

**In newspaper advertising, size does (not) matter.**

Size does not matter for attracting attention, accumulating the right audience and selling merchandise. Small sizes work well in magazines, but newspapers are a challenge. You can use small-space units to increase frequency by flying a number of ads throughout the newspaper or by being in the newspaper on a consistent schedule. Either way, small space campaigns must get attention before they can bring in a return on investment. Here are five ways to do it.

1. Build on one strong idea.
2. Telegraph the essential message.
3. Keep a consistent look.
4. Use a strong graphic
5. Talk benefits.

The Stu Weitzman campaign scores a big 5 in newspaper advertising. Stu Weitzman designs quality shoes sold in upscale stores.

**1. Build on one strong idea.**

To position the brand, Korey Kay implemented Weitzman's unique selling proposition: these designer shoes fit. They are comfortable. (Amazing, but true.) Hence, the tag line at the bottom: "Fabulous Shoes for All Occasions. And Feet." The strong idea that Weitzman designs comfortable shoes is evident in the headlines shown. "Treat your feet right and they'll give you years of service." "An engineering wonder? A work of art? Call it what you will, you'll still be able to walk in it."

These headlines work on two levels: (1) They sell the shoe and (2) they extend a little bit of self-help knowledge that will improve the quality of your life in some small way. One of my favorite headlines (not shown here) said "There are no bad people, just tight shoes." There's something profound there. I'm not proposing that you create a philosophy for your small space ads. But, once you establish a strong idea, the ads will practically write themselves.

**2. Telegraph the essential message.**

"Look at it this way—after what you put your feet through during your teenage years, you owe it to them." The essential message is comfort. This message is short, the implications extensive. The well-fitting shoe is the hero—not the price, not the style, not the material. The essential message also transcends the ads, which are comfortable to read. They are friendly, and charming. Exquisitely simple. You sense that the store, its Madison Avenue address notwithstanding,

has an amicable atmosphere. Given the choice of stores, people say they will shop where they think the staff is "nicer or friendlier."

**3. Keep a consistent look.**

Consistency is the name of the newspaper game. One ad a sale doth not make. A newspaper reader not in the market for your product or service today, may be a hot prospect next week. When your ads have a consistent, family look, the number of impressions build. That's the frequency factor. Although ads may not be re-read every time by the same reader, you will attract readers who did not see it the last time it ran. (By the way, television commercials tend to build more frequency than print because the viewers are captive to the screen, unless overcome by the urge to zap.) But here's my point: Whether your ads are read thoroughly, or just scanned, they will attract the reader when it's time to take some serious action. Look at these six examples. The border, typeface, layout and signature block are constant. The shoe, headline, and copy are variable. What's more, when you change the constant elements, you're adding to the production cost each time. Get a layout, a recognizable look, and stay with it. Then, the creative challenge is simply to come up with fresh variables each time.

**4. Use a strong graphic.**

What is more eye-catching than a lovely illustration of a shoe on a sea of white space framed by an art deco border? Unusual borders are trendy today. But in newspaper advertising, a handsome border is only as good as its ability to help your ad stand out from the rest of the news and the advertising on the page. What looks fabulous on your Macintosh screen may fade into oblivion on a cluttered busy newspaper page. Best tip: Test drive your ad first. Print it on paper that looks like newsprint. (White paper won't work). Position the ad on various pages of the newspaper. If it doesn't stand out, then, you're back to the Mac, Jack, for a better border, more white space, a larger headline, whatever.

The headlines, designed as part of the illustration, beg to be read. Advertising is conversation. Although a headline can't say it all, it has to say enough to get the reader excited. And these do. Readers actually look forward to seeing them. These headlines do not describe the shoe such as "brown leather 3-inch pump, \$99.95." The headlines describe comfort. Besides, the il-



