

**OGILVY**

**ON**



**ADVERTISING.**

Ogilvy  
on  
Advertising



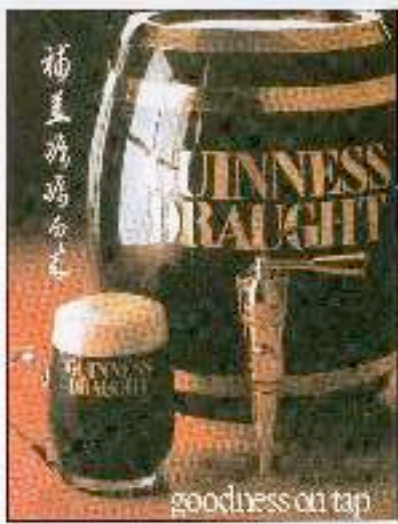
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Alors que publie le calendrier de pubis. Le calendrier de pubis est un calendrier qui présente des photos de femmes nues. Il est souvent utilisé pour promouvoir des produits ou des services. Le calendrier de pubis est un calendrier qui présente des photos de femmes nues. Il est souvent utilisé pour promouvoir des produits ou des services.

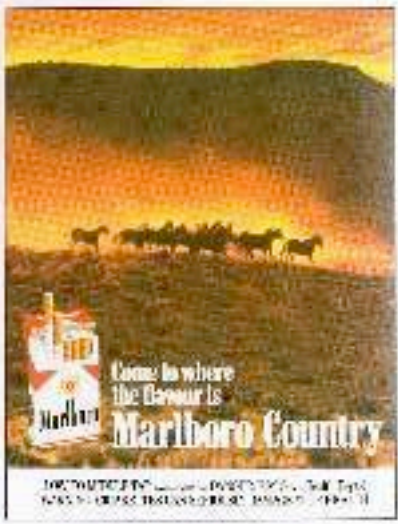


The man in the Hawkeye shirt

The man in the Hawkeye shirt. The man in the Hawkeye shirt is a man who wears a white shirt and a tie. He is wearing sunglasses and has his hands on his hips. He is standing in front of a background that looks like a busy street or a market.



goodness on tap



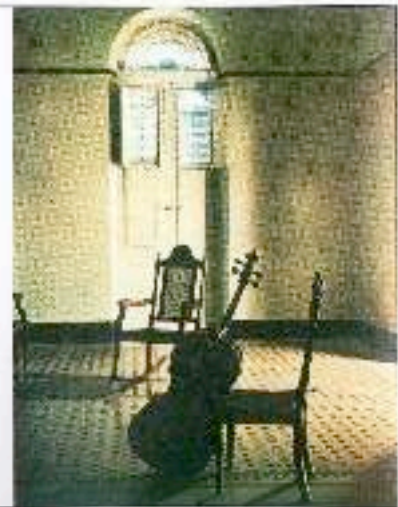
Come to where the Camourls Marlboro Country

THE WITNESS TO THE GREAT AMERICAN WEST. THE TAP WAS A GREAT SUCCESS OF THE AMERICAN WEST.



JAMAICA. The word 'JAMAICA' is written in large, bold, black letters. Below it is a photograph of a white building with three arched windows. A group of people is standing in front of the building.

Pablo Casals is coming home - to Puerto Rico. Pablo Casals is a famous Spanish composer and cellist. He is known for his work in Puerto Rico. He is coming home to Puerto Rico. Pablo Casals is a famous Spanish composer and cellist. He is known for his work in Puerto Rico. He is coming home to Puerto Rico.



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Ogilvy  
on  
Advertising  
David Ogilvy



Vintage Books  
A Division of Random House  
New York

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'Let us march against Philip'

I do not regard advertising as entertainment or an art form, but as a medium of information. When I write an advertisement, I don't want you to tell me that you find it 'creative'. I want you to find it so interesting that you *buy the product*. When Aeschines spoke, they said, 'How well he speaks!' But when Demosthenes spoke, they said, 'Let us march against Philip.'

