

# INTERNATIONAL ADVERTISING DESIGN

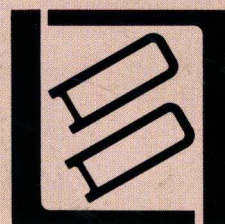
2





# INTERNATIONAL ADVERTISING DESIGN

# 2



The Library  
of Applied  
Design

**PBC** INTERNATIONAL, Inc.



*Distributor to the book trade in the United States and Canada:*

Rizzoli International Publications, Inc.  
300 Park Avenue So.  
New York, NY 10010

*Distributor to the art trade in the United States:*

Letraset USA  
40 Eisenhower Drive  
Paramus, NJ 07653

*Distributor to the art trade in Canada:*

Letraset Canada Limited  
555 Alden Road  
Markham, Ontario L3R 3L5, Canada

*Distributor to Japan, Korea, Thailand, Taiwan, Hong Kong, Singapore and the Philippines:*

Hearst Books International  
105 Madison Avenue  
New York, NY 10016

Published by **PBC** International, Inc.

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Edited by Philip Kleinman  
Assistant Editor Noa Kleinman  
Designed by Martin Bronkhorst and Penny Langley  
Compiled in collaboration with *Lürzer's Archive*, Frankfurt

●	Introduction
●	Alcoholic drinks 1-30
●	Automotive 31-54
●	Clothing and footwear 55-89
●	Computers and office equipment 90-103
●	Corporate 104-118
●	Electrical 119-132
●	Entertainment and events 133-146
●	Financial 147-167
●	Food and non-alcoholic drinks 168-213
●	House and garden 214-237
●	Media 238-255
●	Miscellaneous 256-282
●	Photographic 283-295
●	Public service and charity 296-317
●	Retail 318-335
●	Tobacco 336-348
●	Toiletries, cosmetics, pharmaceuticals 349-374
●	Travel and tourism 375-387
●	List of credits
●	Index of products and services
●	Index of agencies and studios



# INTERNATIONAL ADVERTISING DESIGN 2

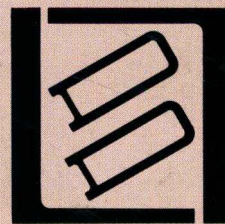






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## Opening a New Chapter

This edition of *International Advertising Design* marks the start of a new chapter in its history. Readers may be surprised by these words, for they will detect only a few, fairly minor changes in presentation compared with IAD 1. However, those changes are likely to be followed by others next year, all stemming from the new collaboration between IAD and the Frankfurt-based magazine *Lürzer's Archive*.

*Archive* was established by the well-known German advertising man Walter Lürzer, formerly a partner in Lürzer Conrad & Leo Burnett, who now runs another agency, Lowe Lürzer. His inspiration for the magazine came, so he says, from seeing this annual. The magazine, appearing six times a year, is distributed worldwide and in both German-language and English-language editions.

Like IAD, *Archive* gathers interesting new ads from all over the world. Like IAD, it divides them up according to product category. In certain respects, though, it has not followed the pattern laid down by IAD.

The magazine, unlike the previous edition of IAD, prints examples of television, as well as print, advertising. The argument against doing this is that very few TV campaigns translate successfully to the printed page. Sometimes, indeed, a very clever film can become near-incomprehensible when reduced to a few stills. On the other hand it is undeniable that, in most developed advertising countries, the principal efforts of the principal ad agencies go into TV rather than the press, with print ads often being used merely to back up TV campaigns. The major exception to this generalisation is Lürzer's own country of West Germany, where until now the shortage of State-controlled TV advertising time has made magazines the prime medium for many advertisers.

Following *Archive's* example, IAD is now printing stills from some TV commercials. The number of examples in this edition is limited, partly because many contributors failed to notice the change of policy, announced in letters to them, partly because IAD's policy,

even in its modified form, is to print only TV sequences that look good on the page and make sense without the aid of music and movement.

One particularly interesting example of a TV commercial that does come across successfully in printed form is that by Young & Rubicam, Chicago for DuraSoft Colors contact lenses. It is to be found in the Miscellaneous section of this book. Among other TV campaigns represented are those by Y & R's London and Auckland offices, respectively for Access credit cards (Financial section) and Brickmakers paving tiles (House and Garden), by J. Walter Thompson, Hamburg for Jacobs Krönung coffee (Food) and by Saatchi & Saatchi, Milan for Danone yogurt (Food).

