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ADVERTISING TECHNIQUES IN *MCCALL* 'S MAGAZINE: THEN AND NOW

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## ABSTRACT

The 1920s saw a doubling of national wealth and the beginning of consumer credit. Even middle-class citizens gained disposable income to spend on material goods. While some associate the era with Prohibition and Jazz, the advertising practices implemented as a result of this wealth marked the beginning of the mass consumer culture in America that continues today. Companies present in the 1920s used the nation's newly found wealth to their advantage and revised their earlier advertising strategies that came from the 1800s. These older strategies relied on the factual repetition of a product's features as opposed to the persuasive writing techniques, interesting imagery, and identifiable brand names that were used to convince potential customers beginning in the 1920s. This paper will compare select advertisements from well-known companies found in the July 1922 issue of popular women's magazine *McCall's* to their contemporary online advertising campaigns to show that while current advertising methods have enhanced their persuasive techniques due to online reading behaviors, the foundation of effective advertising originated in the 1920s.

## TABLE OF CONTENTS

LIST OF FIGURES .....	iii
ACKNOWLEDGEMENTS .....	v
Chapter 1 Introduction .....	1
Modes of Criticism.....	2
Turn-of-the-Century Advertising Strategies .....	5
Mass Consumer Culture .....	8
Affordances of Magazines .....	9
Chapter 2 <i>McCall's</i> Magazine History .....	11
Chapter 3 <i>McCall's</i> and <i>Cosmopolitan</i> Format and Design .....	14
Chapter 4 Advertising Techniques Then and Now .....	23
O-Cedar Mop .....	23
Keds .....	27
Bayer .....	32
Resinol Soap .....	35
Olay.....	/37
Chapter 5 Findings and Conclusion.....	39
BIBLIOGRAPHY.....	41

## LIST OF FIGURES

Figure 1 <i>McCall's</i> Magazine July 1922 Front Cover.....	14
Figure 2 <i>McCall's</i> pg. 39.....	17
Figure 3 <i>Cosmopolitan</i> Magazine September 2019 Front Cover.....	19
Figure 4 O-Cedar, <i>McCall's</i> , pg. 35.....	23
Figure 5 O-Cedar, Amazon.....	25
Figure 6 Keds <i>McCall's</i> , pg. 21 .....	27
Figure 7 Keds, PR Newswire.....	30
Figure 8 Bayer, <i>McCall's</i> , pg. 36.....	32
Figure 9 Bayer, Funniest Commercials.....	33
Figure 10 Resinol Soap, <i>McCall's</i> , pg. 29 .....	35
Figure 11 Olay, <i>Cosmopolitan</i> , pg. 11 .....	37

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## Chapter 1

### Introduction

Americans are bombarded with advertisements on a daily basis through the internet, television, radio, magazines, and social media. Especially over the last decade, print media have experienced sharp decreases in their audience and reach as more people have turned to social media platforms such as YouTube, Instagram, and Snapchat and online subscriptions. Undoubtedly, social media and the internet play a fundamental role in the development of effective contemporary advertising strategies. Specifically, “as people become accustomed to watching videos, static images such as traditional billboards and periodicals can seem dull by comparison” (Cicireanu). As a result, companies advertising in magazines have adapted their methods to be highly impactful in both print and online. These methods include persuasive writing techniques based on Aristotle’s modes of persuasion, graphic imagery, and recognizable brand names. This paper will show that all of these techniques can be tracked back to the 1920s despite great technological advances. The *McCall’s* (July 1922) issue and the *Cosmopolitan* (September 2019) issue will illustrate the advertisements beginning in the 1920s use more sophisticated imagery and less text to convince their readers. Throughout this paper the term “modern” will refer to the 1920’s, when *McCall’s* was published, while “contemporary” will refer to the current era in which we live now. In addition, the “then and now” format will prove that each company employs similar rhetorical strategies using symbols and icons associated with brand names to effectively persuade readers from both the 1920s and today.

## Modes of Criticism

Examining the two most important aspects of effective advertisements, the written text and graphics, will show the similar advertising strategies between the 1920s and today.

Aristotle's modes of persuasion will be used for the textual and visual analysis while ideas from Richard Ohmann will be used to analyze the images found in the advertisements.

Aristotle's modes of persuasion are found at the heart of every speech, argument, and advertisement. Particularly, these modes are used in advertisements to convince customers through their emotions, logic, or morals to persuade them to purchase a particular product. In one of the foundational texts of rhetorical studies, *On Rhetoric*, Aristotle identifies three ways to become a persuasive user of rhetoric. Scholar W. Rhys Roberts translates Aristotle's three methods of effective persuasion as, "to be able (1) to reason logically [logos], (2) to understand human character and goodness in their various forms [ethos], and (3) to understand the emotions- that is, to name them and describe them, to know their causes and the way in which they are excited [pathos]" (5). Lastly, Aristotle's definition of Kairos refers to the timeliness of using words in rhetoric or speech.

It is fairly uncommon in this age of name brand advertising to encounter an advertisement devoid of some type of imagery or company symbol. Especially in magazines, impactful images are crucial to attracting a customer's attention. Digital marketing expert, Neil Kokemuller, explains, "A key advantage of magazines over newspapers as a print medium is the potential for high-impact messages. Full-page magazine ads rich with color and visual imagery can attract attention and enhance the visual presentation of your products" (Kokemuller). Due to the high impact images can have on consumers, it is important to analyze them in the same manner as their corresponding text.

In *Selling Culture*, literary and cultural historian Richard Ohmann analyzes a selection of advertisements from well-known magazines to track the progression of early advertising strategies and examine why modern advertisements include more visuals. “By 1900,” Ohmann explains, “many ads relied on readers to understand cryptic or contradictory relationships between visual and text” in contrast to the repetition of facts about a product which was customary in the 1800s (217). In summary, Ohmann argues the imagery used in advertising sometimes does not communicate enough substantial information about a product’s unique features, which may seem abstract to a consumer. These vague images are also known as decontextualized images. Ohmann explains the emergence of these images are due to the transition from the rational to emotional use of imagery when he states, “just when ad agencies gained control over communication from producers to consumers, they restructured that communication to privilege visual impressions and play down discursive appeal” (180). The shift from using less text to more imagery prompted the appearance of decontextualized images. He defines these as either an icon, symbol, or index, based on Charles Peirce’s three semiotic elements. More than one of these categories can be used simultaneously and still not provide specific information in regards to the places, times, or situations depicted in the images.

In Ohmann’s framework, an icon is the simple depiction of a product outside of its proper environment: “The icon itself is utterly concrete, its place in the social and natural world utterly abstract; no suggestion of its uses or who it’s for” (181). Icons have been used in advertisements for cars or “other machinery or commodities of intricate design: watches, stoves, organs, and so on” (182). For example, he explains earlier magazines advertised typewriters outside of the home/office, which did not communicate much about its uses to consumers; the ads simply depicted the objects in a plain space.



The second visual strategy Ohmann identifies in early twentieth century advertising is the use of symbols. Ohmann specifies that these images used in packaging and advertisements convey little to nothing about the product except its signifier, or trademark. Instead, they rely on the consumer to make the correct associations between their product and the brand. Brand names and logos also serve as symbols since they become lodged in a consumer's memory after time but may not communicate much to a consumer except for its association with a certain brand. Ohmann reveals by the end of the nineteenth century, "magazine advertising was almost entirely for brand name products..." (93) and "advertising of brand products in the premier national medium seems to have doubled roughly every decade [between 1880 and 1910]" (84). For example, the trademarked Quaker man, which represents the brand of Quaker Oats, is a recognizable symbol in various types of media and packaging found in stores to this day proving its effectiveness in both eras as the company has remained in business since 1877.

