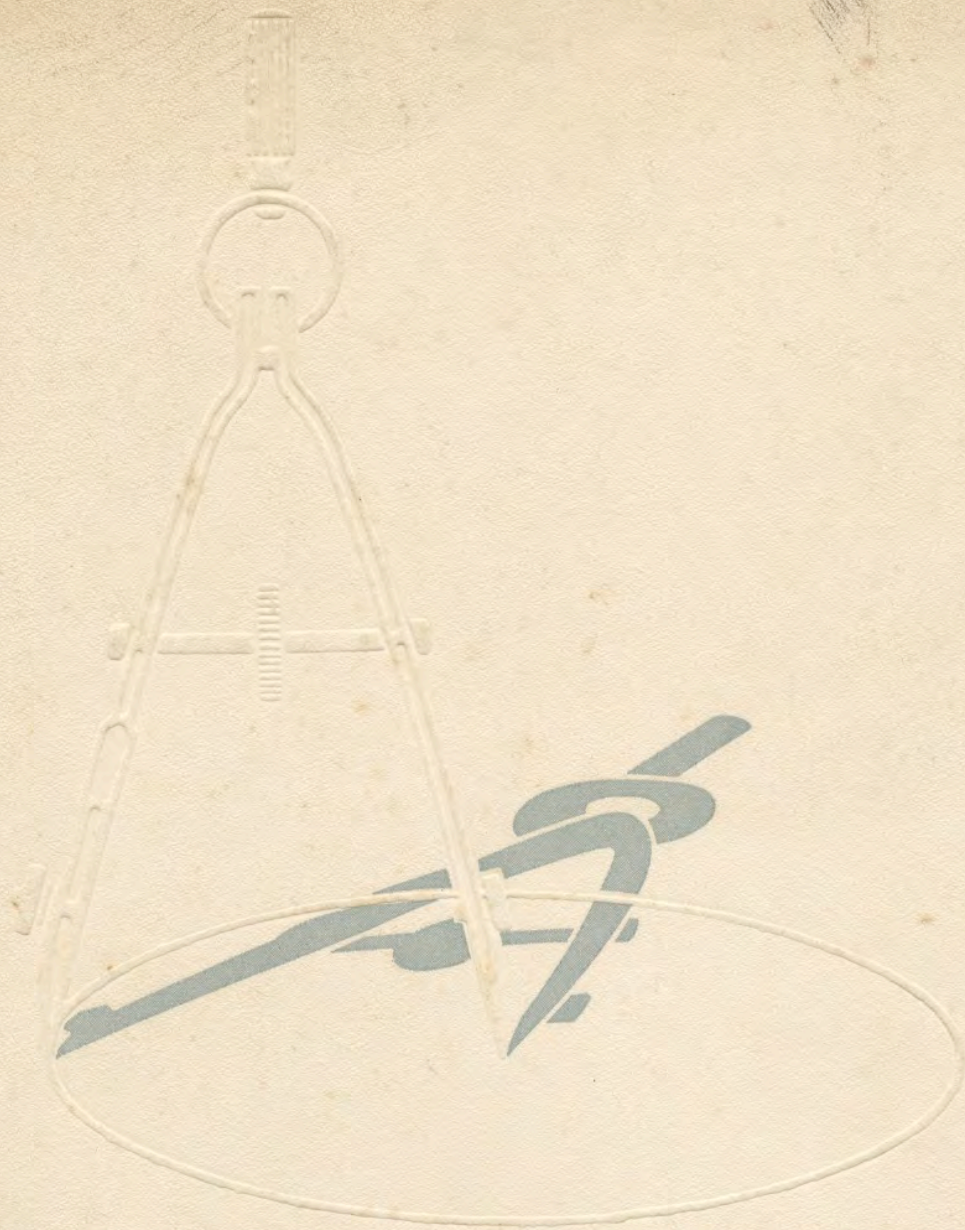
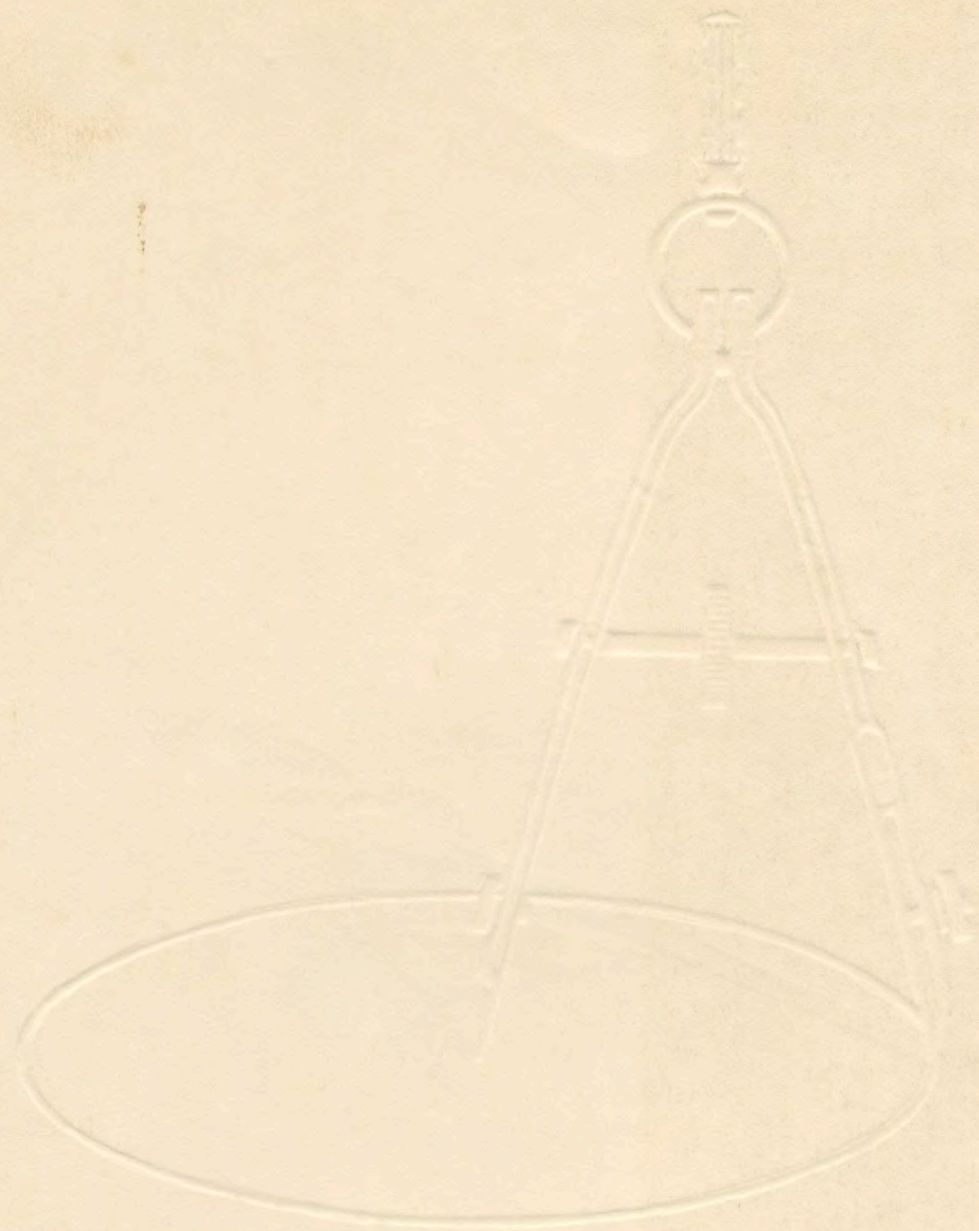


PROMISE, LARGE PROMISE, IS THE SOUL OF AN ADVERTISEMENT (JOHNSON) / CREATIVE CIRCLE SINGAPORE 1964



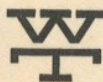
*annual  
advertising  
award*  
1963

ORGANIZED BY THE CREATIVE CIRCLE SINGAPORE



## USE PAPER CREATIVELY

*Paper is no longer just something to be printed on...modern, textured papers from Lendrum Wiggins Teape are themselves a dimension in creative art. Imaginative use of paper tells its own story of quality and prestige for your product. See the range of papers for printing, packing, stationery, etc., at*



**LENDRUM WIGGINS TEAPE**  
**1-2, Magazine Road, Singapore.**

---

**This publication is printed on Proven White Art, with cover on Silverbrook, Sandgrain finish, from Lendrum Wiggings Teape.**

*Michael Brierley receives an  
award for Young Advertising & Marketing Ltd.  
in the 1962 competition.*

RADIO AWA

BREEZE  
FANTASY

BRANDS E

WILLY  
WILLY

THE TRADITIONAL CHALLENGE

THE AWARD  
FOR BEST PHOTOGRAPHY  
AWARDED BY

# THE SPONSORS THE ENTRANTS

---

## THE AWARDS

The Awards established for the 1962 Competition were for six categories. The Awards in each category were set up by companies and individuals. In the 1963 Annual Awards Competition, the number of categories was extended to eleven. The Creative Circle once again made its own Award for the entry which was considered to make the most significant contribution to creative standards overall.

The Cups travel from winner to winner, year by year, permanent trophies in the form of Certificates are presented for 1st, 2nd and 3rd Awards in each category. The Creative Circle presents its own Award each year.

In the cinema film category an Award has been made on the one hand for the production of the film (it was a condition of entry that all films should be locally produced), on the other hand to Agencies associated with the film. In all other categories the governing condition of entry was that all entries should be of local creative origin and used during the year 1963. A full list of conditions of entry is available from the Creative Circle.

The 1963 Awards have been supported by an Awards Fund to which contributions have been made by the following organisations:—

**Alitalia-Italian Airlines**

**Borneo Co. Ltd.**

**Broadcasting Division, Ministry of Culture**

**Caltex Oil (Malaya) Ltd.**

**The Chartered Bank**

**Cold Storage (Malaysia) Ltd.**

**Diethelm & Co. Ltd.**

**Dumex Ltd.**

**Esso Standard Malaya Ltd.**

**Goodyear Orient Sales Co. Ltd.**

**Guthries**

**Japan Air Lines Co. Ltd.**

**Malayasian Airways Ltd.**

**Nanyang Siang Pau**

**Pan American World Airways**

**Rediffusion (Singapore) Ltd.**

**Rothmans of Pall Mall (M) Ltd.**

**The Shaw Foundation**

**A. Wander Ltd.**



THE FIRST AWARD IN EACH OF THE ELEVEN CATEGORIES IS A TROPHY SPONSORED BY THE FOLLOWING:—

- |   |   |
|---|---|
| <b>1 Full colour advertisement</b>          | <i>The Straits Times Press (M) Ltd.</i>                         |
| <b>2 Black &amp; White advertisement</b>    | <i>Association of Accredited Advertising Agents in Malaysia</i> |
| <b>3 Black &amp; White Photography</b>      | <i>Dato Loke Wan Tho</i>  |
| <b>4 Colour Photography</b>                 | <i>Dato Loke Wan Tho</i>  |
| <b>5 Radio</b>                              | <i>Malayan Advertisers Association</i>                          |
| <b>6 Cinema</b>                             | <i>Beecham (M) Ltd.</i>   |
| <b>7 Packaging</b>                          | <i>The Straits Times Press (M) Ltd.</i>                         |
| <b>8 Calendars</b>                          | <i>Tien Wah Press Ltd.</i>                                      |
| <b>9 Posters</b>                            | <i>Bright Signcrafts Co.</i>                                    |
| <b>10 Brochures (including direct mail)</b> | <i>Tien Wah Press Ltd.</i>                                      |
| <b>11 Leaflets</b>                          | <i>Lee Printing Co. Ltd.</i>                                    |

## FOREWORD

Brian Hoyle, Chairman, Creative Circle.

