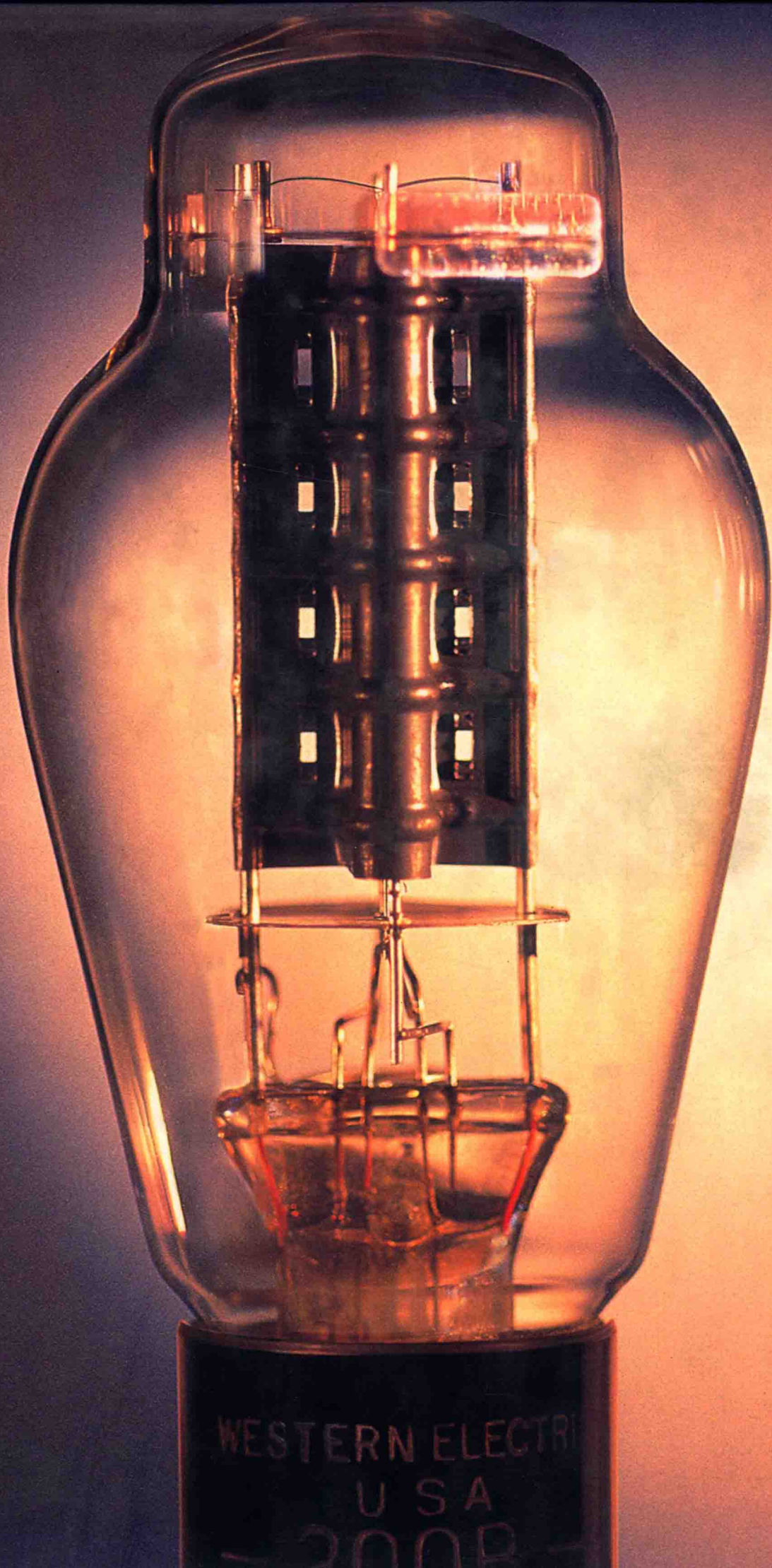


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THE INTERNATIONAL ANNUAL OF ADVERTISING

DAS INTERNATIONALE JAHRBUCH DER WERBUNG

LE RÉPERTOIRE INTERNATIONAL DU LA PUBLICITÉ

EDITED BY • HERAUSGEGEBEN VON • EDITÉ PAR:

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PUBLISHER AND CREATIVE DIRECTOR: B. MARTIN PEDERSEN

BOOK PUBLISHER: CHRISTOPHER T. REGGIO

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(OPPOSITE) PHOTO BY RACHID MILI FOR TRANSPHERE, BONGENIE/GRIEDER LES BOUTIQUES
(NEXT PAGE) YOUNG & LARAMORE ADVERTISING FOR RED GOLD TOMATOES



