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### A Content Analysis of Advertisements in The Fra and Craftsman Magazines, 1908-1916

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The Rochester Institute of Technology

Department of Communication

College of Liberal Arts

A Content Analysis of Advertisements in *The Fra* and *Craftsman* Magazines, 1908-1916

by

Kathryn Runyan

*A Thesis Submitted*

in partial fulfillment of the Master of Science degree

in Communication & Media Technologies

Degree Awarded:

December 18, 2013

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### **Acknowledgments**

A special thank you to my thesis advisers: Dr. Bruce Austin, Dr. Rudy Pugliese, and Dr. Steven Galbraith. Dr. Rudy Pugliese, thank you for introducing me to the archives and guiding my research on Elbert Hubbard into a thesis topic as well as your assistance using SPSS. Dr. Bruce Austin, thank you for the many edits and wonderful insights only someone as well versed on the subject as you could offer. Finally, Dr. Steven Galbraith, thank you for accepting my request to be on my thesis committee when you had only just arrived at R.I.T. and your prompt edits. All of you were wonderful and offered a perfect combination of patience and skills to get me to this point. I also want to thank Jeanne Yamonaco who helped me tirelessly code hundreds of ads. Thank you to my parents who lovingly supported me and toured the Roycroft campus with me. Final thanks to Dr. David Pankow, Helen Adamson, Lara Nicosia, and the docents in the Roycroft in East Aurora.

A CONTENT ANALYSIS OF ADVERTISEMENTS IN THE FRA AND CRAFTSMAN  
MAGAZINES, 1908-1916

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Degree: Master of Science in Communication & Media Technologies

Term Degree Awarded: Fall 2013 Semester (2131)

**Abstract**

The present study used content analysis to examine advertisements appearing in Elbert Hubbard's *The Fra* and Gustav Stickley's *The Craftsman* magazines from 1908 through 1916. A total of 599 ads were analyzed to determine what type of advertisements dominated this period and to discover differences in the persuasive and informative appeals used by two creative forces in American business at the beginning of the 20th century, Elbert Hubbard and Gustav Stickley. The purpose of this study is to understand the advertising strategies appearing in *The Craftsman* and *The Fra* magazines.

*Keywords:* American Arts and Crafts Movement, The Fra, The Craftsman, Elbert Hubbard, Gustav Stickley

**“The Art of Advertising”**

*“Advertising is fast becoming an art, a science and a business. Art is the beautiful way of doing things. Science is the effective way of doing things. Business is the economic way of doing things. We used to regard advertising as an economic waste. Now we look upon it as an economic necessity.”* - Elbert Hubbard, *The Fra*, 1913, V. 10, No. 6

**A Content Analysis of Advertisements in *The Fra* and *Craftsman* Magazines, 1908-1916**

Between the 18<sup>th</sup> and 19<sup>th</sup> centuries, the United States experienced an incredible transformation as modern machines began to replace laborers, allowing for the standardization of goods and services. Industrialization resulted in many changes, including less emphasis on individual skills and more on productivity. Some spoke out against the advances of industrialization, claiming it diminished the quality of goods and the dignity of the workingman. The American Arts and Crafts Movement began as a protest against the devaluation of handicraft work and a desire to restore simplicity in design. Its roots can be traced to England in the mid-1800s and the influence of John Ruskin and William Morris. As the printing press made literature more affordable, literacy rates improved. Many magazines were available to the newly developed middle class, which helped to popularize the Movement in America. Two champions of the Arts and Crafts Movement in America were Gustav Stickley (1858-1942) and Elbert Hubbard (1856-1915).

Gustav Stickley produced mission style furniture, metalwork, and textiles. Today, his Craftsman style furniture is considered to be the apex of design for this period, making it highly sought after. He began his career working in his uncle's chair factory and in the course of several years, he became involved in multiple business ventures. Inspired by William Morris, Stickley founded what would be known as the Craftsman Workshops in Eastwood, New York. In addition to furniture production, he produced a monthly magazine titled *The Craftsman* beginning in October of 1901. "Through the editorship of the magazine, he proselytized vigorously on subjects as diverse as politics, education, labor, and art" (Hewitt, 1996, p. 24). Under his



Craftsman label, Gustav Stickley positioned himself as a spokesperson for the American Movement. *The Craftsman* was an important vehicle for promoting his goods.

Another prominent figure in the American Arts and Crafts movement was Elbert Hubbard. Hubbard had a talent for marketing and advertising as demonstrated by his time spent working at the Larkin Soap Company in Buffalo, New York. From 1875 until his departure from the company in 1892, Hubbard used several marketing strategies, including direct mail solicitation and premiums for products, as well as his ability to come up with clever advertising slogans that could appeal to the American public. Before he was 30, he helped to make the Larkin Soap Company an industry leader.

In 1893, he sold his shares of the Larkin Soap Company to pursue his passion for literature. He attended Harvard but his time there was short lived. In 1894, he traveled to London where he became inspired by William Morris and the Kelmscott Press. The idea of a book as an object of beauty inspired Hubbard. Following the tradition of Morris, Hubbard created the Roycroft in East Aurora, New York where he could pursue his dream of becoming a writer. There, Hubbard was able to put in place a practical model of American business combined with the ideals of arts and crafts, honest craftsmanship, and harmony with the environment. Hubbard's personality and the lure of the new esthetic of arts and crafts drew in hundreds of skilled artisans and craftsmen whom he employed. To advertise the goods produced at The Roycroft Campus, Hubbard created a mail order catalogue as well as two magazines, *The Philistine* and *The Fra*. Elbert Hubbard used his magazines primarily to promote his own philosophy and sell the goods produced on The Roycroft Campus.

Stickley promoted himself as a spokesperson for the American Arts and Crafts Movement and has been recognized as such by those interested in the Movement. Hubbard promoted himself and his Roycroft community with a loose affiliation to the Arts and Crafts Movement. Stickley seemingly used *The Craftsman* to transcend the individual while Hubbard positioned *The Fra* to represent the individual, in this case, himself. Although Stickley used his writings to promote “a powerful ideological apologia for many of his activities as a businessman...he recognized the ultimate proof of his convictions could only come through the act of making” (Hewitt, 1996, p. 37). In contrast, Hubbard was ingenuously profit-oriented and, although committed to the ideals of transcendentalism and the Arts and Crafts Movement, he was bound to capitalism. “For Hubbard, the Arts and Crafts Movement was a means by which to preserve the solidity of the self associated with pre-industrial life, while still reaping the benefits of modernity” (Clancy, 2009, p. 145).

