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**THE INFLUENCE OF LAYOUT AND DESIGN  
ON PURCHASING BEHAVIOR:  
EXAMINING PRINT ADVERTISEMENTS  
FOR SNEAKERS**

by  
Nancy Reighn-Garron

A Thesis

Submitted to the  
Department of Communication  
College of the Arts  
In partial fulfillment of the requirement  
for the degree of  
Master of Arts  
at  
Rowan University  
May 31, 2011

Thesis Chair: Suzanne Fitzgerald, Ph.D.

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## **Dedication**

*I would like to dedicate this manuscript to my husband, Harold J. Garron Jr.  
in appreciation for his love, patience and support.*

## **Acknowledgement**

*I would like to express my appreciation to Professor Suzanne Fitzgerald for her guidance and help throughout this research.*

## **Abstract**

Nancy Reighn-Garron

**THE INFLUENCE OF LAYOUT AND DESIGN  
ON PURCHASING BEHAVIOR:  
EXAMINING PRINT ADVERTISEMENTS FOR SNEAKERS  
2010/2011**

Suzanne Fitzgerald, Ph.D.

Master of Arts in Public Relations

The purpose of this exploratory investigation is to ascertain the influence layout and design of print advertisements has on consumers and how this influence affects purchasing behavior. This research further examines the difference in design preferences between men and women. Information acquired assists in the understanding of relationships between advertisers, marketing representatives and public relations practitioners and a targeted audience. The research findings support that men and women process advertising differently, that consumers are influenced by visual cues and provides information that is beneficial to better serve and persuade audiences to achieve successful product promotion.

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# Chapter 1

## *Introduction*

Strong content and presentation are the cornerstones necessary to disseminate a successful message. Information must be interesting and informative, and layout and design must contain strong visuals that guide the reader through the material and complement the information in tone and meaning.

“To design is much more than simply to assemble, to order, or even to edit; it is to add value and meaning, to illuminate, to simplify, to clarify, to modify, to dramatize, to persuade, and perhaps even to amuse,” (Samara, 2007, p. 6).

Whether it is a magazine article, a report or a novel, the premise is the same. The goal is to catch the reader’s attention, hold it and retain it. Advertisements are no exception.

The importance of achieving the goals mentioned above might even be more critical with regard to advertising. The window available to advertisers is brief and yet advertising is a vital method used to obtain customers for a product or service.

The author of this study will address the following research questions. What are the important factors in constructing a successful advertisement? What influences consumers to make a purchase? Can advertisements sway consumers to choose a specific product or service? How big a role does presentation in advertising have?

Research indicates that most readers are not true readers; they are searchers. Consequently, they start out as viewers or lookers (White 2003). Most people flip pages, scanning for nuggets of information they need, value or find of interest. The goal therefore is to catch reader’s attention.

This leads to layout and design and its role in catching the reader's attention and directing it. Designers incorporate many elements in creating the presentation of a printed product. Some of these include fonts, type size, white space, alignment, rules, boxes and color. These elements play a role in how a target audience reacts to the communication.

For example, the selection of a particular print type style is an important decision because the impression made on a reader is dependent on the type style used (Tantillo, Di Lorenzo-Aiss, Mathisen, 1995).

The following points were also cited by Tantillo, et al. (1995).

- Appropriate typography helps people to read an advertising message.
- Typography influences the readability and selling power of a message.
- Type styles that suit the objective and strategy of advertising campaigns enhance communication with a target audience.

Variation in type size provides readers with cues to discern which pieces of type are more important or hold special significance. If some words are highlighted by boldness, color or are underlined then readers will be drawn to these pieces of type.

“The typographer's one essential task is to interpret and communicate the text. Its tone, its tempo, its logical structure, its physical size, all determine the possibilities of its typographic form,” Robert Bringhurst, typographer and poet, (Samara, 2007, p. 115).

White space in a layout not only allows readers the chance to rest their eyes, even though they might not realize it, but also helps to separate items just as rules and boxes can separate different elements. Large amounts of type that are not properly sized/formatted create eye fatigue and discourage continued reading.

“Negative space – sometimes called white space (even though there might not be any white around)...calls attention to content, separates it from unrelated content around it, and gives the eye a resting place,” (Samara, 2007, p.17).

Samara also stated that a lack of negative space overwhelms and confuses the audience, which is likely to get turned off.

According to Lee and Barnes Jr. (1990), the use of color in advertising also influences emotional behavior and shapes customers’ feelings and responses. Each color has a certain psychological effect upon human beings, both mental and emotional. Color can excite or calm, be masculine or feminine and if used correctly might speed the marketing-communication process for advertisers. The correct use of color reinforces both the auditory and visual images of words as well as rivets and holds the attention of the reader.

However, it is important to remember that as useful as design can be it can also be a handicap. A layout with too many elements will be hard for readers to process. Consumers’ attention will be torn among the elements and without organization the intended message can easily become lost.

Feature complexity, for example, is the density of visual detail in advertisements in regard to color, luminance and edges, according to Pieters, Wedel & Batra (2010). They found this type of complexity hurts brand attention and attitude toward an ad.

Design complexity, on the other hand, is defined by Pieters, et al. (2010) as the intricacy of the creative design of the advertisement in terms of its shapes, objects and organization, which were shown to help focus attention and attitude to the ad as a whole.

## *Statement of Problem*

The researcher will examine if design and layout affect purchasing behavior with regard to magazine print advertisements in the running sneaker market.

The researcher chose running sneakers for this study because of its wide appeal to a large population of people, both men and women. Also, as a gender neutral product with a practical purpose there are an abundant selection of advertisements for analysis.

During the mid-20th century, the sneaker became a more common cultural phenomenon with emphasis being put on new technologies for athletes. Sports legends became known as much for their performance as for their shoes, however, the first major line of sneakers was endorsed by Chicago Bulls player, Michael Jordan, according to a history of the product provided by [www.sneakerhead.com](http://www.sneakerhead.com).

The latter part of the 20th century and the first part of the 21st century was all about celebrity endorsements and limited editions. Nike Jordan brand released retro editions of the classic Air Jordans and continued to release new models. Reebok, in an attempt to strengthen its sales, formed an unheard of partnership with various music artists to create their Sound and Rhythm line ([www.sneakerhead.com](http://www.sneakerhead.com)).

## *Purpose of Study*

The goal of this study is to find how layout and design influences consumer buying behavior. The author will also study the level of difference in the design preferences of men and women in print advertising.

The understanding of layout and design and its effect on consumer behavior is important because it assists in understanding the relationships between advertisers, marketing representatives and public relations practitioners and a targeted audience.

The author intends to provide information that will assist in making marketing objectives easier to accomplish. A better understanding of knowing, serving and influencing consumers should assist in more successful product promotion.

Information gained from this study will include statistics from a sampling of magazine sneaker ads from four different sneaker companies: Asics, New Balance, Nike and Reebok. It is anticipated the broad range of ads gathered will provide design elements that will be analyzed for the most and least successful visual styles in advertising. It is also expected the focus panel sample will be representative of most people in the 30-45 age range.



## *Procedure*

The author will conduct a content analysis of magazine ads of four running sneaker brands: Asics, New Balance, Nike and Reebok. Five advertisements from each brand will be examined by two independent coders. These coders have worked in the graphic design field for more than ten years. Some of the design features the coders will examine include font choice, color usage, artwork choices, type usage and placement of items. Each ad will have its components cataloged to determine the most and least popular design choices.

In an effort to gauge the effect layout and design has on purchasing behavior, this author will also conduct a 10-panel focus group, whose participants are between the ages of 30 and 45. A former newspaper Art Director will serve as moderator for the panel discussion. Participants will answer questions about their own purchasing habits. They will also look at color magazine ads for the four brands mentioned above and give their opinions and feelings about the different advertisements.

## *Hypotheses*

**H1:** It is expected that the layout and design of print sneaker ads impacts purchasing decisions and behavior of the majority of the target market.

The visual complexity of advertising plays a central role in advertising capturing consumers' attention in likable ways (Pieters, et al., 2010).

“...find the valuable highlights that you know will be helpful to your audience, and deliberately display them. That is the way to make documents helpful and therefore irresistible,” (White 2003, p. 485).

**H2:** It is expected that women are more influenced by an advertisement's design than are men.

“...women engaged in greater elaboration of ads than did men, regardless of whether the ads focused on content considered to be of more interest to men or to women,” (Meyers-Levy & Sternthal, 1991 p. 84).

According to Meyers-Levy (1988), studies provide evidence that the gender sex role orientations can affect both the bases upon which they render judgments and the favorableness of their judgments. It has been posited that males are guided by tendencies referred to agentic, which stresses self-efficacy and mastery while females are believed to be guided by communal concerns, which involves a desire to be at one with others and the fostering of harmonious relations among themselves and others.

## *Delimitations*

This study will not include the opinions of persons outside the 30-45 age range. The author will analyze advertisements found only in magazines.

## *Summary*

The researcher aims to determine which design and layout techniques are most commonly used by four separate brands of sneakers in their print magazine advertisements. The thoughts, opinions and feelings of focus panel participants will complement these findings and provide insight into which design techniques are most effective. The author will also gauge panelists' feelings toward the advertisements and how the advertisements influence purchasing behavior.

This information about the likes and dislikes of readers would provide beneficial groundwork for how to attract future consumers. With a better understanding of consumers, comes the knowledge of how to better match a targeted audience's preferences with a product. If advertisers and public relations practitioners know what the needs and desires of an audience are then the product and/or service can be better positioned in the market.

In addition, this author will examine peer-reviewed journal articles, books and other content about advertising and layout and design's influence on mood enhancement and purchasing behavior to ascertain the most recent body of knowledge on the subject. As a basis for this study, information previously published on the topic of layout and design, magazine advertising and consumer behavior is found in chapter two.

## *Terminology*

The following graphic design terms are taken from San Luis Obispo, society for technical communication at [www.slostc.org](http://www.slostc.org) and [www.youthdesigner.com](http://www.youthdesigner.com).

**Alignment** is the adjustment of arrangement or position in lines of a text or an image; left, right, centered, etc.

**Bleed** - An extra amount of printed image which extends beyond the trim edge of the sheet or page.

**CMYK** - Abbreviation for cyan, magenta, yellow, and key (black). The four process colors.

**Font** - In typography, a set of all characters in a typeface

**Headline** – A line of information such as a title for a body of copy that is usually set in the largest type.

**Kerning** - In typography, the reduction of letter spacing between certain character combinations in order to reduce the space between them, performed for aesthetic reasons.

**Kicker** - In typography, a secondary heading, often in a smaller point size that is set above the primary headline.

**Leading** (pronounced “led-ding”) - In typography, an alternate and more popularly used term for line spacing.

**Line Length** - In typography it refers to the overall width of a typeset line, usually the area between two margins.

**Pica** - A basic unit of measurement in typography. One pica equals 12 points, and 6 picas equal approximately 1 inch.

**Point (Point Size)** - Unit of measurement commonly used to specify type size. There are twelve points in a pica and 72 points in an inch.

