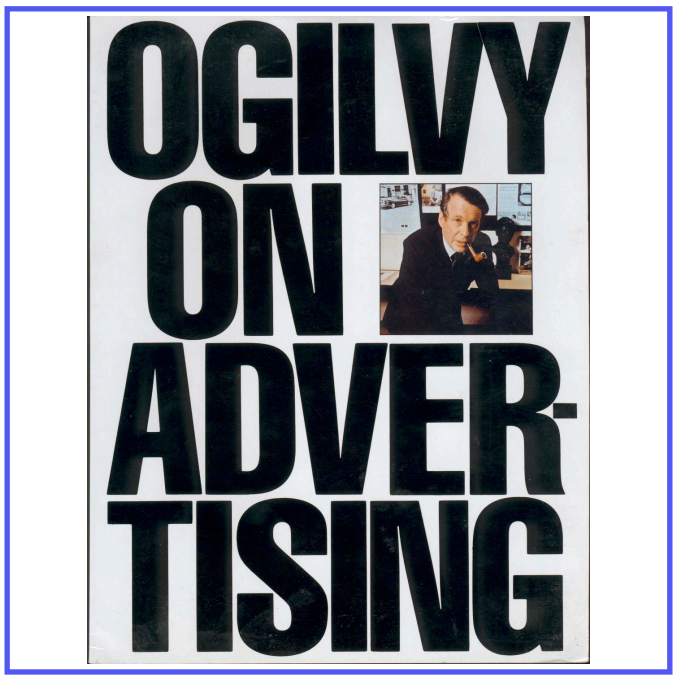



ebookbig.com

or scan the QR code to access the digital study portal.

# 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 |


soap old-fashioned!
New toilet bar creams your skin while you wash.
DOVE


T. D. DENNIS
Sears

# 1 Overture

## 'Let us march against Philip'

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?

**'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.'**

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

*puero, castigator, censorque minorum.** So what? There have always
noisy lunatics on the fringes of the advertising business.
stock-in-trade includes ethnic humor, eccentric art direction, cont
for research, and their self-proclaimed genius. They are seldom f
out, because they gravitate to the kind of clients who, bamboozl
their rhetoric, do not hold them responsible for sales results.
campaigns find favor at cocktail parties in New York, San Fran
and London but are taken less seriously in Chicago. In the days w
specialized in posh campaigns for *The New Yorker*, I was the hero o
coterie, but when I graduated to advertising in mass media and w
book which extolled the value of research, I became its devil. I co
myself with the reflection that I have sold more merchandise than
them put together.

**'I *hate* rules'**

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

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

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

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

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

# 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 dogmatism 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 not twice as much, not three times as much, but 19½ times as much as another. Both 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.'*

The wrong advertising can actually *reduce* 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 *un-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 doesn't.

**Tested Advertising Methods* by John Caples. Prentice Hall, 1975.



*The Rolls-Royce Silver Cloud—$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 THE MOTOR. Three mufflers tune out 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 *owner-driven* car. It is eighteen inches shorter than the largest domestic cars.

**4.** The car has power steering, power brakes and automatic gear-shift. It is very easy to drive and to park. No chauffeur required.

**5.** The finished car spends a week in the final test-shop, being fine-tuned. Here it is subjected to 98 separate or-

*three years.* With a new network of dealers and parts depots 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 coachwork 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

**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 is a very *safe* car—and also a very *lively* car. It cruises serenely 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.

PRICE. The Rolls-Royce illustrated in this advertisement—f.o.b. principal ports of entry—costs **$13,995.**

If you would like the rewarding experience of driving a Rolls-Royce or

**Left** *Before I wrote this – the most famous of all automobile ads – I did my homework. It ran only in two 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 quieter 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* coal. *Ten days reading the literature taught me otherwise.*