Although both men were devoted to the ideals of the American Arts and Crafts Movement, Stickley was an authentic craftsman and Hubbard was a natural businessman. In 1915, Hubbard met a tragic death when aboard the RMS Lusitania when it was struck and sunk by the Germans. However, *The Fra* survived and continued publication until 1938. Comparatively, Stickley’s *The Craftsman* was only in publication until December of 1916, ending with the demise of his firm.

### **Rationale**

Both men used their magazines to promote their own philosophy as well as the goods they created. However, one magazine outlived the other, even after the “voice” of the magazine had passed on. By examining the advertisements, the backbone of these two magazines, we can

begin to understand the success and gradual decline of two of the leading arts and crafts guilds in America. An additional motivation for conducting this research is because much of the focus of the Arts and Crafts Movement is on the mission style furniture produced during this period. Furniture was only one part of the Roycroft/Stickley equation. Hubbard began the Roycroft as his own publishing venture to fulfill his dream of becoming a writer. It was the advertisements in these two magazines that helped make the American public not only aware of the Movement but convinced them to buy the goods produced by both guilds.

### **Research Questions**

The following research questions drive the proposed study.

**RQ1:** What are the differences in the type of advertisements that appeared in *The Craftsman* and *The Fra*?

**RQ2:** What are the differences in the persuasive appeals used in *The Craftsman* and *The Fra*?

**RQ3:** What are the differences in information appeals used in *The Craftsman* and *The Fra*?

### **Review of Literature**

There is an underlying debate amongst advertisers regarding the function of advertising. On one hand, it is argued that ads are meant to be informative. Informative advertisements help consumers make intelligent decisions. “Information content has remained a vital tool for communicating objectives to an intended audience” (Abernethy & Franke, 1996). On the other hand, it can also be argued that ads are inherently persuasive. Persuasive advertising “aims to create liking, preference, conviction, and purchase of new products or new features of existing

products” (Keller & Kotler, 2009, p. 499). The prevalent view of advertising is that ads can be both informative and persuasive. Information and persuasive appeals can function together providing the “what to say” and “how to say it” (Eldridge, 1974). Ads that contain more information can be very effective in persuading a consumer to purchase the product or service (Hunt, 1976). For example, although testimonials provide information, they also function as a persuasive technique. Advertisers use appeals accordingly depending on how familiar the audience is with the product or service (Marquez, 1977).

Persuasion is a form of communication with the goal to change the attitude, belief, or behavior of a person or group. An elaborated definition states that persuasive communication aims to change, reinforce and shape responses, emotions, perceptions, and behaviors (Miller, 1980). Persuasive strategies include seeking to communicate a benefit that will position the product over its competitors. Early persuasion techniques can be traced to the Greek philosopher, Aristotle, who thought a rhetorician ought to be able to identify the means of persuasion. These means were the persuasive strategies of ethos (credibility of speaker), pathos (emotion of the audience), and logos (logical argument). Today, persuasive advertising is a “component of an overall marketing strategy that seeks to entice customers into purchasing specific goods or services, often by appealing to their emotions and general sensibilities” (Bolatito, 2012, p. 7).

The information content in an advertisement has an important influence on the consumers and their attitudes towards the brand. Consumers prefer advertising that helps them make informed decisions (Zanot, 1984). Informative advertising tries to accomplish this by providing hard data about the nature and function of the product (Mueller 1991; Bolatito, 2012).

In 1977, Resnik and Stern developed a widely accepted method for measuring the information content of advertisements. Their classification system provides a set of 14 evaluative criteria or cues used to determine if an ad is informative. The criteria set includes: price value, quality, performance, components/contents, availability, special offers, taste, nutrition, packaging/shape, guarantees, safety, independent research, company research, and new ideas. If the content of the message contains at least one of the criteria, the ad is considered informative. Resnik and Stern first used this method in 1977 to examine the information content of television commercials. Despite the fairly broad set of criteria, only 49% of the sample had at least one information cue present. When the standard was raised to two cues, only 16% of the ads were informative, and when raised to three cues, less than one percent of the ads were found to be informative. Aaker and Stayman discovered that information content was the best predictor of a positive brand attitude (1990). In most literature using Resnik and Stern's information system, the researcher applied the criteria set to compare similarities or differences among three variables: the medium used to convey the message, the geographic location in which the ad appeared, and the product/service advertised.

In 1979, Laczniaak applied the Resnik and Stern method to examine 380 ads in four consumer magazines. He found that 92 percent of the ads had at least one information cue present. In 1981, Stern, Resnik, and Krugman elaborated on Laczniaak's study and applied their classification system to print advertising. They analyzed 1,500 ads appearing in U.S. consumer magazines. Two judges examined each ad at face value looking for at least one information cue. The judges identified specific information traits, product categories, and ad size. Only ads that were a quarter page or larger were included in the sample. Although studies had already

determined that larger ads are more effective in securing the reader's attention (Hendon, 1973), Stern, Resnik, and Krugman were interested in a possible correlation of ad size to information content found in the ad. Results indicate that 86% of ads in their sample were found to be informative with no significant evidence that larger ads contain more information content.

The Resnik and Stern method has also been used to understand media messages across different cultures. In 1986, Madden, Caballero, and Matsukubo compared information content in U.S. and Japanese magazine advertisements to determine similarities and differences. The researchers examined ad size, type of magazine, and product category. The sample set included ads from six categories: general, professional, women's, men's, sports, and entertainment. The study concluded that there are significant differences in information content between Japanese magazine ads and U.S. advertisements. More recently, a comparative content analysis of U.S. and Indian magazines was conducted in 1995. The purpose of this study, much like the others that preceded it, was to "determine the extent to which the ads were informative, amount and types of information cues used, the types of products/services advertised, and the size of the ads" (Rajaratnam, Hunt, & Madden, 1995, pg. 93). Using the same six categories that Madden, et al. used in 1986, four judges examined a total of 1,227 ads from U.S. magazines, chosen for their popularity and large audiences. Results indicated subtle differences in the amount of information content that appeared in U.S. and Indian advertisements.

In conclusion, the Resnik and Stern classification system has been applied to numerous studies to determine how informative an ad is. The classification system is popular because it is inclusive, easy to understand, and can be applied to several different media platforms and areas

of study. For these reasons, the Resnik and Stern set of information criteria will be applied to the current study.