RED GOLD
TOMATOES



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Introduction

It's a little embarrassing, but I must confess that my attitude toward advertising has always been tinged with suspicion, if not outright dread. I think I got this from my mother. Like many of her generation who came of age during the Depression, she is able to spend money only if it is pried from her fist with red-hot pliers. Anyone who ever tried to sell her anything, whether in stores, door to door, by phone, by mail or mass media, my mother regarded through narrowed eyes as a wily bamboozler who, if given the least encouragement, would abscond with every valuable in the house. ■ I am therefore mystified and perhaps even somewhat chagrined to find myself a columnist for an advertising magazine (*Mediaweek*) and now the writer of an introduction to *Graphis Advertising 98*, a publication that collects and displays the year's best print ads. I'm not sure how any of this came about, but for heaven's sake, don't tell my mother. It would only upset her. ■ After all, she knows that advertising is just somebody trying to sell you something you don't need. In her eternal vigilance against fraud and deception, however, what I'm not sure she grasps is that if done well, advertising can be highly entertaining. This is the pleasure of leafing through the book in your hand. ■ Part of the pleasure is sheer surprise. Though ubiquitous, advertising is rarely delightful. When the trick is accomplished, however, it's as though your pet schnauzer suddenly begins juggling lamps, ashtrays and hassocks while whistling arias from Puccini. You are amazed as well as amused. Thus does *Graphis* provide a public service, pulling together so many delightful ads in one place that you actually run the risk of overamazement which, in delicate individuals, may cause headache and cramping. ■ In fact, perusing the contents herein summoned up yet another mystery: Where on earth did all these marvelous advertisements come from? I read a lot of magazines and newspapers and nearly all these ads were new to me. I wondered: Did they all appear in obscure journals of negligible circulation? Were they quickly yanked by clients terrified of originality? Did the government confiscate them for fear that overstimulated consumers would buy too many goods and throw off the subtle balance of the national economy? Or is advertising normally so deadening that you usually flip past it without taking much in? Whatever the answer, the ads in this collection come almost as a revelation. Perhaps all members of the industry (especially the clients) should be forced to pore over it while a stern disciplinarian stands over them, whip in hand, loudly exclaiming: *Look what you can do when you try*. ■ There are beautiful, sometimes magical images here. Look at the way Pepsi-Cola has contrived to make a splash from a

glass of soda turn into a vividly kinetic jazz band in one ad, a soccer game in a second. Regard in another ad, the simple closeup arrangement of fifteen pencil points. I have no idea what that image has to do with the advertiser, an insurance company, but the color, texture and composition is so striking, I want to gaze at those pencils a long time. ■ There is also, happily, a good deal of wit in the book. Some of it is purely visual, such as the ads for, of all things, Acnacyl, a product for control of pimples and acne, which employs pizza in one case and the moon in another and requires no language in either to make its point. Another example of visual wit, one outrageous enough to keep it safe from ever being published in most of the publications I read, is a pitch for something called Tao Chih Pien, an alleged treatment "for the relief of constipation," which carries the concept of smiling to a whole new dimension. Perhaps there is something about the frailties and absurdities of human anatomy that brings out one's sense of humor. Or maybe skin lotions and constipation cures inspire advertising people to a frenzy of desperation. ■ Another kind of wit inhabiting *Graphis Advertising 98* is that which cleverly combines words and pictures, a humor genre that nowadays is unfortunately hard to find anyplace but advertising. And when you add sex to the mix, as some of these ads do, you get a combination that's downright irresistible. You must laugh (that's an order) at the jungle-setting ad proclaiming "Everyone loves a Land Rover" in which an elephant is apparently attempting to mate with the product. Segueing from elephants to mice, you will brighten at the visual and verbal punning in an imaginative ad for *The Washington Post's* online service that turns computer-input devices into a swarm of sperm cells. ■ But my favorites here are the advertisements that are flat-out aggressive, some to the point of beligerence. After all, most advertisers strive to ingratiate, to cajole, to importune to—let's face it—grovel. But going for brutality, now that takes major guts. I cannot cease to marvel over an ad for Cave Creek Chili Beer (whatever that is) that shows a man spewing a seven-foot spray of flame from his mouth above the excruciatingly honest slogan: "Tastes like hell." What a concept! Here is a company unafraid to try fascinating us by repelling us! The Marquis de Sade would cheer. An ad for the Triumph Daytona, a motorcycle described as having "massive levels of mojo," (I can't wait to see the German and French translations of this one) warns that the product "is not a wake-up call to other bikes. It's a death threat." One must admire the sheer, breathtaking hostility of the copy. ■ Of course, such instant classics raise the ever-nagging question of whether cleverness and originality sell the

product or merely grab attention. My answer is simple: Who cares? It's not my problem. I'm just in this thing for the entertainment value. On

that score, *Graphis Advertising 98* satisfies. And, remember, it's one hundred percent fat free. ■

