

austin ad federation

e.Newsletter

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Issue Five
February 2001



J U D G E

N O T

Lest Ye Be Judged at the ADDYs

Aaaah,

The Austin ADDYs. Every year there's the mad dash during call for entries, and every year the awards are bestowed on the community with much pomp and circumstance. And rightfully so—last year Austin took a whopping five national ADDY awards.

But which entries make it past the local competition?

That question is best left to the judges, and this year the Austin Ad

Fed put together a luncheon to get them on the inside of the fish-bowl.

Inside the Judges' Studio, a

Q&A session for this year's Austin ADDY judges gave us poor saps who had to undergo the knife-like scrutiny of these three professionals an opportunity to turn the tables.

This year's three judges hail from all over the country: **Stephen Stith** of The Integer Group in Denver, **Warren Ellis**, a Madison Avenue veteran, and **Sean Mullens**, a freelance director from San Francisco.

About five minutes into the Q&A, attendees' top-of-mind question was clear:

What makes a winner? The judges' consensus indicated that above all, smart work gets the prize.

This answer is deceptively obvious, as there's a lot that goes into

smart advertising work. Namely, you need a big idea—a concept that ultimately reflects creative execution with a strategy. In Mullens' words, "Unless an ad does a good job of selling the product, it's just wallpaper."

A good piece communicates "something that you've always known, but nobody's ever told you," he added.

When looking at advertising, Steve Stith asks, "Can people relate to the ad?" If people relate to it, by virtue of his experience in the industry, he gauges whether it is innovative. And finally, does it garner an emotional reaction?

People were also curious to know if Austin entries would be judged according to

New York, Chicago, or Seattle standards—the nation's long-standing advertising hot spots.

Warren, who's worked at New York's **Y&R** and **Foote, Cone & Belding**, was quick to point out that no matter what market you're in, stellar work will shine, and entries are judged in the context of their competition.

Mullens echoed, "A bad ad is a bad ad no matter where you are."

As they lunched, attendees seemed to be making mental notes about the judges' likes and dislikes, presumably hoping to get some insight as to whether or not their entries would make the final cut.

Or whether or not the judges would take bribes.



Automating the ADDYs

Many thanks to all those showing extreme patience during this experiment. We are refining the system for better performance next year.

You may have noticed that we tried something a little different this year at the *ADDY Call for Entries*.

Dave Claunch at Liaison Resources helped us develop a database for ADDY entries to streamline the extensive paperwork process used in past years. And while the database definitely helped with Judging Weekend and scoring calculations, it did slow down registration on Entry day.

In fact, we hope to web-enable our ADDY database next year so members can pre-submit their entry data electronically.

Hopefully, all you'll have to do is drop off your entries and you'll be on your way!

Many, many thanks to Dave Claunch, President of Liaison Resources, and a Past President of the Ad Fed, for his long hours in planning and programming the database.

The Judges

Stephen Stith visits us from The Integer Group in Denver, where his creative direction has earned the recognition of local, national and international award committees. His accounts have included Pepsi-Cola, Ocean Spray juices, Lipton, KFC (Northeast U.S. Franchises), BizMart Office Products, American Airlines, Greyhound Lines, and Pace Picante Sauce.

Warren Ellis is a graduate of the UT Creative Sequence in Advertising. Soon after graduating, Warren joined Young & Rubicam in New York, where he art directed for AT&T, Sears, and Kraft/Philip Morris. He then moved to a small creative boutique, where he won the Harley Davidson and XOXO accounts. In 1999 Warren joined Foote, Cone & Belding as a Managing Senior Art Director for Merck, Relenza, and Zyban.

Sean Mullens was co-creative director for Levi's at Foote, Cone & Belding, and has worked on accounts such as Nike, Niketown, Adidas, Reebok International, and MTV. He has completed several spots for ESPN and is currently working on three feature-length documentaries.

Judges Warren Ellis and Stephen Stith consider whether Tito's Vodka is sufficient incentive to up the scores.

Long hours, low pay: Sean Mullens collects a back massage.

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The Whitley Company

476-7101

SWT Activity In High Gear

SWT's Student Ad Club has begun preparations for the 2001 AAF National Student Advertising Competition. This year the NSAC campaign focuses on the 1998 merger of Daimler-Benz and the Chrysler Corporation.