### **Method**

The research design of this study is a content analysis of advertisements from *The Fra* and *The Craftsman* Magazines. “Content analysis is a research technique for making replicable and valid inferences from data to their context” (Krippendorff, 1980, p. 21). As a research technique, content analysis offers an unobtrusive way to explore extensive amounts of data.

The two magazines were chosen because they were printed monthly and have parallel times for publication. Both of the magazines’ creators were proponents of the American Arts and Crafts Movement and both operated in upstate New York, within 150 miles from one another. Although Hubbard printed another popular magazine entitled *The Philistine*, its small format made it less attractive to national advertisers. *The Fra* was printed on better quality paper, making it better for the reproduction of photographs.

Only advertisements that were a quarter page or larger were included in the sample. The assumption was that larger ads represent larger businesses. The sample contains a total of 599 ads from 295 issues. A computer based randomization program ([www.Random.org](http://www.Random.org)) was used to obtain a representative sample.

To measure inter-coder reliability, each coder independently analyzed the same ten ads from both the *Fra* and *Craftsman*. For *The Craftsman*, there was 92% inter-coder reliability and for *The Fra*, there was 89% inter-coder reliability. This was determined by percent agreement of all variables. Discrepancies were addressed prior to coding the rest of the sample.

The content of each ad in the sample group was examined according to the following coding categories: (1) ad identity, (2) ad analysis, and (3) ad category. Each of these categories included numerous subcategories. The first category was used to identify the month, year, magazine, and coder associated with each ad. The second category was used to examine the presence of information and/or persuasive appeals. Informative appeals included: price, quality, performance, packing, safety, or new ideas (Resnik and Stern, 1977). Persuasive appeals included: premium product being offered, sale, testimonial, emotional appeals, status seeking, competitive comparison, coupon, limited offer, slogan, and catalog request.

### ***The Craftsman***

*The Craftsman* was an illustrated monthly magazine featuring articles focused on better art, work, and a more reasonable way of living. “By 1908 he [Stickley] had established himself not only as a designer and successful businessman but as an influential media figure” (Hewitt, 1996, pg. 24).” Stickley published *The Craftsman* in Eastwood, New York from October of 1901 until December of 1916. Issues of *The Craftsman* can be accessed online via the University of Wisconsin’s digital library for the decorative arts and material culture.

### ***The Fra***

*The Fra* was named as such because Hubbard viewed himself as a leader of an arts and crafts community committed to the values of medieval arts. He even dubbed himself, Fra Elbertus. Drawing writers and artists to East Aurora, Hubbard built an inn to accommodate his visitors. The visitors became interested in the furniture, he claimed, and in 1900 he set up shop to sell the sturdy pieces. Hubbard used his periodicals to advertise everything Roycroft. He started *The Fra* in April of 1908 to accommodate national advertisers who could not work with the



small format of *The Philistine*. *The Fra* could fit the plates used by national magazines and *The Fra* was printed on coated stock for good half-tone printing. *The Fra* had a more serious tone than the *Philistine* and had many contributing authors. And while Hubbard began the magazine by writing the advertisements, he handed that responsibility over to Felix Shay who wrote very similarly to Elbert Hubbard. Issues of *The Fra* can be accessed online via Villanova University's digital library.

### Results

To increase clarity, the major findings are reduced to tables provided throughout. Research question one asked, "What are the differences in the type of advertisements that appeared in *The Craftsman* and *The Fra*?" This question sought to determine possible differences in the product/service categories being advertised in the two magazines. Table A1 shows a comparison of ad categories by percentage in each magazine. There are significant differences in the categories of building materials [ $\chi^2(1, n = 598) = 91.06, p < .000$ ], interior decorations [ $\chi^2(2, n = 598) = 61.76, p < .000$ ], home equipment [ $\chi^2(1, n = 598) = 31.38, p < .000$ ], garden and grounds [ $\chi^2(1, n = 598) = 14.26, p < .000$ ], home furnishings [ $\chi^2(1, n = 599) = 15.65, p < .000$ ], art and education [ $\chi^2(2, n = 599) = 13.73, p = .001$ ], health [ $\chi^2(1, n = 599) = 19.03, p < .000$ ], clothing [ $\chi^2(1, n = 599) = 22.26, p < .000$ ], transportation [ $\chi^2(1, n = 599) = 8.21, p = .004$ ], and farming [ $\chi^2(1, n = 599) = 7.04, p = .008$ ].

*The Craftsman* had significantly more ads in the product/service categories of building materials (cement, roofing, construction), interior decorations (paints, stains, varnishes), home equipment (heating, plumbing, lighting), garden and grounds (nursery stock, water supply systems, porch furniture), and home furnishings (furniture, pottery, draperies).

Advertisements for building materials accounted for 25.5% of all ads appearing in *The Craftsman* compared to 0.9% in *The Fra*. Another quarter of the ads appearing in *The Craftsman* sample included advertisements for home furnishings (25.1%). There are 12.3% more ads for home furnishings in *The Craftsman* than in *The Fra* (12.8%). Following a similar pattern, Table A1 shows that ads for interior decorations, home equipment, and garden and grounds appeared in *The Craftsman* significantly more than in *The Fra*. Ads for interior decorations appeared in 16.2% of *The Craftsman* sample compared to zero ads in *The Fra*. Home equipment ads were 17% of *The Craftsman* sample compared to 3.7% of *The Fra*, while ads for product and services to maintain garden and grounds appeared 7.3% more in *The Craftsman* (10.1%) compared to *The Fra* (2.8%).

*The Fra* had significantly more ads in the product/service categories of art and education, health, clothing, transportation, and farming. Ads for art and education accounted for 32.4% of ads appearing in *The Fra* compared to 19% of ads in *The Craftsman*. Advertisements promoting health appeared 9% more in *The Fra* (10.2%) versus *The Craftsman* (1.2%). *The Fra* had significantly more ads for clothing and accessories, with 9.6% of its advertisements being dedicated to these categories and only 0.4% of *The Craftsman*'s ad space. Ads for transportation such as a new car appeared 6.3% more in *The Fra*. *The Craftsman* had no ads for farming while ads for farming and agriculture contributed to 2.3% of the ads in *The Fra*.

