

Marquette University

e-Publications@Marquette

Bachelors' Theses

Dissertations, Theses, and Professional
Projects

5-1930

Appeals in Advertising

Bess Epstein

Follow this and additional works at: https://epublications.marquette.edu/bachelor_essays



Part of the [Advertising and Promotion Management Commons](#)

APPEALS in ADVERTISING

by

Bess Epstein

A thesis submitted to the faculty of the College
of Journalism of Marquette University in
partial fulfillment of the requirements
for the degree of Bachelor of Philosophy

0378.65
Ep8

May, 1930

MARQUETTE
UNIVERSITY
LIBRARY

OUTLINE:

- I. Advertising based on human nature.
 1. Appeals depend on desires
 2. List of desires
- II. Functions of advertising.
- III. Attention, a necessary adjustment for appeals.
 1. Five principles for attention and their fulfillment
 2. Involuntary and spontaneous attention
- IV. Feeling tone in advertising, of:
 1. Lines
 2. Type
 3. Color combinations
 4. Language
- V. Presentation of appeals, and the functions of advertising.
 1. Suggestive advertising
 2. Argumentative advertising
- VI. Memory in advertising.
- VII. Belief in advertising.

In this thesis, the writer studied the appeals of advertising and the psychology that lies behind them. An attempt was made to discover what the appeals are based on and the processes that are related to the presentation of the appeals.

The different chapters of the books, given in the Bibliography, were read and notes taken on everything read. From the material thus compiled, opinions were assorted and wherever necessary, differences in opinion were mentioned. Whatever was believed to need explanation was made clearer by taking examples from the Saturday Evening Post.

This thesis was written with the aim of compiling the principles that are involved in the appeals of advertising, as discussed by authorities in the advertising world, rather than collecting the material from actual advertisements.

HUMAN NATURE AND ADVERTISING APPEALS

To advertise successfully it is necessary to thoroughly understand human nature. Only by understanding the intricate functionings of human nature can the advertiser know by what appeals he can sell his product. It was a long time before the advertising world understood the significance of this fact. Printer's Ink stated:

"Scientific advertising follows the laws of psychology. The successful advertiser, either personally or through his advertising department, must carefully study psychology. He must understand how the human mind acts. He must know what repels and what attracts. He must know what will create an interest and what will fall flat. He must be a student of human nature, and he must know the laws of the human mind."

To-day, no advertisement is written with the writer first carefully studying all the appeals that he might possibly make for the product he is presenting, and then choosing the one that will best awaken the desired response he is seeking from the people to whom he appeals. The advertiser is most interested in getting a certain idea into the mind of these people by selecting the proper appeal, and then by presenting it in the most effective manner. If he follows the laws of mental life in selecting his appeal, then that advertiser can be certain that it will not pass unheeded.

Before the advertiser selects his appeals he must first study the characteristics of the consumer. It is essential for him to know what their desires are, natural or acquired though they may be, and most of all to awaken a desire that may long have been dormant. He knows that he can depend on var-

ious instincts to be present and that he cannot be sure what the consumer's habits may be. Yet he can rely on the consumer's possession of certain universal habits, e.g., that of cleanliness, which would include washing one's self and all the other processes of a daily toilet. If an advertisement arouses thought it is liable to invite conflicts in the mind of the reader, so the advertiser usually compromises and uses rationalization in his copy, e.e., the advertiser gives to the consumer a reason for the act which the latter's desire has led him to do - in other words, the advertiser justifies the consumer's non-reasoned behaviour.

A person will buy something only if it satisfies a real want or desire. Poffenberger sums it up:

"Whether one appeals to instinct, to habit, or to reason the commodity that one is selling is satisfaction of a desire."¹

Man possesses certain desires. A seller can satisfy them, he can direct them to certain ends.

DESIRES.

