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KENNETH GOODE

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by

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The most important man in modern business is the man who can command the distribution of goods at a profit. That man may be a salesman, a promotion manager, a merchandiser, a stylist, an executive—he may hold any position—but he must know why to advertise, when to advertise, where to advertise and how to advertise. For advertising is any and every message that brings goods to the attention of potential buyers and without this message no modern business can long endure.

Kenneth Goode, author of *How To Turn People Into Gold, More Profits From Advertising, etc.*, is an advertising man of long experience. In this book he offers a manual for the instruction, guidance and profit of every business and advertising man. In detail, and with hundreds of examples and illustrations, he tells what advertising is, why it must be used in some form, how to determine the form for your business, how to make the advertisements and how to test the effectiveness of the advertising you do. *Modern Advertising* is a thorough manual which will save you from losses and lead the way to bigger profits.



HALCYON HOUSE

386 Fourth Avenue, New York

KENNETH M. GOODE

MODERN ADVERTISING

ILLUSTRATED



HALCYON HOUSE

New York

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**MODERN
ADVERTISING**

Books by Kenneth Goode

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HOW TO TURN PEOPLE INTO GOLD

MORE PROFITS FROM ADVERTISING **

MANUAL OF MODERN ADVERTISING

MODERN ADVERTISING MAKES MONEY

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WHAT ABOUT RADIO ?

* With H. W. H. Pawel.

** With C. Rheinstram.

*** With Zenn Kaufman.

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"AN EYE TO THE FUTURE — AN EAR TO THE GROUND"



Something far sounder than "hunch"

The first job of General Motors as we see it is actually to give the public what it wants in better cars.

The second job is to protect buyers of our cars against experiments of doubtful utility or doubtful value.

Both jobs are wisely heretofore by our fixed habit of taking nothing for granted.

Just as we test our cars on the greatest proving grounds in the industry, so do we test our ideas on the Proving Ground of Public Opinion.

That is why our 1934 Streamline

Design, No-Drift Ventilation and Knee-Action Wheels, are riding the crest of popular favor.

We knew in advance the people wanted improvements like these in response to more than a million letters of inquiry we set them last year, they told us so.

It would perhaps have been easier and more dramatic, to have trusted to "hunch."

But we believe the public wants its motor cars, as we want your business built on a sounder foundation.



GENERAL MOTORS

A Public-Minded Institution

CADILLAC OLDSMOBILE PONTIAC BUICK LA SALLE CHEVROLET



General Motors makes the official advertisement of the beginning of a new business attitude towards advertising—what a modern advertising man brings in is often more important than what he puts out.

INTRODUCTION

AT an Art Exhibition a few years ago when Futurists flew high, the judges awarded a prize. Their verdict met unanimous acclaim until somebody suddenly discovered the prize picture had been hanging upsidedown. The joke, after all, was not on the judges. It was on a form of self-expression so timid beneath all its bold ranting as to classify as a "*picture*" a design which literally meant nothing to anybody but the man who painted it.

Now let us jump to the other extreme.

The most objective of men, the one in the whole world least like our subjective futurist artist, is the sailor hanging out ship's lanterns. Utterly regardless of his own aesthetic preference, he puts every night on one side of his ship, a red light; a green light on the other. He is the ideal objectivist—the perfect messenger. With absolute certainty he knows every sailor on the seven seas, regardless of age, nationality or dumbness, will recognize instantly and exactly what each of these lights signifies. And act accordingly.

Advertising is a message. Or it isn't anything! There is no law to prevent anybody printing something as secretly self-centered as the futurist's upsidedown picture, and still calling it an "advertisement." On the other hand, any advertiser who wishes, may be about as universal as the objective sailor's red-and-green lanterns.

Advertising is a message to a few open to all. Vanity flatters us into considering our advertisement a single mes-

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sage to a million people. More importantly, perhaps, it is a million messages—each to a single person! For no matter how many million people see an advertisement, its meaning in each case is intensely individual. No two people are affected exactly the same way by the same appeal. Each interprets according to his own needs. Or emotional experience. Furthermore, precisely the same words as used by two different senders may mean two quite different things. Take the word “quality.” Think of the difference between its meaning as used by Tiffany’s and by a ship’s chandler in New Bedford. The most successful advertiser is, of course, the man who can best deliver his exact message exactly to those for whom it is intended. Stripped bare of complications, therefore, advertising, like other messages more privately delivered, involves only three dominating factors:

- A. The ADVERTISER—sender of the message
- B. The PROSPECT—receiver of the message
- C. The MESSAGE

To determine the effectiveness of a given advertisement; or, more importantly, to design an advertisement that *will* be effective, we need not bother with technical factors. Better first inquire into three major questions:

- 1. Has the sender any message worth sending?
- 2. Is the receiver worth a message?
If so, how much? And what kind?
- 3. Will the message turn the trick?

If a fairly enthusiastic affirmative answer is found for these major problems, we may fairly assume that all minor points can easily be adjusted. First, then, consider:

A. THE ADVERTISER. Has he something worth saying? Can he afford to say it? Any business man in search of customers presumably has something to say. Presumably, he is able to deliver his message in some degree at no ex-

pense whatever. Any intelligent advertising that costs nothing is, presumably, good advertising. If all advertising were free, practically all advertising would be profitable. The real point, then, is not so much "Can an advertiser afford to say something?" as "How *far* can he afford to say something?" That, of course, depends on two other factors: 1. Who is to receive his message; 2. What the message is.

B. THE PROSPECT. The value to the sender of a given advertising message of any given receiver of that message—actual or potential—is, in every case, determined by two factors: 1. Can he buy? 2. Will he buy?

Ability to buy is, of course, beyond advertisers' control. *Willingness* to buy, on the other hand, depends somewhat on his efforts. In the main, willingness to buy may, in fact, be determined in no small degree by the effectiveness of an advertiser's message.

C. THE MESSAGE, in turn, depends on 1. The Offer; 2. How the Offer is presented; 3. How the Offer is transmitted. Analyzing these three elements in that order, we find first that the "Offer"—whether stated or implied—in any advertisement consists, practically always, of only two elements:

1. The article or service proffered.
2. The proposition made.

The presentation of the Offer, however simple its terms, is a bit more complicated. Here for the first time, we reach, technically, the advertisement itself. In this we must of course consider:

1. The Contents of the advertisement
 - a. Its Objective (or aim)
 - b. Its Idea (or interest angle)
 - c. The Offer (as above)
 - d. Its Wording (or "copy")

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2. The Appearance of the advertisement

a. Pictures

b. Arrangement, including layout and typography.

To an advertiser not particularly interested in results, these three divisions just mentioned—SENDER, RECEIVER and MESSAGE—furnish a sufficiently practical working plan. Any who happens to be particularly interested in the *results* of his expenditure must, however, add to these three divisions still a fourth division. That is

D. EFFECTS OF THE MESSAGE.

1. Effects Inside Man's Mind

2. Effects on the Outside World

3. Results—what are they and where to expect them

a. How to Predict future results

b. How to Test current results

c. How to Check up actual accomplishment

To prevent this book swelling into an encyclopaedia, the nature of the advertising messages we may examine according to the foregoing formula, must be sharply limited. There are too many kinds of advertising. The coquette's smile, the salesman's spats, the broker's golf and the banker's yacht, are all forms of advertising. Some enthusiasts have even mentioned the rainbow!

For our purposes, therefore, advertising is limited by definition to *an expenditure of money in a professional medium as an attempt to secure profitable results in commercial quantities.*

Even if these pages had room for all advertising's picturesque ramifications, we would find there but little in common. Only by disregarding thousands of pages of more or less amateur self-expression, may we classify and organize practical experiences universal enough to make money for professional advertisers.

Any attempt to apply *general* principles to special advertising, to make rules for advertising addressed to a few individuals—or, in fact, to organize any advertising satisfied with limited results—is too much like trying to *teach* somebody how to win prizes in a lottery. The fact that Babe Ruth, with his eyes shut, might happen to hit a home run over the Yankee fence wouldn't justify a writer on baseball listing the Blind Swing as an approved method of batting. This book interests itself in advertising as a successful business practice. And holds, consequently, that the essence of a successful advertisement is ability to *repeat* its own success with reasonable certainty. And profitable regularity.

Commercially, of course, advertisements that pay are the only successful advertisements. Historically, aesthetically, sociologically, the study of advertising as a conventionalized form of social self-expression may be worthwhile. Such study, however, can easily prove more pleasing than profitable. Textbooks on medicine, astronomy, etching and marine engineering, are admittedly helpful only as they present facts and point out principles of practical value. Advertising, above all other things, is the art of making things happen. Writers on advertising today, who tell what has been done without telling what *did* happen, or suggest what can be done without explaining what *will* happen, may therefore be falling a bit short of their greatest opportunity.

For the whole strategy of business is changing. Modern advertising relinquishes picturesque old trappings regretfully as modern generals give up beloved cavalry. And admirals their comfortable battleships. Science furnishes the Army and Navy new instruments designed to meet new conditions as fast as they arise. Advertising, on the other

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hand, must continually invent its own new methods to spur up the same old human nature in increasingly difficult circumstances.

In the sixty years since 1876, advertising has evolved from a little black-and-white half page into a mad maelstrom of color, motion, sight and sound. Human nature, on the other hand, has lagged lamely along. Man, *on his part*, has changed little. He cannot keep up with his own machinery. If advertising were the only stimulation, all would be well. But everything else about us whips the same swift pace. Consequently, while advertising improves notably from year to year, it is increasingly losing in relative importance. Results are increasingly hard to get. Advertising success takes not merely more skill and more money. It demands greater ingenuity. And more work. Inquiries that cost \$1.50 ten years ago, cost \$3.50 now. The cost of converting these inquiries into sales goes up correspondingly.

There are more sorts of advertising. More units in each sort. Each unit is more expensive. The scale upon which we moderns advertise, literally, involves millions of dollars where our fathers could be gorgeously resplendent with thousands. Therefore, no advertiser who hopes to live can afford many major mistakes. Recklessness can no longer be covered and recovered by more recklessness—as in Wrigley's early career. One wasted year may kill a whole future. A slip or two can cost a fortune.

From an advertiser's viewpoint, this is all very tiresome. To meet modern conditions, he may, like the Army and Navy, have to scrap his colorful cavalry and magnificent battleships. And radically revise his carefully cherished traditions. Even where an advertiser can afford the leisurely old wastes of 1876 and 1906, more efficient com-

petitors, with more modern advertising, will assuredly whisk established trade from under his very nose.

These conditions necessitate, first of all, a definite tightening-up in modern advertising thinking. Each advertiser must, in the light of new conditions, not only satisfy himself as to the advantages of advertising in general, but figure out how far those general benefits may specifically apply to his own profit. Results—*not* appearance, *not* impressions, *not* coverage—he will find the basis of modern advertising success. Statistics of circulations, market and purchasing power all help towards certain neat expenditure of an advertiser's money. But in themselves are unimportant. Or let me say, important only as tools. To a man who knows how to dig a Panama Canal or erect an Empire State Building, tools are tremendously important. Without that man's guiding genius, a colossal assortment of the world's best tools may be found less effective than a lazy kitten.

So the modern business man uses advertising tools. As an engineer in human emotions. Again and again, we should repeat, advertising is not an end in itself. Action is the end. Advertising is only a means towards action. People are raw material for the manufacture of customers. Turning strangers into prospects, prospects into patrons, patrons into customers—that is the whole duty of successful commercial advertising. The *net* achievement in that respect alone determines its value.

Perhaps I may be allowed here a parenthetical paragraph to emphasize that this is the real reason there can never be any fixed set of rules to govern all advertising. Anything that works, works. It might be made to work better. Or it might not. Efficiency at best is only relative. The steam trawler laughs at the trout fisherman; the trout

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fisherman laughs at the old negro with pole and string; the old negro smiles at the small boy's bent pin. All these methods are found side by side in advertising. We need condemn none that keeps anybody happy. Our only duty is to point out, plainly as we may, that, while self-expression will always be more popular, efficiency is notoriously more profitable. And, finally, that dollar for dollar, year by year, the man who advertises according to sound scientific principles will inevitably take the business away from his less effective competitors.

Most people who write well about advertising are not advertisers. Our many excellent psychological and economic treatises on advertising deal largely with *advertisements*. This is like making a quantitative and qualitative analysis of a telephone wire to get an estimate of the value of the messages it may transmit. Or, as applied to the practical end of our business, like a doctor coming into a drug store to treat his patients according to the color tints of the solutions and the size of the pills.

This book adopts quite the opposite method. Instead of dwelling with any detail on the tools of the trade, it examines the trade itself. While it contains, I hope, ample technical instructions sufficiently simple to allow even a beginner to construct a workable advertisement, it confesses far more interest in telling him what to do with that advertisement. In short, we follow successively the items of this broader agenda:

A. THE ADVERTISER—sender of the message

1. Can he advertise?
2. Should he advertise?
3. How may he advertise?

B. THE PROSPECT—receiver of the message

1. Who *is* he?

2. What *has* he?
 3. What *does* he?
 4. *Can* he buy?
 5. *Will* he buy?
- C. THE MESSAGE
1. The Method of its expression (Idea)
 2. The Manner of its expression (Copy)
 3. The Mechanism of its expression (Technique)
 4. The Means of its expression (Media)
- D. THE MESSENGER
1. Our Distributing Organization
 2. Our Advertising Organization:
history, present efficiency and future opportunity
- E. THE EFFECTS OF THE MESSAGE
1. Effects Inside Man's Mind
 2. Effects on the Outside World
 3. Results—what are they and where to expect them.
 - a. How to Predict future results
 - b. How to Test current results
 - c. How to Check up actual accomplishment

Barely two generations ago, the pioneer J. Walter Thompson gave friends his opinion that advertising was a "gold rush," which was quaint contemporary slang for racket. Sixty years have proved Mr. Thompson wrong. Not continuously or completely wrong, perhaps, so far as went the publisher, his "agent" or even the advertiser. But he forgot his public. Even during its golden days of exploitation, there was always a dull residuum of service. Every year, more and more advertising men, by design or accident, have found themselves sincerely on the side of the public. And this quality of service has not only saved advertising in the past, but promises a magnificent future. The unforgotten failure of traditional leaders in other

fields may, in fact, offer able courageous advertising men opportunities for such as few have dared dream.

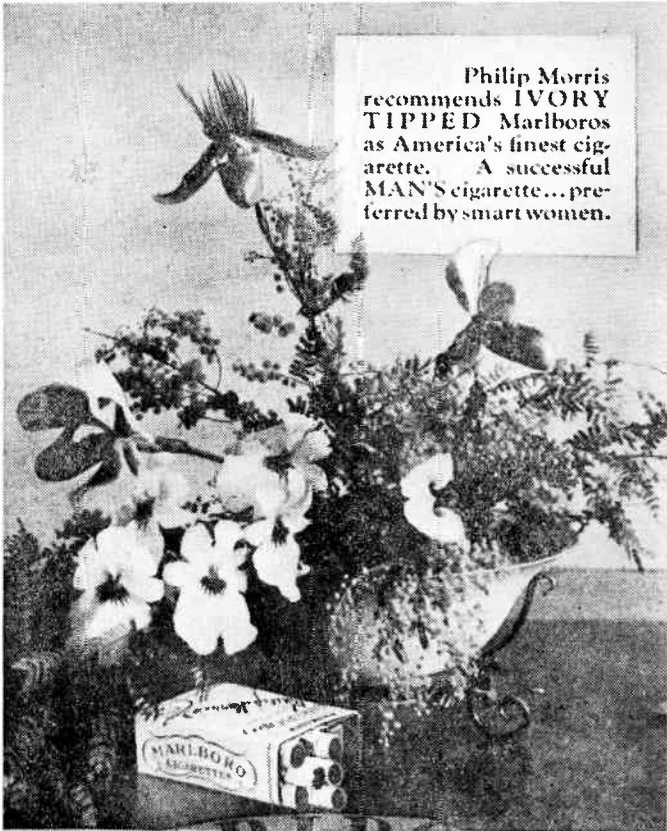
The only vitally important man in modern business is the man who can command the distribution of goods. Distribution of goods is a matter of strategy. Not tactics. Any adequately equipped advertising man should excel a sales manager, merchandiser, a stylist even, as surely as a Colonel outranks his regimental drill sergeants. Will the present \$50,000 executive, himself, go back to a study of the fundamentals on which all good advertising is based? Or will he, in time, be thrust aside by the men now grounding themselves in the basic laws of human nature?

Lacking distribution-minded leaders, the industrial battlefield abandoned in the 1930 financial Bull-Run, still lies hopefully in the lap of paternal politicians. Advertising's golden opportunity thus arrives. Only one question arises—can the newer generation of advertising-minded men quit playing with attractive aspects of self-expression, and muster brains and guts enough to tackle adequately the sweaty job of modern distribution?

PART ONE

SENDER OF THE
ADVERTISING MESSAGE

- I THE ADVERTISER—WHO AND WHY
- II CASE AGAINST ADVERTISING
- III CASE FOR ADVERTISING
- IV WHAT AN ADVERTISER NEEDS
- V HOW TO START ADVERTISING



Philip Morris
recommends IVORY
TIPPED Marlboros
as America's finest cig-
arette. A successful
MAN'S cigarette... pre-
ferred by smart women.

MARLBORO
Hold us May
CREATED BY PHILIP MORRIS

An excellent "quality" advertisement, chiefly interesting in the sincerity of its appeal. Unlike most advertisements posed to portray a highly synthetic quality atmosphere, the flowers were found actually being used as decoration in a splendid and tasteful residence.

CHAPTER I

THE ADVERTISER—WHO AND WHY

ADVERTISING has been defined as “printed salesmanship.” Also as “an Archimedean lever that motivates the world of business.” Even Mr. Coolidge called it “one of the cornerstones of civilization.” Brilliant rhetorical efforts, however, come no nearer real definition than the village editor’s reproach to his lagging tradesmen: “Not advertising is like kissing a pretty girl in the dark. You know what you are doing. But nobody else does!”

About 500,000 people here in the United States are reckoned in the advertising industry. This, of course, includes many to whom “advertising” applies only by courtesy. Roughly speaking, there are about 200,000 manufacturing and jobbing concerns that might be advertisers. Possibly 40,000 of them are in some small way. Not more than ten or twelve thousand are “national” advertisers. The million or so retailers scattered across the country furnish perhaps twenty thousand advertisers worthy of consideration.

Theoretically, the number of advertisers, in one sense or another, should, of course, be exactly co-equal with the total number of businesses of all sorts going on in the land. In other words, everybody should advertise. Not all, of course, can afford to have an “appropriation” and spend money in professional media. On the other hand, very few businesses of any sort, can afford not to do some work advertisingwise in the way of holding their present

customers and creating new ones. Two classes of business alone would seem professionally justified in deliberately avoiding advertising.

Burglars and detectives.

Yet a big private detective agency used regularly to take the whole back cover of the New York Classified Telephone Directory!

As already suggested, practically any business man seriously in search of customers presumably has something to say. Presumably, he is able to deliver his message in some degree at no expense whatever. So we reach again the real question: "What business men—and why—and how—can afford to spend money on "advertising"? Or, in other words, assuming he has already done all he can for sales publicity within his own powers, how far can a business man afford to hire outside help?

To figure out a satisfactory answer to this question in any given case, we must first ascertain from that advertiser two things:

1. His motive for advertising
2. The nature of his advertising need

First, the matter of motive. Consider this principle:

There are two great divisions in advertising intent. The first is self-expression. The second, the sale of goods.

Actually, there is, of course, no such division. Quite the contrary. Even the most unrestrained examples of strictly individual personal exuberance are supposed, somehow or other, always to affect the public favorably towards the institution that pays for them. Quite often they do. On the other hand, the compiler of even the most commercially profitable of ugly ducklings in our mail-order literature, no doubt views with secret pride some, at

THE FIVE AGES OF ADVERTISING

AGE OF NOVELTY (1880-1905)

Advertising, in early days, actually did, as a novelty, spread the news of new articles, and thereby, in some degree, did actually "create" new desires.

AGE OF EXPLOITATION (1905-1930)

Advertising lost novelty. Advertising makers sought to restore this lost power through tremendous elaboration of the advertisement itself.

AGE OF VERIFICATION (1930-1940)

Advertising checks up its human contacts. Through practical tests, advertising men discover what people *in commercially profitable quantities* will or won't do, under a great variety of stimulation. As a result of these tests, we shall shortly reach the

AGE OF ACHIEVEMENT (1940-1950)

Advertising will, eventually, determine and define all those simple fundamental impulses sufficiently inherent in humanity to make people respond in commercially profitable quantities. The few certain known "appeals" will be formulated as general laws. Advertising, at last scientifically founded on these broad basic human factors, will *actually* do what all advertising has, with innocent enthusiasm, always claimed to do.

AGE OF LEADERSHIP (1950-)

Through its own accurate estimate of the needs and ambitions of ordinary man and woman, advertising will enable all business profitably to orient itself on a basis of *service*. Advertising will thereby not only become profitable of itself, but its fundamental data will, in some great day, enable American factories and financiers profitably to produce the right goods, and adequately to distribute them.

least, of its artful "institutional" qualities. That's human nature.

These two motives for publishing may, through coincidence, in some advertisement, exactly balance—50% for self-expression and 50% for selling goods. But that precise division of motives would, of course, be a mathematical accident. Practically every advertisement is, in effect, conceived, worked out and bought *primarily* for one of two purposes. Consciously or unconsciously it is primarily for the purpose of expressing the personal exuberance of one or more dominant individuals; *or*, it is primarily for the purpose of helping sales volume. Sales may not always be sought directly. Advertising directed to that purpose may aim to help enlarge the salesmen's bonus or to ease the salesmen's effort. So much for the advertiser's motive: It may—and justly—be either primarily for self-expression or primarily to sell goods.

In ninety-nine cases out of a hundred, the only justification for spending money in advertising is to make more money in sales. Sometimes, though rarely, money is made by advertisers other than through sale of goods or services. Giant corporations like General Motors or General Electric see thousands of shares of their stock change hands every day in Wall Street. "General publicity" no doubt easily adds millions of dollars to the value of a year's transactions in General Motors stock. One brightly able little manual * boasts of a smart manufacturer who "salted" his factory-for-sale with a sudden burst of advertising to impress his prospective purchasers. Finally, there is an old story, probably untrue, that Mr. Cyrus H. K. Curtis took a full page in a newspaper to reach a certain individual in New York. These, of course, are perfect examples of the sort of advertisements we agreed in our introduction to

* Bruce Barton and Bernard Lichtenberg, *Advertising Campaigns*.

avoid discussing. Peculiar purposes like theirs are seldom apparent. Special coups are hard to recognize even in expert examination. So, until you are sure you appreciate clearly the *exact object* of any given advertisement, better not imitate. Or criticize. Or even praise.

Rather let us consider the types into which the general run of commercial advertising may most profitably fall.

First take that detective agency advertisement on the back of the telephone book, just mentioned. It may serve, in passing, not only as an excellent example of the advertiser who wants to sell goods, but of the concern that must advertise in order to sell them.

For, as we noticed, next after the purpose of an advertiser, comes the nature of his chief *need*. Whether intended primarily for self-expression or primarily for selling goods every advertisement again subdivides roughly into one of two classes:

1. Advertisements that seek to crystallize into immediate demand a desire already ripe in time and near in convenience.

2. Advertisements that reach with less urgency for more remote prospects, like our detective agency.

As an example of the first class, take your corner drug store. Its location, with a stock of 8,000 carefully selected articles, may bring to it automatically the trade of one out of every twenty people who pass. Beyond a perfunctory window display, no advertising is necessary. And that little advertising attempts only to *precipitate* the immediate demands of the passers-by. Its entire selling costs may be virtually included in the rent.

Now consider, in contrast, an antique furniture shop on a carefully chosen side street. The drug store, with riparian rights to the sidewalk, need bother only about the size of the passing crowd. And whether it gets a *normal* share.

Our antique furniture dealer, on the contrary, would starve were he dependent on casual trade of the few strollers in a quiet residential neighborhood. What he saves in rent, he must spend in selling. Unlike the drug store, and like the detective agency, he must advertise *elsewhere* to bring in scattered prospects. In one way or another—in all ways perhaps—every side-street business must “reach” for customers. This reach includes most “advertising” as we know it today.

The “reach” for customers takes interesting forms. Quite unexpectedly, I once had a note from a totally unknown woman in a little Dutch sugar-loaf island of Saba. She enclosed a tiny embroidered handkerchief, asking me to send some American book in exchange. This same sort of reach on a mass production scale is Sears, Roebuck mailing free to selected Americans millions of huge catalogues that cost a dollar a piece to print. Along the New York Central tracks, just beyond Syracuse, stands a solitary factory making rice and coffee grinding machines. Imagine that concern without an adequate reach for customers! Keep in mind, then, these two contrasts: Here a store whose self-manufactured customers pour themselves through convenient doors; there a little side-street shop or an isolated factory that must continually reach a wide sweep in search of customers.

So far we have seen that the success of an advertisement depends on ability to fulfill its specific purpose. And that the specific purpose, in the case of practically every advertiser, is determined by two things:

- a. His motive for advertising
- b. The nature of his advertising need

Therefore, either to design an advertisement before it is published, or to judge it afterwards, we should know, first, whether the advertiser conceives his publicity pri-

marily for self-expression. Or primarily to sell goods. Secondly, whether that publicity proposes to precipitate an already ripe demand—near in time or place—or whether it reaches for prospects more remote.

Incidentally, of course, just as any personal self-expression might bring commercial results; so, special uses of advertising may also sell some goods. In the main, however, few goods will be sold through advertising unless every step in that sale is specifically planned beforehand. It is like a farmer planting seed for the next harvest. Fertile soil and fair weather make farming and advertising alike almost automatic. The more indefinite the return, however, the more indirect the method, the greater the responsibility of the man who spends advertising money. He must

1. Know why his plan *should* work
2. Test to see that it *will* work
3. Check to see that it *does* work

Twenty-five of the most highly esteemed indirect benefits of advertising—many of them important—will be listed in due course. But assuming that any advertising found strong enough promptly and profitably to sell goods direct may be sufficiently diluted to achieve any desired indirect influences, we shall first devote our attention to methods by which advertising attempts to bring about direct results.

Skillful advertising, courageously conceived and doggedly continued, will, almost certainly, be successful—directly *and* indirectly—both with the public *and* the dealer. But there is no use deceiving oneself. Success doesn't come easily. Expensive advertising is not lightly to be undertaken without an adequate examination of all its chances. So, as any wise advertiser may likewise do, resisting the temptation to talk about half-tones, duplicate cir-

ulation, and consumer acceptance, let us try first to consider rather more calmly than do most of our acquaintances, the whole case for advertising. And against it. In passing we will glance also at the list of variables, quite beyond our control, which may, nonetheless, vitally affect our success. Then, with all the difficulties fairly spread before us, we may, as prospective advertisers, be better prepared for our first technical job—the consideration of some twenty-odd factors that we can and must control.

CHAPTER II

CASE AGAINST ADVERTISING

AS Exhibit "A" in the case against advertising, let us consider a report to the United States Chamber of Commerce. This, so far as I know, is the most imposing, authoritative investigation of advertising ever made. A special committee of twenty-eight leading specialists in distribution had been appointed. Representatives of advertising agencies, executives of manufacturing firms, advertising managers, university professors, publishers, directors of research bodies were included. Also the secretary of a retail trade association and the chief of the Domestic Commerce Division of the United States Department of Commerce—all under the able leadership of Mr. Stanley Resor. This distinguished body reported finding that

1. A cigarette manufacturer
2. A silver manufacturer
3. A battery company
4. A clothing company
5. A hat company
6. An automobile accessory company
7. A canned soup company
8. A drug products company
9. A mint products company
10. A packing company
11. A toothpaste company
12. A camera company
13. A food products company
14. A company making overalls

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had, by advertising, decreased their several costs of selling.

Besides these fourteen, eight others, as follows:

15. A company selling direct to the consumer
16. A beverage company
17. A grocery specialty company
18. An evaporated milk company
19. A fountain pen company
20. A cereal company
21. A floor covering company
22. A household fixture company

were found, who, through advertising, had been enabled (*a*) to lower prices *or* (*b*) to maintain same price in face of increased costs *or* (*c*) to give increased quality of product without increasing cost to consumer.

Finally, two others

23. A building material company showed greater increase in sales than in advertising costs;
24. A great soap company increased its volume vastly through advertising.

So far as it goes, this report is admirable. But contrasted with the extravagant claims made unofficially for advertising, the modest official finding is disappointing. If we consider these 24 cases as the cream of the recorded experience of possibly 8,000 national advertisers, spending hundreds of millions of dollars a year over a period of ten or twelve years, the report indicates only how little advertising knows about itself as a practical producer of profitable results.

To exult in the two dozen advertisers who were able to make favorable reports, and remain vaguely silent as to the probable success of those thousands who could make no report at all is, unfortunately, a characteristic weakness. It comes, of course, from the universal custom of lumping

all advertisements together and praising the aggregate as a "force." In this age of analysis, advertising remains the only business proud to be a blunderbuss. Or even content. Cost accounting controls all other activities. Modern establishments, for example, no longer glorify "salesmen." They distinguish between those men who make money and those who don't. Some branch offices operate at a profit. Others lose. Similarly, better concerns are beginning to inquire into differences between customers: some customers afford a handsome return; others cost the company money. Accountants, in fact, even go so far as to inquire into the relative desirability of the several articles a business offers for sale: most of the profits come from few, the others dip into the red. There seems no reason whatever to suppose advertising alone escapes these varying conditions of success. By common consent, however, advertising alone seems willing to ignore its failures. And praise itself without qualification.

A careful examination shows the more unrestrained eulogia of advertising as excerpts from guest-of-honor acknowledgments to hospitable advertising clubs. Most of them, moreover, are from after-dinner speeches—the one place where warm compliment rightfully supplants cold science! Hoover, while President, told the visiting delegates of the American Federation of Advertisers, "It has taken *you* only 20 years to make the automobile the universal tool of man." This despite the fact that Henry Ford, without advertising worth mentioning, had up to that time sold half the world cars. Similarly, every compliment paid advertising, in these congenial circumstances, is partly true. But practically none is wholly true.

The thinking back of all such statements seems to be confused by four facts:

1. "Advertising" is an oratorically elastic term. Noth-

ing in this world could increase in use except by people *seeing it or hearing of it somehow*. A new sort of automobile standing at the curb in front of its owner's office may be a better advertisement than the same car in its agent's show-window. Certainly it is better advertising *per person reached* than the average printed circular. Or newspaper publicity.

Mouth-to-ear praise; demonstrations in the hands of satisfied users; piles of goods on counters; recommendations by retail clerks; favorable influences applied to salesmen, retailers and wholesalers to induce them to give the goods a chance; flashes in movies, and incidental mention in editorial columns—when one includes all these as “advertising,” no claim as to its influence can be called extravagant. Which, unfortunately, is not equally true when one attempts to restrict the word “advertising” to the organized activities of paid publicity.

2. Under reasonably scientific scrutiny, there is no general claim that can properly be made for *all* advertising. As we shall notice further on, every advertisement is of itself an individual adventure. Success is determined in every case, not by a hard-and-fast formula, but by the particular ability of any given piece of publicity to surmount certain adverse circumstances. Or in happier instances, by the ability of other more fortunate advertisements to crystallize to their advantage current favorable influences. The exact combination that confronts each advertisement is, often as not, peculiar to its own advent. Advertising, as hundreds of thousands of individual units, thereby succeeds. Or fails. No generalization as to the advertising that succeeds is likely to have the slightest practical application to advertising that fails. To take a not altogether infelicitous analogy: it would be unwise to warn a man against

national banks because of occasional failures; but it would be unthinkable to *guarantee* him safety in any particular institution because of the general strength of the Federal Reserve System.

3. Many of the benefits more or less recklessly claimed on behalf of advertising might, if rigorously scrutinized, be found to belong to other classes of coordinate selling activity which cooperated with advertising in gaining a general success. Retail clerks, for example, are seldom praised. Perhaps rightfully. Yet in actual, everyday practice, no doubt, the selling force of 6,000,000 retail clerks moves more goods into consumers' hands than does advertising. Advertising, truly, has given magnificent service in accelerating widespread use of articles indispensable to our improved standards of living. But, in some degree, the same sort of praise must be given to the retail storekeeper, inventor, the shipping clerk, and the traveling salesman.

4. In many known cases during the past sixty years, advertising—paid advertising, as such, plus the popular support rightfully appertaining to any successful assault on public imagination—did make bigger markets. And thereby lowered the cost of production. And thereby also decreased prices in a beneficial circle. Campbell's Soup is a notable example. But any claim that advertising as a whole has been, in any large degree, responsible for generally decreased prices was demonstrated ridiculous by the 1930-32 toboggan slide of all commodities. The stock argument for advertising, up until our present manufacturing perfection, was that advertising lowered prices by increasing production. Now it seems probable that the reverse has always been more or less true—that increasing production constantly drove manufacturers to advertise adventurously for wider markets. Since 1931, anyway, it

may be no compliment to accuse advertising of being responsible for our embarrassment of unsold goods.

Eloquently extravagant claims as to the intrinsic power of advertising are seldom wholly serious. They are, of course, regarded with mildly cynical merriment by experienced professionals. Their danger is that they mislead myriads of ordinary, everyday, little advertisers. These novices, naturally, expect advertising to add some sort of white magic to their message. They expect, somehow, to take out of their advertising something they don't put into it. That can't be done. A dollar's worth of advertising, one way or another, is always worth just about a dollar. By contrast, however, a dollar's worth of keen, experienced merchandising judgment put into advertising may be worth ten thousands of dollars. A dollar's worth of sales idea put into advertising may be worth a million!

Advertising's chief weakness is patently its unwillingness to recognize its other weaknesses. Listed in order of importance these perhaps may be

1. Ignorance of what an ordinary advertiser may expect to buy with his dollar.

2. Wrong attitude towards advertising.

3. Frivolous motives among advertisers.

4. Exaggeration: untruthfulness and bad taste in copy.

Of ignorance I have already said enough. Of exaggeration and bad taste I shall say nothing. Every day sees splendid progress made in the remedy of both these faults. Let us, therefore, turn to advertising's unfortunate attitude towards itself. We may still find

1. An unwillingness to discriminate between successful advertising and unsuccessful. Instead of analyzing the reason for success or failure of individual operations, there persists a desire to debate the merits of advertising as a whole.

2. An unwillingness to conform to the general business practice of accepting as part of a business budget a fixed responsibility for certain, definite sales results.

Advertising is, after all, a sold commodity. That is nothing against it. Life insurance must be sold. So must health. And religion. Nevertheless, because the kind of advertising men like most to buy does not, as a rule, produce easily traceable results, buyer and seller alike have declined to distinguish between successful and unsuccessful advertising. Quite the contrary: By tacit consent, both agree to *assume* satisfactory results as a natural consequence of all advertising that is satisfactory otherwise. Consequently, advertising, after sixty years of development, offers, as we noticed in Mr. Resor's committee report, astonishingly little proof of its own achievements.

Working with a highly successful manufacturer of women's dress patterns, I once took the trouble, myself, to calculate the number of pictures he published for every pattern sold. Over a long period, counting everything, I found the average to be one pattern sale to every hundred pictures printed. Or, putting it the other way, he had to print, on the average, one hundred pictures to sell a single pattern. Single illustrations of some of the new popular fashions, we knew from direct keyed returns, were selling thousands and thousands of patterns. Others scarcely any. Furthermore, thousands of patterns were being sold daily across merchants' counters simultaneously from identical pictures in the same well-worn counter catalogue. Or, possibly, without any picture at all, except the one on its own descriptive envelope. But here is the point: While there was a very definite relation between the total number of pictures printed and the total number of patterns sold, there was no suggestion of a standard fixed relation between the sale of any given design and the number of times it was

illustrated. That depended on the merit of the design itself. This may, perhaps, furnish a fair picture of advertising as a whole. All mass selling, of course, must work in much the same way.

While reasonably certain that no article will attain a large sale without a large number of mentions of one kind or another, it by no means follows that any number of mentions, of any kind, will bring about the sale of an article.

In other words, while any large-scale success with the public is improbable without strong skillful advertising, there is no guarantee whatever that the most skillful advertising can bring success in all circumstances.

Everybody knows that advertising has failed. Failed often. Failed egregiously. Everybody knows, too, that this has often been the fault of the advertising. And, often, the fatuousness of the man who sets advertising to do something beyond its power. Everybody knows, too, that advertising has succeeded superbly in discouragingly adverse circumstances.

On the other hand, many a business has gone ahead without advertising. In many cases, even in spite of its advertising.

Highly successful selling can be done entirely without advertising. Even so able a scholar as Professor Edward H. Gardner, errs in classifying advertising as an "essential," along with transportation. He ignores the fact that advertising, at best, is admittedly but a tiny part of our distribution mechanism: 30% for general selling costs is regularly accompanied by an advertising appropriation of 2%.*Advertising is, in fact, about as *essential* to sales as

* "Compare this with the 2½% to 5% of the sales volume appropriated for 95% to 97% of all advertising! Only on a few, long-profit products, representing not 1% of America's volume (mostly drug-store

a whole as air mail is essential to transportation as a whole. Maybe, as essential to all trade as is motor truck transportation to all transportation. But to say advertising, as a whole, is as necessary to commerce as is transportation, as a whole, pays advertising a handsome compliment it doesn't yet begin to deserve.

As a cold matter of fact, the actual dollars-and-cents sales power of any ordinary advertisement is surprisingly small. Those who orate on advertising as a civilizing force, are, I believe, afraid to investigate its ability to move everyday goods. This should not be held against advertising. There are two reasons:

1. Advertising intentionally and unintentionally is being used at perhaps less than 50% of its possible effectiveness.

2. The power of the printed word, *as such*, is tremendously overestimated.

Type pages have no rival as a quick means of disseminating vital ideas. Not even motion pictures or radio can compare with the printed word. But the far-famed power of the press is rather that of a blizzard than a bullet; certainly less like a rifle than a machine gun which smothers with a swarm of projectiles.

Advertising, like a mother fish, is effective through extensivity! The sturgeon survives not because it lays such good eggs. But because it lays a million. In each generation, only a comparatively few eggs count! Yet those few are enough. 68,000,000 newspapers each week here in America do in the aggregate accomplish some astounding things. But that doesn't indicate, necessarily, that any given advertisement, run in the entire sixty-eight million, would do a thing. Advertising's advantage here as elsewhere is

sundries) do we hear of such figures as 25 to 33 $\frac{1}{8}$ % for advertising." *Facts & Fetishes in Advertising*—Gundlach, page 560.)

that its cheapness often allows it profitably to throw away ten thousand opportunities in order to make one good.

Good, bad or indifferent, advertising has as little to do with some of its own successes as the flags at the mast of the *Queen Mary* have to do with her speed. Take a single example: Any one of a hundred little lunch-rooms around Lexington Avenue at 42nd Street may have made enough extra money a few years ago from workmen on the, then, new Graybar Building to start a modest bit of advertising. The great building completed, tenants must eat somewhere. They find our lunch-room in their own block a convenient place. More trade; more advertising. Then came the Chrysler skyscraper. More trade; more advertising. Then the N. Y. Central Building. More trade, more advertising. Maybe the other lunchrooms in the same block, which didn't advertise at all, didn't get quite so big an increase as those that did. But certainly every little drug store in that neighborhood of new skyscrapers found itself suddenly and gratuitously endowed with a magnificent sandwich trade. Advertising here, for example, might reasonably be asked to prove any claim to credit in the phenomenal development of the luncheon industry.

Most of advertising's misapprehensions are founded upon just some such situation. Books on logic list *Post hoc ergo propter hoc*—"After this, therefore because of it." Wherever a successful firm has advertised, even in a pitifully inadequate quantity, its advertising becomes, ipso facto, successful advertising. And, automatically, advertising is acclaimed the cause of, rather than a result of, the concern's success. Another cause of confusion among advertising propagandists is identified by primers of logic as that ever popular fallacy, "The Undistributed Middle." This is, incidentally, the almost universal failure among

even thoughtful men to differentiate between (a.) Cause-and-effect, *and* (b.) Concomitant circumstances.

Let us examine that fallacy in simple terms.

The steam-boat toots its whistle. Smoke pours from its stacks. Flags stiffen in the breeze. The boat begins to move. A child might reasonably say that the whistle, or perhaps the smoke, made the boat go. An elder mind recognizes the boat's smoke and motion as concomitant effects of the same cause: the engine. Again, a general snaps out a command. The band begins to play. There comes the sound of marching feet. To an observant child, the band never plays except while the parade is moving. Obviously, to him, the band makes the soldiers move.

So much for the child. Now for his father: A great co-operative campaign is organized, say by the California orange-growers. Every grove-owner is literally forced to join. A tremendous merchandising plan is developed. Oranges are handled as a single, wholesale unit, across 48 states, as efficiently as Butler Brothers handle dry goods. Distribution is forced. Oranges are thrust upon consumers through every possible medium. Advertising—excellent advertising—appears. Somewhat unfairly to the other factors in the scheme, however, the whole, spectacular, merchandising success is claimed as a triumph for the advertising, which was only a strong, concomitant circumstance, rather than a direct cause. Here the grown-ups join the child in cheering the brass band!

In actual practice, any group of potential advertisers, seeking to emulate the orange-growers, *the moment it gets into the hands of competent advisers*, is vigorously warned that even a large sum of advertising money spread across the United States will not *alone* do much of a job. The idea as a whole, they are correctly informed, must be

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“marketed” or “merchandised.” This secondary provision protects the well-organized advertiser from loss. It does lamentably little, however, to improve the art of advertising as a profitable form of business activity.

Owing to the extraordinary leadership of advertising men in all collateral merchandising activities, as well as on account of the small pay advertising’s ablest men collect for their unbelievably valuable services in every branch of general marketing, advertising’s *own* production—actual direct results from the advertising itself—is practically disregarded. Strangely enough, this is because it is obviously easier to credit the entire merchandising job to “advertising,” and pay everything out of space charges than to attempt adequately to analyze each class of effort and appropriately recompense specific benefits. In daily practice this remarkable method of operation perfected through a half century of trial and error, works far better than one might expect. On advertising as an experimental science, however, its effect has been deplorable. And through withholding vital education it has hampered the intelligent development of all business.

An incessant check-up of the dollar-and-cents results of human contacts would not only have prevented the substitution of purely artificial standards of advertising excellence, but would also have prevented the present almost universal unconscious subconsciousness of these artificial standards. A general recognition, as confident as it is ill-informed, of what constitutes a “good” advertisement encourages not only a wrong attitude towards advertising as a whole, but a somewhat frivolous handling throughout the profession. This may, perhaps, sum up the worst factor in the case against advertising. Through constantly proclaiming that anybody can succeed by invoking, on a sufficiently large scale, certain impressive circulation mechan-

isms, advertising has become autointoxicated. In theory, there is no basic reason why the statement "it pays to advertise" should not be true; in *fact*, there is no basic reason why it *should* be true. Almost any advertiser could succeed; but, just as surely as human weaknesses doom 99 out of 100 speculators in Wall Street, so, more often than not, do ignorance and cocksureness, extravagant expectations and parsimonious spending doom the individual advertiser. In modern buying, for example, advertising doesn't come automatically into the jurisdiction of the iron-jawed technical men who pass on all other expenditures. Advertising, by its very nature, encourages playful experiment. Considering the human weaknesses of the executives who okay it, as well as the inexact and insufficient knowledge of most of those who handle its preparation, advertising is found a surprisingly effective factor in bringing success to a great many forms of business.

At any rate, advertising alone won't drive a modern business. Maybe because businesses these days are too ambitious. Or, maybe because advertising as now organized is not ambitious enough. Or both. A Dartnell survey showed nine hundred and fifty among a thousand advertisers who regarded advertising as an essential in their general scheme of merchandising. Only six among them relied wholly upon advertising for all their selling!

So much for the case against advertising. The chapter has been mostly a warning against too enthusiastic protagonists predicting too easy success. Now turn to one or two of the advantages of advertising—to reassure those who don't realize what a high degree of success they might confidently expect through its courageous and intelligent use.

CHAPTER III.

CASE FOR ADVERTISING

THE first, greatest, least used and least known argument for advertising is, strangely enough, the danger of *not* advertising. Successful advertising creates an independent living organism in people's minds. That organism, once created, can no more be neglected than any other living entity. When a factory stops making goods even a few days, newspapers spread the news everywhere. Now, making customers is infinitely more important than making goods. No successful advertiser can quit for a day, a week, or a month without paying an exact commensurate penalty. Yet when advertising shuts down six weeks or even six years nobody seems to worry particularly.

This condition will, of course, remedy itself as factory executives come to see the furnishing of the finished customer as essential a climax to his complete manufacturing process as the purchase of raw material is essential a start.

The modern conception of customer manufacture is rapidly bringing a more business-like realization of advertising's larger place in the industrial plan. One vital reason for this revision of attitude towards "selling" in all its branches is easy to understand. So long as old-fashioned merchants and manufacturers could blissfully believe every additional customer a net *gain*, the urge to go after new business was, naturally, never too insistent. So long as they didn't realize that they, as a class, must expect to average regularly, each year, a loss of thirty out of every

ADORABLE



"Sunny Hair Brings Compliments From All My Friends!" say enthusiastic girls, proud of the fresh, bright appearance gained with soft, lustrous hair.

BLONDES—Protect natural golden brilliance. Restore sunny lustre to dull, faded or streaked hair with Marchand's Golden Hair Wash.

BRUNETTES—Rinse with Marchand's for sparkling highlights. Or with Marchand's, *secretly* and unobserved you can lighten your hair to any alluring tint you desire.

BLONDES AND BRUNETTES—Use Marchand's to soften attractively and make unnoticeable "superblossom" hair on face, arms or legs. Keep dainty and silencing—*all over*—with Marchand's!

Start today. Get a full-sized bottle at any drugstore, or use coupon below.

WANTED!—ATTRACTIVE BLONDE FOR FREE VISIT TO NEW YORK

Full details in your bottle of Marchand's Golden Hair Wash. At your druggist's. Or write Marchand's, Room 25, 521 West 23rd Street, New York.

MARCHAND'S GOLDEN HAIR WASH

Worth careful study as an example of deceptively simple but marvelously skillful composition that interlocks ALL the elements into a single attractive unit.

hundred customers, they felt no driving necessity. In that old, easier past, therefore, any kind of advertising was something of a luxury. Today's science of customer "manufacture" virtually makes some kind of advertising a vital necessity.

The second-best argument for advertising is almost equally neglected. It is the advantage in psychological set-up an advertiser secures over his non-advertising competitors. Once a man starts thinking in terms of intelligent advertising, his whole business is potentially improved. Even the preliminary survey any prospective advertiser gives his package, price and human appeal before undertaking further to press his product on the public will often bring improvements that would sell his stuff without the proposed advertising. We think of advertising rather regularly in terms of *spending* money. Yet financial considerations are about the least important in deciding who shall advertise. And how. Money determines only the space one can buy. That is all. Bought space doesn't make advertising. Bought space is not even a primary tool. First must come the idea worth expressing. Then the appropriate form of message. Only then, the paid messenger.

Advertising is hailed as a benefactor to civilization. It is. And has been. But not quite in the way its protagonists claim. The real benefactor to civilization, so far as advertising is concerned, is not so much the "force" of publicity as the enterprise and ingenuity of the men whose brains have been utilizing that force.

Doing business backwards, thinking in terms of finances and factories, taking for granted the human element—the only element of any vital importance—American business leaders might have been utterly lost without the stimulating guidance of the type of mind the advertising industry has so notably developed.

For seventy years, while others have been absorbed in profits and processes, the advertising-minded man has hustled with his eye turned outwards towards humanity. He has been the constructive imagination of American business. He has made merchandising. His packaging has made the chain store. His competition to render new services, his designing for attractiveness and convenience, his eternal search on behalf of the public, has, in truth, made the advertising *man* the real accelerator of civilization.

Advertising in print and picture has helped tremendously to back up his work. Advertising media have contributed splendid organized sales forces. And armies of retail stores. But in the main, useful and attractive goods, as designed or redesigned by the engineer in human consumption, would have sold on sight. Things would have gone far more slowly without advertising, but still surprisingly well. Nobody who has seen backgammon, depression dull-finish stockings or Knock-Knock games sweep across the country under-estimates the ability of people to pass along their own fancies in their own way. American standards of living owe much to advertising because advertising revenue has sustained gigantic magazine, newspaper and radio circulations to accelerate progress. But they owe advertising, rather more because, through publisher's commissions and other sorely inadequate, indirect remuneration, advertising has created and supported a type of human welfare expert that big business, even now, is slow to recognize. And too dull to endow.

Without spending an extra penny any business man can turn advertiser overnight. To become advertising-minded is the main thing. To get the showmanship-salesmanship angle into every sign, into every window display, into package wrapping, into telephone calls, into letterheads,

bills, and even into checks! Merely by doing effectively, advertisingwise, the same things he has been doing indifferently, any business man may, at least, make his start towards a great, national campaign. Then, as fast as he outgrows the necessity for testing on his customers, his competitors, and all who pass his store, his elementary principles, our coming advertiser is ready gradually—and profitably—to enlarge his activities into paid advertising. In another chapter is a list of twenty kinds of advertising media, many of them ridiculously inexpensive. Among these, any ambitious beginner may choose successively as rapidly as he is ready to use them.

An advertiser is likely to grow great not by spending more money, but by spending more successfully whatever money may be available. Here, perhaps, is the place to emphasize once more the clear, clean-cut distinction between “successful” advertisements and “unsuccessful.” In checking up results of, say, ten thousand cases, we might possibly run across one advertisement which had happened, in dollars-and-cents response, *exactly* to repay the money, energy and time expended upon it. That again would be a miracle of coincidence. For the relation between the prices an average advertiser pays and the results he gets is practically negligible. Advertising rates, while not necessarily high, have always been based upon what the owner of a medium could reasonably charge for his space. The selling of space is done far better than its buying. The organization for distributing advertising has always been superior to its use. Not only that, but besides the seller’s fixed rate, which determines an advertiser’s first cost, there are at least thirty-nine variables likely to affect the ultimate net value of his purchase. So, among even the most able users of advertising, each individual unit, however big or small, is either:

1. *Unsuccessful advertising*, the cost of which has to be absorbed by other factors, or
2. *Successful advertising*, which actually increases profits. Or decreases losses in associated activities.

The ideal condition, of course, is to have the least successful advertisement produce enough business to save its own cost in diminished selling expense. And to have the best of them bring in—perhaps at an actual profit—handsomely increased volume of business.

Only advertising that fails is an expense. Successful advertising is an investment. Which makes quite futile all our heated discussions of advertising *as a whole*. With magnificent advertising, feeble management has failed. Determined men, on the other hand, have made bad advertisements not only good, but famous. Business men are told, nevertheless, that all advertising pays, as a “force.” They compromise faith with fear. For the most vital element in their entire range of activity they “appropriate” 2 or 3% of their gross sales revenue.

To influence hundreds of millions of people scattered over thousands of square miles of territory, vast concerns proudly spend a few hundred thousand dollars a year! Yet, sardonically enough, the stock answer to the question of whether or not advertising pays is that so many smart business men wouldn't advertise if they didn't *know* it paid. This, as we have just noticed, is too complimentary. In the first place, most American businesses are run with profit as a secondary consideration. Secondly, most of them have a surprisingly inexact knowledge as to whether *anything* “pays.” Or doesn't. Thirdly, not one in a hundred has any informed opinion as to whether or not his advertising is doing anything at all. Let alone paying.

This sounds improbable. It would be impossible except for the peculiar circumstances that surround the sale of

advertising. It is seldom sold for results. It is sold by appearances. And bought, primarily, for four reasons that have little to do with profits. In order, they might run:

1. Self-expression
2. Imitation
3. To satisfy salesmen and impress retail merchants
4. To "meet" competition

Regardless of the motive that influences the buying, advertising, like most other things, eventually ends in a question as to who is going to do the paying. Which will bring us, incidentally, the futile but popular question, "Who pays for all the advertising?"

Advertising costs, should, of course, be calculated as an essential expense in the manufacture of customers. Not too specifically against a single sale. Nor, on the other hand, should they be charged too vaguely against an intangible good will. "Charging" advertising to this or that, you may rightly answer, is after all merely a matter of bookkeeping. Who actually pays, you inquire, for the advertisement that *doesn't* pay for itself? In the old days, apologists used to explain that advertising paid for itself by reducing manufacturing costs. True, in a few cases, but lately swamped as an argument by overwhelming over-production in unadvertised articles. A successful advertisement pays for itself in more sales. Or more profitable sales. It is an investment. Not an expense. It reduces all current selling costs. At the same time, it piles up a surplus of good will which, if properly sustained, means an even greater reduction of future selling costs.

In contrast with this successful advertising, any advertisement that fails to pay for itself must naturally be paid for out of some more profitable activity. So long as the rest of the business is efficient enough to absorb the expense of inefficient advertising, nothing happens except slightly

less profits. If the rest of the business can't support its unsuccessful advertising, the wasted appropriations, in most cases, merely hasten a dissolution already highly probable.

Even less profitable than the inquiry as to who pays for advertising is the more or less constant debate as to whether advertising is an "economic" waste. There are four good reasons why such discussions are a hopeless waste of time.

1. Even were all advertising admittedly an economic waste, the loss would still be utterly insignificant compared with other admittedly inexcusable destructive wastes in business. Why pick on advertising? Why not discuss whether banking is economic? Or the steel business? Unjustifiable practices in each of these industries regularly—and often vastly—exceed all our advertising waste. For example, in 1930, following the great 1929 stock market debacle, all possible uses of steel—in buildings, railroads, pipe lines, automobiles—were shriekingly on the downgrade. Yet, the steel industry, in 1930, added 3,800,000 gross tons to its capacity. That was more expansion than in any year since the 1915 World War boom! And less economic than all advertising's most glaring wastes. Or, take banks. Unlike advertising, banks have no hazardous missions. To make an excellent profit and assure success, they need only follow fixed rules. And avoid risks. Yet, to the extreme economic discomfiture of some 7,500,000 depositors with nearly \$2,000,000,000 of tied-up money, one out of every six banks operating in the United States in January, 1920, involuntarily closed its doors within the next ten years thereafter. So long as all American business is honey-combed with similar examples of economic maladministration, no unprejudiced critic has much excuse to single out advertising for individual attack.

2. Many of advertising's most brilliant and worthwhile achievements come from breaking down economic complexes. All trade is done in the human mind—and, therefore, is a matter of emotion. Most of the profitable advertising runs directly counter to old-fashioned economic concepts. In fact, the promptest possible development of the advertising-minded leader would

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seem the nation's greatest safeguard against pseudo-scientific economic complexes, like those of 1930-1935.

3. By-products of advertising are its most important part. We have already considered what *men* paid indirectly out of advertising expenditures have done to advance standards of living. From any angle, these producers are more economic than the economists who criticize them.

4. Advertising cannot be considered as a *whole* any more than weather or machinery can be considered as a whole. Every advertisement is individual. It either does, or does not accomplish something definite enough to reward profitably the expenditure of the money. If it fails, it is ineconomic. Otherwise not. *When advertising costs no money*, there can be no possible doubt as to its economic value. Or its pragmatic wisdom. Attacks on economic aspects of advertising are, therefore, only amateur, inexpert appraisals as to how well it may pay as a whole.

As a matter of fact, while advertising is so calmly discussed as a self-sufficient force, there is, as we shall see, no commercial activity in the world so completely dependent on elements outside itself. A good brick-layer can build houses about as well in New Mexico as in New Hampshire. A good cost accountant is as much at home in New Orleans as in New York. A Wyoming cowboy can haze his cattle in the Jersey City stock-yards. A California orange-grower would not be entirely at loss in Cuba. So with most places and professions. Not so with advertising. Calkins & Holden's best artist would shudder himself sick with Sears Roebuck. And vice versa. The best classified advertiser in the world would, on that account, starve to death as a space salesman. Tiffany's and Altman's are elderly next-door neighbors on Fifth Avenue. Their respective advertising copy men dwell a million miles apart. Furthermore, even if all advertising authorities were miraculously to agree on what might constitute, economically speaking, good selling

copy for the average man at the average moment, this copy would, at different times and under different conditions, meet with completely varying results.

Some degree of uniformity has, of course, been usefully established in many of the collateral activities of advertising by institutions like the Audit Bureau of Circulations, the Outdoor Advertising and radio organizations. But all these things, valuable in themselves, bear about the same relation to advertising that power plants and cables bear to electric current. Nobody can cavil at the efficiency of the advertising machinery as it now operates. It has made a number of brilliant successes. And a far greater number of dull failures. This, however, is worth repeating: advertising practically never fails through fault of the advertising mechanism. But through human weakness—men are too impatient or too cautious to use the machine rightly. Advertising, as such, cannot fail any more than aviation, as such, can fail. Human action in its elements is as old and unchanging as Niagara Falls. Working in terms of human desire, the law of averages is as certain as the law of gravitation. The uninformed advertiser struggling against this law will fail as surely as the unskillful aviator will fall. The only difference is we have been taught to believe that aviation is hazardous—and advertising safe!

There are, finally, two great things that national advertising does do, merely as “advertising.” These minima it accomplishes more or less regularly, regardless of actual sales value or active effect on the public. Their accomplishment, as we shall see later, involves little, if any, specific effect on the public:

1. Advertising enables manufacturers to hire better salesmen at less money. You can get better salesmen to work for less money when you advertise your products. In theory, at least, it offers them:

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- A. Bigger sales
- B. Less work
- C. More income

2. Advertising induces merchants to stock goods. Salesmen are "sold" on the fact it is an advertised product, so they go out more confidently to see the retailer.

There is still a third way an advertising expenditure may, now and then, help far beyond the mere publicity it buys. A manufacturer, whose advertising I have the privilege of advising, once showed me a small newspaper edited for a certain small and very clannish type of sportsmen. He said, "The publisher of this sheet says it has no circulation; but that he, *personally*, can do more for our sales than any big metropolitan daily." I advised him to take some space. It wasn't advertising. But it was business. Far more advertising than anyone dreams undertaken as a somewhat similar method of payment for particular sort of promotion service—mostly valuable. The obvious danger in this practice comes from confusing the advertisements resulting from this sort of "Compliments of a friend" log-rolling with the actual public appeal inherent in sturdy advertisements standing independently on their own hind legs. So much for advertising's indirect help in improving salesmen, stocking up merchants, and influencing special favors. Wherever you *know* that your advertising is doing any or all of these things for you, I wouldn't worry too much about other considerations.

With these three by-products to reinforce indirectly advertising's direct action, everyone ought to be able to advertise advantageously. On this point, Mr. Arthur Brisbane is often quoted:

"A man who can't find anything in his business to advertise should advertise his business for sale."

In all such adjurations by newspaper owners and all others whose own income arises from the paid distribution of other people's advertising, there is, of course, a catch. To them, "advertising" means something quite different. They sell so many dollars' worth of a definite commodity; while the advertiser speculates. They get their money; the advertiser takes his chances. Thousands of advertisers do get their money back with a profit. These who can advertise profitably need to be bullied into continuous action by just such harshness as Mr. Brisbane uses.

On the other hand, there are thousands of advertisers who don't make any profit. Or get even a small part of their original money back. These, along with hundreds of thousands who *should* advertise and don't, may, perhaps, need a little more sympathetic sort of treatment. In the first place, most small business men cannot afford to spend much money for professional media. Even on Mr. Brisbane's say so! Some, maybe, can afford a small expenditure in a favorite magazine. Or newspaper. Or maybe neither, to start with. Nevertheless, practically everyone—even the smallest of them—should advertise. There is no business man who cannot afford some sort of advertising. And practically all ought to be doing advertising of some sort. Advertising can be made to pay. Not all advertising in any given case. Nor any given advertising in all circumstances. But there is probably no business of normal nature where a scientific attitude backed up with common sense and hard work, cannot adapt, or evolve, some form of advertising that will pay directly, indirectly, or both. With the cheap media now available, and better knowledge of the mechanics of human response at last becoming more fashionable, there remains little excuse for advertising failure. Or for failure to advertise.

The real question today with progressive business and

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professional people is, therefore, no longer, "Shall I advertise?"

But, "*How* shall I advertise?"

Subsequent chapters will show that this question must be determined on its own merits in every individual case. Buying favorite media and then having something written to put into them, is going at it backwards. First, find the message—the vital coincidence of mutual interest—which makes the seller and his customer view the merchandise with a single eye. After the message has been found—and its selling value estimated—there is still plenty of time to determine how best to use it. Maybe that message can be displayed profitably only in a hand-printed placard in one's own store windows. Or perhaps it might make a fortune, running full-page in every newspaper in the United States. The next chapter will help determine.

CHAPTER IV

WHAT AN ADVERTISER NEEDS

IN advertising as elsewhere, geniuses make their own rules. But any advertiser, unconfident of his inherent genius, who wants to go ahead on a safer formula needs provide himself with eight things:

1. Idea
2. Article
3. Ideal of service
4. Showmanship
5. Modesty
6. Price Scheme
7. Money
8. Long term plan

1. *Idea.* Popularity, rather than intrinsic merit, gives an idea value commercially. Thousands of coldly practical and unusually efficient men have gone broke trying to promote excellent ideas of solid merit. Hundreds of ill equipped adventurers have made money on ideas so trivial as to sound ridiculous. The idea of a "one minute facial treatment" merchandised through a one dollar combination package, jumped Ambrosia sales 187% in a single month.

2. *An article that the public wants.* The article may be the idea. Waterwings, for example. Or, the idea may be hooked up with the article. "Roll-your-own" increased the sale of loose tobacco to the tune of something like 500,000,000 cigarettes in the summer of 1931. There is, of course, no sustenance for an advertiser with an idea and no article. But very little more for an advertiser with an article and no idea.

There is no article that can't be advertised. But not one article in five is profitably advertisable alone on its own merits. With 40,000 articles to sell, Sears Roebuck can af-

ford to mail 9,000,000 catalogues that cost \$1 apiece to print. With only one article to sell, they might possibly circularize as many as 400,000 people. But to make even that small mailing pay, they would have to use the utmost care in *matching* those 400,000 possible prospects with whatever article they happened to be advertising. The need for this matching is due partly to the nature of people; partly to the nature of articles.

Just as steamboats are only barges; and just as railroads are historic horse cars; so most modern merchandise is less a new invention than an evolution of some sturdy old favorite. Therefore, unless every new advertiser is strong enough to create for himself an additional market, every new article must crowd into its sales by displacing another obsolescent article. When the new article is good enough and the old feeble enough—as is now so obviously the case between a motor car and a horse-and-buggy—that is, of course, the easiest market. But remember that Henry Ford nearly starved before the public would abandon horses. And S. P. Langley, with the first practical airplane model, died of ridicule. So, before betting too much money in advertising outlay, be sure you know the answer to five questions:

1. What certainty that your new article *is* superior?
2. What are the improvements it offers?
Why are they improvements?
Who says they are?
 What does the public say?
3. Has it, on the other hand, any practical or mechanical faults to offset these improvements?
4. Granted yours is better, will your new article, despite that superiority or on account of it, encounter any strong sentimental or local prejudices?
5. What is the nature of your competition? Merit always wins out in the end. But not always—or even often—in the de-

"May we come into your kitchen?"

asks The Kroger Food Foundation

we want to listen to your problems
and tell you the answers we have
worked out for you in our own home-
like kitchen — our own laboratories



FOR MORE THAN 20 YEARS, THE HOME SERVICE DEPARTMENT OF THE KROGER FOOD FOUNDATION has been helping brides and mothers-in-law and other women with many of their problems. Every day, the friendly, helpful Home Service Department is answering such questions as:

Why does the food cook and why won't my potatoes get so fluffy? How do I keep my meat tender and flavorful? How do I avoid soggy, limp children's lunch? Tell me something "different" to have for my

latter-day husband? How do I make my coffee delicious? How do I make my spaghetti sauce and my fish soup? How do I make my turkey dressing? How do I feed my family of four on 25¢ a week?

Such questions are answered here, and you will have some questions of your own answered. Perhaps they will be simple, or in need of a little extra help, or a cooking tip to avoid. Again, you may want the answer to some problem on home manage-

ment. Whatever. There are always those who encounter problems on food buying and serving. Find it? Ask For Home Service Department of The Kroger Food Foundation. You are ready to answer them. No matter where you live. The Kroger Food Foundation is in 100 cities, a friendly neighborhood and just as ready to help you. All you have to do is take advantage of this service offered by The Kroger Food Service Foundation, 25 Laureate Square, Cincinnati, Ohio.

THE KROGER GROCERY & BAKING COMPANY

An "institutional" advertisement that paid. Run full pages in Sunday newspaper rotogravure, it halted a slump in sales. Kroger stores not participating directly in the campaign, averaged an increase of \$6; those participating, an increase of \$80.

serving hands that first try to introduce a new article to an apathetic public.

3. *Ideal of Service.* Service is often intangible—sometimes indefinite. But, anything that tends to make people's lives happier or easier, even temporarily, may be considered a service, no matter how tawdry.

An unmistakably honest offer from one man to do something for another will pay best anywhere, regardless of more showy elements. Confidence, not cleverness, is the basis of successful business. The money-back guarantee built Sears Roebuck and Montgomery Ward. No effective substitute has ever been found for the three words, "Send No Money," the single phrase that enables advertisers to sell books profitably by mail.

Magazines of avowed service like Good Housekeeping, Delineator, Woman's Home Companion regularly outpull, two to one, the ordinary run of media. Religious publications, like Christian Advocate and Christian Science Monitor, do even better, when other factors are equal. Advertising is one business where honesty, literally, is the best policy.

A successful advertiser, however, must be more than merely honest. He had best be benevolent. And enterprising. Modern man wants help in his problems. He doesn't want to think. He wants predigested facts. And ready-to-use decisions. Service is one thing anyone can advertise that all will want to buy.

SHOWMANSHIP AND MODESTY

4. *Showmanship.* That is the art of interesting people in an exciting way. Even service sells best with cheerful sounds and gay colors. A mail order course of radio instruction advertises with a photograph of one of its graduates in ship's uniform, strolling about the tropics with a girl on each arm.

Excitement, or "color," as it is more often called, may be inherent in the original idea. If the original idea lacks color and action, they must be added by the manufacturer. Or his advertising agent.

Jack Dempsey had color. It was tremendously enhanced by Tex Rickard, a master showman. Jim Braddock neither has nor wants color. And he lacks a Tex Rickard! A small college in North Dakota suspended football because, the story ran, the team and coach (!) were not colorful enough to attract an audience. John McGraw had a showman's eye for colorful players. Connie Mack, on the contrary, had to disband the best professional baseball team ever built because Eddie Collins and companions had no outstanding eccentricities the crowd could cheer or boo.

Every school boy has been told that advertising is "salesmanship on paper." Yet we hear little about showmanship, which is, these days, infinitely more important. Our United States esteems itself vastly on advertising prowess. It views other nations with not always well-concealed contempt. The United States is, in truth, a great advertising nation. But not a nation of great advertisers. P. T. Barnum was a natural. John Wanamaker another. Henry Ford, although he sold half the early output of the world's cars without paid publicity, was even then a better advertiser than many competitors who spend millions a year for space. Mr. George Hill, with his spitless cigars and toasted cigarettes, is a good enough showman to overcome the unpopularity of his advertising methods. Spearmint was developed out of simple chewing gum by the Wrigleys, two first class showmen. Mr. Erskine's "Studebaker Cup" is an outstanding example of shrewd showmanship. He donated it to be voted each year to America's best football team by the *newspaper* sportswriters! This shrewdly chosen jury assured him automatically each year a quarter of a million dollars' worth

of excellent free publicity for Studebaker in the newspaper sports pages all over the United States.

Mr. Bruce Barton evolved the formula for his own popular books while advertising the *Harvard Classics*. For a typical book salesman's page, a short and simple bit of copy with a big picture of Marie Antoinette riding to the guillotine. That quarter page pulled eight times as many coupons as had ever come in response to the best of a long series of well written and artistic full pages on the glory and splendor of owning fine books.

The manufacturer of hand shovels—perhaps the dullest of all tools—smearred a streak of bright red paint along the edge of his output. It marked also a red-letter day in his business! A paint maker, too brilliant himself to let his product go out simply as "White Enamel," christens it "Barreled Sunlight." And adds instantaneously a million dollars to the value of his establishment.

Mr. Claude Hopkins, confronted with the problem of selling "shortening" that bakers wouldn't buy, built in a Chicago department store the largest cake in the world. It was made with this shortening. He advertised this cake just as Barnum did his circus. One hundred thousand women came into the store to see it the first twenty-four hours. He served them all samples. And offered premiums to those who would buy his shortening that day. His showmanship met with tremendous success. The shortening was placed on a profit-paying basis in one week. Mr. Hopkins then went about the country building a succession of giant cakes in the leading stores of a hundred cities. Sheer showmanship turned his once rejected shortening into a nationwide success.

E. I. Statler, too, was a magnificent advertiser. As a practical demonstration of applied showmanship, a visit to any Statler Hotel is second only to a trip to Coney Island.

Every action is dramatized. Just as other good cigarettes are toasted as well as Lucky Strikes, so practically every good hotel does all the Statler can do. But the late Mr. Statler was a cross between Lord Chesterfield and P. T. Barnum. When you ask the Statler telephone operator to have you called at 8:00 in the morning, she inquires if you want your suit pressed, meanwhile. When the Statler porter makes a railroad reservation to any other city, he volunteers to reserve your accommodations at another Statler Hotel.

The original Mr. Deere helped make himself and Moline famous by putting a big *deer* on the signs that bear his name. A poor pun. But good business! Perhaps Mr. Wallgren, for example, might yield to a similar temptation to have all his store signs mispronounce his name in red letters painted across a green-and-white *wall*. That sounds ridiculously far fetched. But I would wager that, pictured to the public as a Wall-green, his business would be worth \$2,000,000 more today.

A New York "while-you-wait" shoe repairer is one of the world's best advertisers. Sitting in a booth for a rubber heel, I counted in his store thirteen different ways of interesting customers—from colored blazers on his workmen, embroidered with the shop's name on each back, to free shine tickets with every repair. When the rubber heel came, its entire surface was elaborately embossed with an advertisement of his service.

Most advertisers anxious to become "national" don't bother much with these important little items so near home. They are ambitious to buy advertising space and set it to work for them mechanically like a Tibetan prayer wheel. Too few advertisers appreciate the importance of showmanship in designing—and testing—their bigger contacts with the public. Even fewer practice that intense and color-

ful re-working of those smaller every day by-products that brings the best sort of free advertising to back up the regular appropriation.

5. *Modesty*. This is generally supposed to be the last quality any advertiser could require. As a matter of fact, lack of modesty has killed more advertisers than all other qualities put together. "A *decent* boldness ever meets with friends," wrote the little hunchback Alexander Pope two hundred years ago.* Advertisers who realize personally how boasting antagonizes, still strut their advertising. Lack of a decent modesty in advertising operates disastrously in many ways. Overconfidence encourages a business man to underestimate his competitors, and to belittle or ignore unfavorable popular trends definitely set against his. It leads him to set up his personal opinion against an expert. Or to substitute it for popular opinion. In other words, to try to sell the wrong thing or to sell the right thing the wrong way. And, worst of all, perhaps, to neglect to test his goods and advertising at every point.

6. *An Intelligent Price Scheme*. Chain stores long expected a five cent toilet soap to become the standard size. Their reason must be of interest to every advertiser. No retailer, they say, will make a 20% slash to four cents on a five cent cake, while with a ten cent cake almost any store might make a 10% slash to nine cents. Working this formula backwards, an intelligent advertiser needs, above all things, a carefully planned retail price. He can't control his resale prices. He can anticipate, however. His implied price should

1. Be appropriate to the general field in which it sells
2. Be logical for its own type of article
3. Compare not too unfavorably with the general, average prices in competitive brands

* The italics, however, are mine. K. M. G.

4. Be an "express" stop, if possible; that is, 5, 10, 25 and 50 or a dollar

From that point *backwards* he must figure all his discounts. Then he must find whether he can manufacture at a cost low enough to leave both an adequate selling appropriation and an adequate profit. If his right retail price leaves 50% margin for sales and profits *before* he gets into mass production, he is fairly safe driving ahead with his advertising plans.*

I am fully aware that this sort of intelligent check-up is rare. Under stress of competition, advertisers guess things that they should know. They are lured by the illusion of selling as a sort of a separate game, rather than as an essential part of all manufacture. So, they cut prices below profits in order to stimulate enough additional gross volume to pay a puny dividend in good years only. This sort of customer manufacture is as shoddy ethically as it is economically.

WHAT ABOUT MONEY?

7. *Money*. "How much *must* I spend?" This is practically the first question asked by every new advertiser. In every case, however, the answer is the same—another question:

What do you want to accomplish?

How soon do you expect to accomplish it?

Or, a different sort of answer is to say: "Tell me how much you can afford to spend and how you want to spend it. Then we will study out together what can be accomplished with that amount of money." As we have seen, great advertisers make money. Money doesn't make great advertisers. Wrigley started with a total capital of \$62. Waterman's

* Generally speaking, the final price to the customer should turn out about twice that to the retailer and four times that to the jobber.

first advertising appropriation was \$65. Hupp's \$100.65. Borden's \$513. Campbell's soup \$4,200. Procter and Gamble's \$12,000.

Strictly speaking, there is only one right way to arrive at an advertising appropriation. That is to reject altogether the word "appropriation." An advertiser should no more have an "advertising appropriation" than he should have a "rent appropriation," or a "stenographer appropriation." The manufacture of the customer should be budgeted along with all the other manufacturing processes. Customers should be bought at one end as carefully as raw material is bought at the other. And with the same systematic regularity.

*Every article or service should—at the beginning
—have designed into its basic price a few cents for
incessant advertising.*

The chief thing for an advertiser to realize is that, while he can start on surprisingly little money, he ought not to stop while he has any left. He should, in fact, spend no money except as a part of a previously determined five or ten year schedule. The penalty for quitting effective advertising comes quicker than most people think. And harder. And lasts longer. The first effect of stopping, as Mr. Charles Addison Phelps pointed out, is like taking the *Queen Mary* for England and stopping the engines half way out. You have not only the expense of traveling that distance, but you face the worse waste of drifting all the way back again. Yet all advertisers seem to think that traveling as far as the Mississippi River is somehow *half* as good as finishing the trip to the Coast. Even if there were not the loss of the half tilled territory there is still the loss of morale among your own salesmen and dealers to absorb. And the prospect of additional apathy when you may wish to open up again some day with a brand new set of more

permanent advertising promises. Don't start advertising you can't afford to continue.

Marshal Von Moltke said, "No military plan, however great, ever completely survived the first contact with the enemy." Everybody's "five-year plan" will be altered constantly in detail. In any of its four chief characteristics, however, there should be no excuse for any wavering. These four are:

1. Definite objectives
2. Fixed budget
3. Non-cancellable expenditure of a definite proportion of gross sales
4. Only justifiable advertising charges

This sort of budgeting ought, in theory, to take no account of what anybody else is doing. Advertising costs should be worked out by your accountant along with other fixed costs. For purposes of comparison, however, it may be well to check up your advertising provision against what others spend.*

A. Specific figures

1. For outstandingly successful advertisers
2. For everyday businesses

B. Percentages

1. By industries †
2. By firms

* Even the best national advertisers will be found a bit under-organized on their methods of figuring annual appropriations. Roughly, out of every hundred, 14 will use a percentage of next year's estimated sales; 12 will use a percentage of past years' sales; 34 will use both these methods to reach a figure; 38 still work out a "campaign." The other two will have some wildly individualistic method varying from last year's profits to market analyses of prospective sales conditions.

† Retail stores, as a rule, "appropriate" from $\frac{1}{2}$ of 1% to 10% of gross sales—generally 2 or 3%. Manufacturers of staple commodities usually plan to spend according to the nature of the commodity, between 2 and 6%. For special products that have some special feature which lifts

In figuring a proper provision for advertising, be careful that this expenditure includes *only* advertising. See that it is never loaded with improper items. The advertising ledger has been for years the accountant's waste basket. "Charge it to advertising" is a standing joke. All sorts of little extravagances have been recklessly classed as "advertising" because managers are afraid or ashamed to look the expenditures directly in the face.

Advertising has already been defined as *an expenditure for the purpose of profitably acquiring customers in commercial quantities*. Advertising may be some other things. Some other things may be advertising. Yet that single definition is sufficiently comprehensive for all practical purposes. Give it to your bookkeepers. It may prevent your ledgers carrying a nest of weasel items—charity, vanity, friendship and fraud—all disguised as "advertising." And, in time, protect your business itself against many kinds of petty vices and expensive virtues.

8. *Long-term plan*. Advertising is itself fascinating from many angles. But except where frankly self-expression for its own sake, advertising results must, in the long run, repay the expenditure with a profit. An expectation of results is the essence of a plan. As an effective business instrument, advertising must plan objectives that are:

1. Attainable in commercial quantities
2. Attainable at a profit

For example, a newspaper advertisement that brought only ten customers into a big metropolitan department store mightn't be worth the bother or price. Neither would

them, advertisingwise, out of the routine line, the appropriation often runs to 15% or higher. When products reach distinctly the luxury class, the advertising percentage may, in some cases, run as high as from 20 to 40% of gross sales.

one that brought plenty of customers at a rate twice as high as the allowable cost.

Nevertheless, the best modern advertising keeps always hammering away at a definite objective. For every dollar spent, it contemplates inducing an estimated number of people to complete a certain calculated action. More or fewer people may, for one reason or another, do a lot more or less than the advertiser had hoped. But complete failure is entirely unlikely when a man knows in advance what he wishes his readers to do. Or, in other words, sets his advertising, like everything else in his budget, to achieve some definite accomplishment through some definitely calculated action.