The Creative Circle was formed in 1962. At that time the aim was to get the place of creative work in advertising into sharper focus.—Certainly in the eyes of those not directly employed in the business: but, as it turned out, there's a lot we can do to achieve this end inside agencies!

Advertising arrived and grew quickly in Malaysia. Creative standards have been imposed from outside. More and more the point is made that agencies will employ local staff wherever they can. This goes for artists and writers too.

### LOCAL TALENT

Four or five times each week a local boy writes to Young Advertising & Marketing wanting a job. Some of these letters are from those who want to change jobs, more are looking for the first, as school leavers. Nearly all are asked to bring their work along and to talk things over. The routine which results is varied only by ranges of salary required. The presentation of specimens is invariably poor and the standard of work is no better than you would expect in a country where no formal training exists in the branches of Graphic Design related to Advertising. (Recently a few Malaysians have returned after training overseas—their problem is of getting experience).

Those artists and writers being trained in agencies will come to have experience. The danger is only that there is a tendency for them to emerge as fully trained **juniors**. The need is for **top** creative people to originate and lead in this field—in their own country.

I'm convinced that one way to get things moving in this direction is to set up the identity of creative work as something important in itself. Goodness knows!—it is important if it shifts the goods from the shelf. It isn't the space in the newspapers that sells—it's what goes in it and that's creative work—good or bad!

In overseas advertising there is a distinct community of people who produce the growth of creativity. They spark each other off in competition. The stimulus that provides the spark is often accompanied by a certain amount of fancy—foot-work and breath-taking stagecraft. The process is carried out in exotic verbiage which is way-out to the ear of our local talent. It is this lack of an image, identity and a background, that makes it difficult for creative people to reach their best operating temperatures. It would be great if we could get that sense of common purpose to go alongside our training and growth in Malaysia.

### THE FUTURE

That's how I see the Creative Circle working. Cutting across the speech formulas and the between-the-lines understanding which overseas experienced agency people have and replacing it with a more local ground for forming Malaysian advertising standards. Soon I hope you will see how the Creative Circle aims to tackle this problem in some very practical ways. But for a start we have the Annual Advertising Awards. The thing for agency staffs to note is that a broad section of commerce thinks it worthwhile to support the Creative Circle in its aims for higher standards. I offer it for **everyone** to note that we intend to make that mean something.

### FOOT NOTE

There's another twist to this topic of training and passing on experience. three year's back when I arrived in Singapore, as Art Director with Youngs, I inwardly rated myself as "fair to middling" and a useful brush-hand. To-day I'll revise that and concede that perhaps I had a little more to learn—if you will allow that I've learnt it! The question only remains—who taught me?

So, I suspect there's a two-way deal, if you care to see it that way!

## THE JUDGES



The entries for the 1963 Creative Circle Annual Advertising Award Competition were judged in Australia. This important task, the keystone of the Awards, was carried out by the Federal Committee of the Australian Commercial and Industrial Artists Association.

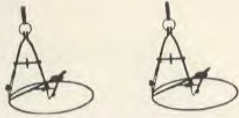
The A.C.I.A.A. was formed 25 years ago and has grown with a membership of Artists and Designers throughout Australian Commercial and Industrial Design. The aims and efforts of the Association have been directed to the improvement of graphic and creative standards in Australia.

Each year the Association holds an Exhibition in Sydney and Melbourne. Awards are made to Clients and Advertising Agencies as well as to Creative staffs, for the part they play in this progress. The A.C.I.A.A. has gained recognition by the Commonwealth Court of Conciliation and Arbitration. The Association arranges lectures on subjects of interest to Members and takes part in organised student education. Free legal advice is made available in the event of litigation.

The Creative Circle gives its sincere thanks to the A.C.I.A.A. for the willing co-operation and the valuable contribution they have made to the success of the second Creative Circle Annual Awards. We offer them our best wishes for their continued success in their excellent work in Australia.

---

+A.C.I.A.A. recently published the first Advertising and Design Annual which is the counterpart of the "Art Directors Annual" in America and, "Graphis" in Europe. A copy of this very impressive Annual is available for inspection through the Chairman of the Creative Circle, Mr. B. Hoyle or may be purchased directly from the publisher, TURNER & HENDERSON PTY. LTD., 9-19 Nickson Street, Surrey Hills, N.S.W. Australia. The cost per copy is approximately \$30/-.



**BRIAN HOYLE**

Founder Chairman, Creative Circle, Singapore is presently completing a three year contract with Young Advertising and Marketing Ltd., as Creative Director. Four years training in graphic design in Bournemouth, England, preceded his advertising career in London. Visualiser with Masius and Fergusson for three years; three years Group Art Director with Hobson Bates and Partners before coming to Singapore.



CREATIVE  
CIRCLE  
COMMITTEE

**JOHN FREEMAN**

of S. H. Benson (S) Limited is also a member of the Creative Circle committee.

**ARTHUR GOUGH**

well-known figure in S. E. Asian advertising. He did much to make the Creative Circle possible as Chairman of the Singapore Publicity Club, 1962/63. His career started with Gordon & Gotch Ltd., in London, 1927 A. G. subsequently joined Nestlé's as Far Eastern Advertising Executive. Then in '32 to Chrysler Motors Agency as Advertising Manager and Assistant Sales Manager. '33 back to London with "The Star" when as Classified Advertisement Manager he left to join National Magazine Co. Service career saw him rise from the ranks to commission in 1941, to eventual demob as Provost Marshal, Hongkong. He resumed his advertising career with "Good Housekeeping" Institute as Business Manager. In 1950 he joined the Straits Times Press as Group Advertising Manager, where he is now known.



**JOHN HAGLEY**

has been in Singapore for six years, five of which he has seen with Ace Advertising, as Creative Director. John has now formed his own company, 'Hyad'. He has notably handled the Malaysian Airways account which involves him in interesting interior designs for many of their offices throughout South East Asia. John is an active member of the Creative Circle.



**CHRIS ARTHUR,**

Studied at the Thanet School of Art in Margate and at the Canterbury College of Art where he obtained 1st Class Honours Diploma in Graphic Design, 1958. After National Service, joined the publicity department of Linotype & Machinery Ltd. and later joined Mather & Crowther Ltd., for four years as Assistant Art Director. He worked on a wide variety of nation wide accounts, among them, Shell, Metal Box, Egg Marketing Board, Mackeson and Players cigarettes. In January 1963, Chris joined C a t h a y Advertising as Art Director and he is now working in the newly opened branch in Kuala Lumpur.



**TREVOR INKPEN**

arrived in his present position in Young Advertising and Marketing Ltd., as an Account Executive, with a previous career which had taken him through a wide sphere of advertising activity. Originally trained as a Commercial Artist he was drawn to J. Walter Thompson. Spending six years in this distinguished company. He then joined the Straits Times Group in Singapore, where he became widely known as a key figure in the advertisement department. In the short time he has been with Young Advertising. Trevor has made a name for himself as a lively contact man and an effective business getter.

**ALLAN J. BARRY**

Allan started with one of Sidney's leading Fashion and Commercial Photographers. Moving nearer to centre of things he joined Vincent Freeth Advertising Pty Ltd., The following three years took him through Media and Production departments to Account Executive position. Allan backed up his training during this time with Fine Art studies and private practical work with commercial artists. He then moved into retail areas with H. G. Palmer, Australia's largest Electrical Retailers. After a year he returned to Agencies and took opportunities to work with an Agency Television Unit. Looking ahead he saw the significance of the South East Asian market to Australia and moved to Singapore and Papineau's in 1960.



**BILL MUNDY**

started with Papineau Advertising as Art Director in 1960. He carries his creative activities into his spare time. A portrait painter and a graphic designer he recently won the \$4000 top prize in the Government sponsored open competition for mural designs in the new Singapore International Airport. Bill started his career with Huntley, Boome & Stevens Ltd., of Reading, England, as a lithographic artist. He served his National Service as a Lithographic Draughtsman in the Royal Engineers, coming to Singapore on mapping surveys for the security forces during the Malayan Emergency.

# THE ENTRANTS

## **S. H. Benson in Singapore and Malaya**

Fred Kent (Managing Director)

INTERNATIONAL ADVERTISING AGENCIES are nearly always the offspring of leading agencies in Britain or America and take on something of the nature of their parent companies.

In that sense, S.H. Benson International, of which S.H. Benson (Singapore) and S.H. Benson (Malaya) are branches, is no exception. The parent agency is S.H. Benson Ltd.—one of the largest advertising agencies in Great Britain, but any Benson International branch in any part of the world has its roots in the country where it is based. U. S. P.—Benson Ltd. in Australia for instance its men speak to Australians in their own language. It belongs there. In Malaya, Bensons opened a branch specifically to service accounts which had moved to the new Capital from the traditional trade centre of Singapore, where the original Benson (Singapore) office still is.

Each agency, as in all Benson International branches, is in fact individual yet each has a great deal in common with the others. Each is self-contained yet draws strength from the others in the group.

To run a successful agency in any country you need men who know the country because they belong to it. But they will do an even better job if they also have the latest advertising know-how gained from parts of the world where advertising progress is most rapid. This creed has led to a federation of agencies in which each member is neither independent nor merely a branch of a monolithic agency based on London or New York.

### **Interchange of staff and ideas**

In Benson International there is a constant flow of information and people, not only between the agencies in various countries and the headquarters in London but also between the agencies themselves. Indians from Bombay visit East Africa, Italians from Milan visit London, Australians from Melbourne come to Singapore. In this way experience gained in one country is quickly passed on to other agencies in the group. When, for instance Commercial T.V. became reality in Singapore, we were able to call on advice from men well proven in this medium in our London Headquarters.

Nevertheless, the main aim is to try and create the wholly 'regional Bensons'—training young local folk with the Benson pattern—to this end two staffers are already being trained in U.K.—and every endeavour is being made to send more, because we believe local knowledge with overseas training makes the best advertising.



## **Cathay Advertising Limited**

Alan Green  
(Managing Director)

Cathay Advertising was formed in Hong Kong immediately after the war and in 1954 branch offices were opened in Singapore and Bangkok. Each office retaining its own autonomy; although in the case of accounts which are common to all branches, an interflow of ideas and creative work is maintained.

In 1963 Cathay joined the international field by forming a strong association with George Patterson Pty. Ltd. and Ilotts Ltd., Australia and New Zealand's largest agencies. The advent of new business and the desire to give clients a full coverage resulted in a new office being opened in Kuala Lumpur in February of this year. These four offices of Cathay now employ over 200 people.