Advertising is based primarily on a knowledge of human desires and instincts and the means of satisfying them. Behaviour is the result of a conflict of desires, and advertisements, if properly constructed, can give these desires sufficient outlets. Every basic desire of an individual revolves about the continuity and welfare of the human race and his own preservation and comfort. An instinctive behaviour is not founded on reason but on the feeling that it is more satisfactory to carry it out than not to carry it out. These

¹ Psychology in advertising, p. 40.

inborn desires and instincts in a human being are his strongest incentives to action.

The elementary desires of human beings of importance to advertisers, include:

- I. 1. Appetite--desires to eat and drink.
 2. Taste.
 3. Cleanliness.
- II. 4. Rest and comfort.
 5. Warmth and coolness.
 6. Fear--the desire to escape from and prevent danger,
 which would include the protection of health.
- III. 7. Sex desire.
 8. Personal appearance--desire to be attractive.
 9. Style--the desire to conform and the desire to be
 different.
- IV. 10. Parental affection.
 11. Love of offspring.
 12. Sympathy and devotion for others.
 13. Protection of others.
 14. Domesticity--desire to establish a home.
 15. Home comfort.
 16. Hospitality.
- V. 17. Possession--ownership.
 18. Efficiency--making things go well.
 19. Economy--saving of time, material, effort.
- VI. 20. Self-assertiveness and submissiveness.
 21. Success--the desire for overcoming obstacles.
 22. Independence--resisting domination from others.
 23. Power--domination over other people.
 24. Sociability--desire to be with other people.
 25. Shyness--desire to be alone.
 26. Social distinction.
 27. Pride--approval by others
 28. Imitation of others.
 29. Co-operation.
 30. Competition--rivalry.
 31. Group loyalty.
 32. Courtesy.
- VII. 33. Pleasure.
 34. Play--amusements.
- VIII. 35. Activity--mental and physical.
 36. Constructiveness--wanting to build or make things.
 37. Manipulation--wanting to handle things.
 38. Collecting things.
- IX. 39. Curiosity--wanting to find out.
 40. Desire to explore what is new and strange--desire
 for the familiar.

The advertiser can make his appeals most effective when he directs them to the very necessary desires of human nature, such as appetite for food and drink, sleep, sex attraction, love of offspring, health. The advertisement which contains the most significant appeal for the reader at the present time, is the one which will attract his attention. But at best, an advertiser may have only vague ideas as to which desires he should appeal. By sending questionnaires out to the possible consumers of his commodity or by conducting psychological tests in the laboratory, he can validly ascertain what his best appeal should be. Starch concludes that laboratory tests show two important points:

"First, the results demonstrate that it is possible by means of brief but carefully conducted tests to measure with a satisfactory degree of accuracy the relative value of advertisements as a whole and of the various elements in the advertisements. The average correlation between test results and business returns is approximately .80.

Second, the results show that certain elements in an advertisement are much more important than others. Specifically, the attention value and the headline are each nearly twice as important as the text of an advertisement." ¹

An advertisement to be successful must be seen, read, believed, remembered, and acted upon. To-day, when so many competing firms, who rely upon advertising for the greater part of their selling arguments, use the same media for their advertisements a difficult task confronts them. Human desires always remain the same, yet the means of satisfying them may differ daily. Yesterday, I may have used Gold Medal flour to make my bread, and to-morrow the advertisement for Pillsbury

flour may impress me sufficiently to bake my bread with Pillsbury. The advertiser's greatest aim must be, necessarily, to induce the public to get into the habit of using his particular brand of merchandise.

In one issue of the Saturday Evening Post¹ six advertisements for the lower priced car appeared--Chevrolet, Graham, De Soto, Chrysler, Dodge, and Erskine. Each of these advertisements stressed the point of price. Each used a layout a little different from the others, but each played up the price factor in type of arresting size. Were I on the point of buying an automobile in the thousand dollar or less class, and had seen all of these advertisements the De Soto advertisement would influence me most in my choice of an automobile. This advertisement achieved an elegance, by means of its cut, copy, and layout, which suggested that I might assume a new dignity by the possession of a De Soto. The quiet tones of the copy contained more of an atmosphere of refinement than the other advertisements:

"The sterling quality of the new Chrysler built De Soto Straight Eight begins with sound and skillful engineering, carries on through the basic excellence of materials, and extends to all the infinite detail of precision craftsmanship. Here are all the hallmarks of a quality that inspires lasting confidence and pride. Here quality expresses itself in richness of appearance; in luxurious appointments--and above all, quality speaks out in performance not equaled by many eight-cylinder cars hundreds of dollars higher in price. Obvious quality, far more than low price, is the new De Soto Straight Eight's passport to swift and enduring popularity."

