

STRATEGIC ADVERTISING.

ADVERTISING may be divided into two classes, according as they take one or the other of two methods of securing the reader's attention: the self-confessed, or advertisement "on its face," and the surreptitious, or advertisement which secures the reader's attention by inveiglement.

The latter class, including in such all that make use of literary art or ornament or other than plain, bald statement, seems to be becoming more popular. Formerly this style was considered uncalled-for, if not in questionable taste. It might have been at one time, and may be even now, when applied to commodities that appeal to the more imperative wants of man's nature. For what people must have, they are more interested in, and not much strategy is required, often, in getting them to read about; but when you enter the realm of luxuries, which are as it were, "after thoughts,"—and with many a good ways after,—about which they are, naturally, not so well informed, nor so much interested, and in the contemplation of which the economical man takes his covetousness by the curb-bit, there is a greater and more logical field for printer's ink. It is, of course, in the exploitation of this latter class of commodities, that writers have the most signally used inveiglement, to secure the reading of their advertisements; along this line that wit and ingenuity have been displayed, which, had they been applied in that direction, would have told in valuable discoveries, in the mechanic arts.

To us this method seems not improper; nor is it necessarily, as some appear to think, *prima facie* evidence against a commodity, that it resorts to diplomacy to secure the public eye. To take such a view, in every case, would be like questioning the fitness for a consort, of those persons,—legion, by the way,—who, by the thousand clever little strategies of social *finesse*, secure an "introduction" in-

to the acquaintanship of their proposed "conquest." But the records are that such couples,—perhaps as often as any others,—are successfully married, and "live happily ever afterward." While the qualities of an article may be such as, upon examination, would commend it, yet often in order to secure such examination,—owing to prejudice against the article, or the great array of similar offerings,—rhetorical diplomacy becomes a necessity.

It goes without saying, though, that the best results from this method, are where one only wants to exploit a name, brand, or make a short announcement. For when the reader starts in buoyantly with a flowery editorial or tuneful lyric, only to have sprung on him the "Latest kind of rat trap," or to be confronted with "How to cultivate those corns," it would be unnatural to expect him to be in a mood for further information.

In a nut shell, then, the philosophy of advertising is, that to be successful an advertisement must be read, believed, and responded to. There is only one way to secure this: make it readable, believable, and inducing. The advertisement writer is wholly responsible for the first, and partially for the second and third, though the reputation of the advertiser, the price, etc., of the offering, are often very influential.

O. N. Potter in Ink Fiend.

NEWS AND OTHER NOTES.

The Merchant is the name of an long-established trade journal published in Toronto. Its proprietor, Mr. Mortley is a hustler.

Why are "Sapolio" "Warner's Safe Cure" and "Dr. Williams' Pink Pills" such familiar names to you and every Canadian? Because these words have been well advertised.

Thomas Heenan, advertising agent for the Canada Railway News Co., has been having some trouble with the Constables of Grafton and Toronto; but he seems to have been in the right and was finally allowed to go.