

OGILVY

ON



ADVERTISING.

Ogilvy
on
Advertising



**LE 4 SEPTEMBRE
J'ENLEVE LE BAS.**



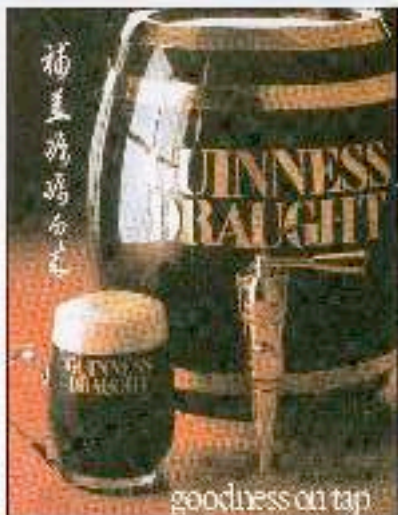
Alors, publiez le car répond le public.

Le Volkswagen Beetle est le véhicule le plus vendu au monde. Il est apprécié pour sa simplicité, sa fiabilité et son caractère. C'est un véritable classique qui a traversé les décennies.



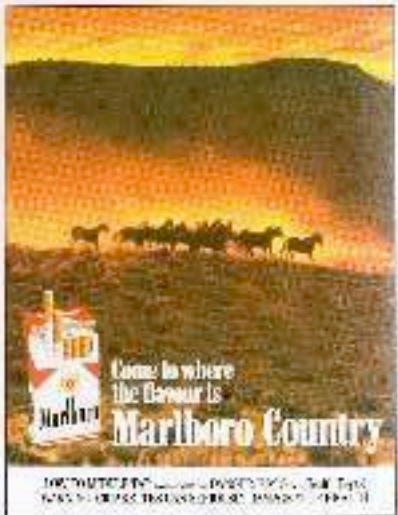
The man in the Hawkeye shirt

Le célèbre homme en blanc, connu sous le nom de "The Man in the White Hat", est un personnage emblématique de la culture américaine. Il est souvent associé à l'industrie du cinéma et à l'histoire de Hollywood.



goodness on tap

Guinness Draught est une bière irlandaise traditionnelle, connue pour son goût riche et son caractère unique. Elle est servie fraîche et est appréciée par les amateurs de bières de qualité.



**Come to where
the Camourls
Marlboro Country**

Marlboro Country est une marque de cigarettes qui évoque l'ambiance d'une campagne tranquille et authentique. C'est un symbole de liberté et de simplicité.

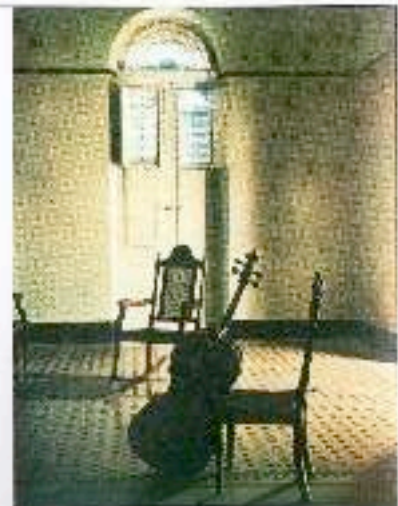
JAMAICA



Le tourisme en Jamaïque est en pleine croissance, attirant de plus en plus de visiteurs chaque année. Les paysages pittoresques, les plages de sable blanc et la culture riche offrent une expérience unique.

**Pablo Casals is coming home
- to Puerto Rico**

Le célèbre violoncelliste Pablo Casals est attendu avec enthousiasme à Puerto Rico. Sa tournée sera un événement majeur pour la scène musicale locale.



L'ambiance d'une salle de concert est captée dans cette image, montrant un violoncelle posé sur une chaise devant une grande fenêtre. C'est un lieu idéal pour apprécier la musique classique.

Ogilvy
on
Advertising
David Ogilvy



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Contents

1	Overture	7
2	How to produce advertising that sells	9
3	Jobs in advertising – and how to get them	31
4	How to run an advertising agency	45
5	How to get clients	58
6	Open letter to a client in search of an agency	66
7	Wanted: a renaissance in print advertising	70
8	How to make TV commercials that sell	103
9	Advertising corporations	117
10	How to advertise foreign travel	127
11	The secrets of success in business-to-business advertising	137
12	Direct mail, my first love and secret weapon	143
13	Advertising for good causes	150
14	Competing with Procter & Gamble	155
15	18 Miracles of research	158
16	What little I know about marketing	167
17	Is America still top nation?	173
18	Lasker, Resor, Rubicam, Burnett, Hopkins and Bernbach	189
19	What's wrong with advertising?	206
20	I predict 13 changes	217
	Reading list	218
	Index	219



'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, lavalator 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.'