1. April 5, 1930.

ATTENTION IN ADVERTISING.

As noted before, the first two functions of an advertisement are to be seen and read. A single medium may contain a hundred advertisements. What security can any advertiser have that his particular advertisement will be read? Certainly none that the medium can give him. The advertiser can depend only upon the success of his own technique in laying out his ad for it to attract attention. Often, however, an advertisement will defeat its own purpose by stressing too greatly its points of attention. Instead of carrying its fundamental message to the reader it may only succeed in showing a certain beauty of color or some unusual layout. Also, the advertiser must not forget that, after all, attracting attention to his advertisement is not its only function. He should remember that an advertisement must be constructed with the desired response in the readers as its goal.

The human range of attention is limited. Psychologists have proved that under favorable conditions, the ordinary observer can only attend to four things at one time. Then what can the advertiser do to make his ad attended to? Scott has compiled these six principles to aid the advertiser:

- "1. The power of any object to force itself into our attention depends on the absence of counter attractions.
 2. The power of any object to attract our attention depends on the intensity of the sensation aroused.
 3. The attention value of an object depends upon the contrast it forms to the object presented with it , preceding , or following it.
-

4. The power which any object has to attract our attention, or its attention value, depends on the ease with which we are able to comprehend it.
5. The attention value of an object depends upon the number of times it comes before us, or on repetition.
6. The attention value of an object depends on the intensity of the feeling aroused." 1

Our attention fluctuates, a single ad cannot hold our attention for a long time. Because the eyes see objects when they are only at rest, the advertisement must have every part related to each other. If the attention does fluctuate, then the advertiser, by laying out his ad in a certain manner, can direct the way in which the attention shall move. In the Saturday Evening Post of April 26, 1930, several advertisements make use of this principle. An advertisement for Simonds files, one-fourth page vertical, has a file placed in such a manner that it begins at the optical center, where the eye must naturally fall and then carries the gaze-motion of the observer as it wishes, to the bottom of the page where the name of the company is distinctively placed. Another ad which guides the gaze-motion is that of the Florsheim Shoe Company. The picture of the shoe occupies two-thirds of the page and is so placed that the eye must necessarily follow it to the name and the copy following.

ATTENTION--ABSENCE OF COUNTER-ATTRACTIONS.

Scott's first principle for attention, that which demands the absence of counter-attractions, refers not only to neighboring ads but to the construction of the advertisement itself. If an advertisement has many details in it, then they should

1. Psychology of Advertising, Chapter XXI.

all be distinct by themselves and aid the other details, In the same issue of the Saturday Evening Post, an advertisement for the Kelvinator electric refrigerator violates this rule. In their eagerness to show the fine details of the refrigerator, seven cuts illustrate these details and one larger cut shows the entire refrigerator. Various type-sizes are used to tell the story. All in all, there are so many different items in this double-spread ad that the entire effect is confusing. The observer feels bewildered when he looks at these pages; there is no place where he can rest his eyes, so that he skips these pages entirely.

ATTENTION--INVOLUNTARY AND SPONTANEOUS.