Another difference between this book and *Archive* has been in the way credits have been presented. While IAD 1 put a great deal of effort into compiling the names of all those concerned with the production of any ad, including the client marketing people and agency account handlers, *Archive* has followed the more conventional course of crediting only the professional creatives – art directors, copywriters, photographers, illustrators.

Without in the least relinquishing the belief that in many cases the 'non-creatives' have as much influence on the look of the final advertising product as the people who actually write the words and design the layouts, I have found it more convenient to fall in this year with *Archive's* procedure.

This is because a sizeable proportion of the material reproduced in this edition of IAD has come via *Archive*. To be consistent it was necessary to choose between chasing up all the information *Archive* had not asked for, which would have been excessively tedious, and discarding the extra information (names of brand managers, account directors etc.) supplied by many agencies which sent material direct to me. I apologise to those who may feel they spent more time filling in forms than they need have done.

Unlike *Archive*, however, IAD continues to place lists of credits at the end of

the book, thus leaving more space in the main sections for pictures and explanatory text.

This year's collaboration between *Archive* and IAD has resulted chiefly in an overlap of material between them. The fruits of collaboration should become much more evident next year, when it is hoped that the two publications will become fully complementary.

Exactly how this will be done remains to be decided. It is likely, however, that IAD will devote a good deal of its space to in-depth expositions of the strategies behind certain chosen campaigns, which may well have figured in *Archive's* two-monthly selection of attractive ads. These longer texts will be accompanied by more extensive pictorial illustration of how the campaigns have been implemented in both print and TV.

The intention, in other words, is that IAD, while remaining a picture book, should become far more journalistic in character. This will suit me, as a journalist, very well but will also, I hope, make the book more useful and interesting to executives in both ad agencies and client companies.

Meanwhile, I commend this year's more traditional edition to your attention, not least because it contains work from a number of talented outfits not represented previously. Among them are Adolf Wirz, of Zürich, Alberto Cremona, of Milan, DME, of Palma de Mallorca, GBB, of Reykjavik, Hal Riney, of San Francisco, Livingston & Co., of Seattle, and Studio Nob, of Osaka.

As usual, there are among the hundreds of clever pieces of work in the book a smaller number of really impressive ads. One such is the Nurofen analgesic campaign by Gold Greenlees Trott, which comes across with powerful originality in both its printed and television forms. A printed version is in the Toiletries, Cosmetics, Pharmaceuticals section; a frame from the TV commercial can be seen opposite.

Philip Kleinman





1, 2, 4

Grant's Scotch whisky  
France, South America

Agency: Boulet Dru Dupuy Petit, Paris

BDDP continues to have fun with its 'The temptation is great' theme for Grant's, both in print (the butterflies and the flying rat) and on television (the whisky-loving peacock). The print ads cleverly combine the work of a photographer (Paul Goirand) and an illustrator (Christian Morandi).



2a



2b



BLENDED  
TO PERFECTION.







BDP

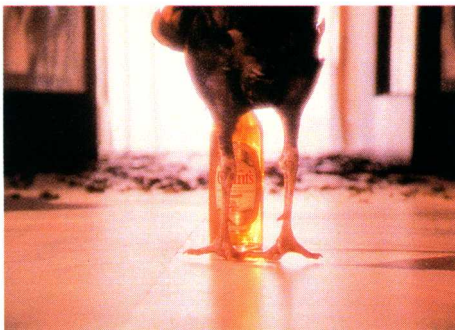
GRANT'S  
FINEST SCOTCH WHISKY  
WILLIAM GRANT & SONS LTD.  
70 cl e

GRANT'S  
LA TENTATION  
EST GRANDE.  
FINEST SCOTCH WHISKY

SACHEZ APPRÉCIER ET CONSOMMER AVEC MODÉRATION.



2c



2d



2e

3

Johnnie Walker Black Label whisky  
United Kingdom  
Agency: Collett Dickenson Pearce & Partners, London

Beautifully composed, subtly erotic picture from the agency that has become famous, through ads for Benson & Hedges cigarettes, for its mastery of surrealistic imagery. The idea of a woman's body as part of a landscape is not in itself original; an amusing example can be seen in a Suzuki motor cycle ad, by the Canadian agency Laser Kuleba Shyllit, printed in WAR 1989. The originality of CDP's work for Johnnie Walker lies in the execution.