VON LEWIS GROSSBERGER EINLEITUNG

Es ist mir ein bisschen peinlich, aber ich muss gestehen, dass ich Werbung immer mit Argwohn, wenn nicht gar mit Angst betrachtet habe. Ich glaube, ich habe das von meiner Mutter. Wie viele ihrer Generation, die in der Zeit der Wirtschaftskrise erwachsen wurden, kann sie nur Geld ausgeben, wenn es ihr mit einer glühend heissen Zange aus der Faust entwendet wird. Jeder, der jemals versucht hat, ihr etwas zu verkaufen, sei es im Laden, an der Tür, per Telefon, Poster oder Massenmedien, wurde von meiner Mutter, deren Augen sich bei solcher Gelegenheit in zwei Schlitzte verwandelten, als hinterlistiger Betrüger angesehen, der, wenn er auch nur die geringste Chance bekäme, mit sämtlichen Wertgegenständen aus dem Haus verschwinden würde. ■ Es ist mir deshalb ein Rätsel und irgendwie peinlich, dass ich heute Kolumnist für ein Werbemagazin (*MediaWeek*) bin und jetzt diese Einleitung für *Graphis Advertising 98* schreibe, eine Publikation, die die besten Print-Anzeigen des Jahres präsentiert. Ich weiss nicht, wie das passieren konnte, aber um Himmels willen, erzählen Sie's nicht meiner Mutter. Sie würde sich nur schrecklich aufregen. ■ Schliesslich weiss sie, Werbung bedeutet, dass jemand versucht, dir etwas zu verkaufen, das du nicht brauchst. Bei ihrer ständigen Angst vor Betrug und Täuschung wird sie nicht begreifen, dass Werbung, wenn sie gut ist, ausgesprochen unterhaltend sein kann. Und das macht dieses Buch zu einem Vergnügen. ■ Teil dieses Vergnügens ist das absolut Unerwartete. Obgleich allgegenwärtig, ist Werbung selten erfreulich. Wenn der Trick aber gelingt, ist es, als würde Ihr Schnauzer plötzlich mit Lampen, Aschenbechern und Kissen jonglieren und dazu Puccini-Arien pfeifen. Sie sind ebenso erstaunt wie amüsiert. *Graphis* dient der Allgemeinheit, indem es so viele wunderbare Anzeigen zu einem Band zusammengefasst hat, und man läuft tatsächlich Gefahr, aus dem Staunen nicht mir herauszukommen, was bei zarten Gemütern zu Kopfschmerzen und Krämpfen führen kann. ■ Und noch etwas erstaunt mich, wenn ich dieses Buch betrachte: Wo in aller Welt kommen alle diese hervorragenden Anzeigen her? Ich lese eine Menge Zeitschriften und Zeitungen, und trotzdem waren fast alle diese Anzeigen neu für mich. Ich fragte mich, ob sie alle in obskuren Zeitschriften mit winzigen Auflagen erschienen sind. Wurden sie von Auftraggebern, die Angst vor Originalität haben, auf diese Weise schnell verheizt? Hat die Regierung sie konfisziert, aus Furcht vor überstimulierten Konsumenten, die zu viele Produkte kaufen könnten, was das delicate Gleichgewicht der nationalen Wirtschaft stören würde? Oder ist Werbung normalerweise so mühsam, dass man sich daran gewöhnt hat, die Seite schnell umzublättern, ohne genau hinzusehen? Was immer die Antwort sein mag, die Anzeigen in dieser Sammlung sind fast eine Offenbarung. Vielleicht sollten alle aus der Branche (besonders die Auftraggeber) gezwungen werden, genau hinzuschauen, und zwar unter strenger Bewachung, die dem einzelnen laut und deutlich sagt: «Sieh' mal, was man machen kann, wenn man sich Mühe gibt.» ■ Man begegnet in diesem Band schönen, manchmal

zauberhaften Bildern. Sehen Sie sich einmal an, wie Pepsi Cola es fertiggebracht hat, einen Spritzer aus einem Glas mit Mineralwasser in eine wild agierende Jazz Band zu verwandeln oder, in einer zweiten Anzeige, in ein Fussballspiel. Oder schauen Sie sich eine andere Anzeige an, eine Nahansicht von fünfzehn einfach angeordneten Bleistiftspitzen, deren Farbe, Oberfläche und Komposition so umwerfend ist, dass ich mich kaum von dem Anblick trennen konnte. ■ Es gibt ausserdem – zum Glück – in dem Buch viele Anzeige mit Witz. Bei manchen liegt er allein im Visuellen, wie bei den Anzeigen, die ausgerechnet für ein Produkt (*Acnacyl*) gegen Pickel und Akne werben. Dabei wird in einer Anzeige eine Pizza verwendet, in einer anderen der Mond, und bei beiden ist jegliche Erklärung überflüssig. Ein anderes Beispiel visuellen Witzes ist so frech, dass es in den meisten Zeitschriften, die ich lese, sicher nie erscheinen würde. Es geht um ein Mittel, *Tao Chih Pien*, das gegen Verstopfung helfen soll. Hier bekommt die Vorstellung eines Lächelns ganz neue Dimensionen! Vielleicht sind es die Schwächen und Absurditäten der menschlichen Anatomie, die besonders stimulierend auf unseren Sinn für Humor wirken. Oder Gesichtswasser und Abführmittel inspirieren die Werbeleute zu mutigen Verzweiflungstaten. ■ Eine andere Art von Witz entdeckt man in *Graphis Advertising 98* in Kombinationen von Worten und Bildern, ein Genre des Humors, dem man leider nur ganz selten begegnet. Und wenn man dem noch ein bisschen Sex hinzufügt, wie das bei einigen der Anzeigen der Fall ist, bekommt man eine schlicht unwiderstehliche Mischung. Man muss (das ist ein Befehl) über die Dschungel-Anzeige einfach lachen. Der Test lautet: «Jeder liebt einen Land Rover», und man sieht einen Elefanten, der versucht, sich mit diesem zu paaren. Spricht man von Elefanten, liegt der Gedanke an Mäuse nah: Sie werden Spass an einer Anzeige für den Online Service der Washington Post haben, bei der Computer Input-Devices zu einem Schwarm von Spermazellen werden. ■ Meine Favoriten sind allerdings die Anzeigen, die ganz einfach aggressiv sind, bis hin zur reinen Provokation. Schliesslich wollen die meisten Werber sich einschmeicheln, einen beschwätzen, einem zusetzen – geben wir es zu, sie kriechen vor uns. Sich auf Brutalität einzulassen verlangt dagegen wirklich Mut. Die Anzeige für Cave Creek Chili Beer (was immer das sein mag) geht mir nicht aus dem Kopf: Sie zeigt einen Mann, der eine 2 Meter lange Flamme ausspeiht und darunter steht der umwerfend ehrliche Slogan: «Schmeckt wie Hölle». Was für ein Konzept! Hier ist eine Firma, die sich nicht scheut, uns zu faszinieren, indem sie uns abstösst. Marquis de Sade hätte sein Vergnügen daran. Eine Anzeige für Triump Dayton, ein Motorrad, von dem behauptet wird, es habe jede Menge «Hummeln im Hintern». «Das ist kein Weckdienst für andere Motorräder», wird hier gewarnt, «das ist eine Todesdrohung». Man kann diese umwerfende Feindseligkeit des Textes nur bewundern. ■ Natürlich erhebt sich bei solchen Anzeigen – die sofort zu Klassikern werden – die quälende Frage, ob Klugheit und Originalität das Produkt verkaufen oder auch nur auf es aufmerksam machen.

