

# 5. Παραδείγματα δημιουργικών διαφημίσεων



Ως δημιουργικό διαφημιστικό μήνυμα θεωρούμε αυτό αν και βασίζεται στην ακολουθούμενη στρατηγική πωλήσεων και μάρκετινγκ (Relevance), είναι αυθεντικό (Originality), προκαλώντας το ενδιαφέρον του ακροατηρίου (Impact).

Το θεωρητικό μοντέλο το οποίο εκφράζει καλύτερα την δημιουργικότητα στον κλάδο της εμπορικής επικοινωνίας είναι αυτό της “επενδυτική θεωρία της δημιουργικότητας” των Sternberg και Lubart. Διακρίνουμε πάλι τις εξής κατηγορίες δημιουργικών μηνυμάτων:

1. Επανάληψη
2. Επαναπροσδιορισμός
3. Προσαύξηση
4. Εκ των προτέρων προσαύξηση
5. Η αλλαγή κατεύθυνσης
6. Η ανοικοδόμηση – αλλαγή κατεύθυνσης
7. Η επανέναρξη
8. Η ενοποίηση

# 5. Παραδείγματα δημιουργικών διαφημίσεων (Αλλαγή κατεύθυνσης)



**Francisco Goya**

**“3η Μαΐου 1808”**

1814

Λάδι σε μουσαμά

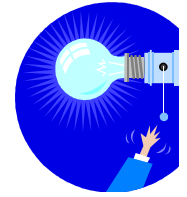
266x345 εκ.

Μουσείο Πράδο,

Μαδρίτη

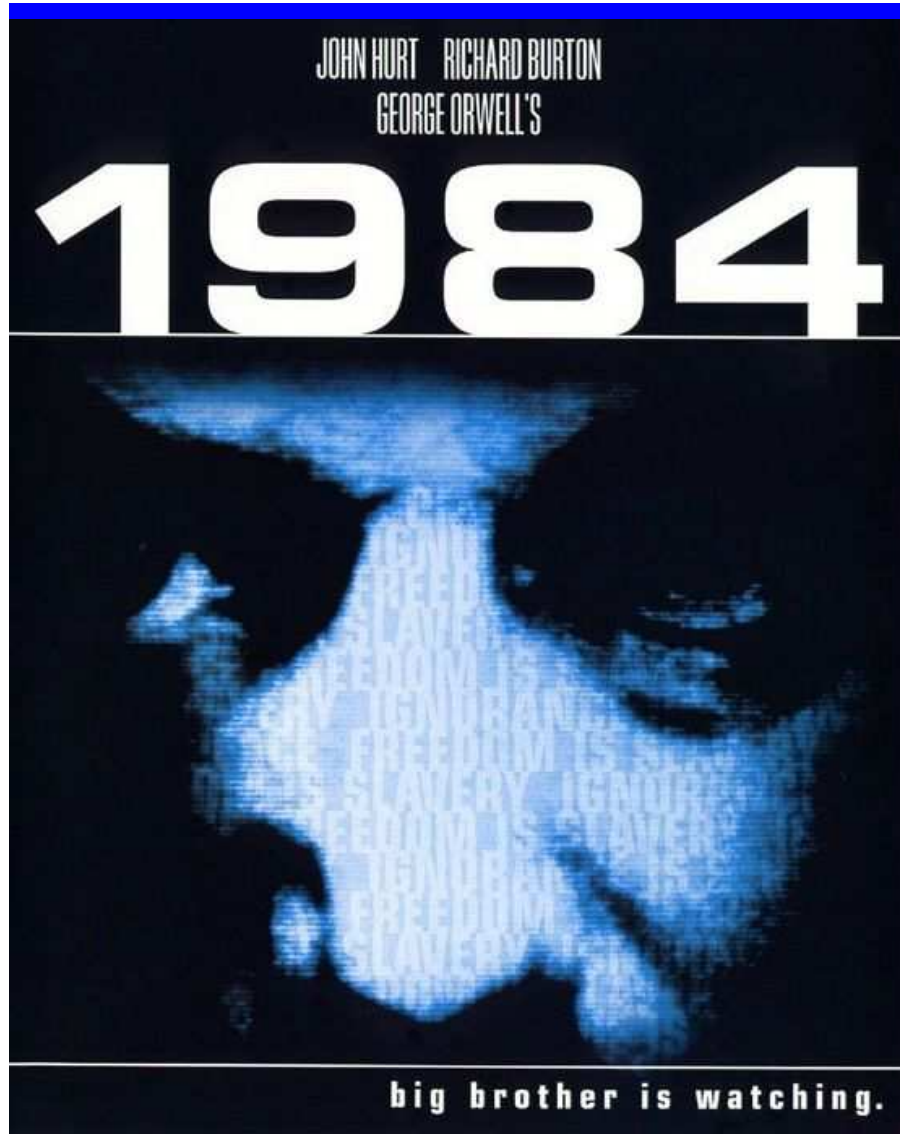
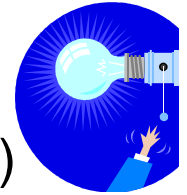
Στις 3 Μαΐου του 1808 εκτελέστηκαν μαζικά περίπου 400 Ισπανοί πολίτες από τα γαλλικά στρατεύματα, οδηγώντας σε μία νικητευμένη ισπανική εξέγερση.

# 5. Παραδείγματα δημιουργικών διαφημίσεων (Αλλαγή κατεύθυνσης)





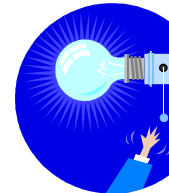
# 5. Παραδείγματα δημιουργικών διαφημίσεων (Ανοικοδόμηση - Αλλαγή κατεύθυνσης)



Apple Computer launched the Mac with a single broadcast of the now famous \$1.5 million commercial based on George Orwell's 1984, and directed by Ridley Scott (Alien, Blade Runner, Thelma & Louise, Gladiator, Kingdom of Heaven).

The commercial was broadcast during the 1984 Super Bowl XVIII. Steve Jobs' intention with the ad was to equate Big Brother with the IBM PC and a nameless female action hero, portrayed by Anya Major, with the Macintosh.

# 5. Παραδείγματα δημιουργικών διαφημίσεων (Προσαύξηση)



## Welcome, IBM. Seriously.

Welcome to the most exciting and important marketplace since the computer revolution began 35 years ago.  
And congratulations on your first personal computer. Putting real computer power in the hands of the individual is already improving the way people work, think, learn, communicate and spend their leisure hours.  
Computer literacy is fast becoming as fundamental a skill as reading or writing.  
When we invented the first personal computer system, we estimated that over 140,000,000 people worldwide could justify the purchase of one, if only they understood its benefits.  
Next year alone, we project that well over 1,000,000 will come to that understanding. Over the next decade, the growth of the personal computer will continue in logarithmic leaps.  
We look forward to responsible competition in the massive effort to distribute this American technology to the world. And we appreciate the magnitude of your commitment.  
Because what we are doing is increasing social capital by enhancing individual productivity.  
Welcome to the task.



Σ' αυτή την έντυπη καταχώρηση η Apple καλωσορίζει την IBM διεκδικώντας την καινοτομία της ανάδειξης του προσωπικού υπολογιστή σε μαζικό εμπορικό προϊόν τονίζοντας ότι:

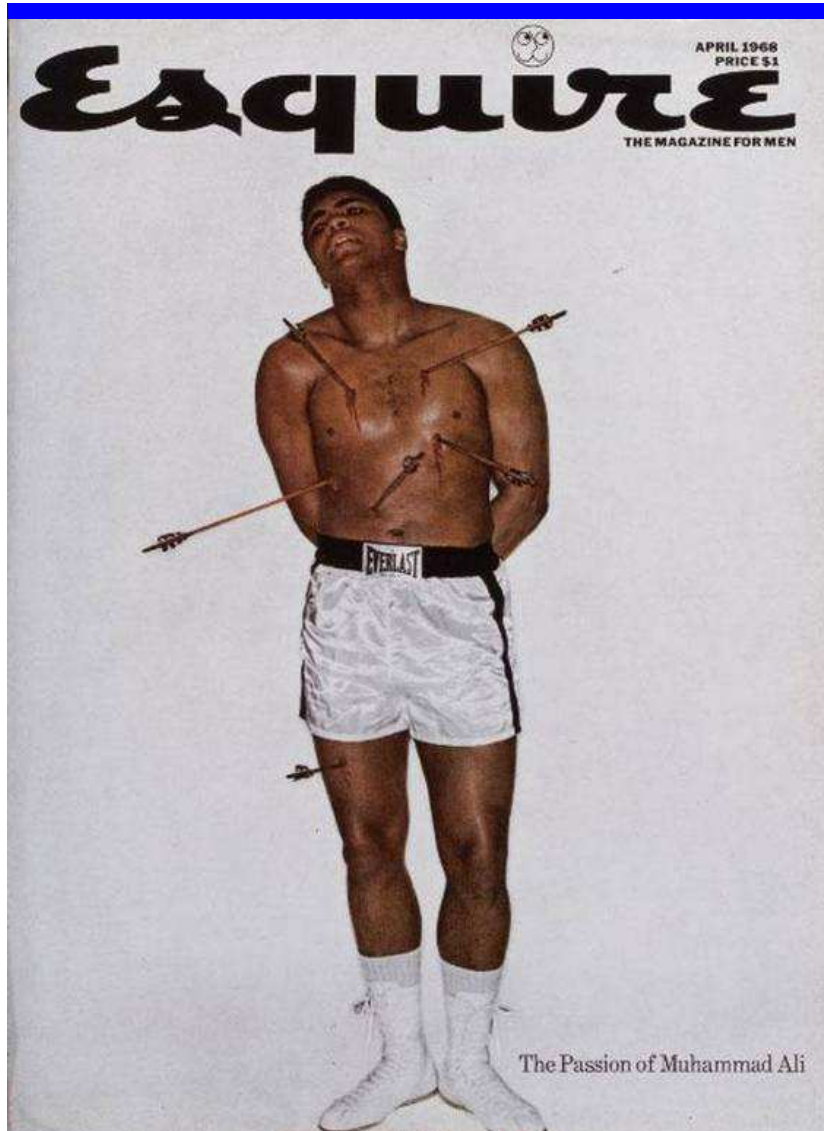
- Αυτή κατασκεύασε τον πρώτο προσωπικό υπολογιστή διαισθανόμενη μια αγορά 140 εκατομμυρίων πελατών.
- Αναζητά τον αξιόπιστο ανταγωνισμό, προκειμένου να προωθήσει την Αμερικανική τεχνολογία σε όλο τον κόσμο.
- Θεωρεί πως αυτό που προσφέρει η διάδοση της χρήσης της νέας τεχνολογίας αυξάνει το κοινωνικό κεφάλαιο μέσω της αύξησης της παραγωγικότητας των ατόμων.