**Process Colors** - The printing of “full color” images utilizing a photographic color separation process in which each of three primary colors--cyan, magenta, and yellow, plus black--are separated from the original art and given their own printing plate.

**Rule** - A geometric line used as a graphic enhancement in page assembly--the term is used to distinguish ruling lines from a line of type.

**Sans Serif** - In typography, characters (or typefaces) without serifs, which are lines crossing the free end of the stroke. “Sans serif” means “without serif”.

**Serif** - In typography, an all-inclusive term for characters that have a line crossing the free end of a stroke. The term serif refers to both that finishing line and to characters and typefaces that have them.

**Spot Color** – Unlike CMYK or process color which creates colors by laying down layers of just 4 specific inks, spot colors are pre-mixed and you use one ink for each color in the publication.

**Subhead** (also known as a deck) - In typography, a secondary heading, often in a smaller point size that is set below the primary headline.

**Text Wrap** (also known as a word wrap) - In word processing (and other text-editing programs), a feature that automatically relocates a word to the next line when it will not fit on the current line.

**Tint** - A printed image containing “halftone” dots that are all of uniform size, as opposed to a halftone or vignette, which use variable-size dots to simulate a range of tones or shades.

**Typeface** - In typography, it is a specific variation within a type family, such as roman, italic, bold, etc.

**Type Family** - In typography, a group of typefaces created by common design characteristics. Each member may vary by weight (bold vs. regular) and width (expanded vs. condensed) and may have related italic versions.

**Typescript** - Any original handwritten (manuscript) or typed copy from which type will be set.

**Typography** - The art and process of specifying, setting, or otherwise working with print-quality type, as opposed to typewriting. Typography involves the proper placement, positioning, and specification of type to ensure not only maximum legibility but also high aesthetic appeal.

**Weight** - In typography, the lightness or darkness in print of a particular typeface, based upon its design and thickness of line.

**White Space** - The total amount of non-image areas on a page, particularly gutters and margins. White space also refers to the space on either side of typographic characters, which can be reduced with tracking.

# Chapter 2

## *Literature Review*

### Layout and Design Impact on Audience

What is graphic design? Simply, it is a creative process combining art and technology to communicate ideas. A designer works with a variety of communication tools in an effort to convey a message to a particular audience.

According to Samara (2007), all graphic design centers on manipulating form. This involves creating material to look at and organizing it so that it looks good, as well as helping people understand not just what they are seeing, but also what seeing it means to them. This is form: shapes, lines, textures, words and pictures. These elements, regardless of how abstract or simple, carry meaning, which the human brain in turn uses forms of things to identify what has been created; the form is a message in itself.

For example, the simple shape of a circle could produce the image of the moon, a coin or a pearl in a person's mind. Therefore, the choice of form is critical if it is to communicate the right message, according to Samara (2007).

Type, color and visuals such as photos and graphics are a few major players in the world of layout and design. Unfortunately, design has been perceived as a way to make something "look pretty" in an effort to attract attention.

According to White (2003), if aesthetics is a design's sole purpose, the potential reader's trust will be destroyed because the presentation does not match the contents of

the message. The true function of design is to provide information clearly and simply, so the usefulness is immediately noticeable.

“Don’t use design techniques to create prettiness, but use them to create usefulness. Design helps you serve your audience. They (the readers) want their information fast and clear,” (White, 2003, p. 485).

Samara (2007) has created 20 rules that serve as guidelines to create strong, dynamic and successful design. The first three, have a concept, communicate, don’t decorate and speak with one visual voice, all support White’s assertions.

As mentioned earlier in this study, the choices a designer makes influences emotional behavior and shapes customers’ feelings and responses.

Catching the reader’s attention and directing it is vital to communicate a message successfully. How these elements are combined and presented plays a strong role in how a target audience is affected.

According to White (2002), there are seven design components. They are unity, gestalt, space, dominance, hierarchy, balance and color. White explains how each of these parts works in relation to each other as follows:

- Unity in design exists when all elements are in agreement and look like they belong together as opposed to being placed randomly. Proximity of items, their similarity, the repetition of like elements and the theme all play a part in unity.
- Gestalt refers to a design’s wholeness and how all the parts play a role in the cumulative perception of a layout. As a result, gestalt helps readers see and understand a message in the design’s arrangement.
- Space is context and is a shape that adds quality and functionality to design.



- Dominance is closely related to contrast and is created by contrasting size, positioning, color, style, shape. Generally speaking there should be a primary visual element, known as a focal point, which provides readers with a starting point.
- Hierarchy lends itself to providing order of type and images' significance and as a result moves the reader across a page. Content is best expressed in most important, least important, and the remainder being of equivalent importance.
- Balance is the state of equalized tension and can be depicted in a formal way such as symmetrical or an informal way such as asymmetrical. Symmetrical is vertically centered and is visually equivalent on both sides. Asymmetrical involves a variety of element sizes and careful distribution of white space.
- Color as a functional tool aids organization, gives emphasis and provides direction. Hues are colors such as red, purple, green, etc. while shades are made by adding black to a color and tints are made by adding white to a color

Samara (2007) stated that the shape of space, also called the format, or the size of the format space, compared to the form within it, will change the perceived presence of the form. As a result, the perception of this difference in presence is a message to be controlled.

“Design elements are always viewed in relation to their surroundings. Emptiness in two-dimensional design is called white space and lies behind type and imagery,” (White, 2002, p. 15).

White (2002) also pointed out that white space plays a role in creating positive and negative areas in a layout that becomes intrinsically linked and the emptiness of space is often taken for granted and is thought to be best used by filling it in.

“It (white space) is generally ignored by all but the few who consciously manipulate it to establish contrast, to create drama or to provide a place of actual or visual interest” (White, 2002, p. 13).

Samara’s (2007) eighth rule for good design, “Negative space is magical – create it, don’t fill it in,” seconds this sentiment.

There are two main categories for type: serif and sans serif. The letters in serif fonts have cross-lines at the end of their strokes and date back to the Roman period. Sans serif fonts are without these cross-lines and were introduced in 1817, according to White (2002).

Studies have shown that serif type is more suitable to large bodies of type than other kinds of typefaces such as sans serif and script and is commonly used in printing of books, magazines, newspapers, etc. Sans serif typefaces have traditionally been used for headlines and captions, but have begun to be used for larger bodies of type in some publications.

According to Tantillo, et al., typography has three important functions. The correct choice of type helps people to read an advertising message, influences the readability and selling power of a message and type styles that suit the objective and strategy of an advertising campaign enhances communication with a target audience.

“Choosing a typeface that matches the content is important. Words are symbols of emotions and ideas that manipulate the reader. But choosing the right typeface is not as important as using a more neutral typeface well,” (White, 2002, p. 105).

Poor typography is a result of two things according to White (2002). The first mistake is concentrating only on the letters themselves, which makes the type the focus over the

unified message. The second mistake is not taking into consideration the space surrounding the letters, such as space between characters, words, lines and between blocks and columns of type. This space is what affects legibility and the reader's ability to read and comprehend it. A designer must remember type is, after all, meant to be read.

One more type category to discuss is the difference between display type and text. The text is the story. The display type is there to describe content and lure the reader through a series of typographic impressions, according to White (2002). Primary type is usually a headline. Some examples of secondary type are kickers, decks, captions, breakouts and pull quotes.

White (2002) stated that readers are accustomed to looking at big type first, but display type is not necessarily large type. "Display" is the type intended to stop the browser and be read first while "text" is the destination the reader is drawn to.

Often times display type will have treatments added to it. A shadow behind letters, a blur, and a bevel or a color that is added to letters are all examples of design treatments. The letters may not all be aligned with some vertically higher or lower in a word or the type could be turned vertically or onto an angle and not run across the page horizontally at all. These treatments attract attention and add interest because they are different.

As much as type can affect readers, color in advertising influences customers' emotional behavior, according to Lee and Barnes, Jr. (1990). The correct use of color reinforces both the auditory and visual images of words, as well as, captures and retains a reader's attention.

Pick colors with purpose and if you can do it with less, then do it, Samara's (2007) sixth and seventh rules about good design should be kept in mind when creating a color scheme and combining a multitude of design accents to a layout.

Samara (2007) cited how color is one of the most powerful stimuli and discussed how it is a powerful communication tool and quoted Josef Albers, an artist, visual theorist and educator, "If one says red and there are fifty people listening, it can be expected that there will be fifty reds in their minds. And...all these reds will be very different. Colors present themselves in continuous flux, constantly related to changing neighbors and changing conditions."

Because color results from reflected light waves transmitted through an imperfect organ – the eyes – to an imperfect interpreter – the brain – it is profoundly subjective. What each person does with what he/she sees is another thing all together, according to Samara (2007).

Lee and Barnes, Jr. (1990) cited that color is an important tool in shaping the feelings and responses of customers in advertising. They pointed out however, that color can be as harmful as it can be helpful if used indiscriminately.

"The advertiser who chooses colors on the basis of broad generalization or of personal bias is in danger of making gross mistakes. Color choice should grow out of a consideration of all factors inherent in the specific advertising or merchandising situation," (Lee & Barnes, 1990, p. 25).

According to Samara (2007), within a complex visual environment, color can help distinguish different kinds of information, as well as create relationships among

components. However, too many color codes will diminish effectiveness and confuse the reader.

As previously mentioned by Lee and Barnes Jr., (1990), Samara (2007) also supports the premise that with color comes a variety of psychological messages. These messages can influence content in both imagery and the verbal meaning of typography because this emotional component of color is deeply connected to an individual's experiences on instinctual and biological levels.

“A picture is worth a thousand words,” is an expression that truly captures the impact photographs have on people. No amount of copy, regardless of weight and size, can attract a person's attention and deliver a message as quickly as a photo can.

Daniel Starch, using his advertising effectiveness technique, found that when a picture was included in an advertisement people were more likely to remember seeing the ad (Edell & Staelin, 1983).

### Print Advertising Design

Design is often influenced by what is taking place in fashion, film, music, history, politics, religion, etc. Furthermore, design originally had its roots in printing and advanced printing technology has influenced attitudes to design. However, new technology might change or increase the parameters designers have to work with, but will never replace the process of design itself, according to Bridgewater (1996).

Trends will come and trends will go, but what will remain are the tried and true methods that work on a consistent basis, according to Moriarty (1982).

The advertising industry has grown considerably over the last 100 years and plays a vital role in the area of mass production and mass consumption, becoming an accepted part of modern life, according to Bridgewater (1996).

“Without advertising, many products would simply not exist. Industry has to involve itself in mass retailing in order to sell what it makes,” (Bridgewater, 1996, p. 85).