Meine Antwort ist einfach: «Wen kümmert's? Das ist nicht mein Problem. Ich befasse mich hier nur mit dem Unterhaltungswert. In

dieser Hinsicht ist *Graphis Advertising 98* ein voller Erfolg. Und denken Sie daran, es ist 100% fettfrei.

.....
PAR LEWIS GROSSBERGER INTRODUCTION
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C'est un peu embarrassant, mais je dois avouer que la publicité m'a toujours inspiré un sentiment de méfiance si ce n'est de crainte. Je crois que je tiens cela de ma mère. Comme bien des personnes de sa génération qui ont atteint l'âge adulte durant la crise de 1929, elle ne dépense son argent que si on le lui arrache des mains avec une tenaille chauffée au rouge. Quiconque a essayé de lui vendre quelque chose, dans un magasin, en faisant du porte-à-porte, au téléphone, par le biais d'un publipostage ou des mass media, se faisait inmanquablement taxer d'escroc, et ma mère, dont les yeux se plissaient en pareille circonstance, était convaincue qu'à la moindre occasion, elle se ferait détrousser de tous ses biens. ■ Et si aujourd'hui, je suis perplexe et même un peu chagrin, c'est parce que le fait d'être chroniqueur pour le compte d'un magazine publicitaire (*Mediaweek*) va à l'encontre de tout ce que l'on m'a inculqué et, qui plus est, je me prends à rédiger l'introduction de *Graphis Advertising 98*. Je ne sais pas comment c'est arrivé, mais pour l'amour de Dieu, n'en dites rien à ma mère, elle serait terriblement contrariée. ■ Après tout, elle sait que la publicité consiste à nous faire acheter quelque chose dont nous n'avons pas besoin. Devant sa peur malade d'être grugée ou escroquée, elle ne comprendrait pas qu'une publicité, lorsqu'elle est bonne, peut être tout à fait distrayante. Et c'est d'ailleurs là que réside le plaisir qu'on trouve à consulter cet ouvrage. ■ Ce plaisir naît en partie de l'effet de surprise, car bien qu'omniprésente, la publicité ne nous enchante que rarement. Mais lorsqu'elle fait mouche et vous touche, c'est comme si votre schnauzer se mettait tout à coup à jongler avec des lampes, des cendriers et des coussins, tout en sifflant un air de Puccini. Vous êtes à la fois étonné et amusé. C'est en cela que *Graphis* met du baume au cœur, en réunissant dans un seul et même ouvrage des publicités exceptionnelles qui ont l'avantage de nous surprendre et de nous émerveiller. ■ Ce livre recèle toutefois un mystère: mais d'où viennent donc toutes ces annonces? Je lis quantité de journaux et de magazines et, malgré cela, la plupart d'entre elles m'étaient inconnues. Je me suis demandé si elles paraissaient dans des journaux obscurs à faible tirage. Auraient-elles été écartées par des clients en mal d'originalité? Le gouvernement les aurait-il censurées par peur que les consommateurs, par trop stimulés, se mettent à acheter ces produits en masse et fassent vaciller l'économie nationale? Ou la publicité serait-elle si mortellement ennuyeuse que l'on tourne les pages sans même plus regarder? Peu importe la raison, les publicités de cette collection sont presque une révélation. Peut-être que l'on devrait obliger les gens de la branche, les clients en particulier, à se pencher plus longuement sur ces travaux et ce, sous l'œil sévère d'un conseil de discipline qui serait là pour les observer et leur dire: «Regardez ce que vous pouvez faire si vous vous en donnez la peine!» ■ Les images rassemblées ici sont belles, parfois magiques. Observez avec quel talent Pepsi Cola a réussi à transformer un filet d'eau jaillissant d'un verre en une formation de jazz vivante et dynamique ou,