CHAPTER V

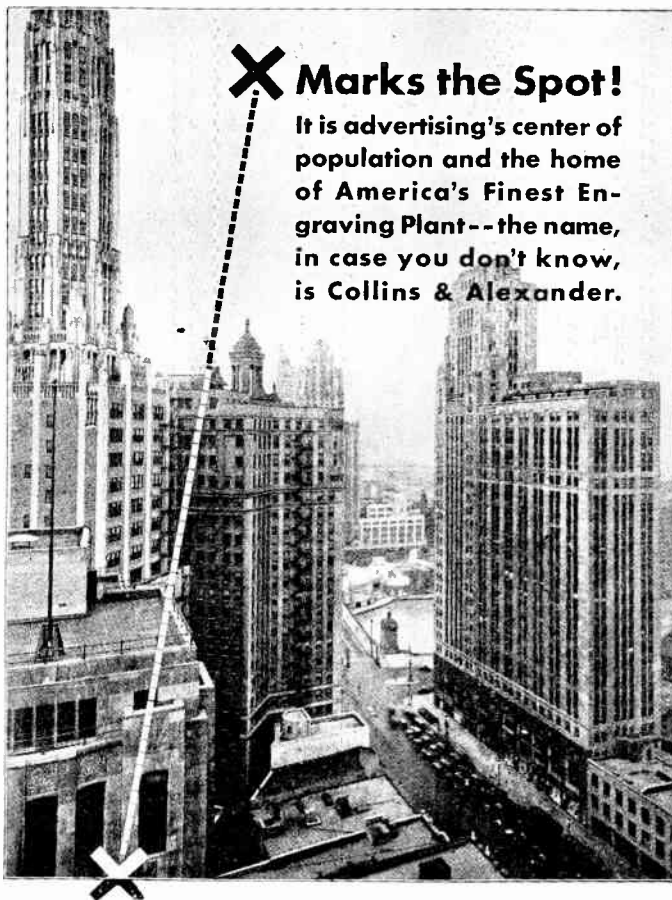
HOW TO START ADVERTISING

SIX opportunities for salesmanship-showmanship cost practically nothing. Or better say that, between doing six routine things in an effective, striking, and, oftentimes, startlingly attractive way and doing those same things feebly, according to the dull conventional pattern, the difference in cost is negligible. These six things are:

1. Trade names
2. Packages and enclosures
3. Office or store furnishings
4. Signs
5. Letterheads and stuffers
6. Motor trucks and wagons

Advertising, like charity, should begin at home. Until an advertiser is certain he has developed intensively every bit of attractiveness, interest, selling and service that he can squeeze out of these six home-made potentialities, he might well go slow about spending money on national advertising. Or even in local newspapers. He may not be ripe to extend to the world at large a system of showmanship he has not yet been able strikingly to express even in his own home-grown media.

Every business man should first check himself up on these six points. If he finds a thoroughly effective use of all six he is already an advertiser. He is at the next step. He is ready for advertising in its wider sense. Here are some



X Marks the Spot!

It is advertising's center of population and the home of America's Finest Engraving Plant--the name, in case you don't know, is Collins & Alexander.

An effective full page in Advertising Age. Notice it is addressed by a Chicago engraving house to enable prospects in the immediate neighborhood to visualize and, hence, realize a familiar name. The best possible example of the relativity of advertising, this striking local page might be useless for any national advertiser.

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of the factors that determine how that man should go about extending his activities in to large-scale advertising:

1. Factory capacity
2. Financial set-up
3. Consumption of his goods
 1. Present
 2. Potential demand
 1. For identical objects
 2. For similar objects
 3. For objects in the general class to which his belongs
 3. Frequency of purchase
4. Competition
 1. Present
 1. Extent
 2. Strength
 2. Potential
5. Nature of article
 1. Individuality
 2. Identifiability
 3. Bulk
 4. Quality
 5. Margin of profit
6. Trade Practices
 1. Prices and discounts
 2. Amount of individual purchases
 3. Number of individual purchasers
7. The relation of the advertised new uses for his article to the existing "market" for that sort of use.

Advertisers, being human, make mistakes. Most of them start so interested in their product that they forget the public. Many of them, so interested in the public that they forget the product.

A successful advertiser will analyze his proposition and

his prospects in practically the same motion. To know, for instance, that you can manufacture for 10 cents a splendid new soft drink to sell at a quarter is not enough. You must know simultaneously that you can, by advertising and other selling, manufacture enough customers also at 10 cents apiece to furnish enough 5-cent-profits to justify the venture. On the other hand, while it is always profitable, theoretically, to know exactly where to find a vast market for a 10 cent cigarette or a 5 cent toilet soap, this information won't help particularly unless you happen to command the facilities profitably to make and sell a 10 cent cigarette or a 5 cent soap.

A CHECK LIST FOR EXPANSION

The sane middle course is to check up scientifically in both directions. While investigating what the public is using *instead* of your article, where it is buying *instead* of at your store, which of your competitors it likes—and why—*instead* of liking you, it may pay you simultaneously to investigate your own offerings with equal thoroughness, to find why the public should use your article instead of any other article like it. Or buy at your store instead of anywhere else.

So, before starting advertising or, at least, before extending your more expensive selling any further, run over your entire proposition as a showman would review his program. Take it, item by item, from raw material to delivery into the final customer's hands. Check the effectiveness of each of these steps:

1. Your product
 1. Correctness
 2. Popularity
 - a. Present

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- b. Possible trend
3. Usefulness
4. Uses
5. Style
6. Size
7. Sales unit
8. Name
9. Package appearance
10. Delivery
11. Price
12. Principal market
2. Preparation of advertising
 1. Preliminary Research
 1. Check up situation through *general* knowledge of people
 1. Economic characteristics
 2. Social characteristics
 3. Physical characteristics
 2. Check up by special research as to
 1. Trend
 2. Need of your article
 3. Present recognition of that need
 4. Conformative willingness to satisfy that need
 5. Present preferences
 6. Competition
 1. Direct competition
 2. Competition from adequate substitutes
 3. Competition from alternative articles
 2. Working Plan
 1. Marketing Plan
 2. Advertising Plan

1. Objective
 2. Appropriation
 3. Selection of media
 4. Schedule
3. Advertising Manufacture
1. If for publication advertising
 1. Allot space and prepare schedules
 2. Order space
 3. Approve layouts
 4. Order art
 5. Write copy
 6. Order plates
 7. Forward to publication
 8. Check billing and position by checking copy
 2. If for direct-mail
 1. Gather list prospect names
 2. Decide purpose of mailing
 3. Decide date desired delivery to recipient
 4. Calculate time element and arrange manufacturing schedule
 5. Decide whether use letter, folder or booklet
 6. Prepare dummies
 7. Choose stock and ink
 8. Order art
 9. Get estimates
 10. Write copy
 11. Make plates
 12. Order printing
 13. Coordinate arrangements for simultaneous delivery folding, addressing and mailing

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14. Have folded addressed and mailed
3. Tests of advertising under actual working conditions
4. Coordination of Advertising
 1. Distribution of advance proofs before first copy "breaks"
 2. Notification of plans
 1. Customers, where possible
 2. Stockholders, where possible
 3. Salesmen
 4. Other members of advertiser's own organization
 5. Wholesalers
 6. Retailers
5. Bringing the dealer behind your promotion
 1. Where dealer belongs in campaign
 1. Knowing what retailers won't do
 2. Knowing what retailers will do
 3. Getting them to do it
 4. Arrangement in advance for exact check-up at regular intervals as to what dealers are actually doing
 5. Selling helps to dealers
6. Estimate of advertising results
 1. Preparations for prompt profitable handling
 2. Preparations for proper checking
7. Follow-up
 1. Plans for prompt, effective handling of inquiries
 2. Follow-up letters and method of handling
8. "Upset" date fixed—to examine, impartially, success—or failure—of advertising

The main thing to find out first is, of course, whether people want your article at all. The second: the price they will pay. The third: the effort they will make to obtain it. These three factors together determine your cost of selling which, along with profits, has become the vitally important factor in modern business. Then, as already suggested, if you do find not too great a gap between the cost of making a customer and cost of making an article he will buy, you can then drive confidently ahead with no problem on your mind other than discovering methods to reduce *both* of these costs.

MEETING COMPETITION

Many an advertiser is swayed from some such intelligent advertising plan of his own by an over-sensitiveness to competition. Many buy advertising—more are sold it—through the tradition that advertising *can* “meet” competition!

*The best way to meet advertising competition is
openly to ignore it!*

The way to help your competitor is to recognize his advertising, however slightly. The public is always looking for a fight. People's chief interest in a competitor's attack on you may be the hope you will let loose a few resounding wallops. The best way to take the wind out of his sails—and fill your own—is to think out a new independent campaign with a new idea of its own aimed at some vulnerable spot in your opponent's armor!

Every good football coach knows that a strong attack is the best defense. Advertising, as a rule, is planned in spasmodic campaigns. This indicates generally less faith in advertising as such than enthusiasm about some new idea. Consequently, some competitor may start advertising

which, oftentimes, because of its novelty alone, will arouse unusual interest among the trade. If you let it alone, this sort of competitive advertising will usually run itself out. On the other hand, it may not always be wholly ignored.

Nevertheless, ignore it publicly. And, at the same time, launch a counter attack savagely on its flank. This should, in no respect, be an answer. Rather than a reply protecting your own weaknesses, your defense should be a totally different campaign, based on the same unassailable human facts, that emphasize indirectly the strength of your position. For example, marvelously keen copy, advertising the limp-looking Van Heusen as "The World's Smartest Collar," which came at a time when most men were tired of tall, stiff-necked decoration, nearly ruined two or three of America's most famous advertisers among old collar manufacturers. The Van Heusen proposition had obvious weaknesses. If the old-line collar companies had possessed nerve and intelligence, advertisingwise, to hold their ground then, along the aggressive lines that Arrow Collars started five or six years later, their sales might have withstood their smaller, smarter competitor.

The old saying "every knock is a boost" is unfortunately based more on sympathy than statistics. Nevertheless the practical effect of any sort of sensational advertising attack is always spectacularly overestimated. By far the most competitive, as well as the most profitable employment for advertising money is determined, consistent selling one's own goods.

Don't recognize your competitor. Ignore him publicly. But, privately, watch every move he makes. Study him, not merely as a competitor to be crushed, but as a rival advertiser who *may* be beating you at your own game. Inquire with the utmost care into:

1. The relative merit of his article and yours.

- Compare honestly their strength and weaknesses
2. Physical presentation
 3. Price
 4. Terms
 5. Sales methods
 6. Advertising arguments
 7. Follow-up
 8. Comparative sales
 9. Comparative popularity: find out
 1. What disinterested people say about both
 2. What actual users of each say about each

Yes, study your competitor. But, as I have suggested, don't let that study tempt you to "meet" him. That arouses doubt and delay among your own customers. They probably haven't even noticed flaws in your product that your defense will emphasize. A sham fight is always good advertising. A real fight almost never. A weak attack on a strong competitor may make you seem foolish. A strong attack, on the other hand, may arouse misplaced sympathy for your opponent. And, last, but by no means least, you will vastly encourage your competitor when you show the slightest sign of annoyance. Or any public consciousness of his existence.

Competition needn't worry you anyway—if you are going ahead yourself! There are always plenty of customers for anybody who can interest them. The day the first New York subway opened, instead of diverting 75% or 80% of the Elevated trade as the Elevated people had feared, it diverted only 25%. And created an additional 50% of new users. So, immediately, the two railroads were carrying 150% of the old Elevated traffic. Within a few weeks, the developing power of the two in competition had so increased the territory they served that both lines were each regularly carrying more than the original Elevated.

Competitive advertising, in any field, tends in much the same way advantageously to center attention on the field as against all other fields. Considered solely as publicity, a very small old-fashioned fight will always arouse considerably more interest than vast majestic spreads of calm institutional copy. If the battle is even and the combative copy at all effective, each advertiser may find himself recruiting more buyers among the innocent bystanders than he wins from his competitor. So far as advertising *alone* is concerned, I believe it by no means certain that the same amount of money spent for cooperative industrial campaigns might not be better spent, dollar for dollar, in apparently hot competition.

Regardless of its effect on your competitor or, in fact, of any immediate effects inside or outside your office, good stiff opposition accompanied by intelligently competitive advertising will not only keep up the individual concerns but will speed up the entire industry. Admittedly there have been a few hundred million dollars wasted on hot and hasty advertising, but that is negligible compared with the loss from the ordinary shiftless negative attitude.

This chapter will enable anybody to start advertising—particularly with the aid of a good professional advertising man. Or, if need be, with only the help of excellent advertising knowledge available from printers, lithographers, multigraphers, commercial artists who live by the manufacture of advertising materials.

But—once started—no amount of experience or intelligence is as valuable as a correct *attitude* towards your advertising. Never lose sight of one point. Remember always that present—or proposed—advertising, if *not* known to be profitably successful *may* be wasting opportunity for better advertising that might be profitably successful.

This book essays a method of maximum safety. It fur-

nishes a fairly safe formula against failure. Don't be afraid to start. Don't expect to be perfect in the beginning. Express yourself simply and sincerely about some service to somebody. No matter how bad your opening advertising turns out, people may in time come to consider it excellent. If you keep your advertising strong, concentrated and continuous, you can make people revise their rules to include your advertising. Look at Smith Brothers! On the other hand, no matter how wonderful your opening advertisements may have been, your campaign won't last long after you tire of it yourself.

So far we have talked only to the *senders* of an advertising message. And about the advertiser's own problems. This I have done in deference to the old theory that an advertiser controls largely the action of his audience. More modern practices recognize an exactly opposite truth. Only the realization is new. Even as an early novelty, every advertisement depended for success primarily upon a sympathetic audience. So, modern advertising measures its audience even before it weighs its methods. An excellent advertisement for Tiffany's would obviously be worse than useless for a New Bedford ship's chandler. On the other hand, even with perfect copy, the New Bedford ship's chandler couldn't expect much business out of The New Yorker. The best possible sales conditions for a Fifth Avenue jeweler would be the worst possible for a distributor of hemp hawsers and cast-iron anchors. Right through the whole gamut of advertising that holds in some degree. Yet much of the copy in the popular magazines is practically interchangeable. The jeweler seldom advertises like a ship's chandler. But ship's chandlers regularly advertise so much like jewelers that only a close inspection separates the oysters from the pearls.

Illustrated by the same artists, written by the same

copy staff, set by the same typographer, all advertisements look more alike than they do different. Saturated in their unconscious subconsciousness of the *advertisement*, as such, advertisers regularly forget that, *to the public*, each advertisement is supposed to vitalize a distinct individual article. Convention has taught us to believe that *an* advertisement must have some effect as *an* advertisement. To any well-sold advertiser a given advertisement is always busy, effecting coverage, preserving continuity, increasing consumer acceptance, meeting competition, and keeping his name before the public. The public, for its part, is distressingly uninterested in all this. It wots neither competition nor continuity. It requires no coverage. Nor covets acceptance. Commercially speaking, the public is interested in advertising only as one of many mild activities. With this in mind, let us devote the next hundred pages or so to a look at this public. And see what *does* interest.

Advertising results cannot be predicted solely upon the advertisement. The old fashioned advertiser fondly figured every improvement in an advertisement resulted in a corresponding improvement in its *results*. That we know to be untrue. The wise modern advertiser sees himself more like the conductor of the old electric street car. Until his trolley actually *touches* the *live wire*, he doesn't help a bit by bringing it closer. Things that don't matter much don't matter at all. So art, size, color, and even position, become insignificant factors, *practically*, when compared to vital validity of the proposition itself.

PART TWO

RECEIVER OF THE
ADVERTISING MESSAGE

- VI YOUR CUSTOMER—WHO AND WHY
- VII THIRTY-NINE VARIABLES, PLUS
- VIII THE MANUFACTURE OF CUSTOMERS



THE NEW
STETSONS

"Quarterback"—with a 9 1/2 inch crown Wisconsin Stetson's key-leaf pointing straight to the goal post. For the girls, too, all girls adore this Stetson—and the entire football squad with a few inches more.



"Marguery"—up on top in 1930 girls Stetson's hat of rich deep soft velours. With mink ermine—less than mink—indispensable for it covers the simplest coat with elegance. Stetson hats are shown at Stevens Fashion Co., where John B. Stetson Company, 358 Fifth Avenue, New York, Inc., P. O. Box 1000, Company (Canada), P. O. Box 2000, Montreal.

Confronted with the problem of getting a quasi-masculine smartness—as distinguished from the usual feminine fashion, Stetson and their advertising agents, Kenyon and Eckhardt, reached a surprisingly satisfactory conjunction.

CHAPTER VI

YOUR CUSTOMER—WHO AND WHY

“**M**ARKETS are people, not places,” said Dr. Julius Klein. There are people enough in the United States to enrich overnight any advertiser who can interest them. Say, 35,000,000 “family” buying units. Theoretically, each of these 4-people units consists of an *average family*—one father, one mother, one daughter, one son. That * would give us seven or eight million inhabitants too many. The surplus, however, explains itself by the several million solitaries: college men and girls, elderly bachelors, widows; as well as young and old couples below average lonesomeness who statistically, nevertheless, must each be counted a “family.” For our purposes, we may, perhaps, agree on a round 130,000,000 people, split into say 35,000,000 regular families.

Theoretically, as I have suggested, any such colossal buying power would make advertising a bed of roses. All 130,000,000 inhabitants are, of course, consumers. That’s true. But how many are *customers*? Let’s get it all down into a single statement, smoothed out into round figures.

TOTAL U. S. INHABITANTS	130,000,000
subtract children under 14	50,000,000
TOTAL ADULTS	80,000,000
subtract feeble-minded, insane, paupers, prisoners	700,000

$$* 4 \times 33,000,000 = 132,000,000.$$

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TOTAL COMPETENT ADULTS 79,300,000
 subtract illiterates over 21 4,500,000

THEORETICAL TOTAL LITERATE ADULTS . . 74,800,000
 subtract to cover probably
 4,000,000 unconfined feeble-
 minded and at least 2,000,000
 barely able to read * 4,800,000

TOTALLY MENTALLY LITERATE COMPETENT
 ADULTS † 70,000,000

How valuable these 70,000,000 individual prospects may be to any given advertiser depends, of course, on their respective financial and geographical relations. Look first at geographical distribution. The center of population has gone west now beyond, say, the Moline corner of Illinois. The center of manufacturing may be beyond St. Louis. Starting with six people to the square mile in 1800, the United States now have forty-five, ‡ with only one person to the square mile in Nevada and nearly six hundred in Rhode Island.

* "But these 12,000,000 mentally diseased persons are not the whole story. There are 6,000,000 additional who, though not mentally diseased, are so deficient in intellect, with an endowment in this respect that is more than 30 per cent below the average, that they are often described as feeble-minded"—*Human betterment Foundation Report to American Association for the Advancement of Science, June 20, 1932.*

† The last class—mentally competent literate adults—is about the only figure most advertisers will care to include in their calculations. So, when we reverse our former process and divide this 70,000,000 by four to reduce them numerically into standard average families, the advertiser (instead of our original 33,000,000 family units of consumers) finds only about 17,500,000 family units of customers that he may consider worthy of his active solicitation.

‡ By an interesting coincidence forty (39.2) people per square mile is approximately the world's average for its 2,000,000,000 inhabitants. The United States' land area is 2,973,776 square miles, with the world's minimum density one person to every 10 square miles in Alaska.

To his aphorism about markets being people, not places, Dr. Klein might have added that buying is will, not wealth. Why this is true, we shall see later in the chapter. Meantime, notice that our 130,000,000 inhabitants have as "wealth" more than \$300,000,000,000.*

This does not include gold, silver, coins and bullion. And its grand total, by billions, moves up and down like the tides—with a general normal upward trend that will average not below 3% a year. To share this \$300,000,000,000, plus, are, as we have agreed, around 130,000,000 people. That "gives" each average man, woman and child more than \$2,300 wealth. Of that, theoretically, each has about \$480 cash in the bank. Adding to this nest egg as rapidly as payrolls may allow, about 48,000,000 of our 130,000,000 fellow citizens are "gainfully employed." A fairer estimate of workers regularly employed would be, perhaps, an average of 42,000,000, leaving five or six marginal millions to be drawn into payrolls or forced out of them as seasonal opportunity or economic exuberances suggest. Except in boom times, presumably, at least 10% of the gainfully employed are, at any given moment, ungainfully unemployed. So, for statistical purposes, each worker theoretically supports at least two other people. This vast market looks broad and rich enough to absorb all the goods of all the manufacturers in the world. As a matter of fact, as we shall see in a moment, the nation pays itself so poorly as regularly to keep mortgaged 4 or 5% of its future income trying to absorb its share of curtailed mass production of American manufacture.

Of those 42,000,000, plus, Americans who are gainfully employed, only about one in five is on his own. That is to say, while about three out of every five people aged over

* That is as if every person in George Washington's United States had saved for us today \$520 a year every year since 1790.

fifteen are doing something to earn their own living, only about one in five takes responsibility for his own enterprise. These few entrepreneurs—a sturdy little army of about 10,000,000 manufacturers, bankers, lawyers—form the backbone of the nation. More than 6,000,000 of them are farmers: another million plus are merchants, leaving 3,000,000 for all other business and professions. Somehow these 10,000,000 entrepreneurs contrive to carry, on one payroll or another, the 32,000,000 other “gainfully employed,” who seem, more or less arbitrarily, classified as 25,000,000 wage earners and 7,000,000 salaried employees. To start with, one person out of every eight or ten of those gainfully employed works one way or another on a government payroll, drawing from the Federal Treasury alone an aggregate well above \$1,500,000,000 a year. Election Day, with its stake of adding \$14,000,000,000 taxes to this billion-and-a-half dollar payroll, becomes an economic epoch! We find, in fact, more than 3,000,000 among the 7,000,000 listed as “salaried” employees thus decorating the government payrolls. Of the other salaried, 1,500,000 are in manufacturing, 250,000 in farming, mines or constructions, 300,000 in banks and finance, and about 800,000 in merchandising.

Turning to the humbler wages group, we find the first 2,000,000 are farm help, 1,200,000 work in mines, quarries and wells, 1,500,000 do various construction jobs, some 6,000,000 clerk in stores, and nearly 10,000,000 are found in factories of one sort or another. 2,500,000 others are connected, in one way or another, with the business of transportation.

These huge round figures throughout the book lay no claim to statistical precision. Yet I believe them amply accurate to afford an advertiser a bird's-eye view of our wealth-making machinery. The \$6,000,000,000 of money

in circulation, with the aid of credit, should turn 125 times a year to a total annual trade around \$800,000,000,000.

HOW MUCH TO SPEND

The advertiser has seen his customers *making* money in the mass. He wants to see them spending. Rather than attempt any new basic figures as to the distribution of this money in individual incomes,* which must necessarily vary even from month to month, let me borrow bodily the picturesque pattern laid out by Mrs. Christine Frederick; and leave every reader to make whatever alterations in actual figures his own particular time of reading may demand.†

* Dr. Paul H. Nystrom, the authority in these matters, gives in his "Economics of Consumption" the following table:

APPROXIMATE EXPENDITURES REQUIRED TO SUPPORT VARIOUS AMERICAN STANDARDS OF LIVING UNDER URBAN CONDITIONS

Costs and dollar values as of 1929

Standards of Living	Indi- viduals	Man and Wife	Man, Wife and 1 child	Man, Wife and 2 children	Man, Wife and 3 children
Bare subsistence.....	\$ 600	\$ 900	\$1,200	\$1,500	\$1,800
Minimum for health and efficiency	800	1,200	1,500	1,800	2,100
Minimum comfort.....	1,000	1,500	1,800	2,100	2,400
Comfort	1,200	1,800	2,200	2,600	3,000
Moderately well-to-do..	1,800	2,700	3,200	3,700	4,200
Well-to-do	3,000	4,500	5,500	6,500	7,500
Liberal	5,000	7,500	8,700	10,000	12,000

† Pages 66-71, "Selling Mrs. Consumer," by Mrs. Christine Frederick, an excellent book of the Business Bourse, which despite its feminine title, is more valuable to most advertising men than their more pretentious tomes. These income figures cover 28,000,000 "family" units. They are, of course, for 1929 and, pitifully enough, were shaded sharply in the next four years. I know of no more basic information, however, that will serve so well as these nine groups of Mrs. Frederick's with such allow-

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Mrs. Frederick's ten divisions are as follows:

1. CROESUS LEVEL:

Income \$50,000 a year upwards; total income about \$4,000,000,000; about 35,000 families; .12½% of all U. S. families.

These 35,000 families spend 27.6% for necessities. Monthly averages: \$250 for food, \$300 for shelter, \$200 for clothes, \$400 for operating and maintenance.

2. SUPER-LIBERAL LEVEL:

Income \$25,000 to \$50,000 more a year; average \$37,500; total income about \$2,250,000,000; about 75,000 families; .26¾% of all U. S. families.

These 75,000 families spend 33% for necessities. Monthly averages: \$250 for food, \$310 for shelter, \$190 for clothes, \$291 for operating and maintenance.

3. WELL-TO-DO LEVEL:

Income \$10,000 to \$25,000 a year; average \$17,500; total income about \$4,000,000,000; about 300,000 families; 1.084% of all U. S. families.

These 300,000 families spend 37.5% for necessities. Monthly averages: \$133 for food, \$150 for shelter, \$112 for clothes, \$150 for operating and maintenance.

4. LIBERAL LEVEL:

Income \$5,000 to \$10,000; average \$7,500; total income about \$6,000,000,000; about 1,000,000 families; 3.584% of all U. S. families.

These 1,000,000 families spend 69% for necessities. Monthly averages: \$100 for food, \$100 for shelter, \$75 for clothes, \$75 for operating and maintenance.

5. MODERATE LEVEL:

Income \$3,000 to \$5,000; average \$4,000; total income

ances for current changes as each reader's general information may constrain him to make.

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about \$10,000,000,000; about 2,500,000 families; 8.928% of all U. S. families.

These 2,500,000 families spend 69% for necessities. Monthly averages: \$70 for food, \$60 for shelter, \$50 for clothes, \$50 for operating and maintenance.

6. COMFORTABLE LEVEL:

Income \$2,000 to \$3,000; average \$2,500; total income about \$5,000,000,000; about 2,000,000 families; 7.154% of all U. S. families.

These 2,000,000 families spend 79.2% for necessities. Monthly averages: \$55 for food, \$45 for shelter, \$35 for clothes, \$30 for operating and maintenance.

7. MINIMUM COMFORT LEVEL:

Income \$1500 to \$2000; average \$1750; total income about \$17,000,000,000; about 9,900,000 families; 35.374% of all U. S. families.

These 9,900,000 families spend 87% for necessities. Monthly averages: \$49.50 for food, \$32 for shelter, \$26 for clothes, \$19 for operating and maintenance.

8. SUBSISTENCE LEVEL:

Income \$1,000 to \$1,500; average \$1,250; total income about \$8,000,000,000; about 6,390,000 families; 22.764% of all U. S. families.

These 6,390,000 families spend 97% for necessities. Monthly averages; \$46.80 for food, \$22.80 for shelter, \$20 for clothes, \$10.50 for operating and maintenance.

9. BARE SUBSISTENCE LEVEL:

Income \$500 to \$1000; average \$750; total income about \$3,000,000,000; about 3,900,000 families; 13.934% of all U. S. families.

These 3,900,000 families spend 99% for necessities. Monthly averages: \$27.75 for food, \$13.75 for shelter, \$12.50 for clothing, \$6.25 for operating and maintenance.

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10. POVERTY LEVEL:

Income below \$500; total income about \$600,000,000; about 1,900,000 families; 6.785% of all U. S. families.

These 1,900,000 families spend 100% for necessities.

While all these people in lots of millions are important as perspective—more than prospective—markets, they have, as I just suggested, amazingly little practical significance to any ordinary advertiser. Of people in *small* lots, on the contrary, a good many special qualities may safely be predicted from other known qualities. Policemen are likely to sleep well. Members of the Lotus Club will eat good lunches. Dwellers on the New Jersey Coast are liable to sunburn. Wealthy car owners will hire the most chauffeurs.

But the moment any circulation or market gets large enough to offer an advertiser the benefits of the laws of large number, it automatically operates in all respects like *all* other big circulations.

Or markets.

Numerically speaking, any circulation large enough to lend itself to the law of averages will, through those averages, work out in any quality you may select—murders, millionaires, or maiden aunts—identically with any other circulation of similar size and character. For example, over a period of nineteen months, the rate of Chicago murders and manslaughters is (or was) *one* a day. Any small publication that, for any fantastic reason, wished to guarantee an advertiser a Chicago circulation absolutely undiminished by manslaughter, would have to *prove* its circulation so *unrepresentative* as altogether to escape its quota. By the same token, any Chicago newspaper big enough to offer even a reasonably representative city circulation must offer

as a part of that representativeness its pro rata share of a murder-a-day loss in circulation.

Take, for example, the question of buying *power* itself. Contrary to the generally accepted theory that wealthy markets make easy selling, there is every reason to suppose that aggregate wealth is, generally speaking, one of the least important factors in advertising results.

Nobody can buy when he hasn't money. That needs no saying. Admittedly, too, there are articles so high in minima that no poor people can ever buy them. On the other hand, these high luxuries aren't so frightfully common even among the wealthy. Pierre, Poiret, and Pierce Arrow are nicely content with small business in select spots. But the great bulk of our machine-made luxuries must search out masses of purchasers, however scattered these individuals geographically, financially or socially. That, remember, we defined as the true function of modern advertising. Like our own antique furniture store on the side street, they must sweep cities and even continents in their reach for prospects. Their first duty, therefore, is to question any convention that restricts their opportunity! They cannot afford to accept unchallenged the long familiar argument of the socially approved media that, because they *average* higher in wealth, they are necessarily better places to sell individual ice machines. Or tropical week-end cruises.

The mental homogeneity of any given class of people offered you as a "market" is admittedly the most important factor in their buying—certainly far more important than their total wealth. There is plenty of proof. Let us look at only two instances: First, take baked beans. Mr. Hopkins discovered in one of his early investigations that out of every hundred women who served baked beans *only six* bought them already canned. Yet the big packers were

spending 97% of their advertising money fighting each other for this picayune trade. He quit the accepted market and started advertising to the 94 other women the advantages of buying their beans in cans already baked. Another example, quite different, was found in the subscription gathering of a famous woman's publication. Although recognized as a society publication, it could never get a paying percentage of subscriptions from its circulars mailed to Social Registers or Blue Book. (This may be universally true.) In annoying contrast, a small list of women who had bought by mail from the Corticelli Silk advertising invariably paid handsomely. Their special interest in clothes, plus the fact they had at least once before sent money by mail, made this small list a special class of customers which in buying a magazine for wealthy women regularly outpaid the wealthiest women in America, generally seven to one.

WEALTH VS. MARKETS

Nothing, in fact, is more deceptive than wealth as an index to buying. If a thousand fine old families owned *all* the money, a million merchants would starve. Not to mention several hundred thousand manufacturers. Without wandering too far off into economics, I may venture later in this chapter the observation that our past troubles have come not so much from over-production as from an utterly inadequate distribution of money among the mass millions who have necessarily to absorb the machine product.*

* Machinery enables a ready-made tailor to deliver, say twenty new suits a week. He wears only two a year. Factory hands, throughout the United States, turn out around \$7,000 worth of goods a year apiece. But each earns only about \$1,500 a year to buy the other man's goods. Or, putting it another way, by Tuesday noon every factory hand in America has manufactured the equivalent of all the goods his family can buy that

However, to get back to “markets” for the advertiser: Statistics as to aggregate wealth or collective income tend to conceal the fact that neither in groups nor as individuals do people buy according to the amount of money they own. Poverty, of course, limits in certain respects. But less rigorously, even, “these” days, than personal preferences. Our nation spends nearly as much for cars as for food. And, 4% of the nation’s income is mortgaged in advance on installment buying of luxurious necessities. With or without installments people, however, regularly buy “out” of their wealth class.

1. By individual preferences
2. By occasional exigencies

As an example of individual preference, take cigars in the Union League Club. The *average* weekly per capita cigar bill there would, no doubt, be ten times that of the Mills Hotel. Yet it would be a hazardous ten-to-one shot, indeed, to pick out, as *individuals*, a random Union Leaguer and a random inmate of the Mills for a comparison of cigar expenditures. Your wealthy member might, easily, prove a pipe or cigarette smoker, while your impecunious philosopher might regularly spend his last dime on a favorite cigar. Only as you segregated your cigar smokers in each group would your comparisons be of any great value. This is regularly true of any group, practically regardless of wealth. You, with double my income, may rough the Adirondacks while I support Atlantic City lux-

week. For the other four days he is working for the farmers, the bankers, the merchants, and the bookkeepers. But since 48,000,000 workers constitute *all* the gainfully employed; and, since nearly half of these workers are in factories, the task of searching out, each week, enough scattered individuals in the other smaller classes to match in leisurely human consumption the machine driven production is a desperately hard job. Every factor in distribution, including advertising, has serious responsibility. But money tends to flock toward money. And goods must gravitate downward toward those who can use them up.

ury. I with double your income may browse around the West Indies winters on a tramp steamer while your whole family skis and skates at Lake Placid. My weakness may be expensive shoes, yours costly neckties. I collect stamps. You spend that money playing bridge. You are worth \$500 a week to your stock broker. And shave yourself. I am worth \$5 a week to my barber. And buy second mortgages. You read magazines. I go to the movies. I support night clubs. You have a greenhouse. You keep dogs on a country place. I keep a valet in town. And so on, into every varying taste and inclination. Classification by wealth always means favorable *averages* for all luxuries. It may mean practically nothing in *numbers* of individuals. It may mean absolutely nothing in the distribution of these individuals. Even a statistician realizes in his more human moments that there is no uniformity of spending according to degree of wealth only. People of equal means differ every day on totally dissimilar things from Palm Beach suits to crude fishing camps in Canada. An office-boy stamp collector will obviously spend more money for foreign postage stamps than any uninterested millionaire; a popular store saleslady will spend more for natty new hats than a Phi Beta Kappa heiress.

This, however, is only the beginning of the story. Rich people, as we have just noticed, don't distribute ordinary spending according to their wealth. Moreover, poor people every now and then leap completely out of their class to outspend their gilded brethren. A tenement mother with a sick child will spend more for medicine than a whole family of healthy plutocrats. A young shipping clerk and his stenographer bride may buy more furniture for their new apartment in their first six months than an elderly Park Avenue couple will in their last sixty years. Certainly a practically penniless boy working his way through college

will spend more money for non-fiction books than the average member of the Yale Club. A telephone girl about to be married will spend more money on useless pretties for her trousseau than her wealthy maiden aunt on Beacon Street spends in her whole chaste existence.

So, to repeat what we suggested several pages back, individuals, *as a rule*, are found *out* of their logical wealth stratum—or natural buying category—buying in two ways:

1. By individual preferences
2. By occasional exigencies

The fact that every reader *regularly* pays five cents for a newspaper instead of three, or 25¢ for a magazine instead of 5¢, almost certainly indicates that, in the average, the readers of the more expensive publications are, in the aggregate, more wealthy than those of the less expensive. It need not, however, indicate that any given dozen, score, hundred, thousand, or hundred thousand, even, of these readers has more money than a corresponding dozen, score, hundred, thousand, or hundred thousand in the cheaper circulation. Nor does it, in the slightest degree, indicate that any individual reader or collection of readers will spend more money on a given article, however expensive, than any individual reader or collection of readers in the cheaper circulation. Editorial contents can assure a class similarity of tastes. But newsstand or subscription price can't. Any attempt to mould the character of circulation through manipulation of the purchase price is likely to do more harm by keeping the number too small to allow the law of averages to operate freely than to benefit by selecting rich readers.

Variations from class spending, whether through individual preferences and through occasional exigencies, can be caught in any one of three ways. Or by all three of them. These are:

1. By circularizing mailing lists, such as book buyers, stamp collectors, bee keepers, farmers, theatre owners, classified either by profession or by known congeniality of interest.

2. By advertising in the "class" or trade papers editorially devoted primarily to books, stamp collecting, bee keeping, farming, theatre management, or whatnot.

3. By advertising strongly, skillfully and distinctly enough in publications of sufficiently large general circulation not only to collect orders in one's own line but to permit profitable collection through accumulating the *answers* from those particularly interested in books, stamp collecting, bee keeping, farming, or theatre management.

To any advertiser who doesn't *want* to circularize mailing lists, advertise in trade papers, or do intensive selective advertising of any sort, size, statistics on average wealth naturally become important. If he must be satisfied simply with "coverage," the study of markets becomes vital. He who plans to spend his money where, in general, he finds the most wealth will, in general, be just that much better off than he who has no plan at all. Any advertiser who elects to play average probabilities rather than work for specific results should, of course, play the *best* averages. Beyond this, however, it is difficult to justify any monumental statistical analyses of markets and their wealth. There are three reasons why advertisers shouldn't waste too much time counting people who *could* buy.

1. People, as we have just seen, buy with little reference to wealth. For 995 advertisers out of a thousand youth, ambition and enterprise are more important. Credit is practically universal.

2. Advertising as generally scattered among media today does little more than lightly scratch the surface of *any*

market. Practically any community of any circulation is wealthy enough, if interested, to buy a hundred times its pro-rated share of any advertised product.

3. All live publications, particularly those bought anew each month or those sold on short term subscription without particular pressure, automatically assure enough fresh buying power handsomely to profit any advertiser who can merit the real interest of even a ludicrously small proportion of its readers.

Publications with no claim beyond small expensive circulations have, therefore, little right to the title "class." They stole it to start with. Class publications in the beginning were, as the name indicates, classifications of *reader interest*, such as professional magazines, trade papers, and other periodicals of small circulation deliberately concentrated by editorial congeniality. Mr. Condé Nast specifically recognized this distinction in the early days of *Vogue*. His appeal for advertising was always definitely on ground of rigid *editorial* selection that attracted only those interested. Competitors, thinking less clearly, managed cleverly to confuse the scientific definition of class with the popular colloquialism expressed, for example, in the words "There's class for you!" This they accompany with a perfectly legitimate, but by no means synonymous, conception of a magazine edited for a wealthy "class" of readers.

Thus they have contrived to fix pretty definitely in advertisers' minds that there is a real relation in wealth or income between what people read and what they buy. So well have they succeeded, the mouse scares the elephant. Vast circulations like the *Daily News* and *True Story*, which, by the inevitable law of averages, will in 98 cases out of 100 mercilessly swamp any small publication in sales of almost any given article, go on the defensive with

"Tell it to Sweeney." Huge pages of black-letter polemics gratuitously volunteer a quite unnecessary faith in the buying power of the Wage Earner, so obviously the only class numerous and well-to-do enough to support any tiny aspect of modern mass production.

Forgetting media for a moment, may I again repeat that the whole theory of present over-production is both pathetic and ludicrous. What they all mean is Under-distribution! True, our modern manufacturing system has tragically outgrown our great-grandfather's system of getting goods into circulation. But so long as more than half our neighbors live on incomes below the *minimum* budget for health and decency, calling it "over-production" merely re-emphasizes our altogether antiquated and inadequate financial and industrial vision. And, so long as factories stagnate for lack of orders, while millions of people do without the simplest luxuries,* we cannot feel that marketing, merchandising, and advertising have reached a point where pretensions even to statistical efficiency are in particularly good taste.

* Out of 30,000,000 American homes about 20,500,000 are wired for electricity. Out of every 1,000 of these *wired* homes in the United States

- 180 lack even an electric iron
- 500 lack radios
- 560 lack a vacuum cleaner
- 670 lack electric fans
- 710 lack electric clothes washer
- 980 lack electric ironing machine
- 990 lack electric dish washer

Before the saturation point is reached on even this present 68% wiring, the Wall Street Journal estimates that 300,000,000 more appliances—floor polishers, ranges, refrigerators, clocks—worth \$18,000,000,000 could be sold. (Our total foreign exports amount to scarcely more than a quarter of this sum.) So much for electricity. In a little town of Sabetha, Kansas, Mr. C. C. Parlin found only 13 homes in a hundred lacked electric lights, but 55 out of every hundred still used oil stoves. 52—more than half out of every hundred—lacked bathtubs. Strangely enough, 58 out of every hundred hadn't even an automobile.

OVER-STATISTICISM

Nevertheless, the care many advertisers expend surveying "markets" reminds one of a man in a birchbark canoe cautiously sounding his way into New York Harbor. In nine hundred and ninety-five cases out of a thousand, the advertiser had far better look after his own end—the advertisement! And let the medium—whether magazine, theatre program or radio—provide the audience. There may be somewhere in the United States a newspaper too feeble to pay an advertiser who spends the right amount of money proclaiming in the right kind of copy a sufficiently popular proposition. Certainly, the great mass of advertisers aren't so far crowding the media very strongly in these respects!

Once an advertiser gets a piece of copy so good as to threaten even the remotest danger of dipping below the top ripple of the buying *power* of any given market, he might profitably begin to sound for a possible saturation point. In the meantime, he need no more worry about his supply of customers than a mid-ocean angler after a half-day's fishing.

Or, putting it less harshly, if the great national advertisers generally were, either in effectiveness of copy or its effective use, anywhere near so close to the sale of their immediate prospects as a good mail-order man *must* keep himself constantly, they too might have cause to scrutinize carefully the potentialities in some particular market. Or consider the possibility of over-spending. But, spaciouly to survey buying "power" on behalf of copy entirely untested and oftentimes negligible as to selling power—may not that, perhaps, be somewhat misplacing science? As a matter of fact, at present prices and installment terms, almost anybody can buy almost anything. Two-thirds of our

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automobiles are bought, I am told, by people with incomes under \$3,000 a year. The next chapter will show that there are thirty or forty other variables of which wealth is by no means the most important.

CHAPTER VII

THIRTY-NINE VARIABLES, PLUS

“Peter Breckenridge fractured several ribs in the following manner: He mounted his mule, set out for a ride. The mule stepped upon a nest of yellow jackets; the yellow jackets began to sting the mule, causing it to kick desperately. One of the kicks came in contact with a guy wire attached to a pole; the force of the kick made the pole fall down. A power wire strung on the pole fell on the mule, electrocuting it instantly; whereupon the mule fell over, landed on its rider, fractured the ribs of Peter Breckenridge.”

—*Time.*

MR. BRECKENRIDGE was overwhelmingly entitled to his accident insurance. But the insurance company might be puzzled to classify the primary *cause* of his claim. For deeper insight into advertising, turn a moment to insurance, practically a sister business. Both are built on the same base. Advertising or insurance—each prospers exactly as it accords with the law of averages expressed in human action.

Insurance, on one hand, started by finding the fundamental facts. And profitably utilizing them. Advertising, on the other, proposed to change facts. Or, if not to change, at least to ignore them. Let us see how well insurance has succeeded. Then see how advertising success can be founded on the same organized intelligence that so richly guides

successful insurance. Making pretty pages out of type and picture, and counting how many "impressions" go to what different places, is a wonderfully pleasant pastime. But it comes as near being of negligible benefit to society as any equally serious effort I know of. On the other hand, a serious study of the mechanics of human action with measurements of advertising's effect on them—and their effect on advertising—may be the most important thing in the world today. Above all else, business needs intelligence in its dealings with people. And better than anything else, advertising can furnish that intelligence.

The world's supply of insurance is about \$150,000,000,000 of which amount the United States has the amazing part of more than \$100,000,000,000.* This is nearly ten times that of the United Kingdom, second on the list. The United States averages over \$800 per capita compared with India's \$2.00. One company in the United States is said to collect every business day \$1,000,000 as premiums.† The only point that need concern us here is that this astounding business is founded on a single ridiculously simple fact—observed many years ago—that fewer than 20 people in any average thousand will *die* within any given year. By keeping keen actuaries studying trends, and checking constantly actual happenings against the expected averages, insurance companies are, year after year, enabled to make vastly more money themselves while writing ever more liberal policies and reducing charges to the public.

As students of advertising we are concerned not with the size of this insurance success, but with the reasons for it. Death is an ultimate; and, therefore, easy to compre-

* \$85,000,000,000 ordinary life; \$18,000,000 industrial; \$10,000,000,000 group; in 1931.

† Total U. S. premiums around \$4,000,000,000 a year. Total assets nearly \$21,000,000,000.

hend. Yet, as we have just noticed, the death rate per 1,000 is merely the final *average* answer in the life of 1,000 individuals. Or, if you prefer, the final answer on 1,000 *average* individuals. In no single case among this average thousand, obviously, did death come except as a result of one or two predominant causes which were themselves the result of long concatenations of equally definite causes running back, perhaps, for generations. Only in the single common denominator, death, do all these causes demonstrate themselves beyond question. But each of them is eternally at work, regularly, almost unvaryingly, from year to year, never themselves changing except as *their* causes are changed.

Take tornadoes. The peak month, April, will average ten times as many tornadoes as January; in fact, April and May and June together bring the United States more than half as many tornadoes as all the rest of the year. Similarly, Iowa has 2.3 tornadoes a year for every 10,000 square miles of territory, which is twenty times as many as New York State. So, statistically anyway, tornadoes kill 200 times as many people in Iowa in a hot May as in New York in January. On the other hand, New York City is one of the unsafest places in the world for suicides: 1,600 every year succeed in taking their own life; as many more attempt and fail. That's half again as many as Greater London. For the entire United States the average suicide total will run about 20 per 100,000 population. For every eight murders per million inhabitants in London, New York boasts 83 and Chicago 141.

Or turn, more pleasantly, to flying: traveling on the United States Air Transport is one of the safest of occupations. They average more than 3,000,000 safe miles flown for every fatal accident. Accidents are one-fifth attributed to pilot failures, one-fifth power failures, one-

fifth plane failures, and the remaining two-fifths weather, airport and terrain. Every sort of average is, of course, available on automobile accidents, but take time for only two: one out of every three road mishaps is caused by the motorist driving off the edge of the highway, and one out of every four grade-crossing smashes by the automobile crashing into the train. The greatest *number* of automobile accidents next year will happen between 4 and 9 P. M. some Saturday or Sunday, probably in October. The highest *percentage* of accidents will happen in February.

For every pedestrian struck by an automobile, one will be hurt by slipping on ice; two by tripping over uneven ground or obstacles. As we turn thus our inspection towards the life pattern—the negative of the death pattern—we sense a regularity of life rate as exact and as implacable as the death rate itself. Calculations made in Washington not so long ago, indicated that the population of the United States increased at the rate of an additional inhabitant—*net*—every 20 seconds.* For ease and safety, let's lower that estimate to two new Americans a minute. That means, of course, 120 an hour, 2,800 per day, 86,000 per month, and, roundly, 1,000,000 a year. Possibly this may be a bit high for post-depression periods, but to remember that the United States adds each year to its population a new city the size of Detroit or Cleveland will not only remind us of the rhythmic regularity of the life rate; but will help us keep in mind Mr. Bruce Barton's famous adjuration that we advertise not to a mass meeting but to a procession. Every year twice as many girls are married in June as in

* The Department of Commerce calculated some years back that there was one birth in the country every 12 seconds; one death every 24 seconds; one immigrant every $1\frac{3}{4}$ minutes; and one emigrant every $5\frac{3}{4}$ minutes, or a net gain in the population of the United States of one person every 20 seconds.

March.* Births, each year, run about 18 to the thousand population. Marriages, about 10 to the thousand. Deaths run about 11, thus striking a rough balance towards "an ultimate stationary population" perhaps in 1950.†

Death from suicide, meanwhile, increases directly with the number of commercial failures. Deaths from natural causes, on the other hand, drop always along with Stock Market quotations.‡ Precisely twice as many men per 100,000 will kill themselves next year as will be killed by anybody else. On the other hand, the average age of men murdered will be 31. Of suicides, 34. Those who take their own lives *live* three years longer! Nothing in death or life happens without definite fixed cause. Insurance men, therefore, are not surprised when the "increased moral

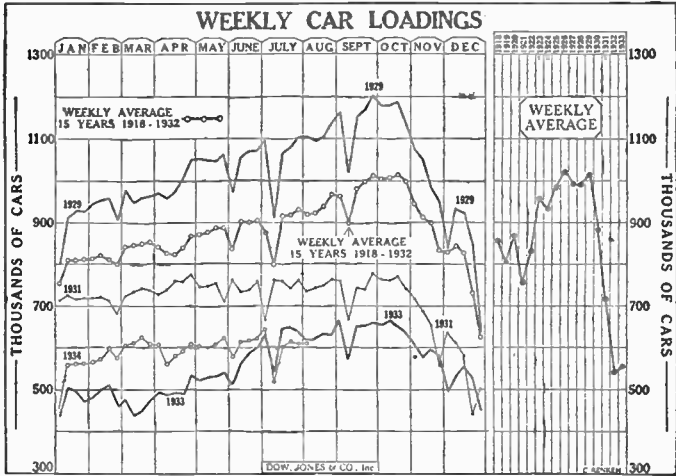
* Marriages occur by months in the following percentages:

	%
January	6.8
February	6.5
March	5.8
April	7.5
May	7.6
June	12.0
July	7.8
August	8.7
September	9.6
October	9.1
November	9.4
December	9.2

† Dr. Louis I. Dublin, statistician of the Metropolitan Life Insurance Company, said: "Studies we have made indicate that the population of the country will become stabilized as to age composition in less than fifty years. When that happens, the population will be in the neighborhood of 150,000,000 and the expectation of life at birth will have increased to approximately 70 years."

‡ Take a single example: January, 1931: "Every important cause of death showed a lower death rate in January, 1932, than in the corresponding month last year *with the exception of cancer, suicide and automobile fatalities,*" said the Metropolitan Insurance Company statisticians.

hazard noticeable in times of abnormal distress” makes 1931 claims for injuries suffered in accidents jump 10% over 1929. Similarly all the happier happenings which *save* lives and guide the good fortunes of those nine hundred and ninety of every thousand who live through any given year, are, of course, as inexorably average as the un-



A week-by-week comparison of freight car loadings for United States before Depression upset man's initiative. To visualize the implacable force of human habit, notice deep drop every year for holidays—Christmas, Labor Day, July 4th.

favorable factors that kill the ten who die. Some statistical mortician has tabulated, no doubt, the nation's burial bill. Just as regular—and even more important—is the nation's drug bill, \$175,000,000 a year to circumvent death and illness. Every family spends about fifty cents a week for medicine. About half of this goes for secret "patent" medicines, leaving about 25 cents each week to be split between physicians' prescriptions and good old-fashioned home remedies like bicarbonate of soda.

Turning more directly to the effects of everyday living,

take for further example, the way the motion pictures, aided by bridge and golf and the motor car, not only killed roast beef as a popular American food but threw the rolling pin out the window. Only 5% of America's baking is now done at home. So far as the talkie audience itself is concerned, the weekly afternoon off doesn't happen to create any direct sale for new articles. (As the Sunday afternoon ride, for example, creates directly a sale of gasoline.) But the away-from-home habit creates, of course, a huge market for those who sell supplies to the motion picture houses. And, incidentally, the American housewife's habitual all-afternoon absence from home cooking has helped double the demand for salads. And triple the sale of ice cream. Here advertisers obviously need create no new market: only occupy one that opens itself up for them as favorably as the same lighter living brings more profits to the insurance companies.

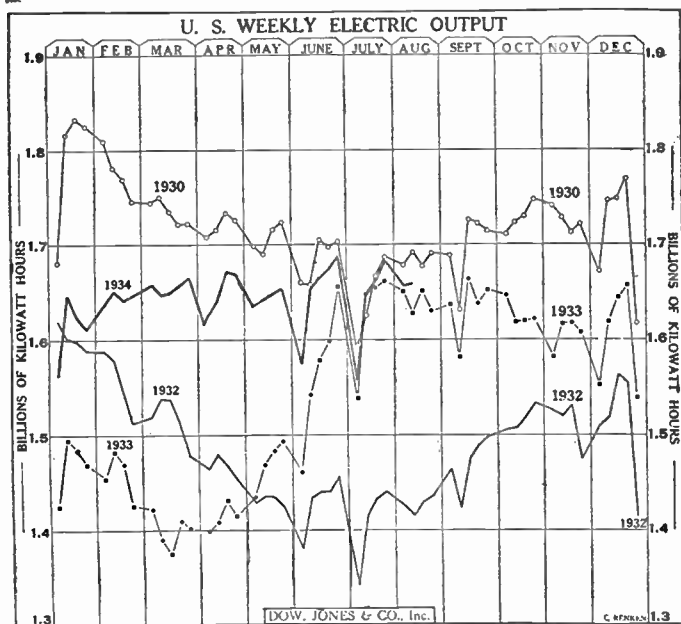
All man's habits—everything people do or won't do—balance into daily averages of human action, just as they finally balance into actuarial figures for insurance. In all corresponding situations—in advertising as in insurance—these averages hold to the general rule rather than vary with specific changes. For every four on the sunny side of the street, for instance, five will walk down the shady side. This is true in Memphis or Montreal. Whether a store sells sardines or surgical instruments, twice as many people will normally swing to the right as they enter the doors. Once in, only a quarter of them will go half way back through the store. Right through the year grocery stores show three peaks. One at 8:00 A. M., the smaller at 11:00 A. M., and the biggest of all between 4:00 and 6:00 in the evening. Despite this belated rush sixty cents' worth of every dollar's worth of groceries are sold in the morning hours.

Preacher, politician, and business man alike may as well realize that to get half of any ordinary population to do any given thing, no matter how important, is practically impossible. To get even a hundred people out of any miscellaneous thousand to make any response whatever to any offer is unusual. To get fifty people per thousand is doing well. And ten per thousand is not bad.*

Any man who rents a store may well remember that three out of four of the same crowd will pass his window every day. Most of them will pass his display window in six seconds. Even of the fourteen or fifteen out of every hundred who will glance in passing, however, only about one in twelve will stop to look at his window display. Five times as many of them will notice a sign hung level with their eyes as will the same sign only three feet higher up. And, finally, that human memory is so bad only one person in twelve of those who do notice the sign is likely to remember it. These are the mechanics of human action. These mechanics of action are nothing more or less than humanity's solution—in terms of averages—of the practical problems of daily life. Our ignorance—either of the mechanics or the laws behind them—doesn't alter their absolute control of every human undertaking. The whole future of advertising as a sound commercial practice depends on a complete grasp of this great truth. Any advertiser dealing

* As Mr. Gundlach's admirable expression of this inertia marks the point for this chapter: "*Out of a million readers of periodicals, there may be a few thousand, rarely as many as ten thousand who can be directly led to the cautious step of inquiring. Rarely more than a few hundred who will then and there decide to order. On some articles, most standardized goods advertised without a special offer, the number of people who can be stirred to consumer demand is extremely small. As against these few people, there may be twenty-five thousand or possibly one hundred thousand who can be indirectly influenced toward consumer acceptance (meaning that they may or might buy as the result of the publicity if other factors are favorable).*"

with people in commercial quantities large enough to encounter the law of averages will, then, be affected by certain plus and minus factors as regularly and certainly as a fisherman by his winds and tides. The difference between



The "shape" of industry in its regular pre-Depression averages. Notice (a) the slope from January to June, (b) the holiday crevasse on May 30th, July 4th, Labor Day, and Christmas, (c) the regularity of the plateaus between these holidays.

a skillful advertiser and an unskillful advertiser—regardless of the luck of either—is determined by the intelligence with which the skillful advertiser discovers the effect of these averages on his proposition. He protects himself against the variables. And turns the regularities to his own advantage.

MR. SEEFURST CONTROLS HIS VARIABLES

Suppose, for example, two men were rivals for the job of Sales Manager of a huge corporation—United Foods, Inc. One is the present Advertising Manager, O. O. Byanlarge. The other, the present Assistant Sales Manager, Harry Seefurst. Suppose, as a test of keenness—in this short parable—each, in turn, was handed \$10,000 and told, within that sum, to buy for United Foods, an advertisement that would give the greatest circulation to the same piece of news—i. e., an announcement of a new product. There was to be no selling. No keying. No coupons. The amount of circulation, *net*, each could deliver for the same amount of money, together with soundness of their respective claims to net circulation obtained, was to be the single test not only of advertising intelligence, but of general executive fitness.

Mr. Byanlarge shot first in the circulation duel. He spent a good deal of time getting out an excellent full-page advertisement. He had reprints made. He distributed them to 10,000 dealers. Some advertising publication editors commented favorably on his advertisements. These clippings and some personal letters of approval, Mr. Byanlarge filed with the company.

Mr. Seefurst, meantime, withheld his fire. He disappeared into libraries. He dug around in dusty files. He proposed to know some of the basic principles that govern the human mechanics of advertising action. His pockets were filled with penciled memoranda. His eyes looked tired beneath their horn-rimmed glasses. Finally his magnum opus appeared. It was a good enough advertisement, hardly as attractive looking as his rival's. All his friends were disappointed.

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To the President of the company, however, Mr. Seefurst submitted without comment, the following statement:

ADVERTISEMENT A

(Mr. Byanlarge)

Credit in each case 1,000,000

Of the total 3,000,000 circulation of a publication
 $\frac{1}{3}$ is arbitrarily assigned as a possible "normal"
 reading

Debit

In 1st week of month minus 2%— 20,000

In August minus 6%— 60,000

In too thick a magazine
 over 200 pages minus 5%— 50,000

In too competitive a
 magazine, over 140
 pages of advertising minus 11%—110,000

Position—left-hand page —————

Position—on page 18
 front of book minus 15%—150,000

Subtract total debits .. 390,000

Circulation NET for Advertisement A 610,000

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ADVERTISEMENT B

(Mr. Seefurst)

Credit in each case 1,000,000

Of the total 3,000,000 circulation of a publication
 $\frac{1}{3}$ is arbitrarily assigned as the possible "normal"
 reading

Credit

In 2nd week of month plus 24%—240,000

In October plus 6%— 60,000

In thinnish number of
 magazines, only about
 100 pages plus 5%— 50,000

In fairly competitive
 magazines, under 90
 pages of advertising plus 2.6%— 26,000

Position—on right-hand
 page plus 10%— 10,000

Position—on page 98
 back of 100 page book plus 35%—350,000

Add total credits 736,000

Circulation NET of Advertisement B 1,736,000

Surplus circulation of Advertisement B over
Advertisement A (1,736,000—610,000) ... 1,126,000

Naturally when Mr. Seefurst claimed that through thus
 eliminating adverse factors and securing favorable factors,

he had been able to secure $2\frac{1}{2}$ times, if not 3 times, the same circulation that Mr. Byanlarge had bought for the same price in the same magazine, the management of United Foods, Inc., was frankly skeptical. Hostile even. Mr. Seefurst was, of course, completely prepared for this. He brought out convincing reports of many tests. He showed reports of counts and analyses of millions of actual replies. In short, he furnished enough evidence from one authority and another amply to demonstrate that, while his figures, as stated, were by no means accurate, they were, in the main, far more likely to be right than wrong.

The reason for putting this case of Mr. Byanlarge and Mr. Seefurst in the form of a parable is obvious. In a textbook, where figures stated as facts must be meticulously correct, it is impossible to introduce as facts, other figures, which at best, can be only proximations. On the other hand, it is equally impossible to leave out of an advertising textbook, figures as vital as these, merely because there is no possible way of stating them precisely. The trouble lies not in the figures themselves. They could be computed individually with a surprising degree of accuracy. The trouble comes, first, in assembling all the different influences that may or may not markedly affect a given advertisement. Even more, in calculating the relative effect of these influences one upon another.

SCYLLA AND CHARYBDIS

Take a single example: Any newspaper advertiser might hesitate to order a full page on Sunday, the 29th of May, at which time, on account of the triple Memorial Day holiday, practically everybody may be supposed outdoors enjoying the young summer. On the other hand, some Memorial Day advertiser might, by sheer carelessness,

gain in that generally neglected issue, an extra amount of attention through the absence of all his competitors. If, on account of their absence, he was further able to get an extraordinarily good position, his advertisement on that unfavorable date, might easily get a bigger real reading than would be his luck in the next issue crowded with more canny competitors. That, of course, covers only one set of factors. Here is another: with the weekly, fortnightly, and monthly payrolls all "breaking," Saturday, May 28th, for his advertisement, he might influence a great many more immediate sales than would be his normal quota on any other Sunday, better chosen advertisingwise.

Further on in the chapter is given a list of 39 variables. Every one of these is able, in some degree or another, to affect the response to a given advertisement. Obviously, all the favorable factors on one side, and all the unfavorable factors on the other, add themselves up for each advertisement, like a problem in algebra. The sum of all these forces—be it finally plus or minus—must represent the *resultant* force. There are so many varying influences working in so many different directions, that most advertisers ignore practically all of them and trust the averages to wash each other out in the long run. Reckless as this sounds, it is probably wiser than for an advertiser to attempt to calculate in every case, the varying influences of all the different forces. Fortunately, there is a sanely scientific middle course. A sound modern advertiser carefully estimates the six or eight dominating influences—favorable and unfavorable. He studies to avoid the most unfavorable. He tries to combine the most favorable. This done, he can well afford, in most cases, to ignore the host of minor influences which, however strongly they affect a single advertisement, must come nearer and nearer an average the longer he continues to advertise.

With the help of my friend Mr. Walter Mann, whose expert testing suggested the importance of many of the items upon it, I offer at least a partial list of the various variables, which separately, or in combination, might or may affect, beneficially or adversely, the response to any given advertisement or series thereof—whether that response be in terms of store calls, coupons, or merely notable attention.

I ELEMENTS WITHIN THE ADVERTISER

- I. Article
 - a. Design
 - b. Size
 - c. Appearance
 1. Label
 2. Package
 - a. Weight
 - b. Size
 - c. Shape
 - d. Color
 - e. Design
 - f. Method of Packing
2. Distribution of Article
 - a. Changes in method
 - b. Changes in policy
 - c. Changes in location of factory branches or territorial sales office
 - d. Increased pressure on trade
 1. Selling methods
 2. Special commissions or bonus plans
 3. Changes in sales executives
 4. Special sales crews
 - a. House-to-house sampling
 - e. Changes in selling terms
 1. Length of credit
 2. Bonus given in goods or service

3. Transportation of Article
 - a. Changes in delivery or transportation facilities
 1. Airmail, express, motor truck, etc.
 2. Central warehousing

Nobody will quarrel, I believe, with this first patently incomplete list of factors. Nor dispute a general statement that any noticeable change in the appearance or handling of an article is likely to affect its popularity—and thereby, the response to its advertising. Or that, anything which makes the article easier or harder to get is likely to be similarly reflected. Or, further, that any similar change on the part of a competitor may be not without influence.

Next then to

II ELEMENTS WITHIN THE PROSPECT

1. Elementary Human Motives for Buying
 - a. Sex
 - b. Show-off
 - c. Self-indulgence
 - d. Self-improvement
 - e. Self-protection
 - f. Curiosity
 - g. Escape
2. Financial Ability to Buy
 - a. Actual personal wealth (including credit)
 - b. Present pressure
 1. Fixed expenditures
 2. Debts already contracted
3. Probability of Buying
 - a. Individual buying habits, as affected by
 1. Crowd momentum
 2. Individual eccentricities
 3. Occasional necessities
 - b. Collective Buying Habits, as affected by
 1. General buying morale
 - a. Depression cycle

- b. Local divergences from general trend
- c. Class or vocational variations
- 2. Calendar changes
 - a. "Season" (seasonal increase or unexpected reverse)
 - b. Month
 - c. Day of week
 - d. Regular holidays
 - e. Tax dates or bill paying
- 3. Non-Calendar Changes
 - a. Local conditions
 - 1. Weather
 - 2. Sectional prosperity or depression
 - 3. Special sales effort by local dealers or manufacturers
 - 4. Special publicity—beneficial or otherwise
 - 5. Changes in local habits and customs
 - 6. Unusual local competition (i. e., circus or convention in neighboring town)
 - b. Natural conditions
 - 1. Weather
 - 2. Regular national events
 - 3. Special events
 - a. National news
 - 1. Calamity
 - 2. Beneficial
- 4. Competitive Distraction
 - a. Direct for competitive goods
 - b. Indirect for public attention

All of which is repeating in extended analysis that people's desires and habits largely determine the success of any given article just as exigencies and emergencies, whether a cyclone or a visiting circus, determine the suc-

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cess or failure of any given advertisement. From that point to

III ELEMENTS WITHIN THE PRESENTATION

I. The presentation

a. *Terms*

1. Price

a. Retail

1. Absolute (i. e., relation to average income of probable prospect)
2. As to identical competitors or adequate substitutes
3. As to articles of same class or service
4. As to nature of expenditure
 - a. An additional expenditure
 - b. A substitute for present expenditure
5. Method of payment
 - a. Installment
 - b. Free trial without cash
6. Services offered

b. Wholesale

1. Discount
2. Consignment
3. Free trial
4. Free goods
5. Premiums or combinations

b. *The Proposition, as regards*

1. Benefit to buyer
2. Ease in getting
3. Familiarity
4. Style
5. Plausibility
6. "Kick"

- c. *The Advertisement*
 - 1. Layout
 - 2. Color
 - 3. Typography
 - 4. Headline
 - 5. Illustration
 - 6. Text or copy
 - 7. Statement of offer
- d. *Effort for Immediate Action*
 - 1. Nature of offer
 - 2. Display of offer
 - 3. Coupon
 - a. Wording
 - b. Size
 - c. Shape
 - d. Position

Price, as we have seen, is seldom the first factor either with men or women; but price is almost always the second factor with both. Therefore, the right price, in one form or another, is generally the most important factor of all. But the lowest price is by no means always the best selling price. Tests a few years back, found \$36 the best price for afternoon dresses. And \$11 for a certain type of hat sold more of the same hat than \$6. Moreover price includes many things besides the cash payment. To classify as part of the "price" paid, the difficulty in reading a given advertisement may require close application of the laws of energy, but, none can fail to see that extra ease in answering that advertisement is in effect, a lessening of the total price one is required to pay. Then, we pass to consider

IV MEDIUM OF EXPRESSION

- I. In publication, for example
 - a. In editorial appropriateness

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- b. Editorial content
 - 1. Total number editorial pages in issue
 - 2. Total number advertising pages in issue
 - 3. Variation in page size
 - 4. Variation in page rate
- 2. In circulation:
 - a. Seller's *gross* circulation
 - 1. Variation in quantity
 - 2. Variation in quality
 - 3. Variation in distribution
 - b. Buyer's *net*, as determined by
 - 1. Size of advertisement
 - 2. Position of advertisement
 - a. In publication
 - 1. Front or back
 - 2. Right or left
 - 3. Facing color
 - b. On page
 - 1. Top or bottom
 - 2. Inside or outside
 - 3. Special positions
 - c. As regards distractions
 - 1. Competitive advertisement or editorial matter
 - 2. Discordant editorial comment
 - 3. Sympathetic surroundings in text and illustration
 - d. As regards reading matter
 - 1. Nearness to reading matter
 - 2. Importance of nearby reading matter
 - 3. Pertinence of nearby reading matter
 - 4. Popularity of nearby reading matter
 - 5. Vitality of adjoining editorial runover

3. Date of publication
 1. As related to other magazines
 2. As affected by all human elements listed under Section II, previously outlined.

Friday being "fish" day, anybody can understand piscatorial publicity in the Thursday evening papers. Saturday payday crowds Friday papers with department store advertising so men's articles may better wait. Election years don't, as a rule, affect business—the average change is negligible. But big football games ruin Saturday trade in college towns. And retail business on Fifth Avenue drops around 15% with every big parade. 60% of grocery store trade comes in forenoon.* Even in Chicago winters, only one day every three weeks is likely to be bad enough materially to offset buying. Sleet only will keep women shoppers home. Turning briefly to more technical variables, business from magazine circulation is brought in by new readers; *not* by cumulative effects on old readers. Generally speaking, in any magazine, newspaper or radio, a quick repeat of the same proposition to the same audience cuts response down to

* Seasonal variations, by month, especially in parallel comparison, may be worth recording as a basis for further observation.

	RETAIL STORES	ADVERTISING (Groesbeck)	RETURNS (Starch)	GENERAL INDEX (Goode)
January	87	107	120	102
February	86	134	130	110
March	90	124	121	112
April	100	108	99	110
May	98	91	86	92
June	90	75	83	85
July	90	68	83	83
August	91	72	92	85
September	95	96	108	100
October	102	122	116	114
November	110	120	99	120
December	135	81	80	112

50% of the first insertion and so on gradually to the sixth or eighth insertion, after which response remains fairly steady. Two hundred inquiries per average 100,000 circulation is about normal for a good proposition in a good medium with a good mail-answer offer. One out of every ten of these inquiries will buy in response to any sort of reply whatever. Moderately skillful handling by competent salesmen should increase that one out of every ten to one out of every four. In the matter of position, a right-hand page well to the front of the book seems to reach more than three times as many people as a left-hand page in the middle of the magazine. And a right-hand page in the front seems to reach *nine* times as many as an average page in the ordinary run towards the back. Or putting the proposition in its more usual form: a simple difference in position can make with a series of advertisements otherwise identical, a constant variation of as much as 90 per cent, not alone in results, but every branch of advertising response.

These, of course, are only a very few samples. Constantly throughout this book are indicated favorable and unfavorable influences that make or mar the success of all advertising. In the past, advertising men have managed to evade responsibility for these factors by ignoring them. The reaction of 1932 swung the pendulum perhaps too strongly in the opposite direction. The 39 variables, like all other business phenomena operate through the human mind. Consequently, they are most easily overcome not by erudition but by courage. Any advertiser, who will lay aside vanity—and thinly disguised exploitation—sincerely to talk service in terms that people understand, will be so strongly entrenched in human factors that he needn't waste too much time over technicalities.

CHAPTER VIII

THE MANUFACTURE OF CUSTOMERS

THE late Barney Dreyfuss, owner of the Pittsburgh Pirates in 1925, spent \$25,000 to build a temporary grandstand so that a few thousand of his patrons could see the three day World Series. He got back only \$1,200. But he was satisfied with a good investment in future customers. This touches one of the most interesting—and most neglected—points in marketing. Few people realize the importance of advertising in customer manufacture. The average purchase in an A & P store is only about 37¢. Macy's once worked with terrific energy to increase its average sales check from \$2.50 to \$3.50. Yet in all ordinary establishments a customer has a fixed value running from, say, \$35 a year in a shoe store to \$320 in a favorite grocery or department store. Few shrewd sellers, therefore, bother about a profit on a first sale—that important transaction transforming a prospect into a customer. Chain stores, in fact, run "loss leaders." One chain of drug stores on the Pacific coast has sold at a loss of nearly \$150,000, a million cakes of a certain kind of soap.

People talk glibly of the "law" of supply and demand. They forget that most of our \$800,000,000,000 a year "demand" must be motivated by *selling* costing at very least \$50,000,000,000 a year. Some of this selling, of course, is scarcely more than simple delivery. But, it requires an infinity of initiative even to serve, stimulate and sustain the daily use of ordinary necessities among

125,000,000 people. And colossal merchandising expenditure. It costs $4\frac{1}{2}$ cents for a druggist to sell a postage stamp; it costs 35 cents to dictate an ordinary letter; to hand a sample to a housewife costs 75 cents. And so on up.

My friend Dr. Nystrom of Columbia University, estimated * that it takes at least 1,600,000,000 individual transactions a year to keep New York City alone in fruit and vegetables. These are all bona-fide *selling* transactions, in which, as Dr. Nystrom puts it, "*there is some degree of salesmanship exercised and a bargain concluded.*" If it takes a billion-and-a-half selling transactions a year to furnish one city only a part of its food, think of the amount of organized selling necessary to furnish even bare necessities to the entire nation. Suppose we assume for the entire nation, a very low figure of 200,000,000,000 selling transactions a year. Suppose we take the very low average cost of 40 cents a transaction. That would give us a minimum of \$80,000,000,000 worth of selling activity a year merely to keep daily business moving.

Capitalize that \$80,000,000,000 annual expenditure at, say, 8%. That suggests the simple "demand" mechanism—the sales mainspring essential to American business—may be worth normally \$1,000,000,000,000.

If that is correctly figured, our organized sales activity is worth at least three times the total wealth of the United States.†

* Paul H. Nystrom: *Economics of Retailing*, page 7.

† To reduce this to a simpler form, take two familiar cases: By making the Empire State the tallest building of its time, and some superb publicity, Ex-Governor Smith was enabled to attract, in the beginning at least 3,000 elevator riders a day. They paid \$1 apiece for the privilege of looking down a quarter mile on their fellow men. Call this observation tower revenue \$15,000 a week. Call it \$750,000 a year. Capitalize it at 6% ($\frac{750,000}{6} \times 100 = \$12,500,000$). If this patronage continues at even half the first year's rush, it would mean that the elevator privi-

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One of the milestones in the progress of American financial intelligence may soon be marked by the recognition that, no matter what a plant cost to build, it becomes junk just as it loses customers. No matter how skillfully accountants may figure "book" values, the real value of any company may some day be discovered to rest not in its cash position, but in its customer position. Customer making is simple in theory; inexorable in practice. Because of obscure factors, ever shifting and often conflicting, factors such as unfavorable trends in fashion, favorable trends in population growth, business "cycles," and the like, the underlying forces which make or break your business or mine are never easy to recognize, particularly when applied to a single enterprise at any given time. Nevertheless, these trends, supremely simple and strictly human,

lege of the Empire State Building, after subtracting all expenses of operation, is worth not less than an out-and-out endowment of half a million dollars.

Few businesses are fortunate enough to start with such an endowment. Generally, they must build it up for themselves year by year, most often with the help of advertising, successful and incessant. Take, for example, the American Telephone and Telegraph Company. It has \$5,000,000,000 of physical assets. These sink into ridiculous insignificance compared with accumulation of habit—and good will—that makes every person in the United States, on the average use the telephone 271 times a year. The average sale by advertising costs around \$3.50; a good inquiry is hard to get for less than \$2.00. Therefore, it would be reasonable to assume that it might cost at least 10 cents a call to "sell" each individual the immediate use of his telephone. Even at this low 10-cents-a-call rate, the "selling" cost of keeping one average person using his or her phone 271 times a year would, obviously, be \$27.10. Multiply this by our 125,000,000 users. You get $(125,000,000 \times \$27.10)$, a terrific annual use maintenance expenditure of \$3,387,500,000. Cut this, if you please, to a round three billion. Capitalize it at 6%, as we did the elevator income of the Empire State Building: $(\frac{3,000,000,000}{6} \times 100 = \$50,000,000,000)$. This most conservative estimate places the capitalized customer value of A. T. & T. at fifty billion dollars—at least ten times the value of its five billion of tangible assets.

are in the aggregate, ceaselessly carrying every enterprise towards success. Or failure.

FOUR BASIC FACTORS

Roughly, there are four major forces operating implacably on every business: building it up or tearing it down. Two of these four are favorable: two, unfavorable:

FAVORABLE

1. Growth through national increase in population and wealth. In early days of immigration and of industrial initiative rather than financial, this normal automatic increment was of great importance. Now slowing down. Should on average still bring 4% buying increase a year.

2. Growth through recommendations of pleased customers or satisfied users. Anywhere from 10% to 30% a year. Naturally a highly varying factor. Can, however, be organized and stimulated.

UNFAVORABLE

3. Style and good will obsolescence. Any known company or trade name that signifies nothing actively beneficial tends to stagnate into classicism. (Mark Twain once defined the "classics" as books everybody knows and nobody reads.) Any business that doesn't actively refresh itself, increasingly loses its attractiveness. This staleness is impossible to measure statistically. But it is grave menace to any self-satisfied business—however impregnable financially—whose bored customers become every day more susceptible to some picturesque new appeal.

4. Most important and least recognized of all, the normal tendency of any large group of human customers—for reasons entirely their own, expressed in such averages as death, change of residence, change of income, change of occupation—to drop off in the aggregate at an annual rate

around thirty out of every hundred. Palmolive Shaving Soap advertises, perhaps, optimistically, a customer return of 85%. Buick boasts, as it well may, a loss of only twelve customers out of every hundred. There may even be small excellently run companies that will make as high as 90% renewals. But, in the main, the annual defection will, in the aggregate, average nearer two or three times Buick's figure. Say, roundly 30% a year.

To sum up in a few simple words: every man in business, in perfectly normal average conditions, tends to lose each year through (*a*) his own obsolescence, (*b*) the deaths, dissatisfaction, and departures of his patrons and, (*c*) through the efforts of all his competitors, three customers out of every ten.* Against this, through (*d*) national growth and through (*e*) recommendation of pleased customers, he tends, in the average, to add each year from one to ten new customers for every old. Or, to sum up from a slightly different angle, customers have normally a rapid depreciation rate—around 30% a year. That, of course, is equal to a complete turnover of a store's patrons every three years and a half. It takes no certified public accountant to suggest that this would put the average merchant or manufacturer out of business. It does. Regularly every seven years. Unless a concern is unusually fortunate in location or style trend or/and an unusually able customer manufacturer, he can scarcely hope to survive his appointed seven years' average.

* If this normal expectancy of loss among his own customers surprise any reader, let him remember that *the increases in his own business, his own new customers, must mostly come out of this 30% loss by one or more of his competitors.* For the consolation of any ordinarily well-run concern, however, we may observe incidentally that, of these thirty out of every hundred customers, who, in the great average each year transfer their trade, not more than four or five leave in any spirit of dissatisfaction.

As an offset to this wanderlust, habit tends to make any user of an article, once fairly satisfied, hook himself harder and harder as time goes on. In terms of millions, therefore, prospects converted into customers may, all things equal, be counted on to *average* not less than two years' steady use of a favored article. Or three years as patrons of a favorite store. Moreover, these customers, properly handled, will help propagate themselves. Any good congregation of customers will, every year, go at least half way towards replacing its own defections. Through enthusiastic recommendation, friendly customers will easily furnish from 20% to 25% of all your new business.* So, roundly speaking, if a customer lasts four years, he will, additionally, during that time have started at least one other new user through his recommendations. So customers, when well pleased and *conscious* of gratifying treatment, may in the aggregate, be counted on to bring or send enough of their friends to take their places as they may die or move away.

Habit is the foundation of all business. Better say the foundation of all *old* business. New business is little more or less than making people exchange old habits for new. And that, of course, includes substituting new brands and new stores for old. In its broadest terms expressed in universal averages, business is like some children's game. You hang on to your seven customers and try to take three away from me. I, in turn, try to add to my seven customers without losing more than three to you.

