How the display advertisement developed during 1934 to 1990 in respect of layout, copy, illustration, language, appeal and headline, accordingly ten consumer items were picked up for study. Some of these items are recent product and some of the products are age old. But it is quite interesting to note the development. These ads were published in the Statesman, The Times of India, The Hindu, The Indian Express and The Hindusthan Times.

All of these products were advertised for sales promotion. In sales promotion, product moves towards the buyer, while in advertising, it is the buyer who moves towards the product. The philosophy of sales promotion is that "we must sell what the customer wants and not try to sell what we want or would like to do." By sales promotion through advertising, the organization is able to know about consumer preferences, and their needs and reasons for their particular choice.

Objectives:
The main objective of this research is to study how the advertised products tried to attract consumers through press advertisements for selling various types of products or services. More specifically the frequency pattern of advertisements and the change in subject matter of
advertisements were studied in this research.

It is not possible to get detailed empirical study of the ad history of these specific products in India. However, information about these products were collected and it was possible to analyse the developments of ads.

Research Methodology:

These newspapers are nationally known and were selected for their wide circulation throughout the country and for their accessibility to different classes of potential customer. The total numbers of advertisements studied were 200 and after exclusion of all the repetitions, the number came down to 160. Ads were classified into the following groups:
(i) Type of ads; (ii) Type of places; (iii) Nature of products etc.

Usefulness of the study
The present study is not only useful to teaching and research purpose, it also recorded the impact of ad in the
sales promotion efforts, and its impact on society and introduction of new products in the markets through ads and how it benefited the ad world and other ad agencies engaged in such activities.

The findings are likely to be useful in formulation and implementation of sales promotion programmes through ads.

Analysis and Discussion
This section presents the analysis of the collected data and the available illustrations. One can understand brand awareness widely, quickly and efficiently from these illustrations. In these instances, advertising aims at people to generate brand awareness.

Brand awareness is the buyer's ability to identify the brand within the category in sufficient detail to make a purchase. Here buyers identify the brand prior to the point of purchase, the appropriate communication objective is "Brand Recall". But brand recall and advertisement recall are different. The objective in brand recall is to make the buyer to recall the brand, regardless of whether he or she can recall the advertising.

Case Study - I - CINTHOL
Cinthol, the name speaks about the deodorant Soap and Powder. It remains as a deodorant product in consumer's
CINTHOL
mind. During sixties the Cinthol Soap headline changed in new angle for complexion care. In 1968, the headline says "All soaps wash clean, but you need Cinthol with GII for a flawless complexion." The body copy and the illustration were impressive. In this copy, it was revealed that the mysterious GII was hexachlorophene which destroys harmful bacteria that caused skin blemishes. The illustration was of a woman face veiled with a bath towel.

But in 1972 the advertisement of Cinthol soap and talc first appeared with the illustration of a nude woman in the newspaper. The ad of soap exhibited a bare bodied woman, sitting with a CINTHOL soap. The headline of the ad was "The Cinthol promise......" The pose of the woman was erocative, but not too revealing. In the case of talc, the headline was "Every Body needs protection" and the illustration was also of a nude lady. In these two ads, the nudity was the main nudge to attract the consumers and the sex appeal was the major theme. That was the reason why sexy models were considered for displays. In 1975 the Cinthol soap exhibited an undraped woman but the headline was same. The body copy was changed and with asterisk marks narrating qualities, viz; (i) Complexion Care; (ii) Everfresh Fragrance; (iii) Body Odour Protection.

In 1976, Cinthol offered 'Save a rupee 1' and there was a
coupon of Re 1, in the wrapper of the Cinthol soap. This coupon provided a discount of Re 1/- for purchase of talc. Another advertisement appeared in the same year exhibiting a semi nude woman offering 30 P OFF ON CINTHOL. The headline of the ad was "CINTHOL India's only deodorant soap."

In 1980, the Cinthol soap and talc ad was portrayed as "Terrific together - the perfect partners for deodorant protection." The illustration was a stripped woman being embraced by a man. Ads of seventies were mainly dependent on nude woman. In 1982, the ad of soap was given along with other product of Godrej, that was BIZ a cleaning powder. A new method was adopted to offer discount coupon for the other product on presentation of the soap wrapper. The headline said, "Careful how you tear. There's a whole rupee there." From 1976 to 1982, the main trend of the ad was to offer free coupon.

The ad was completely changed in 1983. The main theme became deodorant and communicated information about sweating. The illustration was a nice woman with a muscular gladiator behind her holing a sword and the headline was "Meet your personal bodyguard." In this ad, the main idea was sweating and how to remove it with Cinthol. This theme was depicted in the body copy, which was, "Half a litre, that's how much all of us perspire
everyday. And you know what that means. The inevitable odour that only a deodorant can prevent. Cinthol, the busted name for over 30 years is the only family soap which destroys skin bacteria. "To keep you fresh and odour-free all day long." It changed for the first time to a "family soap". In the visual, the lady was wearing a low cut dress where from the bare neck was clearly visible - a new idea of sex exploitation.

The ad of 1985 was quite different. Three photographs were carried in a single ad with the visual of talk. The main theme of the ad was "Fragrance that brings you together - Husband and me; dad and me; mum and me." This was for the first time, the ad said "family talc". In the same year a new CINTHOL soap was launched with a nude lady against the backdrop of a sea.

From 1986, a new technique was adopted. In 1986 ad, three snaps of Munmun Sen, a fair looking Bengali Film actress was introduced in the ad of a Cinthol talc. One photograph visualised partially bare Munmun Sen with a bath towel and the other two photographs were well dressed. In this ad, the signature of Munmun Sen was showed by saying - "My favourite costar? Cinthol. I can do a triple shift with it and still feel fresh and beautiful." The CINTHOL soap's ad of 1988, projected a popular film star Vinod Khanna and Imran Khan, Pakistan Cricket Captain.
Does your husband buy you increasing quantities of perfume?
This was a new ad strategy to project film star and popular cricket captain, although he was a foreigner.