There were no significant differences in reference to ads about travel and entertainment [ $\chi^2(1, n = 599) = 1.58, p = .209$ ], food/drink [ $\chi^2(2, n = 599) = 9.70, p = .008$ ], banking [ $\chi^2(1, n = 599) = .86, p = .353$ ], and advertising [ $\chi^2(1, n = 599) = 31.38, p = .067$ ]. Advertising refers to an ad promoting the opportunity to purchase advertising space.

Research question two asked, “What are the main differences in persuasive appeals used in *The Craftsman* and *The Fra*?” There was a significant difference found in the categories of testimonial [ $\chi^2(1, n = 598) = 13.33, p < .000$ ], emotional [ $\chi^2(2, n = 598) = 41.67, p < .000$ ], coupon [ $\chi^2(1, n = 599) = 4.03, p = .045$ ], and catalog [ $\chi^2(1, n = 599) = 44.91, p < .000$ ]. There were no significant differences found in the use of premium products [ $\chi^2(1, n = 598) = .22, p = .638$ ], sale [ $\chi^2(1, n = 598) = .17, p = .682$ ], status seeking ads [ $\chi^2(1, n = 599) = .08, p = .771$ ], competitive comparison [ $\chi^2(1, n = 599) = .54, p = .463$ ], limited offer [ $\chi^2(1, n = 599) = .03, p = .853$ ], and use of a slogan [ $\chi^2(1, n = 599) = .96, p = .328$ ].

Table A2 compares the persuasive appeals that appear in the advertisements of each magazine. Advertisements in *The Fra* had significantly more advertisements attempting to persuade the audience with testimonials, emotional appeals, and coupons. The use of testimonials as a persuasive technique was included in 16.8% of ads in *The Fra* with just 5.7% of this particular appeal appearing in *The Craftsman* ads. The goal of emotional appeals in advertising is to attempt to influence the buying decision for the consumer. Emotional appeals were used in 31% of ads in *The Fra* and 8.9% in *The Craftsman*. Coupons or mail-in offers were included in 6.5% of ads in *The Fra* sample and 2.8% in the *Craftsman*, slightly more than double for *The Fra*. Interestingly, there was a significant difference in the catalog request option, with almost half (47.8%) of the ads in *The Craftsman* offering the opportunity for a catalog compared to 22.2% in *The Fra*.

Research question three asked, “What are the main differences in the information appeals used in *The Craftsman* and *The Fra*?” There was a significant difference in found in the categories of price [ $\chi^2(1, n = 599) = 6.31, p = .012$ ], quality [ $\chi^2(1, n = 599) = 25.24, p < .000$ ],

and performance [ $\chi^2(1, n = 598) = 17.84, p < .000$ ]. There were no significant differences found in the categories of packaging [ $\chi^2(1, n = 598) = 1.11, p = .293$ ], safety [ $\chi^2(1, n = 598) = 1.22, p = .270$ ], and new ideas [ $\chi^2(1, n = 598) = .01, p = .913$ ].

The price of a product or service was included in 54.8% of ads in *The Fra* sample versus 43.7% of ads in *The Craftsman*. However, *The Craftsman* had significantly more ads including the informational appeals of quality (17.9% higher) and performance (16.5% higher).

Statistically, there was no significant differences found in the categories of packaging [ $\chi^2(1, n = 598) = 1.11, p = .293$ ], safety [ $\chi^2(1, n = 598) = 1.22, p = .270$ ], and new ideas [ $\chi^2(1, n = 598) = .01, p = .913$ ].

### Limitations

As with any research method, there are limitations to content analysis. Content analysis is purely descriptive and is, therefore, unable to determine underlying motives of the content creator or effects on the audience. Another limitation of content analysis is that although this method of study can identify relationships between variables, it cannot explain how these relationships came to exist. Another limitation of this study is that the researcher only included two magazines to be included in the sample even though there were many more magazines in publication between 1901-1916 including *Ladies' Home Journal*, *Good Housekeeping*, *Country Gentleman*, and *Country Life* among others.

### Discussion

An important methodological finding of this study is the distinction of ad categories that appear in *The Fra* and *The Craftsman*. Results indicate that generally, ads appearing in *The Craftsman* are more likely to advertise products or services to help in the construction,

decoration, and maintenance of the household versus ad categories appearing in *The Fra*. The majority of advertisements appearing in *The Fra* focused on art and education, health, clothing, transportation, and farming. These results affirm the aforementioned statement that Gustav Stickley is a true craftsman and Elbert Hubbard a true businessman. While ads in *The Craftsman* were seemingly created to appeal to a specific niche, the diversity of ad categories in *the Fra* suggests the attempt to appeal to a wider audience. Perhaps then, it is not too surprising that *The Fra* included more ads selling advertising space than *The Craftsman*. Ads for advertising accounted for 2.3% of ads in *The Fra* and only 0.4% in *The Craftsman*. In other words, ads for advertising space are almost six times more likely to appear in *The Fra* over *The Craftsman*.

Advertisements in *The Fra* include more persuasive appeals compared to *The Craftsman* with one surprising exception. *The Craftsman* ads offered the reader the option to request a catalog for the accompanying product or service as advertised more often than ads in *The Fra*. This result is surprising because early in his sales career, Hubbard successfully used direct mail catalogs which helped to make the Larkin Soap Company an industry leader. However, he did include many elements of persuasion from his time spent at Larkin Soap Co. including his use of premium products, coupons, and limited offers.

Hubbard saw himself as a literary genius in league with writers like Thoreau and Emerson. His confidence made him a successful orator and at the highlight of his career he had secured several public speaking engagements. He always had the support of the Roycroft community where his success as a leader was defined by his ability to persuade and incite passion (Boe, 2009).” Stickley was a businessman but first and foremost, a craftsman. Ad content in his magazine was a reflection of the values of the Arts and Crafts Movement. Ad

categories included anything to help improve the home while promoting simplicity in design.

Appeals were used to communicate quality and performance of his products. The empirical contributions to this study indicate that advertising is a key component of a business plan and can contribute to the overall success of an enterprise. One goal of this thesis was to contribute to the study of literature during the Arts and Crafts Movement and encourage future researchers to replicate this study to include an analysis of visuals. Images can act as “socializing agents” that can be very influential in changing the attitude of the consumer (Kang, 1997). Future researchers could also examine classified ads in the magazines.