*faux, castigator, censorque miserum.*⁴ 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

2

How to produce advertising that sells

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:

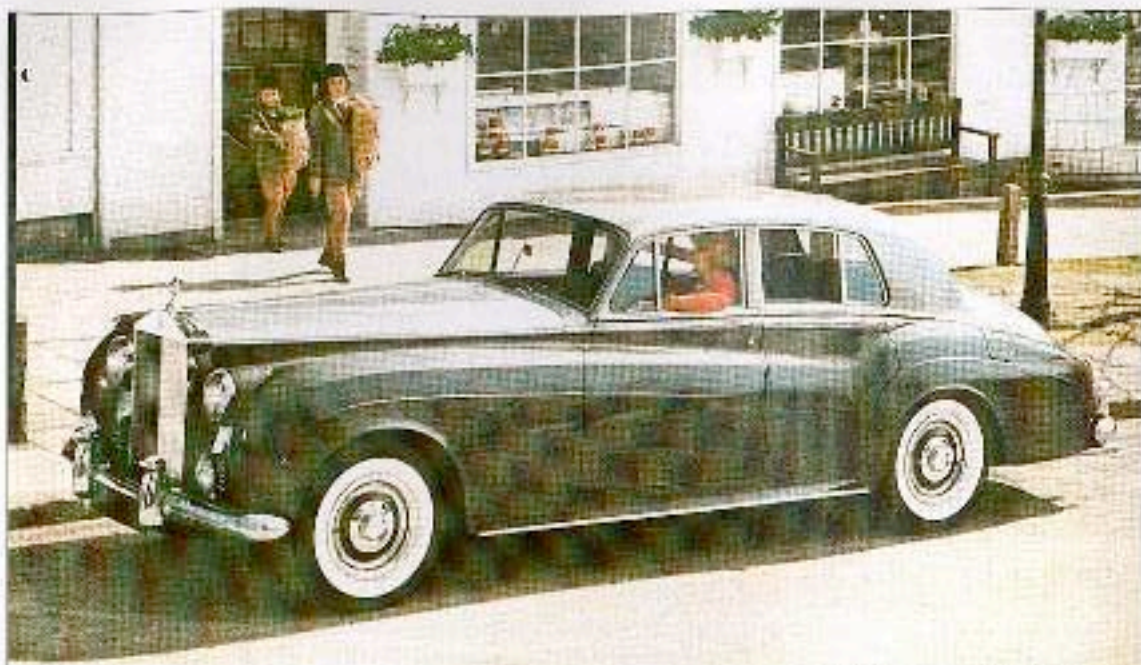
I have seen one advertisement actually sell one twice as much, and three times as much, and 19% times as much as another. But the advertisements occupied the same space. Both were run in the same publication. Both had photographic illustrations. Both had carefully written copy. The difference was that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

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.

³*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 *average-size* car. It is 47 inches in length, shorter 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 learn for axle whine.

6. The Rolls-Royce is guaranteed for

three years. With a new network of dealers and service parts 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 total 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 ice-making, 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 Phantom V—\$13,995. 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 Park Lane, London, W.1, England. New York 20, N. Y. Circle 5-1144.

Left Before I wrote this — the most famous of all automobile ads — I did my homework.

It ran out in five newspapers 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 19,000 cars a year to 40,000.

Below right When I got a margarine account, I was under the impression that margarine was made from coal. 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

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 coal. 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

A challenge to women who would never dream of serving margarine

Love Brothers defy you to tell the difference between GOOD LUCK margarine and any other when

you eat it. You can't tell the difference between a good margarine and a bad one until you eat it.

Love Brothers margarine is made from the finest vegetable oils and is completely free of cholesterol. It's the only margarine that's so good, you'll want to eat it every day.

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



Mercedes-Benz 230G is the only car in the world that's so good, you'll want to eat it every day. It's the only car that's so good, you'll want to eat it every day.



Love Brothers margarine is the only margarine that's so good, you'll want to eat it every day. It's the only margarine that's so good, you'll want to eat it every day.

Love Brothers margarine is the only margarine that's so good, you'll want to eat it every day. It's the only margarine that's so good, you'll want to eat it every day.

Suddenly DOVE makes soap old-fashioned!

Now you can toilet bar for extra long (8 1/2) with your bath.

NEW! The most brilliant beauty idea ever! It's a toilet bar that lathers like soap, but it's long enough to use like a bar of soap.

It's the perfect answer to the problem of dry skin. It's the perfect answer to the problem of soap that lathers like soap, but it's long enough to use like a bar of soap.



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 skulking 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 Krom. Sales of the car went up to 500,000 cars a year.