Bridgewater (1996) further posited that the type of product and/or service will in part determine which media to advertise, as well as the target audience and advertising budget. Once the target audience has been identified, then the advertising strategy can be planned.

Graphic designers assist clients to get the pre-determined message to the audience. “The designer uses imagery, symbols, type color and material ... to represent the ideas that must be conveyed and to organize them in a unified message,” (Samara, 2007, p. 6).

According to Samara, advertising and graphic design are strongly linked because of their common goal to inform the public about goods, services, events or ideas that it is believed will be important to a segment of an audience. The one main difference is that after advertising informs its audience, it cajoles those targeted to spend money. Graphic design, on the other hand, seeks to clarify the message and craft an emotional response, and serves as a tool to help sell goods and services.

For a design to work effectively, White (2002) stated that the type must be an integral part of the composition. Also complexity will not get a message across because it may be interesting to look at, but the message won't be legible. Therefore, a tone must be established, an attitude in the type.

“If the type is altered or removed, the piece should fall apart. Type strategy includes crafting a size and weight sequence for headlines, subhead, captions and text so each is distinctive and all work as one to make a distinctive and appealing design,” (White, 2002, p. 107).

Samara’s (2007) fourth rule for good design is use two to three typeface families in a project. By utilizing the variations of a typeface, such as light, demi, bold, black and italic, in addition to the regular form of a typeface dimension develops and produces consistent visual variation. The typeface family does not conflict with itself.

According to Tantillo, et al. (1995), the examined serif fonts when considered as a group were by study participants to be more elegant, charming, emotional, distinct, beautiful, interesting, rich, happy, calm and young than sans serif type styles. Serif styles were perceived as having more personality, freshness, high quality, vitality and legibility. The sans serif styles in turn were perceived as more manly, powerful, smart, upper-class, readable and louder than serif styles. The two groups did not significantly differ on sturdiness or honesty categories.

Some factors that can affect readers include character count, leading, paragraph width, alignments, masses and voids, according to Samara (2007).

The width of a paragraph depends greatly on the type’s size and how many characters can fit onto a single line. However, regardless of the size of the type Samara (2007) states that between fifty and eighty characters, including spaces, is the appropriate line length for a person to process.

Leading in turn depends upon width of the paragraph, the type size and its spacing and the space between lines should be larger than the optical height of the lines Samara

(2007) further states. As paragraph width increases and likewise, decreases the leading must be increased or readers might grab several lines together minimizing clarity.

According to Samara (2007), dividing space creates structure, which unifies elements. Separating elements within a group maintains a sense of mass. Visual structure must evolve out of the verbal structure of language. The relationship of the typographic mass to the voids, or spaces, within the format is essential to defining typographic space in composition. And finally, as type elements divide space in proximity, their points of alignment become important because it augments the sense of relationship between them and helps to create directional movement through the elements in the format.

Moriarty (1982) studied several typography elements in advertising including type style, spacing, column edge, all caps usage, tone, type as art, line length, type size, leading and paragraphing. She examined the percentage of each element used in advertisements of three different magazine categories. Four magazines were chosen to represent each category based on the type of format used and target audience within the general category: general interest, special interest and trade magazines.

- Overall, 49 percent of ads used serif letters in display type and 47 percent used sans serif.
- A trend toward tight letter spacing in display type such as headlines was found with 85 percent of ads, but occurs only minimally in body copy.
- Regarding column edges, ragged right type has deposed justified type for body copy in advertising. All three categories of magazine ads show the same trend.
- All caps were used in headlines for one-third of all advertisements.



- The study of tone was an analysis of contrast in terms of the treatment of type in relationship to the background color and pattern. Three fashionable design treatments, which were reversing the type out of a black or colored background; printing the type in color or using color as a background; and placing type over some kind of background pattern or texture.

- Two trends were observed in regard to type as art. One is the use of display lines with irregular margins which wrap around the art or body copy tying elements together as much as possible. The second technique involved shaping the display type into some silhouette form of art.

- It was found that line length was dominantly used at a dependable medium length of 12 to 22 picas.

- The recommended type size by scholars regarding type is in the 9- to eleven-point range and the most common type size was found to be 9 point.

- The amount of leading for body copy is dependent on type size. Conventional usage suggests one to two points of leading for small and medium sized type and three to four points of leading for large type. There were radically different patterns in leading usage across the three magazine categories. Trade ads deviate the most from the experts' recommendations.

- Paragraphing can be accomplished by indenting, specifying extra space between the lines, specifying neither space nor indentation or specifying both. It was found that indentation is still the most common signal used for paragraphing.

According to Samara (2007), the spacing of letters in words, sentences and paragraphs is vital to create a uniform gray value for minimal reader distraction.

Typefaces have varying letterforms that are based on six aspects. They are case, weight, contrast, width, posture and style. By recognizing and understanding these aspects of type designers are able to better select and combine appropriate fonts for a project.

Type is visual, as much as other elements on a page, according to Samara (2007), and acts similarly to dots, lines, squares, fields of texture and patterns do in composition.

“In addition to how type is placed within a format, its rhythmic, spatial and textural qualities are important considerations. The term for these qualities is “typographic color,” (Samara, 2007, p. 147). This author states that typographic color is similar to chromatic colors such as blue, orange and yellow, but differs because it deals with only changes in lightness and darkness, known as value.

Along these lines it is important to understand the importance of legibility and readability. Legibility is the ease at which a person can understand type under normal condition. Readability is the quality of attracting and holding a reader’s interest and is a result of how a designer makes type comfortable to read. Typeface, type size, letter spacing, word spacing, line spacing and format are the six aspects of typography that affects readability, according to White (2002).

Other studies support the premise that pictorial advertising stimuli can yield different outcomes than verbal advertising stimuli. Pictorial stimuli are usually better recalled and advertisements that are more pictorial have been found to result in more favorable product beliefs and attitudes, as well as less favorable ones, (Edell & Staelin, 1983).

Implications for future advertising planning that Pieters, et al. (2010) found included the harmful effects of feature complexity in advertisements. Rather than slowing down readers and making things more difficult to take in, as has been previously speculated, the

finding showed this type of clutter in ads actually prevents people from paying attention to the brand of the advertisement.

In practice, and as reflected in our data, processing resources are limited, and attention to the brand is low and drops further when advertisements are cluttered. This occurs because people do not look at the brand at all if they cannot find it fast enough or look at it only briefly when they do find it because feature complexity distracts or prevents them from paying attention longer, (Pieters, et al., 2010, p. 57).

Attention to the advertised brand is crucial in the role of people building subsequent brand memory. Design complexity effects found in the study, however, was consistent with previous research that supported “the collative (“glueing”) effects of visual complexity on attention and liking,” (Pieters, et al., 2010).

Many advertised products and brands in the study showed that design complexity helped attention to the pictorial advertisements and the advertisement as a whole, independent other factors, according to Pieters, et al. (2010).

Similarly, Edell and Staelin (1995) stated that research has shown that when a print advertisement contained a picture, people were more likely to remember seeing it than when it did not. It has also been postulated that when information is presented pictorially stimulates more cognitive elaboration and results in the development of more storage locations and pathways in memory, which in turn increases the likelihood of the information being retrieved in later recall tasks.

### Print Advertising in Magazines

McQuarrie and Philips (2008) compared magazine advertisements before 1990 to those after. They sought to determine whether the style of ads had to change in response

to societal developments, such as television, graphics software and Web exposure to remain effective, or if it was a matter of swinging temporary fashions, or if the changes in consumer-advertisement ecology caused a new kind of advertising to be forged.

In an attempt to answer the questions posed the authors examined ads over time and across ads exhibiting different styles at each point in time and conducted a content analysis to see if a trend over time was visible, and if so was the trend in place throughout the period or if it originated at a later point.

Editions 1 through 4 of WAPB report Starch scores for consumer ads; one of which was “advertiser associated,” which appeared to be the most similar to the Gallop & Robinson measure, “proved name registration, used in editions 5 through 9.” The measure identified whether the viewer identified the advertiser to the product and the second measure scored the ability of the ad to stop and hold the audience’s attention to the advertiser’s name.

Through these means the authors were able to identify that there has been a change in magazine consumer advertising design since 1990. However, there was little change in business-to-business advertising. The content analysis showed the inclusion of the brand name in the headline was common prior to 1981 and then steadily declined. However, ads that incorporated the brand name in the picture rose in popularity. Also, the sequential picture layout became less common and the photo broke out of its window and became part of the entire ad.

According to McQuarrie and Philips, the first theory to answer the cause of these changes is that the changes are a result of some external factor not associated with the effectiveness of advertisements. The second is that the advertisers change in style was a

necessary adaptation for the ads to continue to be successful. The authors determined that their finding supported the latter more than the former.

Feasley and Stuart (1987) examined different layout types that are frequently used in advertising literature. Results from the researchers study showed a movement toward simplification in regard to the number of typefaces used. Similarly, indications were found of a “less is more” trend in the use of illustrations, number of people in ads and the number of copy blocks.

“In advertising, the decade of the 1960s provided a definite break with earlier years, giving rise to the contemporary look of today. The 1960s also saw the beginning of a new layout type that was cleaner and more visually intense,” (Feasley & Stuart, 1987, p. 25).

During the 1970s and 1980s a new layout type style seems to have emerged, according to Feasley and Stuart (1987). This style is a four-color, bleed, large illustration with copy overprinted on the ad. And 28 percent of the ads evaluated from the 1970 and 1980s followed this trend.

### Gender Differences and Ad Preferences

It is important to the communication workforce to recognize there are differences between genders and how to navigate a successful message to both groups.

According to Meyers-Levy and Sternthal (1991), investigation into gender differences might be useful even when males and females exhibit similar knowledge and interest in a message topic. Differences found would be helpful to understand how various attention-getting properties of message content or structure can affect the gender’s responses.

Lee and Barnes, Jr. (1990) noted that there are gender differences in color preference. One study revealed that females preferred pure red above all other colors and blue was the second color preference. Men, in contrast, preferred blue first and then red. It was also cited in another study that while women preferred red they disliked orange, green and blue and men in the study preferred blue and disliked orange and yellow.

There have been suggestions that more than just gender plays a role in color preferences. For example, race, creed, customs and the level of civilization might all play a role, according to Lee and Barnes Jr. (1990).

Meanwhile, Reid, Rotfeld & Barnes (1984) studied the relationship between layout and design and attention to magazine ads. The researchers found that magazine ads employing copy-heavy and type-specimen layout designs were less effective at attracting attention of male readers than mondrian, picture-window, multipanel, silhouette, circus or rebus layout designs.

A possible explanation, suggested by Reid, et al., (1984), for these findings is that copy-heavy and type-specimen layout designs are more verbal than visual. Copy-heavy layout design is often more dependent on the quality of copy and headlines to attract attention. Type-specimen layout design depends more on typography styles and letter forms.