If, in this game of trading old customers for new, advertising were only one one-thousandth part as important

* A jeweler, curious to discover the sources of his new business, found by inquiry that 30% came from recommendations of friends, 70% from advertising, location, window displays. A Detroit bank similarly found that 25% of its new customers were sent in by friends.

as habit, it need beg nobody's praise. Advertising and aggressive selling, nevertheless, do have an important part. The process of customer manufacture, remember, divides itself into two activities: it is defensive, as well as aggressive. Before any business can add a gain, it must prevent a loss. Advertising and all other favorable forces must first help habit hold seven out of ten of your old customers. Then it must help those old customers add their friends as new customers at a rate of about 30% a year. Not until that conservation is safely accomplished, can gain *begin*. Customers can, of course, be gained without advertising. Any business man, with favorable forces running strongly enough in his direction, can get along without advertising. But any business man who relinquishes advertising, had first better make certain he has an amply adequate all-time substitute.

Studied as a tool in this vitally important everyday process of customer manufacture, advertising takes on a somewhat more practical aspect. To what degree may a business man rely on advertising actually to slow down his losses? Or accelerate his gains?

Anybody who has tried to force action in advertising—specialists like Gundlach and Hopkins who have spent millions and worked night and day to find a sure simple formula—will tell you immediate results are hard enough to get even when you work with savage ingenuity towards that single end. Those who haven't tried to make advertising pay as it goes have been content to rely on one of three less exacting hypotheses. Or possibly all three of them. These three are:

1. Consumer "acceptance," with the actual consummation of the sale left entirely to the initiative of the retailer.
2. Cumulative effect, by which advertising not strong enough

to induce immediate action acquires, like cheese, wine, or old furniture, greater virtue with greater age. Or to put it more fairly, perhaps, they hold that twelve advertisements in succession will do more than twelve times as much as any one of those advertisements could do singlehanded.

3. Coverage: by which *all* advertising is tacitly granted enough commercial value, so that, when spread carefully in the proper places, the mere fact of advertising will in itself have some sort of beneficent effect on business.

Consumer "acceptance" and consumer "demand" seem confusingly close in theory.* In fact, they are far apart. Between them is about the same difference as between a man being willing to work—and a man having a job! With these two conflicting conceptions of what advertising may be expected to accomplish, come naturally two conflicting objectives. First, of course, there's the fine old-fashioned aim of "keeping the name before the public." Secondly, the more modern technique, increasingly popular, of trying for any sort of immediate response, be it a direct sale

* The relationship between consumer acceptance and consumer demand has been admirably expressed in several excellent books on advertising.

"Active demand may be created in a short time for certain merchandise but it requires a long time to develop a real demand for such staples as soap or paint of a particular kind. Ordinarily, all that a campaign accomplishes for a considerable period is what is known as "consumer acceptance," a state of mind by which the reader feels well enough acquainted with the article to be satisfied to receive it, if it is offered, or perhaps to refer to it if he sees it displayed on the dealer's counter or shelf."—Roland Hall, *Theory and Practice of Advertising*.

"The continuous advertising of the name and qualities of a produce so impresses it on the mind of the consumer that when a need for something of the kind arises he will think of the brand advertised and will go to a store and ask for it. This is called 'consumer demand.' If the advertising does not induce him to ask for that particular brand, he may, upon seeing it on the retailer's shelf or upon having it offered to him, recall that he has heard of it before and make the purchase. This is called 'consumer acceptance.'"—Barton & Lichtenberg: *Advertising Campaigns*.

or a request for a sample. The idea behind "keeping the name before the public" is sound enough. "Name" or "general" publicity is probably worth considerable in customer making. 50,000 advertising men couldn't have been wrong for sixty years. The point is that nobody has even the remotest idea how much it might be worth to keep any given name before any given public.* *Name* publicity is so intertwined with good will through old customers, through use and through sampling, that one finds difficulty even guessing at the relative value per-dollar spent of any advertising intended primarily for purely undynamic publicity.

A few paragraphs back, we noticed that the process of customer manufacture consists, theoretically at least, of only 30% replacement—getting new customers—compared with 70% maintenance—holding old customers. Not only must new customers be brought in, but old customers must be retained and constantly re-enthused. Much of the confusion in advertising thinking has, no doubt, come from this necessity for a dual selling operation. A general feeling that there is an opportunity for advertising broader than

*The nearest approach to an adequate test of general publicity as a selling force showed that among 1,000 people who mentioned the brand best known to them in several given lines, only one out of three was practicing what he preached. Two out of every three were using or wearing articles of some other make. Possibly the quickest way to get an estimate of the "name" publicity value in the case of a given make of automobile, say, would be

1. To count the number of people who had ever owned the car
2. Add all those who had ridden in it
3. Add all those who had ever inspected the car or looked at it admiringly
4. Add all those who had ever heard enthusiastic talk by owners or salesman.

Subtract, then, for obsolescent memories and depreciation of enthusiasm at the rate of, say, 40% a year and you will have a rough idea of the good will due to the goods themselves. Subtract this from the total good will throughout the world and the balance obviously belongs to paid "name" publicity.

merely dragging in immediate sales, has led to some magnificent advertising art and literature. And some perfectly calamitous wastes of money.

The desire to keep one's name before the public is, nevertheless, excusable self-expression. And commendable business. That ambition, in fact, is the grandfather of all advertising. The only catch in keeping the name before the public is the public's always possible lack of reciprocity. When people won't help an advertiser by repeating to one another the news he has paid large sums to tell them, keeping any name before them is like leading a hundred million horses to water. And trying to make them drink! Infinitely easier—and more profitable—to reorganize your manufacturing plant to make something the public *wants* to talk about than to force even one small county to talk about what you happen to make.

Expecting your advertising to react gradually through general social absorption, is like getting a hippopotamus out of a silk hat—a good trick if you can do it! There's no denying it has been done. Fisher Body advertising, for example. But for nine hundred and ninety-five advertisers out of a thousand, it is dangerous practice. And for one thousand advertisers out of a thousand, wrong psychologically. "DRINK Coca-Cola," as we noticed elsewhere, is a direct suggestion to act. As such, it registers a faint action impulse wherever it registers at all.

Seven people out of ten are supposed to be susceptible to suggestion. This suggestion to drink Coca-Cola, sufficiently repeated, will some day almost certainly break through their inhibitions. Merely to display the name "Coca-Cola," on the contrary, is a straight gamble that some day somebody naturally thirsty will recollect "Coca-Cola." Between a direct suggestion to act and any such *general* suggestion, however favorable, is the difference be-

tween scratching a phonograph record with a needle and rubbing it with a boxing glove. As I have often pointed out, not to suggest the logical action your sales argument should incite is like half pulling the trigger of a gun. Or gently jumping out the window. An advertisement powerful enough to start people telegraphing for immediate delivery doesn't, on that account, lose power with those who merely read. On the contrary, the best possible promise of indirect results in the future is direct results in the present.

We are always hearing wonderful stories of what advertising can do. There is fine faith in miracles of indirect accomplishment, but there seems, everything considered, little confidence in the ability of a given advertisement to do any simple everyday selling. Whether you want mail answers or calls or dealers or an indirect effect, you must try to make your readers *do* something. Even if you don't want any answers—and don't expect to make any sales—the strong way to advertise is a definite proposition, backed up with enough urge to register an *action* impulse on each reader's mind. Make your copy waters run deep as you like. But be sure they are not too still. The brook has advantages over a puddle, the river over a pool.

People are at least as intelligent as fish. The wise follower of Izaak Walton walks miles for the right bait. Fishermen are the most patient people in the world. Yet, we practically never hear of a fisherman trying to train a fish to like unattractive bait by dangling that bait day after day before him. Even a fish, presumably, pays increasingly less attention to an increasingly familiar object. Certainly men do. Safety welfare workers realize that, after the first few days, factory hands won't notice a big red "Danger" sign. But, by the time the novelty has worn off, the *habit* of avoidance has been formed. Similar avoid-

ance habits are perhaps developed in advertising rather more easily than one realizes. A fire too slow to ignite, often *chars* a log so that it lights less easily than fresh wood. And dynamite which might explode Gibraltar, when properly tamped, merely fizzles when aimlessly sprinkled about.

REASONABLE RESULTS

Mr. Truman DeWeese, a pioneer in general publicity, once said that he didn't believe the simple words "Shredded Wheat" displayed in big electric lights on the roof of every house in a given city would increase his sales by a single case. This, an extreme statement, was, of course, made deliberately to drive home an argument for more dynamic copy. Even so, it may be less reckless than most of us might suppose.

The selling effect of such 100% publicity would, no doubt, depend largely on the *newness* of the product. Mr. George Whalen used to estimate that among our 125,000,000 fellow citizens are always 10,000,000 willing to try any new cigarette brought to their notice. Novelty is one great attention getter a new advertiser may enjoy—and employ—without any extra charge. Even so, few new concerns can afford to char their customers with advertising that doesn't set them afire. While his novelty advantage lasts, a new advertiser must utilize it to make actual customers, not merely to gain extensive publicity. Advertising that chars off freshness, without having created a compensating number of enthusiastic users, often proves gravely disappointing. To introduce a new brand, one cigarette maker concentrated a tremendous campaign in Chicago. Advertisingwise, his "campaign" was perfect. Everything from airplanes to girl samplers were used—seven sorts of

media simultaneously. Everybody in Chicago was quickly made aware of the *name*. Neither cigarette nor sales argument, however, seemed to justify all the excitement. Little support was developed among smokers. Sales fell as agitation diminished.

On the other hand, this same sudden spurt of intensive advertising might have been highly successful in reviving the sales of some brand already well known. A successful going concern has always the advantage of advertising momentum. Power that will *help* pull the Twentieth Century at sixty miles an hour might easily prove too slight to jolt a few standing freight cars into a slow start. That, of course, would be scant excuse for Wrigley's or General Motors using weak advertising. The fact remains, however, that concerns already successful, like Wrigley's and General Motors, can gain sales with advertising weak enough to fail altogether any less famous institutions. Much general "name" advertising that even the loosest tests would prove to have, of itself, practically no selling value, has not been absolute waste to wealthy well-established year-after-year advertisers. The greatest harm from this dillittante effort comes, as we have already noticed, when the ignorant or the heedlessly enthusiastic proclaim this undynamic general publicity a *model* for small manufacturers and storekeepers who must make even their advertising pay. "Name" advertising, even when nationally overextended, may cause less loss to the great concerns that pay for it, than to the little fellows who imitate.

The more modern type of advertising is, therefore, built upon a frank recognition of the facts we have just noticed. It has less faith in simple coverage. Realizing that zero multiplied by a million remains zero, your modern space salesman no longer claims that something scarcely worth saying once, gains any lasting importance by being re-

peated again and again. Or that even the best advertising can *create* needs. Copywriter and circulation man alike are, therefore, beginning to prefer the rifle to the blunderbuss. All this newer advertising, whether poster, circular, or broadcast, is deliberately aimed to appeal directly to qualities *known* to motivate certain selected groups of prospects.

This new style selling efficiency comes, of course, easier in some cases than others. The wider the market to be searched, the broader, naturally, must be the appeal. The narrower the market, the less necessary becomes the broad appeal, and the more necessary a highly specialized advertisement deliberately aimed. In all advertising there is no principle more important than this:

Special copy can be used profitably in general media only for an article that all may want.

Special copy about beauty and pimples, for instance, can be run in any big circulation. Everybody wants beauty. And practically everybody has pimples. But babies with eczema are different. The number of babies with eczema per 100,000 in any general circulation is so small that the cost of discovering them is practically prohibitive. None but an expensive medicine, with a quick repeat, without much competition, could afford so costly an advertising operation as seeking customers through specialized copy in a general medium. For eczema-baby advertisers as well as beauty-pimple advertisers, alike pay for *all* the circulation. In the latter case, of course, there is practically no waste. In the former, practically all waste. Contrary to its early traditions, no amount of skillful advertising can create two babies with eczema where only one grew before!

There are only two ways to beat that game. Either use (a) specific copy in small selected media; or (b) use *general* appeal in the big general media. More modern ad-

vertising seeks to match its offers with immediate buyers. Through advertising or otherwise, it attempts to get a sample of the goods into a proper prospect's hands as promptly and as favorably as possible. Or, in the case of a store advertising to please a prospect into becoming a customer without delay. Just as a new automobile loses 25% in value the instant it rolls across the pavement a "used car," so, contrariwise, a prospect gains at least 250% in value the instant she leaves the store a new "customer." The value of the simple act of buying—or having bought—is incomprehensible to those who haven't closely studied its significance. Let one woman cross, in ordinary circumstances, an ordinary merchant's threshold: bring money in—take a package out! That merchant, that moment, in the aggregate average, adds from \$35 to \$320 a year to his future sales. And credits from \$70 to \$700 to his customer inventory.

Prospects, to be sure, are also worth money. A prospect's value, presumably, is about equal to the amount invested making him a prospect. *And* keeping him so. Unlike customers, however, prospects are, in one important sense, a potential liability of no small importance. If you don't continue to spend enough money to turn them successively into customers, they rapidly evaporate as prospects! One of advertising's most important duties is to keep prospects alive. Every advertisement successful enough to create new sales will, at the same time, warm up a fine lot of old prospects.

For, just as customers are the finished product, so prospects are customers in the process of manufacture. And so, are people the raw material of which prospects and customers are constructed.

To get from advertising inquiries which are convertible by any method into any decent percentage of sales may cost

as much as \$3.50 apiece these days. Such inquiries should be convertible into sales by any ordinary mail follow-up at a rate no less than 5 sales out of every hundred inquiries. Really good action bringing follow-up by mail might average sales as high as 12%; in especially favorable cases, the number of sales in each hundred inquiries might reach 15 or even 25. Sales direct from the advertising itself, without follow-ups, will, *no matter how small the article*, cost a minimum of \$5.00 apiece, save in the hands of the most skillful professionals. Mr. Claude Hopkins, one of the most skillful, found it cost him in advertising about \$25.00 apiece to manufacture new toothbrush users. Mr. Gundlach, another expert, found it cost him, some years back, \$1.50 to \$3.00 to advertise one new customer into asking once for a given make of cigar. Today, except perhaps by radio, it would cost at least half as much again.

That is where an engineering-like knowledge of customer manufacture comes into usefulness. Mr. Gundlach's advertising cost him more than \$2.00 to get one man to sample a new cigar. Yet, the same investigation that revealed this apparently damaging fact showed, as far as was humanly possible to trace results, that this advertising paid profits! Obviously, the cigar was good enough to hold the favor of a good percentage of those who were persuaded to try it. Smoking being a quick-repeating habit, it becomes profitable to spend twenty times the price of a cigar to get a customer, even temporarily. Mr. Gundlach could profitably afford to pay \$2.00 for each new cigar user. On the contrary, for Mr. Hopkins to continue spending \$25.00 on advertising to get one person to try a new toothbrush would have been bad business. Obviously. Nobody uses up toothbrushes fast enough ever to repay \$25.00 spent in getting him started. Furthermore, while favorite cigars are frequently pressed upon friends, the

toothbrush doesn't lend itself quite so readily to group sampling. Tooth *paste*, however, is a profitable repeater.

Advertising is called "salesmanship on paper." Yet, even with a deeply interested prospect, a face-to-face interview has been found about twice as effective as a printed circular. It takes a good catalogue or booklet with skillful sales letters to convert 10% or 20% of the inquiries. A fair salesman ought to close at least 25%. The best follow-up matter should, we have seen, sell as high as 15% to 20% of ordinary inquiries; the best salesman as high as 30%. When it comes to "cold turkey" canvassing, the salesman, of course, leaves the postman flat. Wherever prospects have to be manufactured into customers on the spot, so to speak, the force and versatility of human intelligence allows printed matter no comparisons whatever. Even in the face of this particular superiority, however, the best selling, as we have already seen, falls considerably short of being the best advertising. Despite all the apparent contradictions we have just noticed, good advertising is always considerably more than mere salesmanship. In a face-to-face closing, advertising cannot compete with salesmen any more than a battery of artillery can be expected to mop up the enemy trenches with a bayonet charge. On the other hand, neither does giving a couple of guns to a regiment of infantry make "artillery" in any modern military sense. Infantry is infantry; artillery, artillery. Selling may be advertising. Sampling may be advertising. But advertising is more than sampling and selling put together. This is because skillful advertising, courageously and successfully carried on, eventually creates an active entity which will, thereafter, operate *independently* to the fame and profit of that advertiser.* Throughout this chapter, I have been em-

* "Mr. N. K. Fairbanks asserted that \$10,000,000 could not buy the Gold Dust Twins and the Fairy Soap Girl. The mark of Onyx hosiery

phasizing the natural loss of 30% of customers every year. Just a concluding word to prove how advertising, once established as a separate entity, can far more than offset that normal loss. Mr. David Burpee, son of the founder and now president of the W. Atlee Burpee Company, said in a Printer's Ink interview:

About 70 per cent of our volume is catalog business, direct from the consumer. On the 30 per cent which is wholesale to dealers, we have a selling expense of less than half of 1 per cent. This business is entirely a by-product of our advertising; we have never used a single traveler.

The company with the right firm name, right trade name, right article, right package, right label, right attitude towards customers, has the same advantage over a less felicitous competitor that a racing yacht with sails set to a favoring gale has over a rival boat dragging canvas and spars alongside. Even so, modern advertising is by no means content merely to be correct in attitude and action. Besides increasing profits from, and decreasing the costs of, keeping current customers, successful advertising contemplates a constantly accumulating *capital* (or surplus) of public consciousness. Besides being useful every day, successful modern advertising expects to *store* up enough action-impelling good will eventually to create a separate entity which, once established, will act independently as an outside force to stabilize sales. An enterprising competitor once went around researching hundreds of Ford owners as

has recently been rated at \$1,500,000 by an officer of the firm. It has also been stated that the DeLong Hook & Eye Company have been offered \$1,000,000 for the name DeLong, but that they would not take many times that amount. Mr. Duke testified on the witness stand that he valued the name 'Bull Durham' at between \$10,000,000 and \$20,000,000. It has been rumored that the R. J. Reynolds Tobacco Co. was offered \$10,000,000 for the good will and name of the Camel cigarette."—Daniel Starch, *Principles of Advertising* (1920).

to *why* they had bought Ford cars. Much to his disgust, none seemed able to explain. Yet Henry Ford's reserves of customer-potential again brought him, practically unsolicited, 100,000 cash-deposit orders for his new V model—before anyone of those 100,000 buyers had even seen it!

World Experience in Every Gallon



YOU CAN BE SURE OF SHELL

Delicacy and variety of interest in the most modern treatment of posters. When Porter Leach first used this Shell series in Canada the company was deluged with requests for copies to be sent to people's homes.

PART THREE

ADVERTISING MESSAGE

- IX HOW TO MAKE AN ADVERTISEMENT
- X THE "BIG" IDEA
- XI NINE KEYS TO GOOD COPY
- XII THE ANATOMY OF AN ADVERTISEMENT
- XIII WHERE ART HELPS
- XIV A GLANCE AT COMPOSITION
- XV PICTURES
- XVI COLOR
- XVII WHERE THE METAL BEGINS

PENNEY'S OPENS

NOVEMBER 19th, THURSDAY

9:30 A. M.

6753 HOLLYWOOD BOULEVARD

Here's a new kind of shopping service for Hollywood! Just in time for your Christmas buying! Penney's, famous values . . . in a convenient store planned for easy and comfortable shopping. Millions of thrifty shoppers all over America have come to know our way of doing business . . . already know how Penney's saves them money. Now Hollywood will receive the benefits of Penney's thrifty store-keeping . . . the advantages of our **PERMANENT POLICY**, which is briefly:

IN BUYING:

- We buy only First Quality Goods
- We buy in Economical Quantities
- We buy Direct from the Producers
- We buy to Strict Specifications
- We buy at Lowest Spot-Cash Prices

IN SELLING:

- We sell Only for Cash
- We sell at Small Profit
- We sell at One Price to All
- We sell at Every Day Low Prices

FURTHERMORE:

- We Eliminate Delivery Expense (As a result of handling over hundreds of small shoppers.)
- We Eliminate Credit Office Overhead (Combining large size lines carrying over bills.)
- We Eliminate All Unnecessary Frills and Extraneousness

New Store
FIRST FLOOR
SECOND FLOOR
THIRD FLOOR
FOURTH FLOOR
BASEMENT

A chain store goes Hollywood! An interesting example of the tactful adaptation to environment that has helped make the leading chain stores so successful.

CHAPTER IX

HOW TO MAKE AN ADVERTISEMENT

THEORETICALLY, every advertiser is manufacturing customers. Most advertising men are too busy manufacturing advertisements to bother about customers. This is doubly unfortunate, because, as the extra pressure for sales during our late "Depression" period triumphantly demonstrated, nothing improves advertising like adversity. Theoretically, nobody ever advertises without a message, known to be profitable, directed to potentially profitable prospects. In ordinary circumstances, however, few pay any attention to the dollars-and-cents value of their various advertisements. The *fact* of advertising is sufficient.

At the beginning we agreed every advertising problem involved four elements: (*a*) The sender of the message, (*b*) The receiver of the message, (*c*) The message, and, (*d*) The messenger. The first two, the advertiser and the "advertisee," we have studied; we have looked at the man who sends the message; and at the multitude to whom he sends it. Now we turn to the message—the advertisement itself.

Up to this point, the element of sales strategy has been important. Here in the workshop all advertisements meet on common ground. Every advertisement is supposedly built in the same six successive steps. These six steps are:

1. The idea
2. The visualization

3. The layout
4. The first draft
 - a. Pictures
 - b. Words
 - c. Semi-pictorial accessories
5. The revisions
6. The release

First of all an advertiser must, of course, have an idea. Foolish to consider any kind of expression until one has something specific to express. So much has already been said about the basic message, we need add nothing here.

The idea—the “big” idea as we shall notice next chapter is the most important part of an advertisement. It need not be a new idea. It needn’t even be unique. But it should be striking. And it should be specific. Most of all it should be service to the advertisee. Remember the three S’s: (1) striking (2) specific (3) service; and you’ll never go far wrong on your advertising ideas.

THE VISUALIZATION

The visualization comes next. So far, the idea has been only a conversation; or, perhaps, a short memorandum. We have available two main methods of expression—the copy itself—and—the arrangement or display of that copy. “Copy,” of course, divides itself, in turn, into words—which can be expressed in type—and illustrations, which must be expressed in pictures and reproduced in engraved plates. So enters the visualizer. He sketches roughly on a huge transparent pad half-a-dozen different renditions of the idea as he suggests it might be most effectively interpreted. His facile pencil evolves a sort of advance proof—in advance of any type being set or drawings made. As soon as this is corrected or okayed, an artist makes a more

finished drawing of the whole advertisement, rough, but accurate as to dimensions, with every detail blocked in for the advertiser to study. As soon as the advertiser approves this working drawing it goes into the Art Department for a formal layout.

LAYOUT

The layout is a diagram, as exact as an architect's finished plan, furnished by the advertiser to show the printer the shape and size of the advertisement, size and kind of type, the position of every headline, illustration, and mass of type, the style of border, the width of margins, and all other details that will enable printer to reproduce the advertisement as originally planned. An efficient advertising man will see that samples of every sort of type or picture suggested accompany the layout, so the advertiser may get a fairly reliable impression of how the finished job will look. Semi-pictorial accessories, such as name logotypes, trade-mark cuts, and so on need particular watching. This covers everything shown on the layout not calling for original art work as a part of the main illustration, nor on the other hand, capable of being set up by the printer as a part of the type job. So long as this accessory art is continually checked back to the controlling layout, little difficulty is likely to arise.

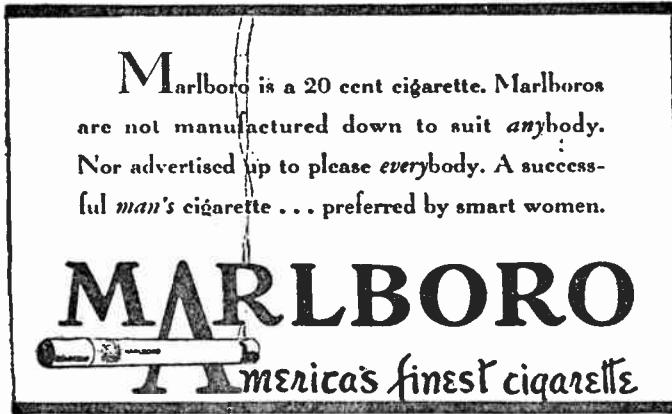
The first step in making a layout, naturally, is to determine the exact size of the advertisement. Then to rule on a large sheet of paper a rectangle of those dimensions. If there is to be a border, or rule at sides, top or bottom, that is next indicated. Then the illustration is blocked in as it will appear when reduced to fit the advertisement. Headline and subheadlines are roughed into their proper places. Then any price, slogan, trade mark, or logotype that de-



A layout (for finished advertisement on page opposite) as sent by an agency art department to the typographer.

mands especial emphasis. Then place is indicated for copy, broken up into proper paragraphs with stress on any to be specially emphasized.

Next come the drawings for semi-pictorial accessories: borders, logotypes, hand-lettered headings. And preliminary sketches of pictures—pictures of the sort previously agreed on as best fitted to interpret the idea as sketched on the visualization. Originals of such dimensions as to reproduce in plates precisely as indicated on the finished layout. The layout serves as a complete working drawing, like an architect's blue print. Everything is assembled to meet its specifications. Copy man estimates the required number of words—and so shapes his writing. Artist proceeds to turn the sketch into a finished drawing. Typographer gets samples of proposed type and borders. To an inexperienced advertiser these should be shown only at a well-advanced stage. The more experienced advertiser may demand a peep or two at the work to see it is progressing exactly as he wishes. Moreover, particularly competent



The finished advertisement interpreted by the compositor from the layout sketch shown on the opposite page.

advertisers will now and then exactly reverse the process we have just outlined. They may submit their own finished copy with a rough sketch of how they want the advertisement to look. All routines and short cuts, however, lead eventually to the same goal—a first proof, as many revised proofs as may be necessary, and finally, a finished proof for the advertiser's final "O. K."

The *copy* must be fed in at one stage or another. The word "copy," as we noticed, has two meanings, both correct:

1. Everything that goes into an advertisement.
2. Writing only.

The reason for the two meanings is not hard to find. In the newspaper editorial rooms, copy in its early days had no pictures. Today, even there, much space is filled with photographs. Yet, technically, especially in preparation of advertisements, copy is taken to mean the written stuff

alone. This book uses the word in its larger sense. "Copy" with us is *all* that goes to fill blank space. We must, therefore, divide our discussion into two plainly labeled subdivisions:

1. Copy *art*
2. Copy *literature*

This is a bit grandiloquent. But clear enough to any who will remember that, popularly speaking, an artist draws pictures while a writer writes words. Leaving art entirely to another chapter, may we glance just a moment at written, or word, copy. A good copywriter can use everything. But only two things are absolutely essential:

1. A city editor's nose for *the* news—the one big picturesque human attack. It has been called everything from the "punch" to the "interrupting idea."

2. An absolute horror of words that don't spark-tingle—buzz—flash. Until an advertiser has learned to look suspiciously at every two-syllable word, and regretfully at every clattering "a," "the," "and" and "but," he is still a man trying to write copy. Not a copywriter.

You may perhaps note with surprise no mention so far of technical requirements. I don't suggest acquaintance with seventeen types of headlines. Or demand ability to write or even to recognize "Reason Why" copy. Or to differentiate "Narrative" from "News." Or "Personal" from "Poster." All this knowledge won't do you any harm. But, in practical work, it will do you astonishingly little good. Not even the best practical advertisers, or the worst, talk advertising in textbook terms. Not once in a quarter of a century of buying advertising, selling advertising, writing copy for myself and others, have I happened to hear anybody say, "We'll run six half-pages of

didactic copy." Or "Rush me up six columns of good sound colloquial."* So write whatever words will clearly and forcefully deliver your message and waste no time worrying as to what type of copy it may turn out to be.

REVISIONS

Revisions of various sort are, of course, taking place at every stage. Corrections. Emendations. New ideas. On this account there are three maxims that will pay their own way in preparing advertisements and, perhaps, reward a hundred-fold in results:

1. Hire the best ability you can find for each technical step—whether copy man, typographer, artist, photographer, or general counsel.

* The only reason these purely arbitrary designations exist in text-books is because all advertising copy looks so much alike as to tempt invitingly these imposing classifications: But, in actual practice, all advertising copy looks alike not from a desire to so classify itself; but for these five more or less mechanical reasons:

1. Because the physical limitations of a page tend towards two or three well determined methods of avoiding waste.

2. Because the same men write, lay out, and set a majority of the outstanding advertisements in the standard media. Besides using, month after month, identical artists, handletterers, engravers, type, and typographers, they have, like all other trades, their own standards of what constitutes a technically good advertisement.

3. Because pressure from salesmen, agents and others to "meet" competition tends unconsciously to base a surprisingly large amount of advertising more or less directly on the accepted advertising habits of some given trade.

4. Direct imitation of important *looking* advertising either by the advertiser himself or his production men. Oftentimes, this is because advertising expenditures have been too large for experiment, or the advertiser is afraid to risk anything outside the ordinary run.

5. As a result of all these other reasons, a subconscious consciousness of advertising *as it is*, extending, perhaps, to 1,000,000 people most influential in the circumstantial appraisal of advertising.

2. Demand—and get—what you have in mind. But keep your *hands* off. Tell your technical assistants *what* you want your advertisement to accomplish. Let their experience furnish the advertisement that will *do* what you want.

3. Make your revisions early. Modifying an idea is easiest. That requires only a little profitable thinking. Changing a type-written draft is simple. And desirable. After that, change should be for emergency only. Many executives feel a reckless expression of power in tearing up finished work to make slight changes. Where the change is really an important betterment, this shows both care and courage. Where the change is trivial, it shows neither.

Everyone should remember, as he enters into the actual manufacture of an advertisement, that machinery has rights which must be respected. Sloppy writing, careless corrections, hasty instructions, omissions and inaccuracies do no particular harm until an advertisement reaches the mechanical side of production. Before turning any part of an advertisement over to the metal workers everything should be meticulously checked and rechecked; all changes and corrections sent to compositor, engraver, or printer, should be models of neatness and accuracy. Any professional must protect his income against unreasonable charges. You—and nobody else—pay heavily in time and money for any such self-indulgence supposedly at his expense.

RELEASE

Finally, one way or another, all the desired revisions are made. A finished proof stands before you. In theory, you see the advertisement exactly as it will be seen by millions of other people. Actually you don't! On the contrary, you see it printed with the utmost care on a single glossy starched sheet of stiff paper with beautiful white

margins. If it is an important advertisement, worth the trouble, have a few extra proofs pulled on the same paper stock as the medium you propose to use—newspaper, say—trim one of these proofs, close and paste it at random among the other advertisements in any handy issue of that publication. Hold it fourteen inches from your nose. *Then* you'll know!

Thus we reach the release. To nine out of ten advertisers, except for the one great final thrill of seeing their creation sparkle in the columns of some pet publication, all the interest and excitement is over. To the real advertiser the battle has just begun. His message has been launched to meet a million people. Will *they* like it? Will they respond? What traces of interest will he be able to discover? For the only proof in the whole career of an advertisement that should evoke real excitement is the proof of its effectiveness with the public to whom it is addressed.

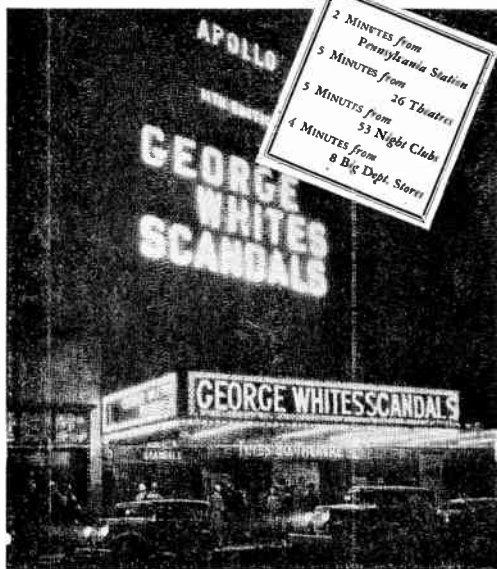
CHAPTER X

THE "BIG" IDEA

IN May, 1932, while the whole nation bitterly debated Prohibition without the slightest possibility of any action on the 18th Amendment, Mayor Walker, of New York, hit on the happy idea of a beer parade. "Beer Parade"—notice its concreteness, picturesqueness, rhythm and deft alliteration! Instead of a vague discontent with even vaguer aspirations, Mr. Walker, in two words, was able to crystallize inarticulate dissatisfaction into an immediate demand for specific improvement. In a mild, modern, cynical way, the Mayor of New York was a direct descendant of Rouget de Lisle atop the tavern table, crystallizing the French Revolution with his "Marchons, Citoyens." Disregarding all personal, political, and ethical elements, this beer parade idea was, technically, a flash of genius—a model for all who deal with crowds of people. The Boston Tea Party was just such a "big" idea. It dramatized the colonists' determination to pay no more British Taxes.

In even milder manner, but in no less dramatic mood, every advertiser aspiring to greatness must flash some short specific message into the crowd consciousness. No matter how smart the advertiser's merchandising, sampling, house-to-house selling, his larger success in the long run will depend on discovering some one idea that will click most happily with the public imagination. Old Gold cigarettes were, at the start, making painfully slow prog-

"You're THERE at the New Yorker"



The theatres... the music... the night clubs... just a few minutes away. You're THERE at the New Yorker

- 2 MINUTES from Pennsylvania Station
- 5 MINUTES from 26 Theatres
- 5 MINUTES from 53 Night Clubs
- 4 MINUTES from 8 Big Dept. Stores

And naturally you get more for your money at New York's biggest Hotel!

*Drop in for Lunch... or Dinner
...or after the Show*

THE NEW YORKER is famous for its delicious and different foods. But it is famous also for giving the best hotel value in the city. And this applies in our four restaurants, just as it does in our rooms.

You can have a dinner of all your favorite dishes... from old recipes brought from the

\$3.50

gives you one of 517 airy, outside rooms—each with tub, shower, refrigerator, radio, circulating ice water and deep, soft beds. 2,500 rooms in all. 85% of them at \$4.50 to \$5.

ends of the earth, and new ones originated here in our own kitchens—without ever having to worry about the price list on the right. It will be fair, reasonable, surprisingly low for the quality you get... just as you will find every other service the hotel offers.

Come and dine tonight in our Terrace Restaurant. Coon-Sanders and their famous Night-hawks' dance orchestra will entertain you. No convert at dinner—\$1 supper convert after 10 P.M. except Saturdays and Holidays, then \$2.

HOTEL NEW YORKER

34th STREET AT EIGHTH AVE., NEW YORK

RALPH HITZ, *Managing Director*

"THE BIG HOTEL THAT REMEMBERS THE LITTLE THINGS"

Possibly the best hotel advertisement ever published. At any rate, a reminder that a hotel can be built by good advertising. Hotel New Yorker spent \$500,000 advertising in its first year and \$253,000 its second; with a per-guest expenditure of \$4.20 and \$1.90 respectively.

ress with astonishingly lovely lithographs of pirates and golden treasure trove. Mr. Lennen's genius hit on the homely phrase, "Not a cough in a carload." The original Old Gold idea was a clever conception, charmingly carried out. It had every quality a conventional advertiser properly demands. Nevertheless, cough-in-carload was the "big" idea. Webster's cartoons helped, of course. Yet mouth-to-mouth advertising would have spread the slogan anyway. Phil Lennen's phrase had some of the happy elements of Jimmie Walker's beer parade. Each has (1) alliteration (2) rhythm—emphasis on right syllables making it easy, pleasant, even, to say (3) each has, proportioned to its length, a suggestion of explosive contrast, the foundation of all great humor: beer on parade! Coughs shipped in carloads!! Lastly, and most importantly, (4) each has solid foundation in a basic human desire—liberty, in one case, health in the other—together with at least a hint as to the *action* by which these desiderata are respectively to be obtained. To find these four qualities in two-word or six-word phrases is a lot to expect. Yes, that's what makes them the "big" idea.

Two signs, side by side in a ball park, illustrate the advantages of a *naturally* human relation. One is an extremely clever pictorial adaptation of "Drake's" cakes—showing a little pair of red drakes to drive home the name. The other says simply "Mrs. Wagner's pies." It reads like the home-town newspaper, and dumb as it is, there's nothing in all advertising clever enough to overcome that advantage. "Children cry for it"—there's a sales talk to a weary mother. Down in Texas, a congressional candidate named Walter J. Reid, by petition to the District Court, got his name changed to "Walter J. *Wet* Reid" in time for election. Out in Cleveland, a gentleman named Mac-Something had, for propaganda, a personally conducted

semi-professional baseball club, every member of which had boldly lettered "MacSomething" on the front of his uniform shirt and "For Surveyor" on the back. The "bigness" here lies in the simple humorous relation to actual life. Vice-President Marshall's eternal remark about the good 5¢ cigar is entirely without wit except as its comic common-sense contrasted with the cosmic cataclysm of World War Washington.

In contrast with these homely forms, rhetoric calls a "conceit" any figure of speech—simile or metaphor—in which there is not a sufficient element of true emotion really to justify the excitement. A big idea may be equally synthetic. It may be brilliant and effective sounding, yet awakens no real response in the hearts, or perhaps even in the minds of those who hear it. 20 Mule Team Borax is a "big" idea in this mechanical sense; it is showmanship rather than emotional theatre. Anna Held's Milk Bath was grand press agency; but likewise fell short of being something really worthwhile. "Singing Shaves" seems another representative of a great class of slightly the same sort. The Ham what Am! A magnifying dental mirror to show "the ills of the teeth" was offered with a well-known toothpaste. Dodge Brothers once offered \$20,000 for a prize-winning slogan to describe their new car. Out of 340,000 slogans they gave first prize to "Making a Good Name Better"! In the general class of conceits rather than emotional appeal might come also Sapolio's "A clean Nation has ever been a strong Nation," "Wilson's label protects your table," and "It's all in the edge."

"Say it with flowers," on the other hand, was the biggest kind of a natural. Backed by 4,500 florists all over the United States, it is estimated in the first seven years to have increased the sale of cut flowers at least 400 per cent. Another big idea was the "greeting" card. Manufac-

turers used it not only to sell five or six times as many Christmas cards, but to sell, not counting Christmas, more cards than they previously sold in a whole year. Halitosis, as inaugurated by Listerine, also glorified itself as a "natural." "Save the surface and you save all" needs no praise. The Twentieth Century as a named train has been worth millions. "Pink Pills for Pale People" has become pretty pallid; but "Children Cry for It" has lived to see generations of those babies die bewhiskered grandfathers.

A "big" idea isn't always an invention. Often it's a dramatization of an existing situation. "You Press the Button" for example. The New York Americans are a good baseball team; Babe Ruth was a great player. Yet a home-run sanctuary, only 295 ft. out in right field of the Yankee Stadium, helped Mr. Ruth and five others batting regularly left-handed, to build a glamorous reputation on drives that might mostly be easy outs in less favorable environment. On somewhat the same principle, professional football was never really successful until New York secured Benny Friedman, an outstanding Jewish player. New York's "Block-Aid movement" with its brilliantly simple "Stamp out want" card was one of the few redeeming, courageous and intelligent "big" ideas that cheered our period of what Dr. Virgil Jordan calls "castor oil economics."

Childs' "Eat-all-you-Want" for a fixed sum was a whale, even when refined down to "Guest Dinner." Instead of spending new money advertising, that idea enabled the restaurants to pay their additional selling costs in service, all ready on the payroll, and a little extra food. Marchand's "Blonde-of-the Month" turned a hair-wash into an institution. Lucky Strike's "One-two-three" broadcast brought 5,000,000 answers a day.

Big ideas are sometimes too big to mean anything *real*

to the public. Colonel E. S. Gorrell, President of the Stutz Company, told me that after the most successful racing season in history, sales fell flat. Then a newspaper advertisement with a headline, "There's Lots of Room in Front," emphasizing the comfort of driving a Stutz, crowded the showrooms for days. Some charitable theatrical stars utilized their renown in behalf of the poor by giving a theatrical Grab Bag. Each hostess who bought three tickets for a table at a Waldorf Astoria card party, had the privilege of drawing—à la lottery—a fourth partner for contract from out a galaxy such as Florence Nash, Ethel Barrymore, Elsie Ferguson, Alfred Lunt. This clever "big" idea was worth thousands of dollars compared with any ordinary charity bridge.

Sometimes a big idea, only mediocre in its advertising aspect, successfully startles attention to the small excellent service with live appeal. The whole mail-order book trade is built on the single phrase, "SEND NO MONEY." Without it, few advertisements will begin to pay. Some stocking company guaranteed its hosiery against holes for six months. A laundry company displayed the word "Stop-yourkickin'" on city billboards. Then, with that headline, the company shortly advertised articles would be mended when torn; new buttons sewed on; and be kept constantly in shape. This advertisement brought immediate and profitable returns. An advertising man in a retail store had to sell several bushel baskets of mixed buttons. As they were, these buttons were unsaleable. Put into handy bags they were quickly moved as "assorted buttons for the mending basket." In startling contrast, but by somewhat the same method, Mr. Haldeman-Julius jumped the sale of Theophile Gautier's "*Fleece of Gold*" from 6,000 to 80,000 by changing the title to "The Quest for a Blonde Mistress."

Not long ago, a smart man, G. Herb Palin, by name, made a good living selling "slogans" to advertisers. To his unmatched fame live, "Safety First" and "See America First." Mr. Palin would walk into an office, talk a bit, look around, close his eyes and snap out some alliterative, rhythmic sentence. And collect \$10 for a hundred phrases. That, no doubt, is why there are 30,000 slogans registered with Printers Ink by people who had to insure remembering their own solgan.

Every now and then some slogan attains great vogue as a catchword. Like Victor's "His Master's Voice," Cascalet's "They Work while you Sleep," and Reynolds' "I'd Walk a Mile for a Camel." The last is a really first-rate slogan; it mentions in terms of praise the article itself. The others are only good short descriptive phrases repeated over and over again until they sound smart. As a means of hitting on a single good short * copy phrase for constant repetition the slogan idea is exactly as good in each case as the phrase is effective and the repetition is continuous.

Don't waste too much time over slogans, however. Particularly in attempting to classify them into any rhyme or reason. Most of the notable advertising slogans cropped up as happy phrases in copy. Few have sprung out of cold-blooded thinking. If they contain the *name* of the product or identify it in some unmistakable way, they are good because they encourage an advertiser to hammer home a single idea. When a slogan can be contrived to contain, in addition to the name of the product, an urge to motion towards the product, it is well-nigh perfect advertising

* A slogan over six words long is a contradiction of terms. Originally slogan was a battle cry. Obviously nobody can fight and shout long sentences at the same time.

regardless of how it might qualify as a perfect slogan. "Now for a Marlboro" for example.

On the other hand, when slogans such as "Eventually, why not now?" "Built Like a Watch," "Chases Dirt," "Ask the Man who Owns One," aren't unmistakably tied up with the product, it is wasteful advertising no matter how good a slogan. Tests have shown repeatedly that even professional advertising men can't remember what slogan applies to what goods.* And that points the whole chapter! Just as impetuous generals have lost armies by being drawn into battles to back up an unplanned skirmish, so advertisers have wasted untold millions trying to build a big idea out of something that was not even an idea!

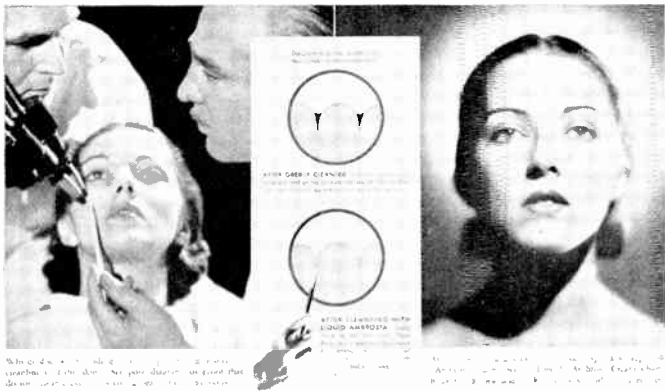
* *Slogans.* Seventeen Chicago advertising executives actively engaged in business could as a whole, identify accurately only 20 out of a list of 50 slogans. Goodrich Tires "Best in the Long Run," for example, is guessed correctly by only seven out of seventeen. Others credited it to Firestone, Dunlap and General Tires, Texaco Oil and Marathon Gas. Four out of seventeen thought Armour's "Ham what Am" belonged to Swift. Twenty New York professionals some years before got only 30 out of a similar list of 50.

CHAPTER XI

NINE KEYS TO GOOD COPY

THE best modern advertising does not try to sell. It aims to help people *buy* intelligently. Most copywriters practical enough to earn their salt, may, perhaps, prove too practical. They study their articles too closely. See them with too shrewd a merchandising eye. Take a fine umbrella! As soon as a merchant views it as more than one of a thousand articles clogging his stock room, he heads for trouble. To his copywriter, as well, every umbrella must remain primarily a piece of merchandise delaying an important profit. The customer, on the contrary, sees that umbrella from a precisely opposite point of view. To him, quite likely, it is a mark of personal distinction. At very least, it is a highly individual article to protect *his* health, *his* comfort, and *his* clothes.

People are intent on finding merchandise to distinguish themselves. Advertisers, nevertheless, continually seek to impress with merchandise that distinguishes their establishment. An advertiser who doesn't want to boast about his goods isn't human. But every individual in his audience is equally human. And so equally anxious to boast about himself. Or, at best, through reading an advertisement to improve himself to the point where he can boast. When a group in the smoking car starts telling funny stories, each, while raking his own memory for a popular old favorite, pretends politely to listen to the others. So readers of advertising affect a more or less genuine in-



Doctor refuses \$25 consultation fee

Tells woman simply to cleanse pores

Skin showing signs of "critical age" needs only thorough cleansing—microscope proves it

Doctor explains why medical profession uses only liquid solvents for surgical cleanliness

Wanted to know if she was "critical age," she consulted a great New York skin specialist.

He said: "After a microscopic examination, cleansing, strengthening, and moisturizing your skin, you're 30 years old. If you don't do this, you're 40 years old."

After a few days, she had a complete skin analysis. She was told she was "critical age," and she needed a special skin treatment.

What she did

Following the doctor's advice, she used Ambrosia Cream, Tightener, and Cleanser. After a few days, she felt "young" again. She applied the Ambrosia Cream, Tightener, and Cleanser daily.

"I'd like to know if you're 'critical age' too," she said. "I'm not. My skin is so young and beautiful."

What is "Critical Age"?

"Critical age" is the time when a skin

shows signs of "critical age." These are the warning signs: wrinkles, dryness, cracks, spots, and blackheads. To get your skin back to normal.

Recently, a lot of New York skin specialists have been talking about "critical age." They say that the skin is "critical age" when it shows signs of "critical age." They say that the skin is "critical age" when it shows signs of "critical age."

Dry skin, itchy nose

After a few days, she had a complete skin analysis. She was told she was "critical age," and she needed a special skin treatment.

Blackheads, blemishes

And these cleanse the skin from dirt and impurities. They are also good for the skin and help to prevent wrinkles.

Coarse pores

After a few days, she had a complete skin analysis. She was told she was "critical age," and she needed a special skin treatment.

Make 5 day test

Do a 5 day test. Use Ambrosia Cream, Tightener, and Cleanser. After 5 days, you'll see the difference.

But the new skin is not permanent. So use Ambrosia Cream, Tightener, and Cleanser every day. You'll see the difference. You'll see the difference. You'll see the difference.



AMBRÖSIA CLEANSER \$1 11.75 AMBRÖSIA CREAM \$1 \$2 AMBRÖSIA TIGHTENER \$1 \$1.50 \$3.00

Ambrosia's most successful advertisement. The woman who wishes to be beautiful at any risk is rationalized—and reassured—by the striking display of apparently scientific paraphernalia. Cowan & Dengler fecit.

terest in other men's messages. All the while, however, each is eagerly seeking within that advertisement some item that will enable *him* to enhance his own importance. Elsewhere we observe how shrewd advertisers turn this fact to their own advantage. They tell readers frankly not how well they make their goods, but how good their goods make him. Any advertiser thus dedicating his space wholeheartedly to his readers' welfare may make his copy as long and ugly as he pleases.

Other advertisers, following the old-fashioned formula of "puffing" their goods, compromise with timidity. Theirs the fear "people won't read long copy." So they put some seventy-five words in a full page of the Saturday Evening Post. Theirs, too, the belief that art allure in print, widely enough distributed will somehow result in a favorable action towards whatever they sell. So they add a bathing girl, willowy and winsome, to their seventy-five words about windmills. Or window cleaners. A large logotype displays the firm name or product—in case all else fails!

No wonder such advertising copy doesn't click. That "click" is the first, and, perhaps, the only important test of advertising copy. And copy that doesn't click *exactly* is inconceivably wasteful. Writing copy is like swimming the Mississippi on a dark night. Anything short of a perfect job may not allow repeating. Consolation prizes are few and far between. Even so, we still find many noted advertisers as dumbly complacent as the woman who consoled her husband by telling him they didn't miss their train by "much."

Advertising, remember, is a message. It is neither a chemical process, nor a force. Nor, taken more individually, is it any sort of a subpoena. An urgent message to a few, albeit open to everybody. Patently, then, the first

duty of any message, is to be (1) crystal clear in meaning, (2) conspicuously easy to read. Any message owes these two qualities to its reader. To its *sender*, a successful advertising message owes still a third quality. It must (3) arouse favorable action. Let us glance, in turn, at this group of three factors:

CLEARNESS

Clearness in advertising copy may, in turn, come from three sources: (a) exact thinking; (b) exact statement; (c) exact objectives. Exact thinking needs no explanation. It sees the article eye to eye with the customer's need and points that need so sympathetically that customers will perceive it with eager clearness. Exact statement is doubly important in advertising copy. First, of course, as an aid to clearness. Then it may be equally important as an aid to verisimilitude. Wrote Mr. A. O. Owen:

There is an art of making one's self *believed* in print. Sincerity alone is no more a substitute for this art of verisimilitude than anger is a substitute for knowing how to box when a man has to fight.

The art of verisimilitude is interesting: Use figures when possible, instead of words. Use exact figures—odd figures where possible—instead of round sums. Makers of safety razors had advertised quick shaves until the appeal was worn dull. Along came an advertiser with a 78-second shave. That suggested practical tests. A sensational advance in sales followed. Same way with lather. A hundred full pages were foaming with shaving soap generalities. Along came a man with specific facts. "Multiplies

itself in lather 250 times." Names and addresses, like figures, add immeasurably." * Even where, for any reason, the actual name of some person mentioned may not be used, the childish "name on request" offer considerably strengthens the advertisement. Odd awkward quantities have a natural believability. Facts add verisimilitude as they interfere with smoothness. Reality has a crude rhythm all its own.

EASE OF READING

Ease in reading might easily introduce here an entire chapter of instructions. Instead, a single sentence only: More than a hundred years ago, a distinguished English gentleman named Fox, summed up the whole matter: "Easy writing," Fox said, "makes damned hard reading."

"A widespread myth has Lincoln suddenly whipping out an old envelope, while riding on the train to Gettysburg to make the address, and on the back of it hastily scribbling down what many believe to be the finest and most finished piece of writing of its kind in existence.

"A little research discloses that the case was quite different, that Lincoln wrote and rewrote his manuscript painstakingly in the days and weeks preceding his delivery of the Address. He worked hard to bring to bear on the original product of his inspiration every item of skill and writing knowledge that he had gathered in the course of

* "To say a 'great Western city' instead of 'Denver,' is to create some suspicion. It is, in form, if not intention, a species of evasion. 'A celebrated judge' is a phrase carrying nothing, while mention of Charles Evans Hughes commands attention. Mr. Rockefeller is conceded by all of us to be the richest American, but if so described, and not named, readers unconsciously score one point against the credibility of the copy. Even further, *John D. Rockefeller* is better copy than *Mr. Rockefeller*. Proper nouns are almost as valuable as figures in advertising."—W. A. Owen, *Masters of Advertising Copy*, edited by J. George Frederick, page 248.

**6 NEW POINTS IN
THIS BOUCLE SUIT**
make last year's Knitweds look old!



1. New angles across yoke and shoulder, deep armhole effect.
2. Curved front button opening.
3. Horizontally striped lay back blouse.
4. Contrasting pulled head of construction.
5. Straight-seamed all-over skirt.
6. Brazier, evocative boucle woven in rich 1812 fall colors.

16.75

**STERN
BROTHERS**
625 6th Ave. N. Y. C.

807th SHOP—THIRD FLOOR

This new type of "specialty store" advertising has largely superseded the old fashioned daily full page of the department store. Incidentally, an excellent example of the mail-order method in the stylist manner.

his experience. And keep in mind that Lincoln was a trained and practiced writer, one who had amassed a rich and cogent stock of writing technic. What brands him, perhaps, as a writing man as much as anything else is the fact that *even after the Address had been delivered, we find*

Lincoln making corrections on his manuscript, still bringing to bear on his creation the selection and rejection process of the skilful writer." *

Any copywriter who will divest himself of a superior attitude, and actually feel a desire to be of honest service to his readers, will, I believe, find for himself, throughout the long chapter that follows, ample suggestion as to a pleasant easy reading style. The first requisite is a sense of true courtesy towards his reader that prevents boasting and parlor tricks of any kind.

Advertising itself is still a fussy business. It lacks the easy effortless distinction of confident established power. Copywriters should never forget the old giant Anteus who grew stronger as he touched mother earth. In order to prevent copy getting too excellent for its own good they should constantly check back to their audiences. Take this matter of homely vocabulary, for example. In a lawyer, preacher, engineer, even a doctor, one expects a nice choice of words. Among the great masses of people, on the other hand, the aim is not accuracy, but *immediacy* of expression! An American workman hasn't time to think as he talks. His vocabulary, consequently, averages between five hundred and a thousand words. Even of those words only about three hundred are ordinarily used in conversation. Avoid like poison, therefore, favorite artificialities, catch phrases, combinations of words without originality. Or without sincerity. Weigh every word not merely for its exact idea. Every word, exactly chosen, can carry a rich bonus in its *connotation*, an overplus of associated meanings. Avoid especially that smooth, uniform, unimpressive second-rate distinction which marks advertising copy as it does boarding house food.

Use rather the rough, old-fashioned words, words with

* From excellent little book, *The Written Word*.

centuries of helpful association. Words that build pictures. Simple words, one or two syllables; faith; hope; good; child; home. Use few adjectives. Practically no adverbs. Have your nouns and verbs vivid words of motion and color that show definite things and suggest pleasurable uses. Stick to the utterly familiar. Particularly with a new idea to introduce. Work from the known to the unknown. Break in unfamiliar propositions by hitching them to old favorites. Put the reader's emotional recollections to work for you. His buying inclination will follow.

ACTION URGE

Notice the vital difference between an advertisement reading "White Rock" and one urging the reader to "*Drink* White Rock"! Any advertiser who hasn't taken the trouble to crystallize in his own mind a pretty clear picture of (*a*) single, (*b*) simple, (*c*) definite, action he aims to instigate in the minds of his readers, can hardly count on them to remedy his shortcomings.*

So, even after you have made your copy a worthwhile message, impossible to misbelieve, you may not necessarily be bounding towards advertising success. Remember always that exact objective you wish to instill in each prospect's mind. And the necessary impulses towards it you must plant in your advertising copy. No matter how worthwhile your message, how crystal clear in meaning,

* "Successful advertising copy is like good golf. It isn't a matter of brute force. Nor luck. Your trained copywriter knows exactly what he intends doing with every word and sentence. He knows his average man. He knows how that man is affected by various uses of printed words. He knows the few basic motives that govern all human action. With certain carefully calculated appeals he makes a positive play upon these motives to make large numbers of people perform some simple act he himself has clearly and definitely in mind." K. M. Goode, in *Masters of Advertising Copy*, page 193.

much of that well-directed energy will still go to waste unless your copy contains that catalytic quality that induces action. This catalytic copy, note you, must not merely impel action. It must impel *favorable* action. The original Marathon runners were successful in getting action. Theirs, however, was the wrong kind. One fell dead. Others were beheaded. Tidings of Thermopylae undoubtedly attracted attention enough—even among the defeated Medes and Persians—to satisfy any modern advertiser. Nevertheless, the Persian King, in the crude custom of his day, slew the bearers of bad news. Paul Revere was a more successful type of messenger. In fact, ideal from the advertiser's viewpoint. He aroused interest. He secured favorable action. And immediate. True, not all who heard his midnight message rushed to Lexington to fight the British. His entire "returns" was a little army of a few hundred men. But every Middlesex village and farm that 18th of April *thought in terms of action*, much of which vigorous thinking was to crystallize a year later into a young American republic.

This book, of course, can't select the Paul Reveres among its readers. It can't separate those whose news will be profitably welcome from those whose advertisements, commercially speaking, will be slain. It can only warn in the most general terms against the assumption that any overwhelming number of busy strangers will ever pay more than the most unflattering inattention to a given advertisement. So before worrying about the positive attractiveness of his copy, every copy man should check up—both words and pictures—for clearness, ease, and action. Advertisements will seldom fail when action-inspiring, easy to read, easy to understand. And will enjoy success wherever other elements permit. Most important of these "other" elements is, of course, worthwhileness. If a story

isn't worth reading, it certainly isn't worth telling in expensive space. Therefore, before bothering too much as to the form of his message, every new advertiser should again satisfy himself he has a message.

WORTHWHILENESS

Worthwhileness doesn't depend, of course, on the intrinsic value of an advertiser's goods. Nor the merit of his proposition. He may have something worth selling. Has he, however, anything worth saying? Newspaper editors throw away 100,000 paid-for words a day because they aren't interesting enough. Yet dull advertisers calmly compete. Much advertising has little interest except to the man who pays for it. And, except that he pays for it, even he, oftentimes, wouldn't take the trouble to create the copy he prints. Any advertising message ought to be important. Not necessarily heavy. Feather-light, if you like. But worth saying. And worth hearing.

Therefore, don't start to write copy until you have collected *all* the necessary facts. Even short copy requires long preparation. Get yourself a "big" idea. Generalities get nowhere. Don't expect "stylish" to sell clothes. All clothes are born stylish. Don't expect "powerful" to sell cars. All automobiles have more power than anybody needs. Don't expect "quality" to sell anything. Nobody talks "quality" except an advertiser. Throw away also, about half your facts. The least important, least specific half, of course. Don't, however, trust your own opinion as to which facts to throw out. How do you know what constitutes an *important* fact from the reader's viewpoint? Thousands of dollars are wasted every day in the year on saying things the advertiser considers important. Don't judge the value of any fact, therefore, until you have

tested it first hand on exactly the sort of people for whom the advertisement is written. Ponderous statistical tests of copy are totally unnecessary. Informal flash tests for genuine reader interest will serve splendidly.

That sounds silly, you say? "I ought to be a better judge of how to sell goods—especially my own goods—than any ordinary dumb citizen!"

Of course you ought to be. No doubt you are.

But *are* you?

A famous golf professional, after winning the British Open, was asked by reporters to what he attributed his success. He answered promptly, "To the fact I learned to play golf before I learned to read." He meant, of course, he went about his own work in his own way without anybody else's rules.

By that same token, a simple business man *should* be able to write the best advertising copy. That unfortunate theory has, in fact, cost our companies hundreds of millions of dollars. Simple business men writing copy are not content to stay simple. Or even businesslike.

Few progressive concerns, therefore, can survive advertising written by their own business executives. Neither can they afford to take chances with illiterate outsiders, nor yet await a moment of ecstasy in some sophisticated journalist. The only safe way to get copy, then, is to hire some man who knows how to *write* as well as any other technician in your employ knows his trade. These expert copywriters have learned to forget their tools. They sit in the reader's mind and watch their own words come over. Let an untrained executive beware of interfering with their ritual. Only, like an old catcher calling on his pitcher for precise corner-cutting curves, let him *direct* their effort. With benefit to all concerned, the best heads in business can *think* advertising copy. But only a single

trained hand can profitably put the summation of those thoughts into words worth the printing.

The best way to keep an elderly Englishman happy, they say, is to have told him a good story while young. The best possible preparation for writing a cigarette advertisement is to have written a hundred successful soap advertisements. That is literally true—so far as it goes! An even better preparation would have been the writing of a thousand successful advertisements for a hundred different advertisers selling everything from platinum to horse liniment. Now and then you may hear a modest man admit he can't speak well in public. To write anything anybody will read is infinitely harder than to talk better than most public speakers. But nobody yet has admitted he can't write. Less than one manuscript in a hundred is accepted editorially. Yet writing publishable stories is child's play compared to writing paying advertisements. Hotel clerks and bank cashiers scan a signature upside down as the customer writes. A copy man requires long experience to learn to reverse this process by writing inside out, so to speak, so that each reader unconsciously absorbs an advertisement as his *own* thought, rather than somebody else's statement to be examined and, perhaps, challenged.

Obviously, the four qualities we have just reviewed, (1) clearness, (2) ease of reading, (3) action-urge, (4) worthwhileness, are merely minimum requirements in an advertisement. They are the undecorative bread-and-butter elements of copy. To get all nine keys to good copy, your ambitious and skillful copywriter and his attendant artist will add to those four, at least five others! (5) Personality, (6) charm, (7) force, (8) salesmanship, (9) showmanship.

Returning to our list of nine, let us next consider:

PERSONALITY

Even more important, therefore, than familiar words and exact phrases, fully as important in copy, perhaps, as easy reading and urge to action, is the color of a definite personality. For example, read this account of a professional football game in New York:

“When Grange left the contest in the middle of second period the thousands watched only with half interest. When he failed to appear at any time in the third quarter an atmosphere of lassitude swept over the stands.”

Now Dr. William Lyons Phelps' account of a concert in New Haven:

“The finest visiting orchestra in the world, even with a sensational conductor advertised in the modern methods of soloism, could not fill our largest auditorium; no matter how superb the music or how superbly played, there would be many vacant rows of seats. But let some famous soprano be announced as soloist, even if she is to be on the stage only ten minutes, the house is jammed. In short, the audiences are attracted not by the desire to hear music, but to see a person who is in the public eye.”

That personality, as we noticed a few pages back, should at least seem (*a*) friendly, (*b*) honest, (*c*) modest.

Mr. A. O. Owen tells of an Italian who sent out a circular of his own illiterate composition in such ludicrous English that it drew customers by the scores to his shabby side-street restaurant. One of these days, some great advertiser is going to learn the value of disingenuousness in advertising—remember the art of Will Rogers—and make a fortune. Old Maestro Ben Bernie's delightfully deprecating radio introductions of his “unwarranted baritone” or “inexcusable tenor” have already neared this achievement.

Personality is valuable. Friendly attracting personality is priceless. Remember, your readers, like yourself, carry a sleeping savage heritage that regards all strangers, powerful strangers especially, with suspicion. Therefore, again write no boasts. Nor "sell" anybody anything. That's selfish. Unfriendly. Write, rather, to help your readers buy. Plan and word your copy so it seems to *come from the buyer's side of the fence!* So a good copy man can regard his job as only begun when he has established the merit of his product. His readers must be made to *like* the offer. They must, when possible, be made friendly towards the company that makes the offer. And, best of all, they should desire—in terms of emotion—not only to own so covetable an article but to do business with such pleasant people.

Testimonials have been for sixty years the most effective form of advertising. Where other copy goes literary, testimonials necessarily remain *people* in print. People will always read other people's letters, whether written by washerwomen or the ex-King of Spain. It is not alone the personal signature that makes the testimonial popular. Almost always testimonials bear plainly the welcome imprint of an unprofessional hand—a quaint turn, an artless confession, an awkward colloquialism, some idiom that betrays the layman—and so come as a relief after pages of stiffly starched conventional copy.

Seriously, to parade silly old-fashioned virtues like honesty, modesty and will-to-serve, in a business book sounds ridiculous, I know. Yet long careful observation of the great Mental Moratorium of 1931-32 convinced me that the conspicuous absence among American business leaders of honesty, modesty and will-to-serve, did more than all worldwide causes put together, to get us into trouble. And, even more, to leave us there. Consider the dullish pattern of men the public most admires: Henry Ford, Calvin

Coolidge. No matter who I am or what I advertise, if I can persuade enough people only that I am honest, I have a tremendous start. If I can convince them that my honesty is built into my business, I can sell almost anything. Sears Roebuck has manufactured, sight unseen, 11,000,000 customers with little foundation other than a friendly attitude, obvious honesty and a sincere will-to-serve.

Obvious honesty is the foundation of successful advertising personality. It is the thing which gets so much of that advertising copy we think screamingly funny in minor publications accepted with the utmost seriousness by those to whom it is directly addressed.

Thirty years back, Mr. Loren Deland established the vital principle for effective advertising, that the *reason* for a price, particularly for an unexpectedly low price, is as important as the price itself. Thousands of little merchants who have never heard Mr. Deland's dogma, utilize his principle unwittingly in their sales: "Damaged by Fire," "Lease Expires," "Building Coming Down." Dobb's Fifth Avenue establishment won the Bok prize with an opening newspaper page. Their final few lines, announcing "Receiver's Sale" wouldn't have won honorable mention in a country newspaper's job printing office. Yet it brought out the mounted police to hold the crowd. Low prices, reasonably explained, filled even that fashionable store to the fainting point. So, almost always, not merely in the matter of surprise prices, but in all dealings with people. Any advertiser who promises anything that might be considered suspiciously disinterested should remember Mr. Deland's principle—and carefully explain his motives. He must either (*a*) emphasize that he has absolutely no choice other than to accept the loss indicated, or (*b*) explain how he himself benefits in the long run. Ordinary common sense tells the public there must be some

good business reason for any concern to set about losing money. From long years of exploitation, people distrust too much unexplained nobleness. Better tell them frankly your real reason, therefore, than let them make too many guesses at a wrong one.

A gratifying large part of all advertising is absolutely honest. Reliable institutions reflect their own integrity. Less reliable copy has been splendidly censored by more reliable media.* Yet another large part, including much brilliant copy of our famous advertisers put by our own best agencies in our best publications, continues not only patently fictitious, but obviously untrue. A cigarette campaign, as one example, brazenly attributed a jump in sales—which the whole tobacco trade knew came from a 25% cut in price—to a discovery as sudden as it was mendacious that this particular brand helped steady the nerves of those who smoked it. Steel workers and such! This sort of copy is a boomerang. People read it just as they read any light scandal. But they make tremendous reservations.

People as a rule discount superlatives—especially the old familiar shopworn favorites like “highest quality.”

* The joint code of ethics adopted by the A. N. A. and A. A. A. reads, “The following practices have been stated by the committee to be unfair to the public and to tend to discredit advertising. The findings have been approved by both associations.

1. False statements or misleading exaggerations.
2. Indirect misrepresentation of a product, or service, through distortion of details, either editorially or pictorially.
3. Statements or suggestions offensive to public decency.
4. Statements which tend to undermine an industry by attributing to its products generally faults and weaknesses true only to a few.
5. Price claims that are misleading.
6. Pseudo-scientific advertising, including claims insufficiently supported by accepted authority or that distort the true meaning or application of a statement made by professional or scientific authority.
7. Testimonials which do not reflect the real choice of a competent witness.”

A trade paper advertiser who had excellent returns from copy stating his goods were "57% above U. S. Government specifications" was persuaded by timid associates to tone this statement down to "more than 50% above U. S. Government specifications." His replies were cut in half. People took literally as a fact the first specific statement. The second generality they regarded merely as a bit of exaggerated advertising. P. T. Barnum used to say the public likes to be humbugged. It does—when in on the game! But there is a sharp divide between this reciprocal playfulness and trickery in the serious buying of goods. There humbug ceases. The public responds best to those advertisers who make not only an honest effort, but a considerable effort to help solve some problem.

CHARM

Personality, as we have already repeated, is the foundation of all good advertising copy. That personality, we have just noticed, should be friendly, honest, and, where possible, modest. Even so, mere personality is not always enough. Your copy should have charm. Not all copy can be simultaneously (*a*) simple, (*b*) sincere, (*c*) short, (*d*) vivid, (*e*) humorous, and, again, (*f*) modest. But any of those charming qualities—or all—will help—help it greatly. Charm in copy is like a lovely woman. Not always necessary. But always welcome. Analyzing charm is about as easy and useful as counting the spots on the wings of a live butterfly. Nevertheless, let us glance at charm on the wing.

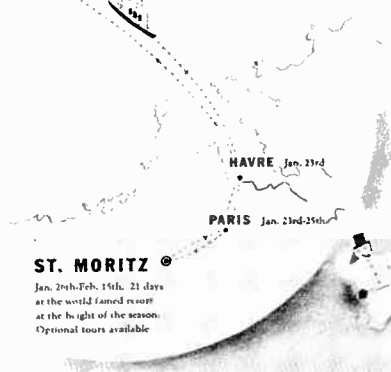
Take first, this matter of simplicity. All civilization acts the same way. All mankind sooner or later discovers with joy the strength of simplicity. One group after another outgrows sophomoric smartness. Each in turn becomes dis-

Saks Fifth Avenue Snow Boat Cruise

LEAVES NEW YORK
January 16th on the
S. S. Paris of the French Lines



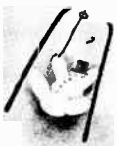
RETURNS TO NEW YORK
February 24th
on the S. S. Paris



HAVRE Jan. 21st

PARIS Jan. 23rd-25th

ST. MORITZ ©
Jan. 26th-Feb. 15th. 21 days
at the world famed resort
at the height of the season.
Optional tours available



SKI TO EUROPE--VIA THE S. S. PARIS! FROM JANUARY 16 TO FEBRUARY 24, YOU MAY GROW UP IN 40 DAYS OF FRUITY THRILLS AND NO SPILLS. NEW YORK TO PARIS TO ST. MORITZ, AND THE MOST FASHION SKIERS' COUNTRY ON THE TOP OF THE GLOBE. A SKI SEED ON TOP DECK, DRIVE-UP LIFELINES AND CRELECTURES ABOARD. SEND FOR OUR BOOKLET ON THE SAKS FIFTH AVENUE SNOW BOAT. OR CONSULT THE INFORMATION BUREAU ON THE SIXTH FLOOR.

FIFTH AVENUE AT FIFTIETH NEW YORK CITY

Department store advertising should, as a rule, remain news and not go "arty." Saks-Fifth Avenue takes splendid advantage of one of the patent exceptions.

gusted with petty affectations. Even the mechanical arts as they cut away superfluities, progress from crude complications to the sheer beauty of smooth powerful streamlines. Good taste in advertising has increased tremendously. But most of the best advertising may still reveal a tiny bit too much the positive good taste of the self-conscious craftsman. Following today's universally accepted conventional, pseudo-literary condescendingly popular advertising "copy," there seems little chance today for really great advertising. There yet remains, however, a splendid chance for inspirational leadership to any advertiser who will dive back—sincerely—to the simple forceful English of the Bible. Or John Bunyan. As people point out from time to time, if Admiral Lawrence had phrased his famous message, "Don't Give up the Ship" in the words "Under no circumstances surrender the custody of the vessel," his place in history would have been dubious indeed. There seems even less excuse, for any such stilted semi-proclamatory style in advertising copy. Any good copywriter knows that an advertisement is a single message to a million people. With few exceptions, the personal letter that would best sell an individual in his own private mail makes also the best possible copy to sell him through the public prints.

So much for the charm of simplicity. Now for the charm of its sister virtue, sincerity. "The more one sees of the difficulties of copywriting," says Mr. John Starr Hewitt, "the deeper grows the conviction that really great copy depends even more on seeing and feeling than it does on writing. The man who sees truly and feels deeply can hardly help writing sincerely!" Because so many who see truly and feel deeply tend towards intolerance, too many others have come to mistake harshness for sincerity. But, as Mr. Richard A. Foley once pointed out, a man can


be a gentleman and still be honest; and an advertisement can be kindly, friendly, and still sincere and truthful.

The great trouble with sincerity is that it is generally a bore. Only the rascals take real pains to make themselves loved. Like the Swiss waiter's five languages, ability to please is part of their stock in trade. That, I suspect, is the real reason why people go off into all sorts of wildcat speculations. They would rather have the fun of losing money with men of graceful imagination than keeping it in company with the dull. Some day some better Better Business Bureau will be constructive enough to point out to our haughtily conservative investment bankers that it is largely *their* fault that the American people buy imaginary oil wells and wildcat gold mines. The pharisaical smugness that keeps financial advertising of impeccable propositions so uniformly uninteresting and unattractive to the average man might be hard to justify on any humane grounds. Charles Wesley had the courage to say there was no reason why the Devil should have all the good tunes. So he took his gay melodies where he found them and built himself a hymn book that has for 150 years come near being the chief preservative of a great religion.

Simplicity, sincerity, briefness and vividness need no advocates. Humor and modesty, on the other hand, seldom spoken of in connection with advertising, are among its most necessary components. Modesty, to find out what your prospective patrons are interested in, instead of boring them with your own mild boastfulness; and even more, modesty, to prevent a superciliously patronizing type of copy—the style of the second-rate radio announcer. A sense of humor, not so much to make your copy funny, as to prevent your attitude from becoming even slightly so. Although willing to delegate its thinking to almost anybody, the vulgar mind vigorously resents any claim to

superiority—especially on the part of those they have themselves set up to do their thinking. (Advertisers too often forget that our political leaders survive largely through their weaknesses.) A light, humorous, self-deprecatory tone is safest. Along those lines, we Americans have for years been developing a hybrid form of national expression. One can hardly dignify it as a style. Nor is it in any sense literary. A critic suggests, for instance, that without the word “O.K.” the talkies would be practically silent.

Then, of course, comes brevity. There are two kinds of white space. The first kind of white space is paid for by the agate line. It isn't exactly a waste, yet it can hardly be called a highly productive use of money. The other kind of white space pays for itself. It involves not money, but brevity. It is space saved by killing all unnecessary “the's” and equally colorless words. Not to mention slashing out dull sentences. And shortening drab paragraphs. A French proverb says: “Tell all and nobody will listen. Tell a little and all will.” Brevity, along with simplicity and sincerity, adds charm to copy. For brevity is not only the soul of wit, but the wit of the soul. Wit is the red pepper of business. Humor is its salt. But humor in advertising must be simple. And absolutely foolproof. Effectively used directly to the point, humor is wonderfully helpful. But the target of even a mild witticism must never in any possible way be associable with the reader. Or with the goods advertised. The chief value of humor, used discreetly, is to add a touch of vivacity to otherwise cut-and-dried copy. Ridicule, “clowning,” grotesqueness or caricature in any form are not to be recommended for advertising copy. If, for example, you have got human interest into a shaving soap advertisement by telling how Alexander the Great inaugurated the custom of shaving you can safely—and



**He "lost his shirt" in
the Coney Island fire**

Did you read in the newspapers about the 60-year-old Newark man who went swimming at Coney Island the day of the big fire and not only lost his clothes, but \$2,600—his life's savings?

He was carrying this large sum of money for safekeeping (?) and had left it in his shoe in one of the bathhouses which burned down. Had this gentleman heeded our advertisements, he would not only have his \$2,600 today—but interest on his savings as well!

THINK THAT OVER if you're keeping your savings AT HOME!

**CENTRAL
SAVINGS
BANK**

4th Ave. at 14th St.
R'way. at 73rd St.

Taking the starch out of stiffly formal bank advertising, these eight-inch single-column insertions proved very effective. A slightly less humorous presentation might, perhaps, have proved even more favorable. By Mr. Arthur Anderson of the Samuel C. Croot Company.

profitably—use a light touch. But if you try the same light touch in describing the shaving of Alexander's descendant, the keeper of the Greek restaurant on the next block, you may find yourself in very hot water.

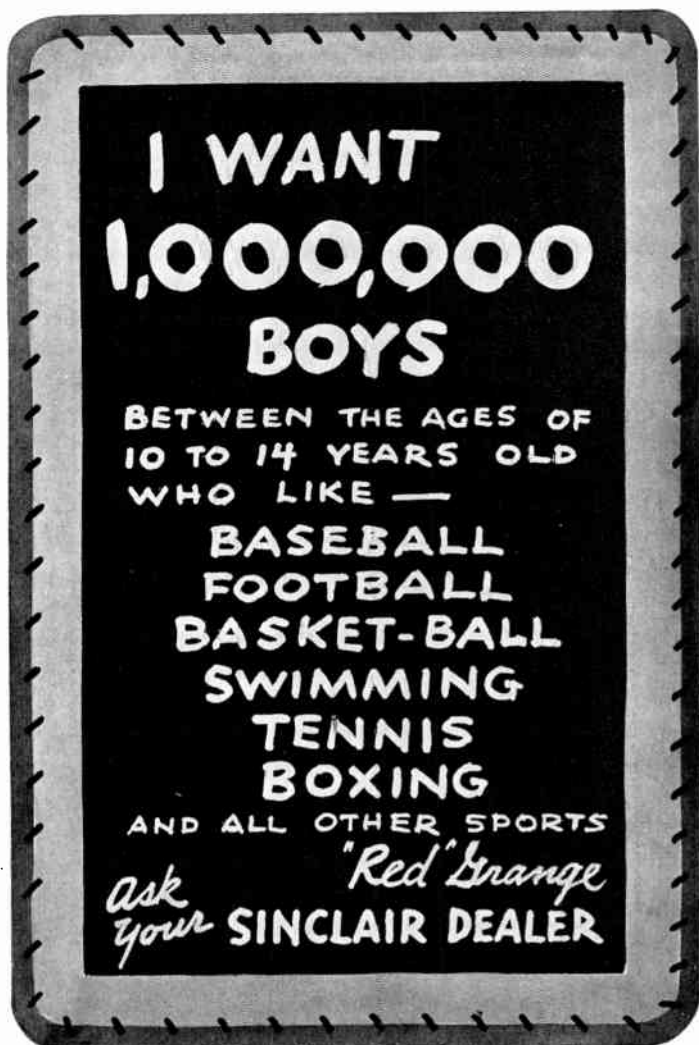
FORCE

Charm alone won't build a big business. Nor will any winsome qualities we have just sketched. Force is necessary. And the first element of force is directness!

Force is no more symptomed by big space or large type than strength is indicated by shouting or thumping on a desk top. The stronger an idea, the less display it needs. Strength in advertising is found at its best in the carefully understated statement pleasingly phrased, of the man who is so sure of the service behind his proposition that he scorns to put it through any tricks.