In my *Confessions of an Advertising Man*, published in 1963, I told the story of how Ogilvy & Mather came into existence, and set forth the principles on which our early success had been based. What was then little more than a creative boutique in New York has since become one of the four biggest advertising agencies in the world, with 140 offices in 40 countries. Our principles seem to work.

But I am now so old that a French magazine lists me as the only survivor among a group of men who, they aver, contributed to the Industrial Revolution – alongside Adam Smith, Edison, Karl Marx, Rockefeller, Ford and Keynes. Does old age disqualify me from writing about advertising in today's world? Or could it be that perspective helps a man to separate the eternal verities of advertising from its passing fads?

When I set up shop on Madison Avenue in 1949, I assumed that advertising would undergo several major changes before I retired. So far, there has been only *one* change that can be called major: television has emerged as the most potent medium for selling most products.

Yes, there have been other changes and I shall describe them, but their significance has been exaggerated by pundits in search of trendy labels. For example, the concept of brand images, which I popularized in 1953, was not really new; Claude Hopkins had described it 20 years before. The so-called Creative Revolution, usually ascribed to Bill Bernbach and myself in the fifties, could equally well have been ascribed to N.W. Ayer and Young & Rubicam in the thirties.

Meanwhile, most of the advertising techniques which worked when I wrote *Confessions of an Advertising Man* still work today. Consumers still buy products whose advertising promises them value for money, beauty, nutrition, relief from suffering, social status and so on. All over the world.

In saying this, I run the risk of being denounced by the idiots who hold that any advertising technique which has been in use for more than two years is *ipso facto* obsolete. They excoriate slice-of-life commercials, demonstrations and talking heads, turning a blind eye to the fact that these techniques still make the cash register ring. If they have read Horace, they will say that I am *difficilis, querulus, luctator temporis acti*. So

**'I run the risk of being denounced by the idiots who hold that any advertising technique which has been in use for more than two years is ipso facto obsolete.'**



*fauna, castigator, censorque miserum.*<sup>4</sup> So what? There have always been noisy lunatics on the fringes of the advertising business. Their stock-in-trade includes ethnic humor, eccentric art direction, contempt for research, and their self-proclaimed genius. They are seldom found out, because they gravitate to the kind of clients who, bamboozled by their rhetoric, do not hold them responsible for sales results. Their campaigns find favor at cocktail parties in New York, San Francisco and London but are taken less seriously in Chicago. In the days when I specialized in posh campaigns for *The New Yorks*, I was the hero of this coterie, but when I graduated to advertising in mass media and wrote a book which extolled the value of research, I became its devil. I comfort myself with the reflection that I have sold more merchandise than all of them put together.

### 'I hate rules'

I am sometimes attacked for imposing 'rules.' Nothing could be further from the truth. *I hate* rules. All I do is report on how consumers react to different stimuli. I may say to a copywriter, 'Research shows that commercials with celebrities are below average in persuading people to buy products. Are you *sure* you want to use a celebrity?' Call that a *rule*? Or I may say to an art director, 'Research suggests that if you set the copy in black type on a white background, more people will read it than if you set it in white type on a black background.' A *law*, perhaps, but scarcely a rule.

In 18th-century England, a family of obstetricians built a huge practice by delivering babies with a lower rate of infant and maternal mortality than their competitors. They had a secret – and guarded it jealously, until an inquisitive medical student climbed onto the roof of their delivering room, looked through the skylight and saw the forceps they had invented. The secret was out, to the benefit of all obstetricians and their patients. Today's obstetricians do not keep their discoveries secret, they publish them. I am grateful to my partners for allowing me to publish mine. But I should add that the occasional *opinion* expressed in this book do not necessarily reflect the collegial opinions of the agency which employs me.

This is not a book for readers who think they already know all there is to be known about advertising. It is for young hopefuls – and veterans who are still in search of ways to improve their batting average at the cash register.