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**Appendix A****Tables**

Table A1

*The Craftsman Advertising versus The Fra Advertising by Advertisement Categories*

| Product Category       | <i>Craftsman</i> (n = 247) |      | <i>Fra</i> (n = 352) |      |
|------------------------|----------------------------|------|----------------------|------|
|                        | <i>n</i>                   | %    | <i>n</i>             | %    |
| Building Materials     | 63                         | 25.5 | 3                    | 0.9  |
| Interior Decorations   | 40                         | 16.2 | 0                    | 0.0  |
| Home Equipment         | 42                         | 17.0 | 13                   | 3.7  |
| Garden & Grounds       | 25                         | 10.1 | 10                   | 2.8  |
| Home Furnishings       | 62                         | 25.1 | 45                   | 12.8 |
| Travel & Entertainment | 20                         | 8.1  | 40                   | 11.4 |
| Art & Education        | 47                         | 19.0 | 114                  | 32.4 |
| Health/Hygiene         | 3                          | 1.2  | 36                   | 10.2 |
| Food/Drink             | 8                          | 3.2  | 33                   | 9.4  |
| Clothing & Accessories | 1                          | 0.4  | 34                   | 9.6  |
| Transportation         | 9                          | 3.6  | 35                   | 9.9  |
| Banking/Investments    | 3                          | 1.2  | 8                    | 2.3  |
| Farming/Livestock      | 0                          | 0.0  | 10                   | 2.8  |
| Advertising            | 1                          | 0.4  | 8                    | 2.3  |

Table A2

*The Craftsman Advertising versus The Fra by Persuasive Appeals*

| Persuasive Appeals     | <i>Craftsman</i> (n = 247) |      | <i>Fra</i> (n = 352) |      |
|------------------------|----------------------------|------|----------------------|------|
|                        | <i>n</i>                   | %    | <i>n</i>             | %    |
| Premium Product        | 59                         | 23.9 | 91                   | 25.9 |
| Sale                   | 12                         | 4.9  | 20                   | 5.7  |
| Testimonial            | 14                         | 5.7  | 59                   | 16.8 |
| Emotional              | 22                         | 8.9  | 109                  | 31.0 |
| Status Seeking         | 48                         | 19.4 | 66                   | 18.8 |
| Competitive Comparison | 61                         | 24.7 | 79                   | 22.4 |
| Coupon                 | 7                          | 2.8  | 23                   | 6.5  |
| Limited Offer          | 9                          | 3.6  | 12                   | 3.4  |
| Slogan                 | 47                         | 19.0 | 57                   | 16.2 |
| Catalog Request        | 118                        | 47.8 | 78                   | 22.2 |

Table A3

*The Craftsman Advertising versus The Fra Advertising by Informative Appeals*

| Information Appeal | <i>Craftsman</i> (n = 247) |      | <i>Fra</i> (n = 352) |      |
|--------------------|----------------------------|------|----------------------|------|
|                    | <i>n</i>                   | %    | <i>n</i>             | %    |
| Price              | 108                        | 43.7 | 193                  | 54.8 |
| Quality            | 202                        | 81.8 | 225                  | 63.9 |
| Performance        | 170                        | 68.8 | 184                  | 52.3 |
| Packaging          | 11                         | 4.5  | 23                   | 6.5  |
| Safety             | 17                         | 6.9  | 17                   | 4.8  |
| New Ideas          | 25                         | 10.1 | 37                   | 10.5 |

**Appendix B****Content Codebook****A Content Analysis of Advertisements in *The Fra* and *Craftsman*****Magazines from 1908-1916****Part I: Ad ID**

**Directions:** Only code each ad once and each ad one at a time. Familiarize yourself with the codebook before analyzing the sample. Only use the definitions provided below as words can have several different meanings. Code each ad from the definitions provided.

Directions and definitions are given throughout.

**A. Coder ID**

(1) Kate

(2) Jeanne

**B. Magazine**

(1) *The Craftsman*

(2) *The Fra*

**C. Month**

(1) January

(2) February

(3) March

(4) April

(5) May

(6) June

(7) July

(8) August

(9) September

(10) October

(11) November

(12) December

**D. Year**

(1) 1908

(2) 1909

(3) 1910

(4) 1911

(5) 1912

(6) 1913

(7) 1914

(8) 1915

(9) 1916

**Part II: Ad Analysis**

**A. Information Cues: Adapted from Stern & Resnik's Criteria for Classification as**

**Informative or Non-Informative (See full original system and definitions in Table 4)**

**Directions:** Examine each ad and determine if any of the following information cues are present. If an ad has an information cue, mark (1). If the information cue is not present, mark (2).

- (1) Price Value:** What does the product cost?
- (2) Quality:** What are the product's characteristics that distinguish it from competing products based on an objective evaluation of workmanship/durability?
- (3) Performance:** What does the product do, and how well does it do what it is designed to do in comparison to alternative purchases?
- (4) Packaging or shape:** What package is the product available in which makes it more desirable than other alternatives?
- (5) Safety:** What safety features are available on a particular product compared to alternative choices?
- (6) New ideas:** Is a totally new concept being introduced?

## **B. Persuasive appeals**

**Directions:** Examine each ad and determine if any of the following persuasive appeals are present. If an ad has a persuasive appeal present, mark (1). If the information cue is not present, mark (2).

- (1) Premium product/service offered:** Another product is offered for free or at a large discount if another product is purchased
- (2) Sale:** Price reduction
- (3) Testimonial:** Use of a story to sell a product/service or a customer testimonial that they have tried the product/service and recommend it
- (4) Emotional:** Use of feelings to appeal to the consumer rather than factual information about the company/business. An example would be that it is patriotic to buy an American flag for the

front porch. Generally, these types of ads ask a question in the headline. For example, “Are you sick of getting cut by cheap razors?”

**(5) Status seeking:** The ad promotes a product/service that will improve the customer’s social status. For example, with a sterling silver tea set, everyone will want to have tea at your home.

**(6) Competitive comparison:** The ad compares one product/service to another suggesting that their product is superior in some way

**(7) Coupon/mail-in offer:** The ad offers a coupon or mail in rebate

**(8) Limited Offer:** The current sale has an expiration date

**(9) Slogan:** A catch phrase or slogan is in the ad

**(10) Catalog request:** The ad includes a catalog request

### **III: Ad Category:**

**Directions:** From the categories provided below, choose ONE that describes the ad you are coding the most. Examples of ad categories are provided below.