But, the ad of 1989 manifested a significant marketing strategy by introducing new Cinthol, along with the old Cinthol. In the advertisement the shape of the original Cinthol was rectangular while the new Cinthol was oval shaped with the headline "The Cinthol you want, is the Cinthol you get." In 1989, Godrej further introduced a new product of Cinthol, that is Cinthol lime and the style of advertisement was different. In this ad the Unique Sales Proposition (USP) was "dual freshness" and "Cinthol plus lime." In the ad two boys and girls wearing swimming costumes in a riverside praising the soap for their dual freshness with the soap "Cinthol Lime."

In 1989, Cinthol Lime also introduced a cartoon campaign to educate buyers about the speciality of deodorant soap in Indian climates. This was a humorous copy. The headline was "Does your husband buy you increasing quantities of perfume?" This was a quite different type of advertisement suggesting a special "sniff test" in an inset among the ad. The ad exhibited Cinthol, original, new and lime. The year 1990 projected another new ad with the headline "Good Bye Body Odour - Hello! Cinthol lime." In the ad the illustration of a lime is a new technique, while in 1989, the use of lime was in the packet of the
cinthol soap, now the cover was the same with life, but projection of another fresh lime was showed in the ad with a huge and boring body text.

From this case study of Cinthol alongwith 16 illustrations, one can easily trace the development of ad from 1972 to 1990.

Case Study - 2 - Gwalior Suiting

Gwalior Suiting is an important name in the ad world because it is a committed advertiser through the years. In this analysis, we can see the development of the ad from different angles during last twenty five years.

In August 1965 we find a well dressed youngman, Mr. Carefree with Gwalior Suiting. The ad of December'65 illustrated a man wearing Gwalior Suiting with the headline "Leadership". Then from March 1967 the advertising pattern totally changed. This ad was a graphic design with the headline "poetry in texture", a new style of ad with a rhythmic slogan "Sing & Swing, with every DESIGN in GWALIOR SUITING." Yes, this graphic design was really a new style of ad and in June 1967, the same ad was exhibited in another style. It only projected a few words, like, "You don't have to be rich to afford GWALIOR SUITING" and the slogan was "Best by every test". This was also a new technique of ad with different
typographic style. The subject matter of these four ads were changed and had no similarity among them.

Well dressed ladies were introduced from December 1967. A man wearing Gwalior Suiting was seen in a box with a caption "Who is he?"

The ad of January 1970 focused a dancing couple in illustration with the slogan "The Vibrant Youth........ is mostly in Gwalior Suiting." The ad of 1971 was quite changed. It projected a well-dressed person holding a telephone receiver. In this illustration the headline was "When the Suiting speaks itself." On the other hand, in the same ad, the second illustration was the same man with another suit with a well-dressed young lady embraced him, containing the headline "Things are never the same again."

The October, 1972 ad was of an aged executive smoking pipe and busy at the desk - wearing Gwalior Suiting. This illustration was inserted in the ad with the headline "His mental make up." The ad of December 1973 was unique one. It had its own style. The illustration was leaning tower of PISA, with the slogan "THE LEANING TOWER OF PISA BOWS TO A GREAT INDIAN FABRIC - GWALIOR SUITING." It was a new style of ad with mature thinking, but difficult to understand the inner meaning by the common people. It was the most intellectual ad of that year.
How long have you been telling yourself, if not everyone else, that Gwalior Suiting is your sort of Suiting?

Consider your reasons for holding back.

Satisfaction with your present suitings?

This feeling might well disappear once you wear Gwalior Suiting. The Case? Most unlikely, we should think the Gwalior Suiting’s outstanding value for money is legendary, and in its class, probably unique. Or do you feel somehow that the reality of Gwalior can never match the impressions you have cherished over the years?

Rati assured. There is nothing like Gwalior Suitings. The combination of superb finish and excellent designing will live up to your highest expectations, and in all probability, comfortably exceed them. You know you can see yourself in Gwalior Suiting.

Isn’t It time to stop reflecting.
The ad of June 1975 was to some extent drab. Its headline was "isn't it time you were seen in one?" The body matter of the ad was a large and twaddler one. Dornfab, a brand name of Gwalior Suiting was introduced in September, 78, in the headline "DORNfab The first suitable reward for man's achievement." The slogan also said about "DORNfab supersuiting sensation." The illustration was of a person with three piece suit sitting before a painting of Monilisa. In this ad, the body copy revealed a new strategy, as it was, more or less a large one unfolding new messages. The subject matter of the body copy of the ad was also presented Dornfab suiting, as, "From the discovery of fire to moonlanding, the Upanishads to War and Peae, Mona Lisa to Guernica, Pyramids to the Taj Mahal, Rag Malkauns to the Fifth Symphony, man has illuminated the aisles of time with his achievements. And nothing can be a more suitable tribute to man for his achievements than Dornfab Suitings." This ar. excellent copy introducing new Dornfab in the market, which is a brand of Gwalior Suitings. In this way, Gwalior Suiting first introduced its brand name 'Dornfab'. Thereafter Gwalior Suiting introduced five brand names of the suiting like Dornfab, Connoissure, Dawn and Daw in the ad of September, 1980. The headline was, "In the world of changing fashions..... Gwalior Suiting is a constant favourite!" It was dancing posture of a couple. But the ad of May, 1981 started a new one with a picture of two
families (husband, wife and son) with a new slogan, "The first Indian suitings ever worn came from Gwalior - the finest ones still do."

The Safari Suit became a craze and in December, 1984, Gwalior suiting advertised "Exclusive safaris, for a walkover!" The visual was of a young man wearing safari suit, and that was certainly made of Gwalior Suitings.

In 1986 Pataudi Nabab and Sharmila Tagore appeared for the first time to advertise for Gwalior Suiting. The slogan was "In a class of its own", and continues till today, along with models. But a new idea also was added, when we find in some of the ads, Saif, son of Sharmila and Pataudi, also joins the model couple. Therefore from 1986 onwards, the ads of Gwalior Suitings are complied with Sharmila and Pataudi.