There is little chance of your advertisement doing any great good except as it is recognized as a straight business proposition. Don't forget that some misanthrope said he never went for food to a restaurant with music, because when he sought both, he got neither. That is not a bad principle for an advertiser who seeks to mix selling and entertainment. It can be done. It is done successfully. And not infrequently. But all those advertisers skillful enough to do it on a large scale at any considerable profit, could easily hold their annual convention in a mail-order bungalow.

People always recognize any decent advertisement as paid-for-publicity. To those interested, no apology is necessary. To those uninterested in your proposition, you owe no more attention than they do to you. Let them turn off the radio—skip your newspaper advertisement—throw your circular in the wastebasket. When the percentages are



To attract boys, Porter Leach designs a poster for Sinclair Oil that takes the fence-post out of the poster.

in your favor, you can laugh at all these individuals in tens, hundreds, even in thousands. You can thumb your nose at everybody but actual prospects—and still get rich!

Buttonholing crowds of comparative strangers for orders, an advertisement must, of course, use a reasonable amount of smart showmanship and tactful finesse. But when your offer is really a good one, why waste time and effort being smart? Or sharp? Or clever? Or coy? The straightforward businesslike approach is so much more direct. And why try surreptitiously to sneak important facts into any man's mind? After all, you paid for your advertising space. Every reader knows it. Why beat about the bush? If hordes of people didn't regularly give their patronage to those who *ask* for it, there would be no Rotarians. Or Kiwanis either. Your best prospects, in fact, wouldn't themselves be in business. Tell people what you offer. Tell them why your offer should interest them. Tell them what it costs. Don't be afraid even to ask them to buy.

Finally, let me repeat mostly, force in advertising comes from implacable repetition. Here and there throughout, as you may have noticed, this book illustrates the value of repetition by repeating it. Enough repetition to the right people is the basic formula for any commercial publicity. But "repetition," one must remember, doesn't so much mean repetition *by* the advertiser as repetition *to* the prospect. Experts tell us that seven years' continual mailing to any ordinary list will bring replies from everybody on it except those who die. Or move away to escape the circulars. Concentration of this sort will always pay.

Nine times out of ten, advertising would do better work, if, after the first piece of copy had been published, all concerned were swept away to sea, let's say, leaving the same copy to repeat—the same schedule to repeat. Repeat.

Repeat. And repeat. A more practical thing for all concerned is to study the working of the human mind; to watch people "memorize" by voluntary repetition. We have already noticed the necessity for repetition, in the sense of keeping just about the same advertising running incessantly to reach just about the same people month in and month out. The *other* kind of repetition—that is, repetition within the advertising copy itself—is almost equally important. There are three good reasons for this repetition:

1. To wear out the *newness* of an idea. Schooled through countless centuries of danger, the human mind sniffs at new ideas like a growling watch dog. As Mr. John A. Stevenson once pointed out, the child runs from the stranger not because he fears the man, but because he fears his newness. So the child's father reacts automatically against a new idea. Repetition alone will rub off newness. To familiarize anybody with any new idea takes a certain amount of time. To familiarize everybody, eternity. High-pressure advertising is likely only to emphasize the newness of the proposition. Often it might antagonize before it made friends. Well timed repetition, in modest doses, will, on the other hand, do the trick more quickly—with less danger—than can any other form of advertising.

2. To stimulate rationalization. Practically all purchasing—certainly an overwhelming percentage of the buying of all minor luxuries—results from emotion. Desire is man's most powerful motive. Except among savages and other simples, the mind is always throwing on the brakes to inhibit rash action of any kind. The more intelligent the reader of an advertisement, the more vigorously he subjects his emotions to this intellectual supervision. In each new transaction, his business conscience must be satisfied. Or smothered. This takes long copy and constant repetition; the same words, generally; always the same idea. Let the copyman consider the clergyman. If they could exchange pulpits, so to speak, the copyman would, no doubt,

shout only the "text"—a single slogan sentence quoted from the Bible—as the theme of his sermon. And sit down satisfied. The preacher, on the other hand, would follow the old darky parson's formula "Tell 'em what he's gwine to tell 'em, tell 'em what he's tellin' 'em, and tell 'em what he's done tole 'em."

3. To massage the mind into action. A quick enough command may cause an instinctive reflex action. Allow but the slightest delay: inertia begins to claim its own. So, as any mother will assure you, to get action from a child you must "keep after" him until your suggestion has come to dominate, and for the moment practically eliminate all others. Even when the memory is not involved, this domination is likely to require considerable repetition.

So with an advertisement. Or even in personal selling. A few terse sentences will not suffice. Any salesman showing a stranger a shiny new mouse trap can attract attention and arouse interest. But to make a sale he's got to talk *long* copy. Were he actually to stand on his prospect's doorstep and bark brief snappy advertising copy, the prospect would slam a quick end to what he might consider queer conversation. The skillful copywriter finds out what his prospect likes most to hear. He keeps quietly repeating just that thing. So the salesmen of the National Cash Register are instructed to repeat the sentence, "it will save you money," not less than seven times in every conversation with a prospect.

P. T. Barnum, perhaps the best advertising man the world has ever produced, understood the value of this internal repetition. Try on your own mind the effect of this example:

BARNUM'S AMERICAN MUSEUM

After months of unwearied labor and spending
 NEARLY TEN THOUSAND DOLLARS
 NEARLY TEN THOUSAND DOLLARS

NEARLY TEN THOUSAND DOLLARS

in capturing and transporting them from that part of the Gulf of St. Lawrence nearest Labrador, the Manager is enabled to offer his visitors

TWO LIVING WHALES

TWO LIVING WHALES

TWO LIVING WHALES

TWO LIVING WHALES

TWO LIVING WHALES

TWO LIVING WHALES, etc.

That copy, of course, is too crude to be used today in advertising anything smaller than whale. Our advertising today is more artful. Yet the human mind has changed little in the last hundred years. The average brain today looks just about as it did in the days Barnum's American Museum decorated Broadway. The school boy still repeats his multiplication table; the college boy still reads and re-reads his assignment in Economics; the after-dinner speaker still memorizes his rehash of successful old stories. Shall the advertiser ignore a path so plain?

As a matter of fact, the greatest of all advertising tricks is that of persistently pounding away at the same suggestion while still keeping the appearance of freshness of idea. And new enthusiasm! Mr. William Allen White says somewhere that one of the chief problems of the society editor of a small town newspaper is to describe the same dress over and over again and still convey the pleasant impression that the lady wore each time a brand new and constantly more becoming dress.

SALESMANSHIP

Advertising has been so often described by better hands than mine, as "salesmanship on paper," that I won't waste

time elaborating in these pages. One must notice, however, that advertising is less than salesmanship. And far more than salesmanship. The salesman face to face with his prospect employs personal powers to follow through certain recognized weaknesses as rapidly as each opening is disclosed. This, of course, advertising cannot do.

My Favorite Tune Is	And now, in addition to your favorite tune, is there anything else you'd like to suggest? Just make your comments on this card and give it to your waiter. He'll see that George Hall plays your favorite tune . . . and we'll see that everything else is as perfect as you'd want it to be!	T A F T G R I L L
_____	Come to the Grill for Luncheon, Tea or Dinner . . . no cover charge.	DINING AND DANCING
Name:		
Address:		

Showmanship—service—advertising of the highest skill done at practically no expense in the grill room of the Hotel Taft. Intensive use of this personalized enterprise made the Hotel Taft, along with the New Yorker, popular and profitable when practically all other hotels were deserted.

On the other hand, successful advertising, skillfully consolidated, builds a residuum of good will—a separate entity—that no personal selling ever could. Advertising copy employs regularly many of the more effective tricks of old-time salesmanship. But this technique tends to become less important as a somewhat broader conception of public service comes increasingly to the fore.

SHOWMANSHIP

Showmanship, on the other hand, is easily nine-tenths of modern advertising. Whenever free spending slows down, people will buy only when they are interested. Ours is not a gay nation. Even in the speakeasy, a taint of Puri-

tan survives. People are pathetically anxious to *play*. To escape the stress of a machine civilization. No fox terrier welcomes toss of a teasing ball more eagerly than the average American grasps any contest, spelling game, or any sort of a trick, an advertiser may arrange for his entertainment. Three real showmen have carried on the American showmanship tradition; P. T. Barnum, whose Cardiff giants and Tom Thumbs did much to mould our public character; Oscar Hammerstein, the ex-cigar maker who started with vaudeville and ended in Grand Opera; and S. L. Rothafel, who started showing pictures on a bed sheet to an audience sitting on chairs borrowed from the undertaker, lived to finish his fourth New York theatre to seat 6,000.

Barnum used to label a concealed passage, "Egress." People laughed to find themselves out an unexpected exit. In the same spirit, no man who sent a dime to the advertiser to learn "How to Make a Good Impression" ever seriously resented the answer "Sit down in a pan of dough." The wise advertiser utilizes showmanship to make money. And save money. Although, as we have just noticed, half a century has proved the wisdom of Mr. Loren Deland's aphorism, "the *reason* for the special price is as important as the price itself," stupid merchants and manufacturers still regard "cut" prices as showmanship. Great railroads even abandon fare reduction because the *cut* alone doesn't bring in proportionately increased patronage. Others, more intelligent, like Childs, invent Guest Lunches to serve a million meals a month to increase their profits 25%. Or like Joseph Hilton, advertise a \$5 cash credit on a new suit and give away to the poor all garments brought in in connection with their special sale. Ely Culbertson's masterly showmanship puts contract bridge on tenement tables. Popular appreciation of

good music in America, may owe more to "Roxy" Rothafel's incessant feeling for "theatre" than to a half century of Metropolitan Opera. As Mr. Culbertson's five-figure income and Major Bowe's "Amateurs", suggest, there's plenty of profit today for any man who can actually interest the public. That is why I repeat at the end what I emphasized at the beginning—the (4) worthwhileness of a message is the first thing an advertiser need keenly concern himself with. The other eight keys to good copy—(1) perspicuity, (2) ease of reading, (3) action-urge, (5) personality, (6) charm, (7) force, (8) salesmanship, (9) showmanship—will do miracles when the message is worthwhile. But unless you yourself are keenly interested enough to interest other people, there is little use spending time and money to compete with economists and politicians boring the world in a big way with more mass production of elaborate dullness.

CHAPTER XII

THE ANATOMY OF AN ADVERTISEMENT

“**N**OTHING can endure without a skeleton,” wrote Mr. Eden Phillpotts, the novelist. After a long chapter on the spiritual qualities of advertising copy, we may turn to its anatomy—the rugged skeleton structure upon which these winning charms must be coldly and methodically draped. Reading from the top of an advertisement down, the skeleton consists of

1. Headlines
2. Text
3. Sub-headlines and captions
4. Proposition
 - a. Offer
 - b. Action Impeller
5. Coupon
6. Logotype or signature

To treat the technical side of this six-ribbed skeleton would take an entire volume. We shall merely sketch, in turn, the several ribs.

HEADLINES IN ADVERTISING

have two main purposes:

To attract the right kind of readers

To drive away wrong kind of readers

A good headline is like a team winning. Other things matter little. Without any headline an advertisement is

likely to be at least 80% less effective than the same advertisement properly headlined. That's because four out of five of those who might read won't take the trouble to dig for a message. A testing copywriter used a headline that offered samples for ten cents. His last paragraph contained, without comment, another offer of a full-sized package free. A mail-bag of dimes was received. But few free package requests. And no questions as to the advertisements' inconsistency! To any ordinary reader there is no essential difference between the headline of an advertisement and the headline of a newspaper. In both he sees things that interest him and skips those that don't. The advertiser, on the other hand, finds one vital difference between himself and the editor. People skip news at their own risk; they skip advertisements at the advertiser's. So long as news headlines guide his reader comfortably through a mass of pages which might otherwise have taken twelve hours, the editor is content, no matter which columns are read. But an advertiser, of course, is considerably out of luck when more than the normal 95%, say, passes him by along with all the editor's unread stuff. So, while the editor has only to summarize his story clearly, the advertiser has to summarize his both clearly *and attractively!* "Attractively," here and elsewhere in the book, means attractively from the reader's viewpoint.

An exciting enough headline—like a dog fight—will attract practically everybody within sight. In headlines, however, as in all advertising, the harder one works to gain attention, the less valuable is the attention gained. In the first place, you read only what interests you. In the second place, even when I do somehow manage to force, bribe, or tease you into something that doesn't really concern you, your lack of real interest soon sets up an in-

At Last—a Sensationally New—a Sensationally Different Beverage

1

KRUEGER'S DOUBLE HOP



Even though the new Hop has been regarded as novel Krueger's new patent application for a "Method of the new Hop"

Later was authorized the also, part one of its power to have been authorized from this, including the new Hop and has been authorized of the new Hop and Krueger's new Hop

1 **NEW! Different! Sensational!** A delicious drink like none you've ever tasted before. Instead of being merely flavored with Hops... it is really brewed on Hops and their...
2 **Are you sure?**...
3 **These Hops, and Hops...**...
4 **Test Krueger's Double Hop Without Expense—Use Coupon**



4a **And—you won't have to wait days or weeks—begin feeling immediate nerve relaxation.**...
4b **Test Krueger's Double Hop Without Expense—Use Coupon**

3 Significant Discovery of Krueger Scientists

For now for the first time—after research conducted over three years—a method of securing these rare qualities of Hops from a delicious, "soothing beverage, has been discovered by the Krueger scientists.

A difficult and intricate method... one requiring all of the facilities of the five million dollar Krueger plant in Newark. But when you taste Krueger's Double Hop and test its effect—you'll see all the effort has been worth while! Full-bodied and sure... Taste. Rich in rare food elements often lacking in modern drinks. Blends marvellously with food because it is food itself.

6 You'll find Krueger's Double Hop easy and satisfying with sandwiches or meals. You'll discover that it has a million smooth and delightful pleasures.

[Label on top of a 3 BEER BOTTLES—MADE BY THE KRUEGER COMPANY]

G. KRUEGER BREWING CO., Newark, New Jersey				
<p>KRUEGER'S SPECIAL</p> <p>The best that Krueger has to offer... Krueger's Special is brewed on the finest of Hops.</p>	<p>TRIEZ</p> <p>The best that Krueger has to offer... Krueger's Triez is brewed on the finest of Hops.</p>	<p>KRUEGER'S ALEWOLFE</p> <p>The best that Krueger has to offer... Krueger's Alewolfe is brewed on the finest of Hops.</p>	<p>KRUEGER'S ALEODARK</p> <p>The best that Krueger has to offer... Krueger's Aleodark is brewed on the finest of Hops.</p>	<p>KRUEGER'S OLD ESEK</p> <p>The best that Krueger has to offer... Krueger's Old Esek is brewed on the finest of Hops.</p>
<p>5</p> <p>CRUPON</p> <p>For every 3 bottles of Krueger's Double Hop... This coupon entitles you to receive... Krueger's Double Hop... No purchase necessary. Good in all sections of the United States.</p>				

An excellent example of an advertisement containing *all* the elements described in this chapter. (1) Headline, (2) Sales text, (3) Sub-headings, (4a) Proposition, (4b) Action-impeller, (5) Coupon, (6) Logotype signature. This advertisement by Mr. Lee Brown of Moser, Cotins & Brown, sold 40,000 bottles the first two days.

hibition that prevents your remembering what you have read, let alone acting upon it.

Take, for example, a pair of contrasts: The best possible prospect for a grocer would be a starving man. His attention would be hypnotized by the smallest letters he could see spelling the simple word

food

The trade of this starving man—every penny of it—would cost nothing to get. Now suppose we could flash in 40-foot red letters across a motion picture screen to any well-fed eight o'clock audience, the words

HAVE ANOTHER BIG DINNER!

No matter how large or wealthy that crowd, its attention would be worth little. Or, take another sort of analogy. When you blow out a tire motoring through strange country, your eye sweeps the landscape for any ugly little strip of painted board that might point out even a village blacksmith. When, by contrast, you are rolling along comfortably on four well filled balloons, the best Flat Fixer in the world could swing a veritable Arc de Triomphe right across the highway without attracting more than your casual glance.

A headline contains at least half the pulling power of an advertisement. An advertisement which under one headline brings in, say, 1,000 answers may with a different headline—not a comma changed elsewhere—bring in 10,000 answers. This is not an account of a merely arbitrary betterment in the arrangement of words.

Nor because one smart phrase is smarter than another. It is because some *ideas* are better than others. Different angles of approach to the same idea even, will often make a vast difference in the number of readers. Take the classic

example: an advertiser who doubled his returns simply by changing his headline from "Cold Feet" to "Warm Feet." Nobody was interested in cold feet. Many people wanted warm feet.

The Carnation Milk Company, for example, substituted for its old "Contented Cows" approach, the appeal, "Show Your Mother-In-Law What A Good Cook You Are," and brought in the greatest traceable response in its advertising history. With equally gratifying results, Borden dropped its conventionally successful "Purity and Quality" attack for, "How A Young Bride Can Surprise Her Husband." The Metropolitan Life Insurance Company had a headline, "March—the Danger Month." Several magazine pages brought in only thirty requests for a booklet. The same copy, run in the same circulation with a headline, "Ship Shape Condition," brought in nearly 6,000. Under the headline, "Beware of Spiders," a full page advertisement against loan sharks, brought fewer than 2,900 requests for a booklet. The same material with a headline "Want to Get Ahead?" brought nearly 90,000. The headline "161 New Ways to Win a Man's Heart" is about four times as effective as the headline "A New Recipe for Home Happiness." Mr. Claude Hopkins once did an advertisement that cost him \$17 apiece to get requests for samples, which, changed very slightly indeed, brought answers thereafter at 35 cents apiece.

A more elaborate but equally emphatic example was found by the circulation manager of House & Garden. Among "class" circulation, this publication was running a series of pages advertising for subscriptions. The first copy was conventional "copy"—well written statements that House & Garden was a splendid investment for any house owner. Replies were fairly satisfactory; the general average was around 100 per page. By way of competitive

test, some personality was introduced. Pictures with people. And dogs. Pleasant home interiors were shown *being enjoyed*. New headlines, of course, reflected the new copy attitude. Instead of telling how good the magazine was—the curse of the copywriter—they took an interest in the *reader*. Some headlines were:

Do you like to go home?

Do you like to eat breakfast?

Has your officer hung up his coat?

Banal headlines—questions one would hardly dare ask a bright child. Yet from an exceptionally intelligent class of readers, they brought back respectively, 470; 605; and 1,100 subscriptions. To make certain this was no accident, the old formal argumentative appeal was tried again. Replies dropped back—about 600%—to their former average of one hundred subscriptions per page. Semi-emotional copy and simple headline deserve the credit. Similar tests, on an even larger scale, proved the same thing. The simple homely direct headlines, boldly displayed, that Mr. Carroll Rheinstrom induced advertisers to use to meet the lower requirements of “True Story Magazine,” when promoted to use in “highbrow” magazines brought more replies than even the publishers could believe lurked in their reticent circulations.

Mr. Bernard Lichtenberg, an authority, says that the chief characteristics of a good headline are:

Aptness
Brevity
Distinctiveness
Interesting approach

He would be the first to concede that if you are entirely sure of the interesting approach, you needn't bother particularly about the others. Writers of textbooks are ever tempted to classify things into imposing categories. To list a lot of headlines as representative of this class or another—"Testimonial" or "Epigrammatic"—probably does no harm. Good headlines, nevertheless, are not to be had for the copying. Even copying other people's success is no guarantee against advertising failure.

There are two ways to improve your headlines. One is study other people's headlines constantly. See how good they are—for other people! The second, and better way, is savagely to study your own advertisement until you find the best possible phrase of five, six, or seven words that would electrify your prospects out of an uninterested procession of passers-by. Keep your mind on that need! If the copy as written doesn't lend itself readily to such a headline, you may do well to write yourself such a headline anyway. And then rewrite the rest of your sales copy to fit it!

Headlines, remember, should be

1. *Short*

Short headlines deliver quick messages. Five words is ideal. But just as a headline can be too smart for its own best interest, so it can be too brief. If its important fact cannot be interestingly compressed into a one-line heading, the advertiser should boldly enlarge to a two, three, or even a four-line heading.

2. *Outstanding*

Ample surrounding white space makes headlines stand out as well as easier to read. But this white space must hold the headline together, not break it apart. The several lines of a heading should not be separated by a band of white space. White space should hold the black masses of type close together as a unit.

3. *Easy to Read*

Set in upper and lower case, headlines are easier to read than set in capitals. Tests have proved this repeatedly.

4. *Easy to Grasp*

Short headings should go into a single logical line. Where two or more lines must be used for the heading be sure to break the lines for sense where there is a natural break. Letter-spacing anywhere is bad. In headlines it is poison. Avoid also any unusual amount of space between words.

5. *Businesslike*

Simple display types are best for headings. Neither freakish types nor stunts of any kind have place in headlines. Hand-lettering particularly must be kept simple. No ornament.

SALES TEXT

After a headline must come so interesting an elaboration as will repay the attention of the few interested enough to read further. Once safeguarded by a good headline and bold guiding captions, the body of an advertisement can be as long and earnest as the advertiser wishes. Those interested in *buying* will read. Non-prospects warned by headlines, will skip completely. Sales copy—or the body text of the advertisement—thus resembles the cement in a stone building. It couldn't do much by itself; its absence might scarcely be noticed. Yet the effectiveness of the whole structure depends on its inconspicuous strength.

SUB-HEADINGS AND CAPTIONS

Whenever your copy is more than eight or ten lines long, break it up with a sub-caption. Some of the most successful direct mail advertisements use at least four.

In color, they should be intensely black to contrast with the gray text. White space should set them off. In copy, they should be junior headlines.

The reasons—the necessity—for these sub-headings are easily apparent.

1. They break the solid mass of an advertisement just as short-line "conversation" lightens a heavy novel. So make the advertisement seem easier to read.
2. They give an additional chance to catch a possible reader's passing glance. Not everybody always looks at the top of an advertisement first. Moreover, not everybody is interested in the same sort of headline phrase. By scattering several minor attacks throughout the page, an advertiser may double or triple his copy effectiveness.
3. Sub-heads give the prospective buyer who won't read long copy until he is certain it covers his wants, a chance quickly to check the proposition for careful attention.

One of the best places for a good selling caption is immediately underneath each picture. Since no picture, however simple, should ever be run without an explanatory caption, there is always an opportunity for a couple of intriguing words about the Offer—and its advantages.

THE PROPOSITION

Every business man will agree his advertisement ought, sooner or later, to get—somewhere—somehow—at least a dollar's worth of action for every dollar it costs. A shrewd executive will want—some day—not less than \$4.00 worth of actual buying from every dollar he puts into advertising. A good mail-order house will get \$10 worth of buying for every dollar spent on printed promotion. There is only one way to get response in profitable commercial quantities. That is to suggest, more or less directly, that readers buy or try the goods. An advertisement without a proposition is, therefore, like a line without a hook. The best advertising proposition, as so many radio advertisers

have demonstrated, is (a) the offer, (b) the action compeller.

Take, first, the offer. An advertising publisher once told me that, in a fit of whimsical desperation, he had everybody in his organization (small, of course, and essentially literate) from himself to the office boy, write and mail a circular showing his or her strictly personal idea of how a certain set of books should be sold. The results, in percentage of sales, were all practically identical.

This doesn't mean, of course, that some exceptionally good professional direct mail letter writer couldn't, through sheer skill in copywriting, have boosted those returns by four or five sales to the thousand circulars. It does illustrate, however, the fact—and principle—that any *ordinary changes in body copy are practically without effect so long as the offer remains the same*. Until you are sure you have the very best offer—and the very best statement of that offer—all other changes in copy are mere refinements.

Now as to the action "impeller." It may be a particular twist to the offer. For example, two articles sold in combination at a reduced price may excite no enthusiasm whatever. No changes in copy can help that! But try offering one of them at the regular price and *giving* the other away, for any good reason, and you may double or triple your results. I sold 125,000 single volume Shakespeares by mail by advertising a gift of an Omar Khayyam that cost 4 cents to print. Nothing we found ever came anywhere near this combination of offer-and-action-impeller. The department store "sale" is, perhaps, the most familiar form of the action impeller. Or the "Lease expired" sign on trunk and suitcase establishments.

Practically all advertising "contests" are, consciously or unconsciously, action impellers. They *pay* the reader or



A YEAR TO PAY
for your
TRIP ABROAD

on small convenient
WEEKLY
PAYMENTS
ALL EXPENSE

TOURS—\$200 up

You can pay for your tour abroad when you like—as you like—as low as \$3.50 per week. Budget 50% (Bonded Fund) in easy weekly payments until sailing, a year to pay balance. No guarantee or co-signatures required. Plan your vacation trip abroad now!

Drop in, telephone or write for informative booklet of new plan and travel agents

TRAVELURE

INCORPORATED
120 West 57th Street
Telephone Circle 7-3640

An advertisement that is all “offer.” This easy payment proposition sold many passages—even for cash—because it forced readers to consider a trip abroad as an actual personal possibility.

listener for his attention with a *chance* to win a prize. The best action impellers make people reply; but any action impeller that makes people merely *apply* is valuable. The Cunard Steamship Line, for example, found its advertisement of installment terms increased *cash* buying of trips to

Europe. People had until then simply disregarded it as "too expensive." *Examined as applied to themselves*, they found they could afford even the cash. So, don't say, like a careless hostess, "Come any time." Fix definitely an

IMPORTANT MESSAGE

We are very pleased to inform you, that every evening between 5 and 6 30 p. m. there is a 20% reduction of our bill of fare prices. Thus making our \$1.00, \$1.25 and \$1.50 Dinners net. 80c., \$1 00., and \$1 20 respectively.

THE ALPS RESTAURANT

128 West 58th Street

Serving
GOOD FOOD
Since 1907

Charming
Music



A card to spread out restaurant patronage over a longer meal-time period. Plentifully scattered over the tables during the summertime slackness, this offer serves not only to hold those customers to whom a quarter is important, but brings in others willing to eat before the crowd arrives.

hour. Or a day. Or a week. Use coupons. Or at least print somewhere a reminder to be torn out. Don't let people forget. Offer a gift or inducement of some sort whenever you ask people to go out of their way even to do something for themselves. Little gifts make big reductions in costs. And bring both action—and decision—without expensive delay.

I borrow from an earlier book * the five principle profitable practical propositions to bring in such response:

* Goode and Powel, *What About Advertising*.

ANATOMY OF AN ADVERTISEMENT 197

1. *Direct Sales*: not necessarily by mail, but a complete and immediate sale as a direct result of reading the advertisement.
2. *Approval Sales*: once in an inquirer's hands, an article is 80 per cent sold. The loss on returns seldom even approaches the saving in the cost of getting such orders.
3. *Samples at full price*: not miniatures at cut prices; but as nearly as possible full size at full price.
4. *Inquiries without inducements*: businesslike correspondence from interested people.
5. *Requests for free samples, booklets*: A method of collecting quickly a large-size mailing list. Value of response depends almost entirely on conservatism of copy.

There is, of course, nothing to prevent any advertiser who dislikes too commercial copy from disdaining all five of these methods of getting action. He can, of course, leave out all selling pressure. In that case, there is, of course, no proposition, no offer. Certainly no coupon. Nor action impeller. Yet the principle remains. The harder to get direct response, the less direct written response is, in fact, desired, the more imperative is the form of suggestion that *would* bring the greatest number of simple direct replies.

COUPON

The standard expectancy of increased results from the addition of a coupon, all other things equal, is 25%. Some full-page advertisers have gained 50%. This is probably a bit high these days. Even on quarter-page copy a well-condensed coupon will probably pay for its way; on a half-page almost certainly. There are four special reasons for using a coupon:

1. *Mail Order*: to secure a direct order by mail.
2. *Leads*: to secure inquiries by mail to be converted into sales by some local dealer or agent.

3. *Store Visits*: to induce calls on a local dealer or agent for samples, information, or service.

4. *Tests*: to ascertain and compare the relative values of a variety of appeals or media.

The principles of coupon use have been carefully worked out. The beginner need only remember (a) to make his coupon simple, easy to read and understand, (b) large enough to write on invitingly, (c) convenient at bottom or corner to clip without cutting across anything else. Beyond this, the best professional mail-order advice will pay handsomely.

LOGOTYPE

The reverse of the headline is the logotype. This is the "slug" or electrotype of the firm's name which appears, in every advertisement, larger or smaller, but always identical in style. This typographical landmark serves, of course, to identify a concern's advertising to any who are looking for it. In department store newspaper pages, wherein the items are changed daily as buying news to regular customers, the store name is, of course, prominently displayed. Even at the top. In other cases, there arises a doubt. For fifty years advertisers have justified the release of an infinite variety of ineffective copy by putting a smashing big logotype at the bottom. But even those who believe in the cumulative wearing-down effect of unvarying name publicity are always shocked to re-discover that the firm name in an advertisement may prove a double-edged sword. It is a headline in reverse. It attracts the few who are looking for the advertisement. And warns away the multitudes who aren't.

The best proof of this is that the pulling power of a given advertisement is improved when the publicity runs

blind—without any signature displayed even at the bottom. As Batten demonstrated experimentally with the Prophylactic Tooth Brush, no great harm is done by playing up the logotype so long as it stays at the bottom. At the top it drives away, perhaps, one out of every dozen possible readers. Even in the middle, strangely enough, the firm name seems to scare away one out of every six or eight of those who might otherwise respond.

CHAPTER XIII

WHERE ART HELPS

WITHOUT pause, translation, or comment, a college professor lecturing before the Woman's Club quoted several sentences in Sanskrit. To his wife's subsequent protest, he answered, "my dear, everybody knows a little Sanskrit!" That is the mistake most make about advertising. None who sees the vast amount of money, the marvelous ingenuity and ceaseless care in each day's new crop of copy, can easily realize that to millions of fairly intelligent fellow citizens, his magna opera are scarcely more than an amusing annoyance. To people turning off radios and throwing circular letters into wastebaskets, we are reconciled. We do both often ourselves. But we still grow mildly indignant as we watch how indifferently an ordinary stranger regards our printed words, when indeed he notices them at all. Even harder for us to concede is that those few who do attend our masterpieces, can fail so completely to appreciate the fine points of artistry for which we fought, bled and died.

Among the millions that theoretically, at least, see your full pages in Collier's or Ladies' Home Journal only ten thousand, say, will join your proud consciousness that they are "advertisements" deserving to be admired by a special set of artistic standards familiar to all agency offices. If your advertisement is noticed enough to be profitable, the great mass of readers will have seen it only as a business proposition. As contrasted with the editorial matter which



.... If You Were an Advertising Man— Do You Think You Could Fool Her?

SUPPOSE you had an advertisement to write—a full page advertisement—full of pretty pictures and alluring words. Suppose you were telling the story of a big sale. Do you think you could get away with exaggerated values? Do you really believe you could “palm off” antiquated styles on a smart woman like this? Don't you think she would soon find it out? Don't you think she would see through your message if it were not all truth? Don't you know that she is given to comparisons and that she weighs carefully what you say? ... By the way, she is just one of the thousands of smart young women, who, not relishing the long trips to New York, in chorus with many of her friends says—

Stephanie W. Lytle
The woman who knows better
than others because she



Home of Department Store
Inventories, Inc.

“Let's Switch to Kresge's!”

Special size of 2 1/2 x 3 1/2 page advertisement in Home, Washington. Two and One-half page advertisement in Home, Chicago. Also see A. P. Photo, at West Park Street, Chicago Department Store, Chicago, Ill.

The old formula, pretty girl eternal. Daring use of huge half-tone cut in full-page newspaper advertisement. Institutional advertising in its simplest and most effective form.

they consciously pay for—an advertisement, when they notice at all, identifies itself to them as strictly commercial literature—that *you* pay for! Therefore, so far as the average citizen is concerned, 80% of the artistic and literary finesse lavished on these business utterances may be not only utterly unnecessary, but lamentably unnoticed.

Not alone among art directors; but reflected everywhere among advertising men is faith there must exist some artistic and typographical standard for advertising as a whole. Just as King Arthur's Knights sought the Grail, and medieval navigators a western passage to the Indies, so some of advertising's most delightful practitioners seek still the ideal advertisement. Consequently we find a conviction, wide and deep, that the nearer any advertisement comes to this unmetamorphosed ideal, the "better" advertisement it becomes. Basically, this belief has a sound foundation. *But to this slight degree only.* Pleasure comes from the pleasant; pleasant associations help buying. In all human transactions, everybody likes best to deal with polite, cheerful, effective people; nice, well-washed, attractive people. Even in the Automat restaurants, neatly short-skirted young maids gathering dishes are found profitable. But any further attempt to rival Mr. Ziegfeld could not be financed out of coffee and sandwiches. That same difficulty is even greater in advertising.

In a pretty girl everybody knows what to look for.

In printed matter not one man in ten thousand recognizes charm. If only one in ten of a magazine's most cultivated readers knew one-tenth what they should know about rhetoric, type and composition in its simplest forms, much beautiful advertising that now goes to waste, might be handsomely salvaged. As it is, distressingly few people can be charmed by a quaint type; or awed into spending

money through technical correctness. Or artistic prodigality.

There have been such cases. There are such cases. There will be more. The magazine *Fortune*, for example, exploits those human weaknesses with the utmost skill. But, speaking in commercial terms, the possibilities in that direction are strictly limited. *And the dangers of a half way position are real!* Every advertiser who makes his million calls, so to speak, in a high silk hat and pearl gray gloves can count on no small amount of honest admiration. Some of this, doubtless, he can convert into sales. However, he will do well to check up, now and then, the price he pays to make the public deal on his artistic terms—instead of in their own customary shirt sleeves.

So we have seen, first, that the world-at-large prefers something more personally profitable than art in the advertisements it reads; second, it doesn't understand art even when the advertisement is admired; and third, it is lamentably uninterested in learning to appreciate the fine points of typography and layout.

Technique, after all, is mostly one's own private conceit. We don't admire the technique of the bus conductor. Or follow the farmer about the fields marveling how he raises a load of hay. Neither, in turn, can we expect the bus conductor or farmer when he picks up a magazine, to bother about our new colored Ben Day. Nor even notice that, after hours of conference and years of use, we have suddenly made a daring type switch from 8 point Goudy Old Style to 10 point Futura Bold.

In this position, strangely enough, the public is exactly right. And the overaesthetic advertiser entirely wrong. Any use of art in advertising is necessarily secondary. The greatest art of all advertising art must remain the art of

getting results. Regardless of the principles of unity or proportion, any art that enables any business man to advertise profitably is a worthy art. Any art that enables him to furnish multitudes of people with something that makes their life more pleasant is honest art. And any restrictions that help waste an advertiser's dollar are dishonest art, no matter how firmly founded on aesthetic classicism.

This being the case, few advertising men can afford to spend much time studying art in general. Every moment may be better devoted to selecting from all anybody knows about art just those processes and principles that can be profitably applied to one's own proposition. In other words, while no advertising textbook can tell enough about art to assure a good selection, we may, perhaps, by talking enough about selection, hope to assure good art.

"Art" in advertising discussion is often carelessly limited to pictures. Pictures are, of course, only one form of art. Throughout this book rather let us rely on Mr. Ben Nash's admirable definition: "Art is the skillful and systematic arrangement of means for the attainment of a desired end."

By centuries of experiment with every possible variety of color masses and design formation, trained artists are able always to reach the best possible use of art in all its forms. Practical. And often delightful. Therefore, to the artists themselves, leave the tools and techniques. There are three ways by which trained artists, practically controlled, can be of benefit to advertising: (*a*) through effective judgment in the arrangement of several elements of expression; (*b*) through sound choice of material; (*c*) through economy of effort and avoidance of waste in attaining a desired effect.

Regardless of any lack of intelligent appreciation, beauti-

ful art, effectively used, does in three or four ways, justify itself even as a matter of dollars-and-cents:

1. It keeps the officers and directors of the company pleased enough to continue, or even increase the appropriation; and advertising men might as well recognize frankly as do politicians that any man's first duty is to provide for his own continued survival.

2. It enthruses salesmen—when it is what they have asked for—makes them believe their articles less difficult to sell.

3. It helps hypnotize the retailer—when it happens to be his kind of art—and induces him to stock goods which his turnover requirements will ultimately force him to pass on to the public.

4. Displayed on large stiff glistening proof sheets, expensive colored engravings with hand-lettering and fancy type effects, beautiful advertisements are outward and visible signs of prosperous well-being. As such they are quite as legitimate and considerably more valuable than stunning stenographers and hand-carved mahogany desks.

Nothing in advertising is less costly than adequate art—however expensive—effective enough to accomplish its own peculiar purpose. Nothing is more wasteful than a penny's worth of art in any form—however inexpensive—beyond that appropriately adequate to the exact action intended. Type twice as large as needful, whether Futura or Caslon Old Style, doubles the cost per response. An unnecessary picture in an advertisement is like a passenger in a racing shell. White space, except as an indispensable adjunct to developing a certain skillfully designed definite impression, may be as uneconomical as gold edged visiting cards for your city salesman.*

* Records of results, in widely varying circumstances, show that any improvement in typography or layout that makes the copy more easily read will bring a 5% larger response; but that any gain beyond that purely through improved appearance is highly problematical.

A luxurious art calendar bearing a splendid reproduction of a thousand dollar prize painting was found far less popular than one from a \$50 platinum print photograph, although the painting was conspicuously labeled as having cost \$1,000. Generally speaking, advertisers will find this universally true. It is the subject that counts—not the technique. Any form of handling that helps emphasize the main theme or personalities will add to the usefulness of the art work; any treatment that confuses, diffuses, or misuses the central theme of the illustration, detracts correspondingly from its advertising value no matter how artistically interesting, or technically expensive may be that treatment.

Practically handled, even the chastest of pure art can help advertising pay in at least four ways. As we have just noticed, art can:

1. Win attention
2. Emphasize important features
3. Facilitate complete reading
4. Economize in cost of presentation

Look at these four points more or less in reverse order. Take cost first: total production expenses for advertising should rarely reach 10% of space cost even on smaller appropriations; on the larger and more elaborate accounts 4% to 8%. The money to be used for any kind of art work should be kept appropriate to the entire expenditure. Drawings may cost anywhere from \$10 apiece for very simple affairs to as much as \$500 or \$1,000. Each artist will, of course, charge according to his reputation, experience, and amount of time required for the job. Whatever artist is called in, help him earn his money, instruct him as to (a) the purpose of the illustration, (b) the general effect wanted, and (c) the exact proportions. Technical

data should be fully furnished. A copy, model, or photograph of the subject itself is practically essential these photographic days. He should be encouraged to ask questions until he understands clearly not only the nature of the message, but the emotions to be awakened, if any, and the nature of the response hoped for. Never blame an artist for overlooking any special details which you failed to point out as definitely important.

Artists differ not only in prices. Even more in their ability to draw certain things. Some are good at men's clothing. Others best at light fanciful stuff. Not only do they differ in ability as to subjects but in their general styles and medium of expression. Don't bother about these things. Make sure that the art director and the artist both understand

1. *the advertiser's point of view*
2. *the class of public* it goes to and how it reaches them
3. *the message*—what you are trying to express
4. *the results*—or response—you seek

Then leave those craftsmen alone to do the work. They may choose pencil, or pen, crayon, or charcoal. They may use a brush with india wash, water colors, even oils. Originals may arrive, framed or unframed, in black-and-white, two-color, three-color, or full four colors. Or photographs combined with any or all these methods. If your illustration *does* what you want done, be happy, not critical as to the method.

Photography, by the way, needs a special paragraph. Where once used only for very cheapest advertisements, it is now found regularly in considerable majority. Marvelous development in technique enables clever cameramen to concoct arrangements quite as flowingly and dramatically imaginative as the cleverest illustrator of

Arabian Nights. The photographer-artist has come to paint with light. A sausage, a shoe, a bottle of hair tonic can be worked up into things of beauty with light shadows and soft focus. Even so, the public remains so thoroughly reminiscent of the old feeling photographs cannot lie, that a fantastic camera production might still carry more weight than a slightly improbable drawing by a human hand. That helps explain the practically universal superiority of the photography in any serious sales effort. And its consequent growing popularity—even at the expense of charm and artistic interest.

CHAPTER XIV

A GLANCE AT COMPOSITION

NOBODY can learn to be an art director in a single chapter. With art work to be done, hire the best professional you can afford. But even a pair of paragraphs here may, perhaps, enable you to appreciate what that art man is trying to *do* for your advertisement. Art fashions change. Rules for composition never. Just as the Greeks, centuries ago, sought unity of design and balance of form and color, so do we today. Balance, of course, is the foundation of all design. In advertising layout, as in architecture and painting, this balance takes two forms, (a) balance of line; and (b) balance of color. Balance of line may be either formal or informal:

Formal balance is attained in one of two ways, (a) either by placing each element squarely on an imaginary line, drawn vertically through the center of the space, or (b) by duplicating each mass that appears on one side of this vertical line with an exactly corresponding mass on the other. This balance is called "symmetry." It is, of course, the basis of all formal decorative design; and is almost obligatory in any sort of conservative dignified advertising.

Informal or asymmetrical balance, on the other hand, utilizes the same imaginary central vertical axis, but balances asymmetrical elements against each other, exactly as a small weight on the far end of a scale balances something heavier. A large mass close to the center is offset by putting a small mass, much farther removed, on the

other side of the center. An excellent test for balance in a finished layout is to turn it sideways, upsidedown, or reverse it before a mirror.

The layout man must himself be an artist in this matter of composing all the elements furnished him into a unified whole. One element, possibly two, must dominate; others are subordinated. Above all things, he must place the central or principal object so that the eye of every observer is compelled to alight on it first. All lines of all accessory objects, flowing or angular, must compose *towards* this central figure; or, in border or frieze, these lines may continue their own theme in pleasing repetition. Whether angular or curving, or both, these secondary lines must assume pleasing relationship not only to the central object but towards one another, so that, in the end, the whole composition unifies into a single complete abstract design.

So much for balance of line. Balance of color is attained about the same way:

Formal, or symmetrical, distributing the dark shades evenly so that in effect, they balance each other exactly on either side of the design.

Informal, or asymmetrical, by using one small spot—very dark or very bright—to oppose another spot considerably larger and less dark or bright. This “steelyard” or Japanese balance, once comprehended, enhances immeasurably one’s enjoyment of every sort of composition from a business card to a Corot landscape.

Just as music is—practically—a matter of applied mathematics, so the whole range of beauty in composition is attained by properly proportioned variations of these two balances, which may be turned at any angle so long as the darks and lights follow closely the fixed principles just given.

In composition of both color and line there are only a

few main governing principles: (a) *order*: the details of structure must conform to the purpose of the design: (b) *balance*: attractions, whether in mass color or line, must balance each other enough to bring repose without bringing dullness; straight lines must all be simple and direct; curves must be graceful, supple and interesting. The eclipse and circle form the best basis for variation: (c) *unity*: every element must conform in shape and tone with the other constituent elements: (d) *consistency*: particularly among the principle elements, there must be more that are alike in shape and size than are different: (e) *emphasis*: the one or two dominating elements of interest must stand out unmistakably at first glance and others should range themselves tactfully as to their importance.

If even this simple list seems too intricate, forget everything except the Greek Law of the Golden Mean, which has for centuries served millions of struggling designers as guide, counsellor, and friend. It reads:

“Two areas or lines are varied, subtle and consistent together, therefore interesting and satisfying, when one of them is between one-half and two-thirds the area or length of the the other.”

This translates for advertising workers into the familiar “Golden Oblong,” generally considered the most pleasing of all rectangles. It covers any right angular form of such proportions that the ratio of the short side to the long side is equal to the ratio of the long side to the sum of the two sides—a proportion about 1 to 1.6 or 3 to 5. Another popular rectangle has a proportion of 1 to 2. The most pleasing oval form also conforms rightly to the proportions of the golden oblong.

First and last the artist and the type artist need remind

themselves that the doctrine of "pleasing the eye" is now recognized as apocryphal. Or at least wholly secondary. Pleasing the eye in the old days was supposed not only to charm the reader into remembrance, but to lure him into action. Modern tests have proved that the difference between sufficiently-good art and excellent art, and between clear readable typesetting and something quite conspicuously stylish, will not amount at most to more than 10%, maybe not half that. The temptation to aesthetic seduction is, therefore, less urgent. No artistic ingenuity that results pleasantly is ever entirely wasted. But, as a message, an advertisement owes nothing to the eye beyond (a) gaining attention, (b) holding interest (c) directing attention in appointed direction. No work of art is important enough to interrupt the flow of sales argument. Type and pictures alike must work towards a fluent whole.

From our earliest "I-see-a-cat" days in the little red First Reader we have been taught to start at the upper left-hand corner of a page, work to the right straight across each line, dropping easily and regularly down to the lower right-hand corner. Every device that falls in with this incurable habit adds, of course, an increased probability that the whole advertisement will be read and understood.

Any fair compositor can handle the black space. It takes a real artist to use the white space. No more, no less, white space should be paid for than is needed, and every em of white that is bought should be studiously utilized to make the copy easier to understand. Logically distributed white space is the surest way to a quick grasp of the message. At the first glance, spacing must indicate the natural relation of material. Letters should be closer together than words; words closer than lines, and lines than para-

graphs. Extra white space should, in advertising, practically never be "justified" as in good book setting. It should be taken up between sentences where possible; if not, between clauses; where absolutely necessary, extra spacing can come between words; but in no circumstances should it disturb the regular space between letters. Far better let spaces run uneven than to "square-up" lines by unusual spacing.

Short headings should be set in one line, where space allows. Where longer lines must be used for the heading, the words at the ends of those lines should break not arbitrarily, for appearance sake, but naturally, by the sense of the words. The lines of two-line, three-line, or four-line headings should not be separated with a band of white space. Hold them tight together as one unit. Use the white space as a frame to make that unit stand out.

As to that very important and much debated thing, the margin of white space, I give you this as a good rule of thumb: Let your margin on each edge be one-tenth as wide as the space occupied by the copy itself. One-eighth may do better on dull newspaper stock.

There are literally hundreds of other important points worth mentioning about advertising art, and typography. But space demands we leave these to expert practitioners. And turn to glance at some of the broad principles that govern them.

Forget all technical details. Think of art—pictures, layout, or type—only as a means of expressing your own message. Every element from the first vague visualization to the smallest semicolon must be scrutinized about in this order.

Clarity: Is there any distracting element that will delay in the slightest degree the instantaneous delivery of the

message in perfect plainness and utmost ease of comprehension? Too many advertisers are like the ambitious optician who engraved his initials squarely on the center lens of the mighty telescope. Show people the stars and meteors—then they'll *look* for your initials!

Force: Is the message driven home with the force it deserves? It's bad enough to advertise a fragrant sprig of arbutus in FIRE SALE type, but it's worse still to advertise a fire sale in shrinking mignonette. Force must be measured carefully *up* to importance.

Agreeableness: There must be plenty of force; but strength doesn't necessarily imply unpleasantness. On the contrary, force exactly appropriate to the nature of the message is the first element of enjoyment as well as effectiveness. The engines that make an airplane delightful, would rack a rowboat; on the other hand, even the most powerful outboard motor would spell instant distress for an airplane. Have harmony between idea and expression throughout your advertising.

Conciseness: A two-volume novel is delightful in its place; so is a series of mural paintings; but nobody wants either as a message. Every word, picture, decoration, must be sharply clipped to its exact purpose.

Correctness: No typographer would engrave a wedding invitation in Futura Bold with bride's name in caps. Here correctness is universally respected. Every advertiser must watch to prevent the professional convention as to correctness vitiating the force of his advertisement. On the other hand, there is a *natural* correctness of courteous good taste (not necessarily "refined") that *everyone* will sense pleasantly.

Emotional Appeal: An advertisement must do a great deal more than avoid offense through incorrectness. A good advertisement must get itself *liked*—much as a playful

kitten, a sturdy puppy, a charming woman, or an agreeable man get themselves liked. The brain and the eye will admire your advertisement emptily if your appeal fails to penetrate that mighty organ—the heart.

Advertisements powerful enough in emotional appeal or appealing enough in intrinsic interest are constantly succeeding regardless of their complete failure to conform to any decent standard of art or composition. A good designer who thoroughly understands the accepted principles may, now and then, even gain by a deliberately calculated violation. But, in ninety-nine cases out of a hundred, an advertisement suffers just in proportion as it disregards the long established principles of design.

CHAPTER XV

PICTURES

SO finally we come to pictures. A picture, as we have already observed, is only one form of art. To nine people out of ten, however, pictures are not only the most important form of art, but the *only* form. Since cave-men scratched pictures on the stones, pictures have been the normal basis of human inter-communication. Words and letters exist only because man's intellectual conceptions outgrew the inflexibility of pictures. Type remains the picture of a sound. Pictures are still the only absolutely safe means of communication with large masses of people. Everybody, from the top down, can understand pictures, while very few, from the bottom up, can understand anything else. The Russians have developed poster art to a marvelous degree because so few of their peasants can read. Advertisers, as a whole, might be better off if they would act upon a similar not wholly unwarranted assumption as to their great American public.

This book could profitably be filled with observations about the clever and artfully attractive use of pictures in advertising. Yet we may be able to boil the most important down into very few paragraphs. First, perhaps, we may say that any picture must be

- I. Adequate
 - a. in conception
 - b. in treatment
 - c. in size

2. Sympathetic to the message
3. Adjusted to text needs
4. Plausible
5. Original and fresh in handling (where not literal reproduction)

Except for bare announcements; or, now and then, where some heavy headline word like "Free" serves practically the same purpose as a picture an advertisement without some sort of picture is hard to conceive. When even tiny pictures have been omitted from the smallest copy the number of inquiries has dropped off just as sharply as in fine full pages.* Moreover the mail-order people found that sales dropped when a small picture had been tried with large type. To laymen, looking for buying information, a small picture automatically indicates an unimportant offer.

So, in a selling advertisement, don't be content to use a picture merely as a "spot." If what you have isn't important enough to be a *picture*, get something that is. If the space isn't expensive enough to bother about a real illustration, better write enough extra words to describe what you are selling. Meaningless pictures, together with the vicious habit of setting type—even writing copy—to fit a fixed space on the artist's layout have ruined more advertising pages than the Bank of England could afford.

As an example of the need of a thoroughly scientific attitude, take this case. One advertiser presented exactly the same copy in a list of media, first in illustrated form, then unillustrated. The messages with pictures brought nearly twice as large a return as the same appeals unillustrated. That is convincing. So far as it goes. The real test, however,

* Insertion of pictures . . . even when replacing an equal amount of text . . . tends to increase response (and effectiveness) from 25% to 50%.

is whether or not the cost of getting the replies went up or down with the addition of the picture.* Certainly there have been innumerable instances where pictures or decorations have been *added without* increasing results enough to pay for the extra space.

The size of a picture must, of course, vary with certain conditions. But those conditions should be governed always by the requirements of the message. In other words, the right picture is far more important than any layout. And, than most text. Let the picture tell *its* story. Leave to the type only what the picture can't do better. Getting down to figures, 40 to 50% of the entire space should normally be devoted to the picture. In some cases, where imaginative handling or, more important, technical details dictate especial stress, it may not prove extravagant to run pictures up to 80% of the entire space.

Before you thus emphasize your picture, be sure it is worthy in these respects. First, that it is important. Second, that it is correct. Remember that just as you study advertising details that don't interest anybody else, every-

* A vital principle is involved here that must someday be fought out. As intimated in the Resinol discussion in a following chapter, where the sale or the inquiry—or any other tangible form of response—is concerned with the goods, and *not* with the advertisement itself, all forms of interest may safely be taken as increasing proportionately with whatever particular form of interest happens to be available for measurement. In simpler words, one-seventh of an iceberg shows above the surface. Unless there is some disturbing, abnormal influence, one can always calculate the size of the submerged six-sevenths by calculating the mass of the part that shows. Same way with advertising *interest* of every sort. Obviously, some stunt, some cutrate or free offer, some gift booklet, some particularly interesting or easy way to answer, some special urge to do something other than *buy* the merchandise—any of these will disturb the whole proceedings. But, so long as the question is kept rigidly one of *simple desire for the goods themselves*, inquiries will reflect attention, sales will reflect inquiries. Or, if you prefer, attention will parallel potential sales.

body else in the world is expert on something that doesn't interest you. So don't have letters coming from farmers saying your cows aren't right; from cowboys saying nobody could ride one of your saddles, from sailors laughing at your ships, or, worst of all, from housewives criticizing your equipment. The letters are amusing. But the damage they express is not. So, when you do put people in pictures, have them

1. Real people
2. Doing regular things
3. Doing them *right*

Don't have a woman ironing with her eyes staring out of the picture. Don't have a girl smirking because she has just tasted your taffy. Or a man in ecstasy because your monkey wrench works as advertised.

Thumbing through the delightfully illustrated back pages of popular magazines, no layman could ever believe that a simple single picture of the article itself has been *proved*, again and again, the most profitable of all advertising art. Or that any one of the automobile advertisers whose high-priced artists loved to hide a 196-inch wheelbase behind a bevy of beautiful bathing girls, could, without any trouble at all, satisfy himself that he is thereby throwing away money for the stockholders of his company.

Briefly, the argument for fact-illustration amounts to this: To take an extreme case, let us suppose you suddenly became dissatisfied with the style of collar you have been wearing for five years. So far as advertisements generally are concerned, you remain as interested as ever in all bright, beautiful, witty, or original effects, without paying too much attention to their practical application. Collar

advertisements, on the other hand, suddenly lift themselves into a distinctly different category. Practical. Personal. You aren't looking *at* an advertisement. You are looking *for* a collar.

Your own neck transcends anybody's art. When you do find a collar advertisement, you are distinctly disinterested in an etching of the picturesque old factory in which for more than a century the make of collars you are inclined to favor has been manufactured. That, after all, is their business. Nor, on the other hand, can you arouse more than a passing platonic glance at the platinum blonde whose affectionate arm conceals the only part of a Lyendecker collar painting that interests you. Finally despairing of finding your collar in an advertisement, you take refuge in the unfailing pragmatism of a mail-order catalogue and soon appear wearing the new Sears Roebuck special, which collar you can order pictorially from Niagara or Nyanza with equal safety.

Human interest personalities introduced into the illustration unquestionably pay in two known sets of circumstances:

1. When the article doesn't by its own shape and design reveal exactly what it is for. *How* it is used. *Why* it is better. Then an attractive person demonstrating pictorially will help more than distract.

2. While the article is still new enough to be competing with the public's ignorance of its general existence rather than with the sale of similar articles of rival makers, an attractive person pictured demonstrating the *value* of its use is highly desirable.

In short, when any article—a washing machine, for example, or new kind of ironing board—isn't instantly self-

explanatory, a woman's figure may profitably be introduced as a sort of demonstrator. Or, with a comparatively unknown article pictures of people using it may gain more ground. Otherwise, in practically every case, use a picture of a stove to advertise a stove, a picture of a rug to advertise a rug, and so on down the list.

On the other hand when one seeks picture attraction for its own sake there are several rules worth noticing. Nearly a million fairly expensive calendars are sold every year by one great lithographic company to a few thousand local companies who buy them for free New Year's gifts to their own local customers. Since the calendar company offers its trade each year a choice among a dozen designs and since they, in turn, choose the subjects and treatments they feel will be most appreciated as "art" by their fellow townsmen, the yearly sales records of this company affords an interesting and authentic referendum on the preferences of just that stratum of American aesthetics likely to prove most profitable to the average advertiser.* Pretty girls still constitute half of all sales; figures outselling heads two to one. A good picture of a man and a dog on a calendar will generally arouse enthusiasm. The housewife may look admiringly at the pretty girl, but she isn't so likely to want her picture in the house, possibly because she fears she may suffer by comparison in her husband's eyes.

A man and woman together in attractive circumstances

* This firm distributes each year just under a million calendars. For ten years, the average number distributed is 800,000. Since 30 to 50% of all dealers take them, and since the choice is by mail without salesmen to influence, the test is a fair one. The results show that two calendars in precisely the same market, representing an identical investment for art work and printing, will vary in advertising value more than 100%. This is due to human interest and not to the treatment. One picture of two

will always draw better than any single person. Children and dogs run about even. Dogs outsell all other animals four to one. Portraits of cows are entirely passé even though we are still a bucolic nation. A child and a pet is probably the strongest picture in the world, particularly a boy and a dog. That combination is "sure-fire" always. When Mr. Beck changed over *Farm and Fireside*, his first order was a cover showing a boy carrying to the doctor a little dog with a tied-up paw. Mr. Beck then had printed a tiny caption about the size of a postage stamp saying, "If you want this, turn to page so and so and you will find out how to get it." The last I heard, 35,000 requests, each enclosing four cents, had come for a copy of this cover picture. On the other hand, I remember at one time the Ladies' Home Journal ran a yellow-gray-green Audubon print of an eagle. It was a striking piece of work. Nevertheless, the advance copies brought 90,000 cancellations by wire!

children which cost only \$50 went over big; while a reproduction of an original oil painting costing as much as \$1,000 didn't draw nearly so well. Here is the comparative record for three years:

1928		1929		1930	
1. Pretty girl	22	1. Pretty girl	23	1. Hunting scene	31
2. Landscape	23	2. Hunting scene	48	2. Two children	25
3. Juvenile	48	3. Twins	18	3. Landscape	23
		4. Small landscape	13	4. Pretty girl	13
				5. Small landscape	7

CHAPTER XVI

COLOR

A PROFESSOR of psychology once made a practical experiment. And an astonishingly valuable one. He took a room of known dimensions, let's say 40 feet square. He colored it red. Or, speaking more exactly, he hung the walls with some sort of a red drape. He then invited into this trick room various business men, workmen and others of a distinctly practical type. In the course of ordinary conversation, he asked them casually to estimate, in feet, the dimensions of the room. This estimate was absolute, mind you. Not relative as compared with any other room. Or some other color. It was as if you were to estimate the dimensions of the room in which you now read. After getting a set of estimates, he tore down his red hangings. Substituted blue hangings. Then he invited another set of carefully chosen men. He asked each of them for an estimate of the size of the blue room.

To shorten the story of a long experiment, the estimates of the first group, who saw the room in red, ran, as a rule, 20% below its actual dimensions. The estimates of the second group, who saw the room in blue, were off almost 20% in the opposite direction. Blue made the room seem 20% larger than it really was. Red had the reverse effect. The explanation is simple enough. Red, is an advancing * color. Blue is a retreating * color. In terms

* Black absorbs nearly all light. White reflects nearly all. Red rays,

of color only, the experiment was simple enough. And not very important. But let's see what color did to the size of the room! The "spread," that is, the plus-and-minus difference, between the apparent size of the room in blue and the room in red, was 40%. In other words, the room looked 40% bigger—nearly half as large again—when colored a retreating blue, as it did colored an advancing red. Forty percent of 40 feet is, of course, 16 feet. So, as estimated by practical, impartial judges, interested only in the room's size, the change in color made a difference of 16 feet in length in a 40-foot wall, or a difference of 640 square feet area in a room of 1,600.

Among those unaware of its power, color has always been considered largely a matter of taste. Its method of use has been largely a matter of preference. The effect of colors on the *size* of a package might seem too trivial to consider. But with 40%, or even 20%, apparent change in size, one deals with a *force* of no slight importance.

Color, as we have just seen, is not a whim, commercially speaking. Color is a *fact*. Certain colors will *do* certain things. Other colors will do other things. Certain goods waste small sums by using color unwisely. More waste large sums by not using it at all. For those interested, here is a list of the size-giving value of colors as applied to packages, labels and other *outside* trimmings. Here, of course, the action within the room is reversed. Advancing colors make the objects seem larger, particularly light tints:

- | | |
|-----------|-----------|
| 1. Yellow | 5. Green |
| 2. White | 6. Purple |
| 3. Red | 7. Blue |
| 4. Orange | 8. Black |

like white, are aggressive forward moving, while blue, like black, tends to absorb.

When you see someone about to work the professor's room experiment backwards to his own disadvantage, putting a cake of soap, say, in a black package with a dark blue label, you can, so to speak, make his package at least half again as big by telling him to wrap it, instead, in a light yellow tint with a red-and-white label. That, of course, would have to do only with apparent *size*. In a few moments, you will notice your new wrapper will stand near the top of the list in attention value as well. But near the bottom in popularity!

For increasing the apparent size of the package is, as we shall see, by no means the only way color, *as such*, may be of active assistance to an alert advertising man. Whole volumes of wonderful interest are devoted to color.

There is, of course, the matter of legibility—making the label on that package easier to read; of attention value, making that package stand out on the retailers' shelves; and of popularity—making the customers not only see and read, but like it.

First, as to legibility. For ease of reading, color combinations, in the main, are likely to run not very far out of the order named below. The most legible combination leads:

- | | |
|--------------------|--------------------|
| 1. Black on yellow | 9. White on red |
| 2. Green on white | 10. White on green |
| 3. Red on white | 11. White on black |
| 4. Blue on yellow | 12. Yellow on blue |
| 5. Blue on white | 13. Red on yellow |
| 6. White on blue | 14. Green on red |
| 7. Black on white | 15. Red on green |
| 8. Yellow on black | 16. Blue on red |

Attention value, too, has been measured and re-measured in almost every psychological laboratory. Owing

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to lack of an acceptably standardized method, the results are not always the same. Since, however, the several tests there listed all include a number of other investigations; and since my own final column takes all the others into full consideration, my list will, I think, be found accurate enough for any practical advertising purpose.

ATTENTION VALUE OF COLOR

	MEN			WOMEN		BOTH		
	<i>Adams</i>	<i>Gale</i>	<i>Snow</i>	<i>Adams</i>	<i>Gale</i>	<i>Adams</i>	<i>Gale</i>	<i>Goode</i>
Red	3	2x	1	1	1	2	1	1
Black	4	1	—	5	3	4	2	2
Orange	1	2x	4	2	4x	1	4	3
Brown	—	—	2	—	—	—	—	4
Blue	2	3	3	4	4x	3	5	5
Green	6	2x	5	3	2	5	3	6
Yellow	6	5	6	6	6	6	7	7
Violet	7	—	—	7	—	7	—	8
Purple	—	4	7	—	5	6	6	9
Gray	—	—	—	—	—	—	—	10

Popularity of color, being a matter of preference rather than of measurement, is not quite so easily listed. There have, of course, been innumerable tests. Different shades, different methods and different classes of people always affect the results of any reasonably small test. On the other hand, there is little real use for absolute knowledge on this point, even were it available. Different articles demand different consideration: what might be exactly right for a freight car would be hideously wrong for a jewel case. Moreover, fashions in color come and go. A single tint of yellow, generally one of the least popular colors, now and then enjoys large popularity among well

dressed women. With all these things in consideration, the following tables are submitted merely as a starting point for the choice of color:

COLOR POPULARITY

MEN	WOMEN	SAVAGES
Blue	Red	Red
Red	Blue	Yellow
	Purple	Orange
	Orange	Green
	Green	
	Yellow	

Another list, including tints and shades, showing relative popularity among men and women:

COLOR	MEN	WOMEN
Blue	1	2
Red	2	1
Violet	3	4
Green	4	8
Blue tint	5	6
Orange	6	9
Blue shade	7	7
Violet shade	8	5
Red tint	9	16
Red shade	10	11
Violet tint	11	3
Yellow	12	14
Green shade	13	10
Orange shade	14	17
Green tint	15	13
Yellow tint	16	12
Orange tint	17	15
Yellow shade	18	18

The foregoing lists are ample for rough practical use. For example, if that manufacturing friend wants to put his soap, colored dark yellow, in a light green box with a dark orange label, you might reasonably point out that he has chosen the 18th, 17th and 10th colors in order of popularity. In other words, he has made just about as bad a choice as possible. On the other hand, if you show him how to put a red article in a blue box with a violet label, he will, theoretically at least, have made the best possible choice so far as color popularity is concerned. When it comes to close decisions in hues, tints, or shades, the best test is to take the actual colors themselves in the actual conditions of use.

A mid-western bank, for instance, wanted to find the best color for the cover of a new edition of Trust Department booklets. In seven or eight places in the bank, they took trial sample booklets bound in the successive colors and left each color there for two weeks. In all, eleven different colors were tested. The figures which follow show the number of times each color was preferred; in other words, how many booklets of that color binding were noticed and carried home by visitors to the bank.

1. Dark Blue	162
2. Dark Brown	140
3. Light Blue	94
4. Dark Green	93
5. Light Green	} 91—85
6. Orange Yellow	
7. Lavender	
8. Cream	
9. Orange	
10. Light Orange	
11. Black and White	57

Out of a thousand choices, dark blue was first with 162—about two choices for one in all the other colors! Dark brown a good second. The third, light blue, dropped way down. The popularity of blue as a color was apparently enough to offset its light tint. Light green, orange, yellow, lavender, cream orange and light orange were practically the same—none much more than half as popular as dark blue. This is certainly an argument for color. An even better argument for the right color. Dark blue's victory checks with other tests. For dark blue and red are the most popular colors. Woolworth's, for instance, have found red to be the safest and surest color. Dark blue always runs close to red in any test. The standing of brown was probably largely due to the fact that a bank's dignity was involved. Dark green should have done better. Light colors are obviously not good for bank booklets. This might be well to keep in mind when dealing with that kind of a proposition.

Black-and-white, please notice, trailed far behind. Even light orange, about as bad a color for a Trust Department as one could easily imagine, was nearly half again as effective. And the *average* of all colors was just about *twice* as effective as no color at all.

Color advertising is valuable when it shows the goods in color. Whether or not their color is important enough to demand color reproduction is another matter. If the article, as it stands, is not attractive enough to make color worthwhile, then possibly a new article is advisable. In colors! Color has come to play such a prominent part in people's lives nowadays that anything not attractively colored is likely to be out of line. The pot no longer calls the kettle black. There are more than a thousand different hues and tints in ordinary kitchen utensils. There are 71

different shades of buff alone. An article that cannot be better shown in color suggests an investigation of the article itself. Its manufacturer may need a good modern designer before he can use an advertising man.

COLOR IN ADVERTISING

So much for the use of color in helping goods sell *themselves*. That is one thing of utmost importance. And tremendous value. The use of color, as such, in advertising is another. The value of color merely for the sake of "another color" has probably been greatly exaggerated. Color may be profitably employed in advertising. But *how* profitably—and profitably *how*—depends, as we have seen, on how intimately its use is related to the actual selling qualities of the goods themselves.

By way of helping you find out how color may be best used in selling and who could most be benefited by it, I list five profitable functions of color in printed matter:

1. To attract attention
2. To brighten a presentation otherwise dull
3. To show the goods as they really are
4. To show the goods in attractive setting, either practical or fanciful
5. To emphasize, through its own color, some trademark or distinguishing quality

Except that reproducing intrinsic qualities of goods is, in most cases, the most valuable by far of all advertising uses of color, this list is in color's ascending order of importance.*

* Of every hundred advertisers using color, the A. N. A. research found twenty-seven, because of color value in products; twenty-four to gain attention value; thirteen for atmosphere; thirteen for "psychological" value; eighteen to "add reality or usefulness"; and three to get the special positions.

A word as to attention value. It is, at the same time, the most popular and by far the feeblest use of colors in advertising. Attention value, as such, has come to play a very small part in well-informed, modern advertising. Color, being part of about half the advertising nowadays, is no longer a tremendous factor in competition. However real the battle for "domination" in the marketplace, the battle for advertising "domination" exists largely in the imagination of the space salesman. So far as records are available, color doesn't materially affect the success of a black-and-white advertisement on the opposite page. A universally unintelligent use of color, has, therefore, very nearly killed off its usefulness, unless used dramatically or with especial significance. So, if attracting attention is the strongest argument you have for color, you are on fairly thin ice.

Used merely to attract attention "another" color is, as I have just mentioned, a very feeble argument. As against that, however, let me point out some notable exceptions that might be classified carelessly in that category:

A. *Color makes easier reading.* There is a case on record of where orange initials increased the returns on a black-and-white booklet by 25%. Obviously the going was too hard without color. Just as cutting through another window to give more light will invariably add to sales on that side of the store, so a bright color will often add to the effectiveness of printed matter.

At any rate, it always attracts. Here is no question of attracting attention but of getting a brighter light into the object or into the literature that represents it.

B. *Color makes for sprightliness of style in a piece of printing.* Now and then you see a man dressed all in brown—brown derby and all. Possibly the man who will

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do this doesn't deserve to have anything done for him. But, if his best girl can persuade him to wear just a trace of heliotrope blue in his necktie and handkerchief, she has not only saved him from becoming a living doughnut, but has actually made his brown color scheme ten times more effective. Some printing is stodgy. It needs color to give it snap. The purpose of the color is not to attract attention but to prevent printing, otherwise commonplace, from being too dull.

C. *Color adds to or suggests appropriateness.* Often an extra color will give a touch of freshness or timeliness that will more than repay its use. It's hard to think of flowers without seeing a touch of green; of fire, without a touch of red. Red and green together make Christmas; just as white and green make Easter.*

D. *Color throws emphasis on action.* This is one of the least used, so far, yet most valuable possibilities of color.

*

HOLIDAY BUSINESS COLORS

January 1	New Year's	Apple green and white
Feb. 14	St. Valentine's Day	Red and White
Feb. 22	Washington's Birthday	Red, white and blue
March 17	St. Patrick's Day	Emerald green and white
March 21	First Day of Spring	Coral, apple green
	Easter	Green and white
April 1	April Fool's Day	Yellow and red
May 1	May Day	Any pastels—pink
	Mother's Day	Red and white
May 30	Memorial Day	Red, white and blue
June 14	Flag Day	Red, white and blue
June 22	First Day of Summer	Pastels of rainbow
July 4	Independence Day	Red, white and blue
October 12	Columbus Day	Red, green and white
October 31	Hallowe'en	Orange and black
November 11	Armistice Day	Red, white and blue
	Thanksgiving Day	Autumn colors; russet, pomegranate
December 21	First Day of Winter	White
December 25	Christmas	Red and green

A color will come nearer to paying for itself when it is devoted entirely to bringing about a desired action than in any other way I can think of. For example, to emphasize the use of a return coupon.

Taken all in all, one additional strong color, well used, adds seldom less than 50% to power of an advertisement. Colors beyond this single addition do not add proportionately, although each will, in most cases, probably repay its extra cost. Color, as we have already noticed, is most valuable when used adequately to portray attractive merchandise, as Indian blankets or new styles in wall paper. In such cases, 250 to 300% extra value is perhaps not too much to expect. To determine in any given case how much the use of one or more colors in addition to black and white is worth is, however, not always so simple. It depends on several things.

1. *The nature of the goods*—whether naturally colored and how dependent on that color.

2. *The price of the goods*—whether a 200% increase in sales will pay for color plates. Jewelry, expensive building materials, richly colored automobiles, of course, would always pay a handsome profit for the best possible color presentation. Paper napkins, cheap candy or children's toys, might be doubtful.

3. *The size of the "run."* Quite a large initial expense for color printing spread over a big enough run of circulars will, of course, require only a very slight increase in selling power for circular to repay the initial investment for color.

The tangible qualities of color are by no means its most potent qualities. There is a subconscious reaction to color that we must always take into consideration when we plan either our product or its advertising. Humanity has a definite feeling for certain colors. This it has gained by means of association, perhaps from experience, either pleasant

or unpleasant. Different colors therefore have very different powers to appeal to our emotions. And different colors, of course, appeal to different emotions.*

Now, as to the more profitable aspects of color advertising: Frank E. Davis sells fish by mail out of Gloucester. A black-and-white circular to 50,000 people brought \$9,388 worth of business. The same circular, next year, to

* To quote an authority, both expert and eloquent:

Pink suggests dainty, delicate, soft, fragrant, festive things; anything childlike or feminine.

Red suggests exciting, fiery vivid, bold, dangerously virile, strong attributes. Remember it is one of the warmest colors and is used throughout the world as a danger signal because of its excitement suggestion.

Maroon, which is simply a dark red, can be and is toned down until it becomes pleasantly warm; rich, luxurious, quiet, sedate, firm and solid.

Orange, another warm color, suggests lusciousness, succulence, warmth, optimism, cheer, stimulation; all of which are very good attributes if used in sensible proportions.

Brown, which is simply a dark orange, suggests sturdy, mellow, aged, weatherbeaten, tasteful and wholesome objects.

Of course, all of these colors have other attributes, each of which need not necessarily apply to this particular tint or shade, chroma or value of the color which I have shown here.

Light yellow, or *buff* as we call it, is cool, refreshing, appetizing, cheery.

Bright yellow suggests something intense, strident, tainted, sickly, vicious and cheap. It is probably the last four attributes that make so many people hate yellow.

Green is also a good color to use, providing it is the right green. A light green is cool, appetizing, tender, fresh. A brilliant "poison" green, however, is repellent, intense, poisonous, envious, suggestive of hatred and jealousy. "Green with envy," and the "Green-eyed monster" are common expressions.

Light blue, like pink, suggests innocence. But in this case, coolness, daintiness, childishness, emotion, dependency. Some of these are good attributes for certain products; others are not so good. I can not very well imagine a heavy piece of machinery advertised in light blue, for instance.

Dark blue is cold, distant, infinite, deep, mysterious, noble, formal, celestial.

Light lavender suggests fragrance, softness, tenderness, seclusion, richness, tastefulness. In this connection, let me say that one of our clients

the same people but with four colors on the outside (black and white on the inside) brought \$12,482.

This 33 $\frac{1}{3}$ % increase in sales was, no doubt, largely due to the use of color.

One of the big mail-order houses printed several million catalogues, half of them in black and white and the other half containing color plates, and sent them out as a test. The colored catalogues brought about fifteen times as much selling as the black and white. A later test in the flower catalogues duplicated this achievement. Both, unfortunately, were made some time ago, before color was anywhere nearly as common and universally competitive as it is now. A survey by the Metropolitan Life Insurance Company, covering about 100 different color users and surveying the traced results of nearly 2500 different advertisements, indicated only about 57% advantage for color.* Practical door-to-door observation by Percival

had practically used up the entire color supply of a certain cover stocks for a series of instruction books on machinery. The only one left was lavender. His remark was: "Can you imagine a greasy engineman using a pretty lavender instruction book?" That is an outstanding example of what not to do in selecting colors.

Dark purple is suggestive of opulence, royalty, exclusiveness, stateliness, also a decayed and unhealthy condition. This latter is probably due to the fact that when meat or other produce spoils it frequently turns purplish. You see, therefore, that it is mental association in many instances, a subconscious effect, which gives us these reactions to color.

White is both a good and a poor color. It is really the prescience of all colors because it is the color of sunlight. It is clean, pure, cold, spacious, but also feeble, negative, frigid, empty and superior. Some good and some bad.

Gray, the middle tone, or almost any distance between black and white, is quiet, sedate, mild, neutral, prim, dependable, aged, serviceable. All of these are good features, but none of them is very outstanding. It is a sort of neutral tone, a safe one when you do not know what else to use.

Black, which is mysterious, somber, villainous, tragic, fateful, intense, big."

* This test seems unscientific in two respects; presumably it took no particular account of a very considerable position advantage constantly

White, Inc., gave the colored back cover only about 80% advantage in recollection.

This rather unspectacular showing has no relation to the value of color properly used. On the contrary, it simply reflects the general inefficiency of ordinary advertising. And the inability of color alone to save the situation. Especially when used inadvisedly.

Let us revert a moment to the difference in *principle* between the Davis fish circular and the Chicago mail order catalogue, which indicated respectively a 33 $\frac{1}{8}$ % and a 1500% increase in actual sales through the use of color. That principle is as fresh as ever. And the only principle we really need dwell on. Just as water cannot rise higher than its source, color can hardly rise much higher than its *usefulness*. Fish, strictly speaking, don't belong in colors. Colored fish aren't a commercial product. Unless they are angel fish or goldfish, which don't ship out of Gloucester as food, colored fish aren't a commercial product. In the mail order catalogue, on the other hand, the color serves directly to bring out the selling qualities of the goods.

Jellied desserts and oriental rugs, for example, are really hard to reproduce without the use of color. Sears, Roebuck and Co. once paid five times as much as black-and-white prices for color advertising in their catalogue.

working in favor of color. As against this, it probably included—on both sides of the comparison—much copy not intended primarily to pull results. This would seem proved by Dr. Starch's use in this case of only 148 traceable replies per 100,000 circulation of black-and-white advertising as against his standard figure of 225 per 100,000 circulation. To any hard-boiled veteran of mail order wars, this Metropolitan Company report would, I fear, convey inescapably the reassuring inference that *good copy* written to bring results is plenty good enough in black-and-white (225 answers per 100,000) to offset the conventional institutional copy even when that more leisurely literature is displayed in color in preferred positions (232 per 100,000).

Since sales multiplied by six or seven, the result was still profitable on direct returns. Not to mention its remarkable value in making a more attractive volume. Mr. Gundlach, who knows more about this matter than almost anybody else, reports having heard of a maximum figure of sales increase of 700% through the use of colors. Mr. Brewster reports some cases where the returns from color advertising were as much as fifteen times that of black-and-white advertising.

In other words, in the advertising of napkins or white bed sheets, where color is dragged in merely to try to force attention, one should be surprised to gain more than an additional twenty or thirty percent, unless, as already suggested, the use of color is concentrated on the matter of urging direct attention.

On the other hand, when gaudy hues are an essential part of the articles themselves—say, in selling bright colored bathrooms—one can almost figure backwards the loss from not using additional colors. In picturing linoleum and wall paper, where color design is practically the whole show, a tenfold increase in sales should not be too much to count on.

Therefore, if any advertiser who uses only black-and-white should ask "What will be the effect on my sales if I add another color?", you might safely answer "Wonderful." And then inquire more closely what he sells.

Tell him that color advertising, generally speaking, costs around three times as much. It sells generally about twice as much. Given your unit price per article on one hand and the extra lithographic (or color plate) costs on the other, he will generally be able to figure out for himself the answer to his own question. If he presses for an exact answer, tell him there are, as we have seen, at least thirty-nine other factors that may affect the result. But,

that, so far as color is concerned, depending upon the skill with which he uses it, he may safely count on

1. From 25 to 200% better results than with black-and-white, even when color is not an integral part of the goods.
2. From 300% to 1,500% increased sales—when color is an integral part of the goods—a gain according to the skill with which the color is utilized and the nature of the goods.