I write only about aspects of advertising I know from my own experience. That is why this book contains nothing about media, cable television or advertising in Japan.

If you think it is a lousy book, you should have seen it before my partner Joel Raphaelson did his best to de-louse it. *Bless you, Joel.*

David Ogilvy

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# 2

## How to produce advertising that sells

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Pretend you started work this morning in my agency, and that you have dropped by my office to ask for advice. I will start with some generalities about how to go about your work. In later chapters I will give you more specific advice on producing advertisements for magazines, newspapers, television and radio. I ask you to forgive me for oversimplifying some complicated subjects, and for the dogmatism of my style—the cognitivism of brevity. We are both in a hurry.

The first thing I have to say is that you may not realize the magnitude of difference between one advertisement and another. Says John Caples, the doyen of direct response copywriters:

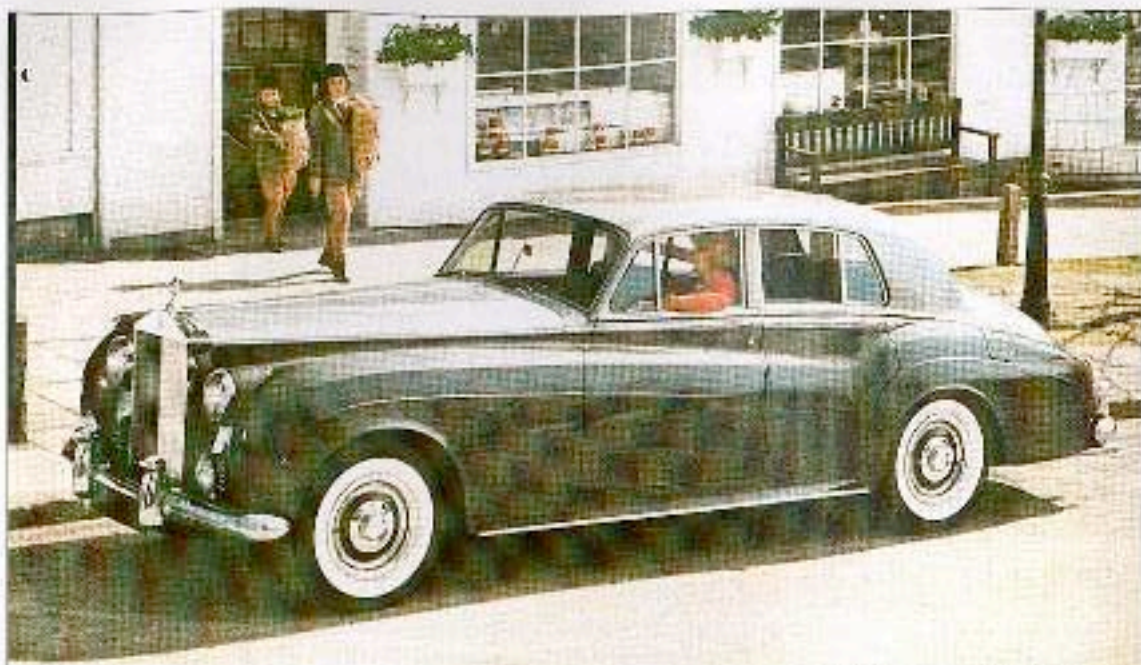
I have seen one advertisement actually sell me twice as much, and three times as much, and 19% times as much as another. But the advertisements occupied the same space. Both were run in the same publication. Both had photographic illustrations. Both had carefully written copy. The difference was that one used the right appeal and the other used the wrong appeal.<sup>3</sup>

The wrong advertising can actually *wipe* the sales of a product. I am told that George Hay Brown, at one time head of marketing research at Ford, inserted advertisements in every other copy of the *Reader's Digest*. At the end of the year, the people who had *not* been exposed to the advertising had bought more Fords than those who had.