THE VIEW FROM THE TOP.







Chez Ballantine's, quand on entend les cornemuses, c'est qu'il y a du vent sur la vigne.



Négociant Elevéur depuis 1827  
Grand Cru d'Écosse.  
George Ballantine and Son  
Scotch Whisky & Spirits Imported by The House of Ballantine, New York, NY

5  
Chivas Regal Scotch whisky  
Singapore  
Agency: The Ball WCRS Partnership,  
Singapore

The brand is said to be gaining ground in Singapore and Malaysia largely because of Ball's campaign appealing to the elitist aspirations of drinkers in these countries.

6  
Ballantine's Scotch whisky  
France  
Agency: Foote Cone & Belding, Paris  
The headline reads: 'At Ballantine's, when you hear bagpipes, it means the wind is blowing on the vines'. One of a series of ads that draw entertaining comparisons between the production of Scotch and of wine in an effort to catch the imagination of a nation of wine-drinkers.

## REEL MAN'S DRINK

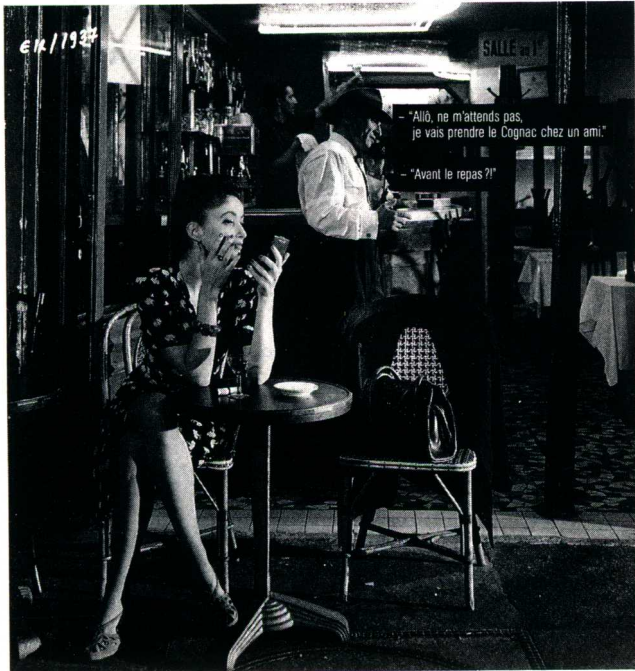


7  
Lord Calvert Canadian whisky  
United States  
Agency: DDB Needham, New York  
The pun is the thing here, combining appeals to machismo and to the sporting pride of the many American anglers. As you may have guessed from its verbal and visual economy, this is an outdoor poster, one of a series including also 'Fire man's drink', which shows steaks being barbecued.









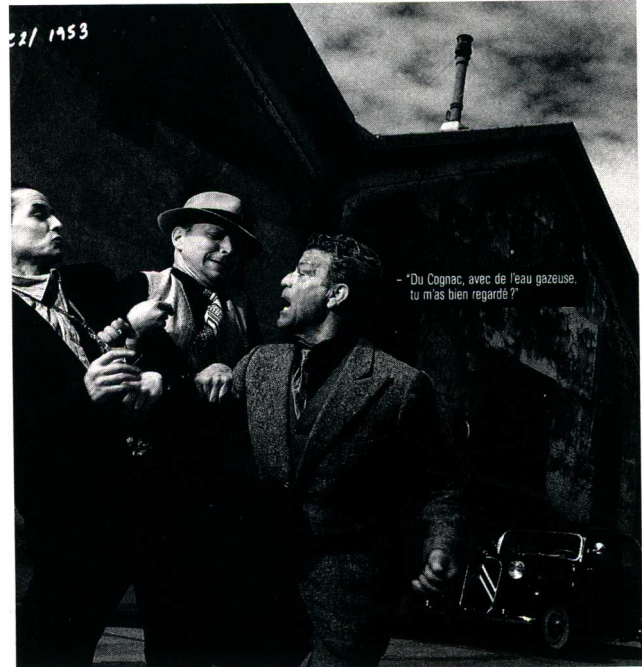
AUJOURD'HUI, EN MATIÈRE DE COGNAC, L'IMAGINATION N'EST PLUS UN CRIME.



Dégustez avec modération.

GALLAGHER BROS & CO.

10



AUJOURD'HUI, EN MATIÈRE DE COGNAC, L'IMAGINATION N'EST PLUS UN CRIME.