sur une autre annonce, en un match de football. Ou arrêtez-vous sur cette autre annonce, un gros plan sur les pointes de quinze crayons simplement arrangés. J'ignore quel rapport peut bien avoir cette image avec le client, une compagnie d'assurances, mais les couleurs, la texture et la composition sont si renversantes qu'il est difficile de détacher son regard. ■ Par bonheur, il y a aussi une bonne dose d'humour dans cet ouvrage. Parfois, c'est purement visuel, comme dans ces annonces qui font la promotion d'un produit contre l'acné (Acnacyl). Les images présentent tantôt une pizza, tantôt une lune, et se passent de tout commentaire. Un autre exemple, plus osé cette fois-ci, au point qu'une parution dans la plupart des magazines semblerait inespérée, est un visuel pour Tao Chih Pien, un produit contre la constipation. La représentation d'un sourire prend dans ce cas une toute nouvelle dimension! Peut-être que les faiblesses et les absurdités de l'anatomie humaine agissent comme un stimulant sur notre sens de l'humour? Ou que les lotions faciales et les laxatifs poussent les publicitaires à des actes de désespoir? ■ Un autre genre d'humour présent dans *Graphis Advertising 98* allie savamment mots et images, une formule trop souvent absente dans le paysage publicitaire. En y ajoutant une pointe de sexe, on obtient un mélange explosif, irrésistible, à l'exemple de la publicité drolatique Land Rover sur fond de jungle dont la headline «Chacun aime une Land Rover» est étayée par les agissements d'un éléphant occupé à s'accoupler avec le produit. Quittons le monde des pachydermes pour nous plonger dans celui des souris ou plus précisément, celui du *Washington Post*. Vous serez sans doute amusé en voyant cette annonce destinée à promouvoir les services en ligne du journal: des périphériques d'entrée se transforment en un essaim de spermatozoïdes! ■ Ma préférence va toutefois aux publicités qui sont tout simplement agressives, ou carrément provocantes. Après tout, les publicitaires n'essaient-ils pas de trouver grâce à nos yeux en nous flattant, en encensant le monde et, avouons-le, en rampant à nos pieds? C'est pourquoi, s'en remettre à la brutalité demande une autre forme de courage. Le visuel pour Cave Creek Chili Beer (peu importe quel genre de produit cela peut bien être) ne me sort plus de la tête: un homme vomit une flamme de deux mètres au-dessus de la headline d'une honnêteté déroutante: «Un goût d'enfer.» Voilà une société qui essaie de nous fasciner en nous rebutant. Le Marquis de Sade y aurait trouvé son compte. Autre exemple: une publicité pour Triumph Daytona, une moto dont on prétend qu'elle «a le feu au cul» non pas pour «enflammer ses semblables, mais pour les foudroyer». On ne peut qu'admirer l'animosité du texte. De quoi mettre le feu aux poudres! ■ Avec de telles publicités, vouées à devenir des classiques, on peut se demander si pertinence et originalité font vendre le produit ou se limitent à susciter l'attention. Ma réponse est simple: qu'est-ce que cela peut bien faire? Ce n'est pas ma tasse de thé! Ce qui m'intéresse, c'est l'aspect divertissant. A cet égard, *Graphis Advertising 98* est un succès sur toute la ligne.

Creative Campaigns of the Year

BY WARREN BERGER

Advertising is a business rife with change, but some things remain constant. The great ad campaigns of the past year tended to rely less on technology, gimmickry or trendiness than on solid concepts, rooted in strategy and executed with style—which has been true of great advertising for the past four decades. While that may sound like a fairly uncomplicated recipe for making successful ads, only an elite group of agencies have mastered it. The agencies profiled here are among the few that produced consistently strong, impactful advertising in the past year. In each case, we asked members of the agency creative department to discuss one of their campaigns, and zero in on what makes it work so well.

Andersen & Lembke • DOW PLASTICS



Can an industrial product like plastic sealant make for compelling advertising? In the hands of Andersen & Lembke, it can. The agency, which started in Sweden and now has offices in New York and San Francisco, specializes in business-to-business advertising, and has long held that such advertising “doesn’t have to be overly serious and dull,” says Andersen & Lembke senior copywriter Alan Wolk. “Even when they’re reading a trade magazine, business people are like other consumers—they respond to advertising that’s lively and interesting, with a human touch.” Or, in the case of Andersen & Lembke’s campaign for Dow Plastics, an animal touch (page 148). The agency’s challenge was to demonstrate the strength of Dow’s plastic sealant, and it chose to do so with striking images of animals coming head-to-head with the product. “When we presented the idea to the client, they loved it—but they were skeptical about whether we could execute it,” says Eric Gronlund, who art directed the campaign. That skepticism was well-founded: “The shoots for these ads were difficult,” Gronlund explains. “We used toys or food to try to get the animals to run through the plastic, then snapped lots of pictures. Then we had to do a lot of photo-composition — each image contains five or ten images put together in Photoshop.” The striking result stands out from typical trade magazine ads, and has already boosted business-to-business sales of the product; in fact, Dow has been so pleased they’ve assigned additional business to the agency.