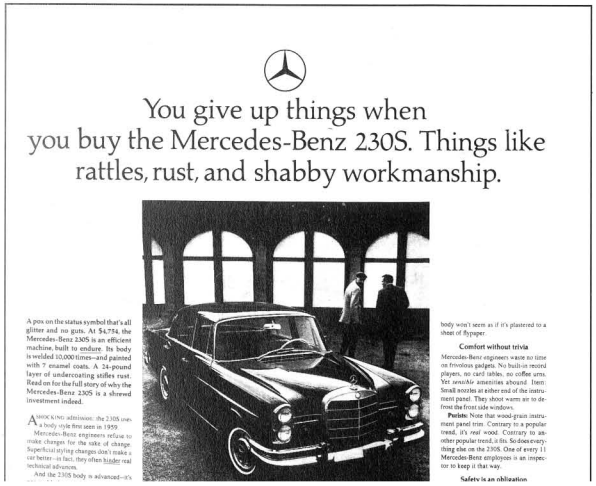
You don't stand a tinker's chance of producing successful advertising unless you start by doing your homework. I have always found this extremely tedious, but there is no substitute for it.

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 taping 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 Platformate, which increases mileage. The



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

A pox on the status symbol that's all glitter and no guts. At $4,754, the Mercedes-Benz 230S is an efficient machine, built to endure. Its body is welded 10,000 times—and painted with 7 enamel coats. A 24-pound layer of undercoating stifles rust. Read on for the full story of why the Mercedes-Benz 230S is a shrewd investment indeed.

A BOOK KING admission: the 230S uses a body style first seen in 1959.

Mercedes-Benz engineers refuse to make changes for the sake of change. Superficial styling changes don't make a car better—in fact, they often hinder real technical advances.

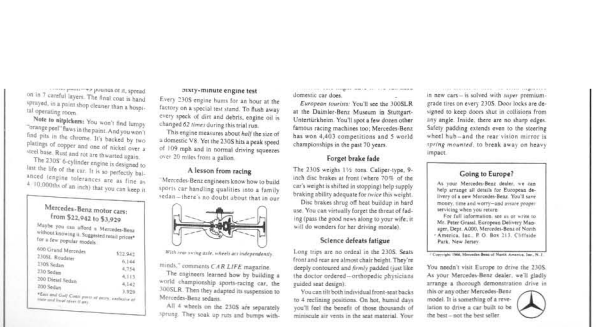
And the 230S body is advanced—it's body won't seem as if it's plastered to a sheet of flypaper.

**Comfort without trivia**

Mercedes-Benz engineers waste no time on frivolous gadgets. No built-in record players, no card tables, no coffee urns. Yet *sensible* amenities abound. Item: Small ashtrays at either end of the instrument panel. They shoot warm air to defrost the front side windows.

**Perils:** Note that wood-grain instrument panel trim. Contrary to a popular trend, it's real wood. Contrary to another popular trend, it fits. So does everything else on the 230S. One of every 11 Mercedes-Benz employees is an inspector to keep it that way.

**Safety is an obligation**



Mercedes-Benz motor cars:
From $22,942 to $3,929

Maybe you can afford a Mercedes-Benz without knowing it. Suggested retail prices* for a few popular models.

| | |
|---|---|
| 600 Grand Mercedes | $22,942 |
| 300SL Roadster | 9,144 |
| 230S Sedan | 4,754 |
| 220 Sedan | 4,115 |
| 200 Diesel Sedan | 4,142 |
| 200 Sedan | 3,929 |

*East and Gulf Coast ports of entry, exclusive of taxes and local taxes (if any).

Sixty-minute engine test

Every 230S engine hums for an hour at the factory on a special test stand. To flush away every speck of dirt and debris, engine oil is changed 62 times during this trial run.

This engine measures about half the size of a domestic V8. Yet the 230S hits a peak speed of 109 mph and in normal driving squeezes over 20 miles from a gallon.

A lesson from racing

Mercedes-Benz engineers know how to build sports car handling qualities into a family sedan—there's no doubt about that in our minds," comments *CAR LIFE* magazine.

The engineers learned how by building a world championship sports-racing car, the 300SLR. Then they adapted its suspension to Mercedes-Benz sedans.

All 4 wheels on the 230S are separately sprung. They soak up ruts and bumps without disturbing the driver.