Attention consists of two classes--involuntary and spontaneous attention. The reaction to involuntary attention consists in the strength of the stimulus. In advertising the only stimulus to be used is a change of condition, a certain difference from other ads. The best way of getting this difference is by portraying motion and using novelty within the ad. The use of distinctive borders can be partly ascribed to the wish for provoking a stimulus to involuntary attention. Advertising, to-day, is more interested in getting the second class of attention from individuals, that is spontaneous attention. Here the characteristics of the individuals themselves determine the reaction and not the stimulus. To get spontaneous attention, appeals are made to human desires that are universal. It is important to note that interest does not have to be created in the individual, it is already present and the individual

wants to satisfy that interest, not resist it. Several large manufacturing companies have profited materially by grasping this psychological fact. E.G., the Lifebuoy Soap Company has, through competent advertising, made people sensitive to body odor, and the Listerine company has prospered financially by making people sensitive to unpleasant breath.

ATTENTION--SIZE.

Different opinions are constantly being given as to the attention value of various sized ads. A full page advertisement may be more valuable than a half-page ad, but is a full page ad twice as valuable as a half-page ad, and is a half-page ad twice as good as a fourth-page ad? Certainly the greater ad is better than the smaller one because "the power of any object to force itself into our attention depends on the absence of counter attractions." The fewer ads there are on a page the more likely is our attention to be focused on any advertisement on that page. Pooffenberger reasons that:

"The more completely one isolates the factor of attention and measures it, the more nearly do one's findings conform to the statement that the effect of increasing size always lags behind the actual increase in size. The so-called square root relationship is a convenient expression for the actual relationship. But the more one departs from the measurement of mere attention, by the addition of such factors as memory, prestige, location, previous familiarity, and so forth, the more does the large-space value increase in proportion to the small. Although, naturally, the advertiser is finally most interested in the total power of his advertising, he should also be interested in knowing how well it measures up in the various aspects of its total power. To know that a large space merely by virtue of the fact that it is large does not carry great attention value means that in large-space advertising it is not safe to do so with small-space advertising." ¹

1. Psychology in Advertising, p. 199.

ATTENTION--REPETITION.

Scott's fifth principle for attention is based on the repetition value of an advertisement. An advertisement that remains the same from year to year lacks necessary contrast, yet to change an ad completely every time destroys its repetition value. Varied repetition has more value than identical repetition. If an ad continues to have a certain recognizable feature in it that is varied from time to time, it is the best ad because it affords both change and repetition to the ad. Duplicating this same feature within an advertisement makes the observer feel more familiar with the advertisement and causes it to have more attention value for him. From the Saturday Evening Post issues of April 5, 12, 19, and 26, 1930, the advertiser adhering most strictly to this principle is the Campbell Soup Company. In every issue the familiar red can appears and in every issue but the 12th. the chubby little masqueraded figures are illustrated. Also, Campbell's established custom of placing their advertisements on the first pages after the reading sections gives it an atmosphere of the familiar to every magazine reader.

COLOR AND ILLUSTRATION.

The use of color and illustration in advertising answer a few of Scott's principles for attracting attention. Color can arouse our attention because of the contrast it can secure from ads around it. Illustrations can get our attention because they can tell a story that may more easily be comprehended than the text and because they can intensify the feelings

that are felt.

Color's chief value is that it is an easy way of build-up difference. It has, however, other good qualities which should not be overlooked. Color can be used to create an artistic worth, a distinctiveness that may otherwise be lacking in an advertisement. It can be easier, sometimes, to convey the atmosphere of the article by use of color to the observer. And by using color to reproduce, faithfully, the original color of the container or trade-mark of the article the memory-value of the advertisement is increased. The greatest danger in using color lies in the fact that too often the legibility of the copy is lowered. Thus M. Luckiesh finds that black on a yellow background is most legible, while red on a green background is least legible. Another good combination is green on a white background.

Like color, pictures have a great attention value because inherently they are attractive to people and because they can be most easily understood. There is a class of people for whom words alone are sufficient to draw up mental pictures. But this group is so small that we can eliminate them almost entirely. To most people words arouse no emotions and for them illustrations are necessary to conjure up the desired picture.