**(1) Building Materials:** Cement and plaster, tile, concrete, metal lath, building woods, wall board, valence, flooring, roofing, waterproofing, insulating, fireplaces, doors, mill work, metal construction and contractors

**(2) Interior Decorations:** Paints, stains, varnishes, enamels, white lead, wall finishes, wall coverings, floor wax

**(3) Home Equipment:** Heating apparatus, ventilators, plumbing fixtures, lighting equipment and fixtures, wiring devices, vacuums, automatic gas water heaters, fireless cookers, water filters, hardware, window screens, fridges, cabinets, electrical devices for the home, laundry, coal chutes, dumb waiters, sinks



- (4) Garden & Grounds:** Seeds and nursery stock, garden tools, portable houses, water supply systems, sewage disposal systems, garbage receivers, tools and work benches for gardening, lawn mowers, porch and lawn furnishings, fences, anything for the birds, hammock
- (5) Home Furnishings:** Draperies, linens, glassware/dinnerware, paintings, pottery furniture, rugs, blinds/shades, leather, quilts, clocks, mattresses, all furniture
- (6) Travel & Entertainment:** Sports, speaking engagements, travel, bird watching, gem collecting, going to a restaurant, playing a musical instrument, cruise, guns, billiards
- (7) Art & Education:** Ink, stencils, prints for sale, oil, canvas, books, typewriter, paper, learning a new language, pens, attending school, books, magazines, printing press, engraving
- (8) Health/Hygiene:** Razor, soap, medicine – include mental health (memory/stress)
- (9) Food/Drink:** Cooking, ginger ale, malt, tea, gum
- (10) Clothing & Accessories:** Garters, shoes, watches, socks/hosiery, fur, hats, luggage, bags
- (11) Transportation:** Anything to do with the automobile, railroads
- (12) Banking/Investments:** Insurance included here, adding machines, stocks and bonds
- (13) Farming/Livestock:** Include land here
- (14) Advertising:** Ads for advertising

## Appendix C

## Graphs

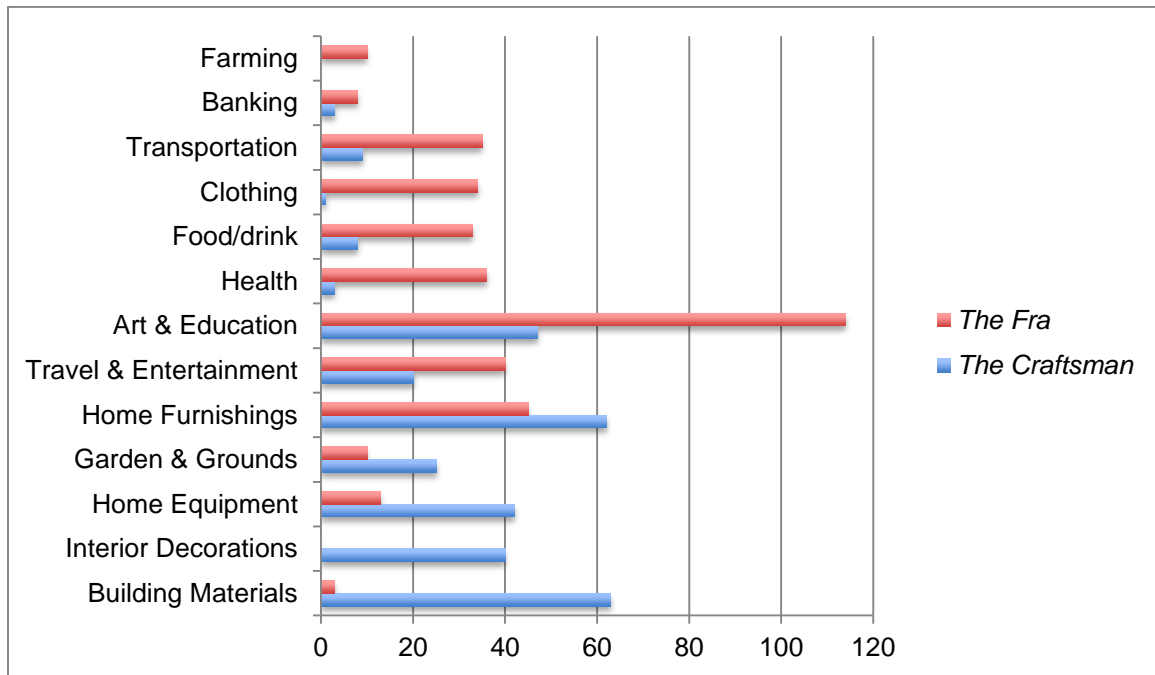


Figure 1: Differences in *The Fra* and *Craftsman* by ad category *Craftsman* advertising versus *The Fra* by ad category