With rear swing axle, wheels are independently sprung.

Forget brake fade

The 230S weighs 1½ tons. Caliper-type, 9-inch disc brakes at front (where 70% of the car's weight is shifted in stopping) help supply braking ability adequate for twice this weight.

Disc brakes shrug off heat buildup in hard use. You can virtually forget the threat of fading (pass the good news along to your wife, it will do wonders for her driving morale).

Science defeats fatigue

Long trips are no ordeal in the 230S. Seats front and rear are almost chair height. They're deeply contoured and firmly padded (just like the doctor ordered—orthopedic physicians guided seat designs).

You can tilt both individual front-seat backs to 4 reclining positions. On hot, humid days you'll feel the benefit of those thousands of miniscule air vents in the seat material. Your

European tourists: You'll see the 300SLR at the Daimler-Benz Museum in Stuttgart-Untertürkheim. You'll spot a few dozen other famous racing machines too. Mercedes-Benz has won 4,403 competitions and 5 world championships in the past 70 years.

Going to Europe?

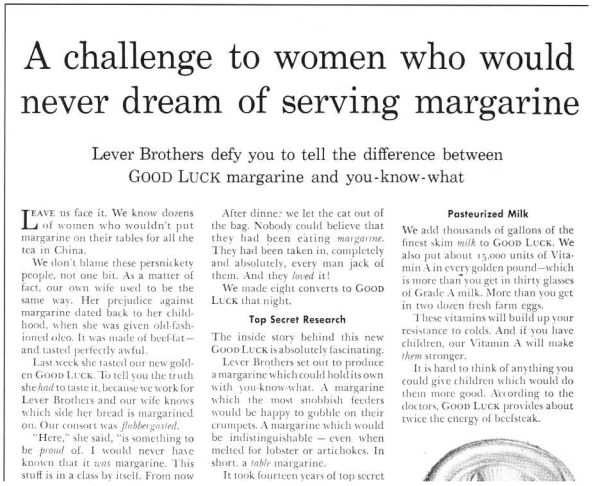
As your Mercedes-Benz dealer, we can help arrange all details for European delivery of the car you choose. You'll save money, time and worry—and ensure proper servicing when you return.

For full information, see us or write to: Mr. Peter Graul, European Delivery Manager, Dept. A180, Mercedes-Benz of North America, Inc., P. O. Box 213, Cliffside Park, New Jersey.

© Copyright 1966, Mercedes-Benz of North America, Inc., N. J.

You needn't visit Europe to drive the 230S. As your Mercedes-Benz dealer, we'll gladly arrange a thorough demonstration drive in this or any other Mercedes-Benz model. It is something of a revelation to drive a car built to be the best—not the best seller.





A challenge to women who would never dream of serving margarine

Lever Brothers defy you to tell the difference between GOOD LUCK margarine and you-know-what

LEAVE us face it. We know dozens of women who wouldn't put margarine on their tables for all the tea in China.

We don't blame these persnickety people, not one bit. As a matter of fact, our own wife used to be the same way. Her prejudice against margarine dated back to her childhood, when she was given old-fashioned oleo. It was made of beef fat—and tasted perfectly awful.

Last week she tasted our new golden GOOD LUCK. To tell you the truth she *had* to taste it, because we work for Lever Brothers and our wife knows which side her bread is margarined on. Our consort was *flabbergasted*.

"Here," she said, "is something to be *proud* of. I would never have known that it *was* margarine. This stuff is in a class by itself. From now on, I'll never be ashamed to serve margarine."

After dinner we let the cat out of the bag. Nobody could believe that they had been eating *margarine*. They had been taken in, completely and absolutely, every man jack of them. And they *loved* it!

We made eight converts to GOOD LUCK that night.

**Top Secret Research**

The inside story behind this new GOOD LUCK is absolutely fascinating.

Lever Brothers set out to produce a margarine which could hold its own with you-know-what. A margarine which the most snobbish feeders would be happy to gobble on their crumpets. A margarine which would be indistinguishable – even when melted for lobster or artichokes. In short, a *table* margarine.

