, and if you can't do it for less time and less money, I will find someone who will!!!!" They do not want to talk about developing a real brand because they've got to "get to market first." You see, they've got

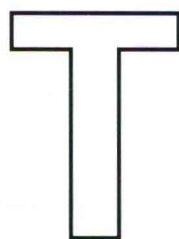
The best of the breed Internet companies...will prosper and continue to grow with smart advertising and powerful design.

to advertise immediately before the stock IPO offering goes into its "silent period." Well, I am hopeful that this amateur hour is over. With the recent descent of tech stocks the hype appears to be over, and when many of these dot.commies, as I like to call them, are bankrupt or in jail, we will be able to get to the business of maturing the new economy. Of course, the best of the breed Internet companies who have good business models with good business plans will prosper and continue to grow with smart advertising and powerful design. This is where WE come in. And we can all get back to what we do best. I see it already happening. Internet types are quickly realizing that your electronic customer-relationship marketing needs to offer a value beyond product and service. Beyond all the databases and invasive email programs, a marketer still needs to offer a brand personality that people can emotionally invest in. And only great creative types can deliver that. My intention here is not to disrespect new media folks or even venture capitalists (some of my best friends are VCs and I'm happy drinking their expensive wine). It is merely to give some respect back to the creative people, the creative work, and the creative process that has been discounted in the new economy delirium. I hope you too can see the pure gold, silver, and merit in the creative work to follow.

—Bill Oberlander,

PRESIDENT OF THE ART DIRECTORS CLUB





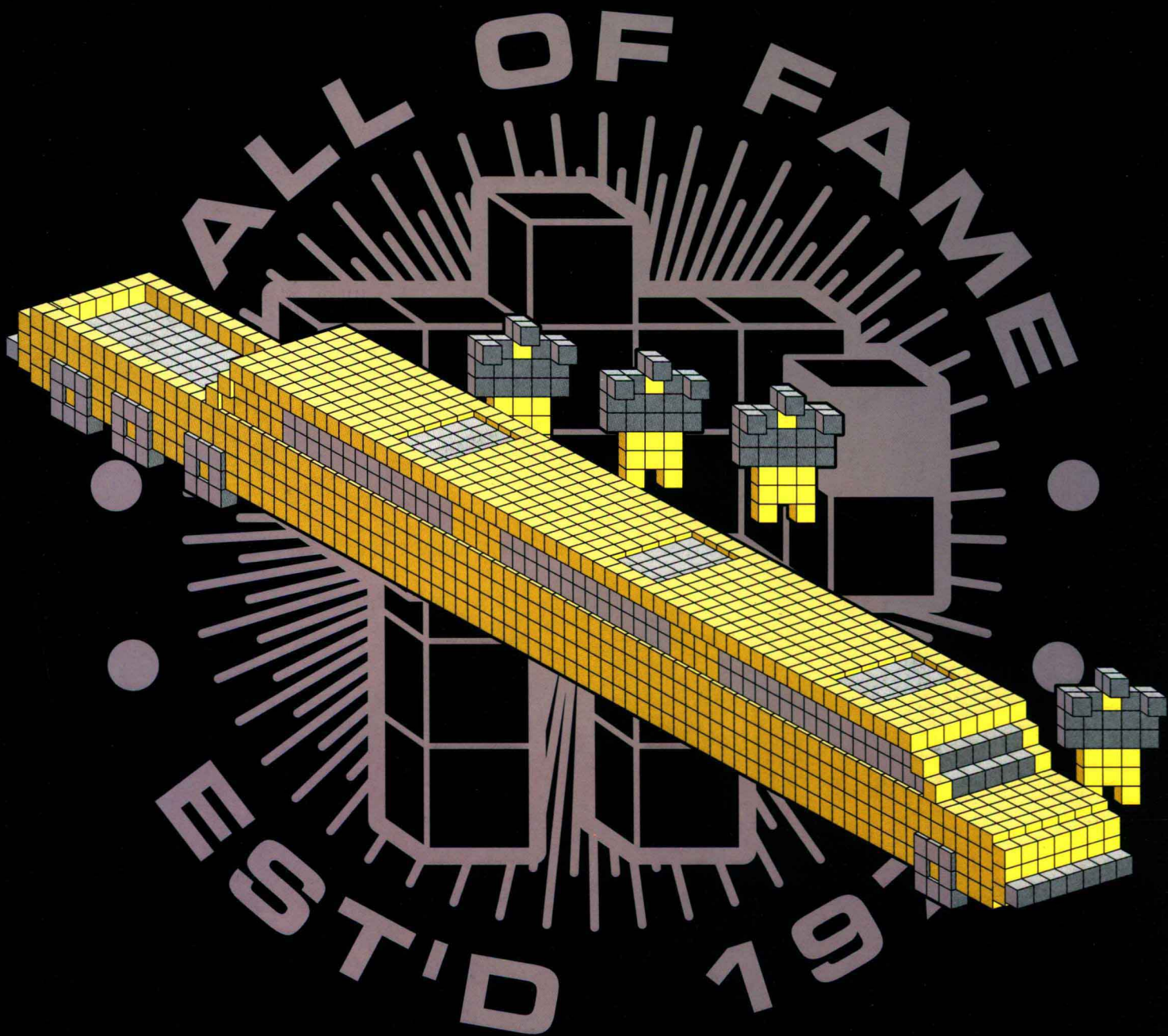
his year, the Art Directors Club moved to a new midtown gallery in view of the Empire State Building, where two international juries of leading creatives in advertising and graphic design selected the outstanding work of the year for the 79th Art Directors Annual. The New Media jury—chaired by John Maeda—gathered for its final round at the Apple Center in New York. The winning works in the latter category are presented in the enclosed DVD-ROM. Student work is once again included in all categories. New to the book are statements by medalists about their objectives, plus texts for all New Media entries.