If the illustration is vivid enough a single glance at an advertisement is enough to understand what the ad is driving at. Illustrations are best used for articles that are advertised through suggestion, e.g., in the Saturday Evening Post of April 12, 1930 an advertisement for Cadillac consists mainly in the illustration which presents the automobile in a luxurious set-

ting, hinting at the graceful car that might be yours. Illustrations can well be used to arouse desires, especially in advertisements for food and drink. On a hot summer's day who has not seen an ad for Coca Cola and then become conscious of the unbearable thirst one is suffering? Also, illustrations can easily be made to influence the feeling-tone of an observer to arouse the important pleasant feeling-tones that a good advertisement tries to arouse. For this, decorative borders and illustrations of people within the advertisement, who reflect an atmosphere of pleasure, can be used, and so provoke a similar frame of mind in the observer. These qualities of a good illustration are all lost, however, if an illustration is irrelevant to the article advertised. If it is irrelevant, then it is entirely wasted and has, furthermore, the tendency to make the memory value of the advertisement less valuable. For example, in the April 26, 1930, copy of the Saturday Evening Post, the Quaker State Motor Oil Company uses the illustration of a black sheep at the top of its ad. This cut, at first glance, appears to be totally irrelevant to the oil that is advertised, and only after reading the copy can the connection between the black sheep and the motor oil be grasped. But most readers of magazines give the advertisements only a hasty perusal so that the Quaker State Motor Oil Company's illustration is only a waste.

FEELINGS.

Feelings, which include emotions, play a significant role in advertising to-day. Of course they can be handled only indirectly, because as soon as the subject dwells upon them they disappear. Feelings are either pleasant or unpleasant, the former being remembered and the latter easily forgotten.

People do not like to dwell upon unpleasant feelings, they avoid them. So that advertisers try to please those to whom they make appeals. And by expressing pleasant feelings within the ad the sympathy of people with that ad is more easily awakened.

Both unpleasant and pleasant feelings can fall into one of two classes, primary feelings or secondary feelings. And primary and secondary feelings can be either natural or acquired. Primary feelings are aroused by the stimulus directly, while secondary feelings are aroused by way of the desires. In advertising, to use instinctive appeals means to arouse the secondary natural pleasantness. This means that appeals are made to the desires of the readers and this is the best method. This natural, secondary pleasantness can be roused by appealing to the esthetic senses of the reader. By following certain laws of proportion, certain arrangements of type, using pleasing color arrangements and language, this can usually be attained.

If lines and their forms are correctly understood they can be used to create favorable responses in advertising. The directions of lines express certain feelings, e.g., a downward line expresses relaxation, listlessness, while an upward line denotes power, strength. The symmetry and proportion of lines all influence feelings, depending upon their texture, breadth, and rhythm. Poffenberger and Barrows, in a test given to five hundred people, found that 76.30 per cent chose a big curve to represent "sad"; 5.5 per cent represented it by a medium curve; 4.5 per cent represented it by a small curve---84.3 per cent

of the subjects represented "sad" by a descending or downward curve.

Type faces, in general, arouse uniform feeling in different groups of people. Type faces vary in appropriateness and readers can feel their variations. Poffenberger and Franken found that these types were best for the following articles and feelings: Cheapness-Antique bold; Automobiles-Century bold; Luxury-Tiffany text; Economy-Bookman old style; Strength- Globe Gothic bold; Jewelry-Engraver's Roman; Dignity-Priory text.

Legible type is reacted to pleasantly and illegible type produces the opposite reaction. This is true because feelings are not localized. When the eye is strained by trying to read poor type, the feeling of unpleasantness permeates through the entire body. The spacing of lines affects legibility. It has been found that the upper parts of letters are far more legible than their lower parts. Also, lines that are too long prevent easy reading and if they vary in length they are difficult to grasp. Those lines that are uniform in length are the easiest to read and consequently stir up the pleasantest feelings. The background on which the lines are printed should be remembered too, to make for the desired legibility.

Colors and their combinations are important influences upon feelings. The feeling tone of color depends upon the brightness, saturation (richness), and color-tone. The elementary colors, the pure colors, are red, yellow, and blue. In advertising colors that are pure and rich are preferred, regardless what their particular colors are, in preference to mixed colors. Colors possess different meanings:

"Yellow expresses light, cheer, vivacity, pleasure. This is so because it looks nearest like the sun, the moon or artificial light.