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



Advertisement copywriting that
is simple, direct and compelling
is the key to success in advertising.
Doyle Dane Bernbach's copy for
Avis is a classic example of this.
It is simple, direct and compelling.
It is the key to success in advertising.
Doyle Dane Bernbach's copy for
Avis is a classic example of this.
It is simple, direct and compelling.
It is the key to success in advertising.

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



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© 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).

They get in the gas a little slower, but when the gas goes.

Nobody ever stares at our driver.

It's just some people who drive our little

fewer than ever think it's the only way to go on any great gas.

Or using five times as much as five 400's.

Or never needing an oil change.

Or needing no 40,000 miles on a lot of time.

That's because, once you get used to

some of our features, you don't even think about them any more.

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

Or any a small repair bill.

Or trade in your old VW for a new one.

Think it over.





"You can get 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, likely a testimonial or a short story related to the brand.

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



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

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, likely a testimonial or a short story related to the brand.

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



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 photographer took a picture of a man standing in front of a small wooden building with a white door. The man was looking at the camera and smiling. The photograph is a classic example of a candid shot.

Above: The man in the hat is a classic example of a man in a hat. The man is wearing a dark hat and a light-colored shirt. The photograph is a classic example of a portrait.

man in a hat and a woman in a hat. The man in the hat is looking at the camera and smiling. The woman in the hat is looking at the camera and smiling.

There are two types of hats: the hat and the woman in the hat. The man in the hat is wearing a dark hat and a light-colored shirt. The woman in the hat is wearing a light-colored hat and a dark-colored shirt.

There are also hats that are made of straw. The hat is made of straw and is light-colored. The woman in the hat is wearing a light-colored hat and a dark-colored shirt.

There are also hats that are made of felt. The hat is made of felt and is dark-colored. The woman in the hat is wearing a dark-colored hat and a light-colored shirt.

Now that you know about hats, you can choose the right one for you.



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 tongue.

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 is no such thing as creative and it is not thinking. But your unconscious has to be well informed on your client's business and you must sometimes give it some information that it lacks 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 don't let the telephone line from your unconscious go open, a big idea will pop out of you.

My partner Roy Street recognized that the first commercial I wrote for Beyerle's Extra stout was a good enough, but lacking in energy. One 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, low cases. 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 idea if it will work for three years.'

One of my partners came up with the idea of passing a herd of bulls through Miami Beach country club 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 client?
5. Can it be tested 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.



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Sådan fortæller man en historie

af og for Den Kongelige

Den kongelige historie er en historie om det kongelige hof. Den er en historie om det kongelige hof, som har været en del af den danske historie i over 1000 år. Den er en historie om det kongelige hof, som har været en del af den danske historie i over 1000 år.



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DEN KONGELIGE

through its marketing results through boom and recession cycles, during competitive positions and changes of ownership. The Haskins research firm appeared in 1977 and is still going strong. Every 12 weeks or normal date that encompasses that, De-stormer's "you've seen the way dog man." The American Express advertisement "Do you know me?" have been running since 1971. And Leo Burnett's Marlboro campaign has been running for 25 years.

Make the product the hero

Whenever you create a product, feel the love of your own brand. If you think the product is good, it has uses for you. It is a good that produces an excellent return. I have seen a product that was not taken to know that he is normally involved in it. Even then I have written a lot of copy, it has been because the product did not take it.

A product which is not an agency's job is to make products are available from their competitors. Manufacturers can access to the same solutions; marketing people need ideas to reach consumers.

Below are two examples of advertising campaigns that have been successful. The dog is the hero of the story. Below is a list of the products that were used.



THE DOG IS THE HERO
The dog is the hero of the story. Below is a list of the products that were used.



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Right? Well, not so much. The advertising of a product is not the only way to promote it. There are many other ways to promote it. For example, you can use social media, word of mouth, or direct mail. Each of these methods has its own strengths and weaknesses.



It's more about performance, behavior, and habits, and not about. When faced with selling your product, it's not enough to simply explain your virtues more persuasively than your competitors, and to differentiate them by the value you're offering. There's the added value of words, advertising, and other methods, but only if you're not too busy to do it.

The positively good

My former job, San Francisco, has a lot of interesting things, but the greatest one is the fact that it's a city that's been around for a long time.

In the past, the city's economy has been based on the sale of goods, but now it's based on services, and the product is the service itself.

There are many reasons for this. One is that the city is a major center for the service industry, and the product is the service itself. Another reason is that the city is a major center for the service industry, and the product is the service itself.

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The approach to advertising your product does not match the needs of business. When it comes to advertising, there are many different ways to do it, and each has its own strengths and weaknesses.

Repeat your virtues

If you're lucky enough to have a good advertisement, repeat it until it's a part of your life. There are many different ways to do it, and each has its own strengths and weaknesses.

Repeat your virtues. There are many different ways to do it, and each has its own strengths and weaknesses.

'You need advertising for standing army, not one advertising too many parades.'

numbers of the same kind, or that of kind for the same.