The two local offices are fully staffed and equipped to offer a comprehensive agency service including Research. Much has been done in recent years to "Malayanise" the agency and in the past twelve months alone 8 executive posts have been filled by local recruits. Of the 7 expatriate staff 3 are locally domiciled (with a total of 43 years residence in the country) and the remainder are all specialists in individual fields who are training local staff.

Cathay Advertising handle all accounts on the "group" system, which means that although an Account Executive is responsible for the day-to-day handling of the account, the client gets the benefit of other executives who attend all planning meetings.

**Organisations entered in the Awards competition were invited to write a 'profile' about themselves.**



## **Papineau Advertising Ltd.**

A.J.G. Papineau  
(Managing Director)

PAPINEAU ADVERTISING LTD. was established by Mr. Aristide J. G. Papineau in 1946 and its history is one of steady progress and expansion. Today, Papineau Advertising Limited is ranked among the leading agencies in Malaysia and is one of the few locally-owned advertising agencies.

The growth of the Agency may be ascribed, firstly, to the success of clients whose businesses have expanded during the time the Agency has been operating for them and, secondly, to recommendation. A satisfied client is the best advertisement any agency can have, and most new business has come from personal recommendation.

The Agency is fully organised to provide all the services expected from a modern advertising agency including such specialised services as are peculiar to our multi-racial society and which require expert knowledge of Chinese, Malay and Tamil.

With very few exceptions, the Agency is locally-staffed. Several of the 40 members have been with the Agency since its beginning. And it is the experience, ability, training and enthusiasm of all these people which have made the Agency a success.

Papineau Advertising Limited is a former member of the Association of Accredited Advertising Agents of Malaysia and is associated with advertising agencies in the United Kingdom, the United States, Australia and other countries.



**Cathay Film Services Ltd.,**

Tom Hodge  
(Managing Director)

Cathay Film Services Ltd. (CFS) was set up in 1957 to specialise in making advertising, public relations, industrial and documentary films.

The average output in the last five years has been three public relations, industrial or news films a month,—most of them in at least four languages and some in seven languages—in addition to two advertising filmlets a month.

Films have been made for the Governments of Singapore, Sarawak, Brunei and the United Kingdom and CFS cameramen have been on duty in Singapore, Malaya, Thailand, Vietnam, Laos, Indonesia, Hong Kong, Brunei and Sarawak.

Apart from its work for Governments, CFS has concentrated on making films for industrial concerns like Harrisons & Crosfield, Lam Soon, Malayan Breweries, Paper Products, Nestles, Cold Storage Creameries, Malaya Borneo Building Society, Esso and Shell.

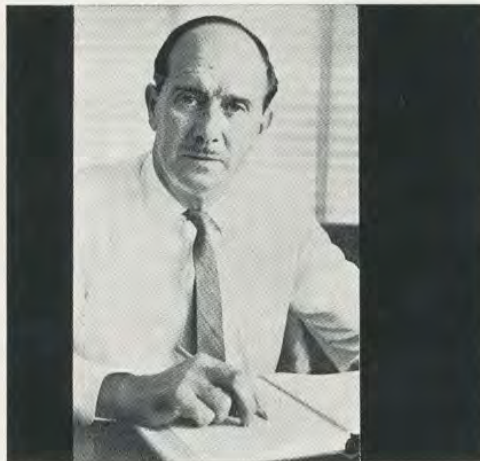
CFS is fortunate to work inside Cathay-Keris Film Studios, probably the best equipped film studio in S. E. Asia. Four Arriflex, two Mitchells, one Newall and three Eyemo cameras are available in 35mm. as well as Arriflex, Auricon and Bolex cameras in 16mm. Simple animation with stop motion cameras can be done.

The modern laboratory can tackle any aspect of black and white processing and printing in a thoroughly professional manner and it has the only commercial 35mm. to 16mm. reduction printer in Malaysia.

Commentaries can be recorded in almost any language and the Preview Theatres are equipped for double headed interlocked projection of all kinds (35mm. picture and separate sound or 16mm. picture and separate sound).

Four CFS colour films have been adopted by the British Government and several language versions and at least 100 copies have been made for showing throughout the world. The films were: 'Harrisons & Crosfield in Malaya, 'Happy Homes' (for Singapore Housing & Development Board), Sarawak Prospers with Rubber' (for Sarawak Government) and 'This is Hongkong' (for Hongkong Government). The Hong Kong film was shown as a second feature in 400 cinemas in Great Britain.

CFS is the local representative of Independent Television News (ITN) and sends regular filmnews items to London. Half-hour TV programmes have been made on Singapore, Malaya, Indonesia, Hong Kong and Malaysia for Associated-Rediffusion London.



**Pearl & Dean (Asia) Ltd.**

L.G. Cotton (Managing Director)

Pearl & Dean (Asia) Ltd. forms part of the Pearl & Dean Group of Companies stretching from England to Greece, Singapore and Thailand and from Trinidad and Jamaica across to Africa.

Apart from these Companies, Pearl & Dean have agencies or associates in practically every country of the world and are able to offer advertisers an outlet to the 300 million potential purchasers, who go to the cinema each week throughout the world.

Pearl & Dean (Asia) Ltd. was formed in 1956 in Singapore and covers the Malaysian territories and Brunei. The advent of Pearl & Dean in this area undoubtedly helped to establish the cinema as a major advertising medium in Malaysia. Apart from controlling the exclusive advertising rights of the Shaw circuit of nearly 100 cinemas. Pearl & Dean also control the exclusive advertising rights of over 130 independent cinemas in this region.

Apart from the distribution outlet that Pearl & Dean can offer in this area they also have a production unit which is capable of producing all types of advertising films with the exception of cartoons, which are produced in London and they have further plans for improving the production facilities in Singapore both for cinema and T.V. films.



**Young Advertising & Marketing Ltd.**

Michael Brierley  
(Managing Director)

In May 1946 a sign went up in The Arcade, Raffles Place Singapore: "C. F. Young, Advertising." Tony Young was in business as one of the Far East's advertising pioneers.

Total billing that first month was a modest \$490. But growth right from the start was sure—and rapid—and today 60 employees handle \$5,000,000 worth of client business from their Singapore and Kuala Lumpur offices.

There have been many changes along the way. Now a wholly-owned subsidiary of Royds (A leading London agency), the company name has become Young Advertising and Marketing Limited—to more clearly establish its positive attitude to the marketing aspect of client operations.

But the big changes are yet to come. Amongst them: the emergence of TV as a primary medium; the increasing use of consumer and media research. And two developments should occur in the 60's that will overshadow all others.

- i) the realisation of the importance of training locally-engaged staff and their eventual elevation to management positions thus reducing the need for expatriate personnel.
- ii) the full acceptance of creative thinking on a local level as an essential basis for any advertising/marketing activity.

Already thinking, planning and action on these lines is happening at Youngs—so that the company will continue as was C. F. Young's intention: one of South East Asia's leading advertising agencies.



**COLOUR  
ADVERTISEMENTS**



1



4



2



5



3



6

**CLIENT**

- 1 Borneo Co.
- 2 Shell
- 3 Shell
- 4 Rolex
- 5 Sheaffer
- 6 Sheaffer
- 7 Rolex

**AGENCY**

- 1 Benson (S)
- 2 Benson
- 3 Benson (S)
- 4 Benson (S)
- 5 Benson (S)
- 6 Benson (S)
- 7 Benson (S)

**DESIGNER**

- 1
- 2 Ng Ping Sheong
- 3 Eulindra Lim
- 4 J. Freeman
- 5 J. Freeman
- 6 J. Freeman
- 7 J. Freeman



7





# THE ENTRIES



8



9



10



11

**CLIENT**

- 8 Japan Air Lines
- 9 Boustead
- 10 MacAlister
- 11 East Asiatic Co.
- 12 Shell
- 13 Lancome
- 14 Diethelm
- 15 Malaysian Airways
- 16 East Asiatic Co.

**AGENCY**

- 8 Papineau
- 9 Benson (S)
- 10 Papineau
- 11 Youngs
- 12 Benson (M)
- 13 Benson (S)
- 14 Benson (S)
- 15 Ace
- 16 Youngs

**DESIGNER**

- 8 W. P. Mundy
- 9
- 10 Fong Mun Tunn
- 11 Hoyle/Wong
- 12
- 13
- 14 Andrew Simpson
- 15 J. Hagley
- 16 Hoyle/Wong



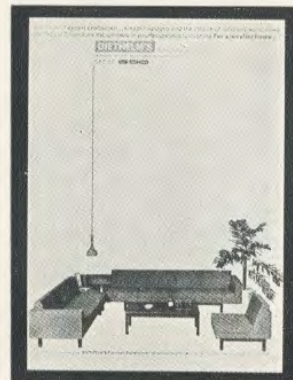
12



13

**COLOUR**

**ADVERTISEMENTS**



14



16



15



17



21

## COLOUR ADVERTISEMENTS



18



22



19



23

### CLIENT

- 17 Goodyear
- 18 Shell
- 19 Sloanes
- 20 Tuxan
- 21 Shell
- 22 Shell
- 23 National
- 24 William Jacks

### AGENCY

- 17 Youngs
- 18 Benson
- 19 Papineau
- 20 Papineau
- 21 Benson
- 22 Benson
- 23 Ace
- 24 Papineau

### DESIGNER

- 17 Hoyle/Wong
- 18 —
- 19 Shamsuddin H. Akib
- 20 W. P. Mundy
- 21 —
- 22 —
- 23 Michael Yap
- 24 W. P. Mundy



20



24





22



25



26

**BLACK & WHITE  
ADVERTISEMENTS**

**CLIENT**

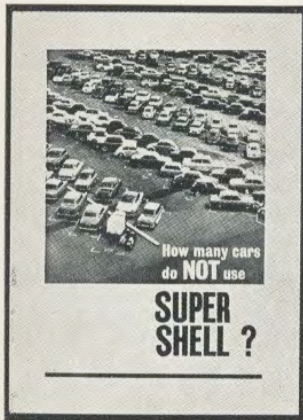
- 22 Vauxhall
- 23 Shell
- 24 Shell
- 25 Girard Perregaux
- 26 Marmite
- 27 Carlsberg
- 28 Chubb
- 29 G. E. C.