“This is not to say that magazine ads which de-emphasize illustrations make poor ads. It only says that ad layouts that are not built around illustrations tend to be weaker at attracting the attention of male readers,” (Reid, et al., (1984), p. 441).

“There is a growing recognition among gender researchers that some differences cannot be explained adequately in terms of unique knowledge but can be interpreted by

hypothesizing that males and females differ in their information-processing strategies,” (Meyers-Levy & Sternthal, 1991, p. 84).

Martin (2003) examined the impact of gender, mood and ad affective tone on consumer behavior. In this study mood was defined as a consumer’s affective state, which normally refers to the experience of feeling or emotion, but in this case was relatively global in nature as opposed to emotions which tend to have a specific cause. Ad affective tone was defined as the affective valence of content in advertising.

“Emotions are often divided into those that are “positive” and those that are “negative.” Scientific researchers call this quality of an emotion its “affective valence,” according to britannica.com.

Martin posited that studying the happy and sad moods would offer scope to contribute to the understanding of mood regulation, regarding the improvement of a sad mood to a happier mood state. Martin further cited that “a substantial amount of research suggests that happy moods result in heuristic processing, whereas sad moods result in more effortful processing.”

Heuristic processing refers to experience-based techniques for problem solving, learning and discovery, according to wikipedia.org. Examples include the premise “rule of thumb,” an educated guess, an intuitive judgment or common sense.

Effortful processing refers to learning or storing (encoding) that requires attention or effort, according to the psychology glossary at www.alleydog.org. For example, people have the ability to remember many things without putting forth effort, but sometimes there is a need to practice and rehearse. When a person engages in any technique to help remember effortful processing is taking place.

“The differences between males and females transcend reproductive functions, are evident in the structural and functional organization of the brain, and are reflected in cognitive abilities and behavior,” (Martin, 2003, p. 252).

Martin’s research supported that when males were under happy conditions they exhibited the same attitude toward happy and sad affectively toned ads. When under sad moods the males exhibited more favorable attitudes for happy ads than sad ads. Females, on the other hand, when under happy-mood conditions exhibited more favorable attitudes for happy ads than sad ads. When under sad moods, the females exhibited equal preference for happy and sad affectively toned ads.

Prakash (1992) published research about designing appeals for men that stated if a target market was typically male then it would be best to show males socializing in large groups, participating in competitive activities, especially sports-related in advertisements. It also reported that scenarios of traditional sex-roles of male-female interaction should be used. Advertisements that tended to portray a sense of mastery, self-assertion, confidence and camaraderie were found to be more appealing to men and their more achievement-oriented psychology.

It was further stated by Prakash (1992) that design appeals for women included both advertisements that portrayed women in competitive and noncompetitive situations. In competitive situations it was preferred that women be socializing in non-sports activities such as scientific research, journalism or business management. They were not opposed to advertisements that were noncompetitive in nature and the ads could show women working by themselves or in intimate settings with other females or with males. It was



also found that there wasn't a preference as to the size of the group socializing, which can be contributed to the affiliated-orientation tendency for women.

Two important aspects to consider when analyzing the gender differences involved in the use of message cues and decisions are recall and judgment. Recall is believed to prompt a detailed, thorough search of memory for a record of the message items that have been represented there. Good recall of message cues would imply the representation or encoding of that information in memory (Meyers-Levy & Sternthal, 1991).

Judgments involve a different process, according to Meyers-Levy and Sternthal (1991). Rather than initiating a detailed search and thought process about specific message items represented in memory, judgments are believed to often be based on readily accessible information.

Prakash (1992) cites research stating that the number of pieces of information provided in an advertisement aimed at males should be limited to a few salient attributes of the product because men tend to process information selectively on the basis of predetermined criteria. Meanwhile, women tend to process information comprehensively and they prefer to make decisions with an open mind depending on the information cues provided at the time. As a result, advertisers targeting women should provide more detailed and complete information in advertisements.

### Purchasing Behavior

Understanding the motivation, learning, memory and the decision processes of consumers is necessary to successfully market new and existing products. These qualities

are essential in anticipating consumers' purchasing behavior and being able to influence those decisions, according to Wolfe (2001).

“Customers are developed and maintained through marketing strategies ... the success of a business depends on the quality of its marketing strategies, and the quality of marketing strategies depends on knowing, serving and influencing consumers to achieve organizational objectives,” (Peter & Olson, 1987, p. 4).

Marketing is the process of planning and executing the conception, pricing, promotion and distribution of ideas, goods and services to create exchanges that satisfy individual and organizational objectives. Marketing strategies, on the other hand, refer to increasing the probability or frequency of consumer purchasing behaviors by developing marketing mixes directed at selected target markets, according to Peter and Olson (1987).

Once a target audience is determined the marketing mix consists of product, promotion, distribution and pricing strategies. A framework to examine consumer behavior can be developed by examining how cognition, behavior and environment work and ultimately interact amongst each other (Peter & Olson, 1987).

Wolfe (2001) listed impulse, routine, limited decision making and extensive decision making as the four types of purchasing behavior that can result in a purchase decision.

Impulse purchasing generally occurs spontaneously without planning and according to Wolfe (2001) approximately 60 percent of all retail sales are impulse buys. Routine purchases involve the acquisition of frequently-bought necessities; usually low-cost items with little to no research needed, and are purchased almost automatically. Limited decision making purchases are thought of as items that are purchased occasionally and might need a limited amount of research if the purchase involves an unfamiliar brand or

product category. Extensive decision making purchases require large amounts of information gathering and are often more expensive products and/or services.

Before exploring consumer purchasing behavior further, it is necessary to define the segments that directly influence the occurrence. First, cognition is what goes through a consumer's mind such as rational, emotional and subconscious processes. Behavior, contrastingly, refers to actions of consumers that can be directly observed. And finally, environment refers to the complex of physical and social stimuli in the external world of consumers (Peter & Olsen, 1987).

Cognition processing is how external information in the environment is transformed into meanings or patterns of thought, and how these meanings are combined to form judgments about behavior (Peter & Olsen, 1987).

“When analyzing consumer differences based on demographic variables, substantial variation has been noted between the behavior of males and females. Men and women behave differently, and consumption is one framework in which these differences often become apparent,” (Kolyesnikova, Dodd and Wilcox, 2009, p. 200).

In addition to the cognition process, consumers' knowledge, meanings and beliefs must be considered because existing knowledge in memory has powerful and persuasive effects on the cognitive processes that create and use that knowledge, according to Peter and Olsen, 1987.

Authors, Peter and Olsen (1987), break down consumer knowledge into two groups which are episodic knowledge, referring to the mental representations that people have of specific events in their lives, and semantic knowledge, which refer to the general meanings that people have acquired about their world.

For example, the cognitive representation that a person purchased a pair of running shoes yesterday at the mall would be part of episodic knowledge. By contrast, the person's general representations about the running sneakers – the color, the fabric consistency, the shoe box design, the aroma, the brand – is part of the person's semantic knowledge.

Consumer product involvement is associated with the perceived importance of a product to consumers, according to Kolyesnikova, et al., 2009. For example, a person's perceived relevance of an object is based on inherent needs, values and interests.

Kolyesnikova, et al., (2009) defined consumer knowledge as the extent of experiences and familiarity that one has with a product.

Consumers have product knowledge on several level of abstraction. For instance, “consumers might have knowledge about product class, various forms of a product class, alternative brands within each product form, and different models of each brand,” (Peter & Olsen, 1987, p. 92).

According to Peter and Olsen (1987), involvement is a degree of personal relevance, which is the amount to which the product or brand is perceived to help achieve consequences and values of importance to the consumer.

Perception has a significant role on consumers' information search and how the information is interpreted, according to Wolfe (2001). Consumers pick out the information they perceive as important or relevant and discard the remainder. As a result, people are more likely to remember information that supports the person's current beliefs and forget the information that does not.

And finally, identity refers to the multiple roles a person plays in society. For example, a person may have identities such as an author, a wife, a jogger and a gardener. How people identify themselves will also influence their impression of a product.

Attitudes, for example, are derived through experiences, interaction, personality and lifestyles, according to Wolfe (2001). Consumer personalities are understandably varied since no two people are the same and personalities are believed to be internal traits derived from hereditary and personal experience.

The goal for an organization is then “to try to match their product’s image to the personalities (or perceived personalities) of their target market. Thus, creating a means of allowing customers to identify with the product,” (Wolfe, 2001, para. 19).

“Behavior is a complex action/event combination that varies in terms of four factors: the particular action involved; the target (object) at which the action is directed; the time at which the action is performed; and the context or situational/environmental circumstances in which it occurs,” (Peter & Olson, 1987, p. 217).

Environment can be broken down into three parts: complete, perceived and consensual. First, complete environment refers to the total complex of sensory stimuli available to consumers. Perceived is the environment that each consumer interprets subjectively. Lastly, consensual environment is the interpretation of the environment as agreed upon by a group with similar backgrounds and values.

There are five fundamental steps that describe the theory of consumer purchasing behavior: Problem recognition, information search, evaluation of criteria, purchase decision and post purchase evaluation (Wolfe, 2001).

Wolfe (2001) defines each of these categories as follows:

- Problem recognition is the awareness of a need whether perceived or real. This process occurs every time a consumer decides something is needed.
- Information search is the process where consumers gather information on a prospective product. Consumers might rely on past experiences, information recall, friends and family, publications, etc.
- Evaluation of criteria is the process where consumers determine the features they would prefer. Consumers evaluate and assign a value to various product features and attributes.
- Purchase decision occurs when the consumer actually makes a purchase and includes the product, methods of payment, package, location of purchase and all other factors associated with purchasing the product.
- Post purchase evaluation refers to the consumers purchase decision afterthoughts. At this junction, the consumer determines their level of satisfaction with the product and/or service and questions whether the right purchase decision was made.

“Advertising directly impacts the purchase decision by stimulating consumers’ awareness of a need, providing relevant product information and helping them evaluate the product and derive that this is their best purchase option,” (Wolfe, 2001, para. 7).

One study that Barnes and Lee (1990) examined focused on subjects’ color preferences for product package and background of an advertisement for a new product. The results showed that more people who preferred green had gone jogging in the last month more than did any other color preference group. Also in this study there was a higher percentage of vitamin usage among women who preferred purple and more people who preferred green go boating.

These findings suggest that a person's color preference and the color(s) in the advertisement might affect advertising effectiveness. For example, the heavy use of green in an advertisement for a brand of jogging shoe may be more effective in attracting joggers' attention than other colors, (Lee and Barnes, Jr., 1990, p. 26).

Three additional factors that influence consumers that Wolfe (2001) states there is a need to be understood to effectively market products are personal, psychological and social.