Finally, Ohmann's framework of contemporary advertisements defines an index as, "people, places, or occasions that are to be associated with the products and its uses" (182). Similar to symbols, social meaning is created with the use of indexes in advertisements since they depict their products in a way that suggests a deeper relationship to the product, such as belonging to a certain socioeconomic class, but nothing about the distinguishable features of the product. Ohmann references Michael Schudson's 1984 book, *Advertising, the Uneasy Persuasion*, to explain that visual abstractions have been used to appeal to certain social classes by stating, "Schudson marks such abstractions as characteristics of contemporary advertising, too, whose mode he calls capitalist realism. Ads referred, and refer, to demographic categories and social types, leaving the viewer to connect through fantasy of choice, to his or her own circumstances" (Ohmann 184).

In addition to using more abstract visuals, the elimination of explanatory paragraphs in newer advertisements is a result of consumers wanting to spend less time reading since ads in the 1800s took minutes to read. This type of non-verbal communication or persuasion that comes from images in advertising after the turn of the century marks the beginning of the era of visual culture. Leiss, Kline, and Jhally support the idea of Ohmann's definition of icons in images to create meaning since, "the experience with media changes the practice of advertising. In magazines, photography and art allow for innovations in the associational dimension of argumentation" (155). The use of detailed illustrations in modern advertisements was very alluring to customers at the time while today, almost all advertisements include high-quality photographs. While it is crucial to define these terms, the magazine advertisements of the 20s were extremely progressive for their time.

### **Turn-of-the-Century Advertising Strategies**

Advertising strategies of the late 1800s are notably different from those of the 1920s. As a result of including more imagery in modern advertising, advertisements transitioned from being less product-oriented to using more product-symbols. Simply put, "marketing thought begins to shift toward the nonrational or symbolic grounding of consumption based on the notion of appeals or motives, putting less emphasis on the product and its uses" (Leiss, Kline, and Jhally 155). Product-oriented advertising techniques are designed to inform its target audience about the unique features and attributes of a product that differentiates it from other products. These advertisements straightforwardly listed facts about a product throughout the 1800s. Older strategies relied on ethos and factual repetition of a product's features. The appeals of the 1800s

relied on the text to explain why a product was worth the money. They are “predominantly rationalistic in the sense that the ‘reason why’ demands an explanation of the motivation for using a product. The written text is the core of this explanation...” (Leiss, Kline, Jhally 153). A November 1880 Kidney-Wort ad found in *Atlantic Monthly* lists the dry vegetable compound can cleanse the system of kidney disease, liver complaints, etc. These plain lines of description bluntly explain the health benefits of this product and where to find it with no use of persuasive techniques. Ohmann clarifies why these became less popular. “Most individual ads, by the 1900s, were installments in extended campaigns, and one could hardly expect many new buyers to be won by explaining for the 387th time what ingredients a breakfast food contained and how they facilitated digestion. A discourse of repetition quickly uses up facts, makes them stale, and drives ad makers toward less concrete meanings” (218). This method was not convincing to skeptical buyers who did not want to search the text for reasons to choose that product. Instead, “older advertising strategies assumed a reader wanting a product was willing to search through dense columns of type to find news about it” (Ohmann 180).

Conversely, product-symbol ads define a product by its benefits rather than its functional attributes. This method relies heavily on the emotional and psychological qualities of a product for the consumer. Product-symbol ads also rely on readers to create their own meanings or “learn to supply the connections, fill gaps, and participate in the construction of meaning. Older advertising practices had to clear the semiotic way” (Ohmann 199). The newer visual advertising strategy sets out to ambush the reader’s attention, produce affect quickly, and lodge it in memory” (Ohmann 180). Product-symbol ads became more common following the turn of the century due to their high effectiveness because,

People are more likely to remember the company logo, an illustration representing the company, than the actual name of the company. When it comes to purchase decisions, consumers are more likely to buy products from familiar companies.

When buyers are in a store looking at products on the shelf, they are more likely to choose the products from companies they recognize the logos of (Krum 21).

A few ways to produce a feeling or response and enter the consumer's memory in the 20s and today include the use of personalization, name brand advertising, and scare copy to elicit a certain feeling like fear, intimacy, or belonging. Personalization is successful in ads due to its way of helping a consumer see himself or herself using a certain product in their everyday life. In addition, scare copy is used to motivate potential customers to purchase their products by creating anxiety about certain aspects of themselves or their loved ones. Scare copy is commonly seen in beauty and medical ads due to the strong desire to conform to conventional beauty standards or fear of not being in good health. Ohmann says scare copy "constantly threatened to exile the reader from reputable or even spousal affection" (210). An example that appears in a *McCall's* Woodbury's soap ad reads "there is constant danger in an oily skin" (*McCall's* 22). The corresponding text in this ad convinces buyers that using Woodbury's soap is beneficial to their health in order to correct their "skin condition" or acne and to avoid unhealthy infections. A current example of restrained scare copy appears in a Crest toothpaste magazine ad where subjects are seen doing the "tissue test" to compare the whiteness of their smile to the bleached tissue. Since having clean, healthy, white teeth is considered conventionally attractive, readers who would not pass the "tissue test" shown in their ads might be motivated to buy Crest whitening products. Similar to modern advertising methods that use shocking taglines and graphic imagery to grab a reader's attention, scare copy generates fear in customers since the ads

usually do not discuss the dangers of not using a product, only claiming that their life would be better with them. Knowing how to target a consumer's emotions is especially useful in the age of mass consumer culture because, "products are presented less and less on the basis of a performance promise, and more on making them 'resonate' with qualities desired by consumers- status, glamour, reduction of anxiety, happy familiar-as the social motivation for consumption (Leiss, Kline, and Jhally 155).

### **Mass Consumer Culture**

The Roaring Twenties was a turbulent time in America with Prohibition, The Jazz Age, the Harlem Renaissance, and the Wall Street Crash of 1929; however, the era is also marked as the beginning of America's mass consumer culture. Developments in merchandise production included the introduction of the assembly line, department stores, and a more efficient postal service. "The nation's total wealth more than doubled between 1920 and 1929, and this economic growth swept many Americans into an affluent but unfamiliar 'consumer society'" (History Channel). With this newly found wealth and overproduction of goods, companies heavily adjusted their previous advertising strategies in all forms of media to sell their overstocked products using similar advertising tactics seen today. Ohmann documents that, "manufactures turned to marketing and thus to promotion as a way of coping with crisis, making the environment less risky, and smoothing out the course of accumulation" (85). By examining the advertisements from the *McCall's* 1922 issue, similar promotional strategies can be observed in both time periods due to consumerism practices and behaviors.

Despite the large presence of magazines, radios and newspapers were the two most common forms of media through which to consume news and advertisements in the 1920s. “By the end of the 1920s, there were radios in more than 12 million households” (History Channel). The competition between different forms of media pressured magazine companies to increase their presence in this central media group. Invented in 1913, “the radio programs brought news, music entertainment, and advertisements to millions of listeners” (SiteSeen Limited) while newspapers regularly documented every major and minor event in print.

### **Affordances of Magazines**

Magazines have mostly endured the test of time as they have adapted visual advertising methods which were introduced over a century ago to be effective in both print and online. One way to understand the way magazines function and how well they have persisted over the century can be found in contemporary terms used to discuss coding and digital media. Sean Latham compares the affordances, or potential meanings found in magazines to those of books, since magazines are historically still a relatively new form of print media. He notes, “books, after all, afford agents very few possibilities for action beyond reading the text in a linear, serial order” (Latham 2). Without this linear order, the content of a book would not make much sense. In contrast, one does not need to read a magazine from beginning to end, in order to make sense of it. Instead, readers have the ability to skim through a magazine, selecting passages and viewing images that interest them. Readers move their ways through a book or magazine in their own way as “these paths themselves then produce the phenomenon of emergence: the creation of meanings and behaviors generated by the multiple ways in which textons can interact with one

another.” (Latham 4). By reading the text and images of an article, one comes to understand the way they work together and create personal meaning. The process of skimming a magazine is aided by content segmentation, distinctive headers, and descriptive photo captions all which “allow a user to navigate to sections of interest, reading them in detail while skimming or ignoring others.” (Latham 2). The ability to skim is considered an “affordance” of magazines as well. This type of affordance is also present in online reading. Similar to leafing through the pages of a magazine to find something to read, one can simply click on an online article they are interested in reading. Due to the contemporary universal manner of skimming content in both print and online mediums, ad writers have adapted their previous techniques to capture their audience’s attention in even less time.