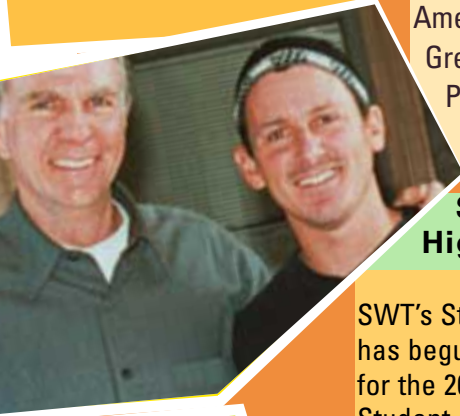
Students are currently gathering market research data for what will be a global corporate campaign with emphasis on Germany, the UK and the US. In April

the team competes against some 30 other teams with a campaign pitch to Daimler-Benz judges. The winner of the District competition goes on to compete at the National Convention in June.

Student team members committing an extraordinary amount of time and energy to the 2001 AAF competition include: Emily Akers, Chris Beck, Erin Bell, Kristin Casey, Brendon David, Michael Gold, Jennifer Holloway, Zoltan Illes, Sabrina Jumper, Sarah

Lohn, Ryan McPherson, Ruth Ramos, Kathy Riffle, Laura Rojas, Janice Rose, Britni Schermund, Rik Scott, Mark Staiger, Thane Tennison, Vail Thrasher and Scott Turner. These students sell \$75 Advertising Education Scholarships to area businesses to fund their team's expenses. The AAF is one of the few clubs that matches those AES sales, up to \$5000 each year. Individual AAF Board members and Executive Director Carolyn Barkley recently funded two \$1500 Lifetime AES Scholarships out of their own pockets.

UT's Dr. John Murphy hob-nobs with Sean Mullens, perhaps hoping for a part in Sean's next "It Goes On" Levi's commercial.



You get a job waiting tables at Chuy's. Move forward one space.

Start to re-think career choice. Move back one space.

silver service award

Goes to **Bob Bretz, Holt, Rinehart & Winston**

Each year the Austin Board of Directors selects one Ad Fed member to receive The Silver Service Award. The award is our highest honor, and is presented to individuals who demonstrate an ongoing commitment to service and support of the club. This year's winner is **Bob Bretz**, Manager of Advertising and Promotions for textbook publisher Holt, Rinehart & Winston.

Bretz has been a member of the Ad Fed Board of Directors for several years. During that time, he has cultivated relationships between the Austin Ad Fed and printers and vendors across the nation. Bretz single-handedly brought in seven Gold Sponsorships for the 2001 ADDY Awards. "It makes good economic sense for printers around the country to introduce themselves to the Austin market. The LTC Group in San Antonio supplied the Indigo printing for the SWT

National Student Advertising Competition plans book, and I guarantee those students will remember that when they graduate and hire vendors themselves," said Bretz.

Bretz secured donated printing from LTC for the SWT student team. That team won second place in District competition against 25 other student teams, and went on to win fifth place in national competition against over 150 teams, in part because of their excellent plans book. Earlier this year, the American Advertising Federation presented Bretz a national award for his support of advertising education.

Why does Bretz devote so much time and energy

volunteering for the Ad Fed? "When I was a student I was really lucky. I had a great teacher who was also a graphic designer who did LP covers for many big name acts like the Rolling Stones and Led Zeppelin. He introduced me to Keith Richards. Keith was once an art student himself, and told my teacher he wanted a student to design the cover of a "Best of" LP called Rewind. So I got to work on that cover. I told myself then that I would do everything I could to give students some of the great opportunities I had."

Volunteering also makes him feel good, he says. "I love working with students. I'd probably be a teacher; instead I work for a textbook publisher. That lets me feel good about what I advertise. Education is always a good product."



Marketing and Advertising Scholarship

The first scholarship in Marketing and Advertising at **Southwest Texas State University** was established recently when AAF Executive Director **Carolyn Barkley** presented a check to Dr. Mary Ann Stutts, Prof. of Marketing at SWT School of Business.

The Scholarship will be known as the **Carolyn Barkley Scholarship**, and will be presented to a "needy person who is hardworking and not necessarily an "A" student; who has a strong, positive attitude and doesn't give up easily," Barkley said.

Her decision to establish the scholarship stems from the close relationship developed over the years between the AAF and SWT. The Ad Fed sponsors student teams in the National Student Advertising Competition. "Every year, they place tops or near the top in the nation in the student ad campaign competition," Barkley said. "The

students and their professors work very hard, and the results show."

While Barkley was attending The University of Texas, she received the Jo Caldwell Meyer Scholarship in Journalism and has "never forgotten how lucky [she] was to be picked and receive assistance."