It took fourteen years of top secret

**Pasteurized Milk**

We add thousands of gallons of the finest skim *milk* to GOOD LUCK. We also put about 15,000 units of Vitamin A in every golden pound—which is more than you get in thirty glasses of Grade A milk. More than you get in two dozen fresh farm eggs.

These vitamins will build up your resistance to colds. And if you have children, our Vitamin A will make *them* stronger.

It is hard to think of anything you could give children which would do them more good. According to the doctors, GOOD LUCK provides about twice the energy of beefsteak.





with antique molds—like you see here.



They looked very chic—more chic than anything else on our table, including the family Lowestoft.

American farms. There is nothing "synthetic" about GOOD LUCK.

**Farmers' Wives Switch**

We never expected to see *farmers* switch to margarine. We thought they would be the last to see the light.

But the truly astonishing fact is this: in those rural areas where we have already introduced GOOD LUCK in a quiet way, thousands of farmers' wives are now serving this new golden glory at every meal. Even *their* husbands can't tell the difference!

Believe it or not, American farmers are now eating almost as much margarine as city folks. Shrewd souls, those farmers' wives.

**Save 50¢ a Pound**

Take our word for it, GOOD LUCK is in a class by itself, really and truly. One bite, and you will get over your expensive prejudice against margarine.

(We know a Greenwich child who sat down and ate a quarter of a pound of GOOD LUCK—*straight*.)

GOOD LUCK will save you as much as 50 cents a pound—enough to give NEW YORKER subscriptions to all your best friends.

In the words of our wife, don't be a dope—get GOOD LUCK.




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

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

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

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

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

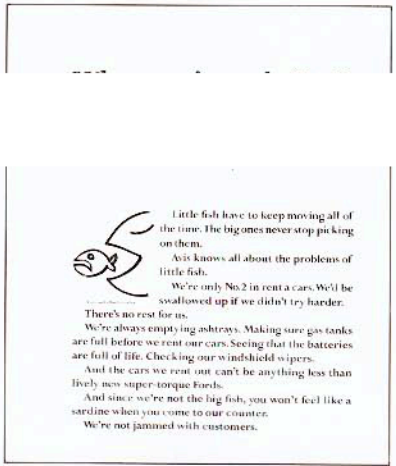
## Positioning

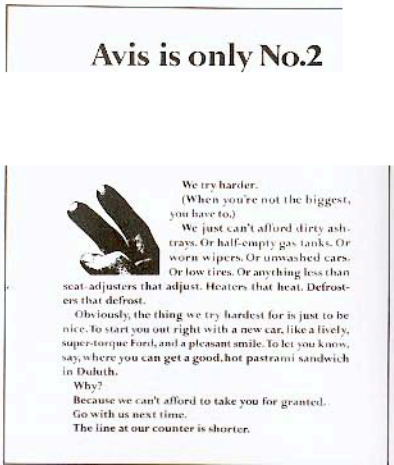
Now consider how you want to 'position' your product. This cu verb is in great favor among marketing experts, but no two of t agree what it means. My own definition is 'what the product does, who it is for.' I could have positioned Dove as a detergent bar for with dirty hands, but chose instead to position it as a toilet ba women with dry skin. This is still working 25 years later.

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

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

**Right** *Robert Townsend, the eccentric head of Avis, asked me to do his advertising. When conflict with another client forced me to refuse, Doyle Dane Bernbach created*




*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.*



© 1962 VOLKSWAGEN OF AMERICA, INC.

Our little car isn't so much of a novelty any more.

A couple of dozen college kids don't try to squeeze inside it.

The guy at the gas station doesn't ask where the gas goes.

Nobody even stares at our shape.

In fact, some people who drive our little flivver don't even think 32 miles to the gallon is going any great guns.

Or using five pints of oil instead of five quarts.

Or never needing anti-freeze.

Or racking up 40,000 miles on a set of tires.

That's because once you get used to some of our economies, you don't even think about them any more.

Except when you squeeze into a small parking spot. Or renew your small insurance. Or pay a small repair bill. Or trade in your old VW for a new one.

Think it over.