From this case study, it was observed that Gwalior Suiting changed its ads from time to time, from stereotyped model to well-dressed sophistication, from leaning tower of Pisa to India's one of the aristocratic royal families. And at last Gwalior Suiting preferred and still exists with aristocracy. The creative objective of the ad, therefore, was, to grab and retain the attention of the upmarket buyer for their sophisticated suiting collection. During the sample survey it was revealed that consumer
identification and recall of the Gwalior ads in the past six years was fairly strong. Hence, the decision to continue the same advertising style with Sharmila and Pataudi over the past six years - that of an determined, passionate, yet aristocratic and charming couple and the ad was result oriented. The communication was targeted at the male urban consumers of premium dress materials in middle and upper income groups, between 17 and 50 years of age. The creative statement intends to deliver the message of excitement on the fashion, led to the slogan "In a class of its own."

Case Study -- 3 -- HAMAM

The Hamam soap was an old name which completed its sixty years in December, 1991. The advertisement of Hamam was launched at the very moment of Swadeshi movement. During this period, the people were interested in indigenous products and wanted to reduce their dependence on British imported goods. Hamam was introduced to compete with important soaps and the ads of Hamam also started from the inception of the production. "Hamam", it has its own meaning. It is the Hindi word for a brazier used to heat water.

The first advertisement campaign of Hamam was started by J. Walter Thompson, an advertising agency. It adopted the
heritage and apprehended to get the consumer from both the Hindu and the Muslim, it emphasized with religion and ritual bathing of the two religious communities. In 1942, we find the ad of Hamam before the Taj Mahal on the bank of the Yamuna and sketches of the bridge at Seringapatnam. On the other hand in 1943, the ad of Hamam was used with the illustration of Mullick Ghat at Calcutta, where a large number of devotees bathed in the holy Ganjes. These advertisements had historical significance and it expressed how the religious factors of both the community were taken in undivided India to advertise the product successfully.

After independence, in 1948, the ad changed its outlook and stressed on "cleanliness" as a national distinguishing feature. In 1949, Hamam was first illustrated as the family soap. This was the introduction of family soap. It's headline was HAMAM everyone's favourite soap! This ad was illustrated with small cartoons of the man of the house, his wife and child. This ad stressed on the economy size of the soap and attracted by announcing the message like "BIG HAMAM TABLET SAVES YOU MONEY." It's body text was "A wonderful family soap Lots of hard-working lather to get children's busy little bodies really clean. Ideal for baby's tender skin | And a tablet lasts such a long time." This text brought the concept of
"family soap" which was a new introduction in the advertisement of soap business. The same ad illustrated a man's cartoon with the text, "Oh, what a wonderful feeling. Hamam's soft, abundant, lather whisks away dirt, grime, tiredness. You feel so fresh, so relaxed, so cool after a bath with Hamam." This text said about the quality of the product. This ad also include a cartoon of a woman with the text - "Mother says" "Imagine being able to get such a grand soap with such a glorious perfume for so little money." In this text less price was included. This ad of 1949 included 3 cartoons and an illustration of soap. In 1951, the Hamam introduced new perfume in the soap and said 'Ah!', a new word for pleasure was given. The advertisement was changed in 1952 with a follow up slogan "Be flower-fresh, flower-lovely ..... use Hamam toilet soap". In 1954, ad also included fresh, the particular terminology. Though the ad agency Sista took over the advertisement of Hamam from 1955, but they also maintained the theme: 'freshness'. In 1956, the picture of two woman came out with a slogan 'FEEL FRESH'. In 1958 the Everest agency relaunched the advertisement with new ideas. It illustrated "HAMAM now a richer soap." The body copy also said about the distinctive green and yellow wrapper. A picture of airhostess was also used in 1958 ad campaign.
The advertising of Hamam was handled by BOMAS, which was now O & M from 1960 and this agency also used the "family soap" the image of Hamam with the illustration of a family in a railway station. The ad of 1962 also followed the same family live and the slogan was "ALL MY FAMILY LOVE HAMAM" with a big blow up of a house wife and three small sketches. From 1963 Hamam ad adopted a separate live from the family live. It's slogan was "HAMAM - the only soap for me! with an illustration of a house wife. But it also mentioned that "IT HAS A LOVELY PERFUME - HAMAM - THE FAMILY SOAP" in small type. According to the Company sources, in this time the sale of this soap was dropped although the simple wrapper won the national award for excellence in printing and design.

From 1967 Hamam changed its illustration to a picture of mother and son. Since 1967, Clarion looks after Hamam ad. The agency created the "Fresh and glowing" concept, which had not changed till the 90's. The ad of 1967 and 1970 and 1971 continued with the slogan 'Fresh and Glowing with HAMAM'. The illustration concept moved around a mother with her family. The headline was the main thing in the advertisement. New colour advertisement was published in 1980. Its headline was "AN EVERGREEN TRADITION" and the slogan was "HAMAM - the family soap for generation." The base line was "Hamam - Timelessly
and now... home to a bath with refreshing HAMĀM the family soap
...and it lasts longer!

HAMĀM— the toilet soap that lasts...and lasts.

1963
Fresh and Glowing...

1967
Fresh and glowing with HAMĀM

1970

1971

1980

1992...
Indian." The soap has acquired a new look, more sleek shape and fancy package to commemorate its sixty years of existence in 1992.

From this case study of HAMAM, it can be concluded that Hamam advertising basically used the same concept and used as 'family soap'. The headline was in top in 1949, 1952, 1958, 1960, 1970, 1980 and 1992. This is modern trend. The headlines are of content type. The brand name and usefulness of the product are incorporated in the headline. The ad was used with the illustration of a woman from 1952 to 1992, but important feature is that all the women were well dressed and stressed on the quality of the product. The copy of Hamam ad is straight selling copy from 1943. The colour advertising started from 1980. The size of the advertisement was mostly quarter size before 1980 and after that, some ads are found half page size, mainly with colour. 'Family soap' is the U.S.P. of Hamam from 1949. The conclusion of this case study is that the copy of the ad has changed with modern times but keep the old image of 'Family soap' till today, which attracted the consumers all along. So the ad of Hamam maintains this principle of image as "family soap" even today.