Indeed, many magazines have largely migrated online, and new ones have been born in the digital environment. Even in this digital age, print magazines endure, and both the medium and the advertising strategies employed in it bear many resemblances to the examples emerging in the 1920s, but also illustrate key changes as a result from the practices of the digital age. Women’s magazines *McCall’s* and *Cosmopolitan* provide a side-by-side visual comparison which illustrate the subtle changes in advertising strategies over the decades.

## Chapter 2

### *McCall's Magazine History*

To understand the significant contributions of *McCall's* to American print culture in 1922, it is necessary to rehearse briefly its founding and the transformations it went through in the preceding decades but also its decline and eventual demise later in the century. In July 1922, a single issue of *McCall's* cost 10 cents or \$1.00 for a yearly subscription. *McCall's* was published on a monthly basis and had a subscription circulation of slightly over "1 million by 1908" and issues were presumably shared among family members and friends (Corsiglia). In 1922, Henry Burton edited the magazine and *McCall's* had branch offices located nationally and internationally with its headquarters in New York, New York. The McCall's Corporation also published *Redbook* for women, *Bluebook* for men, the *Saturday Review*, *Better Living*, and *Popular Mechanics*. Competing magazines to *McCall's* included *McClure's*, *Cosmopolitan*, and *American Magazine*.

*McCall's Magazine* dates back to 1873, when James McCall founded a publication called *The Queen: Illustrating McCall's Bazaar Glove-Fitting Patterns* as a way to sell his dressmaking patterns. Following the death of James McCall in 1884, his widow Mrs. George Bladsworth took over as the magazine's editor until 1891. Under her editorship, she expanded *The Queen's* content beyond sewing patterns to include other homemaking information. As a result of publishing more content, the page count of the magazine nearly tripled. The magazine expanded over time to include articles about other topics such as beauty, health, travel, and children - all



items of interest to women. In 1891, the magazine's name changed to *The Queen of Fashion*.

Shortly after, James Henry Ottley took over The McCall's Corporation in 1893.

With the addition of these content subjects, the magazine underwent another name change and it was changed to *McCall's Magazine—The Queen of Fashion* in 1897. *McCall's* was part of the Seven Sisters collection of women's magazines. The group included prominent women's publications such as: *Better Homes and Gardens*, *Family Circle*, *Ladies Home Journal*, *Good Housekeeping*, *Redbook*, *Woman's Day*, and *McCall's*. These magazines published articles, columns, and advertisements geared towards upper middle-class housewives. Specifically, the Seven Sisters devoted their content to improving the lives of these women with homemaking and childcare tips, advertisements for appliances, and advice columns. Five magazines from the Seven Sisters group are still in publication today including *Good Housekeeping* and *Family Circle*.

In 1913, the magazine was sold to the banking firm of White Weld & Co. Later, the price of each issue was raised to 10 cents. At this point, popular fiction writers were publishing segments of their books in *McCall's*. Over the years, *McCall's* published fiction from well-known novelists including: F. Scott Fitzgerald, Jack Finney, John Steinbeck, and Alice Adams. In 1932, editor Otise Wiese changed the format to include three sections—news and fiction, homemaking, style and beauty which were separated by their own covers with precisely targeted ads; introducing the idea of content segmentation to *McCall's*. Segmentation is an affordance strategy of magazines that easily allows readers to find their desired content. *McCall's* eventually transformed from its three-section format to a design that more closely resembles that of a modern magazine. *McCall's* and *Family Circle* were owned by The New York Times Company until Gruner & Jahr purchased both of them in 1994. Although *McCall's* was the oldest

American women's magazine, at 114 years-old, it did not survive the changing times as circulation figures plummeted. *McCall's* eventually ceased publication in 2001 with Rosie O'Donnell as editorial director under its final title *Rosie*. Today, the McCall Pattern Company is a privately owned, worldwide company that designs, manufactures and sells sewing patterns under the brand names of Butterick, Kwik Sew, McCall's and Vogue.<sup>1</sup>

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<sup>1</sup> This chapter summarizes content about the history of *McCall's* from Sewcratic.com and Encyclopedia.com

### Chapter 3

#### *McCall's and Cosmopolitan* Format and Design



**Figure 1** *McCall's Magazine* July 1922 Front Cover

The front cover of this issue of *McCall's* is fairly simple and modern with a large illustration of a beautiful woman along with the magazine's featured articles. From cover to cover, the *McCall's* July 1922 issue contains a total of 79 advertisements of various sizes, the majority of which cover a quarter of a page or less. Although these smaller advertisements are

not common today, modern techniques are employed as companies made use of this space with detailed, singular illustrations of the company's logo or symbol to achieve maximum effectiveness and association with their brand name. The larger, half or full-page ads belonged to well-known brands at the time like Pepsodent, Boncilla, Johnson and Johnson, Resinol, Ace Combs, Colgate, and Lorain. These ads featured one to three illustrations, a logo or symbol, and concise descriptions or user testimonies. However, the illustrations in these larger ads typically included what Ohmann would categorize as decontextualized images in that they do not convey enough convincing information to a potential customer about the product being advertised. All of these characteristics present in the ads from *McCall's* employ a range of modern advertising strategies like the beginning of larger ad sizes and the use of imagery.

Since one of the most successful, recently developed ways for advertisers to communicate with an audience was through the use of visuals, 90% of the advertisements in *McCall's* used sketched illustrations for their graphics. This relatively new strategy of including imagery in product-symbol ads is not only visually appealing but also uses the products to symbolize beauty or happiness for consumers rather than convincing a consumer should spend their money on that certain product. The attractiveness of the text in modern ads was also addressed after the turn of the century. Ohmann says, "texts themselves took on an artistic appearance: more blank space, larger type, and varied fonts highlighted the physical appearance of words, in counterpoint to their discursive meanings" (180). In ads for shampoo or hair remover, conventionally attractive women are depicted with clear complexions, minimal body hair, and voluminous curly hair. These portrayals of beautiful women convince others that if they use their products, they can look beautiful too. In advertisements for baby products such as Johnson and Johnson's baby powder, Mellin's baby food, and Aunt Belle's Comfort Letters sold

by the Mennen Company, mothers caring for their visibly happy babies symbolize what a good mother looks like drawing on a reader's emotions, or pathos, to convince them. Due to the great expense that came with using cameras to create detailed images for ads, the illustrations found in *McCall's* serve the same purpose of photographs in a magazine like those in the September *Cosmopolitan* issue.

At the turn of the century, full-page ads were growing in popularity as their presence increased over the following years; however, *McCall's* only had six full-page ads in this issue from companies like Crisco, Armstrong's Linoleum, Northwestern Yeast Foam Company, Lux Soap, Fels Naptha Soap, and Keds. Ohmann mentions the growth of full-page ads in a survey that found, "in 1892, 18 percent of those [ads] in the *Century* were full page ads; in 1908 that figure reached 43 percent. The ratio of half page to full page ads, 2.5 to 1 in the 1800s, reached 1 to 3 in 1920" (180). These full-page ads were placed towards the front and back covers or near popular columns to target a reader just skimming the magazine. This issue is flanked by two, higher quality, colorful full-page ads from Armstrong's Linoleum and the Northwestern Yeast Company. Both ads successfully made use of their ad space by including detailed illustrations of their products in their respective environments.