Dégustez avec modération.

GALLAGHER BROS & CO.

11

« when you seek to make a COGNAC  
that is *TRULY PRECIOUS* »  
says BERNARD HINE. « one word  
will often come in useful ~ *NON!* »

Jacques and Bernard Hine are the  
most positive of gentlemen. But  
when it comes to producing their  
cognac, there is one important  
small word that they never hesitate  
to use. The most unsympathetic of  
all words. "Non".

Think with negative "Non"  
a perfectly formed palm-rose  
it is most  
economically  
constructed  
around a  
screw that  
appropriately  
looks like  
a thought.  
It is an  
intimate and  
impenetrable fortress and small  
though it is it is all powerful.  
"Non" when it falls from Jacques  
and Bernard Hine's lips has the  
power to refine grapes if they do  
not perfectly accord to their  
requirements in the early stages.  
"Non" has the power to turn  
down some of them that are not entirely  
suitable to be elevated to cognac.



"Non" turns down young  
cognacs of Jacques and Bernard  
think they are not of the required  
standard.  
And "Non" will refuse cognacs  
once matured, if they do not blend  
together perfectly to produce the  
unique character of Hine.

Such exacting standards are not  
an invention of the present day  
Hine family however.

Across the ages since Thomas  
Hine founded the company in 1763,  
perfection has been the watchword  
in the production of Hine.

And it is for this reason above all  
that six generations of Hines have  
looked after the making of the  
cognacs themselves. Producing the  
golden liquid in the old and  
proven way. Never compromising. Never hurrying.  
But such perfection  
such exacting standards  
have their price. For as a  
result Hine is rare.

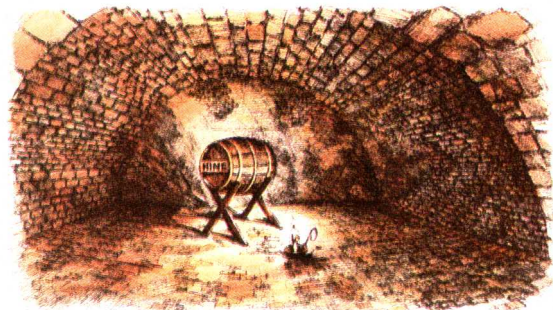
Known by many. Enjoyed by  
few. A fine cognac only produced in  
the old way by the same



small family that started it will  
never be commonplace.  
However, although this golden  
liquid may not be easy to find, it is  
not impossible.

And it is offered to  
you in elevated esteem  
whenever someone else's  
expression of soul, even the  
negative three letter word  
offered by Jacques and  
Bernard Hine should be  
banned from your mind.

And instead the word "Our"  
should swiftly be employed.



You may have heard tell  
of the extraordinary  
nature of Hine  
Cognac. The  
famous golden clarity.  
The aroma that plays  
involuntarily even on  
the least of noses. The  
taste that can charm the hardest  
tongues.

You may have heard tell in a  
loud and hearty voice made at  
all elevations of tone. Or in an  
inward and quiet voice.

But although such stories have  
no doubt reached your ears, it is  
still possible that the rarest of Hine  
Cognac has not yet reached your  
lips.

For Hine is rare. Hine is rare.  
Made as it always has been by  
the Hine family themselves. In  
the old unadorned way there is  
and never has been room for

After all...  
just how much *fine* COGNAC  
can ONE family make?

compromise. The wines that  
become young cognacs are chosen  
by Jacques and Bernard Hine in  
person. The proud young cognacs  
that will later be aged, also have to  
be entirely within taste.  
Then for the best results the  
maturation of the cognacs is only  
done in traditional small oak casks.  
Finally, economy only holds the  
secret of blending Hine. Passed  
down from Thomas Hine himself  
the man who founded the  
company in 1763, the tastes  
and the secret remain private  
to Jacques and Bernard  
Hine alone. No one else

blends but they. So you see why  
Hine is rare and you understand  
why they might make mention of  
having no other covered substance.  
So the next time you hear some-  
one employing a story about the  
rare and nature of Hine as some  
extraneous occasion - you may  
wish to stop that person, enquire  
closely where they obtain their  
stocks of Hine, then take yourself  
to that haven immediately and pur-  
chase a few bottles for yourself.  
And if that is your good fortune,  
perhaps it is advisable to  
keep this kind of drink  
quite entirely to yourself.



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