Case Study 4: LUX TOILET SOAP

The advertisement of Lux has distinct separate style. Lux
toilet soap has worldwide fame and has been marketed in 70 countries. But this toilet soap was born as a detergent powder in 1902. From 1920, it started manufacturing toilet soap. From the point of inception, the advertising has been based on filmstars. This is the exclusive style of Lux. This filmstar campaign was the brainchild of Helen Resor, wife of Stanley Resor, founder of J. Walter Thompson and famous as a multinational advertising approach. In India, Lux started its marketing from 1929. In 1930, the first advertisement of Lux was published with foreign actress like Ginger Rogers and Loretta Young as models. The headline was "A beauty hint straight from Ginger Rogers." The free gift was declared in the first advertisement, "Portraits of famous filmstars free."

The film actress Leela Chitnis created history by being the first Indian actress advertised for LUX TOILET SOAP. The headline was 'HERE IS A BEAUTY TIP FROM LOVELY Leela Chitnis'. In the body text the another important theme is '9 OUT OF 10 FILM STARS USE LUX TOILET SOAP.' The Lux introduced a new big bath size for head to toe beauty from 1950. The classic filmstars like Madhubala, Nimmi, Nargis and Meena Kumari were models for Lux during fifties. The actress like Sadhna, Vyjayanthimala, Mala Sinha and Waheeda Rehman ushered the colour era of Indian films. They also introduced different coloured Lux in the
advertisements of Lux during sixties. The Lux started its new campaign from 1961, which introduced four coloured Lux, wherein the slogan was 'What a lovely new idea - colours for my Lux!' says Sadhana. Pink, yellow, green and blue Lux were introduced as mentioning 'rainbow' in the headline.

The glamour girls like Sharmila Tagore, Raakhee, Hema Malini, Zeenat Aman actress models in seventies. In 1970, the headline was 'My complexion stays lovely with LUX... says Sharmila Tagore.' Till 1972, Lintas handled the ad of Lux and after that, HTA took over it. 'Everything that makes Hema a dream girl' was the headline in 1975. These actress models continued in the 80's. The wrapper was redesigned in 1983 and it was illustrated as "I've read life from cover to cover"- Poonam Dhilon. Shabana Azmi appeared for Lux in 1985. It's caption was "One performance that out does all," says Shabana, "Complexion care by LUX."

International LUX was came into the screen from 1989. The layout of the advertisement was different. The main theme of the copy was NOW IN INDIA, International LUX. The main subheadline was "THE FAVOURABLE COMPLEXION CARE SOAP OF 70 COUNTRIES IS MY FAVOURITE TOO!"- Sridevi. But in this copy the main illustration was the new product International LUX and the picture of the actress was
considerably smaller. With the coming of International LUX, the get up of the ordinary LUX was also changed. The ordinary LUX turned into ALL NEW LUX in 1990. The headline was TODAY'S STAR * TODAY'S LOOK * TODAY'S LUX *. The illustration and body copies also changed. In case of ordinary LUX, the illustration of a film actress was main theme from 1929 to 1989. But the advertisement of 1990 was illustrated with a lawn two umbrella and chair table with a small picture of actress Juhi Chawla. The body text was EXQUISITE new perfume * soft new feel * All new look and a large white space was left out. The soap business faced a competition in the early nineties and in order to reinforce its market base LUX introduced three variants for oily, dry and normal skin in 1991. LUX was in need of a new image in the competition. So in 1991, LUX, for the first time, gave a choice of different perfumes and colours. The advertisement was illustrated with the photograph of film actress like Sridevi, Jaya Pradha and Juhi Chawla in one ad of LUX collection. The layout was completely different. From 1992, LUX ads are visible on television only, featuring two matinee idols, by Madhuri Dixit and Sridevi.

From this case study following conclusions are derived. LUX, a toilet soap used the picture of film actresses from its very inception to till now, but in nineties it
illustrated its various products also. LUX is the only consumer product which used to give prominence the film actress from its inception. In yester years, it was illustrated with famous English actress, but after sixties, it was limited to illustrate with Indian film actresses. In the Indian soap business, LUX has established its brand name throughout the markets of all ages of people. In India, LUX is popular by using photographs of film actresses mainly to capture the market segment of middle and lower income group.

Case Study - 5 - Johnson & Johnson Baby Products

Nude illustrations are famous for Johnson & Johnson Baby products. But these nudes are of sweet and appealing babies - all below the age of one. Johnson and Johnson used to illustrate cute babies over the years for their products of soap, powder, oil, cream, shampoo, lotion and earbuds or just soap and powder.

The advertisement of Johnson and Johnson was first handled by J. Walter Thompson Company Eastern Ltd which is now H.T.A. Then O & M and Lintas came into the screen of Johnson & Johnson.

In 1965, the ad for baby powder illustrated a resolute looking baby saying: "Please tell my mummy ordinary powders won't do." The ad also narrated detailed uses of
Because your baby’s skin is so delicate, so sensitive, ordinary powders won’t do. Let Johnson’s Baby Powder give him the purest protection.
Johnson baby powder. It explained how a baby's skin is tender and Johnson's baby powder did not clog the pores like other powders, and prevent nappy rash. The ad of 1967 introduced the picture of mother's love with the products and became successful. In 1968, the ad showed the glass bottles and the powder came in tins. Till then the lotion was not introduced in the market.

From 1970, Johnson & Johnson changed its focus from babies to beauty conscious ladies. The ad for baby shampoo said, "For babies over twenty-one" and the slogan for baby oil described, "Take your skin back to its baby days." The ad of 1971, came out with a slogan, "What a family they are always using my Johnson's" and the baseline said "Anyone can be a Johnson baby." Picture of a lady sprinkling powder on her body was published in 1973 with the copy "Johnson's baby powder recommended by babies for special people like you." Despite the price factor, many women switched over to the J & J baby products for better complexion and beauty.