Batey Ads Singapore • VISA GOLD



With its campaign for Visa Gold (page 82), Batey Ads Singapore decided to veer off the path of most credit card advertising. The agency sought to avoid “all of those cliché-ridden visuals, showing things that gold card users supposedly crave,” says art director Antony Redman. Instead, the campaign focuses on a different message—using visual humor to suggest that the card is a tool that can provide greater independence and individuality. That makes perfect sense because the ads, Redman explains, are aimed at wealthy, young Asians—a demographic group that is less bound by convention, and more independent-minded. “The campaign breaks all the rules because it’s aimed at people who also want to break the rules, and make their own,” says Redman. The campaign survived focus group research and “caused a bit of a fuss” in Taiwan, Redman

adds. But the client was determined to break through the clutter of the credit card category. “They stuck with it because they believed in it,” says Redman. In fact, based on successful results in Taiwan, the campaign is now running in other Asian markets, as well. And it represents just the latest success story for 25-year-old Batey Ads, which has emerged as one of the hottest agencies in Asia. The work on VISA Gold “is representative of what we’re about,” says Redman, who adds that the agency’s mission can be summed up as follows: “Raise eyebrows, yes. Raise sales, definitely.”

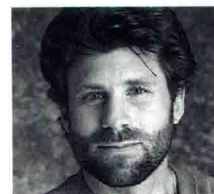
Butler Shine & Stern • RIO CRISTAL BEER

“Does the world really need another beer?” That was the question on John Butler’s mind when his agency, Butler Shine & Stern, was asked to introduce yet another import—this one, Rio Cristal beer, imported from Brazil by Anheuser-Busch. To make the beer stand out, the agency sought to imbue it with a Brazilian characteristic that would resonate with beer drinkers (page 53): “Brazil is known for partying—partly because of *Carnivale*, which makes the Mardi Gras look tame,” says Butler. “So the idea was to capture that atmosphere in the ads, and say: ‘Who knows more about having a good time than Brazilians?’” Unfortunately for the agency, the ads were being created just after *Carnivale*, “so we had to use stock footage,” says Butler. But they overcame that by making the design of the ads—which resembles the look of the Brazilian flag—more dominant than the photos. The agency also had to allay client concerns about the “party” theme and whether some might be put off by it; to reassure the client on it, the agency tested the ads—and consumers loved both the look and the party theme. The beer is now off to a hot start in three markets, and Anheuser-Busch has extended the launch to seven markets. The combination of lively themes and eye-catching design is found in much of Butler Shine & Stern’s work. “Design is an important element for us,” says Butler about his growing four-year-old agency, based in scenic Sausalito, California. “Also, a lot of our work is humorous and irreverent. But that’s partly because we have beer and video games as clients—when we pick up a credit card account, we’ll show a different side.”



Carmichael Lynch • AMERICAN STANDARD

As the advertising agency of Harley-Davidson motorcycles and Mack Trucks, Minneapolis-based Carmichael Lynch is used to promoting beloved products to an enthusiastic group of devotees. But when Carmichael Lynch began working with American Standard (page 120), a maker of toilets, the challenge was quite different. “We had to make this product seem not-so-standard,” says Kerry Casey, executive creative director at the agency. “A lot of people felt American Standard was fine for airport restrooms, but not for ‘my house’.” It wasn’t considered special.” The agency set out to convince consumers that American Standard is a company with a passion for bathrooms. At the same time, ads brought a touch of humor to the campaign. For example, one ad, running on election day, drew parallels between a toilet flusher and a voting lever. There was some



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trepidation about the edgy humor of the campaign, but “the client knew they needed to do some different things to create awareness,” says Casey. “They supported us all the way.” And they were rewarded: In 1996, the ad campaign generated 150,000 leads, and American Standard sales were up \$20 million over 1995. The ads themselves, with their distinctive manner of discussing bathrooms, is typical of Carmichael Lynch’s approach, says Casey: “Our agency motto is, find out what the consumer is thinking and then say it in a way they haven’t thought of before.”

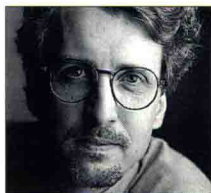
CORE • WINCHESTER AMMUNITION



Shooting is not a glamour sport—in fact, it’s not even politically correct. But that didn’t deter Eric Tilford and his upstart St. Louis agency, known as CORE, when it came time to try to inject some excitement into this pastime. The agency’s campaign for Winchester Ammunition (page 181)

breaks down some of the backwoods stereotypes associated with shooting, and emphasizes the skills and thrills associated with the sport. It was a somewhat unusual approach, in that the client had intended to focus its advertising only on the heritage of the brand. “But the more we thought about it, the more we felt that instead of just talking about the past, we should be positioning shooting as a sport of the future,” says Tilford. “And we felt it was up to Winchester not just to be the best in the category, but to define the category in new ways.” The resulting campaign, which has hit the bull’s-eye for the client in terms of raising awareness, features the kind of design-driven, high-impact style that two-year-old CORE is already becoming known for. Don’t look for a lot of visual clutter or needless copy in this agency’s ads. “The whole philosophy behind this agency is to strip away the bull and get to the essence of an idea or a brand,” says Tilford. “That’s why we chose our name.”