Personal factors are those that are demographic in nature. Two examples Wolfe (2001) used were that men and women have different needs for different products that might not cross genders, and teenagers might purchase a product for different reasons than older people.

Psychological factors include motivation, perception, learning beliefs and attitudes. Motives, which are based on Maslow's hierarchy of needs starting with physiological and ending with self-actualization, might play a role in purchase making, according to Wolfe (2001).

Social factors, such as culture and economic class, play important roles in consumers' purchasing decisions. Consumers might try to emulate famous people by purchasing specific products or other groups such as family and friends might have a positive or negative influence on an individual Wolfe (2001) also stated.

### The Sneaker Market

Asics Ltd. began as Panmure Co., Ltd on September 1, 1949 and was founded by Kihachiro Onitsuka. The company originally manufactured basketball shoes in Japan. In the 1960s the company developed a wide range of sneakers to support multiple sports

related activities and became popular in Mexico. In 1977 the company merged with GTO and Jelenk to form Asics Corporation. The company name “ASICS” is an acronym of the latin phrase *anima sana in corpore sano* which translates to Healthy Soul in a Healthy Body. Since 2007 a larger emphasis has been placed on the acronym and a truncated version, Sound Mind, Sound Body has been used in advertising, (<http://en.wikipedia.org/wiki/ASICS>).

The company that would later be known as New Balance began in Boston, Massachusetts in the early 1900s by William J. Riley. In 1934, Riley joined with Arthur Hall. This company’s main focus was creating shoes with better arch support for people on their feet a lot. In 1954, Hall sold New Balance to his daughter and son-in-law Eleanor and Paul Kidd. The business expanded in 1961 when the “Trackster” was developed, which was the first high performance running shoe, which was also provided in different widths. In 1972, the Kidds sold the company to Jim Davis who continued the company concept. Soon after New Balance received notoriety from the NYC Marathon and in 1978 the company was known for having the best running shoe, (<http://theshoegame.com/New-Balance-History.html>).

Nike, originally known as Blue Ribbon Sports was founded by Philip Knight, a University Oregon athlete and his coach Bill Bowerman in 1964. The company initially operated as a distributor for a Japanese shoe maker, now ASICS, making most sales at track meets out of Knight's automobile. In 1967, BRS opened its first retail store, located in Santa Monica, California. In 1971, BRS prepared to launch its own line of footwear, which would bear the newly designed *Swoosh* by Carolyn Davidson. The Swoosh was first used by Nike on June 18, 1971 and the first shoe to carry this design and the name



Nike was a soccer shoe. The name Nike is derived from the Greek goddess of victory and BRS, Inc. officially renamed itself to Nike Inc. Ilie Nastase was the first professional athlete to sign with BRS/Nike, which would lead to the sponsorship of athletes as a key marketing tool for the company, ([http://en.wikipedia.org/wiki/Nike,\\_Inc](http://en.wikipedia.org/wiki/Nike,_Inc)).

In 1890 Joseph William Foster was producing regular running shoes in England when he came up with the idea to produce a novelty spiked running shoe. He joined with his sons and founded J.W. Foster and Sons in 1895. In 1960, two of the founder's grandsons Joe and Jeff Foster renamed the company Reebok and was known for manufacturing first-class footwear throughout the United Kingdom. Sales in the United States were negotiated in 1979. The company was sold 2006 and Reebok International Limited is currently a subsidiary of the German sportswear company Adidas (<http://en.wikipedia.org/wiki/Reebok>)

The qualitative and quantitative methods that will be used to research the influence of layout and design on purchasing behavior will be detailed in Chapter 3. Print advertisements of the four above mentioned sneaker brands will be used for measurement in this study.

# Chapter 3

## *Methodology*

Many different elements make up today's modern retail industry. It is a mix of advertising, marketing, public relations, graphic design and consumer awareness that must be blended to successfully influence a target audience.

### Research Design

The researcher aims to reveal how much layout and design influences mood inducement and purchasing behavior in male and female consumers between the age of 30 and 45.

First, this study will determine the most common layout and design techniques used in advertisements of four different brands of a similar product. After the techniques are determined, the effectiveness of these techniques to attract the attention of reader will be examined.

Companies face the dilemma of giving their product and/or service appeal. If there are four products serving the same purpose what will stand out most to consumers? Therefore, the main question is how does one persuade consumers to choose one company's product over another? First, it is essential to attract attention and then offer information a consumer will find beneficial. At this time educational content about a product can be delivered and how the product can fulfill a need can be disseminated.

This study will also explore the differences in the advertising preferences between men and women. By examining the responses a sample has to different advertisements from different brands of a product it will seek to find similarities and differences in layout and design that participants notice, as well as how these different elements influence image of the product.

Five ads will be selected for the four sneaker brands, *Asics*, *New Balance*, *Nike* and *Reebok*. A content analysis will be conducted to examine how layout and design influence consumer buying behavior. The author will also study the level of difference in the design preferences of men and women in print advertising.

The author intends to provide information that will assist in making marketing objectives easier to accomplish by better understanding how layout and design affects consumer behavior. This will assist in improved relationships between advertisers, marketing representatives and public relations practitioners and a targeted audience. As a result this knowledge of knowing, serving and influencing consumers should assist in more successful product promotion.

Findings will identify color selection, image content, type face selection that current advertisements use in their layout and design work to attract the attention of consumers. It will provide insight on how layout and design affects a sampling of individuals about a specific product, running sneakers.

## Source of Data

This researcher has selected four brands of sneakers and will examine advertisements of each product taken from four different magazines, *Fitness*, *Self*, *Men's Fitness* and *Men's Health*.

These magazines were chosen because of the similar type of content provided by each. *Fitness* and *Self* are predominately targeted at women's interests such as fitness, health, nutrition beauty and happiness. *Men's Fitness* and *Men's Health* also focus on similar interests such as fitness, health, nutrition, sexuality and lifestyle, but are geared toward their targeted audience, men.

All four magazines target a readership that is within the same age specifications as the one this researcher will evaluate in this study.

With a total audience of more than 7.3 million, the median age of *Fitness's* audience is 39 with 29 percent are between 18 and 34 and 27 percent of its market are between the ages of 35 and 44. Meanwhile, *Self's* audience of more than 6.65 million has a median age of 38.9.

*Men's Fitness* has a total audience of more than 8.18 million whose median age is 35.5. Reader's age 25 to 34 make up 26.4 percent of this audience and 21.4 percent are age 35 to 44. *Men's Health* reaches an audience of slightly more than 12 million whose median age is 37.7. Fifty-nine percent of their readership is between the ages of 25 and 49.

The analysis for this study will be conducted through a content analysis and a focus panel.

Five advertisements from each brand will be examined by two experienced graphic designers who have familiarity with layout and design. The coders will examine design features such as font choice, color usage, artwork choices, type usage and placement of items. Each ad will have its components cataloged to determine the most and least popular design choices.

The focus panel group will consist of a convenience sample of 10 participants between the ages of 30 and 45. A former newspaper Art Director will serve as moderator for the panel discussion. Participants will answer questions about their own purchasing habits. They will also look at color magazine ads for the four sneaker brands, Asics, New Balance, Nike and Reebok, and give their opinions and feelings about the different advertisements.

The author will draft the layout and design elements to be tabulated in the content analysis of magazine advertisements of four sneakers brands, Asics, New Balance, Nike and Reebok,. Examples of the content to be evaluated are color usage, font usage, whether people are present in the ads, use of reverse type, amount of body copy, etc.

Three full-page, color ads from each of the four brands will also be used during a focus panel to evaluate which ads are most positively and negatively received by the panel. A moderator will ask the participants about their purchasing habits and will lead the panel through topics such as color use in advertising, typeface use in advertising, amount of content provided in ads, types of photos and/or graphics in ads, and overall impressions of the advertisements. The moderator will also ask the panelists to explain why they prefer certain ads over others and what it is about the advertisements they like

or dislike. This author will be present during this discussion merely as an observer to gather information from the panel discussion.

**Topics to be covered during the focus panel:**

1) Color use in advertising

- a) Is there too much or too little color?
- b) Do you like the color(s) chosen?
- c) Do you like the way color was used in the ads? (Ex. As background, in type, etc.)

2) Typefaces use in advertising

- a) Is the typeface easy to read?
- b) Does the font (typeface) chosen appeal to you?
- c) Is the type large enough?

3) Amount of content in ads

- a) Is there enough type or should there be more type?
- b) How do you feel about the placement of type on ads?
- c) Do you find the information helpful or lacking in the ads?

4) Types of photos and/or graphics?

- a) Which photos/graphics catch your attention?
- b) What is it about them that draw you in?
- c) Do you find the photos/graphics helpful?

5) Overall impressions

- a) Which ads do you like the most? Why?
- b) Which ads do you like the least? Why?

### Method of Analyzing Data

Two coders, who have experience as graphic designers will independently evaluate the advertisements for the content analysis. The researcher will collate the findings and produce graphics and charts to illustrate the information.

Information from the focus panel will also be organized by this author. The likes and dislikes in the advertisements will be tallied, as well as what impressions the ads made on the participants. Comparisons and contrasts of ad preferences between the male and female participants will be examined and documented.

### Summary

This researcher's primary research seeks to identify what areas of visual presentation are most often used to attract potential consumers in print advertising, as well as to gain a better understanding how layout and design influences buying behavior.

The results of this study will add to the current body of research and expand upon the understanding of the motivation, learning, memory and the decision processes of consumers. These qualities are essential in anticipating consumers' purchasing behavior and being able to influence those decisions when marketing new and existing products.

Chapter four provides primary research results, which will range from a list of design elements used in current print advertisements to percentages of different ad preferences for men and women. The chapter will contain charts and graphs to provide quick data references. The content will also provide insight into what attracts attention and motivates people to make purchases.

# Chapter 4

## *Research Findings*

One content analysis of sneaker advertisements served as the qualitative method and one focus group served as the quantitative method used to research these hypotheses.

A total of 20 single full-page and double full-page ads that published between January 2008 and December 2010 were selected for the content analysis. These ads were selected from four magazines: *Fitness*, *Self*, *Men's Fitness* and *Men's Health*. These magazines all target a readership that is within the same age specifications as the one examined in this study.

The author drafted layout and design categories such as font choice, color usage, artwork choices, type usage and placement of items in advertising that were examined by two coders who each possessed six or more years of experience in the graphic design field. Four sneaker brands, Asics, New Balance, Nike and Reebok, were evaluated with five ads representing each. Some examples include colors present in ads, variety of fonts, whether people are present in the ads, use of reverse type, amount of body copy, etc. The ad components were cataloged to determine the most and least popular design choices.