**AGENCY**

- 22 Cathay
- 23 Benson
- 24 Benson
- 25 Youngs
- 26 Benson (M)
- 27 Papineau
- 28 Signcrafts
- 29 Youngs

**DESIGNER**

- 22 C. Arthur
- 23
- 24
- 25 Hoyle/Lim
- 26
- 27 W. P. Mundy
- 28
- 29 Hoyle



23



24



29



27



28



1



5



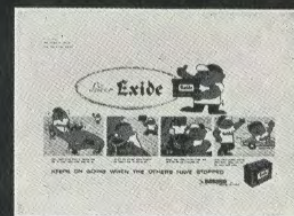
2



6



3



7



4



8

## BLACK & WHITE ADVERTISEMENTS

### CLIENT

- 1 Renault
- 2 Bic
- 3 Rolex
- 4 Malaysian Airways
- 5 General Electric
- 6 Carrier
- 7 Exide
- 8 Ponds

### AGENCY

- 1 Youngs
- 2 Ace
- 3 Benson (S)
- 4 Ace
- 5 Benson (S)
- 6 Cathay
- 7 Papineau
- 8 Cathay

### DESIGNER

- 1 Hoyle
- 2 Michael Yap
- 3 J. Freeman
- 4 J. Hagley
- 5 J. Freeman
- 6 C. Arthur
- 7 W. P. Mundy/Shamsuddin H. Akib
- 8 S. L. Goh

**CLIENT**

- 9 Johnnie Walker
- 10 Garuda
- 11 Fiat
- 12 Rolex
- 13 Dunlop
- 14 Dumex
- 15 Qantas
- 16 Hovis
- 17 Malaysian Airways
- 18 Goodyear
- 19 Hoover
- 20 Malaysian Airways
- 21 General Electric

**AGENCY**

- 9 Ace
- 10 Papineau
- 11 Benson (S)
- 12 Benson (S)
- 13 Benson (M)
- 14 Youngs
- 15 Cathay
- 16 Cathay
- 17 Ace
- 18 Youngs
- 19 Papineau
- 20 Ace
- 21 Benson (S)

**DESIGNER**

- 9 J. Hagley
- 10 Shamsuddin H. Akib
- 11 Eulindra Lim
- 12 Eulindra Lim/Freeman
- 13
- 14 Hoyle
- 15 C. Arthur
- 16 C. Arthur
- 17 C. H. Tan
- 18 Hoyle
- 19 Shamsuddin H. Akib
- 20 J. Hagley
- 21 Ng Ping Sheong



9



14



18



10



15



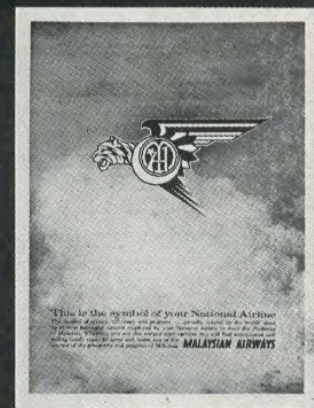
19



11



16



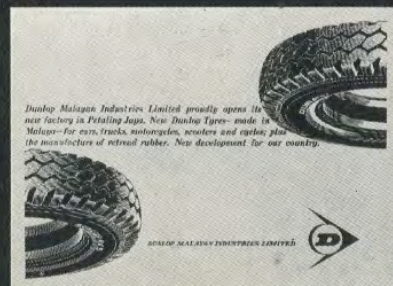
20



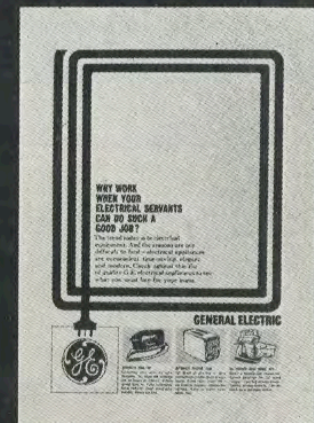
12



17



13



21



1



2

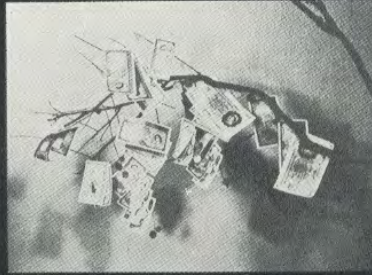


3

### BLACK & WHITE PHOTOGRAPHS



4



5



6



7



8



9

#### CLIENT

- 1 Goodyear
- 2 Air India
- 3 Cowlac
- 4 Abdulla
- 5 O. C. B. C.
- 6 City Gas
- 7 Caltex
- 8 Girard Perregaux
- 9 Dumex

#### AGENCY

- 1 Youngs
- 2 Papineau
- 3 Papineau
- 4 Papineau
- 5 Papineau
- 6 Papineau
- 7 Youngs
- 8 Youngs
- 9 Youngs

#### PHOTOGRAPHER

- 1 Robert Wong
- 2 Tong Photo
- 3 Tong Photo
- 4 Tong Photo
- 5 W. P. Mundy/Tong Photo
- 6 W. P. Mundy/Tong Photo
- 7 Robert Wong
- 8 Robert Wong
- 9 Robert Wong





**CLIENT**

- 1** Rolex
- 2** E. A. C. Heidelberg
- 3** Dumex

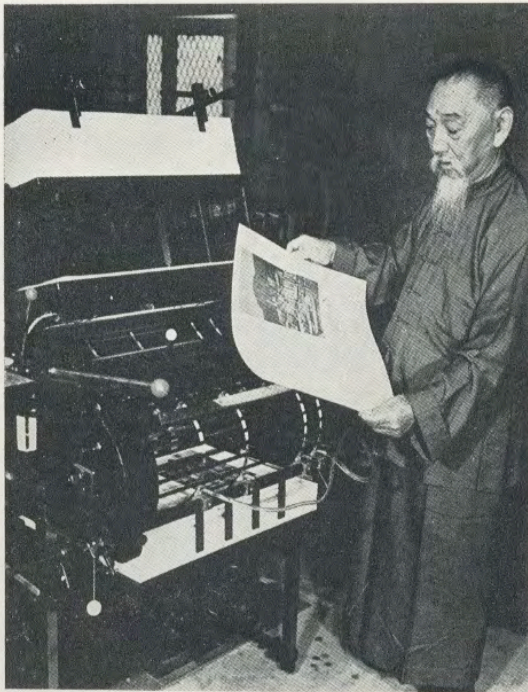
**AGENCY**

- 1** Benson (S)
- 2** Youngs
- 3** Youngs

**PHOTOGRAPHER**

- 1** J. Freeman
- 2** Hoyle|Wong
- 3** Hoyle|Wong

**1.**



**2.**



**3.**

**COLOUR PHOTOGRAPHS**

## RADIO

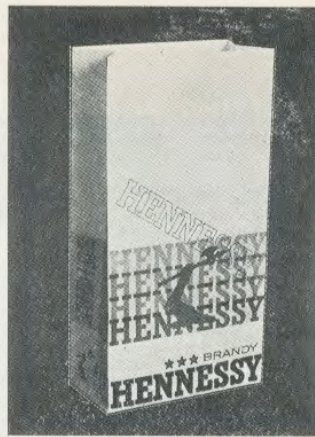
<b>1</b>	LIFEBUOY TOILET SOAP	<i>S. H. Benson (M) Ltd.</i>
<b>2</b>	SUNLIGHT SOAP	<i>S. H. Benson (M) Ltd.</i>
<b>3</b>	MILO	<i>S. H. Benson (M) Ltd.</i>
<b>4</b>	DUNLOPILLO	<i>S. H. Benson (M) Ltd.</i>
<b>5</b>	SUPERSHELL	<i>S. H. Benson (M) Ltd.</i>
<b>6</b>	FRASER & NEAVE	<i>S. H. Benson (S) Ltd.</i>
<b>7</b>	KALZANA D (CHILDREN)	<i>S. H. Benson (S) Ltd.</i>
<b>8</b>	KALZANA D (WOMAN)	<i>S. H. Benson (S) Ltd.</i>
<b>9</b>	BORON	<i>Young Advertising &amp; Marketing Ltd.</i>
<b>10</b>	DUSIL	<i>Young Advertising &amp; Marketing Ltd.</i>
<b>11</b>	DUMEX MILK POWDER	<i>Young Advertising &amp; Marketing Ltd.</i>
<b>12</b>	CAFE PURO	<i>Young Advertising &amp; Marketing Ltd.</i>

## CINEMA FILM

<b>1</b>	SEAMASTER SHIRTS	<i>Cathay Film Services</i>	
<b>2</b>	SINALCO	<i>Cathay Film Services</i>	
<b>3</b>	DUMEX BABY FOOD	<i>Cathay Film Services</i>	<i>Young Advertising</i>
<b>4</b>	CHARTERED BANK	<i>Cinecraftz</i>	<i>Young Advertising</i>
<b>5</b>	DUMEX MILK POWDER	<i>Cinecraftz</i>	<i>Young Advertising</i>
<b>6</b>	SHAMROCK STOUT	<i>Cinecraftz</i>	<i>Benson (S) Ltd.</i>
<b>7</b>	DUSIL	<i>Pearl &amp; Dean</i>	<i>Young Advertising</i>
<b>8</b>	ARROW SHIRTS	<i>Pearl &amp; Dean</i>	<i>Young Advertising</i>
<b>9</b>	ABDULLA 37	<i>Pearl &amp; Dean</i>	<i>Papineau</i>
<b>10</b>	MODESS NO. 2	<i>Pearl &amp; Dean</i>	<i>Cathay Ltd.</i>
<b>11</b>	TOOTAL FABRICS	<i>Pearl &amp; Dean</i>	
<b>12</b>	HEINZ BABY FOOD	<i>Pearl &amp; Dean</i>	<i>Papineau</i>



1



2



3

## PACKAGING



4



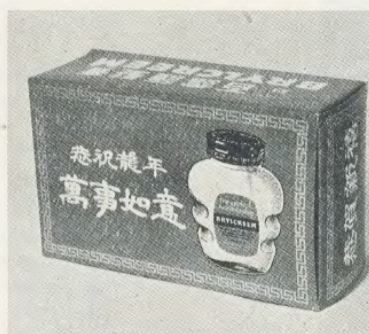
5



6



7



8



9

### CLIENT

- 1 Bull Dog Stout
- 2 Hennessy
- 3 Dumex
- 4 Nestle
- 5 Abdulla
- 6 Abdulla
- 7 Ponds
- 8 Beecham
- 9 Swan Lager

### AGENCY

- 1 Youngs
- 2 Benson (S)
- 3 Youngs
- 4 Benson (M)
- 5 Papineau
- 6 Papineau
- 7 Cathay
- 8 Youngs
- 9 Cathay

### DESIGNER

- 1 Hoyle/Sze I Ming
- 2 J. Freeman
- 3 Hoyle
- 4
- 5 Chew Hong Choo
- 6 Chew Hong Choo
- 7 C. Arthur
- 8 Sze I Ming
- 9 C. Arthur



2



3

## CALENDARS

### CLIENT

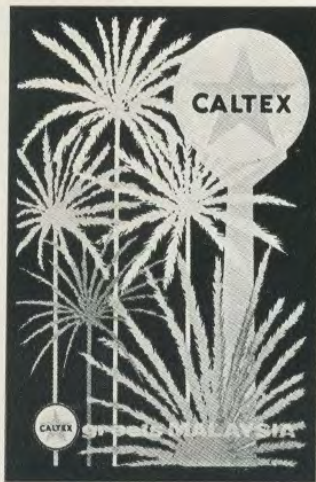
- 1 Caltex
- 2 Dunlop
- 3 Dunlop

### AGENCY

- 1 Youngs
- 2 Benson
- 3 Benson

### DESIGNER

- 1 Hoyle
- 2
- 3



1



2



3



4

## POSTERS



5



6

### CLIENT

- 1 Caltex
- 2 R. I. L.
- 3 R. I. L.
- 4 Cafe Puro
- 5 Malaysian Airways
- 6 Caltex
- 7 Philips

### AGENCY

- 1 Youngs
- 2 Papineau
- 3 Papineau
- 4 Youngs
- 5 Ace
- 6 Youngs
- 7 Benson (S)

### DESIGNER

- 1 Lim/Hoyle
- 2 Shamsuddin\* H. Akib
- 3 Shamsuddin H. Akib
- 4 Hoyle
- 5 J. Hagley
- 6 Hoyle
- 7 Carrington