Fallon McElligott • TIMEX INDIGLO

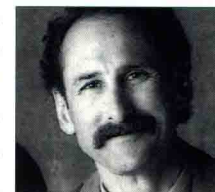


Although Timex invented Indiglo and had an exclusive right to it for a number of years, the copyright had run out the year before the company approached Fallon McElligott to update and refresh its image. “Indiglo no longer needed to be explained, but shown in a new way,” explains

Tom Lichtenheld, art director at Fallon. That’s why the creative team, including Lichtenheld, Scott Vincent, the copywriter, and Scott McKenzie, the photographer, all tried to think visually first. Indeed, the appeal of the resulting campaign (page 135) lies in its ability to communicate quickly through strong visual concepts: “You give people enough visual clues and they are interested. Viewers get to make the connection in their own minds,” says Lichtenheld. The team enjoyed seeing how far they could go with the concept. “It’s a challenge to see how much you can strip away and still have the ad work,” says Lichtenheld as he explains the process of cutting copy and headlines and incorporating product and logo into the visual concept of the ads. Once they had decided on concepts, the challenges were more practical—finding good stock photos and shooting those things—such as the motel and the kid under water—which could not be found in stock houses. To make the Sunset Motel shot look authentic, for example, the agency had to “convince the client to spend a lot of money constructing a beat-up old sign which looked like it had been on Route 66 for 25 years,” says Lichtenheld. Though they may have faced challenges in shooting the ads, the results speak for themselves.

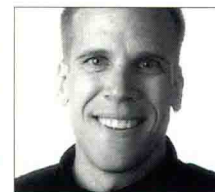
Goodby, Silverstein & Partners • POLAROID

Many in advertising regard Goodby, Silverstein & Partners as the most creative agency of the 1990s. So it wasn’t surprising that Polaroid, an old and nearly forgotten camera company in dire need of resuscitation, would turn to this red-hot San Francisco agency. “We were excited because Polaroid is such a classic American brand,” says Rich Silverstein, co-founder of the agency. “But we faced a big challenge: we had to rekindle the old magic of Polaroid to Baby Boomers, who grew up with it, and also had to appeal to younger people by making Polaroid seem hip.” The agency did that with a series of print ads (page 66) that are whimsical and yet show the practical uses of the instant camera for documenting real life and hard truths. Perhaps the toughest challenge of this print campaign: “We only had two days to produce an entire campaign,” says Silverstein. “I called together the whole creative department and said, ‘Okay, everybody do one or two ads.’” Somehow it all came together, and the client has been extremely pleased with all of the attention generated by the campaign, which has been lauded in the press. It’s still too soon to say if Goodby Silverstein can bring Polaroid back, but for now they’ve got people talking. Which is something this agency is accustomed to doing.



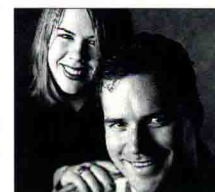
Hal Riney & Partners • SATURN

Sometimes, maintaining the momentum of a highly successful ad campaign can be one of the most difficult challenges for an agency. Hal Riney & Partners helped successfully launch Saturn cars eight years ago, with distinctive advertising that emphasized the new car company’s human touch. But by last year, the agency felt it was time to take a new direction. “It can be difficult to get a client to change a successful campaign, but you have to let the message evolve because the company has evolved,” says David O’Hare, executive creative director at Riney. The agency persuaded the client to alter the tone of the ads in a number of subtle ways. The current Saturn ads (page 25) are less dominated by the car and tend to play up stories of people, who are Saturn owners and dealers. They also have begun to include touches of bemused self-reflection on the company’s own success. “The campaign acknowledges that Saturn has taken on a life of its own and even the company is a little surprised by the phenomenon,” says O’Hare. The new message certainly hasn’t slowed Saturn down: The company continues to sell every car its Tennessee factory can turn out. For Hal Riney & Partners, the evolution of the Saturn campaign in some ways mirrors the evolution of this San Francisco-based agency. Long known for the warm, folksy style associated with founder Hal Riney, O’Hare and a new generation of creative talents have diversified the agency’s work. “Executionally, we’re all over the map,” says O’Hare. “But the one thing we’ve always done and still do is position companies well. I think Saturn is a good example of that.”



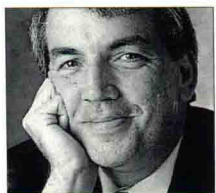
The Richards Group • CHICK-FIL-A

When Chick-fil-A approached The Richards Group of Dallas seeking a new ad campaign to promote the regional fast-food chain, the client was hoping a small budget could somehow have a big impact. “The problem for Chick-fil-A is that they can’t possibly match the ad spending levels of the big hamburger chains,” says David Ring, an art director at the agency. Ring and partner Gail Barlow came up with an innovative—and cost-effective solution. Instead of TV



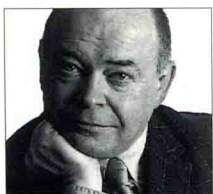
commercials, the campaign relied primarily on outdoor billboards (pages 61, 63, 117) featuring three-dimensional replicas of cows; the cows seem to be scaling the board and painting their own messages (such as urging people to "Eat Mor Chikin"). Ring says the client liked the irreverent humor of the campaign. But what Chick-fil-A really loved was the attention that resulted—as the renegade cows became celebrities, appearing in stories in newspapers and on television. "It's been estimated that the free media coverage generated by this campaign would have cost millions of dollars to buy," Ring says. The client has been so pleased with the campaign that they've extended it to all of their markets. The successful use of billboards might be unexpected from some agencies, but not for the Richards Group, which is known for its acclaimed radio ads for Motel 6, as well as a wealth of award-winning print work. "We work in a lot of different media, and in each case, we try to push that medium beyond the normal bounds," says Ring.