The focus panel group consisted of a convenience sample of 10 participants between the ages of 30 and 45. A former newspaper Art Director served as moderator for the February 2011 panel discussion. Participants first answered questions about their purchasing habits. Then they viewed color magazine ads and gave their opinions and



feelings about the different advertisements. A few of the original five ads from each brand were chosen based on their designs. Ads that were identical in their design features were not duplicated for this panel. The findings were used to gauge whether people were influenced by the ads they looked at and if women were more influenced than their male counterparts.

In surveying the literature research, Pieters, et al. (2010) stated that the visual complexity of advertising plays a central role in advertising capturing consumers' attention in likable ways. In conjunction, White (2003) stressed the importance to find the valuable highlights in design that will be helpful to the target audience, and deliberately display those features to make documents helpful and irresistible.

“Customers are developed and maintained through marketing strategies ... the success of a business depends on the quality of its marketing strategies, and the quality of marketing strategies depends on knowing, serving and influencing consumers to achieve organizational objectives,” (Peter & Olson, 1987, p. 4).

Some important aspects found in the literary research include analyzing the gender differences involved in the use of message cues and decisions are recall and judgment, according to Meyers-Levy & Sternthal (1991)

“...women engaged in greater elaboration of ads than did men, regardless of whether the ads focused on content considered to be of more interest to men or to women” (Meyers-Levy & Sternthal, 1991 p. 84).

Based on the literary review these are this author's hypotheses and study findings:

**H1: It is expected that the layout and design of print sneaker ads impacts purchasing decisions and behavior.**

## Content Analysis Findings: H1

The 20 advertisements collated in this study examine four main design categories, typography, color use, visuals (photographs, illustrations and graphics) and white space, to form a baseline of what design techniques are used to attract readers.

Seventy-five percent of the advertisements in this study have a dominant color present. In 40 percent of those instances the color is the ad's background and 35 percent of the time the dominant color is used in the headline.

**Table 1: Dominant Colors Used in Advertising**

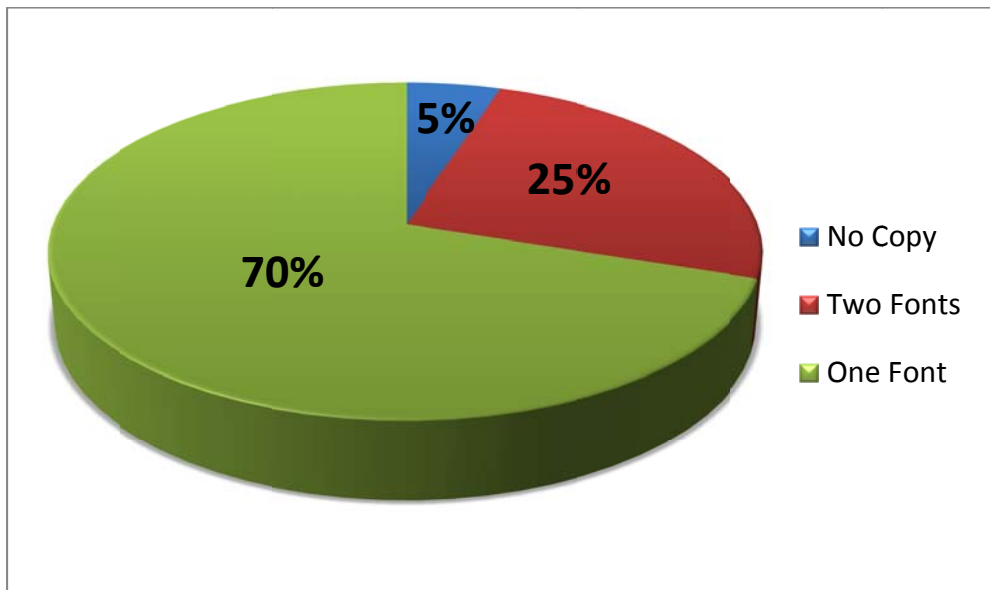
<b>Color</b>	<b>Amount</b>	<b>Color</b>	<b>Amount</b>
Blue	1	Off white/ cream	1
Black	1	Orange	3
Gray	1	Red	4
Light blue	1	Violet	1
Lime green	1	White	1

Results show 50 percent of the ads examined used white for all typography. Combinations of black and white were the next most common for typography with colors used to accent headlines, logos or key words where emphasis was desired.

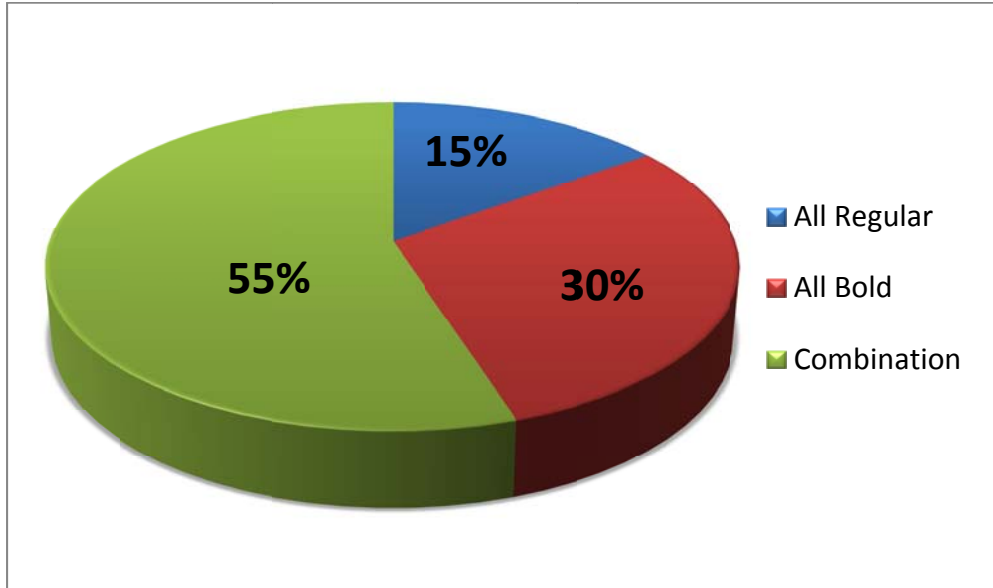
The advertisement headlines are the typographic element that caught the most attention and the reasons given by the coders include color, size, boldness and all uppercase usage.

Seventy percent of the ads use one font and 95 percent of the ads use a sans serif typeface. Fifty-five percent of the ads use a combination of bold and regular weight for type. Bold is most often used for headlines while regular is usually used for body copy and other text elements.

**Figure 1: Font Usage in Advertisements**



**Figure 2: Weight Usage of Type in Advertisements**

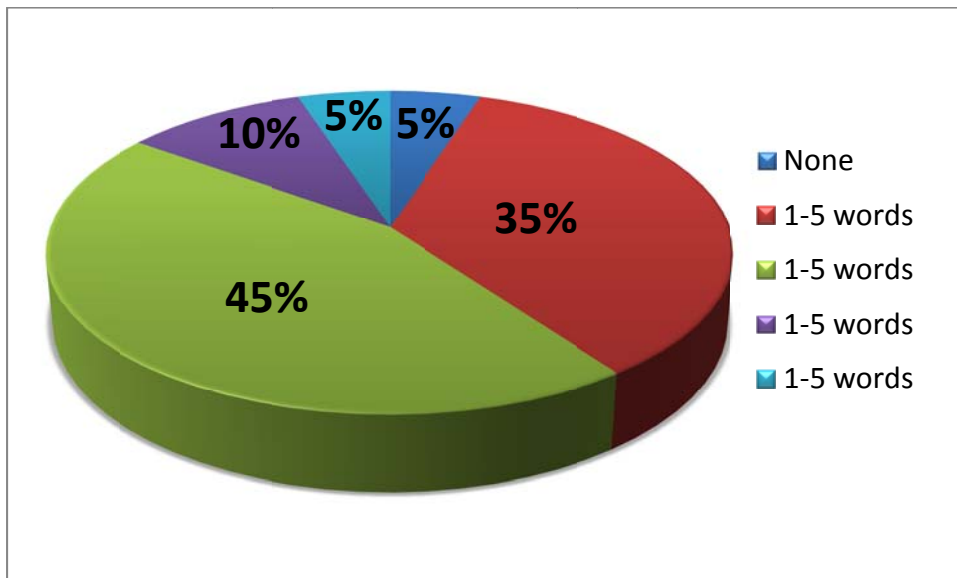


Coders believe that 60 percent of the advertisements had adequate type in the design, while 30 percent of the ads did not have enough and 10 percent had too much.

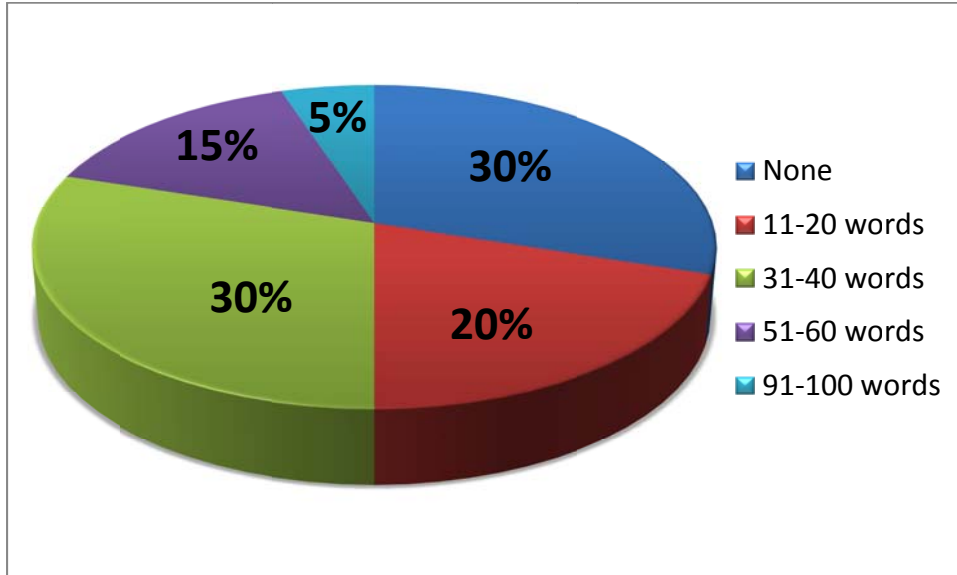
Seventy-five percent of the ads are categorized as having a clear message when viewed and eighty percent of the ads were said to evoke positive feelings when examined. The ads that evoked a positive response are described as active, calming, classy, creative, fun and simple. The ads that evoked a negative response are described as busy and confusing.

The majority of headlines have fewer than 10 words with 35 percent having one to five words and 45 percent having six to 10 words. As for body copy the two largest categories, both 30 percent, included ads with 31 to 40 words and those with zero body copy.