**Διεκδικεί από τον πρώτο στον κλάδο των υπολογιστών, την “εικόνα του πρώτου” στον κλάδο των προσωπικών υπολογιστών**



# 5. Παραδείγματα δημιουργικών διαφημίσεων (Επανάραξη)



Esquire cover  
(April, 1968)

Muhammad Ali, pierced by six arrows under the heading "Passion of Muhammad Ali", appeared on the cover of Esquire following the scandalous refusal of Ali to join the U.S. Army because of his religious beliefs.

In this connection, Muhammad was later disqualified and deprived of his rank. On the cover Ali appeared in the image of St. Sebastian, pierced by arrows for their religious beliefs.



St Sebastian, Circa 1570  
Titian (Tiziano Vecellio)

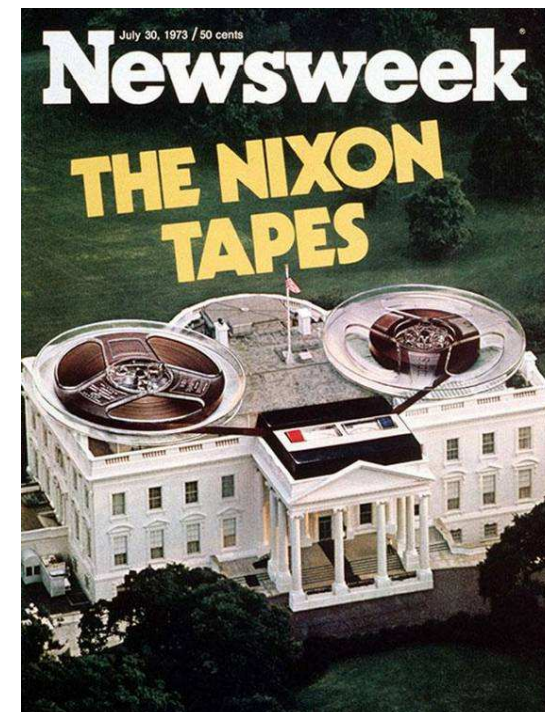
# 5. Παραδείγματα δημιουργικών διαφημίσεων (Επανάραξη)



Esquire cover (May, 1969)

On the cover of Esquire artist Andy Warhol tonet at the bank of tomato soup "Campbell".

Bank of soup "Campbel" won world fame as an art object-era pop-art, a symbol of the era of mass consumption, becoming a source of inspiration for a series of Warhol. Thus, the cover symbolized an era of declining pop-art.





# 4. Κατηγορίες δημιουργικών έργων / Άσκηση: Η εφεύρεση της ταμειακής μηχανής



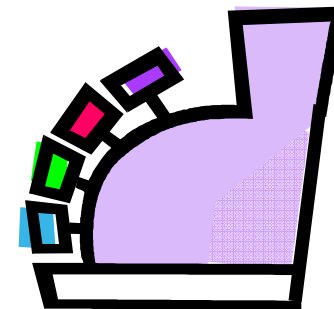
Ο Τζέιμς Ρίτσι, ιδιοκτήτης ενός μπαρ στο Οχάϊο των ΗΠΑ είχε αντιληφθεί ότι πολλά από τα έσοδα του μαγαζιού του κατέληγαν στις τσέπες των μακρυχέρηδων υπαλλήλων του. Την συγκεκριμένη εποχή ήταν εύκολο για ένα μπάρμαν να κλέψει καθώς τα έσοδα έμπαιναν σ' ένα ανοιχτό κουτί, ενώ η συναλλαγή καταγράφονταν (όποτε ήθελε αυτός) σ' ένα τετράδιο καταχωρήσεων.

Το 1978, κατά τη διάρκεια του ταξιδιού του στην Ευρώπη ο Ρίτσι επισκέφθηκε το μηχανοστάσιο του πλοίου όπου παρατήρησε ένα μηχανισμό που καταμετρούσε τις στροφές της προπέλας. Τότε σκέφτηκε ότι θα μπορούσε να κατασκευάσει έναν παρόμοιο μηχανισμό που θα κατέγραφε όλες τις πωλήσεις που γίνονταν στο μπαρ.

Ο «αδιάφθορος ταμίας» όπως ονομάστηκε η μηχανή, έκανε ένα δυνατό ήχο κάθε φορά που γίνονταν μια πώληση ενώ άνοιγε ένα συρτάρι για να μπουν τα λεφτά, δίνοντας έτσι στον Ρίτσι τη δυνατότητα να ελέγχει τους υπαλλήλους του και το συνολικό ύψος των πωλήσεων κάθε στιγμή.

Σε ποια από τις οκτώ κατηγορίες δημιουργικών έργων νομίζεται ότι ανήκει η εφεύρεση της ταμειακής μηχανής, από τον Ρίτσι, και γιατί;

- Επανάληψη
- Επαναπροσδιορισμός
- Προσαύξηση
- Εκ των προτέρων προσαύξηση
- Η αλλαγή κατεύθυνσης
- Η ανοικοδόμηση – αλλαγή κατεύθυνσης
- Η επανέναρξη
- Η ενοποίηση

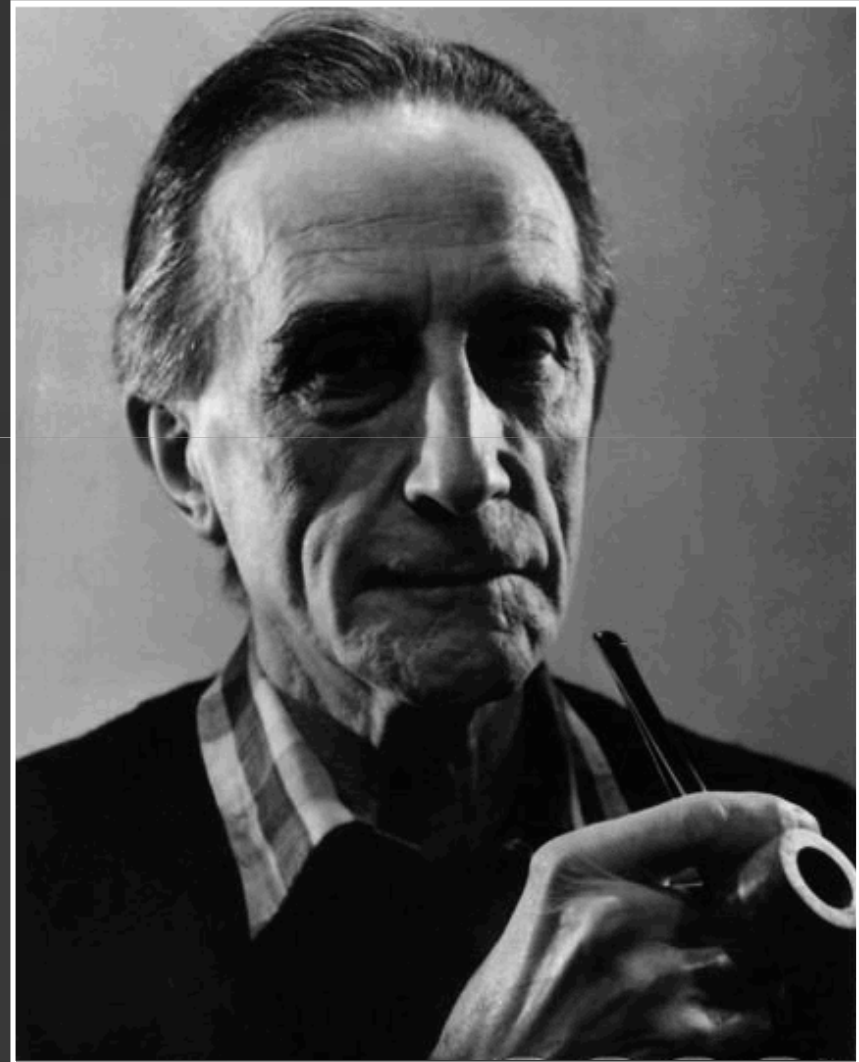




# Marcel Duchamp, ο πρωτοπόρος της σύγχρονης τέχνης

Ο Marcel Duchamp είναι ένας από τους καλλιτέχνες που σκησαν καταλυτική επίδραση στην τέχνη. Προέρχονταν από καλλιτεχνική οικογένεια της Νορμανδίας στη Γαλλία.