The Art Directors Annual showcases work from the competition and traveling exhibitions in this invaluable resource book.

The Art Directors Annual showcases work from the competition and traveling exhibitions in this invaluable resource book. Proceeds from the Annual help make possible the ADC's many educational programs, among them the Saturday Career Workshops for talented high school juniors, scholarships for art school students, our Speaker Series, panel discussions, the Hall of Fame, wide-ranging exhibitions, and our Website. Special thanks to all the entrants of the 79th Annual Competition, and to the board of directors, sponsors, corporate members, members, and creative talents who have helped so much during this watershed year.

Now, sit back and enjoy the inspiring work of this year's winners.

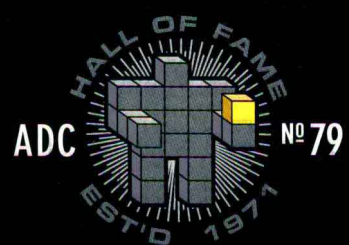
—Myrna Davis,
EXECUTIVE DIRECTOR OF THE
ART DIRECTORS CLUB



IT'S NOTHING MORE REWARDING THAN WINNING AN ART DIRECTOR'S CUBUS AWARD. IT IS THE SHOW WHERE VARIOUS DISCIPLINES OF VISUAL COMMUNICATIONS CONVERGE. THAT'S WHY IT'S SO DIFFICULT TO GET IN, LET ALONE COME AWAY WITH A MEDAL. HOWEVER, WIN BIG AND YOU'LL SEE A WHOLE NEW WORLD OF CREATIVE POSSIBILITIES OPEN UP TO YOU. AFTER ALL, THOSE MUCH COVETED, CUSTOM-MADE CUBES AREN'T JUST TROPHIES—THEY'RE BUILDING BLOCKS FOR SUCCESS.

VISUAL COMMUNICATIONS





The Art Directors Hall of Fame was established in 1971 to recognize and honor those innovators whose lifetime achievements represent the highest standards of creative excellence.

Eligible for this coveted award, in addition to art directors, are designers, typographers, illustrators, and photographers who have made significant contributions to art direction and visual communications.

The Hall of Fame Committee, from time to time, also presents a Hall of Fame Educators Award to those educators, editors, and writers whose lifetime achievements have significantly shaped the future of these fields.

1972

M.F. Agha
Lester Beall
Alexey Brodovitch
A.M. Cassandre
René Clark
Robert Gage
William Golden
Paul Rand

1973

Charles Coiner
Paul Smith
Jack Tinker

1974

Will Burtin
Leo Lionni

1975

Gordon Aymar
Herbert Bayer
Cipes Pineles Burtin
Heyworth Campbell
Alexander Liberman
L. Moholy-Nagy

1976

E. McKnight Kauffer
Herbert Matter

1977

Saul Bass
Herb Lubalin
Bradbury Thompson

1978

Thomas M. Cleland
Lou Dorfsman
Allen Hurlburt
George Lois

1979

W.A. Dwiggins
George Giusti
Milton Glaser
Helmut Krone
Willem Sandberg
Ladislav Sutnar
Jan Tschichold