**Figure 3: Word Count in Headlines**



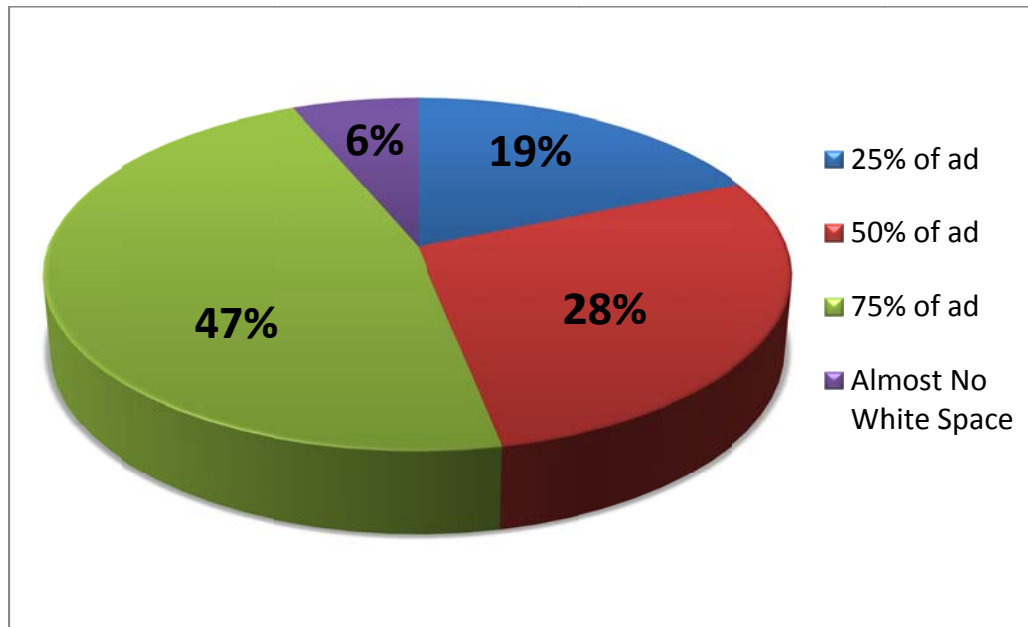
**Figure 4: Word Count in Body Copy**



Coders believe that the typography was adequately used in 60 percent of the ads and 15 percent are classified as creative. Of the remainder, 5 percent had zero type and 10 percent are labeled distracting, 5 percent not organized, and 5 percent hard to read/confusing.

Coders found that most ads have a significant percentage of white space. The majority of advertisements were open and uncluttered.

**Figure 5: Percentage of White Space in Advertisements**



Coders believe that the majority of the photographs and graphics used in the advertisements were well placed at 55 percent. Thirty percent of the ads were cited as evenly balanced and with good size proportions and 10 percent show interesting scaling of art elements. However, 5 percent were ranked as needing reorganization.

Fifty percent of the ads were classified as having something in them that made them special or standout. These qualities include clever, creative photo illustrations, headline design treatments, use of color accents, contrasting a black and white photo in a color ad, using the brand logo in photo illustration without any typography, strong powerful background colors and using a dog to disseminate the ad's message to readers.

How the sneaker product was portrayed in the advertising varied greatly. Only 35 percent of the ads portray the sneakers prominently. Thirty percent of the sneakers are displayed moderately, 25 percent subtly and in 10 percent of the ads the sneakers are not shown.

Sixty percent of the advertisements are designed on top of a photo or illustration that serves as the backdrop and bleeds off the magazine page. The remaining 40 percent have photos as a separate element of the ad with color backgrounds that also extend to the edges of the magazine page.

A person or multiple people are portrayed wearing the sneaker product in 60 percent of the ads and 58 percent of the time the person/people are running.

Coders cited visuals drew their attention because of bright color choices, design treatments directing them and placement of elements in the ad. Visuals that attracted their eye were photographs, photo illustrations, the brand logo, and specifically the model in the ad.

Fifty-five percent of the ads are classified as having manipulation done to the ad's artwork and 30 percent had design techniques such as color accents, reflections, shadows, illustrations and directional elements present.



### Focus Group Findings: H1

The focus panel for this study was comprised of 60/40 percent split male to female. Thirty percent of the participants were age 30-34, 30 percent were age 35-39 and 40 percent were age 40-45.

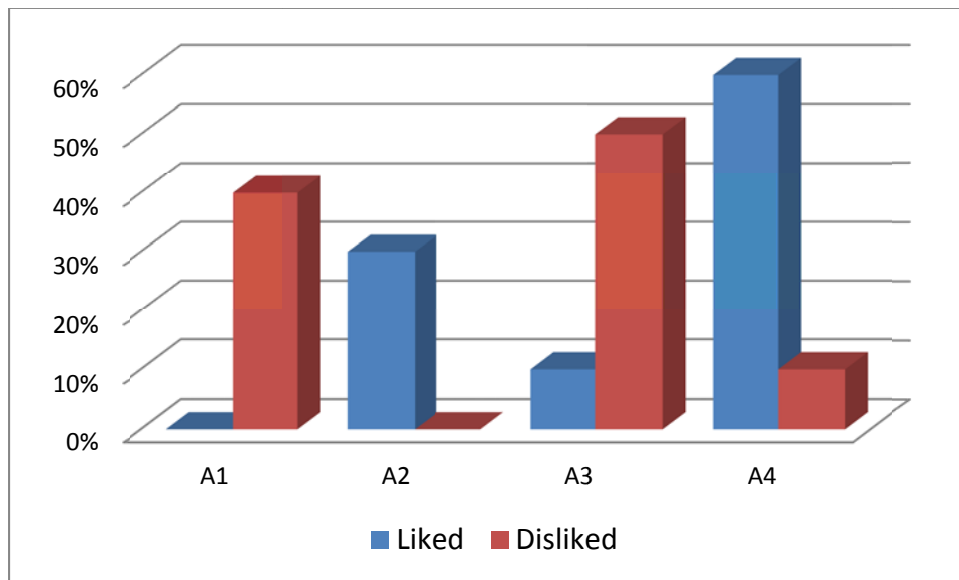
Fifty percent of the participants state they have viewed a print ad over the last few months that caught their attention. Seventy percent of participants feel that a photo of the featured sneaker product is important in an advertisement. It is believed by a majority, 60 percent, that bright colors are more appealing in advertising.

However, only 50 percent believe it is important to have a person wearing the product in the ad and 30 percent have neutral thoughts about the need for people in ads. Likewise, 50 percent believed less type is more appealing in advertising and 20 percent were neutral on this category.

Four Asics ads were chosen as part of the focus panel evaluation. Three ads were single full-page and one a double full-page. The most liked was ad “A4” with 60 percent and the most disliked was ad “A3” with 50 percent.

Participants generally like A4 because it is realistic, reflective of how the participant uses the product, the ad is big, bold, active and interesting typography and unanimously the dog featured is well liked. In contrast, participants state they dislike A3 because it lacks excitement, poor headline word choice and almost all participants say they saw the shoes were dirty and the sight of the model’s feet left them with a negative impression.

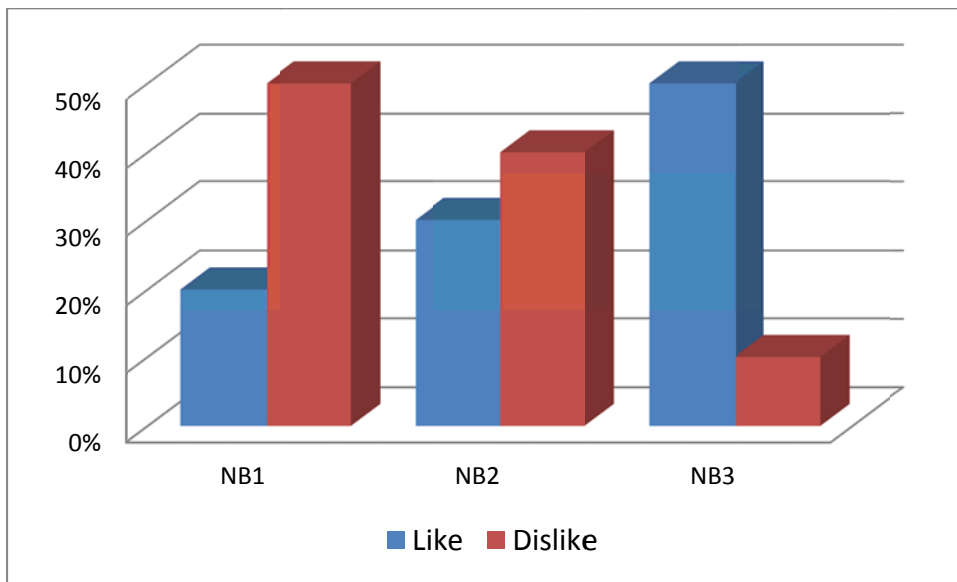
**Figure 6: Asics Ad Preferences**



Three single full-page New Balance ads were chosen as part of the focus panel evaluation. The most liked ad was ad “NB3” with 50 percent and the least liked was ad “NB1” with 50 percent.

Participants find NB3 whimsical in nature, possessing a clever headline, the variety of shoes types in the ad are liked and how the headline and shoe placement work together is appreciated. Reasons participant don’t like NB1 include too much red in ad, ad too simple and not providing information and very little of the sneaker represented.

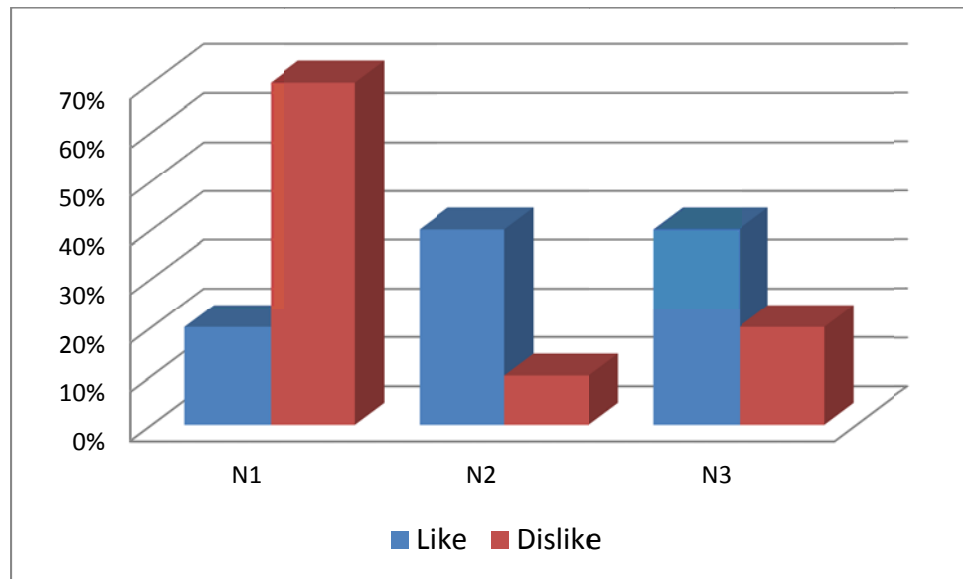
**Figure 7: New Balance Ad Preferences**



One double full-page and two single full-page Nike ads were chosen as part of the focus panel evaluation. Ads “N2” and “N3” were preferred the most with 40 percent each and ad “N1” was the least liked with 70 percent.