Σε μια έρευνα μεταξύ 500 ειδικών του χώρου της τέχνης ο Duchamp ψηφίστηκε ως ο καλλιτέχνης με την μεγαλύτερη επίδραση στην τέχνη κατά την διάρκεια του 20<sup>ου</sup> αιώνα.



# Marcel Duchamp, ο πρωτοπόρος της σύγχρονης τέχνης

Ο Marcel Duchamp δουλεύοντας με την τεχνική της επάλληλης φωτογράφισης προσπαθεί να πετύχει την αναπαράσταση της κίνησης σε μια στατική εικόνα.



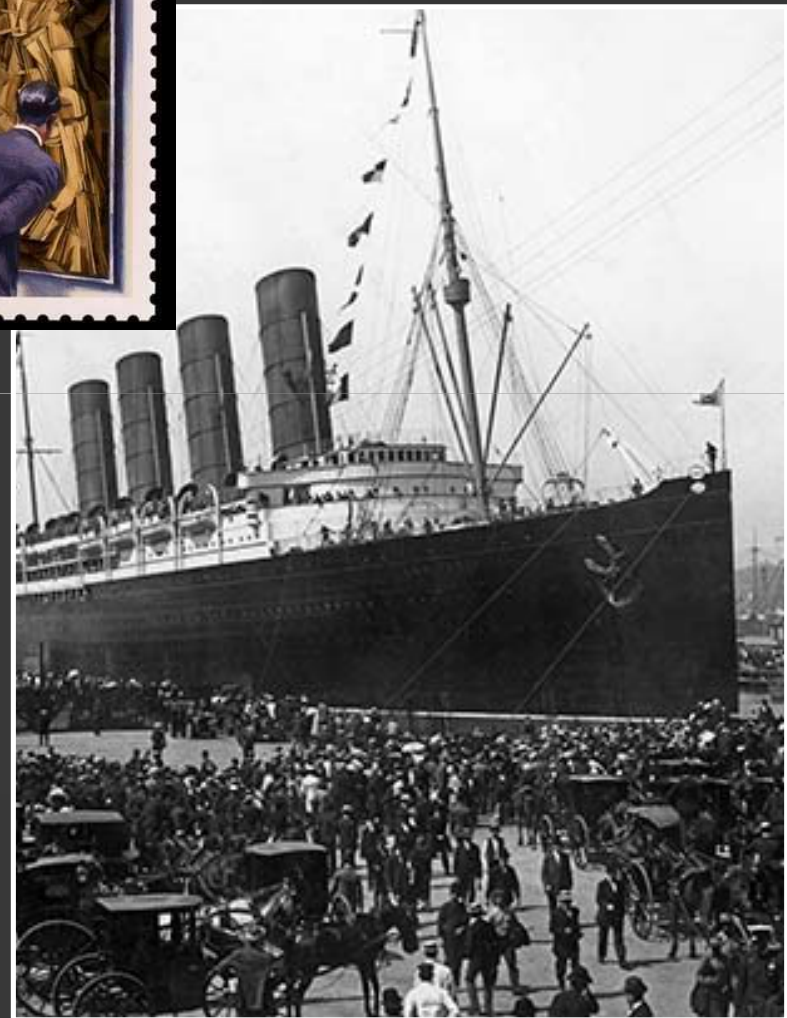
# Marcel Duchamp, ο πρωτοπόρος της σύγχρονης τέχνης

Το κυβιστικό του έργο “Γυμνό που κατεβαίνει τη σκάλα, No 2” όταν παρουσιάζεται στην έκθεση “The Armory Show, 1913”, στη Νέα Υόρκη προξενεί μεγάλη εντύπωση.





# Marcel Duchamp, ο πρωτοπόρος της σύγχρονης τέχνης



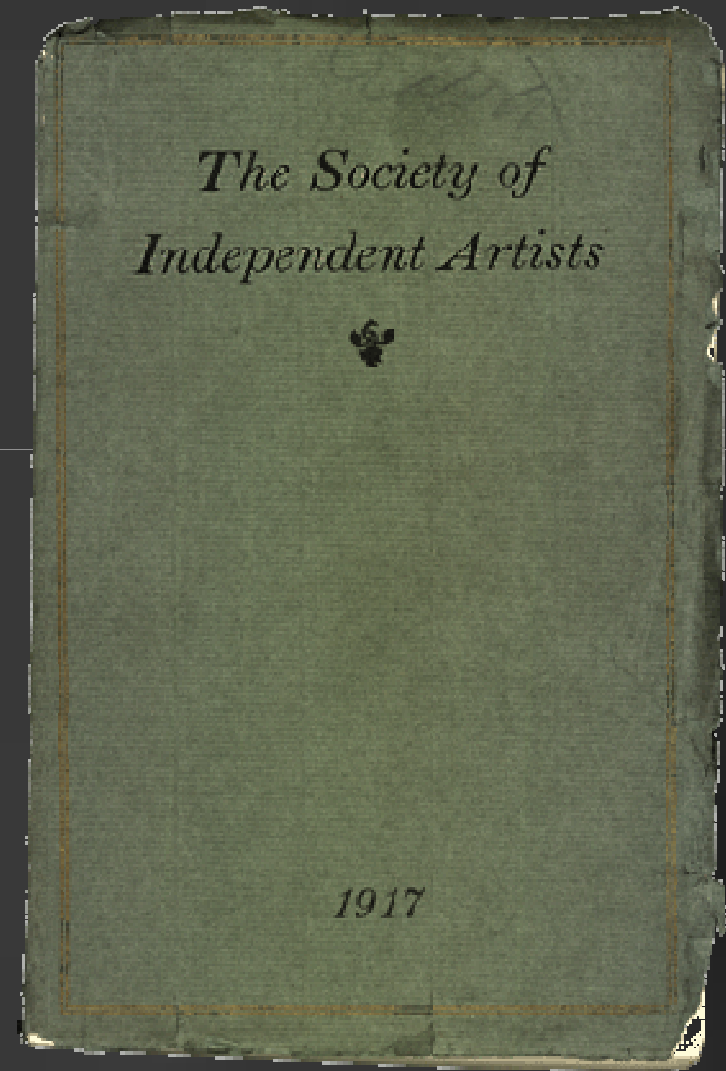
Ο Marcel Duchamp το 1915 μεταναστεύει στις Ηνωμένες Πολιτείες λόγω του Α΄ Παγκοσμίου Πολέμου, όπου διαπιστώνει ότι είναι πολύ γνωστός.

Τη φήμη του, την οφείλει στο έργο του “Γυμνό που κατεβαίνει τη σκάλα, Νο2”.

# Marcel Duchamp, ο πρωτοπόρος της σύγχρονης τέχνης

Ο Marcel Duchamp μετά την εγκατάσταση του στην Αμερική γρήγορα δικτυώνεται με καλλιτέχνες, κριτικούς και πάτρωνες.

Μεταξύ των άλλων γίνεται μέλος της “Αμερικανικής Επιτροπής των Ανεξάρτητων Καλλιτεχνών” συμμετέχοντας στην οργάνωση της έκθεσης του 1917.



# Marcel Duchamp, ο πρωτοπόρος της σύγχρονης τέχνης

Στην έκθεση της Ένωσης Ανεξάρτητων Καλλιτεχνών Αμερικής του 1917, της οποίας ο ίδιος είναι μέλος της κριτικής επιτροπής, στέλνει ένα πορσελάνινο ουρητήριο με τον τίτλο κρήνη, το οποίο το οποίο υπογράφει με το ψευδώνυμο "R. MUTT".

Η επιτροπή δεν πίστευε στα μάτια της, αποφάνθηκε αμέσως: «αυτό δεν είναι τέχνη» ...





# Marcel Duchamp, ο πρωτοπόρος της σύγχρονης τέχνης

Μέσω του περιοδικού “Ο Τυφλός” που εξέδιδε ο ίδιος ο Duchamp, απάντησε με ψυχραιμία στην επιτροπή:

“Λένε ότι όποιος καλλιτέχνης πληρώσει έξι δολάρια μπορεί να εκθέσει. Ο κύριος Ρίτσαρντ Ματ έστειλε μια «κρήνη». Χωρίς συζήτηση αυτό το αντικείμενο εξαφανίστηκε και δεν εκτέθηκε ποτέ ...”