7



8

**CLIENT**

- 8 Chartered Bank
- 9 Schweppes
- 10 Caltex
- 11 Naafi
- 12 Malaysian Airways
- 13 Bull Dog Stout
- 14 Crosse & Blackwell

**AGENCY**

- 8 Youngs
- 9 Papineau
- 10 Youngs
- 11 Benson (S)
- 12 Ace
- 13 Cathay
- 14 Benson (M)

**DESIGNER**

- 8 Hoyle/Cheong
- 9 W. P. Mundy
- 10 Hoyle/Wong
- 11 Ng Ping Sheong
- 12 J. Hagley
- 13 C. Arthur
- 14



11



9



12



10



13

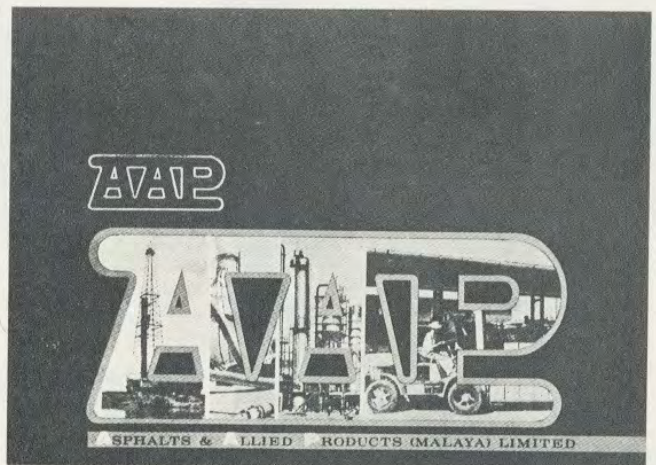


14

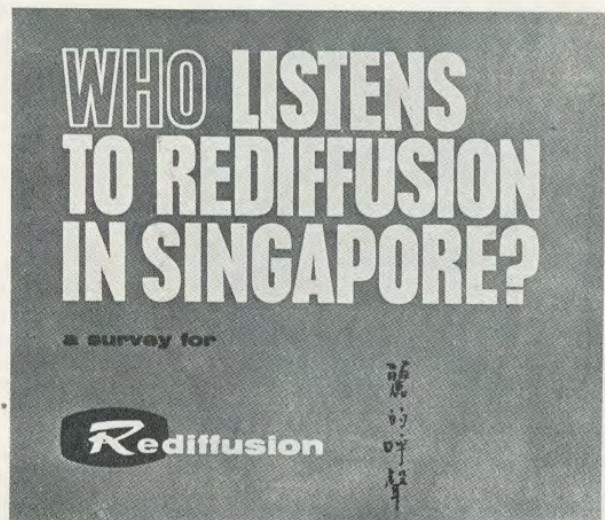
# BROCHURES



1



2

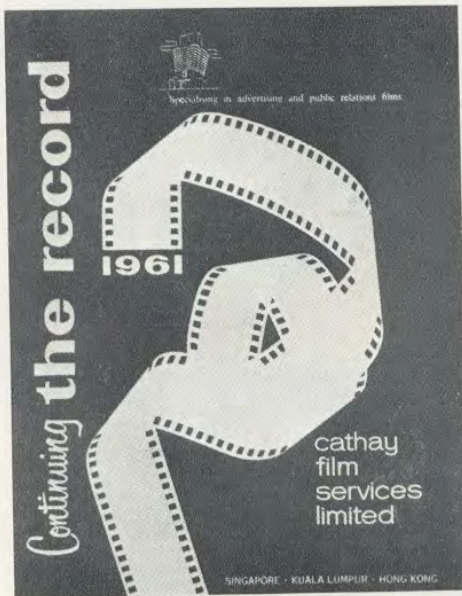


3

- CLIENT**  
 1 Straits Times Press  
 2 A. A. P.  
 3 Rediffusion
- AGENCY**  
 1 Youngs  
 2 Papineau  
 3 Youngs
- DESIGNER**  
 1 Hoyle  
 2 W. P. Mundy  
 3 Hoyle



4



5

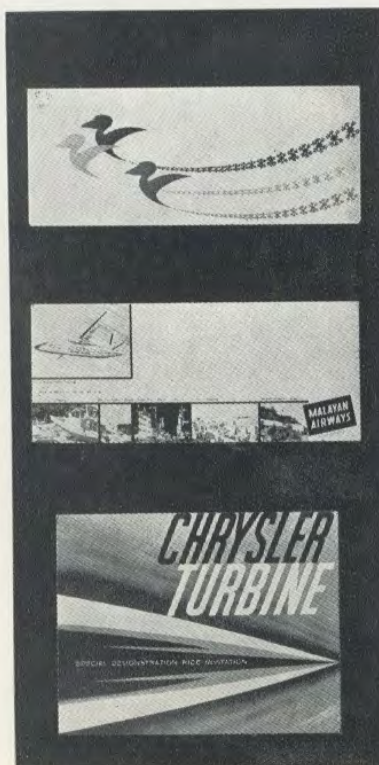


6



7

## BROCHURES



8

9

10

### CLIENT

- 4 Rimmel
- 5 Cathay Film Services
- 6 Red Feather
- 7 I. C. I.
- 8 Borneo Airways
- 9 Malaysian Airways
- 10 Chrysler
- 11 Young Advertising

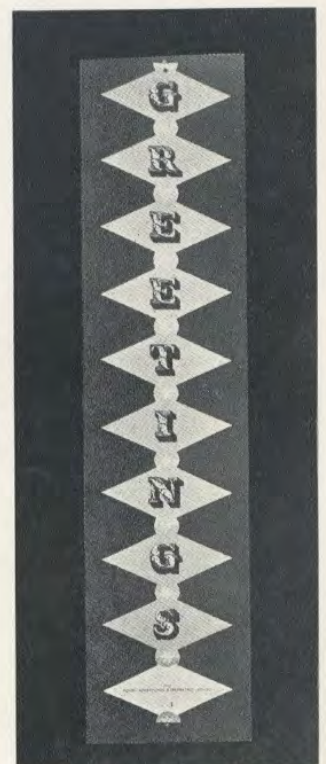
### AGENCY

- 4 Papineau
- 5 Cathay Film Services
- 6 Benson (M)
- 7 Benson (M)
- 8 Cathay
- 9 Ace
- 10 Papineau
- 11 Youngs

### DESIGNER

- 4 W. P. Mundy
- 5 W. P. Mundy
- 6
- 7
- 8 Jimmy Lim
- 9 J. Hagley
- 10 Ng Kuan
- 11 Hoyle

11





# LEAFLETS

**CLIENT**

- 1 Tolley's
- 2 Chartered Bank
- 3 City Gas Dept.
- 4 Tripartite
- 5 Hotel Singapura
- 6 Terylene

**AGENCY**

- 1 Papineau
- 2 Youngs
- 3 Papineau
- 4 Cathay
- 5 Benson (S)
- 6 Benson (M)

**DESIGNER**

- 1 Khoo
- 2 Hoyle
- 3 Shamsuddin H. Akib
- 4 C. Arthur
- 5 Eulindra Lim
- 6



2



3



4



5



6



7



8



9



10



11



12



13



14



15

**CLIENT**

- 7 Max Factor
- 8 Malayan Airways
- 9 Nestles
- 10 Cowlac
- 11 B. O. A. C.
- 12 Malayan Airways
- 13 Malaysian Airways
- 14 Chanrais
- 15 Qantas

**AGENCY**

- 7 Youngs
- 8 Ace
- 9 Benson (M)
- 10 Papineau
- 11 Cathay
- 12 Ace
- 13 Ace
- 14 Benson (M)
- 15 Cathay

**DESIGNER**

- 7 Susie Lim
- 8 J. Hagley
- 9 R. Ward
- 10 Shamsuddin H. Akib
- 11 C. Arthur
- 12 C. H. Tan
- 13 J. Hagley
- 14
- 15 C. Arthur

**LEAFLETS**



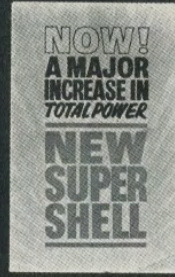
16



17



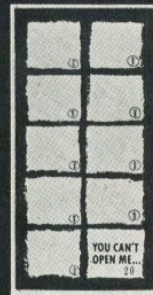
18



19



20



21



22

**CLIENT**

- 16** B. O. A. C.
- 17** B. O. A. C.
- 18** Malaysian Airways
- 19** Shell
- 20** I. C. I.
- 21** Mercantile Bank
- 22** Cafe Puro

**AGENCY**

- 16** Cathay
- 17** Cathay
- 18** Ace
- 19** Benson
- 20** Benson
- 21** Cathay
- 22** Youngs

**DESIGNER**

- 16** C. Arthur/Judy Wong
- 17** C. Arthur/Judy Wong
- 18** J. Hagley
- 19**
- 20**
- 21** C. Arthur
- 22** Hoyle

**LEAFLETS**



# THE CREATIVE STAFFS

## JOHN HAGLEY

Art Director Ace Advertising Committee member of Creative Circle. For biographical Notes see Creative Circle Committee



## TAN CHOON HONG

joined Ace in 1961. He is a Visualiser and artist. He has worked on Malaysian Airways campaigns and does some copywriting.



## MOK JOO KIAT

joined Ace in 1961 as a layout artist and has done work on Malaysian Airways campaigns. Recently he completed designs for a mural in MAL offices at International Hotel, Hong Kong.



## MAGGIE SUNG

is presently with Ace Advertising. Maggie is an artist and does illustration, fashion drawing, cartoons. She spent sometime in Sydney in advertising. She started her career with Masters as a trainee. She is a member of the Singapore Art Society.

## HANS C. W. LINDBERG

Lindberg is a graduate from the Swedish National School of Commercial Art and Design (Konstfackskolan). He worked in Stockholm with a local agency, Dohrn Advertising. He was also sometime active in exhibitions, display material and window dressing. Joined J. Walter Thompson graphic team in Frankfurt am Main, Germany 1961. Started as assistant Art Director on Marlboro cigarettes. After some time transferred to the Ford car account where in 1962 became Senior Art Director. In September 1963 Lindberg joined S. H. Benson International and is now seconded to S. H. Benson (Malaya) Ltd.





# **THE CREATIVE STAFFS**

---

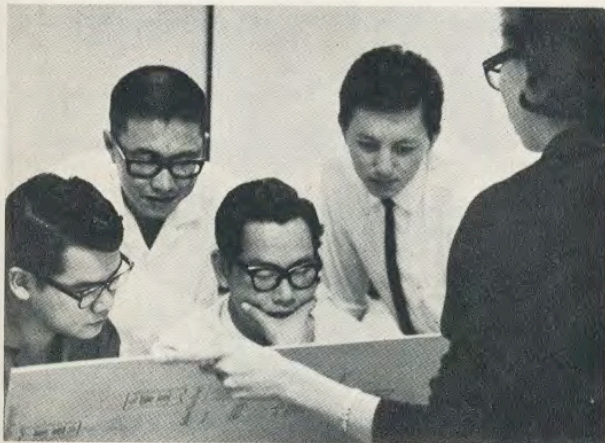


### CHUA SOO BIN

*...a very experienced layout and finished artist, joined Cathay in 1957. An expert photographer, he gained his A.R.P.S. in 1956, the E.F.I.A.P. in 1963 and also received an award from the International Salon of photography. In addition to his creative work he specialises in scraperboard drawings of a very high standard.*

### JIMMY LIM

*...spent 2 useful years under the guidance of an English Art Director before joining Cathay in 1956. Very contemporary in style, Jimmy's best medium of expression is the poster and he had the satisfaction of winning 1st prize in one of the cinema poster competitions held locally (Teahouse of the August Moon). He sat for and passed 3 subjects in the A.A.'s Advertising Course. Advertising Administration, Design and Presentation and Psychology in relation to Advertising.*



Left to right Jimmy Lim; Chua Soo Bin; S. L. Goh; Andrew Lim; Judy Wong.