WHAT DID

\$18,000,000

DO FOR STEEL BODIES

It's the
Big Surprise
of the
Auto Shows

?

and at
every
General Motors
dealer

THE
UNISTEEL
TURRET TOP *Fisher*
BODY BY



ON GENERAL MOTORS CARS ONLY:
CHEVROLET • PONTIAC • OLDSMOBILE • BUICK* • LA SALLE • CADILLAC*
*On the most popular models

A great American institution is not too proud to make the most effective possible use of small newspaper space to reach hundreds of medium sized towns.

CHAPTER XVII

WHERE THE METAL BEGINS

NOW our advertisement is ready. Its form is approved. Its means of delivery to the public has been arranged. We still have much to do, nevertheless, before we get all the words and pictures melted into a single solid piece of metal. And multiplied by millions of impressions. An artist and copywriter have combined their best efforts in the creation of the message and layout. Now the production man must get their work into print. And any lack of adequate preliminary planning on the part of that production man may completely ruin, even now, the most artistic of advertisements.

The best procedure is for the artist to consult his production man before committing himself too firmly on any question of layout, cuts, or paper. Much time and money have been wasted creating artistic pieces which have had to be revised because the way they would work out was too intricate and costly. Mr. A. W. Dippy tells of a case where a half-million run of a booklet was laid out and all drawings made to scale before it was turned over to the production man. One glance told his experienced eye that the size arranged for called for a special order for paper from the mill. An order was put in immediately, yet when the printer's forms were ready to run, the special size paper had not come. After many wasted days, the printer was finally forced to buy different lots and sizes of paper out of stock from various houses to do the job.

IF ABRAHAM LINCOLN COULD HAVE USED THE RADIO



"IT IS exceedingly desirable that all parts of this Union shall be at peace and harmony . . . Even though much provoked let us do nothing through passion and ill-temper."

With these words, an embarrassed, unknown and unsuccessful backwoods lawyer set out upon the long trail to the Presidency—and to fame that will never die.

The scene was Cooper Union. The time was February 27, 1860. The speaker was Abraham Lincoln.

Cooper Union still stands. Jammed, it will hold 1500 people. To reach more citizens, Horace Greeley showed amazing enterprise by printing in full the Cooper Union address in the New York Tribune. Its circulation was 7,000 copies.

The Chicago Tribune, later Lincoln's mouthpiece in the West, also printed Lincoln's address. Its circulation was even smaller. In both papers, Lincoln's words made a sensation. Meanwhile, he went on a whirlwind tour of Providence, Concord, Exeter, Hartford, Dover.

In their small halls, he addressed a few hundred listeners. The press of the nation was either uninformed of Lincoln's pleas for peace, or ignored them. During his whole campaign, he spoke to less than 20,000 persons in all.

Malignant rumors raged around him. One New York aristocrat, who had never heard him, said he was "half horse, half alligator." People talked about his unkempt beard, his rustic clothes. The elite of the nation shuddered away from such a bumpkin. In the South he was pictured as Satan himself, and his name was used to frighten unruly children.

Within a year he was President, but the Civil War had begun.

What would have happened, do you think, if Abraham Lincoln could have TALKED to every family in America before Fort Sumter was fired upon, April 12, 1861?

This is one of the greatest "IF'S" in history.

We are not going to theorize. We are advertising men, not historians. But we know the Civil War cost 600,000 lives and ten billion dollars, and wrecked the lives of generations of Americans in the southern states.

The one man who might have averted it was limited to speaking in a few small halls.

Times have changed. On March 4th, a year ago, another American President took office in time of peril. Facing a microphone he reached the whole nation, explained the most radical government program in our history.

Nineteen times since, he has turned to the radio. Every time the nation has rallied on its bloodless path away from chaos and revolution.

By going over the heads of officialdom to the people direct, he has hog-tied politicians and another opposition. The people stand behind him as no public officer was ever backed before.

You know how the plain American citizens feel about President Roosevelt; how their deluge of letters and gifts on his recent birthday proved their trust and love.

What would have happened, we ask again, if Abraham Lincoln could have used the radio?

What can happen if any man uses it right?

Kimball · Hubbard & Powel · Inc

ADVERTISING MERCHANDISING

400 Madison Avenue · New York

Telephone: Wickersham 2-6765

Harford Powel, a brilliant professional "literary" writer, proves that style has still a place in modern advertising. Like sailors who can't swim, advertising agencies seldom distinguish themselves.

If you are the production man and are given a rush job (all production jobs are rush jobs!) consider:

1. The cost
2. The time you have
3. The mechanical possibilities

Before bothering any busy printer to figure estimates and certainly before placing any orders, *write*, in order, answers to these nine items:

1. When work must be finished.
2. Space advertisement is to occupy. (Keep for reference a copy of *Standard Rate and Data*. This gives size of page, half page, or columns in magazines, newspapers and trade papers.)
3. If for newspaper or magazine, find out "closing" dates, that is, last day plates will be accepted for insertion in the issue specified. If an advertisement is to appear simultaneously in several publications, you will have to allow for separate electrotypes or matrices to be made for reproduction in each publication.
4. How much copy—how many *words* of copy, this time—will there be? This will determine your type size and column width.
5. If booklet, catalogue, or other mailing piece, will dummy accepted cut to best advantage out of standard sizes of paper?
6. Secure original drawings or photographs to be used. Check to see that they will scale down in right proportion to size they are blocked in to occupy in layout.
7. If engraving or illustration is to be used, what kind of paper is specified? This will determine the kind of engraving you should order.
8. Is folder, booklet, catalogue, etc., to be mailed? If so, be sure to arrange in advance for envelopes, addressing, and mailing so scheduled in delivery that there won't be any delay when printing is completed.
9. Be sure everybody at both ends of a job knows when and where completed work is to be delivered.

All these reminders seem elementary. They are. But it is neglect of such elementary preliminaries that keeps printing so full of disappointments.

A wise printer once said to me, "When you know exactly what you want on a job, don't expect the printer to be a mind reader. Make your instructions unmistakable." Do just that. Costly errors have been made and cordial business relations disrupted because the production man expected the printer not only to read his thoughts, but to furnish thoughts wherever he found none to read.

An orderly understanding of the several steps in production procedure may help you do efficient and effective advertising. In the following pages therefore, we will briefly discuss:

1. Typography
2. Engraving
3. Electrotypes
4. Printing
5. Paper

TYPOGRAPHY

First of all, turning copy into advertisements involves its transmutation into type. Since there are innumerable faces in use, with at least a dozen sizes in most of them, this is not as simple as it sounds.

In ordering typography, always get the best professional typographer you can afford to hire. Not only will he actually save you money in the work, but he will make you money in the results. Advertisers who skimp on the cost of preparing their advertising overlook the fact that the cost of space and filling it—even with good art and typography—is only a minor expense. The real expense is the loss in sales effect. When you spend \$1000, say, for the space, you are presumably expecting at least

\$10,000 worth of results of some sort.* When you are saving in tens and risking in hundreds, economy ceases to be a dominating virtue.

Even with the best typographer, however, you will save time and money by taking the trouble to think out carefully and to indicate clearly in every case these seven parts:

1. *Exact* size of entire advertisement.
2. Kind of border, if any, to be used.
3. Size and name of type faces selected.
4. Width of lines, i. e., "measure" or "carry" of copy.
5. Position and size of all cuts indicated for use.
6. Whether all these cuts accompany layout. Or will follow.
7. Exact dimensions of those cuts, if any, which do not accompany copy.

How Type is measured: Type is measured in "points" indicating its depth. This page, for example, is set in 11½ point put on a 12-point base. If, in addition to describing it thus, the production man would add only the words "11½ on 12 Caslon Old Face" any first-class printer in any city of the world could exactly duplicate this page without any further instructions.

All type measurement starts with the fact that there are 72 points to an inch. For instance, 8-point type (written 8-pt.) is 8/72 of an inch in depth. Therefore nine lines of this 8-point type ($9 \times 8 = 72$), set without spacing between lines, would always measure exactly one inch. With the exception of all-capital styles, the face of type is a trifle smaller than the point size by which it is designated. For instance, a 12-point type has a 2-point "shoulder" or blank space on the bottom, to allow for descending letters, such as g, j, p, etc. Type is available

* Sears-Roebuck gets \$10,000 worth of sales!

from 4- to 20-point, depending on the font selected. So much for the *depth* of a type line. Now for its width.

The width of a type line is measured in picas. A pica is one-sixth of an inch. An advertisement three inches wide is, therefore, 18 picas, four inches wide is 24 picas, and so on regularly up or down the scale.

Old-time advertising was set mostly in "agate" size, slightly smaller than our ordinary 6-point. These lines set exactly 14 to the inch. Therefore, to get a uniform unit of measure, all larger sizes were reduced to terms of agate. So today instead of measuring an advertisement in inches, the universal practice is to state its depth in agate lines. And multiply the number of lines deep in one column by the number of columns. Agate lines, as we have just seen, run fourteen to an inch. So a single column advertisement three inches in depth would be designated as 42 lines, regardless of the actual number of lines you print in the copy. An advertisement 10 inches in depth, extending across four columns, would be called 560 lines ($10 \times 14 = 140 \times 4 = 560$). Any advertising man would describe it as "140 on 4." And any printer would know instantly what he meant.

When lines come too close to each other, they are spaced apart with "leads." So too when an open effect is desired. Leads are thin metal strips of pica (12-point) length, used only between lines of type. They are made in 1, 2, 3, and 4-point thicknesses. Six- and 12-point leads are known as "slugs." "Quads" are blank pieces of type, used for spacing margins, and for spacing between words.

So much for the type itself. Now let us see how it is set.

HOW TYPE IS SET

Type is set in three different ways, each one adaptable to a certain class of work and to varying budgets.

1. *Hand set*: A compositor selects the letters, one by one, from the cases in which they are kept, sets them into words; then unites, line by line, the words to form the complete advertisement copy. After the desired number of proofs have been pulled, or an electrotype made for the actual printing, the form is broken down, the type redistributed—by hand again—into its cases. Hand setting is used for advertisements with short copy, calling for particular skill, or where text is to be shaped in some special form—a circle, triangle—impossible with machine setting.

In hand setting the same type letters are used over and over, and eventually become worn. Whenever a worn or “broken” letter shows its print on the proof, be sure to mark it, so the typographer will replace it with a sharp, distinct letter.

If possible, never ask a typographer to pull more than 250 proofs of an advertisement, to avoid wear on valuable type. He will not let you print from his type, of course, as the heavy presses would soon wear down the sharpness of the faces. No matter how your copy is set, therefore, it is necessary to have an electrotype made for any long press runs.

But the professional typographer specializes in setting copy to the best advantage. Naturally he offers a wider variety of better type faces, especially the newer, imported faces, than can either a printer or publisher.

2. *Linotype composition*: The linotype machine casts out of molten type metal a complete line-of-type just as the typewriter writes a line on a sheet of paper. It spaces itself automatically. From individual matrices, it runs off a series of metal slugs full of words, all these slugs being of the same predetermined length. Its great advantage is speed of operation: a linotype operator sets 3000 to 5000 ems * per hour compared with hand compositor’s 700 to 1000 ems. Time is saved, too, by not having to redistribute type by hand.

Linotype setting is used for longer pieces of copy, where the

* An “em” is the size of the “m” letter (a square) in the type size being used.

spacing is even and regular, as in newspapers, house organs, catalogues, some booklets, etc.

3. *Monotype setting*: The monotype machine combines the speed of the linotype with some of the flexibility of hand setting. As its name implies, the monotype sets and casts one letter of type at a time. This setting is generally used on long compositions, in which many changes may have to be made, or in which spacing is irregular; catalogues, directories, books, folders, magazines, tabular compositions. Nevertheless, many magazines, such as the *Saturday Evening Post*, *Good Housekeeping*, and others, are set by monotype all the way through.

The cost of monotype composition, with its individual movable letters, is somewhat more expensive than linotype for the first setting. But its cost, on the other hand, is considerably less in corrections. Corrections in monotype setting mean replacing only an individual type; in linotype even the insertion of a comma means re-setting and re-casting the entire line.

Besides generally lower costs, machine setting has one great advantage: Every line and character cast has a new clear face, while in hand setting as previously explained, this is not always possible.

HOW TO FIGURE SPACE

To determine how much space copy will take when set in type, use any of the following three methods:

1. *Estimate*. Count the number of words in your copy and divide by number of words in one square inch of type size based on following table:

	WORDS TO SQUARE INCH
12 point solid	14
12 point leaded	11
10 point solid	21
10 point leaded	16
8 point solid	32
8 point leaded	23
6 point solid	47
6 point leaded	34

2. *Count.* Secure from typographer, or compile yourself, table showing number of words of desired size to given width of line.

3. *Unit comparison.* From some previous job, or from samples of the same type face and size as you desire, count carefully number of units, i. e., letters, including punctuation marks in a single average line. Then count the number of units in the average length line of *your* copy. And multiply by the number of lines. You then have the total number of units (words, plus punctuations, initials) you require set. Divide this total by the predetermined number of units just found in line of sample type chosen for their setting. You finally have approximately the number of type lines the copy as set will fill.

Avoid using small type—6- or 8-point—in wide measures. Conversely, avoid using large type in narrow measures. The following table will help you determine the proper size:

TYPE SIZE	MINIMUM IN PICAS	MAXIMUM IN PICAS	IDEAL MEASURE
6-point	8	10	9
8-point	9	13	11
10-point	13	16	14
11-point	13	18	15
12-point	14	21	17
14-point	18	24	20
18-point	24	30	27

In narrow columns of type, use a close-set, semi-condensed face of body type, such as Bodoni or Garamond. Use a round full face—Bookman, Kennerly, and the like in your wider columns.

In other words, in designating space, you must consider not only the size, but also the *shape* of both the space and the type.

HOW TO CORRECT PROOF

Don't write your copy in type. Finish it with a pencil. Or re-write on a typewriter. Change to your heart's content *until* you employ a compositor. After that corrections cost like a waiting taxicab. Remember you can change your original copy with a few pen or pencil strokes. Changing proof requires exacting work, handling tiny pieces of metal, by a skilled operator for whose time you must pay.

In correcting proofs, use only the standard proof-reader's marks. They are concise. Easy to learn. Take up little space on proof. And, best of all, are universally understood by compositors.

When two people must correct two proofs of the same advertisement, transfer both sets of corrections onto a third clean proof for the typographer. Always keep a duplicate corrected proof on hand, so that a glance will tell at any time precisely what changes are being made.

Of course the errors the printer makes are not chargeable to you. But your own are. At a good rate. And the professional printer makes comparatively few errors. *He* can't afford to. Bear these few points in mind in helping keep down cost of corrections: If you must change any word or phrase, try always to replace it with the same number of letters. Start a new paragraph rather than run a change from line to line in a standing one.

Transposing words, phrases, or sentences within themselves is far more expensive than transposing whole paragraphs. Correcting a single misspelled word will sometimes cost more than shifting a whole page.

Wherever possible, therefore, let your corrections do as little damage as you can contrive. In shortening too long copy, for example, try to cut out solid pieces. Delete

always at the end of a paragraph rather than in the beginning or in the middle.

Before sending material to the printer make certain it is all "O.K." Be perfectly sure all your corrections are made before printing form is locked up on the press, ready to run. Any change then means pulling the whole form apart, which frequently entails repeating the whole job of makeready. This makeready, by the way, often takes hours of careful work, making sure that the printing surface is uniformly flat, so each unit comes up sharp and clear, and the back of sheet is uniform in impression. So remember when you alter at this stage you have to pay for a pressman's time as well.

ENGRAVING

Thus far we have discussed only the mechanical treatment of type or literary copy. We have left the even more important matter of how to handle your pictures.

When your art department gives you an illustration or photograph to be reproduced as part of an advertisement be sure you know:

1. Size desired
2. Where cut is to be used
3. When it is to be used
4. Exactly what *effect* is desired

Engraving is an extremely complicated process, requiring great skill and care for good results. You can help the engraver in his difficult job by making your first instructions not only complete but thoroughly specific.

The best plates are made when the size of the original picture is reduced at least half in the process of reproduction. The smaller size conceals an astonishing amount of

C
D

ARE MEN TOO POLITE TO YOU



hair undetectable. Total, dif-
ferent and quietest hair dyes that
that artificial "dyed" look!
tinting the hair with a surface
as do ordinary dyes and, in-
stead, gently penetrates the shaft
inside where nature does
remain beautifully soft, fine.
Wash it, wash it, expose it to
sun like "Natural" hair, retain
even shade as permanently as
cube.

Better hairdressers always apply Inecto-
Rapid Notox. *Reveal a substitute—a like
product does not exist. Buy Notox at
smart shops everywhere.*

☞

*STYLISTS (TOP) of the fashionable look-
ing "Whether it be" learn how to avoid that un-
happy error. It is all in your hair, the shadow of
a conversation, and it has the deep color you may
have once had rendered with Notox. Write Dept.
2, Inecto, Inc., 11 West 44th Street, New York.*

Inecto Rapid NOTOX

E • WHERE • NATURE • DOES •

ARE MEN TOO POLITE TO YOU AT PARTIES?



Inecto Rapid NOTOX

E • WHERE • NATURE • DOES •

A
B₁
B

The "diagonal" method of figuring the proportions of a plate to be reduced from a large original. Through the corners of the exact size of the original, a diagonal is drawn (from A to D, as indicated). On any given base (say, A—B₁) the vertical line drawn to the diagonal, will intersect it exactly at the spot from which a horizontal line may be drawn at right angles to the left-hand border to mark off the height (A—D₁) that will occur with that base.

roughness of the original technique. Drawings should allow for this reduction by being made one and one-half to twice as large as the size required for the engraving or cut. These larger originals should, of course, be proportioned to scale so they will come down into the right shape exactly to fit the layout. Check this before ordering cuts.*

If the reduced size doesn't thus turn out correct for the space it must fill in the layout, you will have to alter the proportions of the original to correct the fault. To do this "crop" part of the drawing. That is, mark it so the engraver will not include that portion when making the plate. This can be done:

1. By pasting a strip of paper over whatever part of the picture is to be omitted from the reproduction. Practically all photographs, by the way, are improved by intelligent cropping.

2. Drawing a line in the bottom margin and side margin, exactly indicating the top, bottom, and two sides of the part you wish included in your reproduction. Connect the two pairs by a line with arrow point at each end, indicating the crop lines already drawn. Write between either the width or height marks the size desired in that direction. The other dimension will, of course, scale down proportionately.

There are dozens of different engraving processes, but for practical advertising discussion there are only two kinds of engravings:

* For instance, if you are to reduce a 6x10 illustration to a cut 3 inches wide, find the length this way: Take a sheet of paper and draw a vertical line across it from top to bottom three inches from the left edge. Place the top of the sheet flush with the top of the drawing, watching particularly to see that the upper left hand corner of the sheet of paper precisely squares with the upper left hand corner of the photograph. Lay a ruler from the top left hand corner of the photograph diagonally across to its bottom right hand. Make a dot where the ruler crosses the three-inch line you have drawn. This intersection of the "diagonal" with

LINE CUTS

1. Line cuts, usually made on zinc. They reproduce only black and white: heavy pencil, pen and ink, wood cut style drawings. The engraving process, briefly, is: The photographic negative of the illustration is placed on a thick piece of glass. Against this, a sensitized sheet of zinc is placed, and exposed to a powerful arc light, which prints the subject on the face of the zinc. The image is covered with resist powder, and the entire plate given about four "bites" in weak nitric acid. The acid etches out the unprotected non-printing parts of the plate, leaving the protected picture in relief. That is the form left to be printed.

The advantages of line plates are:

1. Less expensive than halftones.
2. Adapted for printing on antique (rough) paper, or pulp or crude news stock, practically impossible with halftones.

A display line of type or an entire advertisement may be "blown up," that is, thrown up in one process to a large size, or a series of larger sizes, by a line cut, thus eliminating the expense of resetting.

No engraver's plate will be much better than the copy you furnish him for it. Copy should always be a good, clear, black and white. If line cut is to be made from a typographer's proof or from some advertisement formerly run, be careful of faded or uneven spots in color. Send the very sharpest proof you have.

The disadvantage of line cuts is that, reproducing only black and white, they lose the familiar grays or "halftones" of an illustration, destroying the fine detail. That

the desired base will give you the unknown factor—the length your cut will be.

is why line cuts are seldom used in magazine advertising where a faithful reproduction of a photograph or a drawing is required, although very advantageously employed in newspaper advertising.

HALFTONES

Halftone engravings reproduce photographs, wash drawings, and oil paintings. The making of halftones is even more complicated than line cuts. Before the negative in the camera is placed a screen, composed of two sheets of glass, each accurately ruled with fine parallel opaque lines. These lines cross at right angles, to make a fine-mesh screen. A photograph is taken through this screen and the film transferred to metal in the form of the familiar dots that may be clearly seen in almost any halftone. These dots are very light gray to show white. And very dark gray to show black. By their nature they can not show either clear white * or pure black. The finishing process is similar to that of the zinc line plates, except that the image is transferred to copper and the bite given by an iron perchloride solution.

Halftones are described as 60-screen, 85-screen, 100-screen, etc., according to the number of coarse lines or dots per inch. The finer the screen, the finer the dots and the less obvious.

In newspapers, for instance, where the rough paper used requires a coarse 65-screen, the dots on the illustration are quite apparent, while in magazines printed on coated paper, where fine dotted 133 or 150 screens can be used, the printed result is practically a faithful, exact

* When it is necessary to show clear white in a halftone, a "highlight" halftone must be ordered. The engraver will drop out the pure white during etching or else tool out the white after the plate has been etched.

reproduction of the original. And the multitudes of tiny dots can scarcely be seen.

Halftones will not reproduce, as we have noticed, on antique or rough finish paper. To determine the best screen for any halftone work consider the quality of paper that is to be used, and the probable skill of the press workers who will do your job.

Newspapers generally require a coarse screen, 50 to 65, though newspapers are now doing some magnificent halftone printing. Trade papers, generally printed on super or machine finished paper of medium grade, use 110 screen. If they are printed on coated stock, they use 120 or 133 screen.

National magazines printed on highly coated paper use 120 or 133 screen. Some of the art magazines, printed on very high-grade coated paper, use 150 and even 175 screen.

In making layouts, it is well to remember that any line or halftone plate can also be made in "reverse." In this case every detail of the drawing will be shown facing the opposite way from the copy. This effect can easily be tested in advance by holding the original before a mirror. Plates can also be reversed in color, which means the white of the original will show black on the proof and the black white. When ordering a reverse plate, be sure to specify whether figure or color is to be reversed.

Halftones take various shapes in the hands of the engraver. Most of them are described as "square." That is, an exact duplication of the original shape with or without a line around the edge. (The engraver will take for granted you want ruled edge unless instructed to the contrary. Square halftones to be printed on coarse stock should have a line around edges, to prevent in printing ink collecting irregularly on the dotted screen edgings.

On better grades of stock, however, the line is not necessary.) A silhouette or outline halftone is one on which the gray figure stands out in relief on the white printing stock, the squaring background of dots having been cut away with an engraver's tool. The sharpness of a silhouette may be softened by giving it a cloudy fade-away background, known as a "vignette." Vignette is, naturally, an expensive finish. It should be used only where the printing is to be very high class. Otherwise the carefully arranged cloudy background will simply smudge.

Another interesting thing about engravers is their dexterity in surprinting, that is, taking a piece of line cut and mounting it against a background of halftone or vice versa. Get hold of a really good engraver and you will find he can tell you how to do the most astonishing things in the way of combining one sort of picture effect with another.

WOODCUTS

Woodcuts are another form of engraving, not used so extensively as either zinc or copper plates, but with many good points to recommend them.

Even in the finest screen halftones some of the detail is lost through the dots, but in woodcuts none whatever is lost. They faithfully portray the texture of any object, and give particularly sharp, clear results.

Formerly the subject to be reproduced was transferred to the block of wood by hand sketching, but now this is done mostly by photography. It saves much time and insures accurate proportions.

BEN DAY PROCESS

Another invention that adds to the variety and flexibility of the art of engraving is the Ben Day process, named

after the inventor, by which the engraver can secure for you in a reproduction all over the picture or any part of it an amazing array of patterns that are not in the original picture at all. These shadings and designs can be put into either line cuts or halftones. Innumerable Ben Day patterns are available, from close, plain halftone dots, stripes, stipples, to complicated background designs.

The Ben Day process is a variation of the ordinary engraving with dots obtained through a closely ruled screen. On the underside of a thin transparent film in a frame is the design. Under this is placed, as the case may call for, either the metal or the copy to be treated. An inked roller is pressed down and rolled over the top of the film; the ink is forced through the film, leaving the design on the metal.

Any engraver will lend you his Ben Day book, showing the patterns available, and their respective numbers, so you can specify exactly the one you want.

ENGRAVINGS FOR COLOR PRINTING

If you have a line drawing which is to be printed in two colors, send the black-and-white copy to your printer. Over this paste a sheet of tissue on which the areas of the two colors are indicated. Then the engraver will make two plates—each one containing only that portion of the drawing which is to be printed in one color. Another means of getting color through a line plate is a “tint block.” A solid plate is made, and printed in one color on a colored paper, with a superimposed figure printed in another color, it produces a three color effect at little extra cost.

But on halftone color work special three or four color plates—combining yellow, red, blue, and black—have to

be ordered. In this "color process" work, the three primary colors, and sometimes black, are used, and by combining them almost any secondary color may be produced. The colored illustration, or even the object itself, is first photographed through a purple filter, producing a negative from which the yellow plate is made. A green filter produces the red plate, and a red filter the blue plate. Where black is desired also, a yellow filter produces the necessary plate. When the halftone plates from these negatives are printed in their respective colors and then superimposed, they produce the color tones of the original drawing. Frequently, for the most satisfactory results, a black plate is used, to strengthen details of the picture, and to produce various shades of gray which the three primary colors cannot do.

CONVERTING ILLUSTRATIONS

The production man should be familiar with the various ways of converting illustrations into working duplicates, generally larger or smaller, which may be for sample purposes, to check size, to paste up on dummies to be submitted simultaneously to several people.

A blueprint of the illustration may be ordered from the engraver, and delivered in a few hours. It will show well enough for all practical working purposes, how the completed cut will look in its ordered size.

A photostat is an inexpensive print which is very much used. Like a blueprint, but in black and white, it will show, in any given size, your illustration or text.

To convert a colored drawing into a black-and-white halftone, order an orthochromatic or panchromatic print. This filters out the color, leaving the result black and white.

To convert a halftone drawing into copy suitable for a line cut, order a silverprint. A print of the illustration is made on a special paper. An artist goes over this with a pen, touching up only those features which permit of line plate reproduction. The halftone effects are then chemically bleached out, leaving the subject in black and white.

Within the past few seasons, practical typographers have begun to demand that all cuts from engravers be delivered "loose blocked," which means that instead of filling-in around an irregular block, the engraver simply has to saw the block to fit the type as set. Furthermore, the engraving itself can be shifted slightly to conform. In this connection, it may be well to add that the best practice today avoids two make-ready charges and actually saves time as well by awaiting delivery of the engraving itself.

ELECTROTYPES

The whole art of modern mass publishing may be said to be founded on the humble electrotype, which is simply the process of taking anything, from a few words of type captions to a set of combination plates, fitting the whole assemblage together into a conglomerate mass of metal—a combination of type and plates, individual plates, line, halftone, or color engraving—and duplicating it all on the surface of one homogeneous piece. Electrotypes are made

1. To save wear on type and engravings on long press runs.
2. To use the same matter on subsequent runs without re-setting the type.
3. To run two or more duplicates of the same set-up.
4. To secure duplicates of the same advertisement to run simultaneously in Boston and San Francisco.

The electrotype, naturally, is never quite so satisfactory as the original from which it is made, as the casting incurably loses some of the sharpness of the original's sharp detail. Even so, while the best electros are, of course, made direct from the original type or plate, one electro may, nevertheless, be made from another.

There are many kinds of electrotypes but these two are most popular:

1. *Wax-mould electrotypes.* After the original plate is dusted with black lead, to act as a conductor in the process of inducing a deposit of copper, it is pressed into wax. The wax sheet, a reverse of the convex metal original, is suspended hooked up as a sort of electric magnet in a copper solution bath, which is constantly agitated by compressed air. Over the entire surface of the wax matrix, tiny flakes of copper are uniformly deposited. When the wax is removed from its front surface, the thin sheet of copper that remains is a perfect duplicate of the original plate. The copper plate, then backed up by about $\frac{1}{4}$ inch of metal to strengthen it for handling, is called an electrotype. It becomes, in one piece, a perfect substitute for the original wherever printing is required.

2. *Lead-mould electrotypes.* Instead of wax, specially prepared soft lead is used for the first matrix impression. The plate is stamped into the lead under great hydraulic pressure. The finishing process is practically the same as for the copper electro, except that a thin nickel face is deposited on top of the first layer of the softer copper.

Lead faced electros cost approximately 25% more than copper, but they give a more faithful reproduction of the original. They are practicable only for zinc and copper engraving reproductions as the tremendous pressure used in impressing the lead would ruin type. There are also all nickel faced and chrome faced electrotypes, especially

prepared for very long press runs. In the main, this is merely a matter of getting harder metals to retain their clearness longer than the ordinarily satisfactory copper electrotypes.

When ordering an electrotype, be sure to send a proof along with the metal form, on which proof you should mark clearly:

1. Kind of electro wanted
2. Number of duplicates desired (if any)
3. Whether blocked or unblocked (backed up with a piece of wood)
4. When wanted
5. Delivery instructions, including time needed for use, and, for safety, the name of the person as well as the company to whom they are to be delivered. Where known to the engraver, the name of the job may help obviate the risk of loss.

"MATS" FOR NEWSPAPERS

Another form of duplicate plate less expensive than the electrotype is the matrix, or "mat." This is almost universally used among newspapers. An impression of the original plate and/or type matter is made in a piece of damp papier-mâché pulp. When the paper matrix is dried, it resembles a square pie plate of baked cardboard with the original type matter stamped into its concave surface.

These papier-mâché matrices are filled with a thin coating of molten metal. The metal cools, hardens, and casts itself into a duplicate plate—all in one piece—called a "stereotype" all ready to print.

These metal stereotypes can be bent or curved to fit the revolving cylinders of the rotary presses used in large newspaper printing. So an advertiser using any considerable number of newspapers for his copy will save ex-

pense in making—as well as in mailing—electrotypes by sending these “mats” instead to his list. When matrices are mailed

1. Be sure they are protected so they won't bend or crack.
2. Never trim their wasteful looking edges to accommodate them to any certain size envelope. These extra edges are made to be clamped down for the stereotyping process.

PRINTING

We have so far watched our advertisement grow step by step from

1. An original idea in somebody's head.
2. A visualization by some clever pencil.
3. A layout, or working plan, by an artist.
4. An interpretation of this, type and picture together, shown as a proof.

Now, at last, we have a replica of that proof, type and picture, to be manufactured permanently into a single sheet of metal. We are ready to print a thousand proofs or ten million. That brings us to the printer. The first important consideration in printing is, not unnaturally, the printer. Get one you know is good. A good printer will save a bad job; make even a medium priced job look like an expensive product; and turn out a good job to the delight of everybody. Don't form the habit of securing estimates and, automatically, awarding the job to the lowest bidder. Forcing good printers to make distressingly low bids is like robbing your race horse of his oats. A wide discrepancy in bids frequently means that one printer or another has forgotten to include something in his estimate—number of impressions, electrotypes,—you must count on his trying to recover that loss elsewhere. Or, a very cheap estimate

may mean that the printer plans to use paper "seconds" or some other advantage to make his profit. Find out something about printing costs and you will know not only when a bill is too high but when an estimate is too low. Understanding something of these printing processes will, moreover, enable you to give specifications so correct and complete in detail to the printer that you can be pretty sure his estimate covers everything.

THREE WAYS TO PRINT

There are three principle methods of printing:

1. Letterpress printing, most commonly used. The printing surface is raised, inked with rollers on a press, and then run over paper, the design being thus transferred in wet ink to the surface of the paper.

2. Intaglio printing. Rotogravure, popularized by the supplements of Sunday newspapers, and engravings are examples of this. The design is etched in metal cylinders or plates; that is, depressed below the surface of the metal. Ink is pressed *into* the depression (surplus ink scraped off automatically). Then the paper, instead of being struck by sharp projecting inky surfaces, as in ordinary printing, is drawn *into* softer contact with less definite concaves.

3. Lithography is based on the principle that water and grease will not mix. The printing surface is perfectly flat. The design is drawn or transferred onto a special kind of porous stone, with a greasy ink. When the stone—or metal plate, for long runs—is placed on the press, it is first dampened by the water roller on the press and then inked by the ink roller. The ink adheres not to the dampened parts, but only to that part of the design on which its color is required.

In offset printing, an outgrowth of lithography, the design is transferred not to the paper directly, but to an intermediary rubber-sheeted cylinder which in turn transfers the design to the paper. Offset softens the tone of the illustrations, allows the use of antique and soft-surfaced papers for halftone effects and saves many hours of makeready necessary on other processes. A two-color press for offset, comparatively new, permits printing of two colors at one time. So that on a four-color printing, paper need be run through only twice, instead of once for each color of ink as in printing or in lithography. Time saved in makeready and running reduces cost.

HOW TO PLACE A PRINTING ORDER

When securing an estimate from a printer be sure to specify the following:

Size of piece, number of pages, or folds. How fastened.

Quantity you wish.

Stock: size, weight, color.

Ink: Name of ink desired and number of colors.

Cuts: How many are to be used; whether you will furnish, or he.

Electrotypes: What, if any, will be necessary for the job.

Type: face to be used, approximate sizes, whether set by hand, linotype, or monotype.

Delivery: Whether the printer will arrange for mailing, whether he will deliver to one address; if he is to do mailing, specify whether he will supply stamped addressed envelopes and will enclose; or you will enclose in ordinary envelopes and stamp. And so on.

Special requirements: Such as varnishing cover, two impressions of one color, etc. Anything, in fact, that will require extra work, and so extra cost. Give him all these

details even if you have carried them no further than mere alternate suggestions. Then you can be sure your estimate will be accurate.

If you think your printer is *only* good enough to act on your written cut-and-dried suggestions, look around for another printer. The best golf players take suggestions from their caddies. Make your instructions specific, yes. That is to clarify your own thinking. Then tell your printer exactly what effect you are after. And ask for his suggestions.

PAPER

Paper is a pitfall for the inexperienced. Now you have everything all arranged in metal, check back carefully on your paper stock. Better still, consult your printer before ordering paper for any job, unless you are thoroughly sure of yourself.

First of all, in either case, get a paper catalogue. This lists practically every brand of paper, with its size, weight, colors, price, and selling agents. Collect as many "samples" from paper houses as you can. Then you have on hand a reference file, showing you, for example, how a Beckett gray antique cover looks with blue type. And so on through the long list.

Before ordering the paper necessary on a job of any particular importance, ask the paper dealer to send to your printer a few sample sheets, so that the printer can pull you a proof to show the effect. After seeing this, you may change your mind about the paper. And that would add unnecessary inconvenience if you have already ordered the paper.

Each grade of paper comes in a basic size, common to all makes. And that size determines, in turn, its basic weight. That becomes its accepted designation in the trade.

The basic weight of a paper is the amount 1000 sheets of that paper in its basic, or common, size weighs.

Size is the first important consideration. For economy, the paper must *cut* advantageously so that you will get the maximum from each sheet, and not whittle your circular out of the middle, to leave a lot of waste strips of paper, useless for anything else.

In buying paper consider also:

Folding qualities. Antique papers fold well; coated papers frequently crack. It pays to spend a little more money to get a paper that will fold well, with no risk of spoiling the appearance of your piece with unsightly cracks.

Printing surface. Different papers, with different surfaces, have a different affinity for inks. Antiques, for instance, dry very quickly. They can be turned and backed-up—printed on the other side—in minimum time. This kind of paper, therefore, rather than coated paper, for instance, should be used for rush jobs. Humidity, too, affects the rate at which paper dries. So don't think the printer is stalling when he tells you he can't possibly deliver at the speed you expect.

The color of paper affects the ink. Any ink prints well on white, cream, or India stock. Trouble begins when you use ink of a lighter color than the paper itself. For satisfactory results two impressions must be run, which means, of course, an additional expense. Gold, silver, and metallic inks generally have to be run twice. Discuss any such fancy job as this with the printer before ordering, so there will not be a misunderstanding about price when the bill is rendered.

If printed piece is to be mailed, try always to arrange the size so it will fit into a standard size envelope. Special size envelopes have to be especially ordered. And paid for

at the higher small press run prices. This additional expense can probably be avoided without affecting in the slightest the beauty or effectiveness of the mailing.

In mailing, the weight of paper is an important consideration. Weigh a *dummy* of the piece before you print. Include label, stamp and *all* enclosures. See how much postage will be. The selection of a lighter weight paper, or a heavier weight used in a smaller size, may save $\frac{1}{2}\phi$ or even 1ϕ on each piece. And on a 50,000 mailing that means money!

Consider all these factors before buying paper. When you do order, be sure you send an accompanying sample pinned to your order—a small piece will be sufficient. Specify the full name of paper, quantity, size, and weight. Simply ordering “ivory coated” will bring you anything from a near-white to a dark buff, in various grades, or finishes, according to the particular mill’s brand. For example, your order should be written:

2000 sheets 23 x 35—130M Beckett Blue Antique Cover.

Ordering paper in large quantities brings an interesting reduction in price. So, when buying for a house organ, for instance, where the same kind of paper will be used over a period of months, order six months’ or a year’s supply. You will save some money, will be sure of a uniform paper, and will never be caught short.

CLASSIFICATION OF PAPER STOCKS

WRITING PAPER

Basic size 17 x 22. Includes bonds, ledger, and flat writing papers.

BOOK PAPER

Basic size 25 x 38; other sizes up to 38 x 50. Basic weight 120 pounds up.

1. Newsstock—cheapest kind of paper used in advertising; semi-rough surface. Adaptable for type, line cuts, coarse screen halftones.

2. Antique—rough surface; absorbs ink quickly; takes type, line cuts, Ben Day finishes, but not halftones.

3. Machine finish—smooth stock, cheapest on which 100 or 110 screen halftones are used. Use when quality is secondary to price, on booklets, catalogues, circulars, folders.

4. Sized and supercalendared—smooth glossy finish. Reproduces well 110 to 120 screen halftones.

5. Coated (dull and glossy) Smooth surface, adapted for fine screen halftones, up to 200 screen.

COVER PAPER

Basic size 20 x 26, 23 x 33, 23 x 35, 26 x 40, 33 x 46. Basic weight 130 pounds on 20 x 26; weights 40 to 180 pounds.

Used as covers for booklets, for mailing cards. It is available in a wide range of colors, and various finishes: antique, plated, enamel coated. Cover stocks can be secured with attractive fancy finishes such as crash, ripple, embossed, leather, etc.

Antique cover alone will print line cuts, type, or wood cuts.

Plated and enamel coated cover will print 120, 133, and 175 screen halftones respectively.

KEEPING PRODUCTION RECORDS

Besides all his technical knowledge, the production man needs adequate office equipment and files. With the numerous proofs in work and completed, the printed ad-

vertisements, booklets, folders, catalogues, and the various engravings that have to be kept track of, locating any given one quickly may prove quite a problem unless there is a systematic method of keeping records.

An advertising man once told me that he had almost decided the best way to keep a stock of engravings was to lock them all up in a room and give the key to some one with a good memory. Then let that man do the worrying.

However, you might first try this plan: file the engravings in a shallow drawer. Never place one above the other; they are sure to scratch and ruin the printing surface. On the back of each one, paste a proof of the picture it prints. Or, lacking a proof, mark it plainly with its name and give it a service number—not for sorting, necessarily, merely to help identify. Paste a corresponding proof in a large scrap book in order of serial number. Keep a record therein of when cut is sent out, when returned, etc., so that at any time you know where it is.

Have a cabinet of wide shallow drawers for the proofs in work as well as completed. See that you get at least one "checking copy" or tear sheet of each advertisement immediately after it has appeared in the publication. The tear sheet should bear the name of publication, date of insertion, and should be pasted in a book. Have a book for each client, publication, or account as the case may be.

Keep copies of all booklets, folders, etc., filed in cabinets under client's name. Keep another file of sample printing saved from day to day and grouped together under the outstanding characteristics you may wish to utilize, such as "paper," "copy," "color printing," etc.

Have an index of printers, engravers, typographers, lithographers, etc., with notes of their special qualifications. So at any moment you can call in the man best

suiting for a particular job. And, if you get a printer good enough—there are plenty surprisingly good—you will scarcely need all the details in this long chapter. At any rate, we have now become full-fledged advertising producers. Our message is manufactured. Now we turn to its delivery.

Pecks

Persian Lamb

Persian traders were the first to take the best of the Russian specimens, in the Czar days when nobles made much of their prized pedigreed lambs--hence the name--of that sophisticate of furs, the pet of the Paris couturiers, PERSIAN LAMB!

Our Superlative Collection

of Highlight Fashion coats made to sell for \$250 available at

\$199

Classic swaggers, swing backs after Vionnet, the belted princess coat as Mainbocher did it.

Selected Hudson Seal coats and majestic black Caraculs, also should be \$250 and are.....\$199



Pecks Fur Salon,
Third Floor



A Kansas City store evolves an outstandingly effective style of handling small newspaper space. Splendidly composed.

Saks Fifth Avenue

THEIR OWNERS AT THEIR

“PARLOR
PINK”



DEFT NEUTRAL COLORS
WITH PARLOR PINK
ACCESSORIES

Revolutionary Graniter
Mitts in Parlor Pink reflect
on make your fingers seem
white, more fragile by
contrast. \$5.50



Double Dred Daisies are a
striking accent worn as dangles
deeply blushing against a
mountain blue pearl \$5.00



Fly a Parlor Pink handbag,
“died to proclaim your true”
colors. 2.00 and 3.50



89.50

69.50

THE RADICAL COLOR HIT OF SCHIAPARELLI'S MID-SEASON COLLECTION

A quite mad, quite marvelous color—"Parlor Pink"—with ravishing overtones—the flaring,
daring, flagrant deep pink of the modern painter! Think of a candle dipped in geranium.
Against the winter scene of Fashion Parlor Pink strikes a fine note of bravado. Use it
with discretion as an accent against neutral colors, or with great daring for evening.

on the floor

Parlor Pink Dress in Mouseline De Crêpe
was added to be demure, with its rows and rows of
black lace, puff & shawl—and to make it seem
to be made to die. Very beautiful and very
fancy. \$14 to \$16. 69.50

Parlor Pink Tulle Evening Dress. With pleated
skirt and a wide ruffling skirt more subtle yet
to give the illusion of lace on the same line.
When one steps glances against the lovely dark
drapery, \$14 to \$16. 69.50

Every good advertisement, even a daily newspaper department store advertisement, is a "composition" just as any masterpiece of music or architecture. Ira Hirschmann's genius modernizes the old-fashioned clothing ad.

PART FOUR

ADVERTISING MESSENGER

- XVIII HOW TO REACH THE PUBLIC
- XIX HEAVY ARTILLERY: HOW TO AIM IT
- XX RADIO
- XXI TRADE NAMES AND PACKAGES
- XXII SHOW WINDOWS
- XXIII SAMPLING AND STUNTS
- XXIV DIRECT ADVERTISING—AND MAIL ORDER
- XXV OUTDOOR ADVERTISING
- XXVI HOW ADVERTISING GREW UP
- XXVII ADVERTISING'S PLACE IN AMERICAN BUSINESS
- XXVIII HOW TO SELL ADVERTISING

CHAPTER XVIII

HOW TO REACH THE PUBLIC

“From the shabby individual on the sidewalk with a sign on his back extolling the merits of a pants pressing shop, to an expedition to the ends of the earth, sponsored by a great newspaper, any channel, through which the name of an individual, a product, or a service is made known to the public, may be classed as an advertising medium.”

SO write my friends Barton and Lichtenberg. How Sir Roger Bacon who “took all knowledge to be his province” would have warmed to such catholicity! The sweep from sandwich man to South Pole may, however, prove almost too dashing for these plodding pages. Therefore, I will risk relegating a newspaper’s expedition to “publicity,” along with the prima donna’s pet snake.

To accept snakes, sandwich men or even end-of-earth expeditions as advertising “media” renders impossible any intelligent generalizations as to practical recognized forms of reaching the paying public. So, here again, as agreed further back, we will, less romantically, confine our discussion of advertising to an expenditure of money in a professional medium in an attempt to secure profitable results in commercial quantities. Most advertisers also might find advantage in adhering as rigidly to that formula. What do we mean, however, by “professional”

media? Roughly, the recognized methods for successfully reaching a buying public may be classified, alphabetically:

1. *Dealer Helps*
2. *Direct Mail and Direct by Hand*
Letters, circulars and catalogues, house organs and the like
3. *Exhibition of Goods*
Sampling, demonstration, representation in fairs, etc.
4. *Miscellaneous Publications*
Books, directories, house organs, magazines, programs, folders, letters, cards
5. *Motion Pictures*
Including stereoptican slides of all sorts, stills, etc.
6. *Outdoor Advertising*
Car cards, inside buses and out; posters, painted boards and signs, electrical displays
7. *Periodicals*
Newspapers—daily, semi-weekly, weekly
Magazines—general magazines, women's publications, trade and professional journals and agricultural and business publications
8. *Press Agency*
9. *Premiums*
10. *Radio and Television*
11. *Specialties*
Blotters, calendars, deskpads, household novelties, pocket trinkets carrying the name of the advertiser and his product
12. *Stunts*
Parades, sandwich men, special openings of stores, hotels
13. *Telephone*
Including Telegraph

14. *Window Display*

Window trims and cut-outs

Even at risk of being elementary, let us recollect once more that the successful advertiser hiring outside help in advertising, aims at five things:

1. To get himself the best possible message.
2. To repeat it as effectively as possible.
3. As many times as possible.
4. To the greatest possible number of profitable prospects.
5. At the lowest possible cost.

With the whole nation wide open, with lists of magnificent media to choose among, there is practically unlimited temptation to expand advertising beyond the possibilities of profitable consolidation. Therefore, I have ventured to suggest a single list of general principles to aid in choosing any and all advertising media.

ELEMENTS OF CIRCULATION

These follow, arranged roughly in order of their relative importance to the ordinary advertiser. Before being passed through for an appropriation, any method of proposed advertising might advantageously submit to a sort of Third Degree as to comparative effectiveness in each of these nineteen separate points:

1. Cost absolute
2. Cost relative
3. Cost per unit result
4. Amount of action
5. Circulation
 - a. Seller's gross
 - b. Buyer's net
6. Quickness of action
 - a. Returns
 - b. Turnover of advertising money

7. Selectivity
8. Duration
9. Repetition
10. Variety
11. Concentration
 - a. Lack of waste
 - b. Cross sampling
12. Locality
13. Timeliness
14. Quality of action
15. Frequency
16. Vitality
17. Prestige
18. By-products in service
19. Appropriateness

In the space at our command, we can, of course, merely examine the manner in which each of these points might be applied. For example:

COSTS

1. *Costs.* Absolute cost is, in most cases, the first consideration. Even with a guarantee of a good profit immediately on insertion, a notion store on Third Avenue could hardly venture \$10,000 in a single advertisement. The financing might be too hard. Nine businesses out of ten could advantageously use a good bit more money advertising than they now spend. But even so, there is a strict limit to how much money each can afford to tie up at any given period.

2. *Relative Cost* is not quite so important as absolute. Yet even relative costs can make or break an advertiser. If I can get replies from Magazine "A," as the Philip

Morris Company did, at a cost of sixty cents apiece and from Magazine "Z" at \$40; * and if, for my purpose, I do by any chance find those inquiries equally valuable, I might reduce my effectiveness some 6,000% by sticking to Magazine "Z." That, of course, brings us directly to

3. *Cost-per-unit-result.* Every business that advertises successfully—which term we again note is not necessarily synonymous with every successful business that advertises—must know pretty definitely what each piece of advertising is designed to accomplish. A modern advertising manager learns to figure in a rough way about how much each medium costs him per-unit-accomplishment. As in any other activity these days, the advertising manager who is paying anything like sixty times what he need pay to get a certain thing done will eventually lose his business to any more resourceful competitor who manages to equal his results at a lower cost.

4. *Amount of Action returned.* A very small trade paper or special mailing list will generally bring a greater percentage of returns at a lower cost than any large popular medium. Yet that valuable special effort might still be hardly worth using except as a part of some other activity. Just as one couldn't afford to lithograph half a dozen posters, so one cannot always afford the proper preparation on tiny selective media, however desirable. The condition that allows an agency legitimately to collect more commissions out of a couple of pages in the Saturday Evening Post than out of twenty times as much work in a list of trade papers has been a severe handicap to the well deserved development of a vast multitude of valuable smaller publications.

* A recent contest for \$500 prize which required no entrance fee.

CIRCULATION—GROSS AND NET

5. *Amount of circulation.* At approximately equal costs per-unit-accomplishment, the biggest circulation is obviously best. In buying space, however, keep in mind that all circulation should be calculated a little more carefully than is now generally the custom, even under the splendid A. B. C. analysis. Whether or not we make our own calculations equally searching, all circulation will automatically divide itself into two parts:

1. *Seller's Gross:* The entire number of people to whom any advertisement is exposed. The circulation the space producer sells, with delivery as honest and accurate as a high-class bond.
2. *Advertiser's Net:* The circulation an advertiser gets, which varies with a dozen different factors—chiefly:
 - a. *Size:* The unit of space-effort made by any advertising copy, in any medium, actually to reach the entire circulation.
 - b. *Position:* The advantage—or disadvantage—through good location—or bad—any advertisement in that medium has in reaching the entire circulation.

Any advertiser must keep in mind this normal difference between seller's gross and buyer's net. Four *physical* factors largely determine the number who actually read a given advertisement.

1. *Circulation Factors*
 - 1.—size
 - 2.—position
2. *Intrinsic factors*
 - 1.—Copy
 - 2.—Display

Size and position are here segregated together as "circulation" factors as contrasted with "intrinsic" factors only be-

cause, unlike advertiser's copy and display, they are standardized physical treatment measured off by the publisher himself as a part of his circulation selling. In the observations that follow on the effect of size and position on the buyer's circulation we necessarily assume, in each case, an identical advertisement of equal copy effectiveness.

If everybody spent three days on each magazine, there would be little need of these distinctions as to "positions." The middle pages would be just about as good as front or back. In idle relaxation, self-interest alone would determine which advertisements a reader looked at. If everybody took ten hours to read a newspaper, he would notice nearly all the advertisements, whether large or small, front or back, top or bottom. Wherever there is plenty of time, a reader's own idiosyncrasies mostly bring advertisements within the range of his attention. Personal interest, when given ample time counts more than either size or position. On the other hand, dashing through a newspaper at breakfast, or spending only an idle hour on a magazine, every reader misses several advertisements he would like very much to have read. Large size and favorable position, to a certain degree, reduce the number of those who unintentionally overlook something interesting. Position, size, or both, lift advertisements out of the welter; and give them a proportionately greater chance of being seen, by more people.

SIZE

Size, therefore, is clearly a matter of circulation. More people see a full page than a half page. Not *twice* as many, because of all whose eyes turn through that particular spot in the magazine, more than half who notice a full page will—*on account of their own interests*—notice

smaller space as well. In the same way, a quarter-page advertisement will catch the eye of more than a quarter of those who would see a full page in the same position. Position, of course, similarly helps circulation. Advertisers, naturally, seldom think in these terms. Conventional magazine copy and national newspaper advertisements follow very closely a few distinct patterns. Practically all are worked out in page units. Not because an advertiser particularly needs a page to express himself. Or even because this page is peculiarly profitable space. Simply because buyers are trained to think of advertising sizes in the uniform units offered by the sellers of space. It is as if office buildings regularly offered tenants floors, half-floors, quarter-floors and eighth-floors. And as if tenants regarded all unused portions in an office too large for their needs as complacently as advertisers do "white space."

On the other hand, the page is a universally useful unit. And handy. Publications prefer to sell pages. Agencies prefer to work with them. Pages prevent too close competition for attention. They get better positions. Any advertiser who has no other plans for spending his money might best, all other things being equal, follow the general practice of buying himself display pages.

The only excuse for paring down the expenditures of advertising money, say to a unit smaller than a page, is to spend that money more advantageously elsewhere. The importance of that principle acknowledged, let us notice, all other things being equal, that any space larger than may be necessary simply and adequately to tell the story is waste space. Beyond a reasonable margin of white, say one-eighth the width of the type measure, to separate your advertisement from its neighbor, any white space is likely to waste money. It may not, of course. But, until you

know *why* you pay for any space not actually used for type or copy, there's no harm inquiring whether that possibly unnecessary expenditure is better than buying additional advertising elsewhere.

Certain advertising designs you will find, like pillared colonial country houses, demand considerable perspectives of white space for their maximum artistic effectiveness. The question then shifts! It is no longer a question of whether white space can profitably be trimmed away from that design. The real question is whether that design itself is a profitable commercial structure. That same principle holds true as to size of type and artism in illustration. A vast amount of hot argument has essayed to prove that certain kinds of advertising justified certain artistic extravagances. This time might, perhaps, have been put in more profitably proving that any kind of advertising involving so disproportionate a waste was itself commercially justifiable.

Net circulation, then, varies with size and position. In position, as we shall soon see, net circulation varies according to fixed reading habits of millions of people. Circulation, furthermore, as we are about to notice, varies with size under a surprisingly uniform fixed law of physics governing response from human beings, whether the stimulation be bass drums or larger advertisements.*

* Nine hundred and ninety people out of 1,000 will joyously bet their bank books that a full-page advertisement attracts at least *twice* as much attention as a half-page. All feel that advertising, by its very nature, not only sets aside the law of diminishing returns, but actually reverses it! Unfortunately not. Size in advertising, when other things are equal, follows accepted general principles.

Take first, for example, the matter of store rent:

When a man has a store, with, say, twenty feet of frontage on a busy street, and increases this to forty feet, he is not justified in paying double his original rent.

Your advertising response, direct or indirect, does not increase or decrease with the size of the space itself. To double its original results, other things being equal, an advertisement must be *four* times its original size. If you get 100 orders from a trial half-page, you naturally expect 200 orders when you double to a page. They will come nearer 160. But when you cut that trial half-page to a quarter, expecting only half as many orders, you will be delighted to get around 70 instead of the logical 50. Stated according to the law of diminishing returns, this means that the action stimulating qualities of an advertisement increase not directly with the increase in size, but with the squares of that increase. For *double* returns, you must have your advertisement *four times as big*. This means, in turn, that an advertisement running twice as large as another should not be twice as effective; but only 1.67 times. So, you may safely set it down as a rule so far as direct returns or attention or attraction is concerned, you increase an advertisement's net circulation 50% every time you increase its size 100%. On the other hand, that you cut down its net circulation only 50% every time you reduce its size 100%.

Applying this, for a moment, to newspapers, if we assume, say, a 60-line advertisement of only ordinary effectiveness, with a message of no extraordinary impor-

To be exact, the additional twenty feet is worth to him only 68 per cent more than he has been paying. If his rent has been \$100 a month it should now be \$168.

If he jumped from twenty to eighty feet frontage, or, in other words, if his store is three and a half times as large as formerly, his rent should be increased by only 112 per cent—from, say, \$100 to \$212 a month.

This, you will see later, parallels increase in advertising size: To double his \$100 store space is worth \$168, to double his \$100 advertising space is worth \$158. To light two candles instead of one or beat an extra bass drum will give about the same diminished result.—K. M. Goode and Carroll Rheinstrom, *More Profits from Advertising*.

tance, run in an average position in a medium sized newspaper will be seen by no more than 6% of that paper's actual circulation, it would theoretically take an advertisement 1,080 inches big—or—double spread—to attract 16,000 people out of a 100,000 circulation. In other words, an original 60-line advertisement would have to be enlarged 235 times certainly to multiply its attention value as much as 16 times, by virtue of size alone.

Take another simple example—the back cover of a magazine. Everybody recognizes it as a “position.” Advertisers pay a premium for this small poster. Yet few analyze to the point of realizing that for every hundred people who notice an average full page on the inside of the magazine, one hundred and fifty more people will, on account of its convenient “position,” notice the outside back cover. This 150% superiority in circulation may be confidently attributed to position—instead of color—because repeated tests have shown that the identical copy, color and all, used as an insert within the book, results in rather startlingly less effectiveness. Art display and headlines, too, should, strictly speaking, be reckoned in terms of circulation along with size and position. But as we have already noticed, they are better handled as a matter of “copy” because they are entirely beyond the responsibility of the circulation seller and within the power of the advertiser. Size, on the contrary, as we have just noticed, is as definite a part of any publisher's sale of net circulation as the gross circulation sold on his A. B. C. statement. The same is true of position.

POSITION

Take first the matter of where an advertisement is: front or back of a magazine, say, top or bottom of a newspaper page. The value of position is due to three things:

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1. The fact that while people generally don't spend enough time on their newspapers or magazines to read them thoroughly, there are a few known spots where most people do their reading.

2. The human eye is an instrument any advertiser can profitably study. Its normal reading habits make a reader's eye alight more naturally, and therefore more frequently at some points than at others. There are certain known points on every page, on every advertisement that are natural "positions."

3. The fixed flow of editorial reading matter marks the ordinary channels of attention, and all other things equal, positions are valuable in just proportion to their intimacy with the regular run of reading matter.

Everybody knows that some advertising positions are better than others. Few know which are best. And how much. Same with size. Here, therefore, is a list of magazine positions, roundly averaged, more or less, into a descending order of value.

1. Back Cover	280
2. Double "truck" center spread	250
3. First right-hand advertising page facing reading matter	200
4. First page of advertising facing inside Front Cover	200
5. Inside back cover	175
6. Double spread in black and white	165
7. Inside page facing third cover	160
8. Inside front cover	150
9. First 4 or 5 pages after reading	150
10. First 4 or 5 pages preceding back cover	150
11. Front right-hand pages before editorial matter (pages 3-11)	140
12. Full page in black and white	100
13. Half page	72
14. Quarter page	48

The nature of a newspaper advertiser's business will determine what page he will want to run on, whether society news, sporting, financial, or some other specialized type as the best background for his message. The size and nature of his advertisement will determine what position it should have on that page. One or two people in every hundred will see practically any newspaper advertisement. Not more than six in a hundred will see a small advertisement in an ordinary run of paper. Second and third pages (not the fourth) when devoted to live news get, perhaps, five or six *more* real readers per hundred circulation than ordinary pages, generally exceeding even the sporting or last page. The positions usually preferred in newspapers are, again in descending order:

1. Full position—or next to and following reading matter.
Else entirely next to reading at the top of a column.
2. Top (of column) surrounded by reading.
3. Top (of column) next to reading.
4. Next to reading.
5. Following reading.
6. Bottom next to reading.
7. Run of paper.

An advertisement at the top of column of a newspaper has probably one-tenth more real circulation than one at the bottom. The whole upper half, in fact, may be almost 10%–25% better than lower when there are a number of advertisements. Four horizontal zones in probable order of value are:

1. Second quarter
2. Third quarter
3. Top quarter
4. Bottom quarter

On account of this a vertical half page is likely to be, as a rule, 25% more valuable than those split horizontally. In much the same way, an advertisement well towards the outer margin of a page, especially a right-hand page, may thereby grab itself one-eighth more circulation than it would otherwise. So much for size and position as factors in circulation making.

EXTRA—STATISTICAL FACTORS

6. *Quickness of action* should really be counted as an important factor in advertising expense. Other things exactly equal, an advertising dollar that could turn itself in a weekly publication 52 times a year would be at least 52 times as valuable as the same dollar tied up in a year book. By the same token, *other things equal*, a fast moving daily newspaper advertising dollar *should* be from twelve to twenty-five times as valuable as a dollar that turned itself through a monthly magazine.

The profit of quick turnover among dollars tied up in merchandise is the foundation of modern storekeeping. Yet we hear practically nothing of the value of quick turnover among dollars tied up in advertising. That is splendid testimony to the authority of the established advertising machine; for even the scantiest scrutiny must show how much more important is the continuously rapid turnover of a dollar actually employed in distributing samples. Making new customers is infinitely more important reason for quick turnover than the mere liberation of a dollar frozen up in slow merchandise.

There is a double advantage to a quick dollar in advertising:

1. *Of impression*: If you can continue to retrieve your advertising dollar rapidly enough to advertise with it to the

same audience twenty-five times a year, you not only multiply the value of that dollar, but increase the effectiveness of all your advertising.

2. *Of sampling*: Merely moving merchandise out of inventory to sell some more is a somewhat short-sighted view of a merchant's turnover. Getting "goods"—samples of store satisfaction—into a customer's hands is most important. That holds for manufacturers, too.

Quick action, which enables you to utilize the same dollar not only to repeat your advertising, but to get more samples into more people's hands, becomes thereby a primary consideration in the price of any advertising medium. It is the first of the extra-statistical qualities of comparative circulation. Let us see further what extra-statistical qualities a medium can offer an advertiser—that is, qualities beyond mere *number* of readers.

7. *Selectivity* is, perhaps, first of these special qualities. An advertiser seeking the patronage of golfers, fishermen or wearers of silk hats can pay handsomely some medium to do the preliminary collecting of his prospects. Any advertiser who has ever experimented with direct mail knows the vast difference between a good list and an ordinary list. He, at least, will need no solicitation in the matter of highly selective media. To the advertiser who can use them, trade papers, professional journals, publications with any distinctly pronounced editorial bias, will almost always pay a handsome premium.

8. *Duration*—or "life" of an advertisement—is an unpicturesque, but, nonetheless, important factor. Take, for example, the difference between the response from a daily newspaper and from *Ayer's Newspaper Directory*. Good trade directories regularly bring replies for four or five years. Often the peak number of replies will not come until the second year. Weeklies, active for several months,

and monthly magazines at work for six or seven months must always be the backbone of any permanent national campaign.

9. *Repetition* is not only the surest basis for advertising success, but the only basis for advertising safety. The advertising profession itself is enthused by brilliancy. By originality. By size. But the prospect, mindful only of his own need, is sold by repetition!

Repetition, especially with slight variations in several sorts of media, will in time convince practically anyone of the truth of almost any proposition. Repetition supports its own story, like the three legs of a tripod. Where increased size is likely to increase incredulity, and possibly arouse resentment, a hail of inconspicuous un irritating repetition will wear doubt away. Unless my proposition were dumbly, obviously honest, beyond any peradventure of a doubt, I would infinitely prefer to use ten quarter-page advertisements properly timed than three full-page spreads in the same medium!

Repeated iteration of exactly the same words to the same people is, perhaps, the only perfectly safe method of advertising. It is the single important thing. Forget everything else if you must, but keep on!

10. *Variety*. Repetition is the salt of advertising. Variety its pepper. Repeat the same thing the same way. Repeat it different ways. Support it by saying it from different angles! As if different people were saying it! The fresh appeal of variety should be pondered by advertisers who are tempted to design long series of similar advertisements for the sake of "continuity."

First, however, please note a necessary exception in favor of advertisements such as steamship sailings or department store newspaper pages which are intentionally kept

uniform * so that a woman may quickly recognize them in her search for *changed* information. There, old authority is invoked to lend weight to an unsupported *new* statement. In other words, a woman who seeks Wanamaker's advertising is satisfied to start with: what she wants is Wanamaker *news*.

When, on the other hand, an advertiser keeps saying the *same* thing in an effort to establish his authority, the case is exactly reversed. Substantial increase in authority is gained by giving your sales statements the appearance of breadth and perspective. Keep continuously after the same people; but don't handicap yourself by harping too persistently on the same string. Your authority—and people's belief in your statement—is increased by every apparent variation of source: changes in size, shape, position, layout and, most of all, in a variety of media, such as newspapers, magazines, car cards and posters, radio or any likely combinations.

So, remember that a clever change, however slight, in the incessant repetition of essentially the same proposition is very much more effective for two reasons:

1. Different people are notably sensitive to different methods of approach. One is ear-minded; one eye-minded; one picture-minded. One is susceptible only to short, wise-cracking copy; another plodding reader scans headlines to guide his perusal of long stories in small type. Intelligent variation, therefore, not only freshens the recollection of those people who have already seen the original advertisement, but attracts additionally a certain number of others who, on account of their own idiosyn-

* But in more recent newspaper advertising even the department stores are abandoning the old bulletin board method to use numerous small specialty shop advertisements.

crasies, would never have noticed the advertisement as it originally appeared, no matter how often repeated.

2. People like to absorb their opinions readymade. Various preachers, however unauthoritative, apparently shouting the same thing from different pulpits, make this easy. "On dit"—"they" say—has more standing with the crowd than any single voice, even though it be the highest authority of world-wide recognition! There is no comparison between having one man praise your article a hundred times and having a hundred different people praise it. You can easily create the impression that "everybody" says almost anything by following Mr. Wrigley's example and carefully repeating your own statement in different ways in different sorts of media, using, for example in quarterly rotations, groups like:

1st quarter	{ monthly magazines radio posters direct mail
2nd quarter	{ radio posters direct mail newspapers
3rd quarter	{ monthly magazines newspapers car cards window display
4th quarter	{ car cards window display monthly magazines radio

Of course, where an advertiser can afford adequately to continue regularly in three or four good groups of media,

that is even better than rotating or skipping, as just advised. But it is better to concentrate for a short period in one set of media, and drop them temporarily to take up another, than to string along dissipating money in an attempt to use too many at once.

11. *Concentration of effort*, in fact, is advertising's greatest insurance against waste. And guarantee of efficiency. Here, perhaps, is the reason: There is no mass action in advertising. Even less mob psychology. Reading an advertisement is essentially solitary. Enough people in the same neighborhood reading the same advertisement may create a crowd consciousness. But not until they thus *react on one another* does advertising become, in any sense, a social phenomenon.

That is the argument for concentrating your advertising. Creating crowd consciousness is much like lighting a fire: Take eight sticks of pine kindling. Spread them in a line, only an inch apart. Your six-year-old son, at a glance, knows that you can't light them scattered that way. Now gather the logs together. Pile a pig pen four tiers high. One match and a single sheet of newspaper will start a roaring fire. Your logs, when concentrated, not only burn themselves—they help each other burn. They heat everything within reach. As alert Forest Rangers warn you, with conditions right, their fire once started is able to spread for many miles.

People are strangely like these logs. The interaction of human influence is almost identical! One lonely person in a community, serving a new drink or taking a new pill, may, like an empty restaurant, lead others to instinctive avoidance. Even to derision. Two people using a new article will excite curiosity. Five, arouse interest. Ten, imitation. Twenty adoption. Fifty, likely as not, create *crowd* consciousness. Then, more than likely, will begin

the aggressive personal mouth-to-mouth advocacy so vital to advertising success. Retail booksellers—who have every day means of exact check on sales from advertising—have definitely concluded that they cannot afford to advertise any book that the public won't talk about. To prove this backwards, as we used to prove our sums at school, put fifty Chevrolets into good hands in Nashville. And none in Knoxville. Then compare the way your Chevrolet advertising works in those two cities. Soapine people tell us that, with advertising discontinued for thirty years, there was still a concentrated demand from a few communities where *use* was once solidly established.

Only by creating this crowd consciousness, moreover, can any advertiser, other than a mail-order business, continue to manufacture customers on a profitable scale. Even an extraordinary able *single* advertisement suggests a solitary raindrop. Or a single flake of snow. Each piece of copy must, in its turn, add to a planned-in-advance crowd consciousness in a certain definite market. Deftly but definitely, each successive advertisement must establish among just the right people a mutual comprehension—a reciprocal recognition—a community consciousness!

Our famous early American advertisers were successful largely because they *couldn't* scatter. Modern advertising men who do attain success are doing it mostly by deliberately restricting their efforts enough to make an impression on a field small enough to enable them to make that impression. Gradually, all advertisers may come to realize that it is this accumulation of public awareness—mutual comprehension—reciprocal recognition—*concentrated to the point of independent activity* in certain circles, communities, markets, that makes and keeps customers.

Concentration of this sort, however, doesn't mean stubborn, one-track selection of media. It means carefully esti-

mating the proper frequency for any medium and then unwavering use of that medium to exactly that extent. And not a single penny's worth further. Some reader may point out here an apparent inconsistency: How, he inquires, can a small advertiser use a great medium of vast circulation continuously with proper frequency and still get any variety of media whatever?

The answer is, he can't!

That is where concentration's insurance against waste comes in. A definite plan to secure proper concentration in profitable territory and the best possible media automatically prevents the small advertiser going astray on these colossal wastes. Any advertiser who resolves to do his advertising

1. Where he ought to
2. When he ought to
3. So long as he ought to
4. As often as he ought to

will never find himself scattering his sweetness on the desert air.

12. *Locality*. Take first the sales *spot*. Advertising magazines are fairly brimming with stories of advertisers who started in one small territory and gradually built up national advertising successes. One has to look through a good many volumes to find any record of an advertiser of our time who starts in a big way over a large territory and steadily improves his position. It has been done. But not often. A college friend of mine once wrote a song called "I want to start at the top and work down." He, however, went into the insurance business.

13. *Timeliness* is another tremendously important factor. Timeliness is the opposite of a Trade Directory. It is the insurance solicitor's form letter on your birthday;

the newspaper notice of the hour of a football game, the merchant's sign "Rubbers" through a rainswept window. Not one of these is worth a nickel an hour too late. Not only does timeliness prevent huge wastes, but it stimulates sales in almost startling fashion. The tailor shop is not the only place where a stitch in time saves nine. A few advertisements perfectly timed might do the work of a whole year's campaign based upon some arbitrary division of the calendar. Timeliness involves several important elements:

1. Advertising at moment most people are most considering *plans* involving use of your article.
2. Advertising at moment most people are actually buying.
3. Avoiding of holiday and other seasons when nobody is buying at all.
4. Scheduling, on other hand, at moment of greatest available funds. One Chicago department store found tremendous profits in two-page spreads at those month-ends when happened to coincide Saturday week pay envelopes, municipal two-week payoffs, and state and other monthly payoffs.
5. Finding the frequency with which people replace razor blades, cigarettes, ginger ale, or baking soda, and timing one's advertising to that interval. Or, where that is too difficult to obtain, finding how frequently a given magazine or other active selling medium will replace with a new cream of prospects rich enough to replace those who have already seen the advertisement.

Mail-order men have an ingeniously simple way of protecting themselves against too frequent use. Although three months is generally considered a safe interval for a monthly magazine to lie fallow, the mail-order professionals take no chances. When there is the slightest vestige of doubt, they don't insert a new advertisement in any medium until the previous insertion has "paid" for itself,

that is, brought in enough business to take care of its cost. Thus they guarantee themselves against actual loss from the first advertisement and gamble only a slight profit that might thereafter come in tardy response to its urgings.

14. *Quality of Action.* Everybody understands quantity of response—the number of replies. But character of replies is quite different. Anyone who has ever had actual experience will not require an explanation of “quality” of action.

I once knew a man who advertised for capital in a classified advertisement and who was delighted to get ten answers. On opening them, however, he found three were from men wanting jobs with his new proposition; and the other seven, circulars from publications that wanted to repeat his advertisement. That illustrates the minimum of quality in response.

One of the great objections to coupons is that they bring in a lot of worthless requests for catalogues from children and curiosity seekers.* If the objection to these coupons is that they are ascertained unable and unwilling to purchase, the complaint is well founded. On the other hand, the objection they merely look illiterate, may not be. The 100-percent test of quality in reply to an advertisement is an order with a check enclosed. From that point downwards, all other inquiries may be graded. A number of inquiries with an unusually high percentage of conversion is, of course, the best possible evidence of quality in a publication. Those things each advertiser will have to work out for himself. All we need now is to recognize

* This, in passing, is a more or less frivolous objection. At worst, the number of these seldom reaches 50 percent. Moreover, as long as no charge is made, the advertiser is not under the slightest obligation to make any reply to a single coupon whose looks he doesn't like.

the fact that there may be a considerable difference in the quality of replies among various media.

15. *Frequency*. In any plan of selling, the important thing is to accelerate the drift of customers away from your competitors. And to steer the malcontents promptly in your own direction. To do this effectively requires a nice calculation of the interval. What is the proper "frequency" at which to urge invitations to sample your goods. The buyer of a second-hand safe, for instance, may safely be taken as the absolute minimum for repeat orders. Each safe owner sings a swan song for some advertiser every time he signs an order. Every such sale permanently kills a prospect. Razor blades and silk stockings, lipsticks and camera film, on the contrary, call for incessant refills at fairly regular intervals.

That is where carefully timed repetition is invaluable. Advertising has become so intricate, its simple basic principles have been crowded out of use. Competition among advertisers—and competition among space salesmen—has put such a premium on striking display and large size, we easily forget the value of, nay, the prime *necessity*, of repetition. Size is often important for its own sake. But few indeed are the cases in advertising where size is as important as frequent repetition, properly timed.

Notice this question of timing. Proper timing is as important in advertising as in golf. "Frequency" used to be figured on the *publishers'* interval—daily, weekly, monthly *issues*. Now, as we have already noticed, *frequency* is figured on the prospects' interval of use. Take cigarettes, for example. The average package of cigarettes lasts, say, thirty-six hours. If a cigarette manufacturer's daily newspaper schedule could swing into exact step with, perhaps, a million smokers and be timed thereafter to hit each of that million a slight sharp blow at the moment

he was *considering* buying a new pack of cigarettes, such careful expenditure might pay better than huge hunks of advertising thrown in more or less at random. Or, take shoes. They are replaced, say, every three months. A ninety day interval, properly timed, would then be ideal to remind people of your shoes. Except in a vast circulation, once a month would be too often to advertise; except in a tiny circulation, once in four months not often enough.

Adequate repetition, to the same right people is, let me repeat, the most important single element in advertising. Sheer repetition is good for its own sake. Repetition, moreover, is valuable because it *forces* you to concentrate your advertising. Any advertiser, these days, who doesn't thus concentrate in a market he can continuously cover with sufficient frequency is taking grave risks.

16. *Vitality* may come next after repetition in importance as a circulation factor. So far we have examined how much money you will spend and *how much* circulation—both in net figures and in net action—you will get for that money. Next after the amount of circulation, you will inquire naturally as to the vitality of that circulation and its peculiar advantages to your particular proposition. Vitality is one of the quality elements in advertising response. But is a peculiar quality. The buxom Mrs. Park Avenue might write to a *Vogue* advertiser to inquire about a Louis XIII bed selling at \$1,000. That would certainly be a highly satisfactory quality in a reply. Yet she might, the next day, go somewhere else and buy a Louis XIV bed. Certainly, her response lacked vital interest. By contrast, a blind invalid looking for an artificial eye of a certain size and color would put an intensity and persistence into his reply that would make it fairly sparkle with vitality. As we have noticed, elsewhere, trade and professional journals with a distinct editorial leadership, are likely to

furnish vital replies. Also, serious-minded homogeneous publications like the *Christian Science Monitor*, *Christian Advocate*, the *Pathfinder*, and many others.

17. *Prestige*. Prestige is among the most overworked elements in the whole advertising paraphernalia. Nevertheless, where it has any value at all, it has a unique function! In many cases, the place an advertisement appeared is more important than the advertisement itself. For certain articles, an advertisement in *Harper's Bazaar* or *Vogue* means much. *Town and Country* and *The Spur* are easily worth their small rate, like a Fifth Avenue or Wall Street street number. *Good Housekeeping's* endorsement is worth a great deal. Mr. George Horace Lorimer literally made millions for the Curtis Publishing Company by having his *Saturday Evening Post* the first magazine to run business articles, and, thereby, gaining legitimately preference among salesmen and small merchants. The important thing about such prestige is that it be recognized precisely for what it is worth. If you are running an advertisement to please your salesmen, find out what kind of an advertisement they like and what paper they want it in. Then frankly run exactly the advertisement that will most please your salesmen. If you are running an advertisement to please your retailers, be sure to please them. Forget everybody else. Don't compromise. The middle course, more than likely, will please nobody.

18. *By-products in service*. Some individual publications, many publishing houses, and all associations of sellers of advertising media have available for their advertisers' use vital statistics, market data, retailing maps, and various means of introduction to retail merchants which are, in certain cases, worth at least the amount of money that an advertiser has to spend for space in order to gain the advantage of their use. Valuable as these marketing

helps may be, however, they should be regarded always as something separately to be bought through a certain expenditure of money for their use alone. They should not be allowed to confuse one's placing of advertising through a feeling that they improve in any way, the advertising worth of space in that medium with which they may happen to be offered.

19. *Appropriateness.* Appropriateness is another over-indulged-in fetish. I have seen six Santa Claus head advertisements in a 16-page section of a Christmas issue. If any of these advertisers were merely seeking approbation on his sense of appropriateness, he might easily use two or three Santa Clauses in his own advertisement. If, on the contrary, he wanted to attract attention, he could get a real reaction by throwing in a bold bathing girl among the other people's Santa Clauses. If he is interested only in selling goods—and if his goods are appropriate—the best he could do would be to use a good picture of what he is trying to sell, without too much thought as to other circumstances.

So much then, for the nineteen methods of using media. For the convenience of those who wish to experiment with a tentative check-up as to some of these specific uses, we offer below a rather complete list, arranged alphabetically.

1. Banners or flags
2. Booklets
3. Blotters
4. Calendars
5. Catalogues
6. College and school year books
7. Directories
8. Delivery Wagons
9. Envelopes
10. Envelope stuffers

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11. House Organs
12. Letterheads
13. Magazines
14. Moving Pictures
15. Newspapers
16. Painted Signs
17. Packages
18. Package inserts
19. Posters
20. Car Cards
21. Programs, theatre and others
22. Radio
23. Sampling
24. Shipping boxes
25. Signs
26. Taxi signs
27. Telephone
28. Theatre curtains
29. Truck and dashboard
30. Wagon posters
31. Window display

CHAPTER XIX

HEAVY ARTILLERY: HOW TO AIM IT

PERIODICAL publications were the cradle of modern advertising. All attractive new media, to the contrary notwithstanding, magazines and newspapers will continue the heavy artillery of advertising. The advertiser finds for his purpose, roughly, some 20,000 periodicals—enough, however, properly aimed to assure anybody's astounding success.

