

Advertising That's Read Without Effort--- Is Advertising That's Read Without a Doubt!

IT seems almost incongruous to speak of advertising that requires an effort to *avoid* reading. But such is the status of that one, all-powerful medium—the *STREET CARS*.

DO YOU RIDE?

Then just try to escape the magnetic influence of the enticing stories which meet your gaze, on all sides, in irresistible, uniform display.

You don't have to *look* for these advertisements, nor turn over pages of fiction or news to seek them out.

With the absence of distraction comes a natural ease of concentration, and you cannot fail to absorb the message of the car cards.

The strings pull only one way—for the "ads" are not continually fencing with other reading matter.

They stand pre-eminent in their method of appeal, compelling and *invariably getting* your attention, and *holding* it.

Just reason it out. It's logical to an extreme.

DO YOU READ?

The idleness necessitated by the ride, puts you in the proper mental attitude, *a receptive mood*—and unconsciously, but *surely*, you begin to set YOUR standard by the articles advertised. Constant association with them—through the cars—causes you to regard them with a certain intimacy; makes you feel you are acquainted with their merits.

Consequently, they win your confidence! And further than that, they win your patronage—and *their point*.

Daily contact with the announcement of these progressive advertisers makes an impression such as can be created in no other way. Nothing else comes within range of your vision.

So if you've got to ride, you've got to read.

And we all ride.

What Can Be Done With Brevity

Ever stop to think how much you can say in a ten-word telegram? There's no time for speech making in every day communication these days.

A famous newspaper editor once said to a young man who wanted to write a column about an incident:

"Why, my boy, the story of the Creation was written in 400 words!"

The message of unwasted words is the one that's read.

Don't you often hear a man say:

"I never have time to read more than the head lines in my paper." That's the 1913 idea—the spirit of the day—to grasp a quickly flashed thought. The deliberation of our fathers amazes us.

In the strongest, tersest, most pointed way you tell your story most effectively in the street cars.

It gets to your audience because all the excess baggage has been left behind, all the flourishes of diction have been crossed off and your thought stands out like chiseled marble on a black background.

Take your own case.

You go into a car and for a few minutes—the length of your ride—you are necessarily idle.

What happens? A card across the aisle attracts your eye and you get its message immediately. Then two or three cards along the line draw your attention and your eye and brain exchange a flash of recognition.

Yes, you've seen those cards before—they're old friends. The name of those products is going deeper into your brain every time you pay your car fare.

Here's an unfamiliar card. This stranger gets your interest—you want to know about it—you read it through, perhaps. If you don't this time you will next or next.

After a few rides this card goes among the stand-bys, among the old friends.

Ever try to remember how many cards you've read in a ride of a few blocks? Count off the number of products that have familiarized themselves to you.

Do it the next time you ride.

Perhaps it's never occurred to you that this process has been going on with you, at least twice a day ever since cards came into the cars in your city.

In actual colors and in actual size the men and women who ride, and who read when they ride because it's the natural thing to do, see the label and the package as it looks on the shelf at the merchant's store.

Car cards give trade marks the chance for which they were made. They give the original colors.

There's no limit to the possibilities here. You know, if you'll remember, how effective the simple arrangement of one or two colors can be made. But the whole scale of colors is open to you.

A masterpiece can be put on a card.

A picture of a factory, an engraving of a bank, the portrait of an individual can be reproduced with every line distinct. The skill of the country's best commercial artists, printers and engravers is at the disposal of our advertisers.

You may sit down opposite the merchant's card or the big producer's card. You'll get one story today, another tomorrow.

You'll get them all eventually because their appeal is brief and explicit, because the car card space is flexible and will include a wide range of possible ideas, and because every card has the same prominence before the public.

It Isn't Enough for an Advertisement to Catch your Eye

You have a mind and you're going to use it.

But all the truths in the world may pass you unnoticed if your attention isn't attracted.

That's why the double appeal—to the eye and to the mind—is necessary.

That's what car cards do—they balance the appeals. They get your attention without obtruding.

An effective arrangement of colors, an attractive picture and it's done. You're drawn unconsciously. The appeal to your eye has been made.

What about your mind? It doesn't take a volume to make an argument. Listen:

Enterprising merchants in your business find car advertising the most economical medium.

You are an enterprising merchant.

Therefore, you will find car advertising the most economical medium.

Plenty of room for that on a car card, isn't there? Yet it's a complete argument as it stands.

The best argument for the advertiser is the one that drives the nail home with the fewest blows on the head—squarely on top of the head.

Car cards are adapted to that need.

You can't be sure that everyone is going to pass your show window today or this week or this month.

But you CAN be sure that thousands of people are going to ride on the street cars, not only

this month and this week, but TODAY. And your card will catch them no matter what car they take.

Another thing, a hurried glance is the most you can expect from the average person who does pass your show window. Wouldn't you consider your window much more valuable if you could induce every passerby to take a chair on the sidewalk and study your display for fifteen, for ten, or even for three minutes?

That's what a street car does.

It puts your customer opposite your advertisement when nothing will distract him, when the restfulness of the ride puts him in a receptive mood, and when he will be drawn readily to read your argument.

Not just once does this occur.

But day after day, week after week, month in and month out. It's as if he contracted to sit on a chair on your sidewalk for from fifteen minutes to an hour a day AS LONG AS YOU KEPT YOUR WINDOWS DECORATED.

Why, you wouldn't have room on your sidewalk for the number of people in this town who read your car advertisement in fifteen minutes out of the sixteen or eighteen hours a day that the cars are comfortably filled. Ask the traction company for its figures on paid fares for one day and you'll see how big your audience is.

Those of you who read this advertisement will know that every one of the cards in the cars tells the advertising story of a firm or product entirely worthy of the confidence and patronage of the public. Whatever you see advertised in the Omaha street cars must be as good as the advertisement says it is. I exclude all cures or remedies, on the grounds that they carry with them unpleasant or embarrassing suggestions, and I draw a line sharply at any advertisement that cannot be discussed in public by a man and woman of refinement.

HENRY M. BROWNING

CAR AD MAN

Offices: City National Bank Building.

(Street Car Advertising Exclusively)

Douglas 1553