## THE BLIND MAN

### The Richard Mutt Case

*They say any artist paying six dollars may exhibit.*

*Mr. Richard Mutt sent in a fountain. Without discussion this article disappeared and never was exhibited.*

*What were the grounds for refusing Mr. Mutt's fountain:—*

- 1. Some contended it was immoral, vulgar.*
- 2. Others, it was plagiarism, a plain piece of plumbing.*

*Now Mr. Mutt's fountain is not immoral, that is absurd, no more than a bath tub is immoral. It is a fixture that you see every day in plumbers' show windows.*

*Whether Mr. Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view—created a new thought for that object.*

*As for plumbing, that is absurd. The only works of art America has given are her plumbing and her bridges.*

### “Buddha of the Bathroom”

*I suppose monkeys hated to lose their tail. Necessary, useful and an ornament, monkey imagination could not stretch to a tailless existence (and frankly, do you see the biological beauty of our loss of them?), yet now that we are used to it, we get on pretty well without them. But evolution is not pleasing to the monkey race; “there is a death in every change” and we monkeys do not love death as we should. We are like those philosophers whom Dante placed in his Inferno with their heads set the wrong way on their shoulders. We walk forward looking backward, each with more of his predecessors' personality than his own. Our eyes are not ours.*


*The ideas that our ancestors have joined together let no man put asunder! In *La Dissociation des Idees*, Remy de Gourmont, quietly analytic, shows how sacred is the marriage of ideas. At least one charm-*

*ing thing about our human institution is that although a man marry he can never be *only* a husband. Besides being a money-making device and the *one* man that *one* woman can sleep with in legal purity without sin he may even be as well some other woman's very personification of her abstract idea. Sin, while to his employees he is nothing but their “Boss,” to his children only their “Father,” and to himself certainly something more complex.*

*But with objects and ideas it is different. Recently we have had a chance to observe their meticulous monogamy.*

*When the jurors of *The Society of Independent Artists* fairly rushed to remove the bit of sculpture called the *Fountain* sent in by Richard Mutt, because the object was irrevocably associated in their atavistic minds with a certain natural function of a secretive sort. Yet to any “innocent” eye*

# Marcel Duchamp, ο πρωτοπόρος της σύγχρονης τέχνης



Η περίπτωση του Ρίσαρντ Ματ, μέσω της “Κρήνης”, συμβολοποιεί στην ιστορία της τέχνης την αμφισβήτηση μιας σειράς αξιωμάτων, με κυριότερα τα:

- Υπάρχουν στα πλαίσια μιας “καλλιτεχνικής αξιολόγησης” περιθώρια για ελεύθερη και ανεξάρτητη κρίση.
- Η αξία ενός καλλιτεχνικού έργου συνδέεται με τις πρακτικές δεξιότητες του δημιουργού του.

Η πρακτική αμφισβήτηση των ανωτέρω αξιωμάτων, οδήγησε στην εμφάνιση μιας πλειάδας καλλιτεχνικών ρευμάτων σημαντικότερο από τα οποία είναι αυτό της εννοιολογικής τέχνης (conceptual art).

Για περισσότερες πληροφορίες μπορείτε να επισκεφθείτε στο διαδίκτυο την κατωτέρω διεύθυνση :

<http://www.understandingduchamp.com/>





# Δημιουργικότητα στη διαφήμιση

## Ανάπτυξη των εφημερίδων

Μια διαφήμιση της εταιρείας GEORGE S. ADAMS & CO. η οποία παρουσιάζει το τιμολόγιο της σε μια σειρά προϊόντων της (πιπέρι, αρμπαρόριζα, κλπ.) σε μια εφημερίδα.

Μια διαφήμιση της εταιρείας Secomb & Co. η οποία κατασκευάζει ραπτομηχανές και παρουσιάζει το τιμολόγιο της για τους χονδρέμπορους στα 1885.

344

**TERMS TO AGENTS.**

**THE COMMON SENSE FAMILY SEWING MACHINE**  
Improved and Perfected!

**New Terms . . . Strictly Private.**

DEAR SIR: The Circular accompanying this will give you an accurate and full description of our celebrated "Family Sewing Machine." There is no business at the present time, that pays so large a profit, for the money invested, as the Agency business, and no Agency so large as that of our Sewing Machines.

Our poorest agents are averaging two Machines a day, and we have many whose sales amount to four or six per day. If, however, you sell only one per day, your profits amount to \$218.40 per month. Any man of but medium ability can safely depend on selling two or three Machines a day.

Our Machines are most elegantly finished, and presented to the public in the following style, at the prices annexed.

**WHOLESALE AND RETAIL PRICE LIST.**

	Wholesale.	Retail.
Machines, Gold Leaf finish, including hemmer, oil can, screw-driver, four needles, cloth guide, printed directions and clamp, (warranted 5 years,) by the doz.....	\$115 00	\$18 00
Any number less than a dozen, each.....	10 00	1 50
Barnum's Self-Sewers, per dozen.....	6 00	1 50
Leather Needles, per dozen.....	1 50	25
Cloth Needles, four sizes, per dozen.....	75	16
Tables with Frames.....	8 00	12 00

You will find, should you accept an Agency, that our Machine will sell more rapidly than any Machine in the market, from the fact it cannot be surpassed in the quality of its work, and for elegance of finish, it surpasses anything ever presented to the public, high price or low.

Many of our best Agents are beginning to employ men to solicit names for them, giving so much, usually \$3 or \$4, for the name of each person to whom a Machine can be delivered; the Agent generally delivering the Machines himself.

This method is working to a charm, three or four men often being sufficient to keep an Agent delivering constantly. Generally the Agent should not pay for a list of names until he has delivered the Machines.

We furnish blank orders which can be used either by yourself or your Agents. One of these orders, when properly filled out and signed, is just as binding as a note, and at the same time protects the subscriber against any imposition, as it explicitly states that he is under no obligation to receive the Machine unless it is just as perfect as the sample shown. If at any time you get out of these blank orders, you can have some printed where you are at a trifling expense, or keep a sample of ours and write them out. The advantage of having them printed yourself is, you can have your own name printed in right at the top.

We allow agents to sell just where they can do the best, in any County, State or Territory.

This Machine can be obtained only from us, directly or indirectly, as they are manufactured for us.

Buy your goods in New York.

**GEORGE S. ADAMS & CO.**  
JOBBERERS OF  
**Teas, Coffees and Spices**  
342 Washington Street, New York.

**PRICE LIST.**

**ROAST COFFEES.**

Roast Java, No. 1, per lb.	35c.	No. 2 per lb.	33c
" Maracaibo 1, "	31c.	No. 2 "	30c
" Rio, 1, "	28c.	No. 2 "	29c
" Mocha, genuine,			50c
" " imitation,			35c

**GROUND SPICES IN BULK.**

Boxes, 10 lbs. each,  
Kegs, 25 lb. or 50 lbs. each.  
Half Bbls. 60 to 75 lbs.  
Bbls. 120 to 150 lbs.

	A	B	C
Pepper, (black).....	30c	25c	20c
Ginger, .....	20	18	16
Allspice, .....	20	18	
Cinnamon, .....	55	45	
Cloves, .....	25	20	16
Mustard, .....	35	30	22
White Pepper, .....	55	45	
Cayenne " .....	40	35	
Jamaica Ginger, .....	55		
Mace, .....	1.60		
Nutmegs, .....	1.20		
Cream Tartar, .....	40	30	20

Samples sent on application.

Liberal discount for Net Cash.

Terms—Teas, 60 days. Coffees, Spices, &c. 30 days.

All orders by Mail promptly attended to.

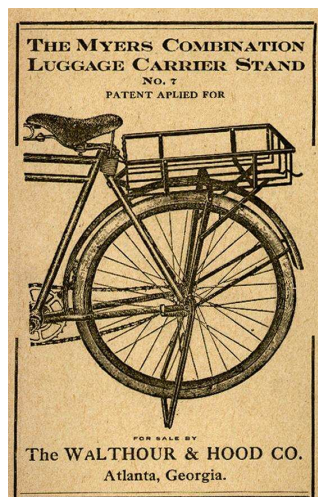


# Δημιουργικότητα στη διαφήμιση

## Εμφάνιση της λιθογραφίας

Μια διαφήμιση ποδηλάτου (Primley Bicycles) της εταιρείας Primley Bicycle, Wrigley's Chewing Gums το 1896.

Η εικόνα του προϊόντος που έχει κεντρική θέση στην διαφήμιση, δίνεται με την βοήθεια ενός λεπτομερούς και ρεαλιστικού σχεδίου.



A **\$100** PRIMLEY BICYCLE  
High Grade...  
1896 Model

**Do You Want a Wheel?**

FOR **\$35** AND  
100 Primley's Yellow Certificates

IF IT DOES NOT SUIT...YOU GET YOUR MONEY BACK

IF YOU DO NOT RIDE, YOU CAN  
SELL THE WHEEL OR RAFFLE IT FOR **\$100**

THE PRIMLEY BICYCLE



# Δημιουργικότητα στη διαφήμιση

## Εμφάνιση της χρωμολιθογραφίας

Μια διαφήμιση σαπουνιού (JAP ROSE SOAP) της εταιρείας James S. Kirk & Co. το 1918.

Το προϊόν τοποθετείται σ' ένα εξωτικό περιβάλλον που παραπέμπει σε γιαπωνέζικη αυλή, όπου μια γυναικεία φιγούρα χωρίς γιαπωνέζικα χαρακτηριστικά, μάλλον ευρωπαϊκά φαίνεται να περνά κάποιες ειδυλλιακές στιγμές.

