

# 杂志广告

现代设计

# 17

Unfortunately, Too Many People Look for A Compact Camcorder  
With Their Eyes Closed. And Their Wallets Opened.

When it comes to choosing a compact camcorder, too many people close their eyes to the facts. They think all compact camcorders were designed to be completely compatible with their home VHS recorder. But that's just not true.

Fortunately, JVC created the VHS-C camcorder. You see, only VHS-C camcorders use compact VHS tapes. They pop into a "Pop-Rack" that fits right into your

home VHS recorder—or any VHS recorder. (It's so easy, you can even do it with... your eyes closed!) And JVC not only created the VHS-C camcorder. We perfected it. All our models are compact, lightweight and deliver exceptional picture quality. And with

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After all, you don't use a compact camcorder with your eyes closed. Don't buy

one that way either. Visit your local JVC dealer today to see all our VHS-C camcorders. Then you'll know why choosing a compact camcorder is as easy as JVC.

It's As Easy  
As JVC.



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石建航 撰文

进入电子时代,人们开始越来越多地关注,“参与”遥远的事件,“分享”不同时空环境的日常经验。随着现代通讯技术的迅猛发展,几千年来因交通和讯息阻隔而产生的地域文化正在逐渐消融,新的统一的价值观、审美观渐入人心。在这个过程中,广告起着重要作用。

广告作为一种视觉传达设计形式,在商业社会中被视为一种促销手段,一种说服艺术,它必须迅速、准确地将信息传达给目标消费者,以取得对广告主及其产品、劳务或某种倡议的有利的行为。杂志广告也不例外,在广告创意、设计和制作、发布方面也得遵循广告的一般规律。但广告能否获得预期效果首先在于媒介的有效性。选择与广告对象、目的、信息相匹配的媒介是广告成功的基础,毕竟,广告的最

终形式是媒介的。

杂志是现代人传达信息、传播知识、弘扬文化的主要信息载体之一。由于杂志具备读者相对稳定、携带信息丰富、印制质量好以及保存期长等媒介优势,因此杂志也理所当然地成为主要广告媒介之一。在欧、美、日本等发达国家,杂志一般带有人量广告。一份典型的杂志,如《美国新闻与世界报道》广告版面通常占全部版面的三分之一,有时甚至超过三分之一。如果是娱乐、休闲和生活型杂志,那么广告占的比例更大。1986年,仅美国一个国家,发行杂志约5000种,杂志广告年总收入高达56亿美元。平均每份杂志的广告年收入达1100万美元,杂志的媒介力量可见一斑。广告收入是一般西方杂志主要经济来源。

## Do more.

## Work less.



System 7 for Macintosh. 

研究表明,杂志读者整体文化水准高于电视观众,而一般花费的阅读时间比报纸读者长。一个典型的杂志读者常用三天时间翻阅一本新到的杂志,实际投入60分钟至90分钟时间。杂志读者的这种阅读方式和特征加上另一大优势——保存期长,决定杂志广告可携带信息远比其它媒介丰富。图(一)是一幅双页杂志广告,大号广告句安排在上方,左页是:“做得更多”;右页是:“工作更轻”。与广告句相呼应,左边全页图文并茂,编排得“密不透风”,说明文案详尽地介绍了苹果电脑公司的新产品及多种复杂功能;右边整页则“疏可跑马”,只有一只似欲轻按电脑鼠标仪的手和品牌、标志而已,柔软弯曲的皮线

贯通两页。像这样信息高度密集的广告放在电视和户外媒介上是难以想象的,因此,一些购买行为以理智型为主,需要提供较多信息的产品,如汽车、电脑、高档家用电器或者需要高质量形象展示的高级消费品,常常在其广告策划的媒介组合中大量使用杂志空间。

较为舒缓的阅读节奏,良好的环境暗示和高质量的印刷制作使得设计师能够将一些精致的广告创意付诸现实。图(二)是西格拉姆酿酒公司的特干杜松子酒广告。画面粗看像最普通的产品展示类广告,但问答式的广告句点出了精妙之处。稍大字号的问句是:“您能从清新怡神的西格拉姆杜松子酒里发现