From 1976 to till now, the baby reappeared as the main theme. It might be the cause that J & J as a woman's product or illustration of woman for the baby products were not liked by the consumers. So, the brand name J & J turned its way and keep their names only with baby products and this advertising strategy is still going on.
The slogan of 1976 was 'Gentle as a Kiss on your baby's tender skin'. "Soft as the touch of love", reiterated the mother and baby theme in 1977. The language press advertisements were very few. Baby soap ad appeared in 1985. "And no other soap is enriched with Johnson's baby oil" - this was inserted in the ad of 1985. From 1968 the ad of baby soap appeared, but with other products. But this ad of exclusive Baby soap appeared in 1976 illustrated soap with the picture of mother and baby. Headline of the copy was, 'Gentle as a Kiss on your baby's tender skin' and the slogan was "Johnson's Baby Soap/Pure....Mild.....Safe." From 1985 to 1991, Johnson advertised for baby soap on a regular basis. On the other hand Johnson also advertised for its other products separately. The line "I trust only Johnson baby soap for my baby's tender skin', might have been used to counter the entry of other baby soaps in the market. From 1986 to 1990, the campaign made by Lintas was excellent. The intimate shots of mother and child were appealing as one could easily feel the warmth. A new ad strategy started to ask mothers to write for a booklet on baby care in order to educate them. The 1991 ad gave a detailed write up on baby's skin, which reminds us of the substance of Dr. Benjamin Spock.

The image of the product of Johnson and Johnson in the perspective of the world outside, is static. But whatever
be the current image, the probability of success will be much higher. It's reputation as maker of quality product is established beyond doubt.

Case Study - 6 - Nescafe

Nescafe advertising was first started by H.T.A. Then it was taken over by Clarion. In 1985 the advertisement campaign of Nescafe changed hands and went to Tara Sinha of Mc Cann Erickson. In the sixties Nescafe first established its image as instant coffee. The advertisement used to illustrate family picture without any glamour and the line "Made in just 5 seconds" appeared in every ad. The method of preparation was sketched carefully in the Nescafe ad of 1967 and 1968. In 1970, the ad illustrated a wife offering a cup of coffee to her husband and the copy includes "Relax after a day's work - have a stimulating cup of Nescafe."

In 1971, it was seen as a drink for ladies too after the house work. The headline was "Chores done - have fun." From 1970 onwards a change in trend took place. Nescafe in a sleek glass jar was introduced. Nescafe was described as a social drink. The purpose of the ad was to introduce and popularise Nescafe as a social stimulant in the traditionally tea drinking areas. The ad of 1971 outlined as "Give your friends a good time" which introduced Nescafe in get together.
Nescafé for Modern Life!

Only Nescafé brings you so much enjoyment.

Relax after a day's work—have a stimulating cup of Nescafé.

Nescafé taste tells:

1. Rich in flavor
2. Easy to prepare
3. Convenient
4. Great for sharing

Nescafé—Unleashes the coffee with life in it!
The most consistent campaign in lifestyle advertising with the famous headline "Come alive" appeared between 1976 to 1982. The excellent models like Anna Bredmeyer, Suresh Oberoi and Nisha Singh were used in Nescafe ads. The setting was strictly in outdoor from 1976 to 1982. A new campaign was launched in 1989. Nescafe Select—a new packaging and 'improved taste' were used to back up a price hike to match the rise in world coffee prices. In 1989 when Gold Cafe came in the market, the ad of Nescafe switched over to indoor breakfast and evening scenes between husband and wife to influence the sentiment of the middleclass consumers and also to complete with Gold Cafe as "Discover Coffee Satisfaction". The body copy described as "Nescafe Select|brings you the pure pleasure of coffee. Rich satisfying taste that refreshes/Like only Coffee can/Begin your day in a more satisfying way/with Nescafe." From such ad copy, it can be concluded that the Nescafe ad tried to prevail upon the Gold Cafe. As the competition was in full swing so Nescafe offered a free Cold Coffee Shaker with 200 gms refill pack in 1984. And it was marked with distinction in the ad layout. From 1980 onwards, the Nescafe ad was much more popular in television. The Nescafe ad with Usha Uthup jingle was famous in public mind, where a distinctively Indian voice was used in an international setting, to synchronise
effectively, but that was in the case of T.V. ad.

The ad of 1990 was changed completely to a new one. The short and crisp campaign in the form of notes clipped on to the page - Planning presentations; Beating deadlines; Computing solutions is still being carried. The new strategy of Nescafe ad was to promote office consumption. Occasionally, Nescafe was advertised for its use as cold coffee in summer in 1969 and 1984. From 1984 onwards the brandname Nescafe select was introduced. NESCAFE. THE WORLD'S FAVOURITE COFFEE - the campaign started from 1988 and appeared in the newspapers almost regularly to establish its market as the best coffee of the world.

This can be concluded from this case study that the ad of Nescafe has changed in line with the change of the society. It is important to note that women were selected to prefer Nescafe after work which was shown a sociological change in Indian Society. The free mixing of male and female were illustrated from 1976 gives us the picture of Indian Society. The modern ladies also revealed the women's liberal movement of India. Nescafe ad is more interesting and reflection of society is also observed from these advertisements.

Case Study - 7 - KELVINATOR

In Indian economic system, most middle class homes ever
Throughout the world...
you'll find these refrigerators are
known and respected
for quality and performance

Kelvinator

July 1965
imagined of keeping refrigerator in their homes in the sixties. It was then popular as a consumer product item among rich people. But today, millions of families recognise it as a household article. Allwyn and Godrej started to advertise refrigerator in the market before Kelvinator. But the ad of Kelvinator was to some extent a new one by stressing much importance to its foreign connection. At that time this approach made imminent sense in favour of Kelvinator as Indian brands were not able to acquire the consumer's confidence. In January, 1968 the ad copy included "Why does an astronaut in New York find the Kelvinator as indispensable as a luxury loving film star of Bombay." Another ad copy of May 1971 was "In over 141 countries people consider Kelvinator the masterpiece refrigerator." During this period, the refrigerator was not regarded as middle class consumer durable.