Though Barkley earned her scholarship at UT, she decided to honor the memory of her grandmother's graduation from SWT. "My grandmother was the oldest graduate on record at 75 years old. I planned to establish the scholarship in my will, but I wanted to enjoy seeing a student get benefit from the scholarship now."

Barkley has served as the Executive Director of the AAF for 25 years and has been awarded the club's highest honor, the Silver Service Award. She helped found a memorial scholarship for long time member Mike Nickless, and helped raise over \$60,000 for the **Gwyn David Media Endowment** at UT.

Great News! We have more members than ever and it's been a busy time for you...and for us! We were swamped by the news, but we've tried to include it all. If we missed something, we apologize. Thanks again for your great response.

Liaison Resources has moved to swanky new offices at 4302 Airport Blvd (ph: 323-0550). Liaison is now an Apple Computer Warranty Repair Center, so the next time your Mac goes kaput, give them a call.

Loki Media, a media buying and planning agency, announced today the relaunch of the company's web site. The site reflects the new brand identity of the company as well as its new innovative marketing strategy, the *Holistic Marketing Approach*.

With the help of a cool, hip-talking animated duck, sixth-grade tobacco use was cut by nearly 40 percent in Beaumont and Port Arthur after just 10 weeks in the test markets, according to the University of Texas Houston Health Science Center and Baylor College of Medicine. The "DUCK" brand and "Tobacco is Foul" ad campaign, which was funded from the Texas tobacco settlement, were jointly

developed by Texas teens and **Tuerff-Davis EnviroMedia**.

We're all invited to stop by the new **Austin Graphics** location at 8301 Shoal Creek. In addition to their 60" large format color printer, lamination and mounting, you can now eFile-submit jobs via the Web.

Fellers Marketing landed The Bob Bullock Museum account. Scheduled to open in Austin on April 2001, Fellers' campaign includes television, print, radio, and PSAs with the tagline "For Everyone in Texas, and the Texan in Everyone." Fellers is also working to create a membership campaign for the Museum featuring famous Texas personalities. A new personality at Fellers is Grant Belaire, Account Super.

Airbrushimages, Inc. has launched its new web site: www.airbrushimages.com

New at **Marketing Creative Solutions** are Ellen Poth, Acct. Executive and Lee Wilson, Graphic Artist.

I.D. University has completed branding assignments for clients *Altra Energy Market, Hart InterCivic, Eye Health Centers, Tramutola, Lucent Technologies and Talent Tree*. Could the new digs on East 6th be making neighbors M2K and Makos nervous, or are they planning a joint block party? I.D. University is open-

ing a creative salon below their offices for art directors, writers and other wandering souls looking for a place to settle. Interested parties may contact Linda Passens, 474-8003, ext. 200.

Gigglebox has a new smiley face! Trevor Lemoine has teamed up with Missi Jay (the artist formerly known as "Missi Rice") to further push the envelope of creativity at Gigglebox (www.gigglebox.net). Trevor, last with Acclaim Studios, is no. 2 man just as Gigglebox prepares to celebrate year two of great graphic design, illustration, advertising, web design, and bright creativity.

It take all ages: 50 years old, The Whitley Company is installing a new 40", 5-color Heidelberg in March. Drop by in April for a tour.

MQ&C has been busy! Along with new accounts Palm Harbor Homes, they recently added Texas Renewable Energy and Precision Vision as well as media buying for TXDOT. To bear the added burden, they've hired Teresa Johnson as a Senior Media Buyer. Former Promotions Director, Liz Rodriguez, has been promoted to Account Manager, and Carmel Kenan has been promoted to Promotions Director.

Biography Magazine increases rate base again to 625,000 effective with the January 2001 issue! For more information, contact Erin Duesterhaus, ad sales, at 312-819-3350.

McCann-Erickson Southwest adds Tom Pletcher as AE on the State of Texas Tourism account, beginning Jan 31. Pletcher leaves Temerlin-McClain, Dallas, to join the Austin tourism team of Jana Riccono, Account Super; Ashley Lahourcade, Asst. Account Exec; and Terry Tex Toler, Co-op Marketing Mgr.

The Warren Group has a success on its hands. The "No Hands Universal Cellular System" allows anyone to turn their cell phone into a hands-free car kit and is being sold through direct response TV and mail ordering, with an ad budget expected to cap out at twenty-five million dollars over the next 180 days. TWG is hoping to sell a million+ units in 2001.

The Internet Design Firm, Inc. is now operating as **Portaris, Inc.** The name change more readily lends itself to the broad range of e-business services and technology solutions that represent over half their business. The



name "Portaris" derives partly from the Latin root *portare*, which means to carry.