"Red is the color of human interest. It looks like fire. It is that which stirs human action, causes the blood to move more rapidly, thereby exciting to greater mental activity, arousing passion, expressing force, and kindling the feeling of warmth.

"Blue is restraint, is almost the opposite of red in its feeling. It soothes, constrains, sometimes almost repels--because of its very nature.

"Green is light and coolness. Nothing is more agreeable, particularly in summer, than a light, cool spot in a heated car, or in other places where display ideas most abound. Do you notice that the grass and trees are green when the summer is hot and that the sky is blue?

"Orange is light and heat. That makes a conflagration and is destructive to public consciousness when seen in large quantities misapplied.

"Violet or purple is an equal union of fire, or coals of fire and coolness, or ice. Ashes must result. This is the color that is used to express shadow. It is the destroyer of yellow." ¹

In using color combinations in advertising, there are two laws of color harmony which should be followed: 1. The law of likeness, which states that those colors will combine pleasantly which do not cross a primary color (red, yellow, and blue); 2. The law of contrast, which states that an elementary color may be crossed and complementary colors combined if the colors are properly keyed (have the right amount of saturation). Starch discovered that blue and yellow is the most preferred combination and that blue and red is liked next best; that consumers agree in their preferences for color combinations but not for single colors; and that the value of the pairs of colors depends upon the value of the single colors.

1. Tipper, Hotchkiss, Hollingworth, and Parsons, Advertising: Its Principles, and Practice.

The language used in advertising can arouse different feelings. Certain words seem to have a meaning all their own by way of their sound or appearance, e.g., hiss, sputter, sizzle, clang, bang. Then there are other words which have acquired either an unpleasant or pleasant feeling tone merely because of the ideas that are associated with them, e.g., hag. Every unit of language, in fact, down to the very letters that build language up have their own feeling tone, because of their smoothness, rhythm, and ease of comprehension. Too, every language unit can get a feeling tone according to whether it is appropriate or inappropriate for the setting in which it appears, some words and syllables are appropriate for one article when they would not be for another article. If there is any question of the feeling-tone of any piece of copy, the best thing to do is to sample it on part of the public and see how they react to it.

One issue of the Saturday Evening Post contains an advertisement for Between the Acts Little Cigars. The illustration is of a be-knickered young gentleman, lighting a cigar, all unaware that a ferocious bull is charging at him. To produce the breezy atmosphere that seems to be this cigar company's desire, the language used followed the lead of the cut:

"When time's too short for a long cigar it's time for BETWEEN the ACTS Little Cigars. Maybe Mr. Shorthorn, the bull, has never horned in on your smoking leisure. But how many other things do! Modern life moves at a speedy tempo with mighty few chances for a 20-minute smoke. Light a B. T. A. instead. Your favorite 15¢ perfecto divided by ten.... to multiply your smoking pleasures, divide your cigar bills." ¹

1. April 26, 1930. p. 64.

PRESENTATION of ADVERTISEMENTS.

As given elsewhere, the five problems of advertising are:

1. to be seen; 2. to be read; 3. to be believed; 4. to produce action; and 5. to be remembered. What would be the best way to present these five problems in any advertisement? Would argumentative (reason why) copy be more effective than suggestive (pictorial) copy? First we would have to consider whether people are reading the text matter of advertisements or whether they merely glance at the illustrations, before we choose one or the other appeals. No definite figures have been compiled on this matter but it has been noted that people are beginning to read ads more and more because of the attention value they are assuming.