During mid seventies when Kelvinator faced competition, it shifted its campaign technique. It still harped on its international presence along with its product features. In March 1977, it introduced automatic defrost system, 'Poles Apart!' was brought in January 1978. The body was as such : "The Kelvinator refrigerator has the world's best compressor with the lowest power consumption, making it poles apart from other refrigerators! 4 poles in the
May 1966
over 141 countries people consider
the masterpiece refrigerator.

January 1978

March 1967

November 1971

December 1981

January 1968
Kelvinator refrigerator compressor as against 2 poles in other refrigerator compressors puts it way ahead! Because more poles make for lower speeds and, therefore, lower power consumption (about 25% lower)! Again, lower compressor speed results in less wear and tear, and, therefore, almost doubles the life of the refrigerator! Furthermore it reduces noise and vibration to whisper-quiet stillness.

You can see why the Kelvinator is poles apart from the rest. Available in wide range of 286, 165, 135, 90 and 65 litre sizes. 286 and 165 models available with automatic defrosting that dripping features.

This advertisement was full of information. The Puff came in 1985. The ad was: "Polyurethane Foam (PUF)...the world's latest advance in insulation technology has now come to India. This outstanding technological innovation has been incorporated in our Kelvinator refrigerators. Bringing them at par with the best available in the industrially advanced nations.... We are proud to offer to you the ultimate in refrigerator technology." Godrej has now used to advertise PUF as its property, with considerable success.

In 1985, Kelvinator used to highlight the reliability of its compressor in a big way. "Behind every kelvinator
May 1985

March 1986

Give her the gift of time

1988...

Over 40 lakh happy families are glad to have chosen a refrigerator from Kelvinator.

October 1985

...1990

Widest range! Choicest colours

1991...

LARGEST
LARGEST
LARGEST
LONGEST

NO.1

[Advertisement content]
lies its best feature, the power saver compressor." A new campaign launched in 1988 with the mnemonic of a penguin. Initially, the campaign recorded the traits and hardiness of the penguin and the freezing climes it lived in, inviting comparison with the durability of the Kelvinator. It was also with the campaign that the baseline, "It's the coolest one", appeared. The body copy consistently emphasised the power of the compressor.

The objective of the Kelvinator ad undergone a change. Now the aim is single motivated, which remind potential buyers that, in spite of the noise generated by other brands, the largest selling refrigerator is still Kelvinator. Kelvinator also explains in its ad campaign the reason why the Kelvinator is still the best one. One such example of an ad is: "The largest range. The largest dealer network. The largest service back up. The largest protection plan. That's what it takes to be India's No.1 refrigerator." Another example is: "Over 40 lakh happy families are glad to have chosen a refrigerator from Kelvinator" and in parenthesis, "We're not too sure about the happiness of those who didn't." The Penguin remains same though the illustration has changed. Now the baseline is: "It's the coolest one. It's the number one."

It can be concluded from this case study that Indian companies were also in favour of illustration with foreign
technology during sixties specially in the case of refrigerators, but the idea has changed during eighties. The ad of Kelvinator in November 1971 demonstrated "liberates women!" This is revealed from the illustration that women's liberation became a major issue in India, during that period and the society's picture was observed in the ad of Kelvinator.

Case Study - 8 - Limca

In 1971, Limca was launched in Indian market. Limca was the lime drink introduced in India. It was not positioned as a lemonade, but placed against lime juice. At the first stage, the advertising of Limca was handled by Radeus. Important characteristics of Limca was that, of using cartoons as the medium of expression from 1971 to 1992. Only the exception is the first advertisement.

The then prevailing monarch, Coca-Cola, was on a lifestyle trip. Therefore, consumer benefit was a clear alternative for Limca. Hence Limca chose the young group as its target. Therefore, the tone of ad was irreverent and light-hearted. Cartoon drawings were selected for this purpose and over the years the funny live drawings have become valuable property for Limca advertising. The first ad of Limca mentioned "The Age of the Thirsties" as its headline. And in the same ad it illustrated young groups
captioning "The under-thirsties" and the picture of old group captioning "The over-thirsties." The copy treatment has been fairly consistent too, with the unchanged baseline "Limca is veri veri Lime 'n' lemoni." Limca is a thirst quencher and therefore, the punning on the word first and thirst, thirty and thirsty, and so on.

In 1972, the ad of Limca was very interesting. The illustration containing a cartoon of newly married couple with the lines "The bride is twenty, the groom is thirsty," and had created a very definite brand image. From 1974, Limca started its advertisement by mentioning 'Time'. In 1974, the headline was "Thirst time in India" and the second line was ever more interesting "Anytime is Limca time" copied the interesting world famous slogan of tea, i.e., "Anytime is tea-time." The 1979 ad demonstrated the four ladies of different ages captioning "After the Women's Lib meeting - Thirsty minds' drink alike!" In 1981, the 'Thirsti times' series was started with various headlines like, "TV times, Limca times", "Boxingtimes Limcatimes", "Canteentimes Limcatimes" etc. A Limca dictionary with hilarious meanings of words appeared in 1982. Where "Liquid assets means Stocks of Limca in the house"; 'Plaintiff means "A simple flight over a Limca", Able-bodied means "a Limca bottle with a good fizzique", while lipstick was "when your lips can't move away from a Limca bottle". In 1984 Limca
offered a new technique "Use your imagination: Win Rs.20/-".

The ad of 1985 had the nostalgic angle - "Remember your thirst dance?", "Remember your thirst victory?", "Remember your thirst day in college?". In 1987, a new campaign "Limca for" was introduced. The slogan was "Limca for the teacher", "Limca for the taught", "Limca for the artist", "Limca for the model" and "Limca for the star", "Limca for the star-crazy". The same year another new strategy was the "before/after" series - "Limca before, marriage, Limca after marriage", "Limca before the foreign trip, Limca after the foreign trip".