### ANDREW LIM

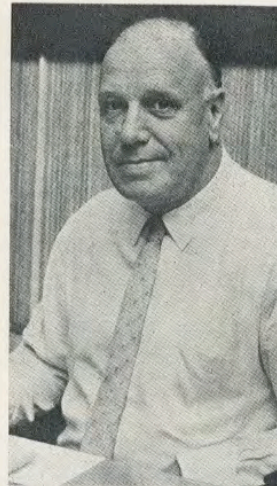
*...newest member of Cathay's Creative Group. Completed a 4 year Advertising Course in Melbourne, Australia. In addition he did a one year course on T.V technique and production. He attained some practical experience in an Australian Agency before joining Cathay.*

### JUDY WONG

*...started as junior visualizer in 1957. Left for U.K. in 1960 to work for Crane Advertising in London as visualizer typographer. Returned to Singapore in 1962 to rejoin Cathay.*

### S.L. GOH *Art Director*

*...freelanced and worked for the better part of 10 years in three leading agencies in Singapore before he joined Cathay in 1954 as Studio Manager. In 1963 he went to London to gain further experience at Mather and Crowther and worked for several months with a creative group handling Shell, Standard Triumph, Eastern Electricity and Player's Richmond accounts.*



### TOM HODGE

*has had wide experience in films and information work in England and U.S.A. He was Director of Films and Publications for British Information Services, New York. At one time Films Adviser to Commissioner General's office Singapore. He was, from 1952-57, Head of Malayan Film Unit in Kuala Lumpur. Since 1957 he has been Managing Director of Cathay Film Services Ltd., Singapore and Hong Kong. He was also Managing Director of Cathay-Keris Film Productions Ltd., and of Films and Television Centre Ltd., since 1963.*

### NONI WRIGHT

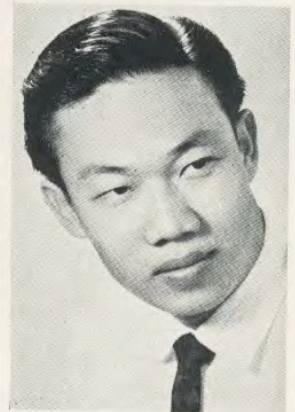
*(Mrs. N. Lloyd Williams)*

*One time overseas producer of BBC London, was Documentary Programme Director for Radio Malaya. In 1953 joined Malayan Film Unit as Script and Scenario writer. 1958 Became a Director of Cathay Film Services and Film Producer.*



### TOH WENG KAI

*was cameraman with the Malayan Film Unit from 1955-57. Since he has been Director-Cameraman at Cathay Film Services. He accompanied Singapore's Prime Minister to London for the Malaysia Agreement talks and recently toured Africa with the Malaysia Goodwill Commission.*





**BILL MUNDY**

Art Director Papineau Advertising, Committee member of Creative Circle. For biographical Notes see Creative Circle committee.



**HUSSIEN B. AWANG**

was educated at Raffles Institution and joined Papineau Advertising in 1948 as an apprentice artist. He subsequently became a Visualiser and is known for his aptitude with figure illustrations and typography. He also handles Malay translations. In 1958 he became Studio Manager. In his own time Hussien is a keen swimmer and a prolific reader.

**SHAMSUDDIN B. HJ. AKIB**

was an apprentice artist with the Straits Times in 1949 joining Papineau Advertising in 1954 as a general artist. He is now a Visualiser. He won a 1959 Government Poster Competition in the campaign against Diphtheria and also took a prize in the mural competition for Singapore International Airport. In his own time Shamsuddin is a jazz enthusiast.



**CHEW HONG CHOO**

started his career by studying in Nanyang Fine Art Academy, leaving to become a freelance commercial designer. He later joined Fortune Advertising as a general artist leaving to join Star Art Co., in Kuala Lumpur until 1958 when he returned to Singapore, joining Papineau Advertising as Senior Artist. He is now a Visualiser but continues work on packaging and scraper board work.



**NG KUAN**

was for 5 years proprietor of New World Studio, then spending 10 years as chief artist with Peng Hock & Shaw Ltd. Since 1956 he has been with Papineau Advertising. He is a keen member of the Singapore Art Society.



**LAURIE FRIEDMAN**

entered the film industry in 1932 with Gaumont British, subsequently he worked as Director of Photography for the Rank Organisation, Warner Brothers, Metro Goldwyn Mayer. He was appointed UNESCO Technical Expert to Indonesia and taught motion picture photography and film production. He joined Cathay Organisation as Chief Cameraman in 1954 and photographed many features including two of the successful Pontianak Films. He won the best colour photography award for Cathay Organisation's "Mahsuri". He has made films in most countries of the world and worked on such outstanding films as "Odd man out", "Perfect Strangers", "Blithe Spirit", "Way Ahead", "Caesar & Cleopatra". Recently he photographed Shaw Brother's colour musical "Holiday in Tokyo" during local leave period. In 1959 he joined Pearl & Dean (Asia) Ltd., where he now acts as Executive Producer for Malaysian Territories.





**BARBARA BROCKMAN**

Copy chief. Young Advertising & Marketing Graduated in Arts from the University of Western Australia. Spending one year on the staff of Psychology Department, University of Melbourne on a social survey on "Race Prejudice". She left Australia to spend two years with T.B. Browne (Advertising) Ltd., London. Returning to Australia, she was Senior Copywriter at Commercial Broadcasting Station, 6 PR, Perth. She has been in Singapore seven years with various Agencies, one year at Cathay Film Services learning Film Production and script-writing.



**RICHARD TANG**

started as his career in advertising with Young Advertising and Marketing, after distinguishing himself with three successful radio plays. He has found a special aptitude with Radio, T.V. and Cinema production. He also plays a key

role in cinema film production and handles and originates copy on a group of accounts.

In his own time he is a keen motorist, he claims to know many people . . . in the mobile squad and the traffic magistrates court.



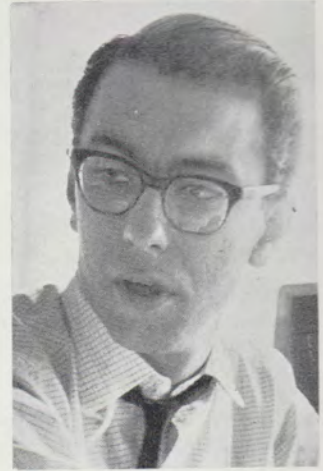
**SUSIE S.I. LIM**

(DIP.A.A., A.S.T.C.)

Joined Young Advertising and Marketing after gaining her DIP. A.A. at Swinburne Technical College, Melbourne, where she studied graphic design for four years. She distinguished herself as post graduate at the Bambi Smith Model Academy. While in Australia, Susie designed part of the huge mural in Ethel Swinburne Centre, Melbourne. Before leaving Australia she worked as an artist with McLaren Packaging & Designing Co. Ltd., for 18 months. She is now a Visualiser and handles a group of accounts.

**BRIAN HOYLE**

Creative Director Young Advertising, is Chairman of Creative Circle. For biographical notes see Creative Circle Committee.



**SIZE I MING**

He started with Singapore Metal Printing & Manufacturing Co., as Assistant Artist in 1947. 1950-51 with Malay Tin Printing Co. 1951-53 with Tiger Press as an Artist then to Tiger Standard as Chief Artist until 1955 when he joined Progress Advertising. Leaving in 1959 as Chief Artist to take up a similar position with Young Advertising where he now heads the Studio as Manager and Chief Artist. Sze I Ming has contributed greatly to the production of this book and in many other ways served the Creative Circle.





# THE CREATIVE CIRCLE AWARDS...

were judged in Sydney by The Federal Committee of the Australian Commercial and Industrial Artists Association. The judging panel for the printed entries was made up of the following:—

**ARTHUR LEYDIN**, Melbourne Free Lance Designer Ten years experience including two years Chicago.

**FRANK EIDLITZ**, Melbourne Art Director of Special Projects, USP Benson. Sixteen years experience including training in Europe.

**JOHN WHITE**, Sydney Director of Studio Art Group Fourteen years experience including three years in U.K.

**RICHARD EATON**, Sydney Federal President A.C.I.A.A. Art Director, Typographic Services. Eighteen years experience including U.K. with Notleys, Mather & Crowther and Lintas.

## FILM & RADIO

**BRYCE COURTNEY**, Sydney Senior Television Producer, HR. McCann Eriksson.

**HAL APTE**, Sydney Art Director, HR. McCann Eriksson.

**BRIAN CHIRLIAN** Managing Director, Ajax Film Productions.

*Along with the formal results of the Annual Advertising Awards Competition the judges have made the following comments about the individual Award winners. The Creative Circle realising that these interesting and valuable observations will be welcomed by everyone interested in these Annual Awards, reproduce these comments in full.*

## Category 1. Full Colour Ads

FIRST: 9. Boustead—(Majong.) Excellent visual and copy tie-up for a service usually handled in a 'Financial announcement', type of approach. Large area of red has great force and much credit is due to keeping the four colour process down to the 'red and black look.'

SECOND: 4 and 12 Equal. **Rolex**—Considered very good for originality of idea presentation. The watch blending in with any colour comes off well and makes an interesting approach.

**Shellane** A good stopper using a locally produced fish dish. Gets over clean tasting and efficient cooking. Very good appetite appeal, improves image of this fuel for cooking cleanly.

## Category 2. Black and White Advertisement

FIRST: 13. **Dunlop** A classic solution to a black and white ad. it combines attention-getting with simple typography. Gives good impression of movement.

SECOND: 21. **GE Why Work**. An attention-getting\* device ties GE and electric appliances together. Strong workmanlike ad.

THIRD: 11. **Chinese Fiat**. English ad. is simple and well organised which has been well carried into the other language version.

## Category 3. Black and White Photograph

FIRST: 6. Nice mother and children shot but looks a little posed.

SECOND: 7. A different angle on a simple car shot which suggests power. (We felt this could have had more drama). Perhaps time of day could have been used to help white car in dark background?

## Category 4. Colour Photograph

FIRST: 1. The shot for Rolex is an excellent creative solution to a very difficult problem.

The other two quite straight forward shots which although quite good were not creative photographs, but merely incidents recorded by the camera.

## Category 5. Radio

FIRST: 5. Excitingly, **Super Shell** really captured the spirit of motoring. Carried its single theme excellently. Use of mechanical music very good in this instance. Portrays the maximum of a single selling point taken directly to your prospect, which is the fundamental job radio has to do.