Starch believes that there are many things to be considered before choosing one or the other methods to present an advertisement. If the buying process of an article deserves much thoughtful consideration, then that ad would have to be of the argumentative type. What is the frequency of the article's purchase? Is it bought daily or weekly or is it only bought once in many years, as a piano? Is the public familiar with the article, has it already passed through the pioneering stage? Then that article requires only a suggestion to the public that serves also as a reminder. A low-priced article will not require argumentative copy as will a higher-priced article. When there is a good deal of competition in any certain article's field, it will need more argumentative copy than ever. Is the copy that the competitors use argumentative? Perhaps the attention value of your ad will increase by using the opposite method

then. Is the article being advertised one that is of a complex nature? In that case, argumentative copy would produce better results than purely pictorial advertising would. What class of people is being appealed to, are they the kind that bother to read the words of an advertisement or only look at the pictures? What medium is being used? Posters and car-cards require only suggestive advertising, in fact, any other kind is wasted. If the article is one that is more of sentiment than of utility, suggestive advertising would prove more fruitful. Is the advertiser trying to produce direct results in the way of immediate increased sales? Or is he only interested in making his name a well-known one? In the latter case, pictorial advertising is best. In general, to find out if people's actions are influenced more by suggestion than by arguments the advertiser would greatly profit by conducting a series of tests to get his answer.

SUGGESTIVE ADVERTISING.

Suggestive advertising can easily be divided into four classes: 1. Display of name only; 2. Quality suggested by elegant surroundings; 3. Quality suggested by use; 4. The direct command. Only those firms that are already well-established and whose names are almost synonyms for the line of goods they carry can use their names alone in advertising, e.g., Tiffany's. The direct command is excellent because as Scott says "the command relieves the one commanded from the trouble of making up his mind. It makes up his mind for him, and so makes action easy." ¹

1. The Psychology of Advertising, p. 236.

They are good because they are most easily understood and because people are very suggestible. The mistake should not be made, however, of writing the command so that it arouses opposition, the individual should not be aware that he is being commanded to do anything. Extreme tact must be used in writing an advertisement of the direct command type. e.g., "Use Gold Dust powder!" would awaken no response, but "Let the Gold Dust twins work for you!" will receive attention.

Suggestive advertising must be effective when we see so many firms resorting to its use to-day. Human nature is greatly influenced by suggestion and imitation. Many articles require the suggestive kind of advertising. The action of the observer results in less time than otherwise for it is not necessary for him to spend much time deliberating. The increase in suggestive advertising is probably due to the fact that business men realize that most people need more than words to arouse mental pictures in them.

In suggestive advertising care should be taken to avoid any suspicion, doubt, or comparison of the product, because here it is harder to combat them. Suggestive advertising succeeds in accomplishing these things: it secures favorable attention and interest in a commodity, it develops a fringe or atmosphere of favorable associations, and it leads to action directly by frequent repetition. The greatest objection that can be made against suggestive advertising is that it is difficult to obtain belief with it.

ARGUMENTATIVE ADVERTISING.

If argumentative advertising is used, then the mental processes involved in making a deliberate purchase should be analyzed. What are these mental processes? First a person considers whether he actually needs that article, then he compares it with competing brands, he considers whether he has the means for securing the article, and finally he makes his decision. Of course every argumentative advertisement need not cover all these four steps but only those which are necessary to sell the article.

An argumentative ad or a reason-why ad should include strong selling points, every statement that is made should be relevant and to the point, only specific facts should be given, and every one of the statements should be absolutely true. There must be no signs of exaggeration. Without all these qualities a reason-why ad fails to be convincing.

The language in any argumentative advertisement must be concrete rather than abstract. It must be appropriate to the article or the proposition that is advertised. Since such an ad must give a vivid picture of the article, in lieu of the article itself, phrases should be used that arouse concrete mental images in order to give the reader a clear mental picture.

MEMORY in ADVERTISING.

Memory plays a large part in advertising. Reaction to any advertising, in the form of a purchase, never comes immediately after experiencing the advertisement, but it comes

some time later. This interval that elapses may be either long or short, and it is the retention of an experience over such a period of time that makes up memory. Some ads are retained better than are others.

Learning, recall, retention, and recognition are the most important problems of memory. Recall, which includes association, is the greatest problem. By association is meant: "if two ideas have been associated in the mind at any time and if at a later time one of them is again present in the mind, the other will tend to come into the mind also." ¹ That is why when a person goes into a store to buy anything so many trade names come to his mind. The certain brand he will buy depends upon the manner in which the advertiser has established his associations.