The Martin Agency • STEELCASE



It's hard to imagine that one could create a series of ads for office furniture without showing lots of pictures of chairs. But when The Martin Agency took up the challenge of promoting Steelcase, a leading office furniture company, the agency realized something very important about this client: "They don't just make chairs and file cabinets," says Mike Hughes, president and creative director of the agency. "Their real expertise is that they understand how workplaces work, and how to create the most efficient working environment." So the agency created a campaign that emphasizes Steelcase's thinking, not its furniture (page 143). This kind of astute tactical maneuver is not unusual for the renowned Richmond, Virginia-based agency, which is known for applying solid conceptual thinking and meticulous art direction to all of its work. In this case, the client actually assisted in the design of the ads: When art director Hal Tench initially designed them with a squared-off look, the client noted that all that squareness didn't jive with the soft, flowing lines of most of its furniture; the agency listened, and the ads were redesigned with a curvy look that has become a striking visual signature of the campaign. But it is smartness, more than looks, that matter in this campaign: By arguing that Steelcase can make company workplaces not just more comfortable but also more efficient, the campaign has struck a pragmatic chord with company managers—who, in turn, have driven up sales for Steelcase in the past year.

Publicis • PERRIER



The Perrier "Eau" campaign with its uniquely English word play originated in the 1980s and is one of the most recalled campaigns of that decade. So when the account moved to Publicis in 1992, the creative challenge lay in breathing new life into a well-established idea. Art directors Rick Ward and Stephen Glenn were instrumental in developing the "Perrier Objects" theme (page 38, 39), which involved model-making in green bubbled glass. "I think these objects help the campaign in two ways," explains Gerra Moira, Executive Creative Director, "First they broaden the humor, making Perrier less elitist and more accessible. Second, they add the refreshment and 'appetite' appeal that was perhaps lacking in the wordier executions of the eighties."

RG Wiesmeier • LOVELLE

In creating its campaign for Lovelle birth control pills (page 132, 133), RG Wiesmeier faced a particularly difficult challenge: "The problem

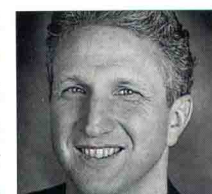
was that we were not allowed to say anything," says art director Gudrun Muller. Because of an earlier scandal involving birth control pills, which included Lovelle, "the client did not want any statement on the product in the campaign—they didn't want to be open to attack," says Muller.



"The only statement we were allowed to communicate was, 'Lovelle is a modern pill.' Not particularly exciting, is it?" The agency ended up using neither the word "modern" nor "pill" in the campaign—instead, it became a campaign of association, and its themes were eroticism, sex and love. The product itself was not discussed; that worked because, as Muller notes, the product is the market leader and immediately recognizable. It's too early to gauge the overall success of this relatively new campaign, but the ads have already created quite a stir—and that's not counting some of the more daring executions that didn't get past the client.

TBWA Chiat/Day • TRUE FITNESS

TBWA Chiat/Day is known for its east and west coast operations, but lately the agency has been making noise in the heartlands. At the St. Louis office, a number of stellar print campaigns have been produced in the past year, including one for True Fitness treadmills (page 178). These ads stand out from other exercise pitches not only because of their visual appeal—the type treatments neatly suggest inclement weather—but also because they downplay tech-talk and appeal to more basic emotions, such as the desire to stay home when the weather's bad. That message provides a rarely used but compelling rationale for buying home exercise equipment. Still, it wasn't easy selling this approach to the client. "They'd never done anything like this," says Bob Weeks, senior art director at the agency. "They were used to selling their treadmills on the basis of technical specs. They're used to talking to dealers, and they think people care about all those numbers and specs—but most people don't. We kept telling them that, and they eventually listened." Now the client is happy they did—"and even the dealers have had a positive reaction," says Weeks. "What they're seeing is that when you have a story that sets you apart from all the other machines, it's more impressive than features and specs."



Weiss Whitten Stagliano • GUINNESS

There's an entire ritual involved in drinking a pint of Guinness, as any fan of this unique Irish beer can tell you. Marty Weiss and Nat Whitten, partners at the New York agency Weiss Whitten Stagliano, learned that as they researched this client. And Weiss and Whitten decided to play up this ritualistic experience in their ad campaign for Guinness (page 52). "We were trying to bring new drinkers into the fold without disrupting Guinness' loyal following," says Weiss. "By playing up the uniqueness of the Guinness experience, we felt we'd appeal to both groups." They were right, it seems: As the campaign began to run in certain markets, sales of Guinness increased by one-third. And Guinness is now one of the fastest-growing import beers in America. Like much of Weiss Whitten Stagliano's work, the ads are simple, elegant and distinctive in design. The monochromatic, black-and-cream look matches the hue of the beer, and the copy is witty but understated. "We see ourselves as the thinking man's agency," says Whitten. "In a world of shock and loudness we bring a quiet thoughtfulness to our ads. And that makes them stand out."