1980

Gene Federico
Otto Storch
Henry Wolf

1981

Lucian Bernhard
Ivan Chermayeff
Gyorgy Kepes
George Krikorian
William Taubin

1982

Richard Avedon
Amil Gargano
Jerome Snyder
Massimo Vignelli

1983

Aaron Burns
Seymour Chwast
Steve Frankfurt

1984

Charles Eames
Wallace Elton
Sam Scali
Louis Silverstein

1985

Art Kane
Len Sirowitz
Charles Tudor

1986

Walt Disney
Roy Grace
Alvin Lustig
Arthur Paul

1987

Willy Fleckhaus
Shigeo Fukuda
Steve Horn
Tony Palladino

1988

Ben Shahn
Bert Steinhauser
Mike Tesch

1989

Rudolph de Harak
Raymond Loewy

1990

Lee Clow
Reba Sochis
Frank Zachary

1991

Bea Feitler
Bob Gill
Bob Giraldi
Richard Hess

1992

Eiko Ishioka
Rick Levine
Onofrio Paccione
Gordon Parks

1993

Leo Burnett
Yusaku Kamekura
Robert Wilvers
Howard Zieff

1994

Alan Fletcher
Norman Rockwell
Ikko Tanaka
Rochelle Udell
Andy Warhol

1995

Robert Brownjohn
Paul Davis
Roy Kuhlman
Jay Maisel

1996

William McCaffery
Erik Nitsche
Arnold Varga
Fred Woodward

1997

Allan Beaver
Sheila Metzner
B. Martin Pedersen
George Tscherny

1998

Tom Geismar
Chuck Jones
Paula Scher
Alex Steinweiss

1999

R.O. Blechman
Annie Leibovitz
Stan Richards

HALL OF FAME EDUCATORS AWARD

1983

Bill Bernbach

1987

Leon Friend

1988

Silas Rhodes

1989

Hershel Levit

1990

Robert Weaver

1991

Jim Henson

1996

Steven Heller

1998

Red Burns

1999

Richard Wilde

The list of significant nominees to the Art Directors Club Hall of Fame is continually growing as new crops of worthy veterans come of age. This puts considerable pressure on committee members to select those who have both contributed innovative work to advertising and graphic design over time yet continue to practice with style and verve. As a group we often said, "You mean he or she wasn't inducted?" prompting a gasp of recognition that our job was indeed cut out for us. Why someone did not previously get the nod is often based more on the chemistry of the nominees as an entity or the prejudices of a committee. Each member comes to the table with different reasons why someone should be accepted now rather than later. While I cannot detail these reasons, suffice it