Figure 2 McCall's pg. 39

McCall's Magazine for July, 1922



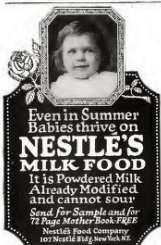
**The Best Ice Cream is the Kind You Make at Home**

So pure and clean and fresh. Quality from three new cream freezers you produce and you save one half the cost, and so to the making.

**Triple Motion White Mountain Ice Cream Freezer**

Believe that statement. The triple motion of the White Mountain freezer makes more ice cream faster than any other freezer you can buy. It is the only freezer that makes ice cream in only 15 minutes. Write for free catalog and make your choice. Freezer Dealers: from local. **The White Mountain Freezer Co. Inc.** New York, New York

Get the "Triple Motion" White Mountain Ice Cream Freezer. It will prove both economical and delicious.



**Even in Summer Babies thrive on NESTLÉ'S MILK FOOD**

It is Powdered Milk Already Modified and cannot sour

Send for Sample and for 72 Page Mother Book FREE

Nestlé Food Company, 100 World Bldg New York



**Dr. PRICE'S VANILLA**

USE Dr. Price's Vanilla. You're in the delicious, mellow and of balance, just right strength, perfect for the stomach. Ask for Price's at your grocer's. Don't accept an imitation.

PRICE FLAVORING EXTRACT CO., Chicago, Ill.



**FOUR \$3.25**

AT FACTORY PRICE

Use THE NEW McCALL PATTERN "it's printed"

**The Bull**

[Continued from page 13]

He was fighting for words. Something in his stomach and his trouble brought the tears to Eve's eyes.

He spoke at last. "Give . . . From the very first moment I saw you, pullin' the reins, I knew you was the one for me. I was—lucky. When I thought you went there to meet another man, I—"

The difficult deep words rumbled and died. His eyes stared her. She said: "I know. You was hurt, and so you was angry. I—then hurt that way, too."

He answered roughly: "You pulled me out of the mud, or I'd be there yet. You're pullin' me out of this."

"To let me—back—into the other? Ever?" She looked away, not at him, but at the stars. Soon she said, softly, half-heartedly: "The first moment. It happens sometimes—that way. I guess I knew."

"Ever?"

That the reins was all pulled for you. That it was you I'd been waiting for. In a moment he wheeled from her. He said abruptly: "You said I was hurt. I—"

He crashed into the brush. Eve waited on the track. It was as if a little substance of the stars had fallen there, to remind earth of her heavenly kinship.

Leman came back, leading the bull. He took off his muddy mucklows and wrapped it clumsily about Eve; then lifted her and set her on the bull's back. "He'll be yours now," he said heavily, "he'll let you ride him." He slipped a cord through the beast's nose ring, but it was not needed. The bull moved docilely at Leman's side, carrying Eve down the trail.

"Listen," she said softly. But it was Leman's shoulder on which she rested her head. Again, as he turned to her at a fork of the trail, he saw her face near his, wet with silent tears. She whispered, "Stay. I'm glad to be home."

"You said I'd be home," he said.

The bull, sensing the dawn behind the forest, seemed to challenge to the falling stars.

### Do You Weigh Him

[Continued from page 13]

which means that babies' mouths always contain bacteria in generous numbers.

Before nursing it is not advisable to wash out the baby's mouth but at the completion of the nursing, the nipples should be gently washed with a solution of boracic acid—a large teaspoonful to a glass of water will be enough. After the washing, the nipples should be gently dried. If the breasts are of the heavy pendulous type, I advise that they be supported round the thorax by a binder sufficiently tight to support but not compress the organs. Caking of the breasts, cracked and fissured nipples have been the cause of wasting immemorial infants, and require immediate attention of the attending physician. Nipple shields often are of much help in fissured nipples, which are painful in the extreme. Every nursing baby should be vaccinated with the latest bottle-feeding daily which takes the place of breast-feeding.

Temporarily withholding the breast of mother doctors, perhaps, a sharp attack of tonsillitis with high temperature. Under such circumstances the breast-feeding is best when discontinued for a day or two. The baby should be fed on the bottle taken if the mother is unable to nurse. The breasts are emptied by means of a pump, and when the mother has sufficiently recovered, nursing is resumed. I have known infants to be nursed through a mother's active illness but this is not an advisable course.

The return of menstruation need not interfere with breast-feeding. The baby may be on a bottle for a few days, or have a few bottles but there is no occasion to stop the nursing.

Maternal conditions which demand that nursing be discontinued are: Pregnancy too in weight from any cause, pronounced anemia, syphilis, diabetes, tuberculosis, nephritis, advanced cardiac disease, insanity, and the onset of pregnancy.

All breast-feeding troubles may be diagnosed and when diagnosed must be treated as they are.

**THE FRIENDLY MOTHER**, is written for the expectant mother, by Helen Johnson Keyes, and approved by Franklin A. Doremus, M.D., Head of the Maternity Division of The Women's Hospital, New York City. Price, 10 cents. Address Mrs. Keyes, Care McCall's Magazine, 216 West 37th Street, New York City.



## A better way to can



One easy home use of the Lorain Oven Heat Regulator is a wonderful aid to successful canning by any family, saving waiting or boiling.

**JUDGE** for yourself whether the Lorain Oven Method is "A Better Way to Can at Home." Take peaches, for instance. The luscious, golden yellow peach, firm, sweet and full of flavor, is one of America's favorite fruits.

Here's the way to can peaches by the Lorain Oven Method: Wash and sterilize the jars, covers and rubbers, just as you always do. Soak the peaches to loosen skins; dip quickly in cold water; skin, and cut in halves; pack halves in jars.

Now fill the jars with boiling water, or with syrup if additional sweetening is desired. Place rubbers in position, and adjust covers loosely.

Light the gas oven. Set the Lorain Oven Heat Regulator at 250 degrees. Place the filled jars in the oven; close the door. Leave quart jars in oven one hour; pint jars forty minutes. Then go out of the kitchen and forget you are canning until the alarm clock tells you time is up. When the clock signals, remove jars from oven and tighten the covers. Your canning is done! Simple, isn't it? Yet this is what you've accomplished by this new method:

- First: The fruits or vegetables retain that fresh-from-the-garden flavor.
- Second: They keep firm.
- Third: They have a much finer appearance.
- Fourth: You've avoided all bottle boiling and all standing and stirring over a hot stove.
- Fifth: You've done your canning in much less working time than is required by any other process.
- Sixth: You've saved gas.

Any fruit or vegetable may be canned perfectly by the Lorain Oven Method. The process was perfected in the laboratories of the American Stove Company after months of experimentation. Today this method is being used successfully by thousands upon thousands of housewives who are the happy possessors of gas ranges equipped with the remarkable device—the Lorain Oven Heat Regulator.

AMERICAN STOVE COMPANY, 157 Chouteau Ave., St. Louis, Mo.

Largest Makers of Gas Ranges in the World.

We manufacture all gas and coal stoves for use where gas is not available.

Write for the "Lorain" method and form.

**LORAIN**

**OVEN HEAT REGULATOR**

Only those known Gas Ranges are equipped with the "Lorain" Oven Heat Regulator. Write for the "Lorain" method and form.

CLARK'S GROCERY—Chicago, Ill.  
DANIELS—Cleveland, Ohio  
DIRECT ACTION—National Store Company, Cleveland, Ohio  
NEW PRINCIPLES—New Process Store Company, Inc., Cleveland, Ohio  
QUICK MEALS—Quick Meal Store Company, Inc., St. Louis, Mo.  
RELIABLE—Reliable Store Company, Inc., Cleveland, Ohio

The ads were also grouped with similar content due to the range of articles and stories present in *McCall's*, pushing the new modern consumer culture at the time. An example of this categorization is found in Figure 2 which shows page 39 of *McCall's*.