"Today-Tomorrow" series started in 1990. "Limca Today-When you are single", "Limca Tomorrow-When you wish you were single", and "Limca today-When you feature in the school magazine;" "Limca tomorrow-When you feature in the "Who's Who" were examples of this series. There was a slightly defensive tone for the first time in 1991, probably post BVO controversy, with the catchy headline "Enjoy it with confidence". In 1992, the ad of Limca specified it as "zero bacterial Limca" in its advertisement. The slogan was "Sight-seeing Thirst - Bird-watching Thirst". It revealed that Limca recovered its confidence.

These advertisements based on different cartoons, illustrations, repeats the idea that Limca is for uncles, thirties, overthirties, groom, women's Lib meeting, boxing
1984
Thou shalt not covet thy neighbour's Limca

Remember your thirst dance?
Remember the days when you
Remember the days when you
danced and drank with your friends?
Remember the days when you
danced and drank with your friends?
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times, dance, college, teacher, taught, foreign trip, artist, model, single and married also. The advertisements of Limca has some speciality which is noteworthy, that is the cartoons may express something and perhaps due to that reason, Limca started and continued its illustration with cartoon from 1971.

It can be concluded that the cartoons were used in the ad of Limca and it is observed that the lighter aspects of life can be preferred by the consumers with a touch of humour. During, 1984, 1985, 1988, the cartoons of female were in a bare dress. Limca used women cartoon as sex symbol. From the ad of 1987, it can be concluded that Indian woman in a dress with 'Limca before the foreign trip' and became bare dress with 'Limca after foreign trip', it means westernisation has come to our society which also illustrated in the ads.

Case Study - 9 - VIP SUITCASES

The advertisement of VIP suitcase shows the rapid changes in trend styles in India from the beginning of seventies. In 1971, when VIP first appeared in the market, it was a prestige symbol as moulded luggage was something revolutionary in India. One of the first VIP ads exclaimed through a cigar smoking elite: "If you were an eccentric millionaire having an affair with an Italian opera singer..."
across five continents, what kind of luggage would your secretary be busy loading and unloading of your private plane?" The product was carefully introduced as a "whole new breed of luggage made of high impact polymer, with sleek aluminium frames - tough, elite and supercool." The baseline called the suitcases "a state of mind".

In 1972, VIP advertised for the bridegroom rather than the fashionable woman. VIP launched this campaign because to gift a new suitcase to bridegroom is a common practice. To match with the Indian mentality, it was introduced with the slogan: "VIP The bride's grooming partner".

During festive season of 1973, the ad "It's time for a gift" was run marking expansion of the VIP range. "Spirit of adventure" - theme was introduced in 1974. From this time each ad was connected with foreign travel, adventure and excitement. The internationally famous personalities like Cleopatra, Marco Polo and Christopher Columbus sang in praise of VIP and called the products a "unique range of discovery itself" in these campaigns of VIP.

In 1978, Sista's Advertising Agency started the famous VIP Interview series. The featured foreign travellers were full of their national idiosyncrasies. There was Signora Simonetta Silvana Stanzani - Spagnoletti who said: "VIP bagaglio is vero functionale. Vero beautifale... The
Iv English, she said, 'it's imperfect. But our I.P. bagaglio is very functional.'
caminazione lock it always works, except on una occasiona... I forgets the number". "Then what ?" she was asked and she replied "When you carrys una 10 carata diamonda on una platiro necklace, you remembers. You remembers."

The French beauty also used to illustrate VIP suitcases. The French beauty exclaimed: "Voila! In the Cairo I lose my bagages and in the India I find le VIP. C'est magnifique!" The Danish Herr Thorvaldsen said: "Your VIP is forste Klasse. I have 57 pieces in my rejsegodsekspeditionen - myer - baggage room).

In 1980, VIP suitcase introduced as handbaggage on a flight. The headline was V.I.P. Carry-ons-/When you need to pack/like a suitcase/and carry like a briefcase/ In style VIP advertised a range of luggage for air travellers. Another advertisement in 1982 showed how much could be neatly packed in a single Classic briefcase headed by "The Inside Job".

In 1981, the Solitaire range of upmarket leather suitcase was launched and on the other side of the price ladder the Travelite was also launched making the move towards lighter luggage. The 1981 was the tenth anniversary of VIP and a commemorative ad appeared in July, 1981.

In 1985, Skybags another version of soft luggage were launched by VIP and the advertising was done by Lintas.
The first ad of Skybags was interesting. The campaign was "The world is Going Soft Today", evoked an image of floating among clouds. Skybags - the idea was developed into a Designer's Collection.

In 1986, VIP briefcases declared: "There are briefcases and briefcases. But a VIP is a VIP." Various colourful VIPs stood out in colour among the sea of monochrome briefcases. "The Boardroom Collection", the more expensive briefcases among the Odyssey range was introduced in 1986. VIP ad always projects itself as a prestige symbol and according to this idea the line "luggage to be seen with" was phrased and used throughout the late '80s. During this time VIP used to advertise in television and its TV campaign was run evoking the nostalgic image of how VIP has been part of family life for the last twenty years, campaigning "Yesterday, today, tomorrow".

In 1989, the skybags campaign was "Psychology of a Skybags Owner".

Analysis shows that V.I.P. always wanted to project it as a prestige symbol and its target audience was "middle" and "Higher income group". The illustrations changed from time to time, but maintained its image of VIP. From 1978 to 1981 the body copy of the different ad was so lengthy sometimes it looked odd and not much attractive to go through the entire ad.
Case Study - 10 - CEAT TYRES

In 1958, when the Turin based Cavi Electrical Affini Torino teamed up with the Tatas, Ceat tyres was incorporated in India. From February, 1960, tyre production started and advertising followed soon after that. Grant's Advertising first started the CEAT ad, then came the fledgling agency Ulka in 1962. From the very beginning of 1986, Da cunha started the amount to campaign for CEAT and from 1989, H.T.A. stared to advertise campaign for CEAT.

In the sixties, there were not much competition in the tyre industry and the bulk of Ceat's sales was to truck-owners. And to attract the truckowners, ULKa created a character called "Ceat Singh" in its first campaign and illustrated as a comic strip. During these days most truck drivers were owners of the trucks and majority of owners were sardars. Ulka also devised the diamond shaped logo and used it extensively.