Το κείμενο τονίζει την ανώτερη ποιότητα της συγκεκριμένης μάρκας του σαπουνιού, λόγω της ποιότητας των υλικών που χρησιμοποιούνται για την κατασκευή του.





# Δημιουργικότητα στη διαφήμιση

## Εμφάνιση χρωμολιθογραφίας

Μια διαφήμιση σαπουνιού (JAP ROSE SOAP) της εταιρείας James S. Kirk & Co. το 1926.

Χρησιμοποιώντας το μύθο του θανάτου ενός παιδιού-μοντέλου του ζωγράφου Leonardo da Vinci τονίζει την πρακτική ωφέλεια από την χρήση της συγκεκριμένης μάρκας του σαπουνιού.

Η εστίαση δεν είναι στην ζωγραφιά αλλά στην ιστορία που “εικονογραφείται”.



*This tragedy of history  
proves how truly you need a clear soap*

The famous sculptor, Leonardo de Vinci, seeking a sensation for a brilliant pageant, gilded a young boy from head to foot.

Unfortunately it ended in tragedy. For the boy died! Not because the paint was poison, but because the clogging of pores impaired several important functions of the body.

Realize this about your beauty—it is largely a matter of keeping pores cleansed to their very roots. How important then, is the right choice of soap.

The one soap that does this best, beauty specialists say, is dainty Jap Rose.

Unlike thick, coarse soaps which clog pores, Jap Rose is so fine, so pure that it dissolves completely in water and hence can enter, cleanse and stimulate the five miles of tiny pores in your body.

*Be Thankful for This Tangle*

You know Jap Rose benefits your skin by the tingling that follows its first use—gentle evidence that pores are really clean and healthy for the first time.

Begin using this clear soap for a clear skin today. Your dealer has it.

**JAP ROSE SOAP**

The clear soap for a clear complexion

*Painting a boy to represent the Age of Gold in a De Vinci pageant in the 15th century*

If your dealer cannot supply you, send this coupon and 10c to James S. Kirk & Co., 1111 West North Avenue, Chicago, for full-size cake of Jap Rose.

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_



# Δημιουργικότητα στη διαφήμιση

## Εμφάνιση της φωτογραφίας

Μια διαφήμιση γυναικείων προϊόντων φροντίδας ομορφιάς (Boncilla Cosmetics) της εταιρείας Boncilla Laboratories, Inc. το 1921.

Η φωτογραφία (το ρεαλιστικό στοιχείο) παρουσιάζει την ατμόσφαιρα των χώρων εφαρμογής των συγκεκριμένων προϊόντων.

Η φωτογραφία συνδυάζεται στη συνέχεια με ρεαλιστικά σχέδια αναπαράστασης των συσκευασιών των προϊόντων της διαφημιζόμενης εταιρείας.

**Boncilla**  
For Tired Faces

Keep the face you've got—you'll never get another. You can replace your teeth, get a glass eye or a cork leg—you can even resod the old terrace with a snappy-looking toupee, if your hair falls out. But, BROTHER: What are you going to do when the old FACE QUITTS?

Keep the one you've got. Spare parts for it are hard to find. Your face can't be re-upholstered, re-painted, re-treaded or re-vulcanized, but it can be RE-TAINED. And the best friend your face ever had is A GOOD BARBER.

BONCILLA takes out blackheads, closes enlarged pores, irons out the lines, blots out that worried look, and gives you that wholesome, natural KID COLOR.

Practically every good barber in America is up on the BONCILLA METHOD. Go to your barber today—and take a ride in his chair—BACK TO BOYHOOD.

The genuine BONCILLA face PULL cannot be described—it must be EXPERIENCED. Ask your barber to give you the whole works—the beautifier, the cold cream, the vanishing cream and the powder. It takes them all to give you that ruddy ROYAL FLUSH. If he leaves out any one of them—SOMETHING'S LACKING.

**BONCILLA FOR WOMEN**  
Women who cherish their complexion, young women who wish to retain their beauty, older women anxious to regain their bloom, will be glad to know there is a Boncilla Treatment for Women. Go to your BEAUTY SHOP. Ask for a BONCILLA Facial. It will give you naturally the envied complexion that most women can only simulate by artificial methods.

BONCILLA LABORATORIES of the Crown Chemical Company  
INDIANAPOLIS, U. S. A.

**HOW THE BONCILLA TREATMENT IS GIVEN**

- 1—Use the Complete BONCILLA Method.
- 2—Apply the Cold Cream to open pores.
- 3—Cover the face with BONCILLA Beautifier—standing on a thorough coating. Do not rub. Do not scratch. Before the paste has a chance to set. Be sure the whole face is covered up to the hair and down under the chin. Also apply to the eyelids.
- 4—When thoroughly dry rub off by using a very wet flannel towel—squeezed out well. Press the towel into the pores and the application that it is soft. It will then come off with practically the use of soap. Go over the face with hot water, cleaning thoroughly.
- 5—Next apply BONCILLA Cold Cream, squeezed in with hot towel.
- 6—BONCILLA Vanishing Cream is then used, removing the film of a thorough massage, until almost dry, as this cream closes the pores.
- 7—Go over the face with dry towel. Then apply BONCILLA Face Powder lightly. This completes the BONCILLA Method of Facial Treatment.



# Δημιουργικότητα στη διαφήμιση

## Καθιέρωση της φωτογραφίας

Μια προϊόντων ομορφιάς (Botany Lanolin Beauty Aids) της εταιρείας Botany Distributors το 1940.

Εδώ η φωτογραφία έχει κεντρικό ρόλο στην επικοινωνία του μηνύματος της διαφήμισης. Το συγκεκριμένο γυναικείο πρόσωπο προέρχεται από επιχρωματισμένη ασπρόμαυρη φωτογραφία, επιχειρώντας μέσω της ρεαλιστικής απεικόνισης μιας γυναικείας μορφής σε φόντο μιας ανθισμένης αμυγδαλιάς, να συνδέσει την αναγέννηση της θυλικής ομορφιάς με τα διαφημιζόμενα προϊόντα ομορφιάς.



*Nature's Aids to Loveliness*

Use Botany Lanolin Beauty Aids and feel the difference in your own skin. Constant use brings a rose petal smoothness to the skin, because lanolin penetrates more deeply.

● Available at good cosmetic counters everywhere: BOTANY LANOLIN TRIPLE-ACTION CREAM cleanses...lubricates...protects...at \$1 and \$1.75...BOTANY LANOLIN Formula 70...a lanolin base preparation for cosmetic use...at \$1.25 and \$2...BOTANY LANOLIN Super-fatted Soap...rich in lanolin...3 cakes for 00¢...and BOTANY PURE LANOLIN...at 25¢ a tube ● Write today (enclose 10¢ for handling) for the Botany Sample Kit...and "Feel the Difference." Botany Distributors, Passaic, N. J. Dept. H.C.

**BOTANY**  
LANOLIN BEAUTY AIDS





# Δημιουργικότητα στη διαφήμιση

## Καθιέρωση της φωτογραφίας

Μια διαφήμιση παιδικού φαγητού (Heinz Baby Foods) της εταιρείας H. J. Heinz Company το 1946.

Χρησιμοποιώντας την πειστικότητα της φωτογραφίας η διαφήμιση οπτικοποιεί με φωτογραφίες από την καθημερινότητα της ανατροφής ενός μωρού, τις δηλώσεις της.

**HELPFUL HINTS ON RAISING BETTER BABIES**

Newest Facts And Findings  
On Baby Care And Feeding  
Are Revealed By Experts In  
Heinz Home Institute








**Babies—like adults—**have a varying capacity for sleep. Most of them willingly accept an afternoon nap for the first few years. But between the ages of three and five rebellion may set in! In this case, pediatricians recommend putting the child in bed and encouraging him to rest, even if he falls to fall asleep. This routine should be pursued at least until your youngster enters school.

**Simple exercises** given baby just before his bath will not only relax him but help him acquire proper muscular development and coordination. Take baby's hands in yours, swing his arms down to his sides, up over his head and back to their normal position. Then take his feet in your hands and exercise his legs in a slow bicycle motion. You'll discover he'll enjoy these exercises.

**Crying out in their sleep** is a tendency babies display from cradle to kindergarten. If the child is in good health and needs nothing, it's safe to assume, pediatricians say, that he's dreaming. Just pat him on the small of his back until he's quiet. One important factor contributing to the soundness of baby's slumber is his diet. Serve him nourishing Heinz Strained and Junior Foods.

**That old ban on** between-meal eating has been lifted by pediatricians and dietitians. Many youngsters are unable to take sufficient nourishment at one meal to last them until the next. In this case it is wise to supplement your child's regular diet with light midmorning or midafternoon snacks of crackers, fruit and milk.

**And in any case,** give baby three nutritious meals a day. Heinz Baby Foods—light, easily digestible Pre-Cooked Cereal Food, delicious Strained Foods and chopped, mildly seasoned Junior Foods—are all scientifically prepared to assure a high degree of vitamins and minerals. Their quality—backed by a 77-year reputation—is carefully, conscientiously controlled from garden patch to grocery shelf!

**Protecting baby** against home accidents is largely a question of observing these basic rules, often forgotten in the flurry of the day's routine: First, never leave baby alone on an unguarded surface or in the bathtub. Second, always check temperature of bath water with a bath thermometer. Third, prevent suffocation by eliminating pillows and allowing him to sleep alone.