图一



Q. CAN YOU FIND THE HIDDEN PLEASURE  
IN REFRESHING SEAGRAM'S GIN?



图二

蕴藏的乐趣吗？”小字号的回答是：“如果您认为这只是一个气泡，请再看一下。”顺着细细的指示线，你会惊喜地发现在充满冰块和气泡的杯子里，漂着一只橡皮圈，一位少女正悠闲自在地倚躺其中，享受着杜松子酒呢。

产品和劳务的产生、存在总是有需求关系基础的，其功能就是满足人的各种层次的需求。深入分析、提炼这种产品的需求关系式，就能找到产品独特的魅力，才可能找到富有新意的有效解决方案，这是一切优秀广告的成功因素之一。正如广告业巨子李奥·贝纳指出的那样：“每一种产品都有与生俱来的戏剧性。要找到它并非易事，但它总是存在的。一旦你找到它，它将是广告各种诉求中最有趣、最可靠的一种。”这种“与生俱来的戏剧性”就是产品功能与人类需求的独特、微妙的关系式。发现它，抓住它，用每一个与之相适应的视觉方式、语义方式加以表现和传达，体现了广告创意睿智和深刻的一面。

西方杂志业已经进入“浏览时代”。据调查，杂志读者80%的信息来自标题和插图。广告句和视觉形象能否吸引读者注意，引发进一步阅读的兴趣是决定广告传达效率的关键。在“起”、“承”、“转”、“合”的视觉流程中，新颖别致的“起”固然重要，但一味求新求怪就会与广告目的背道而驰。要知道，广告创意本质上是一个常识再造的过程和结果。深刻地理解目标消费者的生活方式、期望和眼下的关心热点，以此为创意的基点就可能提高创意的可接受性和信息的

关心度。图(三)是富士银行广告，它选用投资者中普遍关心的环境和生态问题作为切入点，创造性地使用“银行生态学”作为广告句。轻松爽快的插图风格加强了这一广告概念。接下来，稍小些字号的副标题指出：“满足客户需求是问题的一半，满足社会需求则是问题的另一半。”更小些字号的说明文章进一步强调：“我们坚信，服务于客户和社会两种需求代表了杰出银行的新标准，对新环境作出负责的、敏感的反应是富士银行为所有人提高生活质量担负的使命。”着眼点新颖而不失之怪诞，文案设计井然有序，层层推进，是这则广告的成功所在。

考察一下杂志广告应用的实际情景，可以发现广告文案与摄影构成的广告形式占绝大多数。其中又可分为三种最流行的广告形式：第一种是产品的直接展示型，所谓“硬推销型”。这类广告的成功往往依赖于工作室摄影的精湛技术和细腻精致的摄影表现。第二种是产品形象与使用该产品的场景、氛围相结合型，也即所谓杂志广告的“保险模式”。图(四)就是这种形式的杂志广告。第三种广告进一步柔化广告的商品性，将产品信息压缩到最低限度，而着重表现生活情趣、生活方式、情感和期望等，力求以情动人，在产品和目标消费者之间建立情感联系，即“软推销型”。有的广告还带有某种戏剧性情节，以加深记忆。图(五)的福特车广告即为其中一例。

总之，不管广告采取何种形式，何种媒介，成功的广告总是使那些目标消费者忘记这是广告而在不知不觉中遵循广告信息的广告。





### Unfortunately, Too Many People Look for A Complete Cure-All With Their Eyes Closed. And Their Wallets Open.



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FILOS 2000 design (model) by ashmere 2000 (model) ashmere 2000

**FILOS**



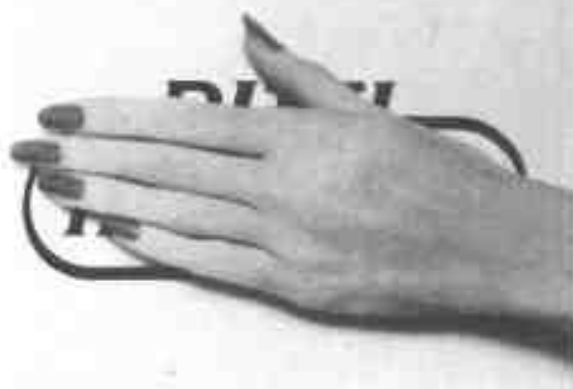
Fa' che la tua pelle sia radiosa



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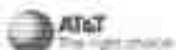
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"Some windows are too cold."

Non  
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LEVONOL. MAKE UP MY WISHING  
MIRROR. MAKE THEM A REFLECTION OF ME!



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