In another survey it was found that consumption of a certain brand of beer was lower among people who remembered its advertising than those who did not. The brewer had spent millions of dollars on advertising which *was* sold his beer.

I sometimes wonder if there is a tacit conspiracy among clients, media and agencies to avoid putting advertising to such acid tests. Everyone involved has a vested interest in prolonging the myth that *all* advertising increases sales to some degree. It does not.

<sup>3</sup>*Direct Advertising Methods* by John Caples, Prentice-Hall, 1975.



The Rolls-Royce Phantom V—\$13,995

## "At 60 miles an hour the loudest noise in this new Rolls-Royce comes from the electric clock"

What makes Rolls-Royce the best car in the world? "There is really no magic about it—it is merely patient attention to detail," says an eminent Rolls-Royce engineer.

1. At 60 miles an hour the loudest noise comes from the electric clock. Reports the Technical Editor of *Time* magazine. Three mufflers dampen sound frequencies—acoustically.
2. Every Rolls-Royce engine is run for seven hours at full throttle before installation, and each car is test-driven for hundreds of miles over varying road surfaces.
3. The Rolls-Royce is designed as an *over-engineered* car. It is 1/8 inch heavier in body sheet metal than the largest domestic cars.
4. The car has power steering, power brakes and automatic gear-shift. It is wire-cable in drive and to park. No clutch pedal required.
5. The finished car spends a week in the final workshop, being fine-tuned. Here it is subjected to 99 separate checks. For example, the engineers use a microscope to clean the axle whistles.
6. The Rolls-Royce is guaranteed for

three years. With a new network of dealers and service centers from Coast to Coast, service is no problem.

7. The Rolls-Royce radiator has never changed, except that when Sir Henry Royce died in 1933 the monogram RR was changed from red to black.

8. The body work is given five coats of primer paint, and hand rubbed between each coat, before nine coats of finishing paint go on.

9. By moving a switch on the steering column, you can adjust the shock absorbers to suit road conditions.

10. A picnic table, veneered in French walnut, slides out from under the dash. Two more swing out behind the front seats.

11. You can get such optional extras as an Espresso coffee-making machine, a dictating machine, a hot, hot and cold water beverage, an electric razor or a telephone.

12. There are three separate systems of power brakes, two hydraulic and one mechanical. Damage to one will not affect the others. The Rolls-Royce 60 is a superb car, and also a very clever car. It cruises smoothly at eighty-five. Top speed is in excess of 100 m.p.h.

13. The Bentley is made by Rolls-Royce. Except for the radiators, they are identical motor cars, manufactured by the same engineers in the same works. People who feel diffident about driving a Rolls-Royce can buy a Bentley.

Rolls-Royce. The Rolls-Royce illustrated in this advertisement—F.O.B. principle, price of entry—costs \$13,995.

If you would like the rewarding experience of driving a Rolls-Royce or Bentley, write or telephone to one of the dealers listed on separate page. Rolls-Royce Ltd., 10 Parkside Place, New York 20, N. Y. Circle 5-1144.

### Do your homework

You don't stand a tinker's chance of producing successful advertising unless you start by doing your homework. I have always found this extremely tedious, but there is no substitute for it.

First, study the product you are going to advertise. The more you know about it, the more likely you are to come up with a big idea for selling it. When I got the Rolls-Royce account, I spent three weeks reading about the car and came across a statement that 'at sixty miles an hour, the loudest noise comes from the electric clock.' This became the headline, and it was followed by 607 words of factual copy.

Later, when I got the Mercedes account, I sent a team to the Daimler-Benz headquarters in Stuttgart. They spent three weeks rapping interviews with the engineers. From this came a campaign of long, factual advertisements which increased Mercedes sales in the United States from 10,000 cars a year to 40,000.


When I was asked to do the advertising for Good Luck margarine, I was under the impression that margarine was made from *oat*. But ten days' reading enabled me to write a factual advertisement which worked.