**JUDGE YOUR BABY'S FOOD AS YOU DO YOUR OWN...BY FLAVOR, COLOR AND TEXTURE**



# Δημιουργικότητα στη διαφήμιση

## Καθιέρωση της φωτογραφίας

Μια διαφήμιση σαπουνιού (Lifebuoy Health Soap) της εταιρείας Lever Brothers Ltd το 1953.

Εδώ η φωτογραφία, αποτελεί το όχημα για την παράδοση του μηνύματος, με αποτέλεσμα η φωτογραφία να είναι το μήνυμα.

Τα υπόλοιπα στοιχεία της διαφήμισης, τίτλος, διαφημιστικό κείμενο, σλόγκαν, κλπ. ενσωματώνονται στη φωτογραφία λειτουργώντας συμπληρωματικά και ενισχυτικά.

**“This can't be Lifebuoy...”**

“...because it smells too good. I could always smell Lifebuoy coming a mile away!”

“Jane, I'm trying to tell you. This is new Lifebuoy. That old 'medicine' smell is gone.”

“But this smells so wonderful! I'd swear it was some high-priced beauty soap or something.”

“Look. Read the name yourself: L-I-F-E-B-U-O-Y!”

“Well, it sure smells good. But how about...” ❄

❄... **How about B.O. protection?** Good question, Jane! But don't let Lifebuoy's new beauty-soap fragrance fool you! You're safer from B.O. than ever before.

You see, we found a brand new deodorizer for Lifebuoy called Puralin. And Puralin changed Lifebuoy completely. Gave it a new coral-pink color. A new beauty-soap fragrance. And a brand-new kind of B.O. protection—*bath-to-bath* protection.

That's because Puralin stays with your skin long after you bathe. You can't see it, feel it or smell it, but Puralin is there—protecting you against offending for as long as 3 days. That's longer than most of us need!

Get new Lifebuoy now, at its down-to-earth price. Use it in your daily bath. You'll love Lifebuoy's new fragrance and protection—or you get your money back from Lever Brothers!

**New Beauty-Soap Fragrance!  
New Bath-to-Bath B.O. Protection  
—Thanks to Puralin!**



## Δημιουργικότητα στη διαφήμιση

### Η γέννηση ενός μύθου

Η μεγαλύτερη αμερικανική αλλά και παγκόσμια μάρκα γεννήθηκε το Μάιο του 1886.

Η επωνυμία (logo) της μάρκας που διατηρείται έως σήμερα δόθηκε από τον Φρανκ Ρόμπινσον, τον λογιστή του φαρμακοποιού και εφευρέτη του αναψυκτικού Τζον Πέμπερτον.

Ο Φρανκ ήταν αυτός που έδωσε στο μείγμα το όνομα Coca-Cola και το έγραψε με τον χαρακτηριστικό γραφικό του χαρακτήρα.

VISIT OUR SODA FOUNT.

**Coca-Cola**  
TRADE MARK

We purchase our COCA-COLA direct from the manufacturers and no shoddy substitutes are ever permitted to go into our fountain. If you are weary there is nothing so refreshing. It exhilarates and enlivens body and mind. We claim the best drinks in the city. You will have prompt, polite and careful attention at our fountain

THE IDEAL BRAIN TONIC & DELIGHTFUL  
SUMMER WINTER BEVERAGE.

DRINK  
**Coca-Cola**  
TRADE MARK REGISTERED  
IN BOTTLES 5¢

# Δημιουργικότητα στη διαφήμιση

Η γέννηση ενός μύθου



1901 JANUARY 1901

SUN.	MON.	TUES.	WED.	THUR.	FRI.	SAT.
FULL MOON 4	LAST QUAR. 12	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	NEW MOON 19	FIRST QUAR. 26



# Δημιουργικότητα στη διαφήμιση

## Η γέννηση ενός μύθου

D'Arcy agency  
Haddon Sundblom illustrator

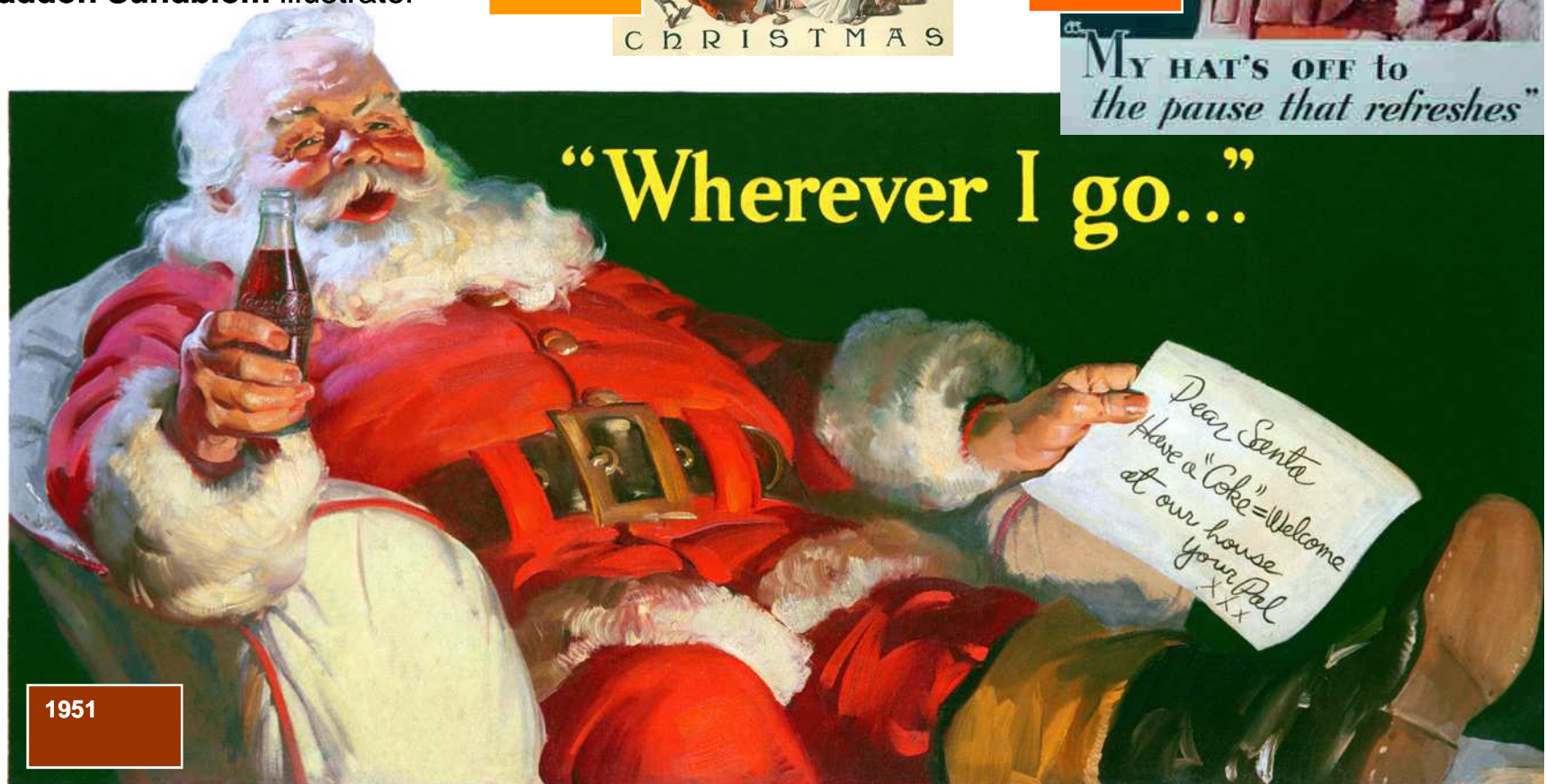


1922



1931

MY HAT'S OFF to  
*the pause that refreshes*



1951



# Δημιουργικότητα στη διαφήμιση

## 1950': Η δεκαετία του ρομαντισμού

Οι διαφημίσεις την δεκαετία του 1950 επικεντρώνουν και αναπαριστούν μια ηθικοπλαστική κουλτούρα. Η οικογένεια χαρπνή απολαμβάνει την ιδανική καθημερινότητα της, στην οποία η κατανάλωση ταυτίζεται με την ευτυχία.

Οι διαφημίσεις παρουσιάζουν ρομαντικές στιγμές της ζωής στις οποίες τα προβλήματα έχουν εξαφανιστεί. Τα διαφημιζόμενα προϊόντα φαίνεται να έχουν εκείνες τις μαγικές ιδιότητες που απαιτούνται ώστε να μετασχηματίζουν την άσχημη πραγματικότητα και να προσφέρουν στους καταναλωτές την ευκαιρία να νοιώσουν ευτυχία και ικανοποίηση.

ADDS TO THE FUN FOR ALL!

# "fresh up" with Seven-Up!

BE A "FRESH UP" FAMILY!

What a perfect way to spend a warm afternoon! The children enjoy the swing and the slide while Mom and Dad beam over their brood. And with sparkling 7-Up, chilled and inviting, it's an *extra happy* family occasion. Crystal-clear 7-Up, the *all-family* drink, has a "fresh up" goodness that adds a lot to family fun. It's so pure... so good... so completely wholesome, even toddling youngsters can "fresh up" with as much 7-Up as they want and just as often as they want. They just know 7-Up likes them! Be a "fresh up" family. Keep 7-Up chilled in your refrigerator. And enjoy this crystal-clear, *all-family* beverage as you work and play together. Buy a case of 7-Up today wherever you see those bright 7-Up signs.

