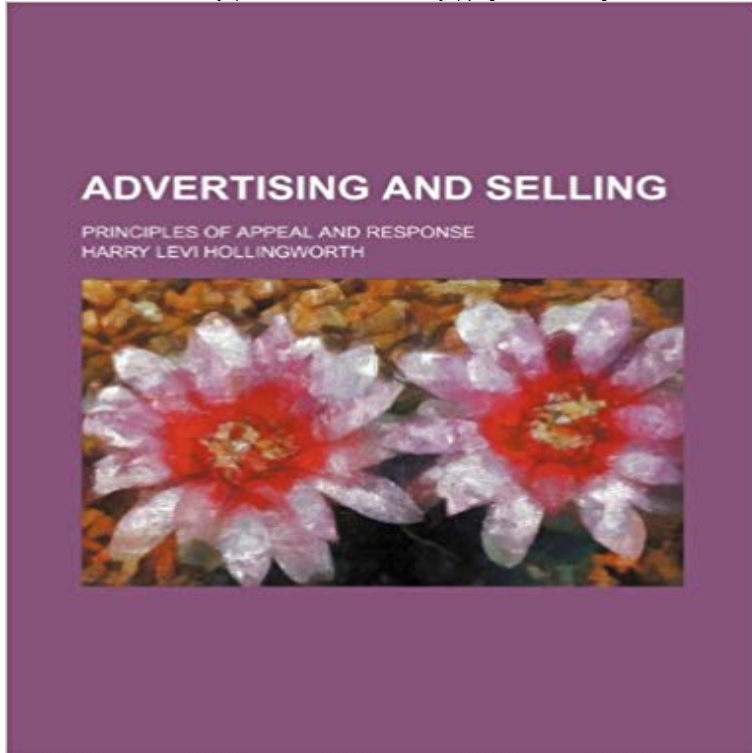


Advertising and selling; principles of appeal and response



This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1920 Excerpt: ...emotional effect of a color is gained by a glance at the associations and the symbolism which have grown up around it. Red, the color of the blood, is the symbol of passion and death. Among the Chinese it is said to denote virtue and truth. With the ancient Romans the red flag was the battle signal. In the middle ages of Europe the candidate for knighthood was invested with the red garment in token of his readiness to shed his blood. In the Christian era Christ and the Virgin are very generally represented as wearing a red tunic under a blue mantle. The symbolic use of red in modern art is illustrated in Rossetti; in Dantes Dream the angel of love is all in scarlet and scarlet poppies strew the floor, and in Beata Beatrix there is the scarlet dove. A distinction was made, in religious art, between different qualities of the same color; for example, a clear red denoted a pure feeling, but a muddy red was the hue of sin. In Abbeys Holy Grail paintings the robe of Gallahad is a clear red. 2. Yellow.-- The yellow of the spectrum is the brightest of all the spectral hues. It is joyous and uplifting; in the orient a sacred color, a symbol of faith and of the sun. The Christian church, however, made yellow the color of dishonor, and in popular symbolism it stands for jealousy and decay. Pale yellow and gold are among the most adaptable colors in the sense of making pleasant combinations with almost any other color. Both red and yellow are usually spoken of as strong or exciting colors, though the type of excitement is not the same in both. Red is said to suggest a hurried, onward, dashing, but orderly movement, accompanied by sound; yellow a lighter, airy, whirling movement. 3. Green.--Green belongs to the cool end of

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