This page features advertisements of a Lorain oven regulator, an ice cream freezer, along with Nestlé's Milk, and Dr. Price's Vanilla, which all belong in the kitchen. Not only did arranging these ads in this logical manner advertise the supplies necessary to make homemade ice cream, it also complemented the appliance ads that were revolutionary at the time. Purchasing these appliances promoted a more modern

lifestyle for housewives to help them complete domestic chores more efficiently, leaving more time for leisure activities. Ohmann comments that the development of appliances "slowly eliminated or at least made optional whole spheres of domestic work" (165). Another example of categorized advertisements appears on page 28. This page features a column on how to maintain beautiful skin during the hot summer months so expectedly, a Boncilla cosmetics ad was placed nearby to target a reader that is already interested in skin care or cosmetics. Lastly, brands like Vaseline and Mellin's baby food are skillfully positioned in the children's pattern section

because mothers might linger on these pages longer than others. From these examples it is apparent that even in 1922, advertisements were strategically placed and formatted with illustrations to attract their target audience, in this case, upper middle-class homemakers. These targeted ads seemed more personalized for a reader and promoted the mass consumer culture beginning at the time because this “capital both created new needs and [companies] met them through the making and selling of commodities” (Ohmann 165). Without this stream of capital and advertisements, magazines would have struggled to stay in business.

Since *McCall's* wanted to target female readers, particularly mothers, precisely as a women's/family magazine, the ads in *McCall's* advertise products ranging from cosmetics, hair care products, cleaning supplies, and others. Ohmann says, “through the nineteenth century, women increasingly took on the task of making purchases, as an adjunct to and substitute for home production” (156). This shift is most likely a result of the introduction of appliances into the home because they allowed housewives to spend less time on household tasks or even eliminate them completely. The idea of spending less time in the kitchen appealed to housewives so brands like Crisco, Gulden Mustard, and Boss Ovens featured their products alongside quick and easy recipes which used their products in them. Ads for new appliances like freezers and ice cream makers used terminology like “simple,” “perfect,” or “new invention that revolutionizes cooking” to boast their innovativeness and appeal to the modernity of the 20s. These time-saving claims would also be convincing in contemporary advertisements because people are always looking to save time. The more attractive visual design, use of name brand logos and symbols, and the strategic organization and personalization of the ads closely resemble those found in a contemporary magazine such as *Cosmopolitan*.



**Figure 3** *Cosmopolitan Magazine* September 2019 Front Cover

Although *Cosmopolitan* is not part of the Seven Sisters group, the September 2019 issue is a contemporary women's magazine that will be used to compare with the July 1922 issue of *McCall's*. This *Cosmopolitan* issue features a total of 45 advertisements of mostly beauty and skincare products over the course of 144 pages. The ratio of content to advertisements is greater in *McCall's* as it featured 79 ads in only 58 pages because during the 20s, national brand advertising was skyrocketing. Three-quarters of the ads in this issue advertise cosmetics or skin care products from brands like Olay, Dove, Bioré, and L'Oréal. Ads from popular brands such as L'Oréal and Lancôme are placed on the front and back covers to gain the most attention. Both of



these brands also have more than one ad throughout the magazine, which increases a reader's likelihood of engaging with the advertisement. The blend of drugstore brands such as Covergirl and L'Oréal to luxury brands like Dior and Estée Lauder cater to upper middle-class readers with a range of incomes similar to those of *McCall's* at the time. The overwhelming presence of beauty and skincare products target women readers in particular. Throughout this issue, over 80% of the ads take one or two full pages of space while only a few smaller ads appear in the magazine. The increased quantity of full-page ads in comparison to *McCall's* shows the transformation from using smaller ads to full page ads due to their effectiveness in modern times. A South African study of over 2,500 magazine readers concluded that in terms of ad space, "bigger is better. Advertisements that take up less than half a page were noted just over half of the time (54 percent). In comparison, full page ads were noted 71 percent of the time..." (Galin). This notable increase in the participant's memories exemplifies the larger the ad, the more effective it can be.

The front covers of *McCall's* and *Cosmopolitan* closely resemble each other despite being published a century apart. Arguably, an alluring front cover is one of the best practices to convince people to purchase and read the magazine especially for those sold in grocery stores or magazine stands. As women's magazines, both covers feature a woman as the main image. Pop singer, Iggy Azalea, is photographed in a bright pink outfit on the *Cosmopolitan* cover. Although the woman on the cover of *McCall's* is unknown, the two covers look alike with their simple, colorful designs that highlight the content inside for potential readers. The *McCall's* cover features fiction stories from British socialite Margot Asquith and well-known authors Gene Stratton Porter and Ethel M. Dell while *Cosmopolitan* advertises articles about sex trends and "situationships." *McCall's* relies on the ethos of their published authors to convince readers to

open the magazine and continue reading. *Cosmopolitan's* strategy is a bit more abstract in that it motivates a customer's curiosity to open the magazine while feelings of anxiousness, or pathos ensue before one takes the "adulting test" or checking to see if they are in one of the ten "situationships." Although it might be extreme to argue that these articles are scare copy, they are known to successfully entice a reader to open the magazine and at least skim the article. The transformation from fiction stories to the more sexualized article topics in *Cosmopolitan* serve as an example of the contemporary approach to create shock and grab a reader's attention. The idea of evoking emotion works well in a digital environment and in magazines because of a readers' ability to easily select what appeals to them.

The content of the advertisements found in *McCall's* and *Cosmopolitan* also possess contemporary characteristics through their use of product-symbol ads, which are widely common in contemporary times. The ads in *Cosmopolitan* use less than 15-20 words as opposed to the paragraphs of information found in most *McCall's* ads. The paragraphs in *McCall's* are typically descriptive product-oriented ads that take minutes to read, telling where to find the product or why it is the best choice. Now, the American desire for quick information causes ad writers to create convincing ads using minimal words and effective images to appeal to potential buyers in a fraction of the time it would take to read an older ad due to online reading behaviors. For example, it can be assumed that to find a certain brand of makeup, drugstores, Ulta, or Sephora would most likely carry the advertised product. However, in 1922, department stores were new enough that it was important to note whether customers could use mail order or buy in store. Also, companies that sold brand new products in the 20s like kitchen appliances were under more pressure to convince readers to spend their money on their products, hence they used more words in their ads. The blend of visual branding and product symbols with older verbal

descriptions in the ads show the shift from old to new. The newer method consists of a more visual and symbolic approach, otherwise known as a product-symbol ad, which is used in *Cosmopolitan* and other contemporary ads. All of the ads in both magazines rely on the proven and effective use of imagery to convince their audience. The colorful, glossy pages of *Cosmopolitan* feature attractive photography of the product being worn or close-up shots. The ads in *McCall's* use similar imagery through detailed illustrations to highlight the products advertised. Both magazines contain numerous ads for cosmetics and skin care products. Conversely, as a family magazine, *McCall's* features clothing, baby products, and appliances instead of tobacco and feminine care products. Despite the increased amount of text and different types of ads, *McCall's* has ads that would still be considered fairly contemporary.