SECOND: 3. **Milo**—Here again the correct use of music allows us to project ourselves into the race and helps the promise of health, vitality and energy to come out strongly.

THIRD: 11. **Dumex**—Follows through the two way benefit well. Good proposition well used and convincingly stated. Reassures user that the benefits of fresh milk are captured in Dumex together with extra vitamins and iron.

## Category 6. Cinema

FIRST: 12. **Heinz**. Good example of ingenious camera use. Fully exploits situation for product. (Poor finishing, pack shot).

SECOND: 7. **Dusil**. Singularity of purpose solves problem in terms of very real needs of viewer. Enables projection of him/her/self into situation. Simple claim made in viewers terms is consistent and believable.

THIRD: 11. **Tootal**. A well handled documentary commercial, with excellent grasp of need to show garments made-up, which resists showing cloth in static situations.

## Category 7. Packaging

FIRST: 3. **Dusil**—pack shows excellent solution to difficult problem. Headache, 2 tablets, pain gone, registers well visually.

Problem of brand name and directions for use well handled and whole package looks attractive.

SECOND: 5. **Abdulla**—Interesting mechanics and surfaces decoration.

## Category 8. Calendars

FIRST: 1. **Caltex**—A large and impressive piece with much of the history of Malaya. Decorative pictures worth keeping after their months of use and a good wedding in of progress of the country with Caltex helping it.

## Category 9. Posters

FIRST: 13. **Bulldog Stout**—works well as a Poster, gets over simple idea of Bulldog being a good desirable drink for you.

SECOND: 5. **Malaysian Airways**—Malaya Elephants poster is fun and appealing, typical travel poster approach.

THIRD: 7. **Philips T.V.**—more a blown-up ad. than a poster. Useful in dealers showrooms. Well handled typographically.

## Category 10. Brochures

(including Direct Mail)

FIRST: 2. **Asphalts and Allied Products (Malaya) Limited** Chosen for consistency of presentation. Cover forced the logo shape over much. Choice of earth coloured papers most suitable for service presented.

SECOND: 11. **Young Christmas Card**—Creative approach to a recurring problem controlled use of colour and gold.

THIRD: 1. **Straits Times**—brochure cover conception good for its purpose. Layout of inside needs more order typographically, well printed.

## Category 11. Leaflets

This section is, on the whole a little disappointing.

FIRST: 4. **Tripartite**—an interesting approach to a small job, shows imagination. Rather naive artwork, but does its job well.

SECOND: 5. **Singapura Intercontinental**—presumably stands on table so gets mention because of fresh mechanics idea as opposed to the normal tall top, fold card. Fresh artwork and lettering combined with clear colour gives pleasing piece.

## **A message to the agency TV and sound man**

When you want a T.V or Radio commercial that stands out among all others in selling power, ring Kinetex. The number is 87780.

Kinetex is one of the oldest recording companies in this part of the world. They have the latest equipment to make your commercials stand out, supreme among the others. Remember to ring



110-A, Upper Serangoon Road, Singapore 13. TEL: 87780



## CREATIVE ADVERTISING IN MALAYSIA

*As will be seen from the entries in the 2nd Creative Circle Competition, the overall standard of artwork and production is reasonable.*

*Yet, some very interesting advertisements are not included in this competition and you may be wondering why.*

*Because the Creative Circle is a Malaysian group concerned primarily with Advertising within Malaysia, entries were restricted to those of local creative origin and this automatically eliminated some advertisements which brings me to the point I wish to make.*

*The majority of Advertisers and Advertising Agencies recognise that Malaysia constitutes a rather unique market. Obviously, the selling approach that is effective in the United Kingdom, the U. S. or even Hong Kong will not necessarily succeed in Malaysia.*

*If you are prepared to accept this proposition you must also be prepared to accept the corollary that the people best suited to create the most effective approach for this market are the creative staffs of local Advertising Agencies.*

*Unfortunately, the fact that advertisements prepared for other markets are being used in Malaysia indicates that the organizations responsible neither recognise nor accept this fact.*

*Again, any form of effective, creative Advertising rarely comes in the flash of an inspired moment. It is more often the result of talent, logic, experience and practice.*

*Possibly the word "practice" will cause some puzzlement and yet, why should it?*

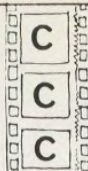
*Unless the advertisement size provides scope for creative design the Artist is merely involved in the mechanics of placing various elements in the layout as orderly as possible. It is not reasonable to expect the Artist to switch from the manipulation of small size advertisements, which cannot avoid being pedestrian, to the design of successfully creative layouts. As in anything else, an Artist requires practice in creative design and this practice he will never have unless the opportunities are provided for him.*

*This is the responsibility not of the Artist but of the Client, Account Executive and Media Manager.*

*If you are prepared to look beyond the redundancy of dull, cramped advertisements, and equally dismal copy you will realise that we do have some talented people in our ranks.*

*If we are ever to raise the creative standards of Advertising, and thus create more effective Advertising, we must accept the fact that it is the responsibility of everyone in Advertising to provide the proper opportunities for our own creative people.*

**A. J. BARRY**



# CINE CRAFTZ CO.

219-J DE SOUZA AVENUE PHONE 68401/60823

## PICTURES

Managers office inside an ad. agency  
Manager, account executive and art  
director in conference.

Cut to medium shot as client walks  
in door.

C.U. client's face as he beams on  
agency personnel

Cut to angle shot over clients  
shoulder as he continues speaking.  
Manager's surprised face beyond.

Cut to left angle C.U. of client  
as he continues speaking and  
gesticulates in enthusiasm.

Sharp cut to out of focus shot of  
celebrating dealers.

Sharp cut to out of focus shot of  
celebrating customers

Cut to C.U. client in Agency office.  
Dissolve

As opening shot, half an hour later.  
C.U. manager as he speaks direct  
into camera.

## COMMENTARY

Agitated f/x

Silence

Client I must congratulate  
you boys on the splendid film  
you made me

Client It's sold out my entire  
stocks of Toby Tan's Washing  
Flakes for Teeny-Weenies

Client There's not a single  
flake left on the shelves.

Client - voice over My dealers  
are wild with enthusiasm!

Client - voice over Their customers  
are wild with enthusiasm!

Client That film was terrific.

Second voice over So once again  
Cinecraftz proved that a Cinecraftz  
film sells

In the process of creating an advertisement, whether it is a press advertisement, a cinema commercial, a poster or for any other visual medium, it is difficult to separate copy and art. The best advertisements come out of a mutual understanding and awareness of an advertising problem in an artist and copywriter, working together. From this understanding advertisements can emerge which have a readily comprehensible unity which forces a message home to a casual reader. Only advertisements which have this unity can be really successful, both creatively and commercially. A well-designed advertisement, loses its sense unless the copy fits meaningfully into it, just as good copy can be lost without the support of meaningful visual presentation.

Until quite recently this intermarriage of copy and art was ignored by Malayan advertisers and agencies alike. Agencies did not employ copywriters. Advertisers were quite satisfied to be shown a visual 'layout' which included a space where copy could be inserted. The space had no relation to the copy needs of the product, and often the copy had no relation to the illustrations in the layout. In fact, both the advertisers and their agents were starting the creation of an advertisement at the wrong end. Instead of first considering the how, when, where and why of selling a particular product, and from this working out a selling story, or copy platform, they began by trying to find a good 'idea' or 'gimmick'. They were aware of one of the first principles involved in creating an advertisement, which is to attract attention, but they were forgetting that the purpose of attracting attention is to get over a well thought out selling story. True creativity in advertising is not a matter of clever 'ideas' or 'gimmicks.' It can only begin when the creative team in an agency, that is artists and copywriters, know something of the attitudes of prospective buyers towards the product they are advertising, or similar products, and when they know all there is to know about the product itself, and how it compares with similar products. Having been put in possession of these facts, they can formulate an accurate definition of the advertising problem, and can then find a creative solution to it.

### **Solving Copy Problems**

Creative solutions can take many directions, but mainly they fall into two broad categories. The first is 'mood' or 'brand image' advertising. 'Mood' copy is most often used when a product has

no particular advantage over any other similar competing product. Here, creativity is directed towards invoking through the right use of words, a favourable feeling towards a product. The copywriter and artist have to make people like whatever it is they are selling. This type of advertisement can only be produced successfully by people who know how to create something that is beautiful to look at, interesting to read, and who have a knowledge of what moves people to act.

The second type of creative solution to an advertising problem, lies in logic rather than in mood. It consists in analysing the product to find out its 'pluses' over competitive products, then presenting the plus in a succinct and memorable form. A 'plus' of this sort, is often called a Unique Selling Proposition. Creativity often lies in suggesting new uses for a product, or improvements in a product.

### **Getting Information**

It is obvious that both these ways of solving a creative advertising problem, are based on an intensive study of the product being advertised. Knowledge of a product is the main source of creative ideas. This brings us to the problem of how to get the necessary knowledge. In Malaysia there is comparatively little Market Research. Where it is available the writer can put it to practical purpose. But very often he has to work from printed pamphlets or catalogues, supplemented by what information he can gather by going out into the market himself, or getting what he can from the client. So many of the goods he is writing about come from the other side of the world. The clients, who sell them, often have no complete knowledge of them. It is impossible to visit the factories or speak direct to the manufacturers, who are the people who have all the information the writer wants to know. This lack of first hand information about a product is one big problem to be faced by Malaysian copywriters.

Another problem is lack of scientifically accurate information about the market, or the social structure of the community and its needs, aspirations and motivations. In other parts of the world there is a whole mass of data collected by sociologists and social psychologists, on which the writer can draw to tell him about the people he is writing for, both collectively and individually. Without this basic

knowledge to guide him, the Malaysian writer has to fall back on his own intuitive judgment.

To do this he has to be particularly careful to disassociate himself from the group that he belongs to himself, and in Malaysia this means not only his own socio-economic group, but his own racial group as well. He must recognise and take into account, the attitudes, opinions and motivations of the whole of this vast multi-racial population with its extremes in socio-economic strata and its highly diversified cultures. This is not an easy thing to do, especially for someone born a Malaysian. It is often easier for an outsider to assess group attitudes, than someone who is involved in them. Nevertheless, a detached, critical, curious outlook is a necessary part of the Malaysian copywriter's make-up.

There is also the problem of language which Malaysian copywriters are faced with, although this problem is magnified very often. Where there is a Chinese writer, a Malay writer and an English writer working together in a Copy Department the biggest problem once again is mutual understanding rather than language. As with the copywriter and the artist working together to create a unity, so the writers in different languages must work together to find a creative solution to a problem, but once this has been found, the expression of it in a consistent form in all languages is only a question of the natural skill of the individual writers.

### **Speed or Standards**

The standard of copywriting in Malaysia, will only improve when clients and agencies really begin to recognise the importance of copy in the creation of an advertisement. So long as they consider that quick 'service' is the ideal to be aimed at, rather than higher standards, copywriters won't have much chance of producing really creative copy as defined in the earlier part of this article. Neither will clients be getting the results from their advertising which they should be getting.

That is why the 'Creative Circle,' in its attempts to make both Agencies and clients in Malaysia, more aware of 'creative standards in advertising'—in focusing attention on the importance of these standards—is performing an important function in the development of the commercial world in Malaysia.