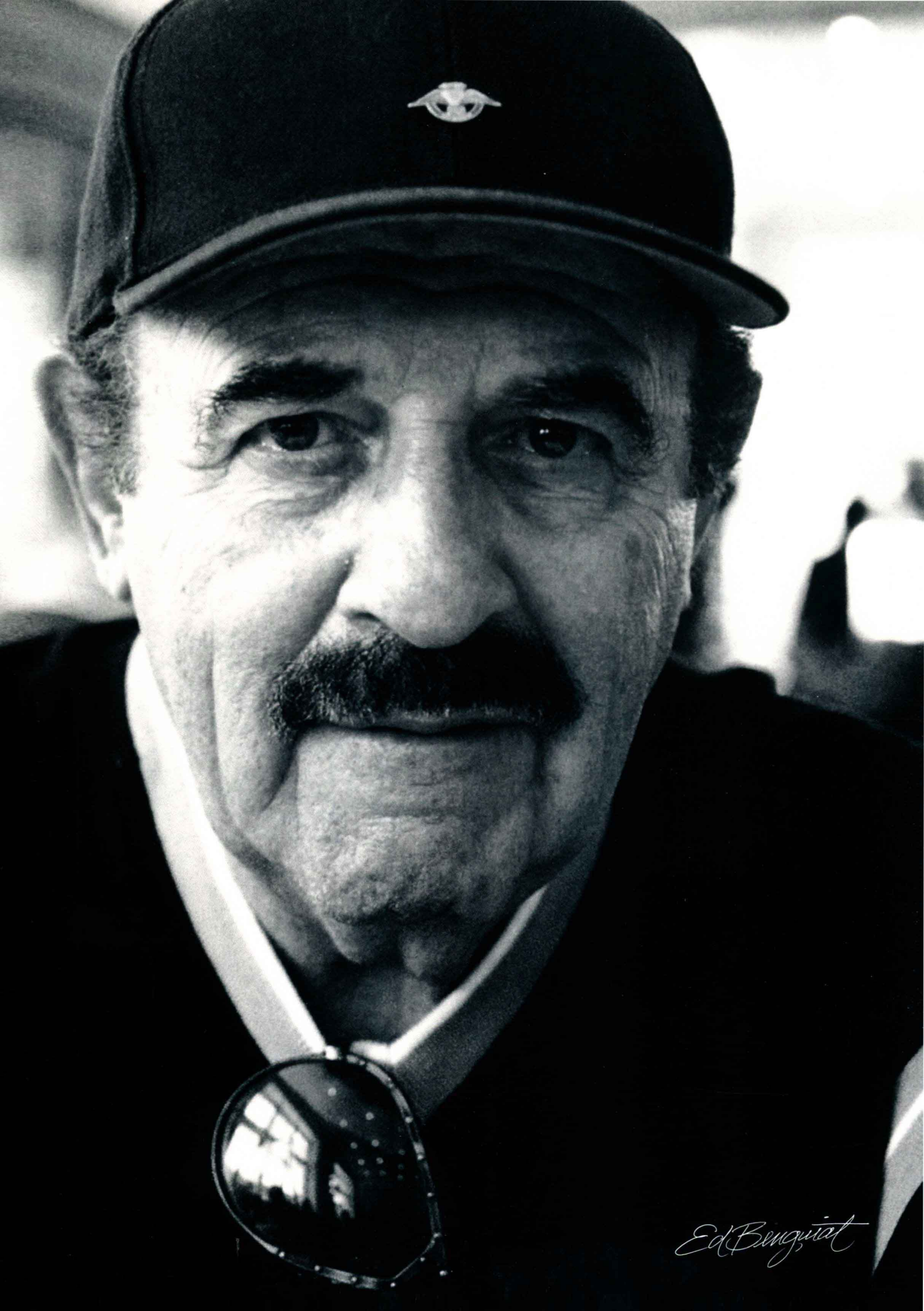
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to say that the laureates for the year 2000 are representative of key developments in art direction and graphic design over the past forty years. From Ed Benguiat's popular typefaces to Joe Sedelmaier's indelible commercials to Pablo Ferro's unprecedented film titles to Tadanori Yokoo's emblematic posters, these art directors, designers, and artists individually left a mark on the field and the culture—and together they exemplify the extraordinary diversity of the popular arts.

—Steve Heller,
CHAIRPERSON,
2000 HALL OF FAME
SELECTION COMMITTEE

2000 HALL OF FAME SELECTION COMMITTEE

Ed Brodsky	George Lois
Paul Davis	Ruth Lubell
Lee Epstein	Parry Merkley
Carl Fisher	J.J. Sedelmaier
Milton Glaser	Richard Wilde
Rick Levine	



Ed Bengtson

Born in Brooklyn, New York, Edward Benguiat got acquainted with design and showcard lettering when he was nine years old. His father was display director at Bloomingdale's and he had all the drawing tools a little boy could want. Edward would play with his father's pens, brushes, and drafting sets, and learned about sign painting, showcard and speedball lettering.

Ed received the usual education. During World War II, he wasn't old enough to enter the armed service, so with a forged photostat of his birth certificate, he enlisted in the army. After his stint in the Air Corps he traded his airplane control stick for drumsticks and continued the burgeoning percussionist career he'd started before the war.

Ed became established as a talented progressive Jazz musician under the name Eddie Benart, and played with numerous big bands such as Stan Kenton, Claude Thornhill, and Woody Herman, but preferred the New York gigs on 52nd Street, particularly at The Three Deuces. "It kept me in town; going on the road with big bands was a drag, and tough." During that time a *Metronome* magazine poll picked Ed as the number three sideman/drummer in America.



Edward Benguiat

At the School of Visual Arts—where about thirty years ago Silas Rhodes gave him a job—Ed compares graphic design and typography to the rhythm and balance of a musical composition.

While playing on 52nd Street, Ed made use of the G.I. bill and enrolled at the Workshop School of Advertising Art. He wanted to draw nudes like some of the well-known illustrators. His drawing teacher advised him to quit. Benguiat persisted. His first job as an illustrator was as a cleavage retoucher for a movie magazine. "You might think I was adding to the bust. No way! I was taking the cleavage away," he said, indicating the reaction of the motion picture industry to the crackdown on obscenity in movies. It was obvious that Ed couldn't draw too well, so he went in the direction of layout, design, typography, and calligraphy. He became Paul Standard's prodigy. Once out of school, Ed established an impressive career as a designer and art director at a number of large and small publishing houses, studios, and ad agencies. Opening his own firm did not

2