## Chapter 4

### Advertising Techniques Then and Now

#### O-Cedar Mop

Then:



Figure 4 O-Cedar, *McCall's*, pg. 35

Beginning in 1906, O-Cedar Mop was a well-known cleaning brand that advertised their products in other women's magazines. "O-Cedar helped pioneer radio advertising on NBC and magazine ads by appearing in *Good Housekeeping*, *Saturday Evening Post*, and *Ladies Home Companion*" (O-Cedar). The advertisement for O-Cedar Mop Polish on page 35 of *McCall's* takes a fairly modern approach with a large image of their product comprising about 60% of the quarter-page ad space. To help potential customers make the connection to the brand, their O-Cedar logo is inscribed at the bottom of the ad and on the mop. The logo and the mop are both

considered symbols of O-Cedar products. In relation to Ohmann's understanding of abstractions in advertising, this is the least abstract advertisement because the mop is featured on the floor, demonstrating the claim that O-Cedar can help one achieve "prettier, brighter, and cleaner floors." Unlike other advertisements at the time, O-Cedar was paving the way for contemporary advertising techniques in their product-symbol ad by relying on the brand name and detailed imagery instead of paragraphs of information and testimonials about the product. The text in the ad uses concise phrasing and simple language to explain the benefits of choosing this brand of mop even though it is the only home cleaning product advertised in the issue. The choice of simple words like, "No bother-No fuss-Less time" to achieve "brighter, prettier floors" mobilizes a reader's desire to get house chores done more quickly and achieve a better end result. This modern verbiage connects to the idea of lowering the time housewives spent on domestic chores to allow for more leisure time. The ad relies heavily on logos as it promotes the strong logic in choosing a mop with time-saving qualities due to its ability to get the job done fast. Housewives at the time would have been inclined to purchase this mop for those qualities. Despite the illustrated image, this ad would be fairly convincing in a contemporary magazine like *Good Housekeeping* since its concise text, logical appeals to saving time, and reliance on the illustration and brand name to effectively convince buyers. This ad differs from the product-oriented ads of the 1800s with its ability to visually convey trust and efficiency without having consumers read through testimonials or descriptions.

Now:



Figure 5 O-Cedar, Amazon

In an advertisement found on the Amazon “Home” section of their website, the entire O-Cedar Mop line uses their signature colors of red and white to attract a reader and prompt the mental association of the colors red and white to O-Cedar. A clean background and bold headings describe the various features of each product without having to study the text below them. These sections also use small icons like a house or dirt particle which make even the text visually appealing as mentioned by Ohmann. Though there are significantly more words in this ad than in the earlier ad, the capitalized phrases like “quick clean” and “deep clean” tell about the products below without the reader needing to read much further. Since this ad advertises three products in one, it is necessary to include more words to accurately describe each product as

opposed to the earlier ad that only advertised one mop. One can argue that this is a contemporary product-oriented ad because of its descriptions, however it includes images and the symbolic O-Cedar mop. The products advertised in this ad are a basic broom, automated mist mop, and the original mop that create “the ultimate clean team” for quick, deep cleaning. Logically, using these products together can help one efficiently and conveniently achieve a deep clean. Potential buyers are most likely attracted to this ad due to logos because of its efficiency and ethos because O-Cedar Mop is a trustworthy brand that has been around for over a century. During a time when the consumer market was teeming with new appliances and inventions, the O-Cedar ad writers acknowledged this Kairos and reinvented their mop to make an old technology look new and innovative while also relying on their company’s ethos for support.

Both advertisements depict these products on clean, wooden floors inside a house to show that their products are capable of doing an exceptional job if used properly. O-Cedar is also employing similar advertising strategies such as using minimal text in both ads. With the O-Cedar logo in both advertisements, readers are encouraged to use their knowledge of the brand’s reputation to convince them to purchase the products instead. Due to these similarities, it is evident O-Cedar has always been ahead of the curve in terms of advertising.

## Keds

Then:

McCall's Magazine for July, 1922

One of the most popular styles for young Keds. Comfortable, practical, and attractive in every way.

The light weight in the Keds line, and the perfect fit in every way.

One of the most popular styles for young Keds. Comfortable, practical, and attractive in every way.

A popular style for the girl, and the perfect fit in every way.

## Every child and grown-up can now enjoy the comfort boys have always known

FOR years boys have delighted in "steelers" or "train shoes." Unconsciously they were choosing the shoes that were anatomically right for their feet.

The machins of the feet, we know now, grow stronger naturally in flexible shoes—the best protection for fallen arches and the foot troubles so common today.

A well known orthopedic physician has said: "The low-heeled canvas rubber-soled shoe is the greatest blessing that has been of good to mothers in a very long time."

Indeed a blessing for all. The big development of the Keds line, with rubber-soled canvas shoes for every need, has made it possible for the entire family to enjoy the comfort and beautiful dress freedom that boys have always known.

**Why you should insist on Keds**  
Keds will give you an entirely new idea of canvas rubber-soled shoes. The canvas is fine and strong. The soles are of tough springy rubber from our own Sumatra plantations and are made as durable as our long

years of experience have taught us to make them.

The construction throughout, in such details as stitching, reinforcing and vulcanizing, has been perfected with the purpose of combining greatest strength with most attractive appearance.

Keds are trim and shapely—smart models for girls and women to wear with dressy dresses, other rugged enough for the hard wear of playing children.

There are many kinds of Keds in addition to the well-known "train" shoes—pumps with low heels, oxfords, high shoes and low—all made of canvas with rubber soles. For men, women and children.

If your dealer doesn't carry the kind you wish he can get them for you. But remember, Keds are made only by the United States Rubber Company. If the name Keds isn't on the shoes, they aren't real Keds.

**You will be interested in our booklet "Outer Soles for Children. Write for free copy to Dept. TC, 170 Broadway, New York City.**

**United States Rubber Company**

# Keds

Manufactured in U. S. A.

Keds are manufactured and made only by the United States Rubber Company. The name Keds is a mark. It is your guarantee of quality and value.

**Figure 6 Keds *McCall's*, pg. 21**

The Keds ad in *McCall's* mainly relies on ethos and logos to convince readers to purchase their shoes. The ad makes various claims to enhance their credibility by including information such as trustworthy testimonies and experience in the footwear industry. The ad references Keds' long experience of producing good quality shoes. It stresses the soles are, "as



“durable as our long years of experience have taught us to make them.” This implies that, even in 1922, Keds had perfected the shoe-production process and they should be considered a reliable company with quality footwear. The ad also features testimony from an apparently renowned (but unnamed) orthopedist which reads, “the greatest blessing that has been offered to mothers in a very long time.” Due to the extensive schooling associated with that profession, a potential customer would be compelled to think Keds are a smart purchase because they are recommended by a professional. The strategic inclusion of this claim appeals to concerned mothers and anyone who cares about their health. Keds addresses concerns regarding foot health again in one of the sentences that reads, “the muscles of the feet, we know now, grow stronger naturally in flexible shoes-the best prevention of fallen arches and the foot troubles so common today.” It shows that Keds is aware of these health issues and takes them into account when manufacturing proper footwear. The trusted company is appealing to ethos and logos because Keds is depicting their shoes as a durable and healthy option that are even recommended by an orthopedist.

The company promotes Keds for women and children in the advertisement’s written content and imagery. The claim from the orthopedist functions in another way as it makes a gendered appeal as well. Not only does it imply that buying Keds will provide healthy, proper footwear, it suggests Keds would be useful for chasing kids around the house and doing housework because they are described as a long-term blessing for mothers. Since the readers of this magazine were most likely homemakers, this statement targets the large number of women in the domestic sphere at the time. Keds clearly aims its appeal at women in this ad by highlighting the different women’s styles. The ad reads, “Keds are trim and shapely-smart models for girls and women with dainty dresses...there are many kinds of Keds in addition to the well-known tennis shoes-pumps with low heels, oxfords, high shoes, and low.” This paragraph

shows the versatility and practicality of these shoes for various women's outfits. Finally, the right bottom corner of the ad depicts a mother with her two children happily wearing Keds. The four plain pictures of differently styled Keds are symbolic abstractions because they do not show the shoes "in action" but the illustrations of children and women wearing the shoes eliminates some of this abstractness. These images symbolize and indicate to other mothers that Keds are a trustworthy brand and have products for the whole family. This Keds ad especially targets the women reading *McCall's* to expand their shoe sales.