# The big buying market on Rediffusion — all day, every day

A recent survey proves that Rediffusion penetrates into all 'levels' of your market with a very heavy concentration in the low and middle income groups—57% in the under \$300.00 per month group, 21% in the \$301.00 to \$1000.00 per month group. More than 80% of the 52,566 sets are switched on for most of the day. Each set has a potential audience of 8 persons. At peak hours, Rediffusion reaches an average of 120,000 listeners. Added to this, Rediffusion is the only medium that offers you canned commercials from the internationally famous 'Big Sound' library at a remarkably low cost.

Ring the Commercial Manager at Rediffusion now! Find out how you can reach this big concentration of listeners effectively through



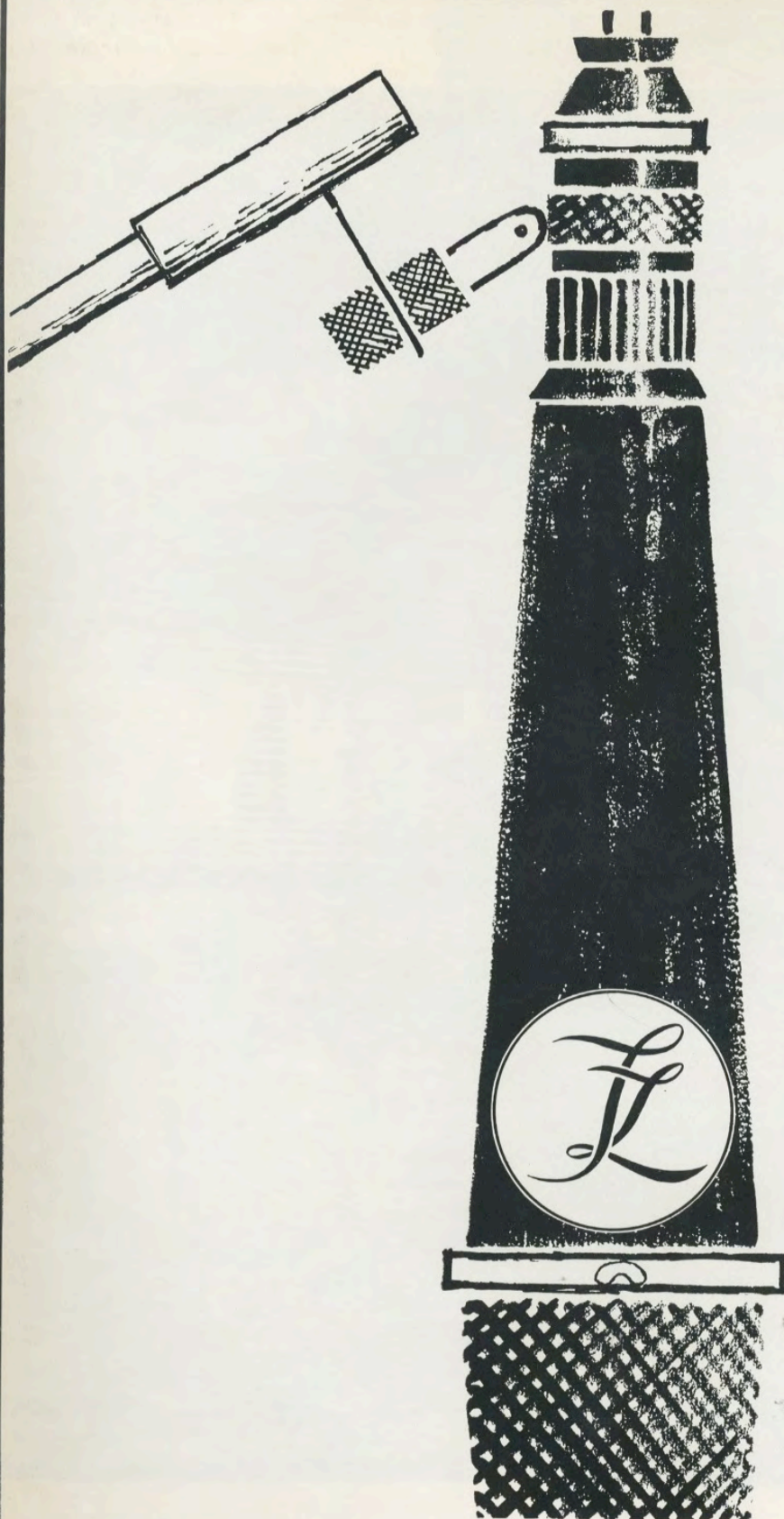
182, CLEMENCEAU AVENUE, SINGAPORE, P. O. BOX 608 TEL: 25011



**All the line and half tone process work  
in this publication was carried out by  
Tai Kwong Photo-Engraving Works,  
21, Keong Saik Road, Singapore 2.  
Telephone 74629.**







**Call Talentime for a complete Radio and  
T.V. Commercial Production Service. Talentime  
also handle Market Research and Operate as  
Editors, Publishers and Philological Consultants  
311 Shaw House Orchard Rd, S'pore 9 Tel. 27338**



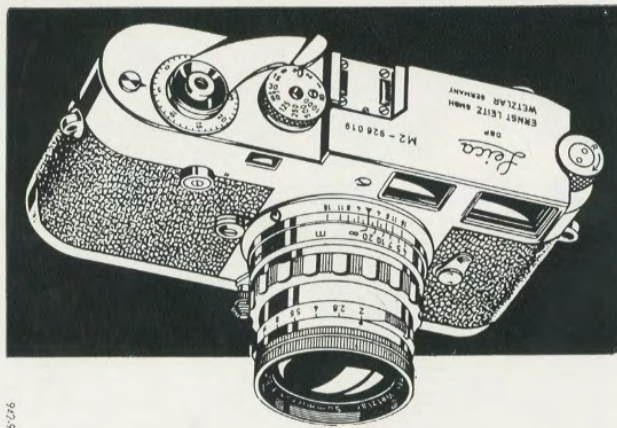
**For neon signs that set the sky on fire get in touch with  
 RAINBOW NEONLIGHT SERVICE, 177, Clemenceau Ave.,  
 Singapore 9. Phone 28533.**



***Specialists in  
AIR Luggage***

WING HING LEATHER TRAVEL GOODS CO.,  
77, North Bridge Road, Singapore, 6. Tel: 34869

# MALAYA PHOTO STORE

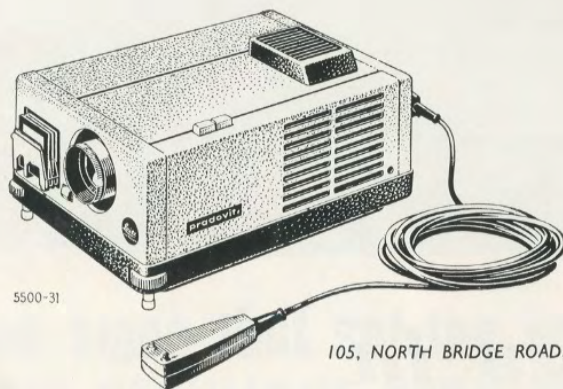


927-9311

*Photography and Malaysians somehow go together. We meet many of the local cameramen who by their skill and artistry have made this so. We respect each other. It is our privilege to serve the critical and exacting needs of this talent. We have learned a lot this way.*

*Photography is a career to some, a hobby to others... but worth while to every one who calls on us at 105, North Bridge Road.*

- Wholesalers and Retailers of all cameras
- Projectors, Transistor
- Radios, Binoculars and Accessories.
- D & P Service



5500-31

105, NORTH BRIDGE ROAD, SINGAPORE 6. TEL: 24661/20577

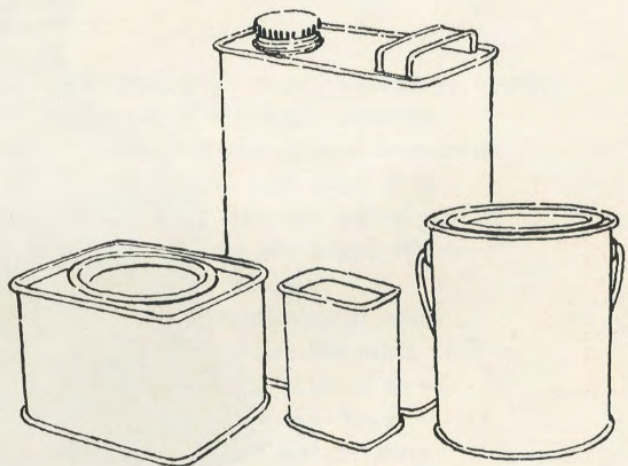


*Congratulations to this year's winners of Creative Circle Awards. We look forward to serving them, and all Art Studios and Agencies, through another successful year.*

STRAITS COMMERCIAL ART COMPANY  
65, STAMFORD ROAD, SINGAPORE 6. TEL: 31710

*Suppliers of quality materials for Art Studios and Agencies*

# TRY US FOR SIZE!



*K.L. Office:  
Federal Metal Printing Factory Ltd.,  
4½ miles, Jalan Klang,  
Kuala Lumpur Tel: 59794*

*Singapore Office:  
Malaya Tin Printing Co.,  
5 Davidson Road, off MacPherson Road,  
Singapore 13. Tel: 89996*

*Sin Sin Lithographers,  
290D, Joo Chiat Road,  
Singapore 15. Tel: 493208*

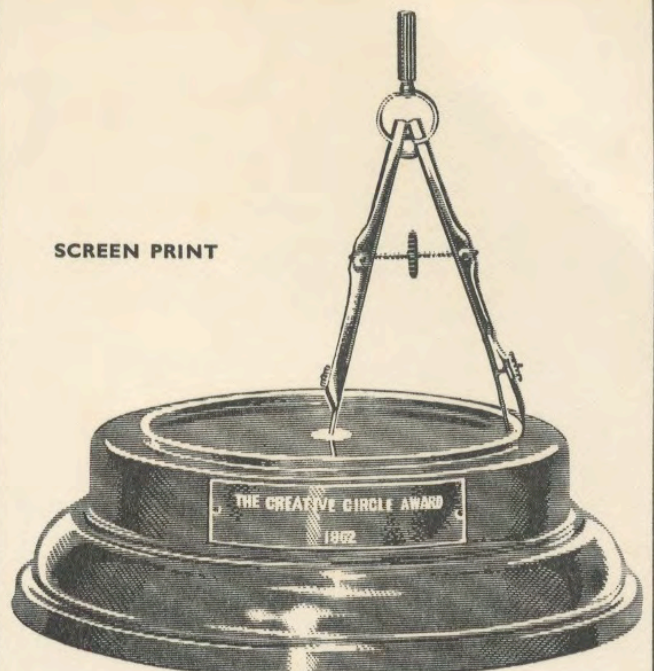
We make metal packaging and any other metal units from hanging mobiles to promotional badges.

We print on them too. We're quick; we give the finest quality, and we can do this for you at a low cost.

QUARTER TONE PRINT



SCREEN PRINT



FINE LINE CONVERSION



COARSE LINE CONVERSION



Just 4 of the ways in which modern photo-processing sets your advertisements in the award winning class. We are always on the alert to try new processing techniques, and to perfect old ones.