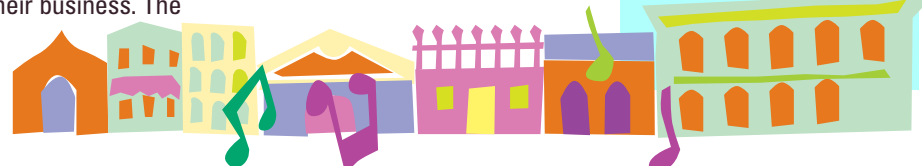
BAH! Design's logo for Capital AIDS Ride 2000 makes it to Print's Regional Design Annual 2000, as did Dandy Idea's logomark for Candlelight Ranch, a wonderful escape for "urban youth" to explore and embrace the beautiful natural hill country. Dandy Ideaman, Greg Barton, proudly lands eLoyalty (www.eLoyalty.com) for his co. but he is by far prouder of his recent and far greater achievement: Elizabeth Rosemary Barton, born December 6th. Still waiting to see that ADDY-winning baby announcement, Greg...

Steel Studios adds John Garrett and wins an award, with the mymaccareer website at Macworld for best new website! Congratulate them at SXSW with Tocquigny I+D, sharing a booth.

Save \$100—Register for the AAF National Conference by February 15.

Rock'n the Ad World, June 10-12, in Cleveland, Ohio, will bring over 700 attendees representing AAF corporate members, nationwide federation members, college advertising students, advertising professors, corporate recruiters, exhibitors and press to one location in order to learn about, celebrate and strengthen the advertising industry.

Featured speakers include Steve Heyer, president and COO, Turner Broadcasting; Rachel Cruse, publisher, People en Espanol; Joe Cappel, SVP at Crain Communications. There will be over 12 professional development workshops; watch the young stars of advertising at the NSAC: College World Series of Advertising as they pitch a global branding campaign for DaimlerChrysler. And the 2001 National ADDYs!



WELCOME



Letter from the Prez

You guys rock!

Last year you waxed everybody at District ADDYs, winning 25% of all awards in the four state competition. You won five of only 105 National ADDYs. That was competing against more than 50,000 entries in advertising's biggest and most prestigious creative competition. Austin is an exceptionally creative market, and your success reflects well on all of us who work here. You do us proud.

It's tough to stay creative and original in a market where dot coms and tech stocks are tanking. We're asked to cut budgets and production time while delivering world-class work. Sometimes we take the easy way out, and turn to royalty-free or stock CDs. I know I did it last year to get a background time exposure of the

stars revolving around Polaris. The client didn't want to pay me to stay up two nights in a row to get my own shot, and I really didn't want to lose the sleep. Using stock CDs is an understandable, at times appropriate, but still unfortunate habit.

Stock art is pretty, but promiscuous, and you don't know where it's been. It can put a client's entire branding campaign at risk, compromising tens or hundreds of thousands of dollars invested in brand identity -- just to save a few hundred dollars in production costs. I know it happens here: I've seen the same image on the walls of several agencies, all for different clients.

Recently one of our members judged another city's ADDYs. There he saw a stock photo he'd seen before entered as original photography. He was

shocked. He jokingly asked the other judges if they should award the entry "Worst of Show." They didn't, but they might have. Anytime we use stock CDs, we have to remember that the judges look at those same CDs. How well are they going to judge our originality if they know we're using art available to anyone for the price of a CD?

Austin shooters become more productive every year. Shooting digitally, we routinely deliver images as sized and retouched TIFFs burned to CD. New technology allows us to deliver jobs quicker, better, and cheaper.

(Remember when you could only pick two of those three?)

As a designer, the most valuable commodity you offer is your brain and originality. The last thing you want is a reputation for the promiscuous use of stock art. So, please, think creatively about ways to work with your artists to keep costs down. We're counting on you to keep bringing home those ADDYs and making us all look good. Go on, do us proud.

Scott Van Osdol,
Photographer

Homeless artists sold \$33,000 of their art recently at the annual Art from the Streets show. Eileen Keller of Ideality.com secured thousands of dollars worth of free press and media, including photography by Scott Van Osdol.

Art from the Street



The Ad Fed Supports Community Efforts

Some of our recent community support projects include the **Art from the Streets**, an event that helps homeless individuals raise funds from the sale of original artwork. Eileen Keller organized a promotional effort to get more press for the cause. **Inks Production** is producing pro-bono an informational video about **Interfaith Care Alliance**, an organization that helps individuals with AIDS and other illnesses; the Ad Fed is offsetting costs with a \$500 grant.

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