Same thing with Shell gasoline. A briefing from the client revealed something which came as a surprise to me: that gasoline has several ingredients, including Platform, which increases mileage. The

*Left* Before I wrote this - the most famous of all automobile ads - I did my homework. I ran out in two new shops and two magazines, at a cost of \$25,000. The following year, Ford based their multi-million dollar campaign on the claim that their car was even quicker than a Rolls.

*Below* I resigned the Rolls-Royce account when they sent five hundred defective cars to the United States. Two years later we took Mercedes, and sent a team to interview their engineers in Stuttgart. From this sprang a campaign of long factual advertisements which increased sales from 10,000 cars a year to 40,000.

*Below right* When I got a margarine account, I was under the impression that margarine was made from *oat*. Ten days' reading the literature brought me others like

  
You give up things when you buy the Mercedes-Benz 230G. Things like rattle, rust, and shabby workmanship.



...the car is a masterpiece of engineering and design. It is a true work of art, and it is a pleasure to drive. The car is built with the finest materials and is finished to the highest standards. It is a car that will last for many years and will give you the pleasure of driving for the rest of your life.

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Model	Price
Mercedes-Benz 230G	\$12,500
Mercedes-Benz 230G	\$12,500
Mercedes-Benz 230G	\$12,500

## A challenge to women who would never dream of serving margarine

Love Brothers defy you to tell the difference between GOOD LUCK margarine and butter when...

...the car is a masterpiece of engineering and design. It is a true work of art, and it is a pleasure to drive. The car is built with the finest materials and is finished to the highest standards. It is a car that will last for many years and will give you the pleasure of driving for the rest of your life.

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## Suddenly DOVE makes soap old-fashioned!

Now you can toilet bar for enough to last this winter you bath.

DOVE is the most brilliant soap ever made. It's the only soap that doesn't dry your skin.

DOVE is the only soap that doesn't dry your skin.

DOVE is the only soap that doesn't dry your skin.

DOVE is the only soap that doesn't dry your skin.



Dove is good for your skin

**Above** I positioned Dove as a toilet bar for women with dry skin, and used a promise which had won in tests: 'Dove creams your skin while you bathe.'

resulting campaign helped to reverse a seven-year decline in Shell's share-of-market.

If you are too lazy to do this kind of homework, you may occasionally *luck* into a successful campaign, but you will run the risk of skulding about on what my brother Francis called 'the slippery surface of irrelevant brilliance.'

Your next chore is to find out what kind of advertising your competitors have been doing for similar products, and with what success. This will give you your bearings.

Now comes research among consumers. Find out how they think about your kind of product, what language they use when they discuss the subject, what attributes are important to them, and what promise would be most likely to make them buy your brand.

If you cannot afford the services of professionals to do this research, do it yourself. Informal conversations with half-a-dozen housewives can sometimes help a copywriter more than formal surveys in which he does not participate.

### Positioning

Now consider how you want to 'position' your product. This curious verb is in great favor among marketing experts, but no two of them agree what it means. My own definition is 'what the product does, and who it is for.' I could have positioned Dove as a detergent bar for men with dirty hands, but chose instead to position it as a toilet bar for women with dry skin. This is still working 25 years later.

In Norway, the SAAB car had no measurable profile. We positioned it as a car for *winter*. Three years later it was voted the *best* car for Norwegian winters.

To advertise a car that looked like an orthopedic boot would have defeated me. But Bill Bernbach and his merry men positioned Volkswagen as a protest against the vulgarity of Detroit cars in those days, thereby making the Beetle a cult among those Americans who eschew conspicuous consumption.

**Right** Robert Townsend, the eccentric head of Avis, asked me to do his advertising.

When caught with another client, I found me to refuse. Doyle Dane Bernbach created one of the most powerful campaigns in the history of advertising. 'When you're only Number 2, you try harder. Or else.' This diabolical positioning made life miserable for Hertz, who was Number 1.