CEAT introduced a new idea of ad that was issue based and specific industry based ads from 1964. The ad of 1964 illustrated coal and smoke bellowing out of the factories with the headline "COAL - VITAL RAW MATERIAL, WORTHLESS WITHOUT TRANSPORT". This was mainly an image building advertisement as it was speaking about the product indirectly. The main theme of the ad was that of Coal, the essential ingredient for the industry and if the coal is
not transferred to the industry, the industry will face shortage of coal which is harmful for the nation and for that better road and better transport system are necessary alongwith CEAT is necessary for best transport. The body copy was "Unless delivered to industry, coal might just as well be rubble. The growth of our industries means increased coal consumption. The railways, working to full capacity find it difficult to keep up with the demand. Vital industries are constantly faced with coal shortage. The Indian Roads and Transport Development Association has made a valuable contribution towards public awareness of this urgent and vital problem. They estimate that by 1965 the demand for long-haul traffic will be 330 million tons against a transport capacity of only 290 million tons - a gap of 40 million tons. With better roads and healthy encourage' . Road Transport can deliver the goods."

The body copy never directly mentioned about CEAT tyres. This was image building advertisement and the slogan was "THE BETTER THE ROAD - THE WEALTHIER THE NATION." this campaign is basically image advertising and the main purpose is to keep the CEAT name alive during recessionary times. From 1966, the car tyre's were advertised. The "ONLY CEAT" ads were released in 1969. In this ad, Ceat says about the latter day textile brand. More issue based advertising followed in 1970. The campaign was: "The green
COAL-WORTHLESS WITHOUT TRANSPORT

The better the road — the wealthier the nation

There is no substitute for freedom of movement
The '70s advertising was mainly dealt with the problems of truck drivers, road conditions in India and other issues of pressing concern to vehicle users.

The ad took a new theme from 1980. It started to concentrate on the products. There was a boom in the automobile industry, leading to a sharp differentiation between car, two wheeler and truck tyres. During this time the ownership pattern of the truck owners changed from individual ownership to fleet ownership and advertising of Ceat wanted to convince their target audience, which was replaced from individual segments to image building ad.

In 1981, two words "Born Tough" introduced for Ceat tyre, which is being used even today. The ad of 1981 summed up the matter with the picture of an African tusker dominating the ad. The ad of 1982 was to some extent, a different one. It said, "when people talk about the quality of tyres," followed by a full page of blank interspersed with punctuation, "the debate ends with Ceat".

Ceat took a new turn in ad during 1985 when it faced tough competition from various other tyre manufacturers. The ad used a new theme. An eagle was about to kill a lizard and the body copy narrated the qualities of Ceat. The body copy was "There was fear about roads. The fear of costly
1988 1990

1982

1985

There was fear
And there was CEAT.

1990

On the roads these can ensure your safety

1991

Every Ceat tyre is born tough. To carry the load you put on it, and a lot more of those who ride on it.
breakdowns on badly maintained roads has haunted the transport industry for decades. CEAT has adapted technology to make tyres that can stand up to gruelling driving conditions. CEAT's HCL 80, HT 50 and FM tyres have reassured and brought profits to numerous institutional buyers, fleet operators and transport undertakings. And now CLT, a new pattern is on the road with the same mission. A mission that has swept the old tear of the roads." The slogan was "There was fear. And there was CEAT."

In 1988, Ceat illustrated a young modern lady with a Maruti, introducing Formula 1 radial tyres. This was for the first time CEAT advertised a sub brand to educate the consumer about radials. At the same time, campaign was launched for the conventional tyres for cars, scooters, and motorcycles. Then onwards separate ads were used for each segment.

In 1990, Ceat advertised with different road signs and the headline "On the roads these can ensure your safety." The "Born Tough" slogan was reinterpreted in 1991 with the illustration of rhino. This ad used colour visuals of a rhino and a crane. In 1992, the theme of advertising was changed to steel radials. H.T.A. created a theme campaign showing a couple waltzing to the strains of the Blue Danube, intercut with shots of two waltzing cars...
reiterating the "total control" of steel radials.

The advertisements of CEAT changed according to social and economical conditions of the country. Having faced tough competition, CEAT changed its ad strategy, though from 1964 to 1973, CEAT introduced image building advertisements. From this case study it can be said that ads changed according to target audience, depending on sociological, economic conditions, competitive market and also the ad style.

Conclusion: From these 10 case studies, the findings are as follows:

Number of subject matters were used by the companies engaged in different activities, to build their image. Eight groups were indentified: Growth and business responsibilities, social responsibilities, leadership, competence, product characteristics, customer service and satisfaction, progressiveness and age.

It is noted that the most important subject matter for image building was product characteristics followed by growth and business responsibilities. Social responsibilities received more importance. Customer service and satisfaction also gained much prominence. Regarding social responsibility, the companies try to create image by publishing their achievements, related to social obligation.
Message is most effective when it communicates with least effort to understand and recall. From these case studies it can be concluded that the effective ad is that which is especially true to corporate image. Simplicity is a prime necessity for visual communication and design. Some of the examples are LUX, Gwalior Suitings and Nescafe. Relevancy is second attribute. Design and graphics should essentially be pertinent to the nature of the company, its products, services and markets etc. For example, a design which appears to be frivolous or feminine would not be appropriate for manufacturer of Ceat tyres. Functionalism is vital. It must be adaptable to all subsidiaries, divisions and products. Indian companies in these case studies have solved this with a basic trademark, signature and design scheme flexible enough to show both the Indian manufacturers and division identities and still promote individual products. It was found that from 1982, in case of these advertisements, distinctiveness and individualism set the company's visual communication system apart from competition. Impact and memorability were also found in these case studies, as impact get immediate attention and the other in the long run.

A distinctive visual communication in advertising is one of the most prominent and most marketable corporate assets. Even the superlative product may flop without it. Mere
repetition of attractive design, however, is not enough. The successful plan requires skilful implementation of unique, contemporary identity which indicate the product qualities, product distinction, vigorous management, company organization and brand specialisation.
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