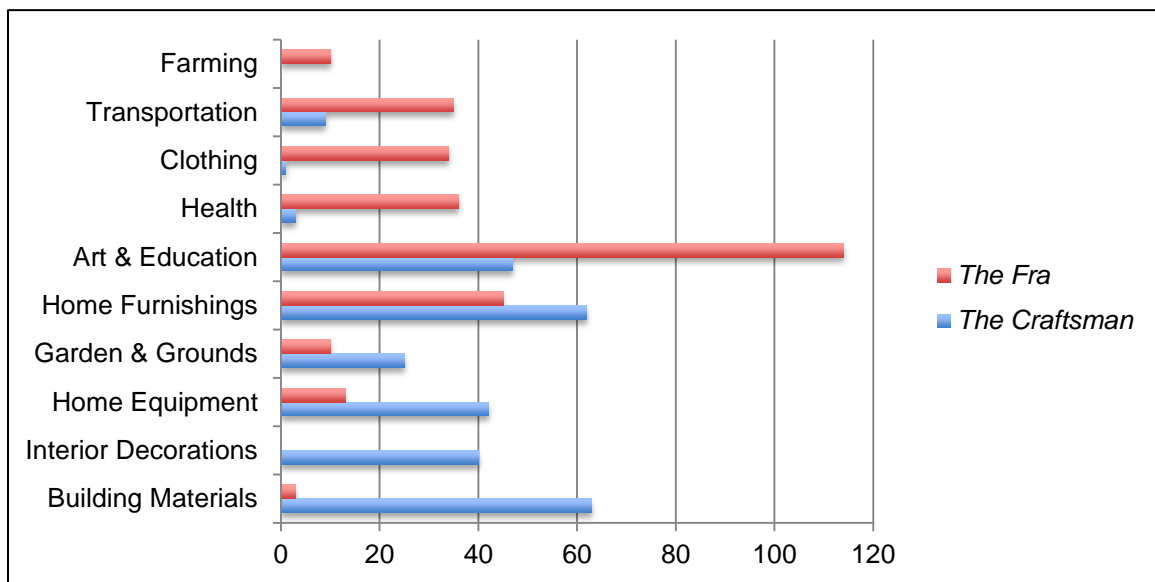


Figure 2: Significant differences in *The Fra* and *Craftsman* by ad category

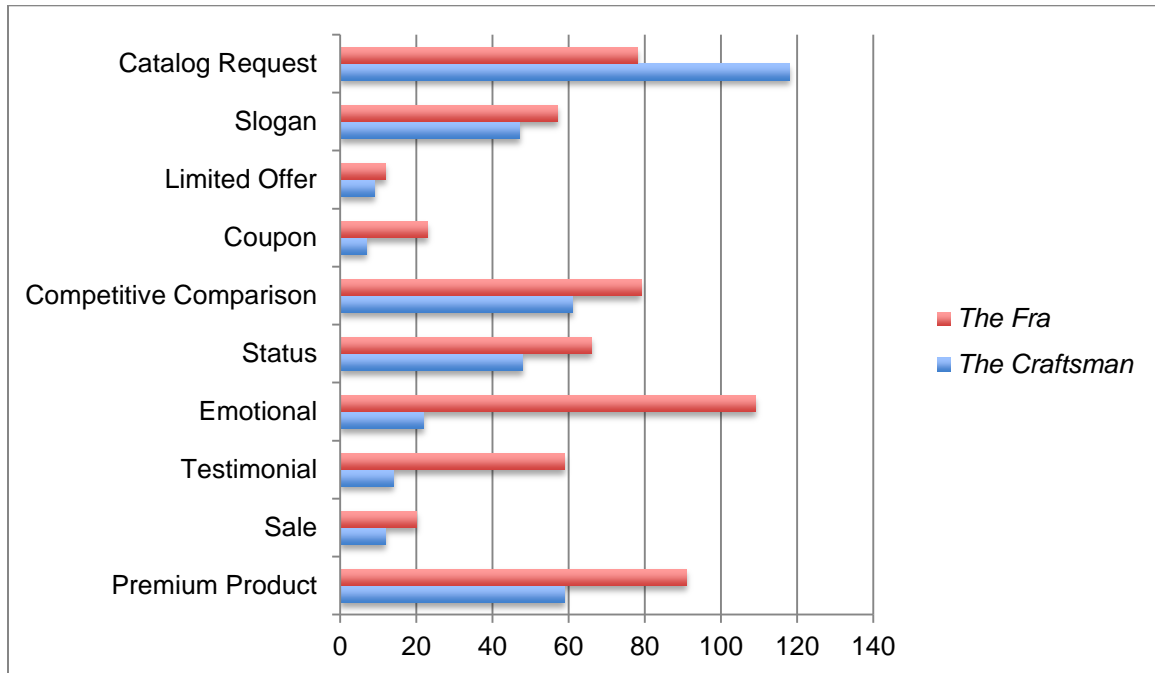


Figure 3: *The Craftsman* advertising versus *The Fra* by persuasive appeals

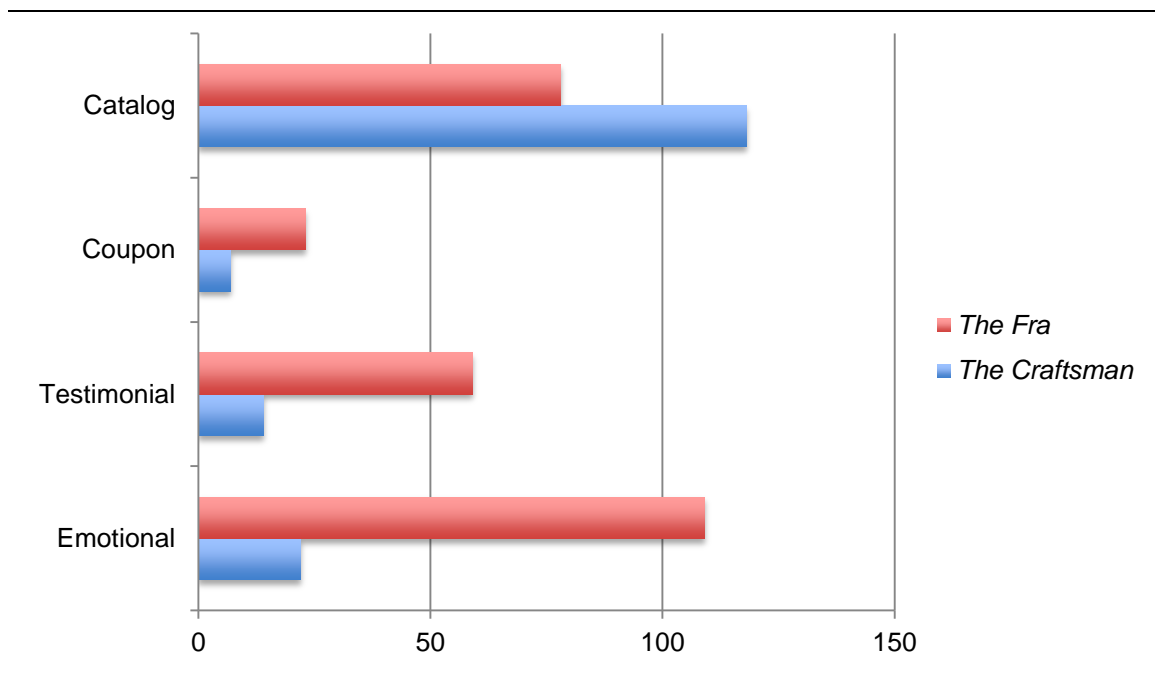


Figure 4: Significant findings in differences in persuasive appeals

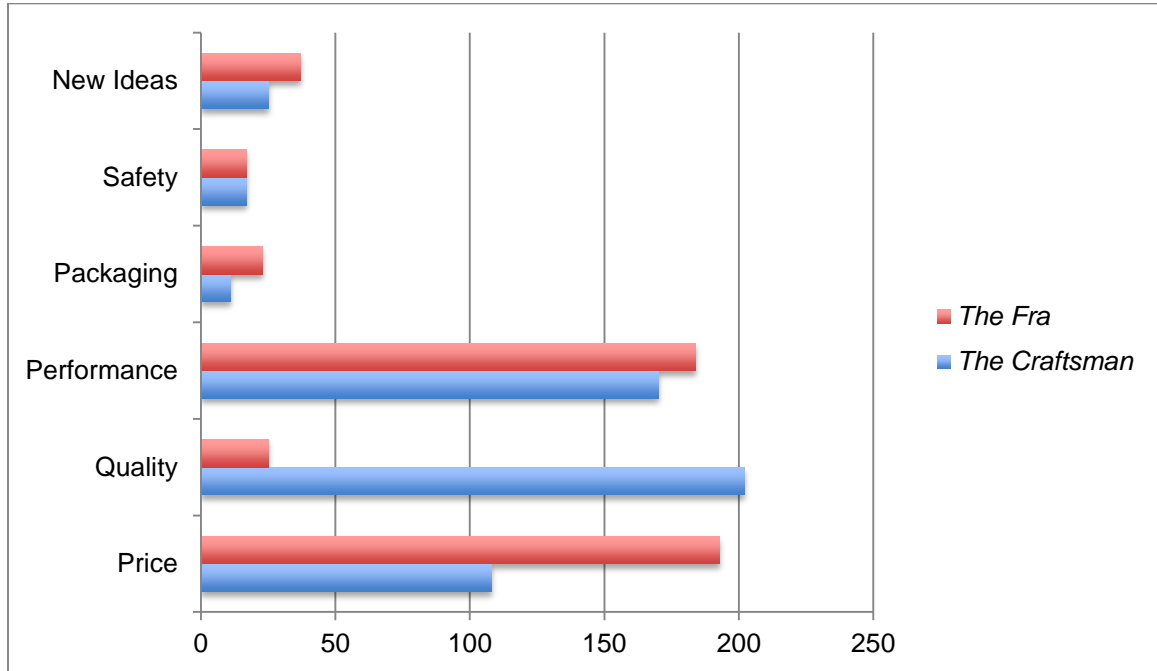


Figure 5: *The Craftsman* advertising versus *The Fra* by information appeals

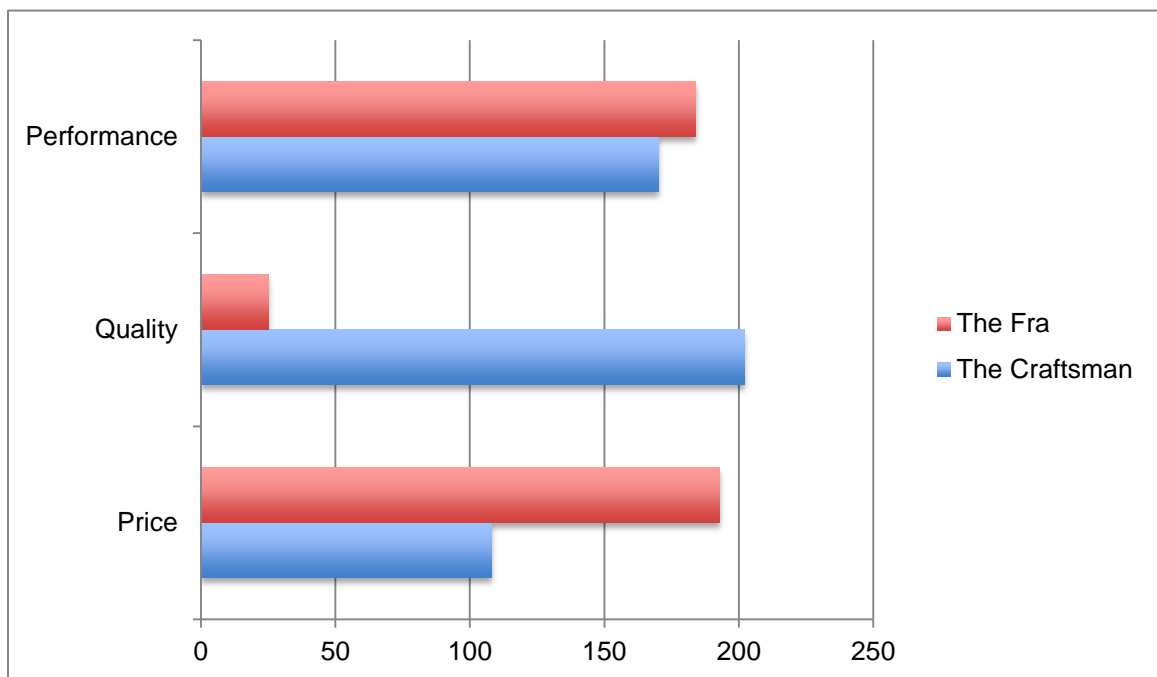


Figure 6: Significant findings in differences in information appeals

**Appendix D****Information Cues****Criteria for Classification as Informative or Non-Informative****1) Price Value**

- What does the product cost? What is the value-retention capability?
- What is the need satisfaction capability dollars?

**2) Quality**

- What are the product's characteristics that distinguish it from competing products based on objective evaluation of workmanship, engineering, durability, excellence of materials, structural superiority, superiority of personnel, attention to detail or special services?

**3) Performance**

- What does the product do, and how well does it do what it is designed to do in comparison to alternative purchases?

**4) Components or contents**

- What is the product composed of? What ingredients does it contain?
- What ancillary items are included with the product?

**5) Availability**

- Where can the product be purchased?
- When will the product be available for purchase?

**6) Special Offers**

- What limited-time non-price deals are available with a particular purchase?

**7) Taste**

- Is evidence presented that the taste of a particular product is perceived as superior in taste by a sample of potential customers? (The opinion of the advertiser is inadequate).

**8) Nutrition**

- Are specific data given concerning the nutritional content of a particular product, or is a direct specific comparison made with other products?

**9) Packaging or shape**

- What package is the product available in which makes it more desirable than alternatives?

What special shapes is the product available in?

**10) Guarantees or warranties**

- What post purchase assurances accompany the product?

**11) Safety**

- What safety features are available on a particular product compared to alternative choices?

**12) Independent research**

- Are results of research gathered by an “independent” research firm presented?

**13) Company research**

- What does the product cost? What is the value-retention capability?
- What is the need satisfaction capability dollars?

**14) New Ideas**

- Is a totally new concept introduced during the commercial?
- Are its advantages presented?

Source: Stern & Resnik, 1977