**Opposite** Doyle Dane Bernbach positioned Volkswagen as a protest against Detroit, thereby making the Beetle a cult among non-conformists. The copywriter was Julian Koenig, the art director Helmut Krone. Sales of the car went up to 500,000 cars a year.

When you're only No.2,  
you try harder.  
Or else.



When you're only No.2, you try harder. Or else.

When you're only No.2, you try harder. Or else.

When you're only No.2, you try harder. Or else.

When you're only No.2, you try harder. Or else.

When you're only No.2, you try harder. Or else.

When you're only No.2, you try harder. Or else.

Avis is only No.2  
in rent a cars.  
So why go with us?



Avis is only No.2 in rent a cars. So why go with us?

Avis is only No.2 in rent a cars. So why go with us?

Avis is only No.2 in rent a cars. So why go with us?

Avis is only No.2 in rent a cars. So why go with us?

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Avis is only No.2 in rent a cars. So why go with us?

Avis is only No.2 in rent a cars. So why go with us?



© 1994 Volkswagen of America, Inc.

## Think small.

Our little car isn't as much of a novelty as it once was.

A couple of dozen college kids can't fit in it anymore (side).

The city of the gas station doesn't make sense anymore.

NoBODY ever stares at our driver. It's just some people who drive our little

beaver that seem to think it's the only way to go on any great gas.

Or using five times as much as five 470's.

Or never needing anti freeze.

Or needing no 40,000 miles on a set of tires.

That's because, once you get used to

some of our weathering, you don't even think about five any more.

Forget when you squeak into a real parking spot. Or when you find a parking spot.

Or pay a small repair bill.

Or trade in your old VW for a new one.

Think it over.





"You can tell the lemon in Schöppes like lemon.  
That's because Schöppes uses whole, fresh lemons,  
juice, pulp, peel, everything!"

Small text in the left column of the advertisement, likely a testimonial or a short story related to the brand.

Small text in the middle column of the advertisement.

Small text in the right column of the advertisement.



Will you love Schöppes in December as you did in May?

Small text in the left column of the advertisement.

Small text in the middle column of the advertisement.

Small text in the right column of the advertisement.



**Above:** An error in the art of image-building. For 18 years I used the face of my client, Casamaster Whiskey, as the symbol of his own product. It worked to last the limit on a peppercorn budget.

### Brand image

You now have to decide what 'image' you want for your brand. Image means *personality*. Products, like people, have personalities, and they can make or break them in the market place. The personality of a product is an amalgam of many things – its name, its packaging, its price, the style of its advertising, and, above all, the nature of the product itself.

Every advertisement should be thought of as a contribution to the brand image. It follows that your advertising should consistently project the *same* image, year after year. This is difficult to achieve, because there are always forces at work to change the advertising – like a new agency, or a new Marketing Director who wants to make his mark.

It pays to give most products an image of quality – a *First Class ticket*. This is particularly true of products whose brand-name is visible to your friends, like beer, cigarettes and automobiles: products you 'wear'. If your advertising looks cheap or shoddy, it will rub off on your product. Who wants to be seen using shoddy products?

Take whiskey. Why do some people choose Jack Daniel's, while others choose Grand Dad or Taylor? Have they tried all three and compared the taste? Don't make me laugh. The reality is that these three brands have different *images* which appeal to different kinds of people. It isn't the whiskey they choose, it's the image. The brand image is 90 per cent of what the distiller has to sell.

Researchers at the Department of Psychology at the University of California gave distilled water to students. They told some of them that it was distilled water, and asked them to describe its taste. Most said it



**THE WOODEN DOOR** Several years ago the government decided to replace all doors.

When the door was first introduced, it was a failure. The door was too heavy, it was too expensive, and it was too difficult to open. The government decided to replace it with a door that was lighter, cheaper, and easier to open.