Printing and publishing now ranks with the metal industry, chemicals, railways, electricity and the finance fields which alone are larger. Each person in the United States uses up at least a pound of paper stock each week. Maybe two pounds, counting magazines. For the adult competent literate habitants of our United States, whom we numbered at 70,000,000 in 30,000,000 families, the total annual circulation of magazines, national weeklies and monthlies, runs over 60,000,000 copies. Besides this vast general outpour there is hardly a village in the United States hasn't its own special weekly newspaper besides its daily from some neighboring city.* New York state prints a newspaper a day for every two inhabitants; in Alabama nearly thirty people average along with a single sheet.

* There are only about 300 cities of 2,500 and over in all United States and Canada that don't have their own newspaper. *The Indianapolis News*, nevertheless, sends 250 copies to a little town more than a hundred miles away. *The Chicago Tribune* circulates nearly 100,000 copies beyond a 100-mile radius, while the *New York Times* mails 2,000 subscription copies regularly to California.

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Of the twenty-odd thousand American periodicals, only about a third are magazines. They divide roughly as follows:

Mail-order journals	24
Juvenile publications	27
Women's Magazines	38
General magazines, monthly and weekly	212
Secret-society publications	222
Agricultural publications	560
Religious publications	882
Foreign-language papers	1,208
Trade, technical and class journals	5,460

Classified as to frequency, they are approximately:

Semi-monthly	300
Quarterly	400
Semi-weekly	500
Daily	2,200
Monthly	3,300
Weekly	13,600

MAGAZINES

National advertising in the past, was built on national magazines. An oldtime magazine *used* to have—and many still have—unique advantages over any other sort of publication. Among a certain number of adequately large national advertisers, no medium nor combination of media can supplant the national magazine. To all advertisers, it offered:

1. Better printing.
2. Quality and literary intelligence of circulation, through its conservative contents and comparatively high prices.
3. Permanence. There is ample evidence that a really good monthly magazine (and the great weeklies) will be read

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in considerable numbers for 90 days after its appearance. Even for three months after that, advertising reports indicate that it is still being actively read.

4. More readers per copy
5. Advertising over entire country
6. More finished use of color and better art environment.
7. Right to call oneself a "national" advertiser.
8. Selectivity. Most good magazines avoid the danger of general excellence. They are edited—and generally bought—for some particular personality or editorial angle. When this editorial flavor is respected by the circulation man, it undeniably picks out for the advertiser a certain congeniality.
9. Association with prestige of the publication.
10. Nation-wide emphasis on product.

NEWSPAPERS

The future of national advertising must develop around intelligent territorial use of newspapers. As advertisers learn to demand response instead of coverage, and require a reasonably rapid turnover of their advertising dollar, they will learn to use newspapers intelligently enough to overcome their present almost prohibitive expensiveness for simultaneous use. Around 14,000 newspapers are published in some 10,500 cities and towns of the United States.* About 1,000 more in Canada. Of the United States newspapers, some 2,300 are dailies; the other 11,000, weeklies. In Canada, about 115 are dailies; and 500 are weeklies. The dailies in both countries, without considering any of the weeklies, reach a circulation of nearly

* In 1934 according to Ayer's Newspaper Annual and Directory.

378 Morning dailies	13,224,000.
1,433 Evening dailies	22,611,000.
total daily	35,835,000.
506 Sunday papers	24,654,000.
11,357 Weekly newspapers	(Cir. data not available)

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44,500,000. This includes 150 daily foreign-language newspapers as well as 900 other publications printed in thirty languages from Albanian to Welsh, reaching at least 8,000,000 melting potters.

The total annual advertising revenue of all United States newspapers is well over \$600,000,000. This is divided into national and local advertising. About \$200,000,000 comes from national advertisers. The local is further divided into "classified" and "display." About \$400,000,000 a year goes into this local advertising. About \$1,500,000 of that is display from the great department stores.

The advantages of the newspaper, particularly as contrasted with magazines, includes:

1. Rapid action
2. Geographical flexibility
3. Reach more readers for same money
4. Fresh, intense interest, localized
5. Help advertising to become selling *news*; tells where and when to buy
6. Quick turnover of advertising money
7. Every newspaper fits its own market with maximum effectiveness and minimum of waste
8. Complete flexibility of copy from day to day
9. Enable advertisers to test and check results
10. Allow advertisers to work profitable markets only
11. Concentrated circulation in selected territory
12. Opportunity for coöperation with local distributors; gains good will of local merchants
13. Practically every person in every household who reads at all is reached by some newspaper

Either magazines or newspapers can eat up huge appropriations, without appreciable results unless held strictly, each to its own part, in a clearly defined long-time

program. Campbell's Soup is the first example that occurs of such a program. There has in the past been unfortunately little to choose between the dumb dishonesty of the magazines who promised national distribution through brief skeleton schedules in their advertising pages and the dumb dishonesty of the national advertisers who passed that promise on to credulous retail merchants. In the light of this experience, there is only one absolutely safe rule for the use of periodical advertising:

Start small enough to keep on indefinitely and expand as rapidly as results justify permanent additions to schedule.

One old-fashioned bogey no modern advertiser need worry about is *duplicate* circulation. It's the people who don't read his advertisement at all that waste money. He can handsomely afford to pay extra for all who will read it twice. The experience of The Literary Digest in circulation building indicates the following:

a. Even where magazines employ the same sales force or have common editorial or business management, *no periodical duplicates another by more than 50 per cent.*

b. Periodicals operating in the same field and published by separate companies rarely duplicate more than 25 per cent.

c. One weekly duplicates another weekly less than a weekly duplicates a monthly.

Duplications of circulation is heaviest in two places: (a) among evening newspapers in large cities. For, while a man or woman will buy, as a rule, one morning paper, a large number buy two or more evening papers; and (b) among big general magazines in particularly rich active or convenient trading centers where circulation selling is effective for the same reasons as all other selling.

Space in both magazines and newspapers is sold with

cash, quantity, and agency discounts. "Short" rates adjust these discounts when a schedule is cancelled before they are earned. Preferred positions and favors of one sort or another reward large users. The Audit Bureau of Circulations has made rate cards entirely dependable. Students of advertising need know little of the technique of ordering space. All first-rate publications, all first-class media, in fact, are absolutely reliable. Their representatives may be trusted to sell a beginner. As soon as an advertiser grows to the use of \$25,000 worth of space, he may by using an advertising agency have, without charge, the advice of a specialist in obtaining special advantages.

TRADE PAPERS

The class of 5,000 "trade" or technical journals offers a tremendous opportunity for development. Theoretically, a good trade paper is the absolute ideal for most advertisers seeking distribution. In many instances, like the *American Druggist* or the *Iron Age*, the publishers have made that theory a fact. Some other publishers have handicapped themselves with a petty editorial policy that offers little vital to advertisers. When a class publication is good, it is excellent for several reasons:

1. No waste circulation.
2. Readers are educated to be efficient, not only in their own line, but to seek advantages advertisers have to offer.
3. Offers intense concentration of an entire industry or trade.
4. By eliminating general public, it permits detailed technical explanations in copy.
5. Actually paves the way for salesmen—among very men he must call on.

CHAPTER XX

RADIO

ON the evening of Election Day, 1920, Station KDKA stuttered over the City of Pittsburgh, the victory of President Harding—first important news event ever reported by radio. Only twelve years later, detailed district results of the critical Hitler-Von Hindenburg election sprinkled the entire world as fast as votes could be counted in Germany. In June, 1932, radio chains spent \$300,000 broadcasting the two Chicago conventions. That same June two other significant events were recorded. WLW received its license to experiment with 500,000 watts—power enough to broadcast the Atlantic direct. And 4,000 Londoners saw the classic Derby by television in a public moving picture house.

WEAF—the birthplace of radio advertising—was opened about ten years ago by the American Telephone & Telegraph. That was the foundation of the NBC “hookup” which now boasts 80-odd stations with 40,000 wire miles—a lot of wire for a wireless! More than 200 stations can now be hooked together for any emergently important occasion. To all intents and purposes this would be making a single speech simultaneously to everybody in North America.

Ten minutes of advertising time in those early 1922 days cost but a hundred dollars. Not until four years later was the first network tried out. 78 venturesome clients used the first chain in 1927. Now—in thirteen years’

development—about two hundred and fifty advertisers use national broadcasts. And several thousand local. The two big chains now get about \$50,000,000 a year from national advertisers. \$5,000,000 more, maybe, goes to the smaller enterprises.

RADIO'S AUDIENCE

Monks in monasteries, crowded speakeasies, solitary lighthouse keepers tossed on stormy seas, solitary trappers snowbound in winter woods, baseball fans, college presidents, dancing daughters, Supreme Court judges, babies in arms, and bedridden veterans—listen to radio, the only universal audience in the history of the world. Mississippi voters hear Republican speakers for the first time in history. The Rocky Mountains argue vocally with the Maine coast. As I write in Florida, a scant 45 miles off its lazy flow, a thousand Swedes in St. Paul are singing the Swanee River for me—and Europe and South America! Grand operas and symphonic broadcasts of magnificent orchestras come out cheek-by-jowl not only with Harlem Night Clubs but with impassioned appeals to use Nujol.

Farmers, skilled mechanics, make bulk of audience, yet percentage of population is highest in smaller cities and larger towns. In Alabama about one family in 18, in Rhode Island two families in every three; 10,000 sets in Nevada; a million sets in Pennsylvania.

This universal radio circulation, reduced to statistics, turns out much like any other circulation. Like newspapers or billboards, its audience has two dimensions: (a) *the number of people* who read, look, or listen, and (b) *the amount of time* they read, look or listen. As to the number of listeners, the mail response sent direct to one chain

alone has grown in five years from 426,000 to 4,960,000. If we accept a count of 23,000,000 active American * receiving sets in good working order with three listeners to a set, we get a total potential audience of 69,000,000 people. Around two for every American "family." Radio is a year-around medium. Started strong in winter; but eventually will find summer at least equal in opportunity. Except for unseasonal stimulation through prize fights and presidential elections, the regular sales curve for radio starts just after the Fourth of July and rises steadily to a Christmas peak. Sundays, especially in summer, are likely to be a bit below average; and there are, perhaps, three more sets per hundred in use Fridays than Wednesdays. In the main the variations in days and seasons is not serious. Morning hours, of course, are better than afternoon. Advertisers who seek the housewife at home invariably prefer the morning. Farmers don't stay up nights; but listen in during the day in fairly large numbers, especially between noon and two o'clock. Evening audiences are more than twice as large as daytime audiences. Broadcasting companies, therefore, make daytime rates (before six) about one-half the regular night time rates. New Jersey has most sets in proportion to population. The South averages hardly half the rest of the more indoor regions. In Buffalo, three out of five families keep the radio sets going at least four hours a day; in Providence and Boston only half run their radio longer than three hours. Los Angeles averages less than three hours. In ten cities a count of 122,000 people showed these percentages:

6 hours or over	27.8
5 hours or over	41.6

* World total of sets estimated at 30,000,000; Great Britain 4,000,000; Germany 5,200,000; France 2,000,000.

4 hours or over	59.7
3 hours or over	76.8
2 hours or over	91.0
1 hour or over	99.0
Less than 1 hour	0.1

The general evidence seems to indicate that the average owner "uses" his radio say 3 hours a day, on 245 days a year, making a rough round total of 735 hours a year.

A 1931 survey by Crossley, Inc., for which the Association of National Advertisers paid \$35,000 showed from an examination of 32,000 questionnaires that only about 75 percent of radio sets are in actual use (73 to 76 percent). From 1 to 26 percent are used during daylight hours on week-days and 45 to 53 percent during the most popular hours of the evening. Three radios out of every seven, anyway, are at work every night. Gallup says we spend every fifth evening out. Also that only half who remain at home keep within earshot of crooning machines. However that may figure statistically, our air-wave impresarios operate on the assumption that any time between 8.30 and 10.00, forty or fifty of every hundred families in broadcast districts will tune in some station; and, maybe as many as twenty-five of them will be listening to any given program.* The maximum audience, quite naturally, is reached between eight and ten at night. Beginning at six in the evening, they grow to about ten at night when they begin to go to bed.†

* Twenty different programs were listed as first choice and 14 as second choice in a vote of fewer than a thousand Spokane radioists. On the other hand, 98 out of every 100 listeners have their favorite stations.

† Or, in other words, that out of every hundred sets in an average radio center there are, perhaps, listening at

6 P. M.16 sets	10 P. M.50 sets
7 P. M.33 sets	11 P. M.33 sets
8 P. M.40 sets	12 P. M.25 sets
9 P. M.50 sets	

The radio advertiser is still in the very fortunate position that the magazines were about twenty years ago. The novelty of sitting down and hearing somebody else praise one's goods and mention one's name is even more intriguing than seeing in print a statement prepared by one's self. The radio industry, not being burdened by exact statistics, doesn't yet have to *prove* itself a good medium. It simply has to *admit* it.

Everyone agrees that radio listeners run into millions and millions. That means that a radio message taken commercially must carve out its own audience. All except the very biggest of the general magazines have a distinct type of audience. Most newspapers also. The advertiser buys that special editorially selected quality as part of his circulation in the New York Times or Kansas City Star.

In National Geographic.

In Vogue.

In the American Druggist.

In radio, on the contrary, he must create his audience. He must not only attract those he wants to hold, but scare away those he doesn't. The attitude of the audience towards that proves, incidentally, an interesting study. Through the efforts of the broadcast companies to keep people continuously entertained and, therefore, always listening, the same audiences that goodnaturedly ignore advertising pages in magazines will often resent only reasonably blatant advertising coming vocally into their homes. This fact offers radio a magnificent opportunity to serve simultaneously both as a mass medium and as a true "class" medium—a double opportunity. The industry has done a lot of intelligent investigation to find out what kind of program is most popular with the general crowd of listeners, and what variation of that general entertainment is likely to be peculiarly pleasing to one member or

another of the listening family. It has not yet, however, begun to realize its possibilities of segregating small special audiences for intimate and even technical talks about specialties in which they are interested. In other words, radio has its greater and lesser Saturday Evening Posts and Woman's Home Companions, but few National Geographics, Women's Wears, Vogues, or American Druggists.

Broadcast advertising is done three ways:

1. Network Broadcasting
2. Local Broadcasting, one station only.
3. "Spot" Broadcasting, using in one or more selected local stations, either home talent or phonograph records, or both.

1. *Network Broadcasting.* Network broadcasting is the accepted method for leading national advertisers. Three great national networks dominate * the broadcasting field—two are operated by the National Broadcasting Company (the Red and Blue Networks, originated respectively with stations WEAJ, New York; and WJZ, New York); the third operated by the Columbia Broadcasting System and originated with New York Station WABC. Not long ago statisticians figured this last station, alone, turns loose every year more than 664,000,000 musical notes and more than 13,000,000 words. Network broadcasting, according to the statement of the National Broadcasting Company, assists the national advertiser as follows:

1. Wins consumer interest in a product or service and stimulates good will by creating a better appreciation of the manufacturer.
2. Promotes dealer cooperation and insures a cordial reception for the salesman.

* Thirty-four stations sell time in the New York area, yet four large stations are said to continue to control 99 per cent of the attention.

3. Increases the value of space advertising by drawing friendly attention to it.
4. Improves the morale of the manufacturer's personnel.

2. *Local Broadcasting* bears about the same relation to the general broadcast that local newspapers bear to the great national magazines. So long as local broadcasting had to depend on more or less under-organized home talent and under-developed phonographic reproduction, it made comparatively little progress. Now that new broadcasting phonograph records, which reproduce almost perfectly, are available with special studios for their making, the phonograph will most likely supplant personal appearances, except at the larger metropolitan centers. This will greatly strengthen the quality of radio advertising throughout the country and, with the consequent diminution of expense, make it easier for more advertisers. National advertisers, as well as local, have achieved some notable sales using local stations most of us never heard of. Copy censorship doesn't restrict most local stations, so a more direct selling approach may generally be used.

Local broadcasting offers these advantages:

1. Selection of individual stations
2. Flexibility of time to meet local conditions
3. Sectionalized advertising copy
4. Tie-up with local dealers
5. Coöperation with local events and institutions.
6. Advertising activity to do groundwork for sales crews, or, to back up demonstration crews from city to city
7. Test with less expense and more speed than any other medium

3. *Spot Broadcasting* bears an interesting resemblance to the advertising films that are, nowadays, eased into the

regular program of the motion picture houses in smaller cities. They are bits of benevolent advertising in the way of baseball scores, weather reports edged in between the more formal amusement features. The most famous of these is, of course, the familiar "B-U-L-O-V-A watch time" service.

Being about as selective as a billboard, radio is particularly adapted to goods of universal use. For coffee, cosmetics and clothing, it has secured inquiries at astonishingly low rates. For the same reason, however, radio often proves expensive for anything advertised to a small, limited class.

Except for the universal nature of its audience and a somewhat exaggerated apprehension that a large number of listeners may, at any moment, snap off the program, there is no reason why radio should not be used successfully for practically any advertising purpose. The life of even a long program, we must not forget, is only one hour as against six months' life of a monthly magazine. But to call radio merely an "auxiliary" medium is to argue oneself unfamiliar with media conditions. For certain things such as face creams, musical instruments, cigarettes, automobile oils, radio is pre-eminently a primary medium. Yet just as radio's responses are instantaneous, so radio's influence is likely to prove somewhat impermanent except when sharply consolidated through constant *sampling*. Even so, I see no justification for jumping to a conclusion that radio replies, intelligently produced, are not exactly as good as any other replies received from the same offer made through other media. The radio, nevertheless, still seems too interesting as a toy shower of direct response to have yet gained the utmost consideration as a medium for more serious advertising.* A company which, in its

* A local bank in Spokane, Washington, sponsored a program. Three

ordinary magazine advertising is too aloof even to print a street address will, over the radio, fairly plead with the unseen audience to send for some simple silly gift. Obviously, such inquiries as these are going to be disappointing as leads for serious selling.

As soon as the novelty wears off, more advertisers will gain the wisdom and courage to announce frankly what they are going to talk about. And to ask all not interested to turn off promptly. This sort of notification is now done regularly by the editorial headlines of newspapers. And with increasing profits by headlines and pictures of advertisers in periodicals.

Where a radio talk bears on a topic of genuine interest to a special audience, with a personality back of it, the situation is quite different. The "Old Counsellor" of Halsey, Stuart & Co., is a case in point. Those who proclaim that "hard selling" via radio is seldom successful, don't know how to use the radio. Bamberger and Macy's both sold dry goods by straight morning selling. Henry Field sold enough seeds to build himself a \$1,000,000 mail-order business over KFNF. Columbia Broadcasting System through an elaborate questionnaire, found that radio-advertised goods, on an average, sold about 30% more in homes that had radios than in homes that did not own radios. These "gains" ran from 8% in the use of radio-advertised scouring powder, to 44% in cigars, tooth paste and collars.

Mr. Gundlach reports a check-up through book stores that proved the weekly talks by Mr. Howard Vincent O'Brien, literary editor of the Chicago Daily News, brought immediate and continuous sales at local stores,

hundred and fourteen residents who said they listened to this feature were questioned as to whom it advertised. Seventy-one had no idea who sponsored it. The other 243 named ten different banks!

while Mr. Lichtenberg contributes the fact that a questionnaire mailed to thirty-five prominent users of broadcasting advertising brought twenty-one replies to the question "Can you trace increased sales to radio advertising?" Sixteen answered "yes"; two answered "no"; three answered "don't know." 46% of known selling is an excellent report for any medium. For those who use the radio in direct selling with profitable assurance, let my able young friend Mr. I. A. Hirschmann speak.

"I have found," says Mr. Hirschmann,* "there are six major factors in the successful use of radio.

"*One*:—The right station. Many stores try a poor station because it is cheaper than a well known station. That is fatal. The station chosen must have an audience. A station that cannot provide one is expensive at any cost.

"*Two*:—The right time. Women must be reached when they are getting ready to go shopping. We broadcast from 9 to 9.30 each morning. I regard that period as almost ideal. We used to call our program 'Over the Coffee Cups' with the idea that it caught our audience when they were idling over a second cup of coffee before starting the day's work.

"*Three*:—An announcer with a distinctive radio personality. This is of vital importance and I have given more time and thought to this one point than to any other. The announcer must be a woman of intelligence. She must have a warm, sympathetic personality and a pleasing radio voice. She must be a woman of wide experience, with a knowledge of home problems, and she must inspire con-

* "Can Radio Sell Merchandise?" in *The Merchandise Manager*, New York. Mr. Hirschmann, now of Saks-5th Ave., while at Bamberger's sold over the radio nearly 10,000 yards of 44-cent pongee silk in two days.

fidence in that knowledge at all times. But most important, she must have a sense of humor. Our own announcers give chatty little talks, tell a humorous story occasionally and bring in specific items incidentally. We do not forget the children either. We invite children to come in and talk or sing over the radio every Saturday morning during our children's period. Naturally, we use part of this time for a short talk about our children's shop.

*“Four:—*The right program! The items of merchandise offered are not half so important as the way they are offered. They should be introduced with a running, gossip chat. Locally known names, local situations and current events should be brought in. Descriptions of the merchandise itself should be exact and detailed. Colors, materials, sizes and prices should all be given in a way that prohibits misunderstanding. A store can create ill will instead of good will by talking about dresses, for instance, without being fully prepared to sell the dresses mentioned in all possible sizes.

*“Five:—*Check-ups! From time to time it is important to check up on the size and interest of the radio audience. This can be done in various ways. Offering free samples is one. Ordinarily, I do not approve of giving things away, but it can be valuable in connection with radio promotion if one is careful not to overdo it. On one occasion Bamberger's offered one thousand little plants free. The next morning the plants were snapped up within an hour. Asking for fan letters is another way to gauge the size of a radio audience. We receive thousands of fan letters weekly. A third plan is to invite the audience to tea with the announcer. Recently we invited 1000 people to tea and received 1600 requests for invitations, so that we had to arrange two teas. Our check-ups indicate a con-

stant minimum audience of 25,000 women and I believe this estimate to be far below the number of our regular listeners.

"*Six*:—Patience and persistence! A steady group of listeners cannot be won in a few days or weeks. It takes time and untiring attention to detail. A radio audience is built up in the same way that a following in newspaper advertising is built up—by consistently offering new and interesting things. There is no ready-made following, either for a newspaper or a new radio program. The following must be won."

The advertising effectiveness of any radio performances depends, then, on:

1. Nature of article
2. Interesting program
3. Station
 - a. Station power
 - b. Station location
 - c. Quality of transmission
 - d. Reputation for good programs
 - e. "Dead Spots"—i. e., known areas not reached in natural territory.
 - f. Comparative popularity of station.
4. Time of day
5. Competitive features
6. Local publicity or gossip

Length of program is important. A few advertisers still use a full hour; but it takes an exceptional entertainment to sustain interest that long. The standard performance is a half hour a week. Plenty of fifteen-minute programs; one to six times a week. Short announcements; time, weather reports, ball scores are interjected as their importance permits.

PROGRAMS AND ADVERTISING

Now as to the most interesting part of the whole radio industry; the nature of the program. No movie star worries more about its "public." No old-time theatre manager ever counted his house more carefully than radio checks up its own popularity. Orchestras, entertainers, and dance music will always lead, although our national economics complex turned us all to serious discussion just as sickness turns people to prayer. Normally, better city families like operas and classical music; farmers like hymns, market reports and short Chautauquas.

In music, popular song hits are easily first favorite, with dance music second, old song favorites—Victor Herbert and Franz Schubert—third. Opera seems to run less than ten times as popular as current crazes, the difference being more than offset by the fact that the opera lasts considerably more than ten times as long as the sixty days of the song hit.

Voting contests innumerable, millions of carefully tabulated fan letters, telephone censuses, even house-to-house interviews—all have fairly well established the comparative popularity of *types* of radio program. With the reservation that (a) individual stars transcend all maxims and that (b) fashions tend to flow *towards* outstanding current showmanship, and that (c) choice is likely to vary with social class, locality and season, we may, perhaps, safely list this general consensus of comparative radio popularity.

- 1) Popular comedian, with orchestra
- 2) Orchestra with outstanding (personality) leader
- 3) Orchestra
 - a) Popular music (not jazz)
 - b) Dance music

- c) Semi-classical—"standard" music
- d) Jazz or "rhythm" music
- 4) Comedy Teams even without music
- 5) News and Sports
- 6) Band Concerts
- 7) Organ Music
- 8) Drama
- 9) Crop and Market Reports
- 10) Religious Services
- 11) Educational
- 12) Grand Opera
- 13) Children's Programs
- 14) Vocal

An unbiased outside investigation not long ago indicated radio relative popularity about as follows. It indicates the proportion of sets found actually listening to a given program to the total number of sets found listening *at that time*: Jack Benny, 70; Fred Allen, 56; Major Bowes Amateurs, 56; Bing Crosby, 56; Amos 'n' Andy, 55; George Burns and Gracie Allen, 54; Eddie Cantor, 50; Lux Radio Theater, 50; Rudy Vallee, 46; Hollywood Hotel, 44; Hit Parade, 43; Boake Carter, 42; One Man's Family, 40; Goodwill Court, 39; Ken Murray, 37; Uncle Ezra, 33; Fibber McGee, 33; Gang Busters, 33; Shell Chateau, 31; General Motors Concert, 31; Vicks Open House, 31; Fred Astaire, 31; Walter Winchell, 30; Lum and Abner, 29; Show Boat, 29; Hammersteins Music Hall, 28; Fred Waring, 26.

Commercially speaking, a good radio program is built upon exactly the same foundation as a good printed advertisement or a good poster. That is, it is built upon an idea. If it is a "big" idea, so much the better. At any rate, it should dominate the program. A competent program builder begins with the knowledge his client is not al-

truistic. The radio message must profitably represent the advertiser; it must be aimed at a definite audience; it must be an attractive, forceful, dynamic message; and it should aspire to definite profitable results in commercial quantities.

Actual time for advertising "commercials" as they are called, range on a thirty minute program from less than one minute to $4\frac{1}{2}$ minutes. In per cent of total time they run, generally, from 3% to 18%, with an average not more than 12%. A magazine editor considers himself wronged if he has to furnish more than 65% of the non-commercial contents of his magazine. The radio advertiser regularly furnishes 90%! When stations' own programs without advertising are averaged in, the public gets only about one minute of advertising in every twenty of entertainment.

One of the interesting paradoxes of publicity is the fact that advertisers, who will plot diabolically to get advertising into the newspapers disguised as editorial matter, when offered the most magnificent opportunity to dramatize advertising matter as real radio entertainment persist in keeping the commercials harsh and separate as oil and water. Nevertheless, "commercials" are improving so much faster than continuities that another year or two of monotonous conventionalized entertainment may find listeners turning off because the advertising matter is too long delayed.

Radio advertising shouldn't be regarded as an outside vaudeville show. It should be an appropriate adaptation of an advertiser's regular program. It should, in fact, be as carefully considered commercially, as expertly prepared, and as insistently merchandised as any other branch of his advertising. Whether worked up by his own advertising department, by his advertising agency, by a service bureau, or a broadcasting station, the routine is

much the same. Together with the advertiser, they decide on the audience to go after, work out the scenario, prepare the announcer's script, hire all talent, rehearse it, time it, and put show on the air. They contract networks, negotiate with individual stations, check audiences, watch billing, handle newspaper publicity, handle fan mail, and merchandise the program to the trade.

Costs for half-hour periods, for say, 39 weeks a year, will run for time around a quarter of a million dollars. Good standard programs may cost \$50,000 for that period, bringing it well around the \$300,000 mark.

Broadcasting has at least one absolute unique virtue— invaluable to an advertiser who needs it. Correct name pronunciation is taught to stay. Trade marks hard to pronounce or spell: "Bulova" was made a household word through skillful spot broadcasting. "Seiberling" and "Ipana" have at last a chance to rectify, through radio— or, at least to minimize—the original handicap in their christening. Another advantage radio has is its necessity for repetition frequent and regular. Where "continuity" in a printed advertising campaign is scarcely more than a space salesman's dream, continuousness becomes an absolute necessity in broadcasting. People get the habit of turning on and off to favorite features. Unless a radio announcement is properly advertised by newspapers, mail or other local publicity, at least sixty days are likely to go more or less wasted before a sizeable, regular audience can be built up. Even a surplus minded board of directors can often see the fatuity of abandoning a capital asset so valuable as this audience, once gathered.

FOOTBALL TODAY!

MINNESOTA
vs.
WISCONSIN

Tune in the
WLB-WTCN
JOINT BROADCAST
OF THE GAME

Direct
From the Stadium
at Madison

TURN
YOUR
RADIO
DIAL
TO
1250
AT
1:45
P. M.

●

GEORGE HIGGINS
will be at the microphone to
give you the play-by-play
account of this final Gopher
contest of the year, with all
the highlights and statistics
of the game.

Modern advertising
is intricate! A radio
station employs a
newspaper to utilize a
football game to at-
tract circulation for
the use of its adver-
tisers.

CHAPTER XXI

TRADE NAMES AND PACKAGES

ADVERTISERS must resist the temptation to take too seriously Shakespeare's famous question "What's in a name?" True, a rose by any other name might smell as sweet. It wouldn't, however, sell as well.* Neither would an orchid. Nor a gardenia. Names you coin are like money coined by the U. S. Treasury. The Director of the Mint doesn't design a silver quarter to please himself. He must, above all things, make his coins convenient for and acceptable to the people who will use them. So with trade names.

A trade *name*, such as National Biscuit Company, covers the business as a whole. A trade *mark*, on the other hand, is the shorthand signature of that company stamped on its goods in such a way as to identify them to the public at a glance. In practice, the trade mark becomes more important. Let us, therefore, glance at it first. Legally, a trade mark is a device satisfactory to the Patent Office attached to goods offered for sale which tells who made or sold the product. In theory, intended equally to protect public and owners. Legally, therefore, it may be any sufficiently distinctive picture, symbol, word or device which fulfills three requirements:

1. It must be affixed physically to every unit of a commercial article. Or to its individual container.

* A restaurant in Michigan was selling only \$10 to \$12 worth of food daily. The name on the sign was "Tea Room." When this was changed to "Restaurant," the sales jumped to more than 10 times the previous volume.

2. It must indicate distinctively the origin of an article.
3. It must be of kind that can be lawfully appropriated exclusively to the use of its owner. Spearmint was denied registration for chewing gum.

In selling practice, there are four further principle qualifications for a good trade mark:

1. It should make a vivid permanent impression on the minds of all who see it.
2. It must help one recollect or remember the article at a point of purchase.
3. It must assist in easy immediate identification of the article when *either* seen or described.
4. It should, on the other hand, be easily and unmistakably describable in simple familiar terms from memory, when the article itself is not visible.

Picture trade marks, such as the Gold Dust Twins or Smith Brothers, are almost twice as easy to recognize as forms such as the National Biscuit Company trade mark. And one-sixth easier to recall. Pictures, again, are nearly three times as easy to recognize as words; and nearly six times as easy to recognize as arbitrary syllables or letters. In recollection, pictures are nearly half again as easy to recall as simple words and twice as easy as arbitrary letters or syllables.

This means, of course, that arbitrary or invented words and syllables are the worst possible things to use on a label. Words are next worst, forms next. Best of all, are pictures. Radio-Keith-Orpheum, in its films, cleverly arranges "RKO." into a triangle to help the three letters become a sort of a picture. Even so, the M-G-M Lion and the Pathe Rooster have a tremendous advantage. If RKO.'s enterprising managers would adopt also a peculiar color for its trade mark, the work of establishing a universal recog-

dition might cost at least a million dollars less. A very slight disinfecting fragrance, lavender or heliotrope, in the vestibule of every entrance would do more to distinguish their theatres in a few months than the triangle alone will do in years. I have often wondered also, why big picture houses seeking distinction, make so little use of a distinctive color. Also, there is ample chance for the adaptation of a theme song method in theatres such as Loew's.

"B.V.D.," like "RKO.," attained success with arbitrary letters despite the admitted advantage of pictorial trade marks. This was partly because the three initials were humorously taken to describe a newish sort of garment which didn't too readily lend itself to pictures. But, in theory, at least, "B.V.D." as a trade mark had to work twice as hard as the word "Onyx," three times as hard as the "Life Savers" device, for example, and five times as hard as the picture of the jovial "Aunt Jemima."

So much for the qualifications of a good trade *mark*. Now to return to trade *names*. Here are several suggestions on good trade names. They divide themselves, we find, more or less roughly, into five general classes:

1. Name of maker—like Baker's Chocolate
2. Name of places—like Paris Garters
3. Coined names
 1. Absolute invention—like Kodak
 2. Combinations—like Tarvia
 3. Descriptive—like Holeproof
4. Initials—like B. V. D.
5. Quality synonyms—like Regal or Victor

To trade names, as well as trade marks, apply the several requirements already mentioned—as well as the fifteen or sixteen more that follow.

1. Trade names must first of all be practical.
 - A. Simple
 - B. Short
 - C. Easy to pronounce
 - D. Pronounceable only in one way
 - E. Usable by customers without confusion or any possible embarrassment
 - F. Easy to remember
 - G. Sincere *
2. Trade names should be pleasant.
 - A. Agreeable to the ear
 - B. Arouse only appropriate associations
 - C. Suggest desirable atmosphere
 - D. Avoid degrading or grotesque
3. Trade names should be apt.
 - A. Relate directly to articles
 - B. Describe, wherever possible, action or result of using
 - C. Original
 - D. Possess individuality
 - E. Adaptable to use as a "family" name, for a series of articles
 - F. Registrable in U. S. and foreign countries

This little list should be scanned carefully before any new business is started, for most manufacturing company names, as originally conceived by their corporation lawyers, give little heed to their later comfortable use by thousands of customers.†

* "Sincere" may sound silly but there are many silly trade names, e. g., "Whistle." Apparently customers were supposed to go in and whistle. That is, no doubt, a splendid idea. But, even so, I doubt whether "Whistle" could properly be considered a sincere name for a drink.

† Comparatively few people, I presume, could identify, even fewer, describe, the interestingly intricate colophon that constitutes the official trade mark of the National Biscuit Company. On the other hand, "Nabisco" and "Uneeda"—trade names of individual brands of crackers—are familiar to all. The National Biscuit Co., a shrewd advertiser, recognizes this by adding the descriptive "Uneeda Bakers."

Compare, for example, the formal old-fashioned sonorous corporation title "The American Telephone and Telegraph Company" with the more modern "Drug, Inc." Many companies who satisfied their lawyers and failed to consider the public later do what they can to force the public to become familiar with some arbitrary abbreviation of their original company name. Take "Armco" for American Rolling Mills Company. In this instance, although "Armco" may suffer somewhat from an inherent indefiniteness which makes it apply about as well to fly paper, say, as to its excellent rustless steel, the coined name itself is neither awkward nor unattractive. Which, unfortunately, is more than may be said of ninety-nine out of a hundred of the abbreviations ending in the familiar suffix "co" to represent company.

PROTECTION *PLUS* SALES

An ideal coördination between trade mark and company name is "Eastman Kodak Company" where the coined word trade mark "Kodak" as a part of the firm's designation not only sets up a strong combination against competitors, but carries the *advertising* of "Kodak" onto every label, letterhead, and packing box. Any new company should, at the very beginning, check back carefully from the customer's point of view to be certain that it starts off with an advantageous trade name tied up to an effective trade mark. Most elderly companies with highly popular products might find it well to revamp their company name to conform with their most popular product, as did the Davis Milling Company in becoming the Aunt Jemima Mills Company.

On a Broadway window in one of New York's wholesale districts is a picture of a bright colored parrot with

the slogan "Polly Underwear. It speaks for itself!" More naturally, the "Moist Piano Company" in Chicago and the "Slapppy House" in Quincy, Florida. These are good old family names. There is, however, grave danger of the casual reader unconsciously conjuring up a vision of a piano moistly affected by Lake Michigan fogs, in one case; and of some stranger subconsciously and quite unjustly turning the famous old family name that adorns the Southern hotel into the infinitely more familiar "sloppy." Working further towards the entirely legitimate but still infelicitous choices, we find on Fifth Avenue "Toasty Stamps" for philatelists. There is absolutely nothing wrong with the combination of toast and postage stamps but, somehow, the suggestion of a buttered breakfast in "Toasty" seems not over apt as applied to delicate specimens of engraving. By way of contrast, an example of splendid aptitude in rough-and-ready nomenclature is the New York furniture mover, Mr. Atkins, who, whatever his Christian name, had the genius to label his wagon in large letters:

TOMMY ATKINS

A trade mark has always been considered, somewhat loosely, primarily a matter of protection: to the producer against misapplication of his demand; and, to the consumer, against mishandling of his desires. As a matter of fact, this is true. But it is a distinctly negative interpretation of the possibilities of a trade mark. Take Aunt Jemima * as an example of the positive value of a trade

* Aunt Jemima, a colored woman, Nancy Green by name, served the Davis Milling Company as demonstrator at the Chicago World's Fair. She traveled for twenty years thereafter as demonstrator and became so famous that the Davis Milling Company changed in 1914 to Aunt Jemima Mills Company. Competitors have been restrained by courts even from using the picture of a colored woman's face on their packages.

mark. Trade marks as well as trade names should not only be attractive in themselves, they should suggest a pleasant idea in a distinctive manner. Each should manufacture good will every time printed. The chief function of a modern trade mark is, in fact, to make the goods themselves jump off the shelves to *meet the sale*. Most advertising today is rather faint-heartedly conceded to produce no perceptible active demand. If "acceptance" by consumers is really the best we can hope for from advertising, obviously the *goods* themselves must pack an aggressive dynamic appeal. A customer who comes into the store *particularly* to ask for Del Monte canned peaches may be handed any sort of inconspicuous can from underneath the counter. But some other canned peach advertiser who aspires only to encourage a prospect to "accept" or, perhaps, recognize his brand on sight, passes a considerable burden of actual selling over to the retail storekeeper. And, in case of the even more modern look-and-handle type of stores, definitely leaves most of the selling up to the goods themselves.

So the old theory of trade mark for protection only is today superseded by a search for trade marks—and company names—with enough of showmanship themselves to move goods out of warehouses. And sell goods across counters. Your trade mark, entirely, and your trade name, so far as legal and financial considerations will allow, might well therefore, be chosen with as much consideration as slogans, packages and names for the goods themselves. Trade-mark protection, as such, is rapidly becoming less essential. So far as the purely protective side goes, the Interstate Commerce Commission is so much quicker, more flexible and direct in action as largely to have succeeded the U. S. Patent Office in all cases except litigation as to disputed ownership. For quick protection against any infringement of rights an appeal to the Interstate Commerce

Commission, Washington, on grounds of *unfair competition* will afford quick relief. Furthermore, while the Patent Office will take no cognizance of (1) appearance of goods, (2) color, (3) shape, (4) nor style of packing, the Commerce Commission will, after the fashion of the old common law, protect promptly against piracy any combination of design, name, shape, color, or style of packing that has been extensively used—more especially, advertised—in *connection with an affixed label*. This Commission, composed of practical business men, is influenced in its decisions by actual inherent selling qualities in the elements for which protection is asked, not to mention, of course, any accumulated good will. Particularly is it interested in protecting the public from misrepresentation. In refusing to allow the trade mark "Perminize" over the protest of Simonize the Court of Customs and Patent Appeals declared "the public ought not to be required to dissect and analyze trade marks in order that confusion and deception be avoided."

A new trade mark that satisfies the U. S. Patent Office may be there registered for a term of 20 years with, on application made more than six months before expiration, privilege of renewal for another twenty years. In case of doubt about *past* ownership, the U. S. recognizes the first person actually to use a trade mark as its owner for that particular class of commodity only. After the patent term—whether 20 or 40 years—expires, the name becomes common property. By that time it has, no doubt, come to designate a class of goods and so may no longer be retained exclusively even as a trade mark even by its originator. "Aspirin" is an excellent example of that provision which allows everyone eventually to make a product that began as a patented monopoly.

Copyrights. For further protection against unfair infringement by competitors such advertising literature as

“DO”—IN YOUR TRADE MARK

1. Be original: start fresh.
2. Keep simple—should need no explanation whatever.
3. Choose single dominant distinguishing figure.
4. Make easy to describe by one person to another.
5. Keep pleasant; attractive, even beautiful, where possible.
6. For picture choose subject unaffected by style.
Victor fox terrier rather than bewhiskered Smith Brothers.
7. Keep all words
 - a. Short
 - b. Familiar
 - c. Cracklingly crisp
 - d. Easy to say
 - e. Pronounceable in one way only.
8. Be appropriate, suggesting product so far as possible.
9. Make reproduction easy, quick and inexpensive to affix permanently on good or package.
10. Rely on human appeal rather than artistic merit.
11. Sincere: cleverness like “Uneda Biscuit” works once in a thousand tries.
12. Use something with universal appeal, but don’t try to trade on patriotism or philanthropy. Avoid all national insignia and the Red Cross.

"DON'T"—IN YOUR TRADE MARK

1. Don't try to borrow anybody's good will.
2. Don't delay getting your trade mark on record as widely as possible in public print.
3. Don't neglect the regular registering in Washington and in chief foreign nations.
4. Don't depend on a mere circle, square or other commonplace idea.
5. Don't commit yourself to an inflexible idea. Get one adaptable to other lines and all sorts of advertising.
6. Don't rely principally on any color or color combination. They will be lost in black and white reproductions. And, at best, they are poor distinguishing marks.
7. Don't choose a trade mark that requires even a second glance to discover its significance.
8. Don't use descriptive or geographical terms; not allowable.
9. Don't choose a substance which will in any way injure goods or package.
10. Don't use disgusting words or bad taste. Or too grotesque on semi-serious objects.
11. Don't use name of living person except to label a portrait lettered in a distinctive way.
12. Don't use anything that has conspicuous style, i. e., contemporary emphasis may soon go out of fashion, like Smith Brothers.

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can qualify as "intellectual work" * can be copyrighted merely by filling out a copyright application card for the Register of Copyrights, Copyright Office, Library of Congress, Washington, D. C.

Copyrighted books or periodicals as published must bear the imprint "Copyright 19— by ——" On other eligible articles it is merely necessary to print "C" accompanied by name, initials or appropriate symbol. The full name must, however, appear somewhere on the copies. Blueprints or photostats of original illustrations or photographs may be forwarded bearing the title of each drawing on its back. Two copies of the finished work are filed with the Register of Copyrights, with application blank and a \$1 fee.

Generally speaking, while every advertiser should take every precaution to get a good conventional trade name and trade mark, and to register it carefully before spending money upon it, the publicity value comes first, and once money has been spent making that name familiar to the public, the advertiser can count on whatever protection the Courts are able to extend on that account.

PACKAGES

The package is the foundation of American trade. Department stores alone wrap up each year by hand around 3,000,000,000 packages. The number wrapped by machin-

* The following 8 out of 13 classes of "intellectual work" are of special interest to advertisers:

- a. Books, directories, and other compilations
- b. Periodicals, newspapers
- f. Maps
- g. Works of art, models, or designs for works of art
- h. Reproductions of a work of art
- i. Drawings or plasticworks of a scientific or technical character
- j. Photographs
- k. Prints and pictorial illustrations

ery would stagger the imagination. Everything is packaged nowadays. Many in extra wrappings of cellophane. Our great grocery chains are built on packaged goods. The modern drug store is a roomful of packaged prescriptions ready-to-serve. Little packages of candy, everywhere, are plentiful as the flies used to be. There are 15,000 different combinations of designs and color combinations in paper boxes alone. All this is fine for the American public. But hard for the man with unpackaged goods. Or with a package that doesn't hold its own advertisingwise. Any inquiring manufacturer examining this situation towards securing himself a new package, or, perhaps, redesigning an old favorite, will find the modern package has two chief duties. It must

1. Save the goods
2. Sell the goods

With the utmost confidence in the skill of the cardboard box maker * to save the goods, let us attend only to their selling. As pointed out several times in this book, manufacturers and merchants have been taught to believe that any advertising for which they have to pay has more value than advertising they can do for themselves. That is true in only two respects: First, *any work done by a professional* in advertising or any other line is likely regularly to better any work done by an amateur; second, that the "reach" for customers is a professional mechanism in itself—so that an advertiser who goes in to *manufacture* outside circulation for his own advertisement is getting dangerously into another man's game. On the other hand, remember, as we noticed in an earlier chapter, the "reach" for customers constitutes only a half of advertising's possibilities. And not always the important half! That other factor—

* 50,000 workers backed by an investment of \$100,000,000 capital are required to keep us properly packaged.

selling to fill demand immediately at hand—is, in many cases, not only easier but more important.

A 50% increase in sales in one week would be considered a triumph for any form of advertising. By merely giving standard goods “better” store display fifty-four grocers achieved in two weeks from 32% to 72% betterment.

Take the store display window. And the display shelves—the open counter. To judge their importance study a chain store. That, in turn, emphasizes the need of a selling package. A certain nail polish, for example, will lie for months undistributed by any regular demand. Displayed on the counter, on the other hand, the package will create its own steady demand—and sell itself—through its own pointing out its own quick, lasting, waterproof qualities. For more direct proof of the value of a package in selling, take the meteoric success of two old-fashioned grocery products: raisins and cheese. Put into a 5¢ package, Sun-Maid raisins sold 333,000,000 packages almost on sight. In the first ten years, after cheese was packaged, its sales increased nearly 1800%.

There are, of course, a number of elements that enter into the selection of the proper package for any kind of goods. Some of the most important are:

1. Size
2. Shape
3. Usefulness
4. Novelty features
5. Material
6. Design of wrapper
7. Color of wrapper
8. Label
9. Top
10. Inside

11. Utility device—such as self-opener, easy cap, etc.
12. Total distinctiveness

Each of these twelve factors, in turn, should be carefully studied in the light of four other factors:

1. The taste of the consumer
2. The demands of the trade
3. The peculiar requirements of the product itself
4. The competitive situation

Mr. Norman Lewis quotes * an article of C. B. Larrabee in *Printers Ink Monthly*, outlining twenty-four different factors which should be considered in planning a new package or revising an old one. To it, Mr. Lewis adds some "brief parenthetical remarks of my own, mostly boiled down excerpts from an article." It would be an injustice to any of my readers particularly interested in packaging to do less than requote exactly in that handy form the combined judgment of these two experts:

1. *Class of Prospects*
(What kind of people is the package intended to reach?)
2. *Class of Outlets*
(What variety of stores will sell the product?)
3. *Primary Appeal*
(Is it luxury, novelty, economy, utility?)
4. *Purposes*
(Just what is the package intended to do?)
5. *Harmony with the Product*
(Will the package be as good as the product and expressive of it?)

* Norman Lewis, *Samples, Demonstrations & Packaging*, page 209.

6. *Family Resemblance*
(How closely and in what manner should the various packages of a line of products tie together?)
7. *Shape*
(What is the best shape to fit the prospect's tastes as well as the dealer's shelf?)
8. *Size*
(Ease of handling, in the store and in the home; competitive practices, etc., should be considered.)
9. *Color*
(Is the color scheme attention-getting, is it pleasing, is it appropriate to the product?)
10. *Copy*
(The copy should indicate the nature and use of the product; past that, the amount of reading matter on the package should be kept to the minimum.)
11. *Illustration*
(Should a picture be shown? What kind?)
12. *Typography*
(Is the lettering legible, is it individual and distinctive?)
13. *Trade-Mark or Trade Character*
(How and where shall it be used?)
14. *Use in Advertising*
(Will the package look well in the advertising, especially if it has to be reproduced in a single color? In a recent issue of a leading woman's magazine, sixty-two out of seventy-nine advertisers of packaged food products pictured their packages in their advertisements.)
15. *Use in Windows*
(How will it look in the dealer's window?)
16. *Use on Counters and Shelves*
(Will it be seen clearly from a distance; will it have a sales punch?)
17. *Patented or Novelty Features*
(The patented top for Williams' Shaving Cream Tubes, the novel can for Towle's Log Cabin Syrup, are examples.)

18. *Dual Use*
(Will it be well to design the package so that it can be used by the purchaser for something else after the product is gone?)
19. *Permanence*
(Will the package be a good one fifty years from now?)
20. *Combination Package*
(Can and should it be made so as to sell in a set in combination with other products of the line?)
21. *Package Insert*
(Is one desirable and practicable?)
22. *Inner and Outer Carton*
(Is there the proper relation one to the other, as regards both dealer and consumer?)
23. *Comparison with Competing Packages*
(Does the design follow accepted channels of practice, while at the same time standing out favorably in comparison with competitors?)
24. *Advertising the Rest of the Line*
(Should the package mention the other products of the line?)

Any manufacturer will find himself fortunate to be able to use these items as a check list in designing any new package. Or in estimating the need for a change in his present containers.

PACKAGE TYPOGRAPHY

1. *Have lines of type the right length.* You should easily be able to see both ends of the line at once. In the case of larger type, remember that five words is all one can gather in a single eyeful. Two or three words to a line are ideal, when copy is short enough. Five aren't too many. After you get past eight you are in danger.
2. *Have all lines of equal length* where the copy is fairly

long. At any rate, avoid irregular margins, especially where the eye starts.

3. Use not more than two or three sizes or styles of type.

4. *Space for sense!* After your printer has made his layout or set a rough proof, or after your artist has sketched in lettering to suit the design, go over it word for word to see not only that it reads right, but that it may not be read wrong. This applies not only to words on a line but to groups of lines. Words that belong together must go together no matter if your printer protests and your artist resigns.

5. *Keep backgrounds in the back.* Put your strength and color in the picture. Or the trade mark. Or the lettering. Contrast is necessary. But mere contrast is not enough. Your background color should be a receding color or a neutral color. Your picture or trade mark or lettering, on the contrary, should be an advancing color. If you get a receding picture on an advancing background, your design is likely to blow up. Have the contrast push the background *in* and the lettering *out*.

6. *Keep away from capitals.* Lower case letters should be used for anything that needs to be read. Caps are all right for single words or single phrases; or for lettering where a decorative effect is desirable. But where you have something to be read, it is quite a different thing.

PACKAGE INSERTS

Mr. Larrabee's admirable checklist points out, incidentally, all the advertising in a package is not on its outside. A cheap and oftentimes most effective distribution of direct advertising may be gained through the use of package "inserts." This is an enclosure, sometimes very simple and possibly quite elaborate, in the package itself, bearing the

manufacturer's message to the person who opens it. Less often, it may be an insert wrapped along with the goods into a merchant's package by a retail clerk. In either case, these inserts may be different kinds of a message, such as

1. A request for free sample of some other article, or some useful booklet to be sent by the company on receipt of the coupon.

2. To remind, instruct, and interest the buyer of the package on the proper uses of the article itself. This will not only make him a better satisfied customer, but will help him use up the product just that much faster.

3. The insert may advertise one or more other articles made by the same concern. The National Biscuit Company does this very skillfully.

4. May be coupon entitling the person who collects enough of them to some sort of gift. This, like the oldtime cigarette pictures, encourages the purchaser to continue a steady customer.

5. Various collateral manufacturers may join in recommending each other's articles by the insertion of each other's samples or miniature sales arguments in each other's packages. For example, a fine washing soap and silk stockings can easily cooperate this way. There might be some wonderful possibilities in this direction for retail merchants.

WRAPPERS

Specialty holiday wrappers are important. Walter M. Lowney sold a vast amount of extra candy on Mother's Day by putting out a special lavender container wrapper labeled "Mother's Package." Besides a pound of candy, it contained also a little paper book of "Mother Poems" by Edgar Guest. Davenport Hosiery Mills did much the same thing with a Christmas package of Humming Bird Hosiery.

Take a candy package with a special little rabbit Easter wrapper, through which shows the regular wrapper of the candy box. The wrapper—as all these wrappers must be for seasonable stuff—was tearable and removable, so that the candy could easily be put back in regular stock. Anyone working on special packages for Holiday trade must always have that point in mind, because one who “dolls his stuff up” for a holiday cannot afford to be left with a lot of it on hand. He must be able, the next day, to remove the wrapper and put the regular box back in stock.

CHAPTER XXII

SHOW WINDOWS

TIFFANY'S famous jewelry store has some 200 feet of expensive window space on Fifth Avenue. Those windows display possibly twenty expensive articles apiece. In half the space, Woolworth's, diagonally across the street, shows some 200 different articles. Tiffany's are carefully restrained decorations. The articles are, of course, for sale. Certainly they are not concerned about it. Woolworth's windows, on the other hand, with a delightfully vulgar cheerfulness, go unmistakably about two missions:

1. To brighten the corner where they are by studiously well-arranged pyramids of glittering goods, carefully selected for their utility value, their news value and their service value to people passing by.

2. To repay *their* half (or three-quarters) of the rent the company has invested in an extra special location for that store. The N. A. R. D. Journal's tests showed right-hand windows worth 30% of store's rent, left-hand, 25%.

Tiffany's window is dignified—reticent—pleasing. Ideal for Tiffany's. Without any question ideal, also, for the very, very few who can afford a Tiffany attitude. Since everything about the chain stores is so carefully checked, we are reasonably safe in saying that Woolworth's windows are in their own way as artistic as Tiffany's.*

There, then, we have the two perfect extremes in win-

* One chain store spends 15% of its advertising appropriation on its window. Another 3% of its sales revenue.

dow dressing. Woolworth's, a Coney Island of cheap goods, crowded, changed constantly. Tiffany's, completely aloof with the impeccable taste of a connoisseur's drawing room. Like any other luxury, that aloofness costs money, even at Tiffany's. Profits in business—as in politics—come in direct proportion to the willingness—and ability—to mingle with the crowd on its own terms. This is mathematically true. Any man with a store window can determine exactly how to dress it by calculating carefully his own position in the Tiffany-Woolworth scale. Don't try to evade the situation. Liggett's tried it. And countless others. As in a lot of other advertising, the question is not a matter of educating the public taste. Debates on store "atmosphere" and prestige building are also misleading. And wholly secondary. One-quarter to one-half of a store's rent should be chargeable to its windows. Good window display should *create* from one-quarter to a half of all a store's daily sales. Elsewhere we have seen how each newly manufactured customer should be worth from \$50 to \$500 a year. Every store owner must decide for himself how far for the sake of store vanity, he can afford to pay from \$500 to \$25,000 a year for unprofitable windows. And lose in addition from \$25,000 to \$250,000 a year's worth of possible customers.

Better display of goods is always the best form of any advertising. It is the quickest, surest way to sell goods: you *have* the people—all you do is just to give the goods a chance. An A & P store on Long Island got an immediate 50% jump in daily sale of butter and cheese by covering a counter with glass and moving it up to the front of the store. A Philadelphia retailer of men's neckwear, who had been selling around \$10,000 worth a year, suddenly awoke to his show windows. He employed an experienced display man, who retrimmed the windows two

or three times a week, carefully analyzing his problem and his location. Within a year, that store's sales jumped 170%. Boot's stores in England sold 1,000,000 cakes of soap by window display alone. A lithographed Gillette window display sold an average of 200 razors a day in one drug store. A Liggett window display of peppermint patties finished at four o'clock, sold in the next two hours 500 pounds of candy. An alarm clock display sold \$400 worth of clocks. Petty? Well, Liggett sells every year 65,000 coffee percolators and \$1,000,000 a year of coffee and tea through skillful windows.*

Good window displays sell goods whenever enough prospects come to them. One of the store chains on the Pacific Coast gave its buyers (who were charged with their own selling costs) a choice between window space and newspapers. Out of 100 choices, 88 chose window display. Those fellows know that a good window should make regularly anywhere from 25% to 50% of any ordinary store's sales.† Advertisers, watching the merchant, should try to get their stuff into his windows. Merchants, watch-

* "In one particular instance, more than \$10,000 was spent to install new windows in a town of approximately 25,000. Careful records were kept to observe the effect on sales, and increases were noted from the very first use of the new windows in such volume that the cost of the improvement was returned to the owners many times over." . . . "A shoe store manager speaking of his new store front and new windows states that the increased sales are far beyond expectation and that anyone could tell what lines were being displayed by watching the sales tickets. Increase in sales of 25% to 50% or more have been noted following the redesigning of store windows and store fronts." Picken—*Principles of Window Display*, page 32.

† "A questionnaire, sent to hardware stores, grocery stores and drug stores, asking whether window displays increased sales in noticeable amounts was answered in the following way: 141 out of 145 hardware men said "Yes," 3 said "No," and one wasn't sure; 106 grocers out of 120 were sure sales were increased, 10 were certain and 4 said "No"; 79 druggists out of 83 were strong for window displays, 4 were not prepared to answer." Picken—*Principles of Window Display*, page 42.

ing the people, should try to move it out *through* the plate glass. That involves human nature. And human nature requires watching!

There are seven things your window display man will want to watch for among the crowds of people passing up and down the street in front of your sales display.

1. Will they *notice* it?
2. Will they look?
3. Will they stop?
4. Will they *want*?
5. Will they recognize it as *your* store?
 - a. Name?
 - b. Handling?
 - c. Tie-up with other advertising?
6. Will they come in?
 - a. What is there to bring them in?
 1. Arrangement of goods?
 2. Prices?
 3. Offer?
 4. Invitations?
7. Will those who don't come in immediately, come later?

Theoretically, the accepted principles of professional window dressing, as such, are splendid. But, after all, the real test is *effect* on people. If your window doesn't stop passers-by, you might as well not bother with it. Take count some day. Normally a window should attract a glance from about one man in ten. And one woman in seven. So, if your window doesn't cause five out of every 100 to turn around and glance perceptibly, it isn't a display at all. And it should cause at least 2½% of those who glance to stop. That is to say, a window doing average should stop about 1 out of each 270 who pass. See if yours will stop one out of 250.

I once criticized a merchant's display windows. They were full of junk. He retorted that, when he pressed his buyers to improve their sales, each insisted on having an increased share of the show window. I pointed out his mistake. Advertising, whether in magazines, daily newspapers, or radio, should apply *strength* to *strength*. Strong advertising should not be wasted on weak goods.

Let the weak buyers bury their own mistakes. In store windows, as everywhere else, only the goods everybody wants most attract the right kind of attention, bring in prospects, and make customers. Don't waste window space. That's what you pay rent for! Since windows should be furnishing you every day not less than one-quarter of your sales, a safe rule, before giving anybody in your establishment a single square inch of window space, is to demand a report as to:

1. *Goods*

1. Their popularity and ability to attract a passing eye.
2. Their "chic": only about four in every thousand who glance at them will come into your store. Are you satisfied to have the other 996 who pass by remember your store in association with these goods?
3. Their drawing power: usefulness; seductiveness, if you like. If you can *double* the pulling power of your windows, you cut your rent at least 30%.
4. Their price: professional window dressers, by tradition, snub price. If they were better psychologists, they would realize that the price ticket is the single thing that can surely break through the plate glass and start each looker thinking in terms of buying.

2. *People* (again)

1. Who passes?
2. What do these people buy? Why? When? How?
3. What are they thinking of today?
(Easter? New shoes? Umbrellas?)
4. *Who* sells them? Why not we?

To complement—and complete—this table of my own, I must add (with my compliments to some anonymous authority), six fundamental rules. Let us first analyze these rules. Then see how they work in actual practice.

- Rule 1.* The impression made by a window display must be convincing. That is, it must be such as to avoid arousing questions, doubts, debate, or disbelief in the mind of the observer.
- Rule 2.* Avoid anything in the display that distracts the observer or sidetracks his attention from the chief *message* in the window.
- Rule 3.* Make your central idea or message easy to grasp.
- Rule 4.* See that your window display delivers its full sales message.
- Rule 5.* Plan your displays to emphasize the buyer's advantage. That is, make your appeal positive rather than negative.
- Rule 6.* Have the window suggest a definite, single-course of *action*.
- Rule 7.* Have a price ticket on every article. And all necessary information. To borrow from Mr. Ned Mitchell, Liggett's famous expert, "It has been proved again and again that sales fall down as the signs fall down!"

With a professional window dresser, the manager of a store will have to be continually insisting upon sales. For any professional worth his salt loves first of all to express himself in terms of his own trade. Only as he descends the scale of experienced expertness, will the ordinary window dresser be willing to forget his artistic ambition and think in terms of service to the customer. And sales for his employer. On the other hand, one must admit more justification for "institutionalism" among window dressers than

for similar affectation in almost any other line of advertising. Unlike imposing periodical advertising that parades itself out in the scattered sticks to impress a vast multitude of geographically distant strangers, the store window has a real institutional value. Like the tidy doorstep, brasses and windows of a private house, it creates a distinct impression in the minds of the passers-by. Since three days out of four, the passers-by are in most cases, the *same* three out of four people, the importance of their assimilating a certain definite impression of the store is evident.

Satisfactory selling in large volume is the best institutional advertising in the world. In the case of the retail store an occasional spectacular display window, *not* devoted to sales, is not only permissible, but desirable. Such a sales-vacation window will not only attract valuable attention of itself, but will furnish a welcome relief from the normal routine, which diversion should, thereafter, make the regular sales displays operate even more vigorously.

All window displays, including these special non-sales efforts, divide themselves roughly into five classes:

1. *Goods*

1. A bargain window
2. A window showing use of goods
3. Straight sales window
4. Timely windows

2. *Season*

1. A holiday window
2. A seasonal window
3. An anniversary window

3. *Store*

1. An institutional window
2. Contest windows

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4. *Educational*

1. An educational window
2. A testimonial window
3. Historical windows

5. *Stunts*

1. A "motion" window
2. Windows that strive for unusual light effects
3. Using several windows to show related scenes
4. Windows for special classes; brides, fox hunters

The ideas for these special windows may, as someone else has suggested, be secured from:

1. Newspapers
2. Neighborhood
3. Store
4. Manufacturer's "Dealer's" helps
5. Competitors' windows
6. Travel
7. Display men's conventions
8. History
9. Manufacturers of display accessories

Excellent books on the profitable use of windows and several excellent trade papers are commended to those who care to go further. This should include everyone who owns or can own a public window. For window display advertising is, as a rule, not only the cheapest form of advertising * but is to any who would profitably develop

* A national window display engineer gives me the following figures on Des Moines, for example. Costs of preparation are not included, *except* in window display.

	<i>Cost per M</i>
	<i>Des Moines Residents</i>
Newspapers (full page)	4.50
Magazines (full page)	\$2.80
Radio	1.61
Window Display04
Car Cards06
Posters35

into a great advertiser almost indispensable both as an experimental laboratory and a lucrative hook-up with all other forms.

Reports show that the great grocery and drug stores are selling around 30% of their own *private* brands—in the face of billions of dollars of advertising expenditure by national brands. And selling them at lower prices with higher profits! This is the greatest possible proof of the selling value of attractive packages and proper display. Now for sampling, which is merely display in motion.

CHAPTER XXIII

SAMPLING AND STUNTS

IDLE good will is as sterile as idle cash. And a thousand times more perishable. The ultimate aim of all sane advertising must, then, be sampling of some sort. Any advertising not a fraud on the company that pays for it must contemplate somehow or other, some time or other, making some sale of goods or services.

Obviously, the quickest way to complete a sale is to show the goods. The surest way to alleviate advertising waste is to put the prospect as quickly as possible into contact with the *things* he is going to get. Whether chewing gum, motor boats, or industrial insurance, the same principle holds. As soon as the prospect has seen—heard—felt—or tasted, the whole transaction lifts itself out of the class of unaccustomed mental activities. It ceases to concern the mind. It becomes a matter of emotion.

Either he *desires* the goods! Or he doesn't *desire*. The rest is largely rationalization. His intellectual decision-making faculties must catch up with the emotional decision he has already made.

Sampling alone, as we have already seen, falls conspicuously short of being an adequate substitute for advertising. On the other hand, advertising without sampling may also be falling short of its opportunity. Sampling is perhaps the most important single step in the manufacture of customers. Where sampling can be carried on as an integral part of the advertising itself, the entire operation is strengthened.

No doubt there are a dozen different ways not based upon sampling to develop a successful advertising campaign. A half second's reflection, however, will suggest that wherever advertising *is* designed to induce people to buy goods, or to use services, it is a bit anomalistical for any advertiser deliberately to postpone the attempt to precipitate that personal sampling by possible customers.


A far simpler method would be to discover how frequently a prospect might be likely to repeat whatever action you seek to influence, say, buying a new package of cigarettes. And then to throw your full weight into an effort to get him or her *at that time*—to try your choice in cigarettes, instead of his own. Taking business by and large over a period of years, this method does work, in the aggregate, with a success factor of about 30%, which is to repeat what we have already noticed, that, for one reason or another, about three people in every ten quit each year their favorite stores or brands.

Any modern advertiser who wishes thus to crystallize into action all his selling forces must, therefore, decide for his copy man

1. What form of sampling, if any, the advertising will aim to promote
2. When
3. Where
4. How best to bring the sampling about

The part of advertising in any sampling, whether or not it actually brings in the requests for samples, is to control that sampling by hammering into the prospect's mind just what good qualities he must look for. That, oftentimes, stimulates desire. And always helps rationalize a sale. In homes where canvassing crews have distributed samples,

call-backs, as we already noticed, have, again and again, shown that samples unaccompanied by proper descriptive matter leave a woman in an uncertain state of mind. Never having heard the peculiar virtues you, for example, have pridefully built into your new soap, she naturally doesn't

<u>VALUABLE</u>	
N ^o 1107	
<p>This Coupon Is Good For A Package of Twelve LUCKY STRIKE CIGARETTES FREE</p>	
<p>Redeemable ONLY at the following</p>	
<p><i>Silvers</i> Cafeteria: 331 Madison Avenue</p>	<p>Redeemable up to and including: March 30th, 1932</p>

AN UNQUALIFIED OFFER - NO STRINGS - NO RED TAPE

One good method of sampling. The restaurant sends out the coupon in a series of circular letters. The people visit the restaurant to get the free cigarettes.

know what virtues to watch for. Tell them *why* your soap is good—and whole precincts of housewives will all find exactly the fine qualities you describe. They will discover little else.

ADVERTISING VALUE OF SAMPLES

On the other hand, the call-back on those women not instructed in advance what good qualities to look for has found few of them with any good qualities at all to report. And where those who had read the advertising all re-

ported discovering the same good qualities, those uninstructed ladies who did find for themselves something complimentary to report, all reported different good qualities. This would seem an excellent example of the difference between the effects of sampling as a part of advertising and sampling or selling activities recklessly supposed to supplant or surpass advertising. Certain kinds of sampling can, in fact, be done as well through effective printed matter as by the goods themselves.

One manufacturer of a dessert chose three pairs of cities: twins so far as he could contrive it: two in New York; two in Ohio; and two in Massachusetts. In one set of these cities sample bottles were distributed. In the other, recipe booklets.

Booklets in one town; bottles in the other.

At the end of the year sales in each set of three cities, both booklets and bottles, showed exactly the same increase—21%.

Sampling, preferably through advertising, is not only the only universally certain way of building business. It is the quickest. And—in the end—perhaps the cheapest. Don't, by the way, feel that sampling applies only to toothpaste. It is coming to apply to everything. Some years ago, when I wrote that manufacturers would soon find it cheaper to give away their goods than to sell them everybody laughed.* Since then Eastman has given away 500,000 cameras free. Razor manufacturers have been paying people to carry their goods out of the drug store. Even so, giving away goods is by no means the best sampling. Excellent restaurants have displayed daily menu cards to passers-by. Bookstores are "sampling" books by putting printed quotations in their show windows. The Cunard

* Kenneth M. Goode, *How to Turn People into Gold*.

weekend-trips-to-nowhere build 3000 prospects a week for foreign voyages out of people who might otherwise never have trod a gangplank. A year before the magnificent new Waldorf-Astoria was opened, the able Mr. Boomer had advance orders for \$5,000,000 worth of banquets!

That's sampling!

Sampling today is just beginning to get from advertisers the recognition it deserves as a short-cut to the market in the introduction of a new product. National distributors from house-to-house are being organized all over the country into the Advertising Distributors of America to link the key markets throughout the country in the foundation of a national organization equipped to serve national advertisers in the same fashion as the great national publications.

Successful manufacturers, like Lever Bros., Kirkman's Soap, B. T. Babbitt, Inc., Colgate-Palmolive-Peet, Seeman Bros., General Foods, Gold Dust, and hundreds of other leading manufacturers are appropriating hundreds of thousands of dollars every year for sampling as part of their regular advertising program. One of the largest soap manufacturers of this country used, a few years ago, \$960,000 of \$1,000,000 of their advertising appropriation for sampling and couponing the consumer.

TWELVE WAYS TO SAMPLE

Of the many forms of sampling these are the twelve best known:

1. House to house, by hand
2. House to house, by mail. (General circularizing of telephone directories and the big lists.)
3. Through retail stores by:
 - a. Free Distribution

- b. Demonstration
- c. Mail Circulars
- 4. Through Fairs and Exhibitions by demonstration and sampling.
- 5. Through jobbers or retailers
- 6. Through coupons, redeemable at home office
- 7. By coupons, redeemable at local stores. (That was the way Claude Hopkins did his million cans of milk coup. He paid the full profit to the store.) These coupons (6 and 7) may be distributed by:
 - a. Direct mail
 - b. House-to-house canvassers
 - c. Published in newspapers
 - d. Published in magazines
- 8. Street distribution by crews, often in costume
- 9. "Combination" sales. (This, of course, is giving razors and things in packages in drug stores. 15,000,000 tubes of shaving soap were given away in razor blade campaign.)
- 10. Direct sales. (This is like the Fuller Brush system in which they give one sample and then sell you other brushes.)
 - a. Through canvassers with special offer
 - b. Through publication advertising
- 11. Stunts. (Special gifts like Eastman camera Birthday, presents or prizes for hole-in-one at golf clubs.)
- 12. 5 and 10 cent chain stores in special sample sizes. Sales in outside stores of some districts will follow generally the increase in chain stores.

Except as a part of large scale advertising, house-to-house sampling is, of course, expensive. Only for articles of general use with frequent repeat orders is it likely to prove profitable. The one thing that saves sampling from prohibitive costs, even then, is the fact the neighborhood store gets all the trade after the crews have

moved on. Whenever crews are introducing a popular specialty, orders from friends of those who receive samples follow the regular trade channels rather than wait for a new canvasser. One phonograph was once sold direct by mail to the users everywhere. Yet retail store sales of phonographs, and additional records grew because that was a more natural way to buy for the friends of users who had bought by mail.

Generally speaking, this need of additional orders from unsolicited sources makes sampling risky where more than 25% of all the housewives in the district are already using the product. Samplers cost \$15 to \$25 a week and expenses. To distribute 25¢ samples may cost 75¢ to \$1 apiece. Two methods prevail:

1. "Ring-and-hand-in,"
2. "Ring-and-wait."

Waiting cuts distribution down from a possible 1000 deliveries to a possible 350 deliveries a day. It is, however, a very much better method if you are going to do a thorough house-to-house job. One firm found it could get actual customers at a cost of \$1.83. Of the non-users thus sampled, 22% came to stores for repeats. More than half of them were still buying at end of a year.

In any crew canvass, of course, all distributing is necessarily on a "throw away" basis. Samples must be thrust on all comers. Sampling by mail, on the other hand, allows a choice of two methods:

1. Solicited
2. Unsolicited

The second is a blunderbuss method, usually wasteful. Wrigley sent samples of four kinds of chewing gum to everybody in all the American telephone books. Three-in-One-Oil distribute about 1,000,000 samples a year by mail to lists of sportsmen, car owners and other incidental users

of oil for polishing and cleaning. The Upson Company, sending unsolicited samples of their building board to a large list of merchants, got from 11% to 18% replies. Bristol-Meyers once reported that four out of every ten of those who solicited samples by mail became customers.

Mr. Norman Lewis* wrote to a number of leading manufacturers of various products—foods, soaps, toilet soap, toothpaste, salt, and things of that sort. He asked this question: "What form of sampling—house-to-house, retail stores, food stores, coupons in magazines—have you used, and which have you found most resultful, beneficial and satisfactory?"

60% of those who answered considered the replies to inquiries or coupon sampling most satisfactory. (This, of course, means cases where somebody has returned a signed coupon or a post-card.) 30% of the manufacturers favored house-to-house sampling. 10% only favored retail stores. That's surprising to me. Apparently there has been recently so much restriction of sampling methods in retail stores that the results have not been satisfactory. In any event, Mr. Lewis' valuable evidence strongly favors the type of circularizing or publication advertising which invites the public to write direct for samples.

Successful advertising, as we have already noticed, accomplishes something in the way of building a business to *stay* built—and to *keep* going—that no force of salesmen, however skilled, can ever hope to contribute. What is true of this superiority over salesmanship is also true as to successful advertising's superiority over sampling. While sampling, one way or another, is the ultimate end of all advertising, sampling of itself is not necessarily advertising. As we have just seen, sampling often valuably supplements advertising; but, let me repeat, sampling alone is

* Norman Lewis, Samples, Demonstrators, and Packages—

not advertising. Sampling, in fact, is generally the very antipode of advertising. And the two should never be confused. A train boy passing about the car dropping goods silently into people's laps, is doing a crude sort of sampling. It isn't any kind of advertising. Yet, if that train boy were to add a short speech about his articles, emphasizing their attraction and distinguishing the trade name, *that* might turn out the best kind of *advertising!* Almost certainly it would, if he could arrange to repeat his demonstration regularly to these same people throughout the year!

NOVELTIES

The "novelty" or "specialty" is the extra-intensive form of advertising. It is absolute antithesis to the great universal media like Collier's, Liberty or Saturday Evening Post. It has next to no circulation. By way of recompense, novelty gifts may live for months or years after the last copy of many a vast circulation has gone to the old-paper man.

The only true real tests, then, as to the value of an advertising novelty is:

1. Does it relate to the user's business closely enough to make him treasure its usefulness?
2. Is it close enough in its nature to the character of the advertiser's business to serve itself as a reminder?
3. Its cost in relation to the value of a prospect.
4. The directness and effectiveness with which it advertises the business of the man who donated it.
5. Is it something you would like to have somebody give you? Really attractive or really useful!

Lipsticks and cigarette lighters have, of course, led the list lately. Unless, of course, we accept as a novelty the eternal non-blotting blotter. Other familiar giftlets are:

Bill folds	Letter openers
Banks (not National; toy savings)	Match safes
Card Cases	Pencils
Diaries	Telephone indexes
Fans	Watch fobs

As advertising, these should always bear the name of the donor; and, where convenient, and not too expensive, the recipient as well.

STUNTS AND PRESS STUFF

Even the most spectacular "stunts" are not always advertising. They may attract universal attention and still be everything but good advertising. A brass band, for example, was a part of the General Motors splendid 1932 spring sales where in 55 cities simultaneously "shows" were held in hotels and armories. There was newspaper advertising. And 1000 salesmen! Here a band was a proper part of advertising. But a German band playing in front of a shoe store every evening wouldn't be advertising although it might attract sales. Similarly a circus parade is excellent advertising for a circus. Macy's contrives by the utmost ingenuity, to spring a circus parade of its own on the gullible New Yorkers every year. By sheer force, this is made good advertising—of a sort. But it is hard to conceive a circus parade as good store advertising generally. Sky writing is much the same.

To determine whether or not a stunt is actually "advertising," compare these two window displays:

(a) A shoe company window placed a half dozen miniature rubber babies of different nationalities in a large jar filled with water. The babies were arranged mechanically to start from the bottom, rise to the surface, and then

descend. This kept a continuous race between the different nations. Crowds of men were fascinated. Bets were made.

(b) Devoe and Raynolds' New York 42nd Street store tanked a colony of turtles, each with a letter painted on its back. They basked in the midst of an assortment of rocks on which were painted the letters of the firm's name. A sign in the window offered \$50 to the first person reporting five turtles with the letters D-E-V-O-E perched in that order on the correspondingly lettered rocks.

So press publicity. By hoisting a lion in a piano box to a hotel room, a press agent got 25,000 *news* columns and established "The Return of Tarzan" as a national success. But it was scarcely advertising. Much the same is the case of the Chicago merchant who advertised 2,000 pairs of overalls for sale at 2 cents a pair! This, however, was infinitely better advertising than blind dumb price cutting as a regular thing—the very antithesis of advertising.

CUT PRICES

All business is founded on an ages-old agreement among honest men that a reasonable profit belongs to each who renders service. Any man who can, through efficiency or great volume, shave the price he must charge on any article, is like a good golfer. He wins by skill. He is entitled not only to the admiration of his competitors, but the thanks of the public as well.

By the same token, any man who at the expense of his fellow merchants or manufacturers, persistently sells any article without taking a decent profit is like the cheating golfer.

If everybody followed his example, as he knows well enough, the whole commercial structure would smash to hell. But—because nobody can sue or expel him—he does

in business what he would never dare on golf links or at the bridge table.

Worse yet, he has the effrontery to label this anti-social activity "advertising." This is adding insult to injury. Advertising is courageous; constructive. It creates. It spends money to make people willing to spend more money. Profitless prices are the antitheses of advertising. They undermine the very things advertising creates. Like a weasel, they suck down and down and down the flow of money—the life-blood of business.

CHAPTER XXIV

DIRECT ADVERTISING—AND MAIL ORDER

DIRECT mail advertising, more often than not, is confused with “mail order” advertising. The two are often identical. Sometimes completely contradictory. Here’s why: “Mail order” advertising always seeks direct orders by mail, whether the advertisements themselves appear in magazines, car cards, by circular or radio. “Direct” advertising, although generally done by mail, is any form of printed solicitation put directly into the hands of prospects *without employing any outside media* such as newspapers, magazines, billboards or radio. Only when this direct advertising is sent by mail does it become “direct mail advertising.” Then, when in addition to being delivered by mail, it invites, as do the great catalogue houses and specialty houses, a return order by mail it becomes “direct mail order” advertising which for convenience is shortened to “mail order.” Direct advertising, although mostly a processed typewritten letter accompanied by a printed leaflet ranges, in fact, from a simple throw-away handbill to an expensively elaborate broadside. As advertising it is largely distributed in one of these ways:

1. Inserted in original packages (by manufacturer or retailer).
2. Enclosed in bills or other communications.
3. Distributed in homes or office by canvassers, with or without samples.
4. Handed out on street or left in cars.
5. Handed out over counter by retailer selling goods.