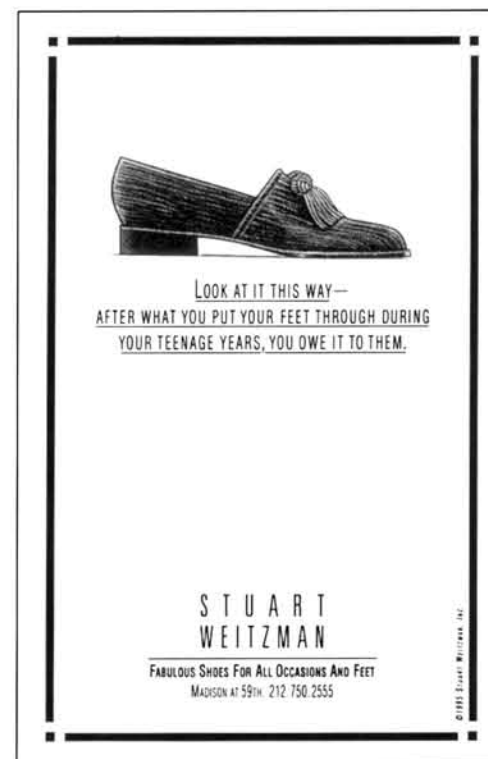
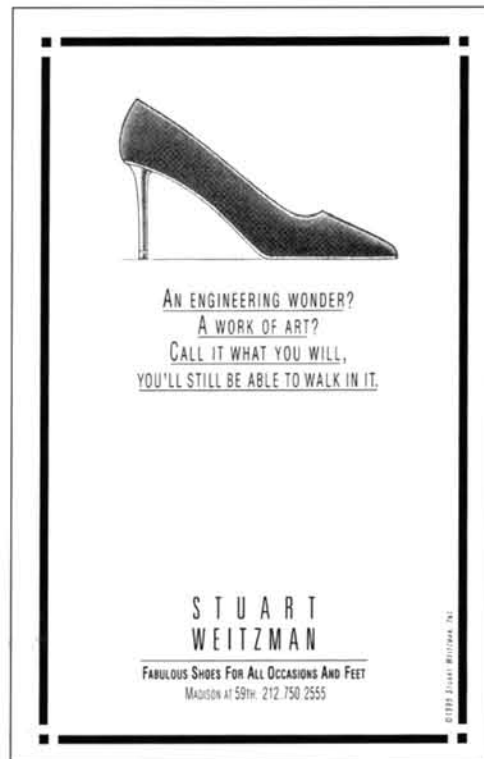
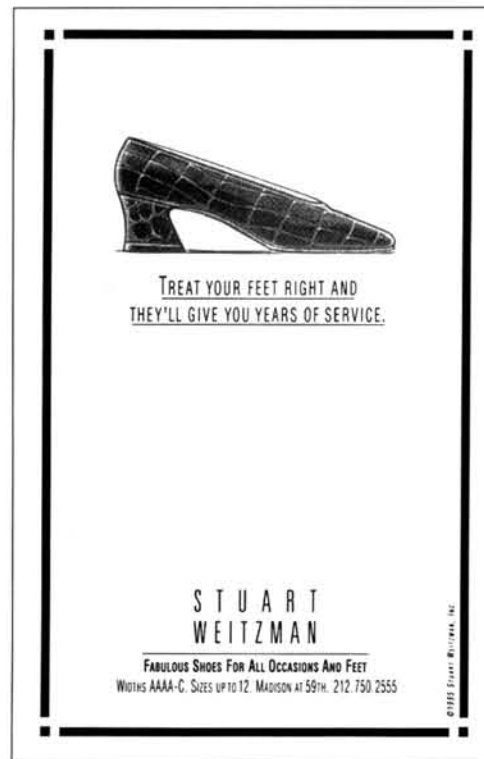
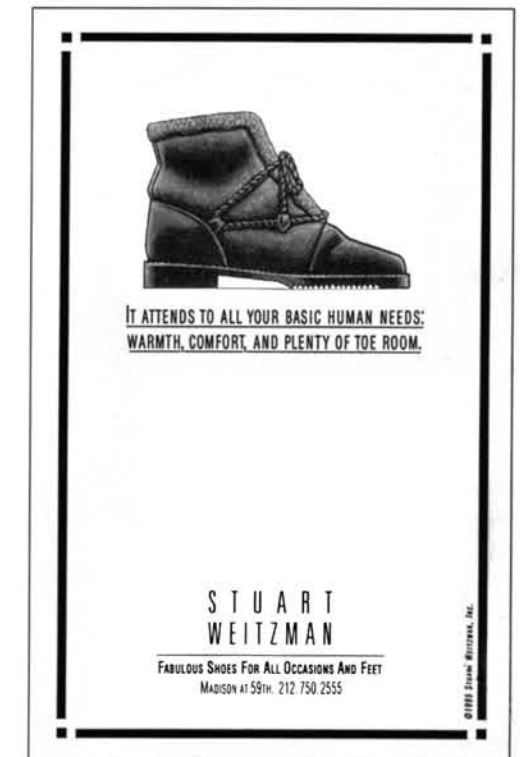
lustration is so precise, most women have a good idea as to whether or not they want that particular type of shoe. In other words, the ads say in a gentle way: "Look, we have these shoes, they're comfortable, they're stylish and they come in widths AAAA to C, sizes up to 12."

**5. Sell with benefits**

People buy benefits. They don't buy features. Since you've heard that a million times during your advertising career, probability says you're plugging at least one benefit into every ad you create. A reality check says you don't.

It's rare to find benefits in ads—print or broadcast. A benefit will answer this question: "What's in it for me?" A feature (suede, 2-inch heel, waterproof, etc) doesn't answer the question. Weitzman's headlines respond to What's in it for me? "It attends to all your basic human needs: warmth, comfort, and plenty of toe room." In the ads where the headline doesn't directly answer the question, the benefit is implied. As in this example (not shown here): "Our totally transparent pump: guaranteed to match any dress on the planet." And another (not shown either. Space reasons, y'know.) "Being a New Yorker requires a certain amount of calousness. But it doesn't have to be on your feet." Oh, so true. -LM

Agency: **Korey, Kay & Partners**, New York, NY  
 CD: **Neil Leinwohl**  
 Client: **Stuart Weitzman Shoes**



He now has a flagship store on Madison Avenue. His ad agency, Korey, Kay & Partners in New York, is exceptionally creative in all media, but over the years, I've noticed that Allen Kay's team knows how to use newspapers. The genius behind this campaign is Neil Leinwohl, executive VP/creative director, who originated the theme, and Jennine Holmes, art supervisor/copywriter. The Weitzman ads (there are about 20) appeared every other Sunday, like clockwork, in a franchise position in the Style section of *The New York Times*.