*You like it... it likes you!*

BUY A CASE TODAY!

Copyright 1950 by The Seven-Up Company



# Δημιουργικότητα στη διαφήμιση

## 1950': Η δεκαετία του ρομαντισμού

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*The Magnificent* STAR CHIEF

**WRAPS UP EVERYTHING !**

*Customized Luxury and Sports Car Performance  
put this Strato-Streak Beauty in a Class by Itself!*

Every ride in this gleaming masterpiece is a sparkling special occasion!

You're surrounded by the soft glow of exclusive Catalina colors translated in shimmering nylon, supple, hand-rubbed leather and rich carpeting. You command America's newest and most thrilling performance team—the breath-taking power of the mighty Strato-Streak V-8, the hair-trigger quick, yet creamy-smooth response of Strato-Flight Hydra-Matic\*.

In the way it looks and the way it goes, there's no match for this regal Catalina—at any price! A brief inspection and short demonstration drive will prove it. Come in and see.

SEE YOUR PONTIAC DEALER

 *The* **PONTIAC** *Catalina*

## Δημιουργικότητα στη διαφήμιση

1960´:

### Η δεκαετία της δημιουργικότητας

Ο Rosser Reeves της διαφημιστικής εταιρείας Ted Bates, είναι αυτός που με έμφαση καθιερώνει την αλλαγή στην προσέγγιση της προηγούμενης δεκαετίας.

Αντί για επικέντρωση σε μια χαρωπή και εξειδανικευμένη πραγματικότητα, την οποία με μαγικό τρόπο θα εξασφαλίσουν στους καταναλωτές τα προϊόντα, τώρα η επικέντρωση αφορά ένα μοναδικό χαρακτηριστικό πώλησης (unique selling propositions ή USP) του διαφημιζόμενου προϊόντος. Το χαρακτηριστικό αυτό μπορεί να είναι πραγματικό ή φανταστικό, αρκεί να διαφοροποιεί το προϊόν από τα ανταγωνιστικά του.

Ο Reeves είναι οπαδός της σκληρής πώλησης (hard-selling) βάζοντας την διαφήμιση στην υπηρεσία της πειστικής πώλησης.



**Rosser Reeves**

**You need a unique selling proposition**

# Δημιουργικότητα στη διαφήμιση

1960´:

Η δεκαετία της δημιουργικότητας



An ad created by  
Rosser Reeves  
and Ted Bates,  
for M&Ms,  
1950s.

Reeves used what he called the unique selling proposition — that inimitable quality that differentiates a product from the rest. For M&M's, it was that the candy "melts in your mouth, not in your hand."



# Δημιουργικότητα στη διαφήμιση

1960´:

Η δεκαετία της δημιουργικότητας



**An ad created  
by Rosser  
Reeves and  
Ted Bates,  
Anacin, 1949.**

In the early decades of the 20th century, ads with long “reason why” essays dominated. Fear was a popular strategy. A full-page ad for Postum drinks warns men that they might crack up if they don’t replenish their energy.



Ευαγγελάτος Ανδρέας, Εργαστήριο Πολυμέσων & Επικοινωνίας



# Δημιουργικότητα στη διαφήμιση

1960´:

## Η δεκαετία της δημιουργικότητας

The kingpin of the revolution was Bill Bernbach, originally an advertising copywriter, who became one of the most charismatic and revered figures of 20th-century advertising. In retrospect, he may have been the single most important figure in 20th-century American advertising. Bernbach's genius lay in placing creativity before research. He abhorred rules and turned away from programmatic approaches to advertising.

He believed that advertising needed to respect the public's intelligence and communicate through simple, clear, and precise images and words. His work was often as witty as it was sophisticated. Bernbach also opened recruitment policies of his agency (Doyle, Dane, Bernbach) to the most qualified people he could find, regardless of their ethnic backgrounds.




Bill Bernbach

# Δημιουργικότητα στη διαφήμιση

## 1960': Η δεκαετία της δημιουργικότητας

His work was often as witty as it was sophisticated. The ads he created for Volkswagen in the 1960s are typically cited as the most famous advertising campaign of the 20th century, and they are credited with transforming a German-made "people's car" into an American icon.




\*SUGGESTED RETAIL PRICE, EAST COAST, F.O.B. ©1960 VOLKSWAGEN

## Think small.

18 New York University students have gotten a sun-roof VW; a tight fit. The Volkswagen is sensibly sized for a family. Mother, father, and three growing kids suit it nicely. In an economy run, the VW averages close to 40 miles per gallon. You won't do near that; for all, professional drivers have canny trade-offs. (Want to know some? Write VW, Box #65, Englewood, N. J.) Use regular gas and forget about oil between changes.

The VW is 4 feet shorter than a conventional car (yet has as much leg room up front). While other cars are doomed to roam the crowded streets, you park in tiny places. VW spare parts are inexpensive. A new front fender (at an authorized VW dealer) is \$21.75.\* A cylinder head, \$19.95.\* The nice thing is, they're seldom needed. A new Volkswagen sedan is \$1,565.\* Other than a radio and side view mirror, that includes everything you'll really need. In 1959 about 120,000 Americans thought small and bought VWs. Think about it.





# Δημιουργικότητα στη διαφήμιση

1960´:

Η δεκαετία της δημιουργικότητας

His stark black-and-white photographs of the car against white backgrounds broke all the conventional rules. His well chosen words, "Think Small" and "Lemon," communicated forcefully. By the 1970s, other agencies began adopting his approach and policies. Instead of simply presenting the product benefit, Bernbach's advertising developed the product's image. He positioned the Volkswagen as the anti-establishment, economic alternative to the gas guzzling cars Detroit was producing.



## Lemon.

This Volkswagen missed the boat. The chrome strip on the glove compartment is blemished and must be replaced. Chances are you wouldn't have noticed it; Inspector Kurt Kroner did.

There are 3,389 men at our Wolfsburg factory with only one job: to inspect Volkswagens at each stage of production. (3000 Volkswagens are produced daily; there are more inspectors

than cars.)

Every shock absorber is tested (spot checking won't do), every windshield is scanned. VWs have been rejected for surface scratches barely visible to the eye.

Final inspection is really something! VW inspectors run each car off the line onto the Funktionsprüfstand (car test stand), tote up 189 check points, gun ahead to the automatic

broke stand, and say "no" to one VW out of fifty.

This preoccupation with detail means the VW lasts longer and requires less maintenance, by and large, than other cars. (It also means a used VW depreciates less than any other car.)

We pluck the lemons; you get the plums.



## Δημιουργικότητα στη διαφήμιση

### 1960': Η δεκαετία της δημιουργικότητας

Ogilvy first worked in market research before designing ads and eventually heading his own agency, now known as Ogilvy & Mather. He wrote *Confessions of An Advertising Man* (1963), an enormously popular book with the American public. He took readers inside the world of advertising by talking to them about his ideas of what great advertising is. Ogilvy proposed rules for good advertising. These rules about how ads should be written broke with many previous ideas.

Ogilvy's ads were also highly creative. They worked by finding new ways to attract the attention of customers and to communicate simple, clear messages that they would remember.



David Ogilvy



# Δημιουργικότητα στη διαφήμιση

1960':  
Η δεκαετία της δημιουργικότητας

**“Ο δυνατότερος ήχος που μπορείς ν’ ακούσεις στο εσωτερικό μιας Rolls-Royce τρέχοντας με 60 μίλια την ώρα προέρχεται από το ηλεκτρικό της ρολόι”**

Ogilvy's ad for Rolls-Royce is typical of his approach—a single illustration followed by long copy explaining the brand to the reader. His best-known slogan for Rolls-Royce, "At 60 miles an hour the loudest noise in this new Rolls-Royce comes from the electric clock," may not have sold many cars, but it greatly enhanced the prestige associated with owning one. The Rolls is a symbol of affluence and luxury. Ogilvy's advertising was designed to keep it that way.



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 ordeals. For example, the engineers use a *stethoscope* to listen for axle-whine.
6. The Rolls-Royce is guaranteed for *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 as an Espresso coffee-making machine, a dictating machine, a bed, hot and cold water for washing, an electric razor or a telephone.
12. There are three separate systems of power brakes, two hydraulic and one mechanical. Damage to one system 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 Bentley, write or telephone to one of the dealers listed on the opposite page.

Rolls-Royce Inc., 10 Rockefeller Plaza, New York 20, N. Y., Circle 5-1144.