With the nation's new found wealth, great technological advances, and focus on brand name products, companies like Keds boasted their innovativeness and experience to increase sales. First, Keds explains the shoe production process to consumers by saying, "The soles are of tough springy rubber from our own Sumatra plantations.... The construction throughout in such details as stitching, reinforcing and vulcanizing, has been perfected with the purpose of combining the greatest strength with the most attractive appearance." Although the process of vulcanizing had been around for almost 80 years at that time, most readers probably did not know what the process of vulcanizing entailed, making Keds seem to be using innovative technology and appealing to those embracing the great technological advancements of the time. Keds compliments their brand with the United States Rubber Company Seal which specializes in rubber production. Along with their perfected production process, Keds relies on the brand name of another national company to enhance their trustworthiness. The ad also features a powerful phrase, "they are not Keds unless the name Keds is on the shoe" which stresses the importance of purchasing from their brand only and stresses the logic in national brand name advertising. All of these markings promote the importance of purchasing from name brands for high quality products. This is an example of a product-oriented ad with its paragraphs of descriptions about

Keds shoes and their uses. However, the way this ad employs ethos and logos to create a more personalized appeal to homemakers makes it more contemporary than it appears.

Now:



Figure 7 Keds, PR Newswire

Fast-forward nearly 100 years later, Keds is still dedicated to including women in their recent ad campaign. The ad above, along with many others released between 2014 and 2015, uses popular actresses and singer/songwriters in their advertisements. Specifically, influential women celebrities like Tori Kelly, Ciara, Allison Williams, and Taylor Swift are pictured wearing a pair of the sneakers. These recognizable women are also used in hopes to convince potential customers that if these celebrities enjoy Keds, you might too. Using this index of women supports the ethos of their brand but does not effectively convince potential customers. Ohmann suggests “social meaning is created with the use of indexes in advertisements since they

depict their products in a way that suggests a deeper relationship to the product” (185). This ad supports the idea individualism and uniqueness by wearing Keds as a way of separating themselves from the “average.” Keds president Chris Lindner supports this argument in a statement where he says, “Keds was originally created in 1916 to provide ladies with accessible, fashionable footwear to allow them to be who they wanted to be, and go where they wanted to go. 'Ladies First' is a celebration of amazing women like Taylor Swift who are blazing new trails every day.” (Nudd). In addition, the Keds logo pictured in the bottom corner along with the brand’s current slogan “Ladies First Since 1916” serve as historical symbols of the brand.

The development from product-oriented to product-symbol ads can be detected by comparing these two ads. With over a century of brand recognition, Keds can rely on their history to convince women in particular to buy their shoes and have confidence in being themselves. The earlier ad uses the illustrations of the four different shoes as symbols to show the product to a consumer while the contemporary ad capitalizes on the abstract concept of individuality and does not mention anything about the quality or features of the shoe. Rather, it is implied Keds should be trusted since the brand name company has been around since 1916.

**Bayer**

Then:



**Figure 8 Bayer, McCall's, pg. 36**

A symbol of a Bayer pill box comprises most of the small ad space in this 1922 ad. The illustration of the pill encourages buyers to only purchase Bayer when buying aspirin because it is genuine and safe. In this ad, Bayer bolsters their credibility with claims that they have been the best choice by physicians for over 22 years and proved safe for millions for a variety of ailments such as headaches, pain, colds, toothaches, etc. This statement communicates that if physicians choose Bayer to cure their patient's ailments, potential buyers should as well. This ad is also an example of scare copy because it does not state the potential health consequences of using non name brand aspirin. This ad convinces someone concerned about their health that buying Bayer aspirin is their best choice. The pill with the T-shaped Bayer and Bayer engraved logo serves as a visual icon of the brand still to this day. The text below explains the uses of this pill for certain

ailments instead of through the imagery. Instead, customers have to read about its uses to be convinced to purchase Bayer brand aspirin and not generic.

Now:



**Figure 9 Bayer, Funniest Commercials**


In a 2010 advertising campaign, Bayer exploits specific instances of when a customer might want to take an aspirin like dealing with the “teenage daughter’s boyfriend.” These relatable and humorous phrases are the main attraction of the ad and bring up personal experiences that could potentially cause a headache. The phrases do not convey much about the product itself except for the fact that aspirin can be used by everyone, especially parents during their children’s teenage years. They are used to simply produce an effect, in this case to get a laugh, because there are no depictions of the product itself or someone using it to convince buyers. This simplistic ad relies on pathos and the credibility of Bayer to be communicated through their symbol to convince its audience. It is evident the brand name is strong enough to

stand as an obvious choice for those dealing with a headache. Bayer includes their recognizable double Bayer symbol in the lower right corner of this advertisement as an icon abstraction, assuming readers know what Bayer is and why to choose their products.

The earlier Bayer advertisement used ethos and mild scare copy to convince customers to buy genuine aspirin. With the help of the illustration, customers are able to identify real aspirin in the market. The recent ad relates personalized instances to draw on pathos. Overall, the 2010 ad is much simpler than the earlier ad in terms of design, but both feature the Bayer symbol to help readers remember the brand. The stronger use of pathos in the modern ad shows the greater desire to produce a reaction instead of including why Bayer is the better choice.

## Resinol Soap

Then:



*Don't Be Discouraged—*

“POWDER never will conceal that skin trouble but if you will use Resinol Soap every day as directed, you'll be surprised to see how quickly your complexion improves. I know because I tried it when my skin looked worse than yours, and in a short time the trouble completely disappeared.”

Recommendations like this have placed Resinol Soap in hundreds of homes where it is now the favorite. Its generous, pore-searching lather invigorates and tones up the skin while cleansing it, and the action is so mild it will not injure the tenderest skin.

When you decide to use Resinol Soap regularly for your toilet, bath and shampoo, you also decide to have your skin as clear and healthy, and your hair as rich and lustrous as nature intended them to be.

Why not begin today the use of this delightful toilet soap and let it help to cleanse the clogged, inflamed pores, smooth the rough surfaces, reduce the oiliness and restore the glow of skin health?

Mothers find Resinol Soap excellent for baby's delicate skin, tending as it does to prevent rashes and chafing.

May we send you a dainty trial size cake free? If so write Dept. 6-G, Resinol, Baltimore, Md.

Your druggist and toilet goods dealer sell the Resinol Products. Ask for them!

*Resinol Soap*




Figure 10 Resinol Soap, *McCall's*, pg. 29

The Resinol Soap ad from *McCall's* opens with a discussion between two women pictured at the top of the ad about the importance of concealing bad skin. The opening quote reads, “Powder will never conceal that skin trouble but if you use Resinol Soap every day as



directed, you'll be surprised to see how quickly your complexion improves." The judgmental conversation staged at the top of the ad functions as a mode of scare copy as it draws on a consumer's fear of having clogged, inflamed pores and looking unattractive. This mild threat of being unable to use powder to correct the appearance of the skin is frightening to those who desire a clear complexion. However, the bolded phrase "don't be discouraged" reassures a buyer if they purchase this particular soap, they will look better because companies aimed to both bring awareness to a problem and solve it at the same time. The negative verbiage is contrasted with words like delightful and dainty to describe the soap. The conversation also allows for a more colloquial tone and personalized, one-on-one experience for the reader. This tone was accessible for people of all social classes as opposed to the highly "formal tone of earlier advertising, [which was] reserved for the promotion of distinctly highbrow communities" (Ohmann 185). In addition to appealing to pathos, the phrase "favorite in many homes" is used to enhance credibility because one would trust others through word of mouth; however, it does not list any specific statistics on how many homes Resinol soap is used in but it is implied that Resinol was a trusted brand at the time. The ad also mentions the soap is good for a baby's rashes and chafing, shampoo, and hand soap, showing its versatility and practicality. The bar of Resinol soap at the bottom of the ad works as a memorable icon for the brand but readers must read the text to determine why Resinol is the best choice in this product-oriented ad. Similar to the conversation in the beginning, this ad works to convince a buyer through a conversation between the consumer and the company to convince them to try Resinol. The bar of Resinol soap and logo are easily identifiable for someone shopping at the store, which makes it fairly contemporary.