6. Left by salesmen for prospect's reading.
7. Mailed by lists in
 1. Single announcements
 2. Campaigns for special object
 3. "Wear-out" series
 4. Continuous series

Broadly speaking, the advertiser who wishes his advertisement to result in action must ask every reader

1. To go to a dealer particularly for the purpose of inquiring or obtaining the article advertised.
2. To ask his own dealer, at a regular visit, for the article advertised, either in place of some other article or as an additional shopping item.
3. Write direct to the advertiser for further information.

The advertiser who is selling by mail directly from his advertisement may always be recognized. Along the leisurely paths of publicity he drives like a fire engine. His field is so professional, we need only mention that several good books are helpful therein. And turn to helping other less competent advertisers who may, perhaps, profit by the mail-order man's experience.

Mail order advertising is an art of itself.* Simply to list its various uses might take a chapter. Here, however, are a few advantages:

1. To bring in, by mail order, sales
 1. At points inaccessible to salesmen
 2. On articles too small for salesmen to handle
 3. In place of other forms of selling
 4. In addition to, supplementing, other forms of selling
2. To bring in inquiries
 1. For direct conversion by mail

* Direct mail advertising is one branch of activity that knows exactly what, why, and how to advertise profitably. It has a splendid literature of its own.

2. For salesmen to canvass
3. For retailers to handle
4. To use in interesting new retailers to handle goods
3. To reinforce salesmen
 1. Pave way for salesman's calls
 2. Sustain interest between salesman's calls
4. To announce to trade or to any customers changes of personnel or address; for any quick news
5. To revive interest in any list of inactive customers

Direct advertising, whether by mail or otherwise, yields even more readily than some other forms of advertising message to our formula for examination successively as to sender of the message, its receiver, and the message itself.

A UNIVERSAL MEDIUM

To enumerate the senders of direct mail messages will take only one word: *everybody*. Two great catalogue houses in Chicago do a mail business between them with more than half the families in the United States. They can get their selling costs down around 10% against a general cost among other methods at least twice as high. The International Correspondence Schools, perhaps the most famous institution of its kind, using magazine space and direct advertising methods, as well as a large sales organization, found, over a long period, that its sales-by-mail cost amounted to less than half its general selling cost.

The same methods that make direct mail so effective for these great businesses apply with possibly even greater force to the small concern.

First, any direct advertiser can select the exact people to receive his advertising—especially when that advertising is sent through the mail.

Second, there is a flexibility scarcely obtainable in any

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other medium. At just the appointed moment a small butcher can celebrate his opening by a cloudburst of handbills completely covering, as desired, exactly four-and-a-half blocks in every direction. And not a single doorstep further! On any given Monday a huge publishing company can test out the first 10,000 of a million mailing. Within a week, if tests encourage, the whole million circulars can be out at work; within a month, twenty million more.

In general, all copy in direct mail is divided into three natural classes

1. Original approach
2. Follow-up
3. Correspondence over inquiries or orders

Direct mail, of course, tends to direct selling. Mailings, when successful, will generally bring back 2% on articles priced at \$10 or less. A good article in skillful hands, at the right season may, with the proper form of offer, raise this to 4%. Except for very cheap articles at a high price, even four orders in a hundred won't make many millionaires overnight. With postage at \$10 or more per thousand circulars, and the very cheapest printing, addressing and handling at least that much again, the margin of profit on the initial mail order is at best little to cheer about. Any man who wishes to play safe had best reckon on his cost of selling a single direct-by-mail item at not much below \$3.50, regardless of the price of the article. And regardless of the medium. Like other businesses, the direct mail order house depends for its profits on the continued manufacture of *customers*. Not on single sales. In advance of most other businesses the mail-order house, along with the chain store, has come clearly to recognize this tremendously important fact.

To manufacture a sufficient number of customers and at the same time permit a little greater profit margin, the mail order man likes, like most of the rest of us, to build up a bigger unit. Unfortunately the chances of a direct order by mail from the *first* circular for any article priced over \$10 are as slim as those of a fireman's celluloid helmet in a five-alarm fire. So the "two step" method of selling comes into vogue. The first circular devotes its whole seductive power, not to selling, but solely to securing a signed request—generally on a printed postcard—for more information. Since it is a reasonable assumption that any man who won't return a non-committal inquiry is even less likely to send a buying order, huge miscellaneous lists are quickly and profitably millimated into small lists of actual prospects for vigorous follow-up. Names for the second or sales mailing, as indicated by these cards signed and returned will run 8, 10, 20, 30 perhaps for each thousand sent out, the exact number varying according to the price, nature of the offer and quality of the list. Obviously with 970 non-prospects thus eliminated from his original 1000 names, the advertiser can afford far fuller and more elaborate selling matter for this second circular. Consequently, he may then expect to sell to this cream of prospects, 10, 15, even 20 articles per 1000 even on quite an expensive offer. Next to an actual customer list—the platinum of the mail order man's treasures—these selected prospect lists are used profitably not only for subsequent mailings of some proposition, but for circularizing on any similar project thereafter. Needless to say, the same method of getting "lead" cards for salesmen—when skillfully enough worked—is both popular and profitable. The person who inquires by mail may receive:



1. Literature inviting his order direct-by-mail.

2. Literature inviting him to see
 1. The nearest local agency
 2. Any local retailer
 3. Literature designed merely to give the information required with no particular thought as to further immediate action.
 4. A "lead" call or letter from
 1. The advertiser's own traveling salesman
 2. Salesman of an exclusive distributor in that territory
 3. Some local dealer
- These leads, properly handled

1. Select live prospects
2. Get a greater percentage of orders
3. Stimulate dealer interest in the beginning, when prospect is receptive, and thus tend to reduce dealer turnover
4. Save salesman's time
5. Cut down time necessary for a call

The novelty of the radio which, in passing, may deserve mention here as a possible *direct* salesman of power even beyond postage stamps, has brought floods of answers in enough cases to upset all former standards. The G. R. Kinney Company, a chain of eight New York shoe stores, conducted a bedtime story radio broadcast once a week over WEAJ. By writing to the Company, children became members of the "National Kiddie Club." Some 30,000 names were thus secured for appropriate shoe booklets. Another New York shoe chain, using Arthur Murray to give dancing lessons over the radio, got 10,000 names the first night. These they used for their salesmen to use in approaching retailers. But judgment should perhaps be suspended until this new flood of radio "inquiries" has, over a considerable period, demonstrated a constant convertibility

into sales equal to similar lists of prospects obtained by direct mail and through advertising in publications. With few exceptions radio advertisers not only shy away from selling pressure, but radiotise their willingness to give away little souvenirs they never would think of offering, much less of buying space to offer, in their cheapest list of publications.

SEND NO MONEY			
Just Make Your Mark (X) and Drop in the Mail!			
AN "X" HERE		will bring "Art Thrills" regularly	AN "X" HERE
		will bring a representa- tive to discuss Art, Typography, Comics, Direct Mail, etc.	
Name _____			
Firm _____			
Address _____			

An exciting and effective return post card, offering a choice of a house organ or a personal call. The handling of the direct suggestion is obviously splendid.

Returning to our direct mail, we find ourselves still considering the means of getting inquiries to be converted into sales by subsequent mail selling. Or by salesmen. In either case, the return card, a first-class U. S. or a specially printed third-class card of one's own, or the coupon—is the same except for wording.*

A coupon, of course, can be put on any printed matter.

* All cards intended for bona-fide mail handling, only, may be very greatly strengthened as to results by a statement both within the letter and on the card that the signer will not be bothered by salesmen as a result of his action in returning the signed inquiry.

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Replies from letters may be stimulated by ruling the bottom fifth of the sales letter itself into a rough sort of coupon blank. Cards on the other hand, may be used

1. In this same coupon fashion, as a part of a folder, or booklet, from which they may be detached for mailing
2. "Thrown in" loosely, as an enclosure with the folder, or booklet
3. Fastened with a small bright adhesive seal
4. Attached with tiny clips or small pins
5. Held like pictures in a postcard album in a pair of slits cut into the enclosing printed matter

Even in a first-class postal card, the Post Office will let you use the left half of the address side for more sales copy. In all third-class mailing cards, which by the way, postal regulations allow to run as large as $3\frac{9}{16}$ " or $5\frac{9}{16}$ " and as small as $2\frac{3}{4} \times 4$ ", your printer may utilize all the front as well as the back except that a $3\frac{1}{2}$ " panel on the address side measured from the right edge and extending from top to bottom, must be left clear for addressing.

WHAT MAKES A MAILING LIST?

So much for those who can profitably send direct mail messages. Now to discover, if we can, to whom these messages may profitably be sent. That brings us to "lists," the pride and joy of the true mail order man. The connoisseur in lists cherishes the products of his different years and seasons as a vintner his choice wines. And rightly, for like crops of grapes, there are variations almost from day to day in his lists, as one influence or another in turn dominates their gathering. The five attributes of good names and, therefore, of good mailing lists are about in order:

1. EXPERIENCE IN MAIL BUYING. Some people won't send \$1 anywhere for anything. Others love to shop by mail. The best list, naturally, is your own mail-order customers. Next, somebody else's mail-order customers, obtained by exchange perhaps. Or rented. In this general sort of work particularly, keep always in mind the fact it is far easier to sell a book about fishing or football to a list of *book buyers* than to a list of fishermen or football players.

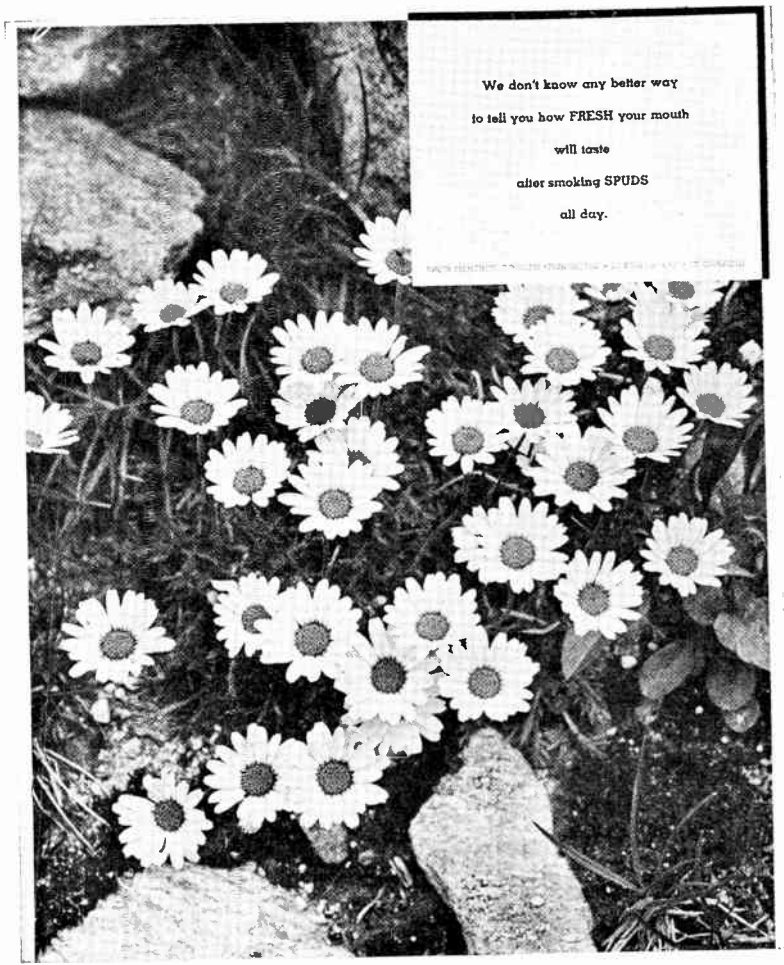
2. MEANS TO BUY. Always well to know that any list of names has come in response to an offer that was (*a*) as unsensational as your own (*b*) as expensive in price asked. A restrained proposition sent to a cheap list may pull out a few choice names for you. But a tawdry free proposition sent to your best list will inevitably drain off its worst names—names which, as thus gathered into a new list, will be unlikely to pull profitably for any serious proposition you may thereafter address to its members.

3. INTEREST. If in *addition* to people with past experience in mail buying and funds to continue, you can find a list that, even theoretically, is made up of thoroughly congenial prospects, such consanguinity of interests may prove especially valuable. At any rate, test it.

4. FRESHNESS. Not only should the lists themselves be more or less recently compiled but they should not have been overworked within the past few months with propositions anywhere resembling yours.

5. ACCURACY OF COMPILATION. A list of doctors, for example, should not contain veterinarians, dentists, or even holders of honorary LL.Ds. Its addresses should be correct. Initials correct and complete. Above all, its spelling of names must be beyond danger of infuriating.

6. WELL CLEANED. Lists grow old rapidly and a constantly accelerating total of dead-wood cards make an un-



We don't know any better way
to tell you how FRESH your mouth
will taste
after smoking SPUDS
all day.

SPUDS CIGARETTES • SPUDS CIGARETTES • SPUDS CIGARETTES • SPUDS CIGARETTES • SPUDS CIGARETTES

A gratifying departure from the conventional, well-worn type of the package-photograph cigarette advertisement which Kenyon and Eckhardt did for Spud.

tended cabinet of cards as unprofitable as an untended orchard. Experienced mail-order men "clean" their lists by putting return addresses on the envelopes of all mailings and weeding out all dead addresses as rapidly as thus indicated. No matter how new *your* list, check up the condition of its original sources before betting too high on its productivity.

The Literary Digest was at one time able to use for immense mailings simple telephone books from all over the United States. Their general average return of more than $\frac{3}{4}$ of one per cent in orders was remarkable. Few advertisers, however, can afford to take chances with general lists of any sort. Present customers, as we have noticed, make the best of all lists. Past customers the next. Your own prospects; or, perhaps, somebody else's customers the next. And so on. If you aren't in too great a hurry you may build such lists as you go by advertising your own product and inviting readers to write in for further information. Or you can exchange lists with other firms, not competitors, in your own particular line. A book buyer's list, for example, makes a wonderful magazine subscription solicitation opportunity. Or you can buy lists. Or rent them. Or, best of all, you can pick them up for your own business as you go along. For example, Mr. A. J. Brewster suggests as a means of securing names for retail stores these ten principal sources: *

1. Charge customers
2. Cash customers
3. City, county and state records
4. City directories
5. Telephone directories
6. Owners of automobiles

* A. J. Brewster, *Introduction to Retail Advertising*, page 177.

7. Rosters of organizations
8. Newspaper clippings
9. School children
10. Paid correspondents

USE OF DIRECT MAIL LISTS

Having found out what lists we should use, and how to obtain them, we may now take another look, now perhaps a bit better informed, at how to use them. Mailings are made chiefly:

1. To sell some given article, such as a set of Harvard Classics. Or magazine subscriptions.
2. To notify of an opening, a removal, a change of address or partnership.
3. To notify of some special sale, a reduction in prices.
4. To sell the *use* of some general service, as a neighborhood laundry. Or a 60-cent lunch.
5. To remind of some *special* season. Insurance salesmen's "Birthday" letter. Or invitation to store furs for summer.
6. To notify of the existence of a given institution like our antique furniture store in Chapter I, and to ask for patronage.
7. To solicit contributions for some charity or support for some civic work.

In some of these, of course, a single card or letter will suffice. Even on a special hand-picked list of prospects, however, the amount of business that can be brought in by even the best single letter is surprisingly small.

The beauty of a select list, of no great number of names is, of course, that it allows a series of letters to be used at the price of a single mailing to a large miscellaneous collection of names. These series of letters, as contrasted with a single announcement, are more effective when arranged under one of three popular plans.

1. *Campaign.* All the mailings are designed not as independent units but to culminate a complete campaign of sales argument with one grand climax asking for an answer.

2. *Institutional.* Advertisements are sent continuously at more or less regular intervals to the same list of people. Advertisements may deal with the same offering, so long as the mailings continue successful, or shift to different offerings, the only sales relation attempted among the several mailings to build up good will is the fact the bombardment all comes from the same advertiser.

3. *Wear-out.* As its name implies, the wear-out works selling a single article to a single chosen list until that list is exhausted. Or, in a larger list that is no longer yielding a profitable return, an advertiser confines himself to one section so long as it pays him. Then shifts to another.

The effectiveness of any of these plans will depend almost entirely on the vitality of the sales letters that go out under each scheme of operation. If both the copy and the list are good enough, any of them will work; if not, none of them.

CHAPTER XXV

OUTDOOR ADVERTISING

A SECOND-HAND automobile shop in Atlanta's old Peachtree Street had, across its whole front, a flashing sign. I stood and watched for five minutes. First, an *outline* letter in an orange edge. Then the same words in blue *middle* letter. Thirdly, it showed a grand green-violet combination effect by flashing simultaneously the same letters, blue in the middle with an orange edge. It was a study in the effective use of electrical coloring. And a masterpiece of simple outdoor advertising.

Stores pay rent night as well as day. Rent is based on passers-by. Seven out of ten the same people every day. 50% of the trade of an average store is likely to come from the passers-by. Therefore, on any street, not entirely deserted at night, illuminated signs double or triple what we might call the "circulation" of a store. And thereby lower its rent. Provided the expense is not prohibitive, an illuminated, and generally, colored sign, if possible a flasher, is probably the *first* essential investment after a merchant has made adequate provision for attractive floors and counters and display windows that sell goods.

One thing to remember in a sign or signs of this sort, however, is that the public doesn't bother much about the display of names it doesn't recognize. Ford suggests automobiles; Colgate, soap. But until, and unless your new user of fixed signs is sure *his* name suggests something to the

public, he might better spend his money flashing something the public is looking for: **FOOD, FISH, FLATS FIXED!** To this he can in time artfully hook his own name by association and repetition.

The spectacular electric sign has made the famous bright lights of Broadway. Not to mention Coney Island. Only such a heavy and spending night traffic will repay the naturally expensive use of animated color. Atlantic City boardwalk is another classic example of electricity at work for advertisers. The use of electricity, running from a flashing bulb in a show window to a huge "spectacular" needs a textbook of its own. Experts in every line are prepared to advise the advertiser. Obviously unimpressive by day; and, as the Englishman said, a "bit conspicuous" at night, electricity in some form must be considered wherever people frequent after dark. The more ambitious may contract for an advertisement in lights, either stationary or moving, at some heavy traffic centers in large cities for one to five years, at cost ranging from few hundred to several thousand dollars a month. Electric signs work hard and live long. Changes of copy are costly, of course, and may involve rebuilding the entire sign. The idea, original design and working plan are included in these costs.

Outdoor advertising, of course, doesn't stop with electric signs. Or night displays. Works by day and night. Includes practically everything. But these are its best-known commercial forms:

1. Name signs on buildings, including electric.
2. Posters
Lithographed on paper. Pasted on standard-size panels about twenty feet long and ten feet high.
3. Electric display signs

4. Painted display signs
 - a. *Bulletins*—Painted signs of large size, erected on walls, roofs, along highways or railroads and maintained by professional outdoor advertising organizations.
 - b. *Wall Space*
5. Dealers' "Helps"
Small signs, made usually of cardboard or metal, prepared and distributed by advertisers for use anywhere outside a dealer's store.
6. Car Cards
Cards, eleven by twenty-one inches, sold and maintained in motor busses and surface, elevated, subway and railway cars.
7. Special signs too various to classify.

Outdoor advertising is in many respects the ideal advertising, since its very nature compels it to avoid the weaknesses of most other media. It must stay simple; it is highly pictorial, and keeps after the same people long enough to be of some service to the advertisers. Its chief weakness, in all branches, is the fact advertisers are content to have a "sign." And assume people will see it and keep seeing it. Where advertisers would give constant attention to changing newspaper advertisements they forget their outdoor advertising and, through sheer carelessness let it go stale. Or even sour.

One form of outdoor advertising—or all—are particularly useful for makers of articles of general use who have already a good distribution. Obviously good for local institutions, etc. Not recommended, however, for those whose article needs more than a picture and a few words. Or for those who can't afford to buy on an economically large scale. Outdoor advertising of any kind is not hard to buy. Excellent organizations in each branch of the craft take over all details.

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Outdoor advertising in general has advantages as follows:

1. Most flexible of all media. Advertiser can reach a city block, a city, small town, a state or the entire country. Can be modified in any respect to suit each community.
2. Concentrate attention and stimulate action at precisely the most profitable point. Since 76% of traffic regularly repeats its route day after day, this is a matter of mathematical certainty.
3. Never stop work. Circulation always alive. Someone is always passing.
4. Allow greatest possible use of two powerful advertising factors: color and huge size.
5. Permits third dimension if desired. And cut out reproduction.
6. Continuous incessant appeal. Same people constantly passing permits repetition to saturation point.
7. Every position a preferred position. Advertiser is forced to recognize importance of full circulation through advantageous placing.
8. Selectivity—localized circulation. Advertiser may buy sections, towns, counties, states. Or single roads leading to their establishments.
9. Economy. Granting one "circulation" as good as another, the poster at a quarter-a-thousand probably leads the field for cheapness.
10. Timeliness. Can be set to day and minute of need and relinquished as soon as need disappears.
11. Enforced simplicity. Must tell whole story in six seconds. Therefore, eliminates possibility of waste through complicated copy.
12. Especially valuable for effect on local distributors and lends itself handsomely to coöperative use.

PAINTED SIGNS

Painted bulletins are, next to electric display signs, the most picturesque form of advertising. They have a broader

opportunity and a longer life than ordinary posters. Usually repainted twice a year. The painted bulletin cannot compete with lithography in its pictorial effectiveness but permits strong color effects. The painted side wall was an early progenitor of modern painted bulletins. However, that branch lacks not only standard sizes but other elements of organization.

Outdoor painted signs will range in price from \$5 a month for small-town wall spaces to \$100 a month for large railroad bulletins, even as high as \$200 when illuminated. City bulletins will run as low as fifty cents a day and as high as \$50 a week. Painted signs are generally for individual or local advertisers. Or, for national advertisers who wish only a few choice locations and naturally, therefore, find painting cheaper than a lithograph poster.

POSTERS

Posters, on the other hand, have become big business. There are about 300,000 billboards in the United States within the jurisdiction of those 9000 cities or towns controlled by the Poster Advertising Association. Average cost of poster advertising runs from \$7.20 to \$9.60 per month for ordinary locations; as high as \$30 for special locations. Poster stock is extra, about \$1 per panel. To cover the United States thoroughly with poster advertisements of good size would, a leading outdoor advertising concern figures, cost nearly \$2,500,000 a year, exclusive of paper cost. This includes the Poster Advertising Association's 14,000 cities and towns and about 100 other non-affiliated towns.

This Association, with a membership of 1,400 posting communities, has been responsible for the wonderful improvement in methods of outdoor advertising as well as

the rather surprisingly excellent quality of the modern poster. It has agreed upon standard specifications for principal boards; set rigid business requirements for its members including standard conditioning of boards and premises, methods of posting, and service to advertisers.

The various sorts of "bulletins" sold for displaying posters are classified by the trade about as follows:

1. *City Bulletins Deluxe*. Choicest locations, often "landscaped" with sod and shrubbery.
2. *City Bulletins Regular*. Facing street-car lines and other heavy traffic.
3. *City Bulletins High Spots*. On roof or front of buildings or in ball parks; surface of solid metal, repainted two or three times annually.
4. *Highway or Boulevard Bulletins, Special*. Raised frames, latticed on sides.
5. *Highway Bulletins, Regular*. The common or cornfield variety of poster familiar on all roads between cities and suburbs.
6. *Highway Bulletins Special Cut-out*. Outlined or silhouetted figures or designs.
7. *Painted Bulletins*. Usually leased separately.
8. *Railway Bulletins Deluxe*. Adjoining stations or station parks.
9. *Store Bulletins*. Usually attached to walls.

The posters to adorn these boards have themselves been standardized in three sizes: "eight sheet," "sixteen sheet," and "twenty-four sheet." A "sheet," the poster unit of measurement, is a size of paper measuring twenty-eight inches high by forty-one inches long, including white margin for overlapping. The advertisement is lithographed or otherwise printed on these sheets which are pasted on a background.

1. *Eight-sheet*. Six feet, eight inches wide, by eight feet, ten inches high; four sheets high by two wide.

2. *Sixteen-sheet.* Thirteen feet, two inches wide, by eight feet, ten inches high; four sheets high by four wide.

3. *Twenty-four sheet.* Nineteen feet, eight inches wide, by eight feet, ten inches high; four sheets high by six wide. This popular "A A" size is mounted on a panel twenty-five feet long by eleven feet high with a surrounding margin.

The advertiser, as a rule, does not specify locations of his posters. He buys the space from

1. Local operating plant
2. Outdoor advertising company
3. Or through his advertising agency

The local operating plant rents advantageous locations in town, building bulletins, etc. Generally the outdoor advertising company leases these from him, and in turn sells them to an advertiser. The advertiser supplies the poster.

Mr. Loomis once wrote for readers of *The Artist and Advertiser* . . . advertising executives and creative artists . . . ten cardinal principles he would prescribe to make a successful poster. They follow as he wrote them.

1. "The poster should be simple in design with all lines leading into the poster."

2. "The poster should have contrast of values."

3. "It should have color concentration in the subject material."

4. "The background color should be suppressed to serve as a background only, and should not be brighter than the pictorial interest. A background that is brighter will defeat the purpose of the poster, so is like putting the cart before the horse. This is the most common fault in posters."

5. "Where a figure is used the head should be as large as possible."

6. "There should be one point of dominant interest, such as a head or a product. When the interest is divided, the attention value is also divided, and the poster loses in power."

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7. "Captions and lettering must be extremely brief, not exceeding eight words in the whole poster. The average time for viewing a poster is from five to ten seconds."

8. "There must be one dominant idea in copy and subject matter, so that one reinforces the other. A division of thought is just as bad as a division of pictorial interest."

9. "When a package or product is introduced with other pictorial matter, it should not cover more than one-eighth of the entire space."

10. "Lettering should not be superimposed over pictorial matter, but should have a uniform tint behind it. When this is impossible, it is better to cut down the poster, and put the lettering on the white blank space."

The advertiser has no more trouble buying a thousand posters all over the United States than in ordering a couple of magazine pages. An outdoor advertising company controls space in any of 12,500 towns and cities. Independently, or through his advertising agencies, it will

1. Submit schedules of space and rates in any list of towns.
2. Work out suitable designs.
3. Report in minute detail the locations of various signs.
4. Paint signs and keep them in good condition.
5. Ship posters and check their proper display.

Outdoor advertising costs are calculated from a long list of somewhat intricate factors, including the various angles of the board with reference to the passers-by. Also the amount of traffic and ease of approach for effective circulation, which counts as possible readers only about one in three of those who pass the spot in street cars and automobiles.

Posters remain in place for a minimum of one month.

The number of boards utilized at the same time by any one client is usually designated as "full," "half-run" or "quarter-run" showings.

Full showing: supposed to "dominate" the city is a sufficient number of boards so located as to reach, in theory at least, the entire local population in 30 days.

Half run: worked out by all standards to give advertisers about half the effect of a full run, located to reach most of public on principal trade arteries.

Quarter run: worked out to give advertiser one-half effectiveness of a half run; available generally only in thirty or forty of the biggest cities.

CAR CARDS

Despite the automobile, there are in the United States still some 60,000 street cars. They serve maybe 50,000,000 people in more than 4,000 towns, carrying, among them, possibly 2,000,000 car cards. This small peripatetic poster is one of the oldest forms of advertising. A few years after the Civil War random placards began to appear. Modern car advertising dates back to Artemus Ward in the early nineties and his successor in the Street Railways Advertising Company, which still controls almost all surface line space.

Street car cards have their greatest value for universally used goods of low or medium price. At their best for goods replenished most frequently, like cold creams, candies, bread, toothpastes, chewing gum, and so forth, a full showing can be used to advantage. They are particularly valuable for local stores on the route of the car. And for goods sold in such stores. They are particularly valuable, too, as an auxiliary medium in any city consolidating a more sensational campaign. Good, too, localizing the effect of

national campaigns of such goods as are obtainable generally through the average local merchant. On the other hand, car cards might be least valuable for expensive articles sold at specialty shops, for technical products and others requiring inspection and consideration.

Their chief advantage is a fixed audience. The street-car audience and the radio audience are exact opposites. Where listeners constantly tune in and out among the stations, a passenger is compelled to stay in the same place for a certain amount of time. Within this space, as compared with magazines or newspapers, only a dozen advertisements or so come within the line of easy vision. Again, unlike radio, the number of passengers carried in a given car and so exposed to a certain advertisement can be checked with the greatest accuracy.

Other advantages are:

1. Give a small advertiser an equal chance.
2. All space the same size.
3. Very little difference in position.
4. Reach people who would not normally read.
5. Require no voluntary attention.
6. Reach probably a larger proportion of the population than any other single medium.
7. Give, on a small scale, the same opportunities as a poster for reproducing goods in color.
8. By their very shortness, force the advertiser to direct his copy towards a simple message.
9. Cards are seen or read at shopping hours in or on the way to or from the regular buying places.
10. Valuable as a last-minute reminder.

Car cards are generally 11 x 22; larger ones are available.

Sold by specially organized companies, mostly through the Barron G. Collier Company, leading specialists, in

1. Full run—card in every car in city or town
2. Half run—card in every other car
3. Quarter run—card in every fourth car

Rates range from 3 cents to $7\frac{1}{2}$ cents per thousand passengers a month. The average cost of a national car card campaign figures a bit less than 5 cents per thousand riders. Cost of cards averages about 70 cents apiece a month for every car in which a card runs. Rate for a complete "national coverage" about a cent a person a year. Street-car advertising, however, is not sold on a car basis. Each city and state has its own flat price. A special discount is given for purchasing an entire state. Contract period from one to five years. Minimum insertion one month. Monthly changes in copy. The cards are supplied by the advertiser. They cost from \$5 to \$25 a hundred. The ordinary card of the average national advertiser costs about 5 cents, including art work, engraving, and 4-color printing. About 80,000 cards would be needed to use all street cars in the United States. National advertisers take a little over half space in street cars, the rest going to local concerns.

So far we have studied the advertiser, who sends the message; and the public to whom he sends it. Also the message itself. Finally we turn to the messenger who delivers the advertisement.

CHAPTER XXVI

HOW ADVERTISING GREW UP

“**A** GOOD wine needs no bush.” That proverb, perhaps, is the earliest known advertisement of advertising. Whenever a new crop of wine was ready, ye olden inn-keeper apprised the neighbors by decorating his doorpost with a fresh green bush. Plenty of examples of this kind of advertising lingered into our own recollections. The picturesque wooden Indian of our boyhood; the red-and-white barber’s pole; the graceful red and green urns of the old apothecary. This picturesque publicity comes far nearer the static sign of the inn-keeper willing to accommodate the passing traveler than to our modern dynamic advertising reaching out to attract the tourist.

Let us trace advertising back through its simpler stages. Let’s see whether we can discover just when and why it became a civilization-building “force.” Certainly not on the Pompeiian billboards advertising gladiatorial contests. Nor William Caxton’s printed handbill promoting a best seller of 1480. Readers of English newspapers began, in 1652, to complain about too many advertisements . . . but not until three years later was even the word “advertisement” beginning to be used in modern sense. So far, so good.

Year 1638 sees first printing press in American colonies go to Cambridge . . . but it remains the only press this side of England for twenty-two years. Benjamin Franklin puts Philadelphia on map in 1728 with his great new four-

page Pennsylvania Gazette (to become Saturday Evening Post) carrying more advertising in its opening issue than his predecessors in many colonies were carrying after years of soliciting. On the 18th of April in '75, Paul Revere, an advertising dentist, earns poet Longfellow a perpetual place in "100 Choice Selections." Alexander Hamilton's press agents could find only 43 newspapers to notify their 3,000,000 fellow citizens he is best secretary of Treasury until Andrew Mellon. War of 1812, however, finds seven dailies with a joint circulation of 9000 copies in New York City, a thriving metropolis of 125,000 citizens. First modern idea illustration creeps in, 1820; Warren's Shoe Blacking springs Cruikshank's cartoon of a cat spitting at her own reflection in a polished boot. A. T. Stewart lays advertising foundations for John Wanamaker. A North Carolina tailor uses a local newspaper to offer \$10 reward for return of runaway apprentice, one Andrew Johnston, coming President of United States. No economic complex yet.

1850 England goes in for outdoor publicity . . . taxes on newspapers *and* on advertisements drives advertising into sidewalk stencils, wagon posters, busses. During the Civil War, a 3% tax levy on advertisements averaged about \$6,800 revenue a year. Rowell's, first directory in 1869, listed 5,411 publications in United States.

James Gordon Bennett, with his New York Herald, emerges sole survivor of thirty-five penny papers started in New York City and thereby reinforces new journalism of already New York Sun. Robert Bonner, along with P. T. Barnum, one of the nation's few great natural advertisers, broke down Mr. Bennett's inherited typographical restrictions by repeating the same phrase 93 times in a single newspaper column.

Advertising so far has pretended to no particular powers. It has claimed nothing compelling. Nothing of the mystic

force we have since come to ascribe to it. It was content to be the lightning *rod*. It had no ambitions to give birth to the lightning. In its age of innocence, advertising attempted merely to focus known desires of sundry customers already in the neighborhood. The man with new wine to sell cut down his green bush. Stuck it over his door. The barber's pole of blood-and-white bandages proclaimed his shop a place for vigorous man-services before the days of massage, manicures and boyish bobs. The wooden Indian wasn't supposed to "sell" you cigars; but show you a shop to buy them. Those beautiful old pre-Woolworth red-and-green urns in the druggist's windows were content to locate your medicines. Certainly they made no attempt to scare you into buying castor oil by ballyhooing some four syllable word meaning "colic."

Then, unquestionably, it paid to advertise. Literally. And universally. Gay young journeymen, painters, no doubt, cajoled apothecaries and inn-keepers into bigger and brighter signs, even then, but their rates were low and their sales technique even more rudimentary than their bulls and lions, dogs, dragons, maidenheads and mermaids.

When, then, did advertising first begin to call itself a *force*? How early in its history did it begin to claim power to *make* people do this? And ask for that? For answer let's imagine ourselves present just as the Civil War ends at the memorable interview between the first advertising agent and the first daring publisher who backed him.

Mr. Volney B. Palmer of Philadelphia was our man: or was it Mr. John L. Hooper, who as advertising solicitor for the New York Herald was asked incidentally to handle orders for other publications? As twin-fathers of advertising agency they brought to this country the French idea of outside subletting the sale of newspaper space. To save American publications the expense of soliciting, these

pioneer agents arranged to underwrite advertising space at the lowest possible wholesale rate and peddle it in small lots on such terms as they could get from various advertisers.

Here for the first time, the advertiser pays *two* outsiders a profit on *his* advertising. One of these men, notice, for the first time in history, is to receive 25% commission for *talking* the general advantages of advertising. For the first time, an amiable advertiser is going to buy space to satisfy a third man's ambitions. He is going to circulate his sign away from his store. Both in time and place, he begins *speculating* for sales. Not that the first agency was the only snake in advertising's Eden. As a matter of fact we have just seen town-criers, handbills and notices in the local newspapers collecting for 300 years odd sums for even odder publicity.*

In 1700, the sporting days of good Queen Anne, a single shilling paid for an advertisement of any length. But the sportsmanlike advertisers voluntarily restricted their own notices to eight or ten lines. One hundred and seventy years later when George P. Rowell took over Hooper's agency he billed clients, in one month, \$2,000 for space bought from newspapers for \$600.

So professionalism creeps in. 200 advertising agency solicitors were out selling for the magazines as early as 1890. Both they and the publication's own space solicitor are busy selling towards their own interests. Advertising has definitely set up the machinery for cutting individuals loose from their normal natural customers and swinging them wider and wider in search of susceptible possible

* While our forefathers in America were still fighting Indians, Addison's Spectator was carrying advertising more or less regularly—mostly important notices of a new consignment of gin or a reward for a runaway slave.

prospects. Even more important, advertising has become a definite source of profit to two or three people other than the advertiser. All advertising begins to pay somebody, whether or not it pays the man who pays for it. Up until now, each enterprising barber could watch his whole advertising shilling worked into his painted pole on his own front doorstep. That is no longer true. Advertising sets up in business. Evolved from a first stage of crystallizing ripely proximate desire, it begins to *reach*—reach for others—and reach for itself.

All our present orthodox advertising thinking is founded on that fact. Advertising becomes a commodity. And the advertising “game” an industry. Even now it is engineered by those who live by their skill in getting advertising rather than advertising skill in getting results. Advertising started to grow into a psychological and literary phenomenon. It was snatched too quickly out of the hands of scholars and practical experimenters. Space and specialty salesmen saw in the new game, a certain opportunity to make their money by selling the advertiser the *chance* to make his. Advertising was *entitled* to season slowly on a basis of its business efficiency, to be moulded into form by intelligent *opposition*. If proved ability to pay profits might only have governed a gradual development of advertising, we would not find it today like some college football teams—soft for lack of hard practice against a decent scrub.

Perhaps the chief reason advertisers generally have been slow to discover how to use advertising profitably is because all its accepted principles have been worked out by men who had advertising to *sell*, men who profited directly by the amount of advertising they could sell. One of these days we shall have set rules for advertising recorded by the people who have *bought* advertising. And used it. Until that day arrives, you may, perhaps, be surprised to hear all

sorts of things about advertising solemnly affirmed by one authority. And flatly contradicted by the next.

Advertising offers every man, no matter how dull his business, an excuse to enjoy—consciously or unconsciously—primitive (and perfectly legitimate) impulses—to express himself before his fellow men.

This human super-susceptibility to anything that brings one's name into print exploited by able salesmen resulted, of course, in two things:

1. The selling of advertising soon swamped the buying
2. The claims for advertising extravagantly out-ran its visible results

This, in turn, led the sellers of advertising to switch their selling talk to *invisible* qualities; to stun with stupendous circulations; to discuss "markets" instead of sales; to emphasize the advertisement *itself* rather than inquire too closely into its effect. During its first sixty years, consequently, advertising has been preaching many principles, such as the theory of cumulative returns, that modern scientific observation finds not only passively untrue but positively the reverse of the truth. Had those who sold advertising space only happened to have been paid some rewarding percentage of their profits, American industry, as a whole, might by now have been advanced a century in its basic thinking.

So much for the serious side. Now to resume our advertising parade from the Civil War on. Seven years before the Nation burst out with the first typewriter advertisement, Youth's Companion was deriving an advertising revenue from Milton, Bradley & Co. encouraging ministers to get out in the great open spaces through use of the new game croquet.

Mr. A. Montgomery Ward went barnstorming among the "Farmers' Granges" politically prominent about in 1872. Being a shrewd merchant as well as politician, he followed himself up with mail circulars of bargain merchandise. This tested eventually into advertising in the country papers. From this expedition therefore, grew the country's mammoth mail order business with a whole string of purely mail order publications which in their prime boasted a circulation around 50,000,000 per month. Colonel Hostetter and Dr. J. C. Ayer, each clean up \$18,000,000 advertising patent medicines. John E. Powers in '80s lays the foundation of modern straightforward selling copy. Printers Ink starts in 1888. John Wanamaker's daily store advertising in the '90s lays the foundation of institutional publicity. Not until Grover Cleveland's time does Lord Northcliff break down English newspaper restriction against advertisements more than a single column wide. William Randolph Hearst starts "yellow" journalism in 1895 by swiping from Joseph Pulitzer's New York World the famous "Yellow Kid." Halftone illustrations and the bicycle craze of 1896 help Frank Munsey bring about the epoch of modern magazines. When Dewey won Manila Bay, bicycle bought 10% of all national advertising. Beer bought a lot more.

"You Press the Button, We Do the Rest," brings a flood of slogans. Sapolio's "Spotless Town" tops off, in 1900, a ten-year period of jingles. Thomas Balmer leads towards broader, more important advertising. Women's magazines, under leadership of Curtis, begin to displace the fifty-year favorite religious weekly. "Psychology" first mentioned in 1902. Victor Phonograph uses a double page center spread in a 38-page issue of Saturday Evening Post of April 25, 1903. Bok and R. J. Collier kill advertising of alcoholic and doped patent medicines. Earnest Elmo Calkins, John Lee

Mahin, Walter Dill Scott introduce into advertising a note of civilized intelligence. Mr. Hearst's exposure kills Mr. Bennett's New York Herald "Personals."

Condé Nast prints the first full-page inside color advertisement in color in 1906. Moves on to Vogue and Vanity Fair. In 1917 Wrigley puts the biggest electric sign ever built—220 feet—on site of present Paramount building and keeps it there for 8 years. England during the World War spends \$150,000,000 for propaganda in United States. "60% excess profits tax" which means advertising 40% paid out of salvaged war taxes, booms volume but sets back half a century the intelligent expenditure of advertising money. 1927 Henry Ford finally qualifies as an advertiser spending \$1,500,000 in five days. George Hill precipitates the Great Battle of the Testimonial in 1929; and Bokprizeism advertising declines from its own weakness. In 1930-32 comes the greatest proof of the power of advertising the world has ever witnessed. Newspapers relinquish for two years their long cherished man-bite-the-dog news technique and substitute with magnificent success the accepted advertising technique—repetition. "Depression!" With slackening of Bankers' Panic of 1931, advertisers give first really serious general consideration to keyed response. Testing becomes fashionable . . . and prize contests universal. With the departure of "Depression," good taste acquires added emphasis in advertising as well as in radio and movies. Revival of sales competition, after early profits on pent-up sales brings new incentives to pre-tested advertising.

CHAPTER XXVII

ADVERTISING'S PLACE IN AMERICAN BUSINESS

COUNTING everything commercial, the wild churn of American industry stirs up about \$2,500,000,000 worth of "business" every working day. About \$5,000,000 a minute. \$800,000,000,000 a year. This vast sum comes so largely from handling the same article over and over again, any estimate as to its total must be largely guess work. The farmer's fruits, for example, have increased 200% over his price by the time they reach the consumer; and seven profits are often added to a bushel of wheat before it turns toast to join the breakfast coffee. This constant sale and resale of the same article—always at a slightly higher price—must be constantly kept in mind. Otherwise, the discovery it takes \$70,000,000,000 a year's worth of wholesale business to produce \$53,000,000,000 a year of retail business may come as a severe shock.*

* This kind of discrepancy makes large scale census statistics more stimulating than serviceable. Merely as a background, I mention that the United States *seems* to sell each year approximately

AT RETAIL		
Through stores		\$50,000,000
Total		53,000,000
AT WHOLESALE		
Through "wholesalers <i>only</i> "		\$30,000,000,000
Through other types of wholesalers		40,000,000,000
And to produce roughly		
Mineral products		\$ 5,800,000,000
Farm products (including \$1,800,000 retained for home consumption)		11,800,000,000
Manufactured products		70,000,000,000
Add exports and imports, which balance fairly well from		\$5,000,000,000

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This business is done, as we have seen, by a nation of 125,000,000 people with \$300,000,000,000 of accumulated wealth. At least 42,000,000 of them, as we have noticed, work—and invest—to acquire still more wealth at a rate of some \$70,000,000,000 a year. Having watched this multitude earn so much money, we may now turn to its spending. This spending as we have already noticed, is stimulated and sustained by a sales mechanism functioning, say, 200,000,000,000 times a year. Contrary to the theory of casual “demand” which superficial economists consider normal and automatic, we students of advertising are particularly aware of the need of a giant *sales* machine to keep goods flowing from producer to ultimate consumer.

Theoretically “demand” makes itself. Actually, that old-fashioned concept of self-impelled consumption belongs back with the wooden battleship. To keep talking about the *law* of demand in this day of high-pressure mass production is as silly as to keep talking about stairs as if everybody still lived in two-story houses. Modern demand depends on a forced draught just as surely as modern architecture depends on high-speed elevators.

Now let's have a closer look at that giant sales machine in the process of what is known as marketing. Particularly, let us study the relation of advertising to the other elements in the larger scheme of distribution.

Take one example: Mrs. X wants a pair of silk stockings. She reads an advertisement of, let us say, *Excellente*. To her regular retailer she goes. He, in anticipation of her demand, had bought a stock of *Excellente* stockings from his wholesaler. Who, in turn, had bought from his jobber.

to \$10,000,000,000 a year, the former figures being nearer normal. The important thing to notice in all these huge sums is that none of these estimates include advertising, doctors, lawyers, personal services of any kind, neither communication nor transportation as such.

Who, in turn, had bought from the manufacturer. Each makes his proper profit on the transaction. And Mrs. X is delighted to get her goods "as advertised."

That is the theory.

What really happens is more nearly this: The Excellence manufacturer *sells* to the jobber at an advantageous price, a large supply of his goods. The jobber, in his catalogue, letters, bulletins, and through salesmen, traveling his particular territory, thrusts these goods on the attention of *his* customers. Wholesalers and retailers are thus persuaded, each in turn, to stock Excellence. And once stocked, well organized machinery plus skillful selling, will force that brand on their customers skillfully as a magician foists a marked card onto an innocent accomplice. Self-motivating demand these days, as I have just ventured to suggest, would be about as adequate as self-ventilating subways. Advertising, therefore, is foaming in and out all these activities. Sometimes it furnishes driving power. Sometimes only the oil of acquaintanceship to prevent and lessen friction. In any event, 500,000 or more advertising men, of one sort or another, help spend each around \$2,000,000,000 of advertising money * devoted to actuating in some degree

* The amount spent in each medium in normal prosperity may be about as follows:

Newspapers	\$700,000,000
Direct Mail	400,000,000
Magazines	200,000,000
Specialties	100,000,000
Outdoor advertising	80,000,000
Window Display	75,000,000
Radio Broadcasting, national and spot	75,000,000
Business papers	70,000,000
Periodicals, other than business papers and popular magazines	60,000,000
Premiums, programs, directory and reference media .	25,000,000
Street car and bus	20,000,000

\$1,805,000,000

"Call for
PHILIP MORRIS
 America's *Finest 15 Cent Cigarette*

Philip Morris cigarette
 ness is a classic, dis-
 tinctive mark. It is
 ONLY in the Philip Mor-
 ris cigarette pack that
 case different. It is
 they're known as the

PHILIP MORRIS
 15 CENTS

In many respects a practically perfect advertisement. In two columns space it combines (1) suggestion for action, (2) name of cigarette, (3) description of cigarette, (4) price of cigarette, (5) picture of package, (6) attractive girl pleased with use of goods, (7) Johnnie, the human trade-mark, and (8) sales copy.

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our \$800,000,000,000 of business turnover. Let us see where these 500,000 advertising workers all fit in. The set-up of modern advertising organization is exceedingly effective. It includes a close working coöperation among four interested elements:

1. *Advertising managers* of concerns that buy advertising.
2. *Publishers, broadcasters and other owners of advertising media*, who sell advertising.
3. *Advertising agencies* who both buy and sell.
4. *Printers, lithographers, mailing-list men and other manufacturers of advertising accessories* who promote and facilitate dealings among the first three classes.

All these elements working together daily in their own natural mutual interests are still further tied together by excellent advertising publications and strong advertising organizations.

ADVERTISING MANAGER

The Advertising Manager would, if the importance of advertising were fully recognized, be always a high executive officer. But, because advertising is so often subordinated into an activity accessory to the salesman, the advertising manager becomes, as a rule, a more or less underdistinguished assistant to the Sales Manager. Unfortunately for himself and for greater business intelligence, the Advertising Manager instead of being recognized as an important consultant in the vital matter of public preferences, has, thus, too often the job of everybody's technical details. Only in smaller companies, where corporal management of few salesmen is less important, is the advertising manager allowed to function as an originator of sales policies.

That opportunity decreases regularly as the number of salesmen increases. As details of handling a sales force increase, the importance of the sales management details goes up. And the comparative importance of advertising intelligence down.

The regular work of a manufacturer's own advertising department includes among its proper duties:

1. Coöperation with advertising agency in all general and special plans
2. Direct mail advertising
3. Dealer display advertising
4. Trade paper advertising
5. Salesmen (sales promotion work), sending them advance prints of advertisements; securing sales leads, following up their calls with suitable direct-mail advertising.
6. Dealer helps, design, manufacture, and promotion.
7. Company promotion and publicity. Possibly a house organ.

Even a well paid advertising agency cannot attend to this mass of daily details as well as can a good advertising manager. So no matter how good the advertising agency, there should be one man at the home office responsible for its successful coöperation. In many well-organized businesses, as we have just noticed, the advertising manager is under the jurisdiction of the sales manager. But even the most excellent sales manager is not necessarily a good advertising man. Much good advertising has gone to waste, because the recommendations of an experienced advertising manager have been killed by prejudiced personal opinions of superior officers.

ADVERTISING AGENCY

Through this general failure to make an adequately important office of the position of Advertising Manager,

American business regularly throws an unfair and unnecessary amount of detail work on the advertising agency. This, in turn, has helped dim the recognition of the real value of expert advertising opinion. To anybody about to advertise, the best advice is to hire the best professional obtainable in each line. Successful advertising is dealing with humanity. Dealing with humanity is an art in itself.

There is an old proverb, "He who is his own lawyer has a fool for a client." There should be a new proverb, "He who himself advertises, advertises himself." Advertisers, who will spend extravagantly for space and generously for art, shut down rather suddenly when it comes to buying brains. Even those advertisers who are intrigued to the point of paying out real money for fancy copy are loath to pay adequately for intelligently informed judgment as to how best to use it.

Manufacturers are so close to daily problems that they generally fail to recognize their own best selling. An advertising agent with the outsider's viewpoint often remedies that weakness. Besides this a good agency brings (*a*) collective knowledge of markets (*b*) highly specialized technique in making the advertisements themselves (*c*) intensive study of media (*d*) research in distribution (*e*) experienced judgment as to what the public will accept.

In the United States today are about 1,000 fully recognized advertising agencies. And some 300 or more nearly so. They vary from one man and a stenographer to highly specialized organizations with 500 employees or more. The organization of a typical advertising agency is about as follows:

1. Service manager.
2. Research man.
3. Copy man.

STANDARD ORDER BLANK, FORM "A."
(STANDARD CONDITIONS 1928. See Over)

(Member of A. A. of A. S. A.)

STANDARD ADVERTISING AGENCY
NEW YORK

NO. PUBLICATION OF New York Times ORDER NO. 122
OFF. AND STATE N. Y., N. Y. DATE Sept. 12/32

PLANS PUBLISHED ADVERTISING BY (Advertiser) Columbia Pictures Corp.
PER (Agency) _____
PAGES 1 page TIMES 1 DATE OF INSERTION Sept. 14/32

ADDITIONAL INSTRUCTIONS
Right hand page was found ungentely ogquistad
hrruwith T-d hrruwith

ADVERTISER'S OFFER
.90 line PER LINE PER MONTH 5% PER CENT ON NET
AGENCY COMMISSION 10% PER LINE PER MONTH
R. Schuchel

Member of
AMERICAN ASSOCIATION OF ADVERTISING AGENCIES

Standard Order Blank, "A. A. of A. S. A. Form" No. 1, N. Y. P. O. DE. Copyright 1928. A service organization of advertising agencies. Blank No. 9 (1928)

This standard order blank perfected by the American Association of Advertising Agencies for all publications, illustrates in a tiny way the skill with which the organization details of advertising have been developed.

4. Layout man (art director).
5. Mechanical department head.
6. Space buyer.
7. Bookkeeper.
8. Traffic manager or accelerator.

This, of course, covers only the mechanical or production staff. The agency maintains its relations with advertisers through "contact men" who handle one or more accounts apiece. These "outside" men with a good agency are far above any ordinary salesman. The leaders are, in fact, organizers and promoters not only of advertising but of business enterprise in general.

In most agencies, the work centers on a few important accounts, rarely above five; even in the largest not more than fifteen. In nine agencies out of ten, three or four accounts contribute not less than 60% of the volume.

Recognition is granted to advertising agencies by the dominant organizations in four fields—American Newspaper Publishers Association, Periodical Publishers Association, Agricultural Publishers Association, National Outdoor Advertising, as well as by minor sellers of advertising accessories. This recognition establishes an agency as sound, reputable, and reasonably able. But good advertisers in choosing an agency must satisfy themselves as to its years in business, the personnel, stability, number, size and diversity of accounts, excellence of work, and experience in the advertiser's special line.

Once selected, an agency may be expected to serve the advertiser about this way: It (*a*) allocates the appropriation, (*b*) prepares copy, including all art work and, in many instances, (*c*) formulates merchandising plans, (*d*) places all his business in all media, which is still known as a "commission," (*f*) pays all the media, (*g*) bills the advertiser, and (*h*) takes all credit risks.

A recognized agency receives for all this work and risk a discount—still called a “commission”—from the various publications in which it orders space. That rate is fixed by the several periodicals, generally 13 or 15 * percent of regular rate.

Advertising agencies may, on these terms, tackle appropriations as low as \$5000. But that is obviously too tiny to secure the steady attention of a thoroughly competent man at the beginning when an infant account needs most skillful handling. So the wisest advertisers, protect a small account with a guaranteed fee, or retainer, ordinarily running from \$200 to \$500 a week.

The retail stores, as a rule, use agencies only on magazine, radio and poster advertising. It pays them to deal with the newspapers direct. In smaller retail stores the advertising department, or the advertising man, is occupied mostly with his windows and daily local newspapers; also preparation of store cards, and direct mail.

Although the agencies are the professional advisers of the advertiser; in theory, entirely, and quite surprisingly so in practice, the agents are, nevertheless, supported by the publishers. This arrangement, though far from ideal, works out surprisingly well after a half century of mutual adjustment.

Publishers, Media, Owners: Publishers—of magazines, newspapers—remain, in spite of radio and other newer and specialized methods, the real power behind present day advertising. There are, as we have seen, some 20,000 of them, of all sorts and sizes. Around 13,000 publish Newspapers; 7,000 Magazines.

For magazines they have a strong Periodical Publishers' Association. The American Newspaper Publishers' Associa-

* “The 15% may be roughly divided as follows: Overhead 1% to 1½%; clerical 3½ to 4%, writing and plan service 5%, net profits 5%.

tion, with a separate Bureau of Advertising, has about 500 members.

ASSOCIATIONS

The vast melting pot, in which the business getting representatives of all these publishers, together with their agents and the advertising managers, are thrown together for social and business improvements, is the mighty agglomeration of advertising associations. These, as we have noted, are mostly motivated by sellers of advertising. There is, of course, one notable exception—The Association of National Advertisers—made up solely of professional buyers. Twenty years of valuable service. It has nearly 400 members: as a rule advertising managers, but many executives as well.

High among the sellers of advertising, as well as among its buyers, is, of course, the agency group. "The Four A's," the American Association of Advertising Agencies, whose 123 members serve 5,000 advertisers spending some \$275,000,000, mostly on national advertising. The "A. B. C." or Audit Bureau of Circulations is another influential organization more statistical than social jointly maintained to facilitate space buying by advertisers, agencies and publishers.

The most important of the non-space-selling professionals, are the American Marketing Association and the National Association of Teachers of Advertising, which, under the able leadership of Hugh E. Agnew, the advertising genius of New York University educates, more or less directly, the 12,000 college students trained in advertising that our colleges graduate every year.

1. The Association publishes about 100 pages of bulletin material on various subjects during the year.

2. Maintains the Bibliography of Advertising and Marketing and keeps it up-to-date.
3. Supplies book reviews, brief, but pointed, for the leading publications in the field.
4. It runs an informal placement bureau for members and for institutions seeking instructors.
5. It holds one convention a year and sometimes two.
6. It furnishes the chief items of interest to its members.
7. Through the Committee on Teaching Materials and the Secretary's office it sends out teaching material to members which would not otherwise be available.

There are many strong special groups of advertising workers most of them united in the Advertising Commission of the International Advertising Association. Among the leaders

Advertising Affiliation

- Advertising Distributors of America
- Advertising Federation of America
- Advertising Specialty Association
- Advertising Typographers of America
- Agricultural Publishers' Association
- American Association of Advertising Agencies
- American Community Advertising Association
- American Marketing Society
- American Photo-Engravers Association
- Associated Business Papers
- Associated Motion Picture Advertisers, Inc.
- Associated Retail Advertisers
- Associated Sign Crafts of North America
- Association of American Manufacturers Using Premium Advertising, Inc.
- Association of Foreign Advertising Agencies of America
- Association of National Advertisers, Inc.
- Association of Newspaper Advertising Executives

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Association of Newspaper Classified Advertising Managers
Audit Bureau of Circulations
Better Business Bureaus
Better Letters Association
Bureau of Advertising, American Newspaper Publishers' Association
Church Advertising Department
Direct Mail Advertising Association
Directory and Reference Media Department
Exclusive Distributors' Association
Federation of Women's Advertising Clubs
Financial Advertisers' Association
Graphic Arts Association
Inland Press Association
Insurance Advertising Conference
International Advertising Association
International Alliance Bill Posters and Billers for the United States and Canada
International Association of Display Men
International Association of Newspaper Advertising Executives
Lithographers' National Association
Mail Advertising Service Association
Mail Advertising Service Association, International
Manufacturers Premium Advertising Association
National Advertising Commission
National Association of Teachers of Marketing and Advertising
National Conference of Business Mail Users
National Distribution Council
National Industrial Advertisers' Association
National Poster Art Alliance, Inc.
National Publishers' Association
Outdoor Advertising Association of America, Inc.
Pacific Advertising Association
Pacific Association of Advertising Agencies
Paint and Varnish Sales Conference
Paper Makers' Advertising Club

Periodical Publishers' Association of America
Public Utilities Advertising Association
Real Estate Advertisers' Association
Religious Press Department
Rocky Mountain Outdoor Advertising Association
Screen Advertisers' Association
Society of Illustrators
Southern Newspaper Publishers' Association
Sustaining Members, International Advertising Association
Theatre Advertising Publishers' Association
Western Associated Motion Picture Advertisers
Window Display Advertising Association

PUBLICATIONS

Advertising has rendered invaluable aid to general business. Manufacturers and retailers alike have benefited by interpretations of human desires and expert advice on specific sales problems. By no means the least of advertising's general contributions is a list of excellent trade publications, read not only by advertisers but by most business men sufficiently enlightened to have an intelligent interest in the more modern selling methods.

There are perhaps a dozen of these publications that deal more or less directly with advertising and as many more again that touch it occasionally.

In alphabetical order, some of these are:

Advertising Age
Advertising and Selling
Class and Industrial Marketing
Merchandise Manager
Postage and the Mailbag
Printers Ink
Printed Salesmanship
Sales Management
Western Advertising, etc.

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Every advertising student is recommended to make the utmost use of these publications. He should start work with a subscription to at least one general advertising publication and the two or three others that apply most nearly to his special problem. In case of individual difficulties, he is wise to write to the editor who can easily refer him to a file of authentic material on practically every sales subject.

CHAPTER XXVIII

HOW TO SELL ADVERTISING

LECTURING to a class of lithographic salesmen one winter, I suggested that all salesmen seek to divide themselves naturally into four categories:

- a. the *price* salesman, who sells on price;
- b. the *goods* salesman, who sells a superior quantity or quality of goods;
- c. the *caddy* salesman, who knows what his man is doing . . . and
- d. the *coach* salesman, who can show him how to do it.

In selling advertising, in any form, the categories are much the same. The basic necessities are again four; namely:

1. Find out for yourself what your formula or medium can *sell*. And how.
2. Find the man whose business will be particularly benefited by this information.
3. Show this man in terms of his own customers how the idea will work.
4. Bring home the order to sell his goods in the form of an order to buy yours.

Assume you already know what your particular medium—whether car cards or radio—can sell best. Turn then to the next division. “Find the man whose business will be

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most benefited. . . .” There are at least seven subdivisions to follow from then on.

1. Your best customers are probably already on your lists.
2. To make enough sales you must have plenty of prospects.
3. Make complete analysis of your customer and his problem before calling.
4. Record the results of these analyses adequately on cards.
5. Even with the best list of prospects and the best analysis and the best selling arguments, a minimum number of calls a day is necessary. In the long run, business will increase directly with the number of calls you average a week.
6. Certain times are better than others for calling:
 - a. Certain seasons
 1. On account of industrial activity
 2. On account of special holiday occurrences
 - b. Certain days
 - c. Certain hours
7. Be sure to see the *right* man. Not necessarily the man you are supposed to see!

First, about the old customers. Present customers may be utilized in two ways. By

1. Reviving inactive accounts
2. Enlarging present customers

This, in turn, involves two activities

1. Restoring old uses
 - a. Why was this dropped—maybe it was profitable? Maybe it would be profitable now?
 - b. How modify, to make profitable.
2. Suggesting new uses
 - a. What’s the most successful thing known in the house?

In all selling there are two ways of approach, or two bases of discussion in all selling talks. They both hinge on

the idea. Whose idea is it? Is it yours or is it the other man's? Many people waste much time in trying to get too many ideas. One of the greatest time-wasters in any business is the practice of sitting around, hoping to be struck by an idea. I have figured out a tit-tat-too arrangement as a mechanical control. As you will notice, it shows only four factors—(a) old ideas, (b) new ideas, (c) old customers and (d) new customers. The old idea, tried on the old customer, gives about the maximum of results, and the new idea on the new customer may give the minimum. I will back the worst salesman, using this method, against the best salesman not using any method beyond old-fashioned inspiration.

	Customers	
IDEAS	Old	New
Old	1	3
New	2	4

Much, of course, depends upon the idea. Strictly speaking, ideas like poets, are born, not made. Yet there is a simple method of approach which will mechanically simplify the classifying of idea activity. First, as to source:

1. Is advertiser to supply his own idea?
2. Are you to supply the idea?

If you are to furnish the idea, the best subdivisions will be:

1. Before the fact
2. After the fact

For examples of these two classes, (1) the printing salesman who interviewed the chefs of New York's big

hotels about the value of orange juice, illustrates before the fact. He got their endorsements and photographs, laid out a booklet, traveled to California to sell the idea to the orange growers, then got out several editions of a hundred thousand runs. That man created. Opportunity followed. Then (2) after the fact: The printing salesman in the small town who saw a freight carload of watermelons pull onto the local siding, who found out to whom they were consigned and then rushed around and got an order to print handbills to help sell the watermelons, is an example of after the fact. Opportunity arose. He followed.

Take the most successful idea you have in the house, try it on your whole list, in turn. Then take the most successful idea you ever heard of anybody else using in your line. Apply that to your old customers. Then take those two in turn, and try them out on new customers.

Next, is the matter of plenty of prospects. I recall reading somewhere of an Italian organ grinder who knew his monkey would average collections in his tin cup to the extent of a nickel per block. Accordingly, he planned his day's work on that basis. This is borne out more seriously by Mr. Lyon Sumner's talk with a successful insurance solicitor:

He told me exactly how he had worked out a law of averages that enables him to use the plan with a certainty of results.

He sent each month to his home office a certain number of names of substantial business men, following which the home office mailed out one letter. A certain percentage of replies—3 per cent in this case—came back. . . . After an experience of several months he found that when he divided up the total amount of insurance sold to these prospects, he had sold an average of \$1,500 for every inquiry he had received. As he received three inquiries from each one hundred names cir-

cularized, he was, therefore, selling an average of \$4,500 for each 100 names sent in. In other words, every time he sent a name to his company to circularize for him, he set in motion a sales effort that *on the average* and with the usual aggressive and intelligent follow-through was certain to result in the sale of \$45 worth of insurance. . . .

Every name that he sent on was, therefore, worth \$45 worth of insurance. That sounds more or less ridiculous, I grant, but it has been proved again and again.

Now you have plenty of prospects. You are paying particular attention to utilizing your old customers as new prospects. Take then the *analysis of your customer's problem*.

Mr. Charles Austin Bates, himself a master salesman, wrote five questions for a salesman to ask about his customer's goods:

1. *What kind* are they?
2. *Who* can use them?
3. *Where* do they live?
4. *Why* should they buy?
5. *How* can they benefit?

Advertising, handled properly, is scarcely more complicated than that: finding out the *right* answer to these five questions from *one* man. And telling these answers *effectively* to thousands of other men through your advertising for that man.

We need scarcely waste time suggesting that a written analysis of reasons for calling implies an equally carefully written report on the customer's response. Not merely a salesman's "report," but an intelligent examination of the prospect's business, with special suggestions for further action, all written down in orderly fashion, while still fresh in your mind.

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As to the fifth step, the benefits of seeing a large number of people regularly each day, read this report of still another insurance salesman:

I am selling life insurance now. Recently I spent a week in a city of 15,000 people in Ohio. I went there for the purpose of calling on a definite number of people in a given time. I worked six hours a day for four days—twenty-four hours in all. Out of seventy-two interviews I obtained sixty-two applications. The high percentage of cases closed was due, I believe, to my specializing along one particular line. I presented to each individual the amount of insurance I felt he should carry, the size depending upon his circumstances and conditions. If a prospect carried insurance already, I added enough to make a figure equal to the amount I had set for him, and if he had none, I sold him a policy to fit his case.

Specializing along some one particular plan and concentrating one's thought upon that one line, I find is a more effective way to close with a prospect than to deal with generalities.

So much for the prospect. And your advance work on him. Now, about orders, the salesman's favorite topic. Orders, as you know, are likely to fall into distinct classes. These, in the order of easy money, are:

1. Regular orders—repeats—at regular intervals fixed by the buying house itself.
2. Seasonal orders, particular promotional activity at some season peculiar to the industry as a whole.

You can make yourself a sort of seasonal calendar by figuring out each customer's *market*. Find when he must have his printed matter in the hands of the public or the retailer or the jobber he wishes to make buy his goods. After allowing ample time for planning and manufacture,

set your bring-up accordingly. Returning to orders, there is a third class:

3. Special orders based on calendar occurrences.

In the candy trade,* to cite a single example, holidays mean above normal all-year business.

Now just as you will find good buying seasons, so you will find poor selling seasons. December, for example, is a bad month to talk January advertising with a retail merchant. So, in less degree, with all days, hours, and even minutes. Generally speaking, in all localities, the poorest days of the week to call on the business man are Monday and Saturday. Monday is a busy day because your man is gathering up tag ends, answering two days' mail and starting a new business week. Furthermore, if he has had a strenuous week-end, he's apt to be tired and disagreeable. He would give even the best of salesmen scant attention. Monday, then, is bad. Saturday is worse. In many offices a half holiday. All are rushing to clean up and hurry home. They have neither time nor inclination to talk to any salesman. Tuesday, Wednesday, Thursday and Friday are good days. Of the four, Wednesday and Thursday are the better. They are right in the middle of the week. Most important work has been cleaned up. The man is thinking neither of last week-end nor next.

September, March and October are the best months for selling printing, and no doubt, advertising generally—except where over-spent advertising appropriations or falling sales intervene. Were we to look into it closely, we

* St. Valentine's Day	9%	above	normal
Mother's Day	20%	"	"
Thanksgiving Day	28%	"	"
Easter	42%	"	"
Christmas	141%	"	"

might find the second and third weeks of most months are the best in which to make calls.

Having thus inferred that a Wednesday or Thursday about the middle of March or October is about as good as any, can we go still further to pin down the best hour or hours?

Nine o'clock in the morning or right after lunch is best for small cities. Of the two, the early afternoon is better. Prospects are through the morning's work, rested by lunch.

In a few large cities the best calling hour is between ten and eleven-thirty. We've had the best months, days, hours—what more? Oh yes, minutes! Read this by Mr. Thomas H. Beck, now the selling genius of the Crowell Publishing Company, and in his day one of the best bare-handed salesmen that ever put on a glove.

"One salesman I know," writes Mr. Beck, "who is not scientifically trained, perhaps, but who is observant and resourceful—has always worked chiefly by appointment. He has found out something that may not be down in the books. He never tried to make an engagement on the hour or the half hour. If I ask for an appointment with a man at ten o'clock, he is almost sure to say: 'I already have an engagement at ten.'

"This salesman has learned to ask for appointments at 10:10. Few people make engagements at an odd time like that. My friend has noticed this little kink in human habits, and he frequently makes engagements with men who are the despair of his competitors. Those men say, quite truthfully, that they are 'rushed to death with appointments and meetings.' So they are—on the hours and half hours. The times to see them, if you care to reduce it to a formula, are 10:10, 10:20, 10:40 and 10:50, and so on for every hour of the business day."

There still remains untouched only one point on our seven-point agenda. See the *right* man! All this information we have been working on is wasted if you don't get interviews that are really worthwhile.

"One of the hardest things a salesman runs up against," continued Mr. Beck, "is the office equipped with a window labeled 'Information' and an office boy or a telephone operator to take in his message. I like to do my own selling. An office always seems to select its stupidest boys and girls to put out front and carry its messages. It does not pay to say much to these people. You may tell your full story; the boy will shuffle off and announce: 'There's a fellow named Blinks out here who says he wants to see you. Says he's selling something. Do you want to see him?' Of course, he does not want to see you. You must give that boy some unusual message in about two words that he will remember."

"In one of the largest offices in this country I wanted to see the president. I handed my personal, not my business, card to the boy.

"'What do you want to see Mr. Oil about?'"

"'Courtesy call,' I snapped loftily.

"The boy had to repeat that; he could not translate that into his own language. I went in and because I had said it was a courtesy call, I made it just that. Later the president was willing to see me when I sent in my business card." *

* "Life" once ran a series of remarks peculiar to the outer office:

"Mr. Jones is in conference just now. Do you wish to wait?"

"In reference to what did you wish to see Mr. Smith?"

"Have you an appointment?"

"What is the nature of your business?"

"Mr. Brown is dictating. Will anyone else do?"

"The best time to see Mr. Wells? Why, you can see him almost any time when he's disengaged."

"Would you like to leave your card?"

"If you will tell me what it is, perhaps I can attend to it."

“Speak to the smallest office boy with respect and courtesy and you will almost invariably receive courtesy and respect in return. Stenographers are pleased when they are shown deference as ladies, and clerks like to be treated as gentlemen. They often have considerable influence and may do much to help or hurt your chances of a sale.” *

“Secretaries often present a rather difficult barrier, for they are instructed to learn your business before allowing you to enter the inner office. But this does not warrant them in assuming the right to transact business in their employer’s stead. Moreover, they are usually careful not to overstep their authority. In selling a commodity like advertising in which the *idea* is the important thing it is useless to discuss the matter with the secretary. So much can be courteously stated in somewhat this fashion: ‘I’m afraid it would waste your time and mine if I were to explain why I wish to see Mr. Jones. He will understand the situation and will have to decide on the question himself.’ The private secretary is used to dealing with big business men and will respect any salesman who clearly puts himself on an equal footing.”

Nevertheless, your only use for the secretary is to get in to see Mr. Jones. And your only use for Mr. Jones is to talk to him about sales.

As Mr. Charles Austin Bates once wrote,

Every business man everywhere will talk about sales. Sales are his big problem. Everything else may be simple

* Putting that last idea into other words: whenever you are sure that a man is going to do the job himself, as in a gasoline station where you are sure a mechanic is going to make your emergency repairs himself, it is very much more tactful to begin by asking him if *he* can have somebody do it for you. When you are sure you are talking to the head of the Company, you will always be safe in saying, “Can you do that for me?”—K. M. G.

—at least he thinks it is. But you won't find one in one hundred who is satisfied with his sales volume. If you can help him there, he will become your great and good friend and will think less of the price of the printing needed.

In selling printing, as in selling anything else, the man who plans his work will be the more successful. If he has a definite idea of what he wants to sell and to whom, he doubles his chance for success. If he decides to sell sales instead of printing, he will find willing listeners. And it isn't enough simply to wander down street with the general thought that printed advertising will produce sales.

Pick out your prospect. Study his business. Find out what makes people buy his particular sort of service or merchandise. It isn't so difficult to do. The printing salesman buys about what everybody else buys: clothing, drugs, groceries, shoes, furniture, jewelry. . . . So he knows something about all these businesses. And easily can learn more.

Don't take Mr. Bates' word. Nor mine. Try it out for yourself. Go into any big office. Ask the first twenty men you run into whether they want to talk about advertising. Or printing. Or billboards. Or radio.

Go back another day and ask the same crowd, one by one, whether they want to talk about more *sales*.

How to sell more laundry? Or sell more lollipops? Or Lysol? Or whatever they happen to make?

As a matter of fact, even if you unfortunately forget some of the more exact information in this chapter, just remember that simple formula—more "sales."

That's the mystic word these days.

No man seeking orders really endears himself. But any who comes to *deliver* more sales is welcome in any office in the country. At any rate, see how many of those who went dead on the idea of talking your lithography or your circular letter service, brighten up when you begin to

boost their sales. The higher the position in the company—the greater their responsibility—the more anxious will they be to talk to you about *your* increasing *their* sales, if you, in turn, can deliver.

All business is got by asking for it. The basis of successful personal selling is asking one man after another for his business; the basis of advertising is, or should be, asking a lot of people all at once for their business. The catch, of course, comes in the fact that most people are not going to give you their business merely for the asking. You have to prove that it will be advantageous to them. Advertising is harder to sell than formerly.

On the other hand, there are two kinds of advertising solicitations that can never fail. The first, of course, is to find something that a prospect is doing and to show him an example of how you can do it better; the second is to think out something he would like to do and to send him a sample piece to show him how it might be done. As fast and as far as you truthfully represent your method as a means of doing something profitable for the other man, just that fast and that far can you afford to advertise and sell it.

PART FIVE

RESULTS FROM ADVERTISING

- XXIX HOW ADVERTISING WORKS WITHIN
MIND
- XXX HOW ADVERTISING WORKS OUTSIDE
- XXXI REASONABLE RESEARCH
- XXXII HOW TO TEST YOUR WAY TO SUCCESS

The Young-Quinlan Co.

Indian Summer
WOOLS!

*newly arrived in the gown shop
.. for your first appearance in town!*

Q FALL GOWNS point to a restrained magnificence in detail ...sleek fur...glowing satin ...and Lanvin's hand crochet. These gowns of unchanged Young-Quinlan quality reiterate the importance of black...the chic of brown...the swank of hyacinth, garnet, amber green...in authoritative weaves for now and later.

\$50 to \$98.50

Y-Q Gown Shop—Second Floor

Does advertising pay? Here 150 lines in a Minneapolis paper at a cost around \$50 sold more than \$900 worth of gowns.

CHAPTER XXIX

HOW ADVERTISING WORKS WITHIN MIND

OUT in Great Neck I lived for twelve years in a country house. Then moved only half a mile. But moved into a new apartment house as citified as any on Park Avenue. Sitting seven stories up from the nearest blade of grass, I continued to receive circulars from dealers in shrubbery, fertilizers and wire fences. By all rules of cumulative effect, I was, with each successive circular, coming nearer and nearer to being a customer. My simple move into an apartment had, as a matter of fact, not only killed good will of previous advertising, but rendered more or less ridiculous all subsequent mailings about shrubbery, fertilizers and wire fences.

No doubt all of you have had similar experiences. I cite this, here, only to remind once more how completely reader circumstance determines the effect of an advertisement, rather than advertisement the action of the reader. Any given advertisement is commercially effective, not on account of its correctness or beauty from a technical viewpoint, but by its peculiar timeliness and vividness with regard to something within each person it reaches.

Israel Zangwill once wrote that every king should have a novelist in his Cabinet to tell him how people feel. Ten years from now every great business will have near its head some practical psychologist to tell how people act.

One of the most marvelous tributes to the practical ingenuity of the American business man is the fact that, for sixty years, most of our advertising has not only been published, but designed and written, by people who made not the slightest pretense of knowing how their printed message was even supposed to operate on or in the mental processes of a prospect. Hundreds of millions of dollars' worth of copy has been published on a basis as psychologically unsound and unscientific as a medical science conducted with the slightest possible knowledge of physiology and not even a definite hypothesis of diagnosis or practical therapeutics.

People, as we have already noticed, are the *raw material* in the manufacture of customers. And, dealing with people in commercial quantities, exact knowledge is surprisingly easy to obtain. Unfortunately for advertising, the undistinguished daily behavior of an ordinary million average Americans doesn't interest psychologists. Like other scientists, they are, naturally enough, attracted towards the picturesque and abnormal. Since, in contrast, average *normal* human action is the only aspect of psychology that can concern a business man, college and commerce alike have suffered through a failure effectively to work together.

Psychology, *as such*, has no more place in advertising than mathematics, *as such*, has in accounting. In both cases the theory is unimportant. Furnish facts—answers—short cuts. If these are true, never mind the reasoning or research behind them.

In that spirit, this chapter on what happens inside people's minds. Obviously anybody writing copy or even making tests of advertising results is better equipped with some knowledge of the mental and emotional action which brings those results. He, anyway, is interested in at least three things:

1. How advertising gets into the mind
2. What advertising does inside the mind
3. How advertising's effect on the mind expresses itself in action. Or, more briefly, how his message gets inside his prospect, what it does there, and how it gets out.

First, as to how advertising gets into the mind, any school child can correctly answer this by reciting a list of the five senses. In order of commercial importance:

1. Sight
2. Hearing
3. Taste
4. Touch
5. Smell

Let's agree, then, that all five senses incessantly pour into your mental reservoir a stream of impressions.

Now for a glance—a very rough sketch indeed—of the way all this stuff once within the cranium is handled by the machinery it there encounters.

Avoiding all technicalities, please picture your brain as having three main departments—

a. an active front office—the cerebrum—with the machinery for conducting all ordinary affairs;

b. a vast storage warehouse—the cerebellum. This is a sort of subconscious reference library which not only classifies our memories but hands them to us on demand. Thinking or dreaming, our mental life is constantly enriched, without our will or knowledge, by a flow of facts and fancies associated in one way or another with whatever situation in which we happen to find ourselves.

c. an attention control, which by direct action of the will, or by a strong reflex, can deliberately focus all mental activities on a given point. This attention *involuntary*, when

due to intrinsic attractiveness, as the circus parade to the small boy; or *voluntary*, as getting out of bed on a freezing morning.

So much, then, for the five avenues through which millions of impressions from the outside world get themselves inside your skull, and so much for the mental machinery they find there making headquarters. However daintily aloof your prospect keeps his mind projects, that same mind is disgustingly democratic in what it receives from the outside world. Now, let's see what an advertising message may be expected to *do* once inside. Advertisements are like a physician's prescriptions. Advertisements and prescriptions alike aim to start a hoped-for *physical* reaction inside another man.

The prescription acts *from* within the stomach.

The advertisement acts *from* within the brain.

A raw oyster, a bottle of champagne, and an ear of corn are dissimilar enough for any practical purpose. Yet the human stomach accepts them philosophically, digests them into a lowest common denominator, and *takes for its own use* certain elements that chemists find commonly in a variety of foods.