March 1959

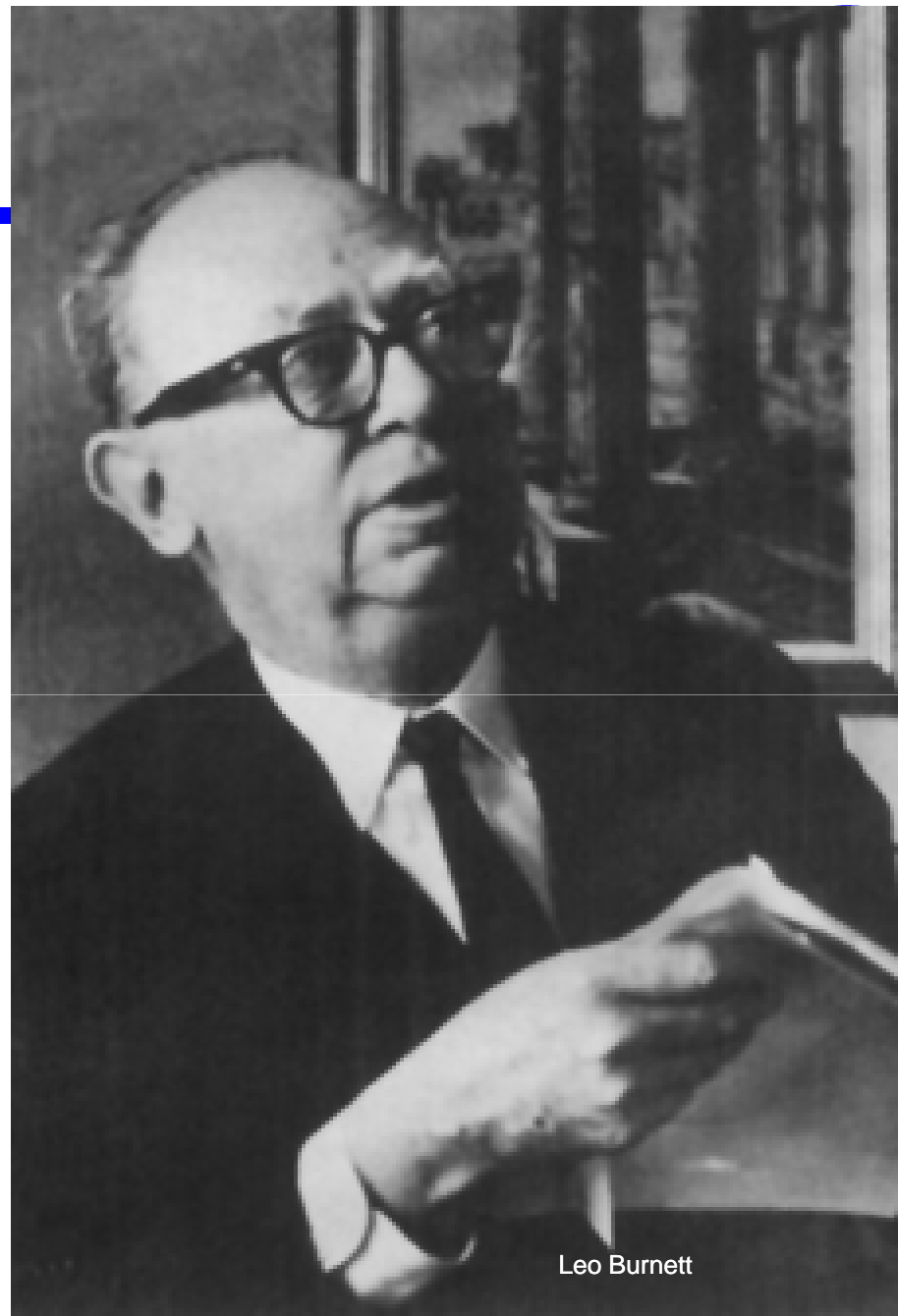
# Δημιουργικότητα στη διαφήμιση

1960´:

## Η δεκαετία της δημιουργικότητας

Leo Burnett, taking a different tack in his Chicago-based agency, created many of advertising's greatest icons for his clients during the 1960s. Ronald McDonald, the Keebler Elves, the Jolly Green Giant, Mr. Clean, Tony the Tiger, and the Pillsbury Doughboy all appeared out of Leo Burnett's creative shop. Burnett's advertising using them developed brand recognition, favored status among consumers, and marketplace loyalty.

Burnett is remembered for effectively basing advertisements and campaigns around visual concepts, instead of just communicating to the audience via copy. He wasn't the first person in advertising to do this. But was one of the first to make visuals important - playing a crucial role, in effect, of helping to put visuals on power with copy as a communications tool, in general, in the advertising industry. And this, in turn, had an important impact on the development of advertising in TV - something which Burnett, himself, played a crucial role in.



Leo Burnett

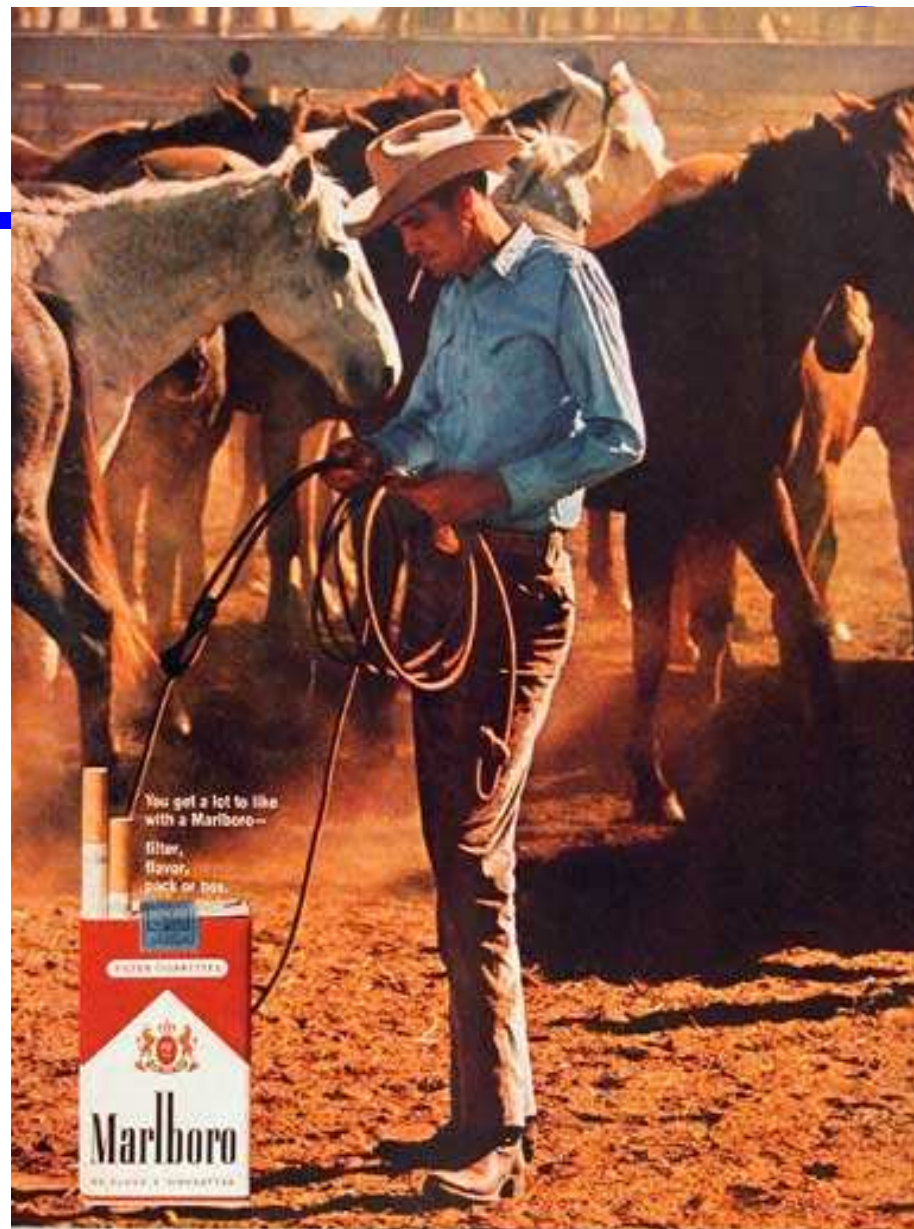
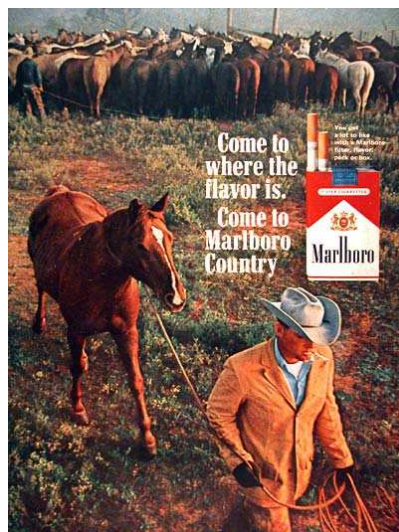


# Δημιουργικότητα στη διαφήμιση

1960':  
Η δεκαετία της δημιουργικότητας

Ο Philip Morris ξεκινά ως καπνοπώλης με ένα καπνοπωλείο στο Λονδίνο το 1874. Η μάρκα τσιγάρων που διαθέτει απευθύνεται σε γυναίκες δεν έχει όμως υψηλές πωλήσεις.

Το 1954 επιχειρεί να αλλάξει την εικόνα της μάρκας και ν' απευθυνθεί στους άνδρες. Την διαφημιστική εκστρατεία αναλαμβάνει η διαφημιστική εταιρεία του Leo Burnett. Λίγα χρόνια αργότερα είναι η μάρκα που κυριαρχεί παγκόσμια.



Come to where the flavor is. Come to Marlboro Country.