The door that was chosen was the door that you see in the picture above. It is a door that is made of wood, and it is a door that is made of a special kind of wood. It is a door that is made of a wood that is called "cedar". Cedar is a wood that is very strong, and it is a wood that is very beautiful. It is a wood that is very easy to work with, and it is a wood that is very easy to maintain. It is a door that is made of a wood that is called "cedar".

Above it has been used for advertising purposes. The door is advertised as being a door that is made of wood, and it is a door that is made of a special kind of wood. The door is advertised as being a door that is made of a wood that is called "cedar".

Right below it is a picture of a man and a woman. The man is wearing a hat and the woman is wearing a light-colored dress. They are standing in front of a small, rustic wooden building with a white door.

man to one of his kind. They are the same kind of man that he had with himself at the top. Most of them are in the same kind. The more they are in the same kind of man, the more they are in the same kind of man.

Casey, the brother of Old Dave and all around Old Dave, got them under the Old Dave as he did it and Dave's. Ask them what they think. They think the two kinds are quite different. They are different.

They also have been reported by the Dave's. The Dave and the other kind of man, an image of himself in the same kind, and the other kind makes a name for itself and Dave's brother.

When it comes to any kind of man, you can find a man in any kind of man. You can find a man in any kind of man. You can find a man in any kind of man. You can find a man in any kind of man.

Now, this is an example of how the government is





basic message. It has been the focus of hundreds of thousands of people, to become the biggest-selling cigarette in the world. Leo Burnett's one big campaign, started 25 years ago and continued to this day, has given the brand an image which appeals to smokers all over the world.

#### What's the big idea?

You could have asked Leo how the brand started, but you will have seen that Leo and Burnett were not into ideas by choice. It takes a big idea to attract the attention of consumers and get them to buy your product. Unless your advertising contains a big idea, it will pass for a slip of the eye.

I think if more than one campaign in a brand had contained a big idea, I am supposed to be one of the more fertile inventors of big ideas. But in my long career as a copywriter I have not had more than 20, if that. Big ideas come from the unconscious. There are many processes and mechanisms at work here. But your unconscious has to be well informed on your brand's benefits and features. So I encourage you to write information down to feed your rational thought process. You can help the process by going for a long walk, by taking a hot bath, or drinking half a pint of stout. So do this if the telephone has been your unconscious's open line for the week or so before.

My partner Tony Stone, recognized that the first commercial I wrote for Beyerle's Extra stout was a total failure, but looking in retrospect. That night I dreamed of two white horses pulling a heavily laden cart down a country lane to a stream. One of the horses, 17 years later, that horse-drawn cart is still driving up that lane in Beyerle's advertisement.

When asked what was the best idea a man could have, Albert Lucas – the most famous of all advertising men – replied, 'The idea is the presence of a good idea. It is horrible, it flows through a glass pane. I wonder in dark, how easy I have rejected. Because it's not help you much, because it is not perfect. The creative value of an idea, and no idea is big unless it will work for three years.'

One of my partners came up with the idea of passing a herd of bulls through Miami Beach's concrete arch under the slogan – 'Miami Beach is still on America'. I thought it was stupid, but fortunately it had been approved before I saw it. These bulls are still parading, long after the account moved to another agency.

How do you recognize a big idea? You ask yourself the questions:

1. Did it make me giggle when I first saw it?
2. Did I wish I had thought of it myself?
3. Is it unique?
4. Does it fit the strategy of the brand?
5. Can it be used for 30 years?

Very often, most of us will ignore the creative of advertising campaigns that can make the sales. These are the superstars of the campaign that

**Opposite** See how the advertisement for 'The World's Best' is a classic example of the idea being creative.





Highly creative and effective advertising. The advertisement is a combination of the visual and verbal elements, which is a very effective. The ad is highly creative and effective.



It is a very good advertisement. It is a very good advertisement. It is a very good advertisement. It is a very good advertisement. It is a very good advertisement.

**The positively good**

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**Repeat your winners**

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