The mind feeds much the same way. Mail-order advertising and general publicity, a radio talk and a billboard, a sales letter and an interview, are all more alike than they are different. All must be translated into rather similar stimuli to get into the mind at all. Once inside, all must compete on practically equal terms, as anonymously as so many calories or proteids. The man who reads advertising is appallingly—astoundingly—uninterested in how these sales suggestions got into his brain. Beyond absorbing those that appeal to him, and ignoring all that don't, he doesn't bother about the source of his suggestions. Once within the cranium, most sales suggestions are, of course, instantly

forgotten. Others, favorable or unfavorable, crawl comfortably into the "back of the head"—to psychologists, the medulla oblongata—there to repose until called into action by attention or subconscious association. The memory of the average man is distressingly bad. The ordinary citizen remembers only 1/10 of what he hears, 3/10 of what he sees, and 5/10 of what he both sees and hears. A German psychologist, Ebbinghaus, says 90 per cent of all ordinary learning is apparently forgotten within twenty-four hours. Only by *overlearning*, by considerable special effort, he says, is man's mind able to retain. Tolman found twelve repetitions necessary to memorize simple lists of words. Edgar James Swift estimates that the average man's memory at best is 25 percent false as to facts. Largnier des Bancels, a noted French authority, states at least 1/10 of all testimony under oath is, therefore, unconscious perjury. That is why feeble discontinuous advertising is dangerous.

Still other sales commotions start an impulse to immediate action. Each such definite impulse to *do* something manages—before it joins the lazy crowd in the medulla backroom—to register in the front brain an imperceptible channel. This channel, of course, becomes deeper and more permanent with every further impulse in the same direction. Continued long enough, it effects an action. That action, continued, grooves a habit which, may in time assume automatic control of some such activity as smoking, say, and thus render it practically subconscious.

HOW ACTION GETS OUT

Any plan for successful action-getting advertising must include all the machinery necessary to take out of an advertiser's mind an intangible idea; and deliver it into other

men's minds so clearly and vigorously as to bring about a definite *physical* act. This, too, must be done

1. Against an astonishing normal inertia that seldom allows even 50% of any group of voters to take two minutes once a year at the polls.
2. Against a strong normal aversion—by no means confined to the Scotch—to part with even small sums of money.
3. And against a universal impulse to resist the new.

The desired physical action, must be brought about without the help of personal "selling" influences. It must be achieved through the medium of a familiar series of standardized mechanisms—type, pictures, colors, words—practically all an old story to the prospect who has to be jolted into action.

How profitably any advertiser can produce this action depends on several things:

1. The extent to which he can arouse emotion
2. The extent to which he can upset habit
3. The extent to which he can stimulate rationalization

First, let us take habit.

HOW HABIT HELPS

Habit, as we have already said, is the foundation of all business. It needs no psychologist to realize this. Half a minute of introspection will show any reader that everyone, including himself, not only endures habit, but encourages it, for two reasons:

1. Habit satisfies desire—and thus gratifies
2. Habit economizes attention—and saves effort

Whether drugs, cigarettes, eating at a fixed hour, sitting in the same corner of the classroom, habit soon builds up an association of pleasant effect, which in time merge into a need, which need, in its turn, tends to become a craving so strong as to furnish definite pleasure through its satisfaction. Love, even, has been defined by some unfeeling scientist as the habit of pleasure. That is to say, a young man likes, to the point of desire, a girl's eye-lashes, or ears. Or the way she sings. Or talks on the telephone. These pleasant impressions, especially when constantly repeated, presently conjoin to form the general habit known as Love.

Habit's other less famous and more practical use is to relieve people of attention to details in order to give whole attention to more important affairs. Habit is to people what gravitation is to things. Gravitation holds people on the face of the earth; habit enables them to live there.

Clyde Fitch once wrote that a woman knits because she likes to have something to think about when she is talking. Possibly this is slanderous. Let us say, instead, that woman likes to have something to think about when she is knitting. And a man a chance to think when he is shaving.

Suppose there were no such thing as habit. Suppose each of us were to start off each day doing a completely different set of things. Obviously, no one would be able to calculate his neighbor. Or to run himself effectively. In fact, he would be called upon to make an absolutely new judgment for every individual act. If all of us had to fix our attention definitely on every tiny move of a day's business or social routine, the world would be bothered with even less thinking than is now the case.

This habit mechanism is particularly important to any advertiser going after some competitor's customers. It is,

in fact, the conservator of all commerce. Year in and year out, habit, with the aid of inertia, keeps seven out of ten old customers faithfully at the old stand. Most people, however, confuse their habit mechanisms with thought. They fight bitterly against any disturbance. Recognition of these habit grooves is, therefore, most important to an advertiser. For any sale, whether from advertising or personal solicitation, is largely a new "behavior" of the mind with reference to some preconceived condition—some habit, prejudice or preference already more or less strongly established. Tactfully introducing new things in terms complimentary to old, working from the known to the unknown, is the finesse of the gentleman and the scholar—and the method of the shrewd business man.

On the other hand, sales behavior, where no smouldering antagonism has been aroused, is surprisingly simple. And uniform. It results, in the main, from appeals to almost ludicrously primitive emotions. Advertising's only possible purpose in getting into any individual mind is to upset the exact equilibrium existing at that moment in that mind. And to substitute for that former equilibrium a *new* set of relative values in which the advertiser's own article stands nearer—or more firmly—at the top. In the few cases where this upsetting can be vigorously enough contrived, the article is immediately brought to the top. Where the selling is done skillfully enough, actual motion is generated towards the article. If that motion can be kept molten and carefully directed into definite action, a sale is closed. Otherwise the advertiser has simply stored a suggestion in the memory warehouse. Thence it may be soon summoned. Or sleep into oblivion. The new equilibrium in the front office is already being swashed over by a pressing flood of new appeals.

With more enthusiasm than strictly scientific accuracy

might completely justify, admirers of advertising regularly picture it as "creating" wants, needs, and desires. Obviously, advertising, like any other form of suggestion, can show a picture of some smart looking ice cubes to a woman quite reconciled to the old-fashioned bowl of cracked ice—and thereby create a want. It can tell an invalid of vitamin D—and thereby create a need. Individually considered, both of these may be "desires." In a reasonably sound psychological sense, advertising practically never creates new desires. The best it can do is to arouse old desires in new ways. Man's only primitive desires were food, shelter, comfort, pleasure. Civilized man has jazzed them all but added nothing worth mentioning. An advertiser seems weighed down with complications. His only real problem is how to rid himself of whatever complications come between his product and the direct satisfaction of some fundamental human desire!

THREE MAIN MOTIVES

Many excellent studies have been printed of these desires—motives for human action. These are readily available to practical psychologists. Others better leave them alone. Until the vastly more influential factors of circulation and the "offer" advertised are more clearly understood, any nice distinction in human motives is as pseudo-scientific in one direction as an overanalysis of purchasing power in the other. Speaking broadly, no advertiser who hopes to make a large success dealing with people in commercial quantities need waste a second thought on any motives except the first three:

1. Self-preservation— This includes hunger and thirst.
2. Sex.
3. Emulation.

Emulation, moreover, through its intermingling with both other motives, is for most advertisers, the only important one. Now that civilized man has no longer to protect himself physically against wild animals, bad weather and murderous neighbors, the human energy that once went into self-preservation goes largely into social or business emulation. Sheer strength of will can control thinking in a large degree with a few people, in some degree, with most. The will can, in fact, demand conscious service from the mind's subconscious reference library—as for example through a definite attempt to remember what happened at a certain hour. But that is less common than one would suppose. Even less frequently the will goes so far as to direct action. But like most human activities, the mind functions most freely actuated not by dogged determination but seduced by strong pleasurable emotions. So much so, that in dealing with people in commercial quantities, we can afford, perhaps, without too much risk, to ignore altogether the conventional factors of intellectual judgment with its consequent deliberate action, and base our entire advertising attack frankly on the emotions that rock the cradle and rule the world.

So much then for emotion, and habit. About reasoning, most advertisers need never bother their heads. The amount of action induced by reasoning is negligible. Motion, in the end, comes from emotion. The mind, of course, may *inhibit* emotion. And thus prevent action. But the money value of any emotion likely to be engendered by reasoning won't enrich many advertisers. The beginning of this chapter suggested ceaseless streams of fact, suggestions and association storing away, in the mind ready-made, for the intelligent guidance of any who will utilize them. Theoretically, everybody employs these hidden resources all the time. As a matter of fact, even our leading

executives seldom call, seriously, upon such reserve resources except under stress of unusual emotion, as fear or exciting competition. That, of course, is the joker in the whole advertising game, in fact, in the whole humorous hypothesis of an intellectual control of human action. In commercial quantities, anyway, emotion alone can incite action. Even where judgment is supposed to dominate completely, the final impulse originates in some deep but unrecognized desire.

So that an advertiser might conceivably convince everybody intellectually that his article was perfection itself. And still starve for orders. Almost every family in the United States has an automobile—at any rate, more families have automobiles than bath tubs, telephones, radios or electric helps for toiling housewives. That is because they *desire* automobiles: their emotions are involved. No conceivable intellectual process, no intelligent comparison with other *needs*, would, I imagine, argue the great American public into buying unwillingly a shiny new car every three or four years.

Rationalization, then, reasoning to justify an emotional decision, is very important. It is the one thing every advertiser of any article above the level of penny chocolate bars must constantly keep in mind. Even in penny chocolate bars, eaten for sheer pleasure, the thought of food value and energy can be utilized with profit.* A blatant sex ap-

* "The strongest and surest of all selling is what Bob Fitzsimmons would have called the one-two. It is an appeal to the emotions, followed by a swift shift to the intellect. Psychologists call this "rationalization." It is the sheer flattery of getting a man to think he is buying a pea green car because it will save money. As writer "A" said of certain advertising copy

Good enough so far as it goes.

You have made them want it.

But you have left out the most important part of all.

peal page selling a cheap "Doctor's book" in a popular magazine, drugs the reader's conscience with a final paragraph, "What shall we tell our Growing Children?" There are a great many salesmen who do not know what the word "rationalization" means. Every day, nevertheless, these same salesmen are selling pea-green automobiles to people who cannot afford them through the implication these cars will save the purchaser enough carfare over a three-year period to net a profit in his savings bank. Or, if feminine, they are selling a fat woman an expensive white sports suit on the grounds that it will save her having to dry clean her dark clothes.

OUR GREATEST GOAL

This chapter reiterates the essentially solitary nature of all advertising response in its early stages. And the triumphantly social action that eventually rewards any advertiser with the skill and courage to command success. Crowd consciousness comes, of course. But only as an accumulation for successful advertising. Reading an advertisement is, as a rule, a solitary action. Acting on an advertisement an intensely selfish action. Not until enough individuals in the same neighborhood have been sufficiently saturated to cause them, as a crowd, to *react on one another* can advertising response become a social phenomenon. That achievement is the goal of all. And the accomplishment of few indeed. Any advertiser clever or persistent enough so to establish his idea as an accepted belief in any crowd has, in effect, created a living organism. For exaggerated but

You haven't given them the excuse for buying it.

"All sales are based on emotion; but the deeper the emotion, the greater the necessity for the appearance of intellectual action also. Give me your pencil."—Goode and Powel, *What about Advertising.*"

nonetheless typical example, take Amos 'n' Andy over the radio. Strictly speaking, they don't exist. Yet, to millions of people the Kingfish and Madam Queen are more real than school teachers and ministers. Only an intelligent determined faith in Amos 'n' Andy's ability to create in due course this new organism has resulted in a well-deserved 600 per cent increase in sales for Pepsodent.

Or take two other simple examples. The Fire Department! Consciousness of the Fire Department exists as living organism in everybody's mind. It survives as a separate entity from generation to generation. A fire puts in a call automatically. Now take Bromo Seltzer. Or Aspirin, if you prefer. Advertising—and favorable use—has created for them a crowd consciousness not unlike that of the Fire Department. A headache anywhere within these United States calls almost automatically for Aspirin. Or Bromo Seltzer. Once such an entity has been created, it supports the happy advertiser like a grown-up son. Until strong enough to stand independently, however, it must be cherished like a growing child.

This living organism, as we have already suggested, rewards only *successful* advertisers. It comes from a large number of established customers whose occasional patronage—plus warm recommendations—averages into a good steady daily business. But, even beyond that, it has a distinct psychological entity: the *habit of active approval* has been established in certain communities! This stabilizes demand like the flywheel of an engine. Crowd consciousness—favorably inclined and sufficiently concentrated—is like a fire; once started it spreads itself.

CHAPTER XXX

HOW ADVERTISING WORKS OUTSIDE

AMERICA'S universal unconscious subconsciousness of what constitutes a "good ad" is amazing! No fewer than 1,000,000 men, women and children will, with perfect confidence and in perfect good faith, say "that's a good ad." Chauffeurs, who never heard of psychology, farmers whose knowledge of merchandising stops with the location of a few familiar stores, art students with no knowledge of business, business men with no knowledge of art, smart young women with no knowledge of anything—all are equally at ease in judging advertising. The joke, of course, is that there *is* no good advertisement. Like the average man, as such, the good advertisement, as such, doesn't exist.

The only good advertisement is the one that does the job for which it was hired. And that job is not by any means necessarily the job towards which the advertising *seems* to address itself. Indirect effects are frequently more valuable than direct. Every modern advertiser determines his own chief objective. And works out to his own private satisfaction the several methods by which his advertising is going to bring about a certain condition. Our last chapter studied advertising at work within man's mind. Now for its superficial action. Let us examine the influence of advertising, as such, operating as a conventionalized "force" in the daily intercourse of thousands of ordinary business men.

To overestimate the part this "force" conception has played in the history of advertising would be impossible. Advertising, even yet, is neither self-sufficient nor independent. The vast bulk of dominant advertising today is still sold and bought for reasons other than its ostensible purpose. While apparently aimed at the buying public to start a *pull* across a merchant's counters which, once started, will siphon a flow of goods straight through from the factory, much, if not most, of our really impressive general publicity is sold—and bought—largely for purposes other than directly influencing direct action by consuming customers.

BY-PRODUCTS OF PUBLICITY

None, I believe, can begin to understand the advertising industry without clearly comprehending this situation. First, one must recognize that much, if not most, of the advertising in our great national campaigns has had only an incidental interest in interesting the ultimate consumer. Ostensibly and ostentatiously addressed to the "folks," it may have much real concern with:

1. Executives and employes.
2. Stockholders and financial interests.
3. Sales agents, jobbers, wholesalers, and *their* salesmen who not only must be stocked themselves, but who largely influence the choice of merchants' stock.
4. Company salesmen—travellers who induce merchants to stock goods.
5. Retailers—merchants who might stock the goods—and their clerks who would sell them over the counters.

The value of imposing advertising to the first two classes—executives, employes and stockholders—is so ap-

parent we may dismiss it in few words. It is social; because even in a democracy not all Vice-Presidents are equal. To be a humble employee of a firm that spends millions advertising has distinct advantages. It is financial; with General Motors' shares in the hands of 500,000 stockholders, the continued proclaiming of the size of the corporation rather than the merit of its cars may actually add millions to the stock market value of the company. The better any advertising, obviously, the easier may far-seeing executives sell short "against the box" in times of approaching adversity. It is institutional; very often the best way to make a rule or policy stick within the institution is publicly to proclaim it; and, where a company has thousands of widely scattered employees, this, strangely enough, is often the *cheapest* way of driving home an executive message. Lavish, luxurious advertising not only enhances credit and makes day-to-day banking easier but, when reasonably effective, actually adds millions of dollars' worth of good will value.

All these influences apply in large degree, also, with the larger independent sales agents, wholesale jobbers. Besides possibly advantageous social and financial connections everybody would rather handle favorably famous goods than any of equal merit but unknown. So a known line, fairly well advertised, with other things about equal, has always an advantage. This is so true that companies selling well-known goods cannot only hire better salesmen for lower wages, but keep them longer satisfied with easier earnings.

As to the retail merchant: he has trusted the traveling salesman for a hundred years—and does still. He knows, as a rule, no more about the actual effect of advertising than do any of the others. So when an enthusiastic salesman shows him an advance portfolio of coming "national

advertising," he buys no less blindly than has always been his custom. Later he is too busy moving the goods for his regular turnover to notice whether or not the advertising to the public ever induced anybody to ask for that particular brand.

A few paragraphs further on will recite a list of five ways that advertising does help directly in moving goods off the merchants' counters, as well as five ways it can help indirectly. These advertising results—direct and indirect—are, obviously, of the utmost importance. And value. Yet for ease in selling *advertising*, its space and accessories, the familiar old promise of creating visible consumer demand at retail counters has been more or less abandoned.

EFFECT ON CONSUMER

Consumer "acceptance," a conception vastly larger but distressingly vague, is now offered advertisers by media salesmen. Advertisers, in turn, hand it onto the trade. Instead of committing advertising to creating real demand—that is, bringing people into the store to ask for things—consumer "acceptance" undertakes only to inculcate a preference. Through an impressive use of this plausible formula, skillful salesmen have for years been selling thousands of American merchants the *opportunity* to sell advertised goods to their own customers! Before stocking goods on the strength of any such negative proposition the little merchants should, of course, have been shrewd enough to get with every salesman's portfolio of advance proofs a non-cancellable contract to *continue*, year in and out, enough of this "acceptance" advertising actually to move those goods. Then this new proposition would have had much in its favor. This sort of honest

agreement would not only have strengthened our industry by forcing advertising to make good, but might have prevented the failure of thousands on thousands of retailers.

Consumer "acceptance" has much in its favor—when ever it actually exists. People would rather buy goods they have heard of rather than those they haven't. And an advertiser who thus makes his goods acceptable deserves just that much more than does a non-advertiser. Don't, however, make the almost universal, but nonetheless fatal mistake of assuming there is consumer acceptance *because* there isn't consumer demand! Don't credit advertising with some unseen secondary or indirect effect because you can't trace any primary or direct effect. Selling a merchant goods on the strength of consumer "acceptance" without any substantial guarantee tangibly to create that acceptance is, after all, rather like telling a traveler that an open road, of its own "openness," will bring him into town.

When all is said and done the effect of any given advertising in making any given goods pass more easily across the counter of any given store is, in every case, its own fact.

Either it does. Or it doesn't.

The whole theory of "general" publicity, we may find built around two major assumptions, tacitly agreed to for so many years by practically the entire advertising profession:

1. Any advertisement not planned to bring action—immediate tangible sales or inquiries—is (they agree) *thereby* automatically set, like an alarm clock or a depth bomb, for some slower, more subtle process of mental incubation.

2. The *absence* of any traceable tangible results, therefore, is not to be regarded as alarming. Or even disquieting. It may, on the contrary, in ordinary advertising practice, be taken as

prima facie evidence that cumulative benefits are accruing in the general public consciousness.

These two assumptions, of course, are not altogether false. People will not be rushed. They are susceptible to suggestion. The right kind of advertising, courageously persistent, resembles a snow storm. Every boy who, with his shiny Christmas sled, has impatiently watched the first flakes melt on the warm ground, knows that so long as the snow keeps falling, he may safely expect his slide.

In advertising, on the other hand, there is always the awful alternative. Nothing whatever may be happening!

Each flake of real snow always does its appointed part, tiny but definite. So does each successful advertisement. There is, however, no such thing as an *unsuccessful* snowflake! Therefore, the moment we admit the possibility of an *unsuccessful* advertisement, the snow storm analogy must end. But many a brilliant advertising man has followed that analogy blindly to his discomfiture.

Let us examine the same proposition in simpler terms. Suppose you open a shoe store on a busy street. The window—your first advertisement—displays a full line of snappy models. To your eye they are most attractive.

Yet no customer comes in the first day.

Nor the second.

Nor the third.

Nor the first week.

Nor the first fortnight.

That may, of course, be due to the fact that those who have noticed your window do not at the moment, need shoes. Or it may mean that nobody has noticed your window. Or even that those who did notice, didn't like your style selections. Or your prices.

An intelligent, enterprising shoe merchant in this situa-

tion, knowing that one, in say, every sixteen passers-by ought at least to glance at his windows, would soon count those who glanced, to make certain he was getting his normal share of attention. With a better-than-ordinary display, he could reasonably believe himself entitled to stop at least one out of each eighteen out of those who glanced at his display. Those stoppers, too, he could count easily enough. As soon as these tests satisfied him that his store was getting its share of notice, he might proceed to the slightly more difficult question of *why* the people who did stop to look in his window, were not coming into his store to buy. Comparing the samples in his window for style, quality, and price with the other shoe windows in his general neighborhood, he could satisfy himself that his stock was right in those important respects. Lastly, he could observe the footwear actually being worn by those who passed along his street to make certain he wasn't, through some unsuspected error in judgment, offering dancing pumps to brogan feet.

Let us assume he checks up satisfactorily at all these points. Then—*and only then*—might our shoe merchant safely relax, and rely upon his window display working with the law of averages eventually to bring in his share of passing feet. By thus eliminating all possibility of unsuccessful snowflakes, this shrewd and enterprising advertiser assures himself sooner or later, a successful snow storm of trade. As Mr. William Randolph Hearst once remarked, time will work miracles only when you furnish it tools to work with. An advertisement, as such, is not necessarily an increasingly effective tool in the hands of time. On the contrary, few things are as ephemeral as a piece of copy which, for any reason, fails to lodge its message dynamically in many human minds.

Certainly nothing can be lost by designing every ad-

vertisement as if it alone were your sole hope of salvation. At the same time, much can be gained by the closest co-ordination between all advertising and all other selling. Unless a fortunate manufacturer finds himself able to advertise vigorously enough to abolish personal salesmen altogether, he must take exactly the opposite track and make his advertising coördinate perfectly every selling activity. The middle course is ruinous. Modern advertising, in other words, must itself carry the whole weight of selling. Or, just the reverse, must be content to subordinate itself completely into a general plan called "marketing." * Even when advertising takes only an appointed place in some larger marketing project, it cannot shirk a proper share in the actual moving of goods. Directly, indirectly, or both, advertising should *sell*. Directly advertising can help move goods:

1. By increasing the number of users
2. By increasing the number of uses
3. By increasing the frequency of use
4. By increasing the period—season—of use
5. By increasing the amount of sales
 - a. in size of unit
 - b. in special lots
 - c. introducing new products to accompany a regular line

Most advertising, of course, is directed primarily towards increasing the *number* of users. As we have already noticed, this definite increase in customers is more

* This marketing is departmentalized by Mr. Percy White into

- | | |
|--------------------|----------------------------------|
| 1. Market Research | 6. Market Training |
| 2. Market Planning | 7. Credits |
| 3. Selling | 8. Marketing Accounting |
| 4. Advertising | 9. Secondary marketing functions |
| 5. Service | |

necessary than most advertisers imagine. Merely to hold its own, advertising, along with other selling, must add no less than one new customer a year for every four already on the books.

1. *Increasing number of users.* There are three ways an advertising manager may turn his copy directly to increasing the number of users of his product:

- a. Direct suggestion
- b. Indirect suggestion
- c. Altruistic suggestion

The most direct of all advertising is the once popular imperative: "Drink Coca-Cola," "Smoke Chesterfield," or "See Crystal Springs." Six or seven people out of every ten are in some degree susceptible to suggestion. This old fashioned imperative is, therefore, word for word, the strongest copy to be bought for money. In twenty advertisements in the New York taxicabs the best, strangely enough, is that of a bookstore. It says "*Drive* to Scribner's for *all* books!"

"Drink Coca-Cola," so far as it goes, is the greatest advertisement in the world. A continually pressing imperative is psychologically the one safe basis for any advertising. On the other hand, taken as a simple statement, "Drink Coca-Cola" cannot be misunderstood by a single soul able to spell it out. In the briefest possible language—i. e., one word—it explains that Coca-Cola is a drink. Not a railroad station. Nor a cigarette. Which is by no means true, for instance, of the unexplained "Nehi," a Coca-Cola competitor, as that single word is found posted everywhere in the South.

Psychologists with any sense of business, and business men with any sense of psychology, alike marvel that so

many advertisers seem to think that displaying the name "White Rock" for example, is in any respect equivalent to saying "*Drink* White Rock." The two look alike, just as two railroad trains look alike. But they are no more equivalent than two trains: one standing still, the other going thirty miles an hour.

First, then, among advertising's ways of increasing the number of users is the direct suggestion. Next, naturally enough, comes indirect suggestion. Mr. George W. Hill of the American Tobacco Company in one of his milder moments, exemplified indirect suggestion in his slogan "Consider Your Adam's Apple!" Lucky Strikes, though not stipulated, are rather strongly implied. "Eat more fish!" represents still a third classification—the altruistic suggestion. All piscatorial gastronomics from sardines to salmon benefit from such a campaign. The fourth, and even milder form of suggestive sort of advertising, in this case distinctly more altruistic than suggestive, was the label "Iodine State" on South Carolina automobile license plates.

So much, for the present, about increasing the number of users of a product. Besides increasing the number of users there are, as we have already noticed, four other simple ways that advertising may help stimulate consumption. These are: by increasing the number of uses, by increasing frequency of use, by lengthening the season of use, and, finally, by increasing the size of the sales unit.

2. *Increasing the number of uses.* How may we increase the number of uses of our already familiar product? Customers are always the best prospects. This often makes it more profitable to persuade present users to increase the number of *uses* rather than go to extra expense of creating entirely new customers. Another good

reason is that a "box" set in an advertisement, thereby giving each reader a choice of two different sorts of article, will, other things equal, make a single advertisement do nearly half again as much work as it would for one product alone. Listerine cleverly built up a huge toothpaste business by this simple "box" method. Strictly speaking, of course, that was another product rather than another use. But the principle is the same. The Linit Company's introduction of starch into the nation's bath tubs is a better example of real novelty use for an old product. The manufacturers of Gold Dust, also, deserve honorable mention in this line of enterprise. They found 30 uses for what was once only a washing powder. Steero Cubes ingeniously discovered 101 uses to talk about in their advertising.

3. *Increasing the frequency of use.* To make the same people use your goods in more ways is not hard. Old Dutch Cleanser gave away, via radio, a diamond ring a week to the woman who wrote best why it was the best "all around" cleanser. Nor is increasing the frequency of use, provided the plan proposed doesn't run too far counter to public preconceptions. Any toothpaste advertiser, or better still, all in concert, might profitably spend money on liberal space advising people to brush their teeth *after each meal*. Success here might easily induce 30% gain in American teeth brushing. But the most skillful campaign to make people brush their teeth *four times more* a day would probably go bankrupt. Now that the gasoline station has become a roadside department store, one sees plenty of practical examples of increasing use frequency. The simple courtesy of pouring in a pint of cold water and rubbing your radiator with a rag entitles the mechanic to "check" your oil. And, often as not, sell a quart you would probably never have ordered. The

old time meal ticket selling, say, \$2.25 worth of food for \$2.00, was founded on the best business principles. "Selling" cost—the expense of making and keeping customers—is the chief obstacle to profit. Any advertising that encourages buyers to leave advance orders for fixed replenishment will be considerably more than doubly valuable.

4. *Increasing the period—or season—of use.* Another valuable activity of such advertising is persuading people to abandon to the advertiser's profit fixed plans or prejudices. Bermuda was once a winter resort for aged and not-too-wealthy "winterers." By smart merchandising and unusually accurate advertising the tiny island now attracts out into the Gulf Stream in midsummer about as many visitors as in winter. By refusing to end its season at Easter, Bermuda has built a new clientele of short term vacationists who spend far more freely than do the winter sojourners. Labor Day has done much to firm up the dwindling end of the American summer season. On the other hand, by coming six days earlier than it need, this official closing, no doubt, costs resort owners throughout the nation millions of dollars every year.

Hotel men say that the automobile has decreased the average "stay" from the old time ten days to a scant four days. If this is so, then any scheme that enables the proprietor to hold over four guests, each one day longer, is about equivalent to getting a new customer. This is equally true of practically every line of business. The cost of signing up a new patron will determine for any advertiser how much he can afford at better profit to spend extending the "season" or otherwise expanding the trade of somebody already on his list of buyers.

So much, then, for means of stimulating sales through increasing the number of uses, frequency and season. These are, after all, more or less trying out your own

idea of how many more cigars a day a man can be induced to use or how much toothpaste a family will consume under pressure. That is increasing the number of sales. Now for the size of sales.

5. *Increasing amount of sales.* a. In size of unit. A larger unit, based on a really increased usefulness, is obviously best. Next comes a unit based on a particularly appropriate price—preferably an “express stop” price—5, 10, 25, 50 cents and \$1.00! The old 15 cent cigar, “two for twenty-five” was an early example. The principle is still excellent. Most really smart gasoline men are fitting prices to customers’ mental processes by advertising “6 gallons for \$1” just as smart car sellers are advertising “This Car for \$16 a week”! Canada Dry offers two ordinary bottles in a container to build up a genuine “quart” sale.

b. *In Special Lots.* Another popular and effective method of selling the bigger unit is by selling it in combination with some other product, such as talcum powder with shaving cream. Most of those familiar cut-rate packages which combine at one price a more or less happy family of assorted articles are sampling rather than advertising. Nevertheless when they contain only your own articles, the bigger sale thus secured is an increased use of your goods as truly as if the sale were a bigger unit of the same product.

c. *Introducing New Product.* Coca-Cola has small stores advertising that *all* their pink, yellow and green soda pop is made by the Coca-Cola Company. Colgate got a sale of \$800,000 in a 47-cent combination package mostly by the simple expedient of enclosing with its regular shipments a lithographed display card advertising that offer in their packing case.

That concludes the list of the five principal ways adver-

tising may help move goods—directly—through direct action on the public. Because it enthuses the public, this advertising, presumably, will enthuse the trade, as well. At any rate I find nothing in advertising records to indicate that a campaign will enthuse wholesale or retail dealers *because* it won't enthuse the public.

EFFECT ON DISTRIBUTORS

If it is good enough, advertising addressed to the consumer will always work on the dealer. But if it doesn't start strong enough to bring actual sale of specific articles, it certainly won't do much elsewhere.

Advertising's indirect and secondary benefits come, therefore, *not* as a primary benefit of *all* advertising, but as a secondary or tertiary result of successful advertising only. Contrary to the long cherished tradition, advertising not powerful enough to reveal a conspicuous primary effect on the public, will not, *of its own doing*, have any greater effect on busy retailers. Assuming that our advertising will be successful advertising, successful even to the point of creating old fashioned demand, let us look at five of the ways it may so work. But first for a look at the dealer mechanism through which it must function.

Speaking in broadcast terms there are three ways manufactured merchandise, advertised or unadvertised, gets from factory to consumer.

1. *Orthodox*: Through wholesaler of one sort or another to regular retail outlet.
 - a. General merchandise stores
 - b. Independent unit stores
 1. Dry goods, clothing, etc.
 2. Specialty shops, etc.

- c. Department stores
- d. Chain system stores
- 2. *Unorthodox*: Cutting out middleman either (a) manufacturer sell direct to consumer through his own retail store, or (b) store has goods manufactured under own private brands to sell to own customers.
- 3. *Special*:
 - a. *Mail order*: By mail-order establishments direct to customers
 - b. *House-to-house canvass*
 - c. *Peddlers and traveling vans*
 - d. *Road stands*
 - e. *Commissary stores*
 - f. *Coöperative stores*

Starting with say 200,000 American factories, the distribution of goods through these several channels is about as follows: Take first our orthodox wholesaler to retailer deliveries.

Wholesalers: First we find about a quarter of a million wholesalers of one sort or another.* A wholesale trade about \$70,000,000,000 is necessary to a normal retail trade at say \$40,000,000, there being apparently \$30,000,000,000 duplication in the handling of various stages of movement of goods from producers to retailers. In the present hand-to-mouth buying the wholesaler plays an additionally important part. One investigator found that out of some 38,000 sales made by wholesale druggists, 74 percent were deliveries of $\frac{1}{4}$ dozen, or less. For the city trade, the percentage of these tiny orders was even larger.

* <i>Wholesale only</i>	80,000	Total Sales	\$30,000,000,000
(wholesale merchants, commission merchants, wagon distributors, exporters and importers.)			
All other wholesalers	170,000	Total Sales	\$40,000,000,000
(manufacturers, sales branches, manufacturers' agents, selling agents, chain stores, warehouses.)			

HOW ADVERTISING WORKS OUTSIDE 453

Retail sales: For every 80 or 90 people in the United States there is a retail store of one sort or another. About 1,500,000 * of these establishments in all, which includes about 3000 department stores. The retailers divide roughly about as follows:

	<i>Number in Towns</i>	<i>Number in Cities</i>
	<i>Under 10,000</i>	<i>Over 10,000</i>
Auto Dealers	23,400	20,000
Bakers Retail	9,300	22,000
Shoe Retail	19,300	16,000
Confectioners Retail	26,400	50,000
Drugs Retail	26,000	32,000

* A few years ago R. L. Polk & Co. compiled a count of retailers which while no longer precise, serves to indicate distribution.

Automobiles, auto supplies, and garages	149,856
Bakeries	30,745
Boots, shoes, and leather goods	36,225
Cigars and tobacco	26,840
Clothing	67,242
Confectionery and soft drinks	70,124
Creameries and dairies	9,786
Department stores	3,131
Drugs, chemicals, and druggists' sundries	50,474
Dry-goods	82,544
Electrical supplies & electrical contractors	18,776
Grocers, meats, and delicatessen shops	337,729
Fuel and ice	19,238
Furniture	44,501
General merchandise	149,154
Hardware and household utilities	51,421
Jewelry and scientific instruments	27,132
Lumber and millwork	20,259
Novelties, specialties and toys	29,811
Petroleum and petroleum products	6,622
Plumbers and gas-fitters	39,860
Produce: hay, grain, and seeds	30,724
Stationery and office supplies	10,304
Unclassified retailers	1,311

1,313,609

	<i>Number in Towns</i>	<i>Number in Cities</i>
	<i>Under 10,000</i>	<i>Over 10,000</i>
Dry Goods Retail . . .	23,300	18,300
Electrical Stores . . .	12,500	10,000
Furniture Retail . . .	25,000	16,000
General Stores . . .	130,700	3,100
Grocers Retail . . .	104,000	174,000
Hardware Retail . . .	24,500	13,000
Jewelers Retail . . .	8,000	16,000
Lumber Retail . . .	19,000	7,500
Ready-to-Wear Retail . .	5,400	10,000
Sporting Goods Retail . .	1,700	3,500
Music Stores . . .	5,100	6,600 †

Their total annual sales about \$40,000,000,000 with \$3,000,000,000 more direct from manufacturer to consumer. Independent retailers still do around 60% of the country's business. Chain stores about 20%. Chain stores the only type of distributor growing faster than the population. Whatever route the factory elects, its ultimate retail outlet probably won't be very different from our great grandfathers' "general store." Old fashioned merchants at the country crossroads find modern busy city counterparts in "druggists," who sell a hundred times as many different articles. Every cashier's counter is a miniature department store to pass out convenient candy and collar-buttons. Possession of customers today is ninety-nine hundredths of successful distribution. The man with customers can sell them anything. It's his own fault if he doesn't sell them everything. Louisville found half its tobacco sold in *grocery* stores! One chain of cut-price sporting goods stores sells of certain kinds of expensive radios, more than three times the total sold by the exclu-

† Figures supplied by Buckley, Dement & Co., "Selling the Small Towns," *The Household Magazine*, 1930.

sive retail distributors maintained in New York by the makers of these same radios.

Appreciating the value of customer possession, one can appreciate the astoundingly large business done by the great mail-order establishments. It amounts to \$3,000,000,000 a year. This, of course, is the main way that manufacturers reach customers direct without the use of local retailers.

Per capita retail buying by states show great divergency ranging from \$172 a year in South Carolina to \$575 in California and New York and the astonishing figure of \$681 in the District of Columbia. With modern business practices, store costs run between 25% and 30%. Big department stores run as high as 35%, which leaves few any profit. Unusual service 30% to 40%. Cutting out telephone service, delivery service and credit, 15% to 20%. Chain store plan 10%. Chain groceries turn over their stock 40 times a year. Chain drug stores 12 times.

Hayward and White estimate that about one-third of the sales made by the large grocery chains are under their own private brands. Drug chains sell 10% private brands, and shoe chains 75%.

Door-to-door canvassing. Still another method of getting rid of all middlemen is peddling and canvassing. The Inland Merchant estimated that door-to-door selling jumped from \$27,000,000 in 1922 to \$300,000,000 in 1924. Probably now nearer \$400,000,000 a year. The large concerns with a nation-wide distribution sell from house-to-house. The Fuller Brush Company and Real Silk Hosiery Mills are leading advertisers. Local dealers—retail merchants—in many lines also canvass. Washing machine salesmen do the housewife's washing. Trucks carry merchandise while salesmen work from door to door.

Road Stands: Let no one underestimate in this peripatetic nation the importance of road stands. There are about 130,000 gasoline filling stations alone. So many of them, in fact, that they average only about \$3000 a year of gasoline sales. On the other hand, 16% or 18% of the restaurant business, even, of the country is now thought to be carried on by the wayside stands. In the Eastern States on well traveled roads about one stand to every mile. Supplies are bought from wholesalers and retailers. Wagons of wholesalers, packing companies, ice-cream companies, and others who sell to stand proprietors make regular trips into the country. Mr. Lichtenberg says a fair average of business done, so far as the proprietors could attempt any estimate of receipts, would be: \$50 Sundays, \$25 Saturdays and \$10 for the other five days.

One great soft drink company, alone, has 2,200 jobbers, 123,000 fountain retailers, and 800,000 bottle retailers. These millions of retail outlets, obviously, form the bottle neck of distribution. With their 6,000,000 gum-chewing clerks, they clog it. For years, advertisers have prospered by selling local merchants more goods than they, in turn, could pass on to the public.* Manufacturers' top profits have for years come from retailers' losses in the bargain basement. The recent era of slender stocks has about ended this exploitation. Everybody, nowadays—even the merchant—checks closely each step in the quick progress of the goods into the hands of the consumer. So, stores generally are following the cold-blooded chains in asking advertisers to prove demand for their goods. Advertisers, individually and collectively, are nowadays making honest efforts in many directions to

* Seldom more than 15% of the total sales volume of department stores are advertised goods.

help the merchant move his goods. This effort naturally is handicapped by appalling inertia. An expert who has personally visited 28,000 retail stores from Florida to Alaska tells me that fully 80% of standardized dealer counter cards and window display material are altogether wasted because merchants won't take the trouble to trim their windows.

Even so, the best advertising still seeks to create business across the merchant's counter. As just suggested, only that advertising powerful enough to create such demand may accurately be called a "force." Actual demand is fairly comparable with that of the gasoline that propels a car. Furthermore, this dynamic advertising, when successful—and, as we are about to notice, only when successful—has also a secondary effect. This secondary effect is hardly a "force." It is rather more like oil, which without power to *drive* a car, helps greatly the gasoline that does.

As we have already recognized, local merchants in most cases own the customer. The retailer's attitude largely determines sales success, especially of new articles. Therefore, any advertising that is *known* to have a conspicuously favorable effect on distributors, either through customers or salesmen or both, can handsomely afford to ignore other criticism. When advertising keeps retail clerks informed and friendly, when it tells the public where to buy easily; when advertising stops corrupt price cutting and discourages substitution; when it brings new retailers into line, interests new groups, distributes and opens new territories—then, advertising's secondary effect acquires utmost importance. In some cases, even, this secondary effect becomes a primary reason for advertising. Make your advertising then, strong enough to make the public ask

directly for goods, and it will, as a by-product bonus, furnish you all sorts of indirect benefits.* As successful advertising moves more goods, it is naturally increasing both volume and velocity of a merchant's turnover. This, in turn, cuts down on each article the fixed selling costs as

* Successful advertising, besides selling goods, can, among other things:

- I. Increase the activity of distributing merchandise
 1. By interesting wholesalers:
 - a. Get goods into stock in territorial warehouses.
 - b. Have goods carried by jobbers' salesmen.
 2. By interesting retailers:
 - a. Get goods stocked.
 - b. Get goods displayed.
 - c. Help sales people in stores.
 1. Educate the public on what to expect
 2. Make them ask or look for a given article
 3. Enthuse and educate salespeople
 - d. Quicken rate of store turnover.
 - e. Impress the prestige of the store.
 1. Sell the store as a place to trade.
 2. Impress the public with its importance and theirs through dealing with it.
 3. By creating customers
 - a. Hold old customers.
 1. Correct bad impressions.
 2. Discourage price cutting and substitution.
 - b. Bring in new customers.
 1. Tell the public
 - a. Where to buy
 - b. When to buy
 - c. How to buy
- II. Correct unhealthful impressions
- III. Correct unhealthful practices
 1. Price cutting
 2. Substitution of private brands or competitive advertised articles
 3. Substituting other processes or methods
- IV. Interest new selling or coöperative groups, organizations or territories not yet buying or using.
- V. Increase volume of advertisers.
 1. Reduce marketing costs
 2. Reduce selling costs
 3. Distribute overhead
 4. Increase turnover enabling small capital to do large business

well as a share of overhead, thereby twice increasing profits. Even further, advertising that really interests jobbers, salesmen and retail clerks, does get goods into the limelight; and thus, indirectly, *pushes* into people's hands many more units than they would ever ask for. Finally, over and above any specific selling, successful advertising, by revitalizing old friendship and encouraging new, helps magnify the most valuable asset any business can have; the number of active and contented customers.

CHAPTER XXXI

REASONABLE RESEARCH

DOWN in Washington, they tell of a Minnesota farmer offered a free book about raising wheat. He answered his Congressman on a postal:

Thanks. Don't send me a book. I have a book. Besides, I don't farm now as good as I know.

That reply from Long Prairie might easily have come from fifty famous advertisers. While a flood of elaborate advertising just misses making good, a huge fund of exact knowledge goes to waste through lack of organization. If the known facts about advertising response were available for daily reference by the very men who pay millions to collect them,* there might be twice as much advertising. Certainly it would be twice as profitable.

* Presumably every adult in the United States has been counted at least several times, somewhere, at a store, or at an office, or by his letters. We have probably had records of at least twenty-five to twenty-eight million replies on checked results, the larger part of these being responses by way of coupons. It is quite possible that the total number of coupons checked by agencies within the last ten years has reached a figure of 100 million, possibly 120 million; in other words, a total about equal to the present population of the United States. The total advertising thus checked in detail over the last thirty years, one may roughly estimate, or guess, at somewhere between five and eight billion dollars! The knowledge gained therefrom is no monopoly of the few; there are many thousands of advertising men who know, with some degree of accuracy, what is happening upon the appearance of each separate announcement. They are, however, a small minority of the 500,000 men and women said to be engaged directly in advertising.—A. C. Gundlach, *Facts and Fetishes in Advertising*, pages 202-260.

A TOWER OF STRENGTH



Nation-wide Banking

BANKERS TRUST COMPANY

16 WALL STREET, NEW YORK

FIFTH AVE. AT 44TH ST 57TH ST. AT MADISON AVE. LONDON: 26 OLD BROAD ST

Safe Deposit Vaults are operated by Bankers Safe Deposit Company at all New York Offices
Member of the Federal Deposit Insurance Corporation

Institutional advertising in its strictest sense must convey an unmistakable atmosphere, indubitably desirable, as well as identify the individual advertising. Cowan and Dengler achieve both for Bankers' Trust.

Minnesota farmers are by no means alone in not farming "as good as they know." Through unnecessary ignorance, American business, as a whole, deliberately wastes each year enough to feed and clothe the entire nation. That the rank and file of American commerce can, in the average, survive even seven years is a marvelous testimonial to the hand-to-mouth ingenuity of the individual business man. As a nation, our United States is content, nevertheless, to roll along from year to year quite without a plan.

Remarkable results—varying from idly glancing up to see a silver zeppelin in a starlit sky to carelessly stepping on the third rail—may, of course, come without any plan whatsoever. On the other hand, as Robert Burns observed to the field mouse, "the best laid plans gang aft agley." Nevertheless, just as an expectation of adequate results is the essence of a plan; and just as any sort of plan implies some reward for its success, so some day, in a more intelligently organized nation, any promise of results will imply a carefully reasoned and thoroughly tested plan.

The real reason there is so little planning today is that American business, as a whole, still runs backwards like a crab. For two hundred and fifty years orthodox industrial thinking has been almost uninterruptedly in reverse: instead of making goods primarily to fill known wants, our factories have, with rather astonishing success contrived to "sell" whatever goods they preferred to make. Financial thinking, being most conservative, naturally continues the most completely backwards. Bankers begin to realize the dominance of trends. But balance sheets still count tangible assets—buildings, desks and machinery—as more valuable than ownership of the customers which alone gives them value. And, even while scolding Henry Ford for slowing up the steel industry by delay in filling orders for his new

model, bankers still speak of raw materials as *basic* industries!

From the farming peasant days of Malthus and Adam Smith lingers this economic fallacy of considering capital, rather than customers, the prime factor in commerce. With so general a background of blind misbelief, advertising's apathy in organizing its own intelligence is easier to understand. Of four reasons, the first perhaps, is the desire of those spending money for advertising to see *themselves* in print. Or hear themselves over the radio. Results are scarcely considered. This, of course, makes profitable advertising hard to sell. So, successful advertising men, like any other successful sellers "give people what they want." The rationalization of this situation has, as already suggested, brought a tacit tradition that money enough spent for any kind of advertising is money well spent. There is just enough truth behind this fiction to prevent much progress towards getting rid of it.

Secondly, the seller of advertising has plenty of imposing statistics on millions of tangibles. He has circulation statements from publishers. Population and wealth statistics from Washington. Markets where millions buy products are necessarily bigger than the most optimistic estimates as to the sales those markets might offer any single advertiser. Consequently, markets are easy to sell where advertising is hard. Why chase will-o'-the-wisp figures on whims of humanity?

Thirdly, exact knowledge of any kind is expensive to organize. American industry spends \$10,000,000 a year on a thousand laboratories to improve production! Practically nothing is spent on comparably scientific study of how to distribute goods. Though distribution methods are already twenty years behind production, no philanthropists have yet endowed even a puny institute of advertising.

Lastly, the pseudo-scientific aspects of advertising have been unfortunately exploited by unscientific promoters. Handicapped by a high-sounding name, "research" in advertising began as an agency show-off to impress large advertisers. Not realizing the transcendent value of good copy, these go-getters wanted, like a nervous general, to see their troops continually at drill. So advertising research, originally interested itself in two things: first, proving its own possibilities as a profitable activity; secondly, establishing some pet contention cherished by the advertiser.

On one hand, research paraded as a ripe market for ten thousand different advertisers the comparatively few wealthy citizens of Park Avenue. On the other, it massed millions of tenement incomes, hardly escaping the minimum health-and-decency budget, into aggregate buying "markets" for Rolls-Royces. Despite this dubious activity, "research" in advertising is already beginning to shake loose from those rather silly statistics that marked its pompous youth. With a youth's strength, frank curiosity, and passion for truth, advertising "research," properly sustained, can lead the next century of industrial and social progress.

For advertising is still young. Sixty years have seen it make splendid strides. That it will become an experimental science, if never an exact, none can doubt. Remember that our modern medical practice didn't come until comparatively few years ago. Up to the Civil War germs were unrecognized. Only a few years earlier—well towards the middle of last century—scattered weather observations were being merged into modern meteorology now 92% exact. And even more incredible, a young American naval officer, Commander Maury, was collecting from all over the world ships' logs and miscellaneous

marine observations to found the now supremely precise principles of modern navigation.

VALUE OF FRESH FACTS

In an advertising office, above all, facts are like flowers. A few fresh facts every day are worth more than a whole roomful of faded statistics. The testing attitude is quite as indispensable to modern advertising as the showmanship selling attitude is vital to modern business. Statistics make valuable servants—like alcohol, fire, or dynamite. But—like alcohol, fire and dynamite—they make miserable masters. Too few advertisers remember that the figures themselves are seldom valuable. Often worthless. Any executive who doesn't already know backwards all the regularities in his business that statistics can point out, should resign for neglect of duties. Research uncovers irregularities could be made invaluable!

Not so many years ago, one of our greatest shoe companies put out something like 2,500 varieties of shoes to retail at ten dollars per pair. Fortified by years of statistics, sales executives were horrified at suggestion of any change that might restrict their stock. Nevertheless, some Napoleon in the management determined to find out *why* they were making 2,500 varieties of shoes. So he took more than half a million measurements of real feet! Charted, this research showed mountains of shoes being manufactured for odd feet that seldom strayed into any of the company's retail outlets. Therefore, the company intelligently cut its varieties from 2,500 to 100! and so was enabled to cut prices to the public from \$10 to \$6. Some years later by counting the salesmen sitting around in grocery stores, the famous Louisville survey showed leading national manufacturers and wholesalers—as a

regular practice—spending \$7.50 a day soliciting business from little grocers whose average daily sales—so purchases—totaled below \$7.00!

Out in St. Louis, anyway, men were found spending more for fancy soda fountain drinks than women and children put together. A manufacturer advertising entirely to women was amazed to find his orders chiefly from men. Another, a talcum powder magnate, spent thousands of dollars on literature glorifying purity, smoothness, and antiseptic qualities. Then he made an investigation. 95 out of every hundred women, he found buying his powder because they liked the odor. The other 5 bought because they liked the little can. Still another advertiser spent hundreds of thousands of dollars telling about the healthful iron in raisins. When he took the trouble to inquire, he discovered his iron was appealing to only 8 in every 100 of his actual customers. The other 92 were buying raisins because they “taste good.” Two companies, independently, had visited 5,000 women, checking up advertising appeals for soap and dish-washers. Both made the same startling discovery: women dislike their hands in dirty hot water! Another great company was well satisfied to spend \$40,000 to prove through selling tests in a sample territory that a certain new product might not be profitably marketed.

BEFORE *AND* AFTER

Properly understood, advertising investigations are neither difficult nor expensive. Simple observation of ordinary everyday business transaction is most important of all research. Therefore, instead of attempting any more elaborate method, let us simply classify all research into

too divisions: "BA" and "AA," meaning respectively, before and after the advertisement.

BA. *Investigation before the advertisement*

1. Examine antecedent elements of success wherever available.
2. Ascertain actual attitude of test-groups of public towards the product, itself.
3. Ascertain actual attitude of test-groups towards the proposition and methods involved.
4. Compare attitude of test-groups of public towards actual advertisements as proposed.

AA. *Comparison after the advertisement*

1. Keying and recording of response
 - a. Analysis of response as a check against general sales plan, or as a guide to future production policy.
 - b. Analysis of response to determine most successful advertisements.
 - c. Analysis of response to determine paying media.
 - d. Analysis of response to determine effect of season, position, etc.
2. Competitive tests to improve future advertising.

Preliminary experiment, the "BA" group, has already won place in professional advertising procedure. But scientific study of human reactions to advertising cannot, of course, conclude with a mere estimate of probable results. It must include observation of actual results. Such observation divides itself, in actual practice, roughly into three classes:

1. *Research*, before the advertising, which means finding what to shoot at.
2. *Records*, during the advertising, which means taking trouble not only to record carefully but analyze not only all advertising response but all sales figures as well, in hope of

discovering directions for future sales and manufacturing policies.

3. *Competitive tests*, seeking not only general knowledge of all the factors that make for immediate success, but seeking through that knowledge, constant improvement of the current advertising even though already successful.

One might safely say that advertising money is *saved* by research before the advertisement. And *made* by research afterwards. Before starting any examination either of the necessity for this or of the opportunity it offers, let us take two minutes for a somewhat complete skid of the entire field of scientific observational activity.

BEFORE MANUFACTURE

1. Reference research:
 - a. Historical
 - b. Industrial and commercial
 - c. Technical
2. Examination of sales records, generally, for favorable or unfavorable antecedent facts:
 - a. Analysis of past reports
 - b. Daily check of current orders
3. Questionnaire, preliminary, to prospective customers:
 - a. By mail
 - b. By house-to-house canvass
 - c. By inquiry among store customers
4. Questionnaire, preliminary to wholesalers and retail dealers:
 - a. By mail
 - b. Through salesmen
5. "Market" survey, more general
 - a. Inquiry into general conditions surrounding sale; by mail, canvass, or store customers, any or all
 - b. Inquiry as to specific interest and methods, by same methods

6. Tests:
 - a. Tests of comparative interest as against some already established popular brands, among
 1. Customers
 2. Salesmen
 3. Dealers
 - b. Trial for actual orders before manufacture
 - c. Test through advertisements before manufacture
 1. Asking mail orders
 2. Asking orders through store

AFTER MANUFACTURE

7. Tests of popularity of actual goods themselves:
 - a. Check of such goods as are on sale by daily or weekly analysis of orders
 - b. Window exhibit without ballyhoo
 - c. Comparative piles on retail counters
8. Tests of popularity of actual goods through neutral advertising:
 - a. Insert in department store's regular advertising
 - b. Inclusion with other articles in catalogue or circular
 - c. Separate newspaper advertising following identical style of advertising previously used with known results for some somewhat similar article
9. Free sample offer, by mail, newspaper or radio, possibly with prize "contest" for opinion
10. Free sample distribution: house-to-house canvass with call-back for prospect's opinion
11. Tests—goods, methods, or both—through rival territories:
 - a. Exclusive sale of tested articles in a single selected territory versus the regular established lines in all others
 - b. Sales method tests: demonstrations at stores or house-to-house sampling; offer with premiums at reduced price, etc.

12. Inspection surveys at regular intervals, three or six months
 - a. Own selling policies
 - b. Competitors' goods and methods
 - c. Parallel activities of non-competitors
13. Tests of advertising:
 - a. Effectiveness of appeal
 1. Through personal questioning
 2. Through circular letters
 3. Through similar show windows each emphasizing one of the competing appeals
 4. Through competing advertisements
 1. "Buried" offers
 2. Headline display
 - b. Test of Advertisements
 1. Constituent elements
 - a. Illustrations
 - b. Layout
 - c. Offer
 - d. Sales text
 - e. Headlines
 - f. Size
 2. Customer's opinion of advance proofs or layouts
 - a. Personal interviews
 - b. Group votes
 - c. By mail
 3. Competitive tests of actual advertisements for orders
 - a. By using proofs as mail circulars for actual orders
 - b. By inserting competing advertisements
 1. In rival pairs of towns
 2. Alternately in same territories
 - c. Competition for improvement of advertising results
 1. Same advertisements in *different* media, different territories, different positions

2. Other advertisements in *same* media, same territory, same positions
3. Same or different copy in formulating generalizations on size, season, position, choice of media, etc.

This long list furnishes a sound method for practically any or every sort of research or test. In its use there are, however, four possible sources of weakness. As no chain is stronger than its weakest link, so no survey is stronger than the ability of the men who, respectively, (*a*) plan the method (*b*) gather the information (*c*) compile the generalizations (*d*) interpret the conclusions. All those steps should, therefore, be checked against each other, against common-sense standards and against all available statistics or practices in corresponding activities.

Difficulty arises, of course, in disentangling the influence of advertising—especially specific advertisements—from other favorable or unfavorable factors, in most cases, entirely beyond advertising influence. Nobody could have expected any amount of advertising to maintain the phonograph against the radio. On the other hand, advertising might be distressingly untrue to its best traditions if it didn't claim the credit not only for all increased sales of each brand of salad dressing as well as for the increased consumption of salad.

This difficulty—isolating the several factors of success, and in assaying their respective influence, as I have already suggested—has had one very natural result. Where businesses have failed, advertising men have felt entitled to contend that advertising might have averted that misfortune. Whereas, in cases where similar business escapes failure, the same advertising men are, as a rule, unable to say with anything resembling exactness what part, if any, of that success is due to their advertising.

This situation is doubly unfortunate. Public favor is too valuable to be treated casually. Every element in popularity should be clearly established. So far as selling tests merely indicate a good advertisement or reveal a profitable medium, they are interesting. But hardly vital. On the contrary, whenever such tests point out truly popular appeals or warn of definitely dangerous angles of approach, they take on an importance to institutional *policy* far transcending any strictly advertising aspect.

Engineering and laboratory methods—test tube, scales and stop watch—can't come too early in planning policies for an enterprising business. Examination of basic demand, through advertising research, should do more than make sales for the advertising department and save money for the sales department. Even a seemingly trivial test may emulate the famous Roman geese! In a strategic crisis, three months wasted on an entirely untested sales attack means, in present competition, a serious business risk. For example, one firm mailed a selected list of dealers 50,000 copies of its spring announcement. The firm counted confidently on at least 1,000 replies. Only three arrived. Too late for a different start. A small test mailing might have saved an entire sales season. A certain double-page spread in colors brought in about 500 coupon answers. To pay nearly \$400 apiece to give away a free booklet was bad enough; but imagine what happened to a selling campaign based on that sort of advertising support. If advertising does no more than serve as a scout for commercial safety, it would still be ridiculously cheap.

Modern advertising rightly regards itself as the Intelligence Department of Industry. Daily direct touch with customers and prospects makes properly handled advertising at least as important on account of the information it brings in as on account of the publicity it puts out.

Circulars, letters, newspapers, especially radio, are the observation planes of modern business. An expenditure of ten cents a person in a small territory will give answers—positive and immediate—to important questions. As little as \$2000 worth of advertising carefully keyed, will soon reveal whether or not there is the slightest flicker of public interest. Another \$2,500 spent will enable *any* business man—whether or not an advertiser—to compare the response from some new sales plan with the response he can derive from a quite different appeal. \$5,000 or \$10,000 more will allow a variety of tests which will establish the real relation of the proposition to public favor.

One certainty is worth ten guesses; one test; ten conferences! In any disagreement as to sale, name, price, color, test one method in one city, one in another. Try out four or five tests at a time. Drop gradually those that don't work. Bring into new combination the stronger elements of those that do. Where something good begins to show, extend that to other cities. Always you are making progress, improving results by dropping failures. And pressing known strength.

Don't be too scientific. Intricate systems may be more dangerous than a shrewd guess. In any ordinary dealings with people in commercial quantities, there's no use wasting time on the negligibles. There are one or two factors in every problem that are vitally important. Find these few important factors—and you needn't bother with the rest. Negligible factors should be forgotten. So should negligible differences.* So every advertiser should keep always in mind this one saving rule:

- a. *anything that matters much, will stand out distinctly in any representative test;*
- b. *anything that doesn't matter much, doesn't matter at all!*

Most important, too, keep careful record of your tests. For thereby is built the science—the knowledge—of your business. As Mr. Milton Biow observes, the death of the theory brings the birth of a fact. Exact knowledge of your facts combined one of these days with exact knowledge of a thousand other men's facts will bring not only a science of advertising, but a science of business. That is the way all sciences have been built.

* This apparent disrespect for elaborate analysis will, of course, be disregarded by two classes: (1) *mail order advertisers*, or other direct sales workers whose activities, extending into millions, are seriously affected by even a tiny change in percentages; (2) *statistical members of the advertising profession* whose profit or prestige is based on their ability to present figures. The average business man had best beware of any statistical mechanism or its products that he doesn't completely understand, backwards and forwards, inside and out. Dealing with people split into any of its fundamentals, is delightfully simple. The long list of variables, taken too seriously, can make it hideously complicated. Fortunately, as we have already suggested, only a few of those variables count much in any given case. The wise man, therefore, tests to discover these. And wastes no further time in academic calculation.

CHAPTER XXXII

HOW TO TEST YOUR WAY TO SUCCESS

A CUTLERY concern in New England had, for a century, been turning out well-made, black-handled knives. As demand slackened, they wisely determined to go out and look the market over. They searched household furnishings and sections of department stores, they studied the window displays of hardware shops, visited tea-rooms.

Knives, they discovered, were no longer hardware. Or even cutlery. Modern eating conditions didn't require steel cutters. Modern household decorations required conformity to the new scheme of bright colors. Black-handled knives didn't belong. So they changed the handle colors from black to blue. And more than got back their lost business.

The morals of this tale are a multitude. Certainly it proves that it is never too late to mend. But it also proves a stitch in time saves at least nine. Had this factory had any sort of alert advertising management, they need never have lost the trade. The blue-handled knives put out to catch the trend instead of overtake it, might have brought tremendous profits.

Now, take the opposite extreme.

A wise manufacturer testing towards larger advertising used a single radio station in Detroit. He sent ten men to listen for response. They were instructed to say nothing, merely watch. 2,000 *sales* came in by mail. Listeners were thereby proven not less than 25,000 (nearer 100,000).

Yet those ten observers heard no word, nor saw a flicker of public interest. This fact should surprise nobody. Costing less than \$150 the radio test ran but once. How many times a week, however, and for how many weeks might that broadcast have been successfully repeated without those



An enterprising art editor seeking first hand information as to layout, sent out 1,400 copies of this set of six sketches direct to a list of mothers asking each which was the best advertisement. The 400 who replied, voted overwhelmingly the order indicated above. This illustrates the interest of the great masses of people is in the *subject* of the advertisement. Not in its artistic layout.

ten vigilant inspectors hearing an echo—except by accident! Six months anyway; maybe a year. The broadcast happened to be the kind that would make people buy. And not talk. Some other more sensational handling might make people talk. And not buy. Setting ten men to check response from a \$150 advertisement, was noteworthy. Yet

the manufacturer was intellectually shiftless. If his appeal was right, his test wasn't; if his test was right, his appeal was wrong. If he aimed his advertising to make certain sales, those sales themselves were all the test he needed. If, on the contrary, how much people talked was the right thing to check, his broadcast continuity had been wrong. Just as it is important in advertising to know exactly what kind of action you intend to incite, so in checking response, you must know what kind of action you are supposed to have incited. So whenever figures spread before you the markets you are to *reach*, why not have, in parallel columns, some sort of figures as to what happens when you reach them? Demand, therefore, of any market or circulation statistics six questions something like these:

1. How many people in each 100,000 will have a real chance to see my advertisement?
2. How many of them *will* read it?
3. How many of those who read will buy?
4. How much will they buy apiece?
5. In what localities will these sales come?
6. How soon?

Or, summing up in a single sentence, any preliminary survey is valuable just in the degree it indicates the *number of people in each 100,000 willing and able immediately to BUY your goods*. And regardless of other merits, a survey is likely to lose usefulness just in proportion as it drifts away from that single practical point.

Wherever possibilities of markets are allowed to precede the probabilities of advertising, somebody's cart is running away with your horse. Successful selling, including advertising, is, as we have already seen, largely a matter of simple circumstances. Any man would starve peddling snowshoes on the hot sands of Sahara. As an

oasis of cold Coca-Cola, he might become a millionaire. In the arctic circle, just the reverse: selling iced drinks to the Esquimaux he might starve. As Greenland agent for Sears Roebuck snowshoes, he should prosper famously.*

This same plus-or-minus sales situation exists to some extent in every sort of American business. When radio arrived, Victor Phonograph, a notable advertiser, lost sales at the rate of \$50,000 a day, seven days a week, for two straight years. Uptown Fifth Avenue merchants haven't much to worry with trade moving regularly northward at the rate of an inch an hour. Makers of bottled mayonnaise had only to swim with the current as a sea of salad displaced heavier foods. Ice cream has been similarly favored. Laundries and bakeries as well. And so shift the tides of popularity.

The surest method of guaranteeing advertising success is to reverse the ordinary method of procedure. Why not estimate your pull with the public before you do anything

* "Different people do different things in certain fixed ways. Two towns across the Mississippi River are 600 years apart as the ferry drifts. On the map of the inexperienced sales manager they are tweedledee-and-tweedledum. But old salesmen know that anything which sells in one town will *not* sell in the other. Some racial difference in early settlers set those two towns facing each other across the river as far apart as Tampa and Duluth. The South won't take black cough drops; the rest of the country, yellow. Boston likes its asparagus and rubber, white; and its eggs brown. Philadelphia votes with Boston on brunette eggs. The rest of the country prefers red rubber and white eggs. Chicago stands out for green asparagus. New England likes dark rubber stemmed pipes and light cheese. The South prefers light celluloid pipestems and dark cheese. None of these preferences causes serious economic concern. But they show how people make up their minds as to what they want. Therefore, we respectfully urge that the antennae of an insect, or the famous cat's whiskers, are no more serviceable to their respective owners than are tests to the alert advertiser. *The best way to find out what people will buy is to make them an offer. The quickest way to find out whether an advertisement is good is to test it.*"—K. M. Goode and Harford Powel, *What About Advertising*.

else? Certainly, before you start making your article? Certainly no manufacturer can talk about distribution as an advertising *result*, until he is reasonably certain of getting that result.

Nevertheless, most inventors are so enthusiastic about their own ideas, they discount all such tides. They discount even human inertia. Instead of asking anybody, they tell everybody. Advertisers, naturally, feel the same way about their creations. Neither realizes that a new idea is a liability. The newer your idea, the more desirable becomes knowledge, exact and wide, of all circumstances in favor of everything else. Let your soap inventor, say, brood on the fact house-to-house interviews showed Woodbury's Facial Soap that women would not pay 25 cents for soap as soap. But they would gladly pay more than that for beauty.

Entirely at random, I suggest, for example, that the manufacturer of a new sparkling tonic drink might like to know well in advance these things about drug stores in general:

Twice as many men as women enter the average drug store. They spend twice as much at soda fountains as women and children combined, and in other departments of the drug store as well the average size of their purchases compares favorably with those of the feminine sex. The soda fountain in the average drug store incidentally, is visited by more people than any other part of the store. From four to seven out of every ten (according to location of store and of fountain) of the visits are made there. Fountain sales account for 29 per cent of total drug store sales, with an average gross profit of 48.8 per cent and an average net of 11 per cent. Seven leading items at fountains account for 68 per cent of the net profit. One out of every three customers—in some districts, anyway—asks for Coca-Cola. The tobacco department with 22% of

calls comes next to the soda counters; 11% to the candy department, and 10% to the prescription and medicine departments. Other departments receive a percentage of the business ranging from 5% down. Only one out of eight customers buys more than one item on a single visit to a drug store.

Except where upset by some stronger influence, these and other trade factors run as true to averages as the rise and fall of the thermometer. Complicating regular circumstances common to all businesses there are, in every case, innumerable special situations that must be ferreted out, in advance where possible. Syracuse, for example, eats only about one-fifth of its food in restaurants: San Francisco, almost one-third.

Some of this information an advertiser may have to dig out for himself, but more basic facts than any advertiser or inventor could possibly use, he can probably find somewhere already worked out for him. Trade publication editors; Printers Ink, Sales Management, and Advertising and Selling; the National Chamber of Commerce in Washington, Trade Associations Directories of one sort and another, Public Library reference bureaus, banks, offices of leading advertising organizations, Government reports or direct inquiry to departments, clipping bureaus, university publications, and by no means last, the Department of Commerce at Washington. By paying 25 cents for a single catalogue * he can find thousands and thousands of ready made analyses, indexed and cross-indexed for his convenience.

With his article appreciated and his proposition approved, the next step, naturally, is to discover through tests the most profitable way to get his goods into people's

* "Market Research Agencies," 261 pages, 25 cents, from Superintendent of Documents, Government Printing Office, Washington, D.C.

minds. And hands. The same simple informal methods we have already discussed can be extended into this activity.

The Beech-Nut Company let its probably customers express their preference on a new package design for its macaroni. Prospective customers themselves chose on the counter of a grocery store, a carton that stands head and shoulders above twenty competitors. This package will be at least five times as popular, and, therefore, five times as easy to sell as twenty others any one of which might ordinarily have been well chosen without a test.

The right price, even, can be foretold to the proper penny by simple testing. For example, three test advertisements identical except as to price, showed for a certain book that cost 50 cents to produce:

	<i>Sales</i>		<i>Cost of Books</i>	<i>Gross Profit</i>
At \$1.00—	290	\$290	\$145	\$145
At \$2.00—	118	236	59	177
At \$3.00—	48	144	24	120

The \$2 price showed about 20% more profit than the \$1 and nearly 50% more profit than the \$3 offer. Figures like these do wonders to help an advertiser determine his most profitable prices.

These two examples suggest how easy it is to find out in advance what people will say about your product, its color, or its price. For other examples, one manufacturer tries out house-to-house sampling in one town against local newspaper advertising in another to see which will better build the trade at local drug stores. Stores easily find out what newspapers customers read by having clerks ask them. Simple experiment showed one man that two of his three follow-up letters closely spaced in time—would bring as many orders from the same mailing list, as did

all three. A traction power advertiser found a booklet with a letter, brought in twelve times as many answers as the old without the letter. Another found, by sending his regular circular in an envelope, instead of third class, he could get ten times as many replies. Still another found, in reviving old customers by mail, he could get from two to nine times as many replies from a personal letter as from a postcard.

Tests needn't be monumental. Most tests are so overdramatized as to be a needless expense. If your method is right, *if your people are scientifically representative*, a test of 50 will probably give you the same result as 5,000. Five hundred judgments, really representative of any group that ultimately buys the commodity, will usually be plenty big enough. In fact, a man can start testing with ten or twelve people. He must keep adding various others, as widely assorted as he can contrive, until the average choice remains fairly stationary for a substantial period. When additional newcomers no longer change the average choice as already registered by those who have gone before, he need go no further with his test. One accepted way is to add groups of fifty, one after another, until the last few fifties don't alter the general average of all the other.

Dr. Daniel Starch must have credit as one of the first seriously to test the test. He tested the advertisement with the public when others were still proud to be testing the public with the advertisement. Many years ago he wrote in the Harvard Business Review that a jury of twenty-five ordinary citizens picking the *selling* advertisements among twenty separate series ranging from tooth paste to life insurance had been right eight times out of ten. Professor H. L. Hollingsworth, with advertisements of turning lathes and player pianos, and Professor E. K.

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Strong, with electric light advertising, had previously proved the same thing ten times out of ten, with equally small juries of disinterested laymen.

This matter of going direct to consumers for opinions

PUBLICATION		DATE		KEY NO.																											
Circ 737.867		Feb 21, 1920		A																											
SPACE USED 286 lines		PRICE \$ 1.400 ⁴⁰		KIND OF AD. <i>Advertisement</i>																											
MO.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
JAN.	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
FEB.																															
MAR.	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
APR.	5	6	4	6	7	3	2	3	6	2	6	7	5	2	3	8	2	4	2	4	2	4	3	5	7	6	2	4	4	4	4
MAY.	4	2	1	4	6	3	3	3	3	3	1	3	1	3	3	3	2	4	2	4	2	4	3	5	7	6	2	4	4	4	4
JUNE.	3	5	1	2	5	3	4	3	3	2	3	4	4	2	2	2	4	2	2	4	2	6	3	6	7	4	3	3	4	4	3
JULY.	4	1	3	4	2	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
AUG.	4	1	3	4	2	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
SEPT.																															
OCT.	1	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
NOV.	1	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
DEC.	1	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
TOTAL NUMBER OF INQUIRIES		71		70		70		70		70		70		70		70		70		70		70		70		70		70		70	
REMARKS		71		70		70		70		70		70		70		70		70		70		70		70		70		70		70	

Where the effectiveness of advertising is indicated by the cost of inquiries to vary from 18¢ apiece to \$1.62 apiece—about 900%—records become vitally important. Mr. M. J. Sheridan of the Philip Morris Company courteously allows me to reproduce one sheet of his splendid records through which ideas, copy and media are constantly measured from every angle. Incidentally, one may note with interest a Sunday newspaper of February 21st bringing in inquiries every day without a break until April 21st and continuing to “pull” with admirable regularity over a period more than five months.

as to selling value of advertisements opens up some interesting possibilities. The Coca-Cola Company put ten competitive window displays in rotation in ten different druggists’ windows. One man counted the people who glanced at the window; and another those who stopped to look. All told, 60,000 passers-by were checked. One in

seven glanced at the window. But fewer than 30% of those who glanced, stopped. For everyone who stopped to look at the least popular display, ten stopped to look at Fontaine Fox's Toonerville Trolley miniature.

A western bank made the same test, less elaborately. Having more than a hundred branches where the same posters are run simultaneously, it tests for all in one branch before it *prints* for any. A young man concealed behind a show window counts the number of people who stop to look at rough sketches of proposed posters, exhibited in rotation. Most posters stop two or three percent of the passers-by. Some as high as 19 percent. Some, far less than one percent. And whenever the test group was, as a counter test, distributed among other branches—some posters to one branch, some to others—the three percent posters continued to pull three percent of the passers-by and the ten percent posters, ten out of every hundred. That held true no matter which branch bank the poster appeared in; or what number it ran in the test line-up. This test enabled the bank to make sure of 10,000 readers every week with no more expense for the posters than to *risk* an average of 2,000 or 3,000 readers a week.

INQUIRIES AND SALES

Samplers found, by careful tests, in house-to-house distribution, that they could get exactly as many sales by calling only on every second house in a given street. That sort of simple report everybody understands. Nobody argues. On the other hand, most of the other methods we have just been considering involve written answers counted in response to printed advertisements. There we hit a moot point. Few questions in advertising, in fact, have evoked more heated debate than the relation of in-

quiries—direct or indirect, immediate or future—to sales, ditto, whether by mail or across a retailer's counter. As to the truth of the principles, there can be no debate. The debate reflects doubt only as to the extent of their application.

Certainly everybody agrees:

In any test, all factors must remain unchanged EXCEPT the single factor that is being tested.

Conversely; and, even more important for our purpose:

In any test, where other factors are changed, and a single factor remains uniformly UNCHANGED, the variations in response on that unchanged point must necessarily indicate the effect of changes elsewhere in the advertisement.

Any girl child knows that if she changes her hair ribbon from dull blue to pink—and doesn't change her dress—any increased popularity is due entirely to the fact that pink is more "becoming." Now a smart child having gained that recognition, might retain the new pink ribbon, wearing along with it, in rotation, all her little frocks. Since the ribbon alone is constant, she would forget it. She is no longer concerned with hair ribbons; except as her single pink ribbon may help her determine the popularity of the different dresses. So an advertiser in any number of different advertisements, who puts an identical offer, stated in precisely the same terms with exactly the same display, can with a small number of letters received from day to day register before his eyes the much vaster variations among those who see and read. It will record "attention" and "reader interest" and, in proper conditions, sales, as regularly and as accurately as the chief engineer's steam gauge registers comfortably on his mahogany office wall, the variations of unbearable temperature in the boiler room below.

So far we have inquired how to know a good advertisement. We turn next to how to get a better one.

COMPETITIVE TESTS FOR SUCCESS

Few people realize that already successful advertising offers the greatest opportunity for profitable improvement. Women thought well of Odorono; but a survey showed 60 percent said they did not need it. A personal fear advertising campaign followed with headlines "She Never Knew How Close She Came to Happiness." In one year sales doubled. A style appeal campaign had brought Pyrex no notable sales increase. A survey among 300 owners showed half of them afraid to risk glass in real everyday cooking. A new appeal dramatized the product under fire to the extent of a 200 percent increase in one year. Using a buried offer in newspaper advertisements in five cities, Getchell tested various appeals for Lydia Pinkham. A questionnaire among old users had shown a very strong motherhood appeal. But coupon returns proved the dread of periodic pains produced twice as many inquiries—and directed a successful campaign. Two color pages were run in competitive tests. The first page was headed "New Way to Manicure." This identical page, illustration and text were exactly the same; but with a new headline "Why Cutting Ruins the Cuticle" was repeated several months later. The second insertion outpulled the first advertisement about two and one-half replies to one. The Feenamint Company offers an interesting example of the value of advertising tests as a check on general sales policy. Headlines of two sorts were run in selected cities. Results were measured by inquiries and sales. Sensational headlines such as "Murder at the Breakfast Table" were found to jazz up results surprisingly for a few days, but with

an immediate and rapid reaction. Sincere headlines telling the simple story produced a steady flow of repeat business.

Two advertisements of the same size were tested in the same magazine. The first featured the bottle and the name and told what Odorono would do. The second told the damage perspiration does to a woman's dress. The damaged dress advertisement out-pulled by ten to one. When a bird cage copy shifted from selling cages to selling canaries *with* cages, sales increased 35 percent. Copy on a bridge chair was changed from durability to beauty. Inquiries from a 70-line advertisement jumped from 60 to 650. The test simply reminded the advertiser what he should have figured out for himself—people don't worry about how long chairs are going to last. Brightening the room is more important.

An example of exceptional testing towards making good advertisements better is work of Campbell-Ewald in a series of used car advertisements for some 200 automobile dealers. It was found that (a) while classified advertising sold used cars at a lower unit cost, it couldn't sell enough of them. A succeeding test showed that (b) photographs were better than drawings. A third (c) that advertisements in rotogravure were better than black and white, costing \$13.48 per used car sold as compared with \$17.26. A business course ran a full page in the Saturday Evening Post. The headline was "The Dominant Idea in Business." Inquiry cost was about five dollars. Other headlines were tested competitively for years thereafter. "Wanted a \$50,000 Man" and "Young \$7,000 Executive Earns \$37,000 Bonus," brought equally valuable inquiries at 75 cents to \$1.50. Mr. Claude Hopkins says he has himself, alone, saved millions for his clients by his habit of incessant testing. He once tried out fifty-six series of advertisements for a single line of goods. Finally, after five

years, he found a way to bring results at one-fourth the cost of the best previous method. He writes:

I decided to attempt nothing until I had tested the project in a limited way. I set the limit on a test campaign at \$5,000 but most such campaigns cost less. Thus I found out, in a few towns, the cost of winning one thousand customers. Then I waited to see what those thousands would buy. Before branching out, I always knew the cost per customer and the sale per customer. I let the thousands decide what the millions would do. When I did branch out, operated on a certainty.

All modern advertising research is startlingly simple. And logical. The first and only universally important thing is to have this attitude extend downwards from the president's desk, through every step of production and distribution, to the retail clerk who finally sells the consumer. A careful man about to pay out money for any advertising message, inquires whether that message is worth addressing, whether the message itself is in practical, profitable form, whether effective enough and not too expensive and, finally—the sum of the whole question—what the probable response will net to him.

TESTS

In a recent speech, the U. S. Secretary of Commerce told the New York Sales Executives Club that American business must stop thinking backwards. So, at last, comes official recognition of the fact that a good advertising man works both ways. The magnificently major significance of advertising tests may, therefore, shortly be seen. Which is the better advertisement is an almost insignificant detail com-

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pared with tests to determine not only whether a \$1.00 cigarette lighter will sell twice as well as a 50-cent lighter, but whether or not bankers should finance any factory planning to make a lighter at *either* price.

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