To establish the associations, the advertiser must control the attention of the reader and establish them correctly. An argument in an advertisement should be written so that he associates it with his own experiences. The most important association that can be established is that between a desire or need and some specific means of satisfying that desire or need. An advertisement may also, in some cases, have to aid in the identification of a product by customers who will see it on a dealer's shelves among competing brands. i.e., make the container or trade-mark or some significant part of the product so familiar that the person will point to a particular brand when he goes to purchase anything.

The conditions which determine the strength of associative connections are known as laws:

1. Law of exercise--or law of repetition--when associations are first being established the intervals between repetitions should be short, later they can be more frequent.
2. Law of effect--any experience producing a pleasant effect tends to be remembered and any experience producing an unpleasant effect tends to be forgotten.
3. Law of primacy--in general, connections which have first been established have an advantage over others in the ability to recall things.
4. Law of recency--those experiences that are most recent are recalled first of all.
5. Law of intensity and vividness--the intensity of impressions is a large factor; the strength of the associations depending upon the number of impressions that are formed.
6. Law of interest--without interest in a product, no associations can possibly be formed.

CONVICTION in ADVERTISING.

After the appeals have been carefully selected and then presented in the most effective manner, there remains the question of whether they are convincing enough to the public. Can the public believe in the article? Poffenberger and Starch fail to agree on what are the qualities to make a piece of advertising convincing. Starch insists that truthfulness is the greatest requisite to make any ad convincing. He says that objectionable ads are of the following type:

- "1. Exaggerated advertisements.
2. Advertisements that quote comparative prices.
3. " that have misleading trade-names.
4. " with misleading labels.
5. " that give false testimonials.
6. " for proprietary remedies and patent medicines that are useless, if not harmful.
7. Advertisements for investments that offer high rates of return.
8. "Free" advertising.

9. Certain forms of educational and self-improvement advertisements.

10. "Blind" advertisements.

11. Advertisements that cite fictitious cases or those that give pseudo-scientific evidence." 1

On the other hand, Poffenberger believes that truth isn't a big factor in creating conviction. He gives the following summary for belief and conviction in advertising:

- "1. Belief is a matter of feeling and emotion, rather than of reason.
2. The truth is not a primary factor in determining belief.
3. Belief is a personal matter, a fabric of personal experiences.
4. Belief has also a social component to be accounted for by the need for conformity with one's fellows and especially with those in authority.
5. Belief is dependent upon desire--we believe what we want to believe." 2

SUMMARY:

Successful advertising depends upon an understanding of human nature to know how to appeal to it. Therefore the advertiser should study the desires of people, know which are important for him. Appeals are best if they are directed to the very essential desires of human beings.

An advertisement accomplishes its purpose when it succeeds in being seen, read, believed, remembered, and acted upon. How can the appeals be presented and how fulfill the purposes of advertising? First of all, before the appeals are presented, attention, its various principles and those things that make for attention, must be considered. Appeals are related to the feeling-tones of things like lines, type, color, or language. Then, should the appeals be presented by argumentative or suggestive advertising? Various reasons exist for either variety.

The value of appeals depends on whether they are remembered or not. To be remembered, certain qualities are essential to advertising. After the appeals are presented, comes the question of the public's belief in them. If this is not attained, then all advertising is valueless.

BIBLIOGRAPHY:

Poffenberger, A. T.: Psychology in Advertising.

Starch, Daniel : Principles of Advertising,
Chapters XI, XII, XIII, XVII,
XVIII, XIX, XX, XXII, XXIII,
XXIV, XXV.

Scott, Walter D.: The Psychology of Advertising,
Chapters I, VIII, IX, X. XI.
XII, XIII, XIV, XVII, XVIII,
XIX, XXI, XXII, XXV, XXVI.

Sat. Eve. Post: April 5, April 12, April 19,
April 26, 1930.