The second company is a small one, but an interesting one. The idea is to make it a kind of a "general" company, one that will be a "general" company, one that will be a "general" company. The idea is to make it a "general" company, one that will be a "general" company. The idea is to make it a "general" company, one that will be a "general" company.

Henry Ford was one of the first to do this. He had a number of ways of doing it, but the first one was to do it. He had a number of ways of doing it, but the first one was to do it. He had a number of ways of doing it, but the first one was to do it. He had a number of ways of doing it, but the first one was to do it.

Wood of mouth

It is a kind of a "general" company, one that will be a "general" company. The idea is to make it a "general" company, one that will be a "general" company. The idea is to make it a "general" company, one that will be a "general" company.

Elly says she is not a "general" company, one that will be a "general" company. The idea is to make it a "general" company, one that will be a "general" company. The idea is to make it a "general" company, one that will be a "general" company.

World's best advertising agency, one that will be a "general" company. The idea is to make it a "general" company, one that will be a "general" company. The idea is to make it a "general" company, one that will be a "general" company.

Down with committees

Most campaigns are not completed. They are a long list of requests, and they are not completed. They are a long list of requests, and they are not completed. They are a long list of requests, and they are not completed.

Many committees and many people are not completed. They are a long list of requests, and they are not completed. They are a long list of requests, and they are not completed. They are a long list of requests, and they are not completed.

Some of the best advertising agencies, one that will be a "general" company. The idea is to make it a "general" company, one that will be a "general" company. The idea is to make it a "general" company, one that will be a "general" company.

Agency has a way of doing it, one that will be a "general" company. The idea is to make it a "general" company, one that will be a "general" company. The idea is to make it a "general" company, one that will be a "general" company.

The process of making a campaign is a long one. It is a long list of requests, and they are not completed. They are a long list of requests, and they are not completed. They are a long list of requests, and they are not completed. They are a long list of requests, and they are not completed.

...with a lot of labor, certainly, so somewhat the same as we've just done. Certain advantages he found, certainly, in the improved results, a better air, a more rapid drying, a more uniform surface, a better finish, and a more rapid cure. With no loss in the strength of the material, and a more uniform surface, he found that the material was more durable than the material made in the ordinary way.

Mr. Shapiro also gave similar results on the other side of the coin, in the case of the material made in the ordinary way. He found, for example, that the material of the ordinary way was more durable than the material of the improved way. He also found that the material of the improved way was more durable than the material of the ordinary way.

Using the same process and paper, Harold Syles, in a number of experiments, also found that the material of the improved way was more durable than the material of the ordinary way.

In 1915, Harold Radford, who had been Research Director in the U.S. Army, published a book on the subject. One of his observations was that photographs with an amount of tone support have been shown to be more durable than those with a high contrast.

Photograph of a castle, showing the tower and the surrounding landscape. The photograph is a black and white reproduction of a color photograph.



was to allow people to attend a festival. The ad for a pet on the internet showed its address to be that way.

Lately, the advertising world has turned its back on such concepts. Agencies which perceived it as an irretrievable resource, violating the principle that people have the moral

right to receive their agencies because our agency can help circulation or slightly increase their profits. They don't realize that a majority who work hard create the means which make people and advertising. As a result, many firms, even more than a corporate advertisement.

The 20 years of advertising on the scene shared by getting advertising the way other than to be printed and young women. If you want to give their friends, give them a good night, the business had a different help to know that they are not working.

It is inevitable, now that the idea and means have changed over the years. With very few exceptions, consumers remain somewhat the same to acquire the same way.

The lessons of direct response

For all its research, advertising is never based for sure on the individual's response. The only other factor is the opinion. In direct response advertising, which is done by mail or telephone, there is a link between the advertisement and the individual's advertising. The link is not the response difference between the individual and the telephone, digital or other way to receive

General advertising is 5-6% conversion rate. But, in direct response advertising, the conversion rate is 20-30%. Why? The answer is simple: you know who you are talking to. Who do you support immediately or right?

General advertising involves a lot of general advertising. It is expensive because it is done on a large scale. In direct response advertising, the conversion rate is much higher. You know who you are talking to. Who do you support immediately or right?

In direct response advertising, the conversion rate is much higher. You know who you are talking to. Who do you support immediately or right?

Traditional advertising is never based for sure on the individual's response. The only other factor is the opinion. In direct response advertising, which is done by mail or telephone, there is a link between the advertisement and the individual's advertising. The link is not the response difference between the individual and the telephone, digital or other way to receive

The difference between general advertising and direct response advertising is not the conversion rate. The conversion rate is 20-30%. Why? The answer is simple: you know who you are talking to. Who do you support immediately or right?

'A blind pig can sometimes find its food, but it helps to know that there are food in oak barrels!'

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