Olay

Now:

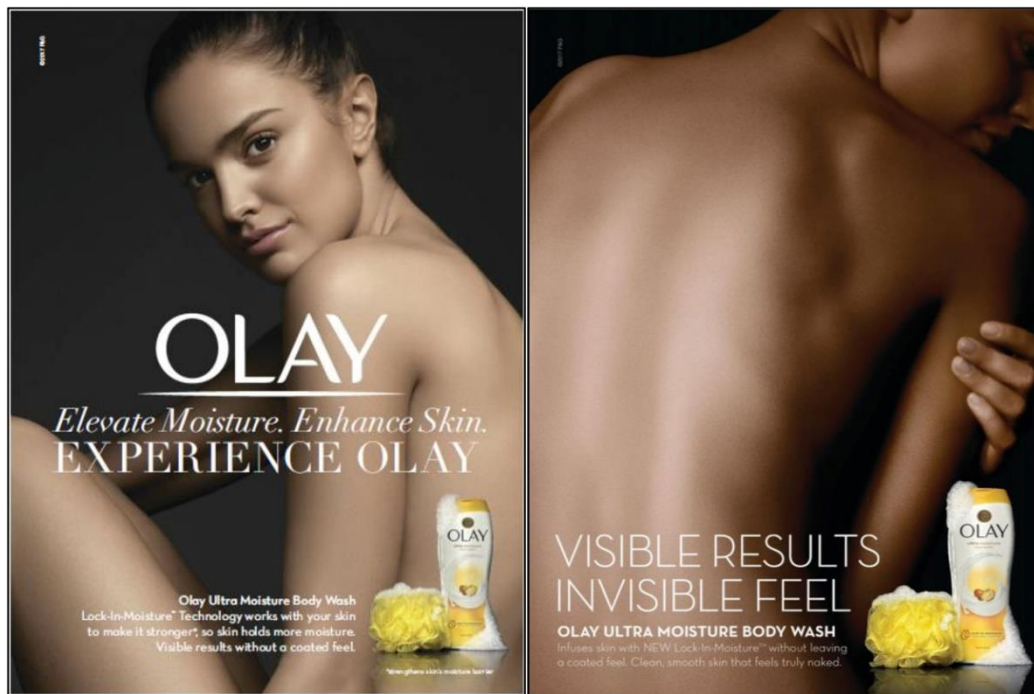


Figure 11 Olay, *Cosmopolitan*, pg. 11

Although not from Resinol, as the soap is no longer in production, an Olay ad from *Cosmopolitan* demonstrates a drastically contemporary approach to selling soap. With a naked woman in the background, this highly sexualized image is meant to attract a reader's attention in this product-symbol ad. While using sexualized imagery in advertisements has been the norm since the 1920s, this Olay ad is more extreme. Although the women pictured in Olay ads are not named, they are icons to the brand because they promote the idea that using Olay can make you look and feel sexy. Across the image, the phrase, "Elevate Moisture. Enhance skin. Experience Olay" appears in large font below the Olay logo. The idea of soap creating an experience is an abstraction because it is not specific what type of experience it would be but readers can imply it

would be positive. Olay is hoping that between the background image and this phrase, readers will be convinced to buy this product. However, a small depiction of a bottle of Olay in the right corner is complimented by the Allure Best Beauty Brand award winning seal to communicate this soap is one of the best, boosting the ethos of Olay. This bottle of soap also functions as a symbol of Olay.

Comparing these two soap ads also shows the transition between product-oriented to more product-symbol ads. While one stages a conversation to communicate the product's uses, the other focuses the attention on the unclothed woman to depict what Olay might make you look like. While advertising a product like soap, both companies chose to personalize their appeals by using pathos.

## **Chapter 5**

### **Findings and Conclusion**

The analysis of the advertisements from *McCall's* and *Cosmopolitan* along with recent online advertisements prove that although published a century apart, ad writers use similar advertising strategies with only a few key changes emerging from the practices of digital age, to convince people reading print or online materials. Since imagery (illustrations, photographs, and logos) have been proven to leave a lasting memory in or evoke a certain emotion from a reader, highly appealing imagery is used in both time periods to achieve maximum effectiveness. Convincing advertisements from both time periods target a consumer through Aristotle's ethos, pathos, and logos in their text and imagery. Current ads aim to appeal to pathos or elicit a response such as laughter or fear in the text to grab a reader's attention and convince them to buy the product. In the case a reader is already consumed in an article, ads were categorized to compliment nearby content, resembling a contemporary technique similar to ad tracking in online publications today. Generally, there are fewer words found in contemporary ads because of the American desire to find and understand information in an ad as quickly as possible. As a result of this desire, ads have shifted to more product-symbol ads rather than product-oriented ads.

Even in this digital age, print magazines endure. However, with the overwhelming presence of technology in current society, its clear magazines in this digital age will continue to utilize the internet to publish and manage content for their subscribers, so contemporary magazine companies need to create advertisements that attract a reader more quickly than ever

before because of the similar manner in which people read online. The foundational methods that were devised in the 20s are still effective today due to the similar affordances of magazines and the internet. Specifically, ads will continue to utilize the enduring techniques from the 20s such as persuasive writing techniques, interesting imagery, and identifiable brand names through the use of symbols and icons. Unlike readers of the 1800s, modern and contemporary readers have been trained to read and decipher the “codes” or meanings of abstract graphic advertisements and will continue to do so as product-symbol advertising persists.

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## ACADEMIC VITA

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### EDUCATION

The Pennsylvania State University, University Park  
B.A. in English, Concentration in Rhetoric and Professional/Media Writing  
Minors in Rhetoric and Technical Writing

Schreyer Honors College  
Paterno Fellows Program

Graduation: December 2019

### THESIS

Thesis Title: Advertising Techniques in *McCall's* Magazine: Then and Now  
Thesis Supervisor: Mark Morrisson  
Area of Honors: English

### EXPERIENCE

#### **Penn State University Press • University Park, Pa**

*May-August 2019*

Journals Production Intern

- Managed and organized manuscripts and author information for 70 different journals using Editorial Manager
- Reviewed first and second proof issues and published final issues on JSTOR platform
- Assessed 15-20 copyedited manuscripts per week
- Evaluated and edited figures in Photoshop for resolution, size, and color quality

#### **Penn State University Libraries • University Park, Pa**

*August 2018-May 2019*

Assistant Editor of *IK: Other Ways of Knowing*

- Copyedited, formatted, and proofread two complete issues for publication
- Designed and compiled a style sheet for future interns to streamline the publication process
- Identified subject-matter experts to complete five book review articles



**Penn State's Creative Arts Journal • University Park, Pa**

*August-December 2018*

Website Manager of *Klio*

- Maintained and updated *Klio* website for 2018 fall semester
- Collaborated with team to redesign Wordpress website
- Reviewed, edited, and published six fiction submissions for 2018 fall edition

**Panera Bread • Allentown & State College, Pa**

*February 2014-present*

Associate Trainer

- Train new employees in a fast-paced food service environment
- Practice food safety, customer service, and leadership skills every shift

INVOLVEMENT

**Liberal Arts Envoys • University Park, Pa**

*August 2017-May 2019*

Member

- Advertise and represent the College of the Liberal Arts at campus events
- Inform prospective students about the College of the Liberal Arts through presentations and tours

COMMUNITY SERVICE INVOLVMENT

**Alpha Delta Pi Sorority • University Park, Pa**

*August 2016-present*

Member

- Volunteer 10 hours each semester while fundraising for THON and Ronald McDonald House Charities

**PSU Lit Corps • University Park, Pa**

*August-December 2017*

Tutor

- Taught English as a second language through 45 hours of private tutoring sessions
- Designed effective lesson plans to improve learner's English skills
- Used Spanish to communicate and translate during all sessions

AWARDS

**Dean's List**

Fall 2016-Spring 2017

Fall 2017-Spring 2018

Fall 2018-Spring 2019

Fall 2019

LANGUAGE PROFICIENCY

- English (Native)
- Spanish (Limited)- Elementary level writing and reading