Reasons participants like N2 include a strong colorful orange background, a good headline, large view of the sneaker, and useful content/information. Preferences for N3 include the riddle in the ad peaking interest, the sneaker was shown several times within the ad and there are multiple types of people wearing the product. N1 in turn is found to be confusing, too artsy, lacking an image of the product and the message was not associated with sneakers.

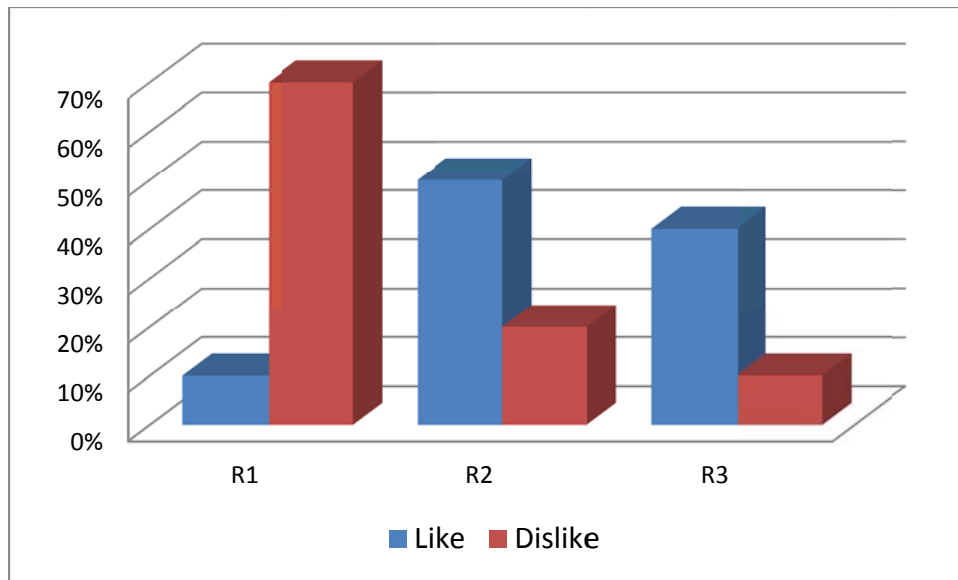
**Figure 8: Nike Ad Preferences**



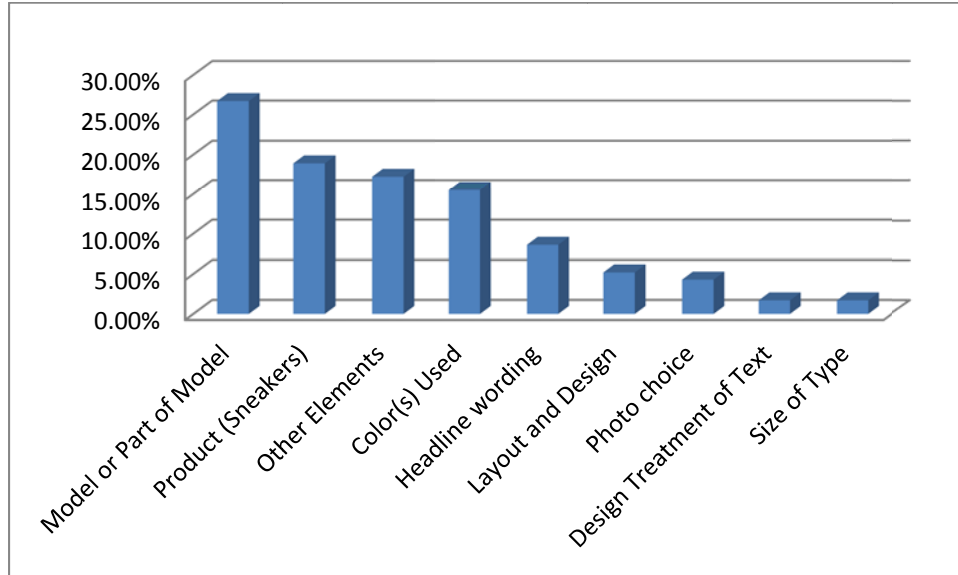
Three single full-page Reebok ads were chosen as part of the focus panel evaluation. The most liked ad was ad “R2” with 50 percent and the least liked was ad “R1” with 70 percent.

The main reasons participants like R2 is an athletic feeling associated with the ad and the photo choice. Participants liked the treadmill in the ad and that the model was in good physical condition and was wearing the sneakers. There was debate about R2 and R3 objectifying women which will be discussed further in H2 findings. Participants dislike R1 because they found it boring and plain. The majority of participants were also not fond of the green background color choice and the word “addition” in the headline is felt to present a negative connotation.

**Figure 9: Reebok Ad Preferences**



**Figure 10: Items in Advertising that Catch Readers Attention**



The chart above illustrates the breakdown on what drew the attention of the focus group participants. The most attention grabbing was the model used in the ad a part of the model's body. There were both positive and negative sentiments involving the models. In the Reebok ads R2 and R3 there was a focus on the model's buttocks as she was jogging. While some male participants found this likable some of the female participants did not. This sentiment was not held by all the women and some saw it as a goal they wanted to achieve: to be more in shape like she was.

The sneaker product was the second most viewed item followed by other elements and color use. These other elements drew the participants' attention and some examples include a treadmill, a sprinkler, sheet of water a woman was running through and a dog. In the first two examples the items became the focus and participants feel the items distracted from the ad's message while the second two examples are felt to have added to the message.

Headline wording, layout and design, photo choice are all ranked moderately by participants and make up 18.4 percent of statistics. Design treatment of text and size of type make up the final categories observed by participants with 3.4 percent.

During the focus panel several participants expressed how different parts of an ad affected them whether it was because they found it interesting or were left with a positive or negative impression. Below are some quotes and observations from the ten participants, who have been assigned a number for identification and will be referred to as P1 to P10 for comments attributed to each.

In regard to design:

The N1 ad was disliked by most participants in large part because it was felt the ad did not project a sneaker focus. However, P9 found the ad to be striking, especially with black and white/color contrast in the artwork even if the message was not clear.

P5 also stated, “Even if you thought the ad was stupid you still looked at it and that is just as memorable.”

The Asics A1 ad was disliked by several participants as well, and many vocalized that the elongated leg and found the abnormal perspective too much. P5 also said the vertical type treatment in the headline was a turn off. P4 added a dislike for the way the type was displayed and believed it was not easily readable. However, P10 stated a like for the vertical headline treatment even though the elongated leg was also found to be disturbing. And P2 recognized that the type was purposely put vertically to get readers to stop and look at the advertisement.

The Asics A2 ad was the second favorite among participants overall, according to the panel discussion.

“You can tell what this ad is about. It provokes thought,” said P2.

This participant further stated having a happy response when looking at the ad. “The Artistic perspective drew me. There was a smooth left to right transition in the ad.”

Another participant, P5, originally thought A2 was too the point, but upon looking at it longer realized there were other subliminal messages in the ad and also said the effect of the runner passing through the sheet of water had a cleansing, refreshing sentiment that was pleasing.

The sentiment expressed by P5 was seconded by P9 and P8. The ad was described by P9 as performance art/artistic and implied the shoes could whisk you away. For this panelist the ad was less pretentious than most others viewed. Similar descriptors, fluid and artistic, were used by P8 when discussing the ad.

On the whole the New Balance NB3 ad was one of the most liked ads. Several participants commented on liking it for the color choices, the stack of sneakers featured in the photo and the play on words about balance in the headline.

Another ad that stood out to participants was the Nike N3 ad.

“I found it thought provoking. What is this about?” P7 stated.

P9 also said, “This ad made me guess, so I felt there was interaction, but I didn’t care about the shoes. I enjoyed the trivia of it.”

Several of the other participants agreed that the ad concept was unique, but said it did not inspire them to want to have that brand of sneaker.



**H2: It is expected that women are more influenced by an advertisement's design than are men.**

### Focus Group Findings: H2

All woman participants said advertising influenced them and 75 percent said they could see themselves in the ad. Only 50 percent of men in the focus group said advertising was influential and only 17 percent could picture themselves in situations similar to the advertisements.

Color and headline content were repeatedly discussed during the focus group as two of the most attention grabbing design features. Sometimes the attraction produced a negative response and others were positive.

### Female Observations

P8 and P10 were especially attracted to the orange background of the Nike N2 ad.

The orange background highlighted the sneaker and the white headline popped out, according to P10. "The ad is energetic."

"The orange background caused me to stop and look at it. Knew it was a sneaker ad immediately and read entire ad," said P8 about the same ad. This participant stated that the advertisements headline and content inferring "new technology" were of further interest and wanted to know more about the product.

"Pictures should tell the majority of the story rather than words," P8 said. This participant liked the design of the Nike N1 ad. "The type was small, but the design interested me, so I read the entire ad."

Three others participants agreed with P8, but one of the other women had an opposing opinion and said, “I would not read ad because of its layout.”

Almost all participants agreed that N1 was more reflective of the whole Nike brand than about sneakers.

The Asics ads were deemed to have the most creative designs, leading with one of the most liked and one of the least preferred ads.

Overall, the Asics A3 ad as was documented Figure 6, received the most criticism and was the least liked, according to focus group discussion.

According to P8, the imagery and feelings evoked for her was about being too tired and worn out, which was not appealing. “I want to feel good after a workout; not exhausted. This ad was a little too much working out for me. It left me with a negative feeling.”

On the other hand, the Asics A4 ad also documented in Figure 6 received the most complimentary responses, according to focus group discussion. In this ad the dog running beside a male and a female runner obtained the most attention.

“I think it (the dog) was a good association for me. I like running and could picture myself going for a run with my dog,” P8 said.

This sentiment was repeated by P10. “I can picture myself running like the person in the ad.” P10 said this ad’s message was influential. Another observation made by P10 compared this Asics ad with one of the Reebok ads. “This ad (A4) and the ad with the woman running outdoors (R3) were the closest to real life for me. I could be that person.”

In addition to earlier sentiments documented for A1, P6 stated a like for the dominate size of the type in the ad, but not the size of the runner: too small in proportion. This

participant further stated, “I prefer to see shoe on someone rather than just sitting there. I can see myself in the shoes.”

P10 stated a preference for the Asics advertisements, but did not feel attachment to sneakers. “I liked the Asics word art in general. They had strong bold type and used word art well. There was movement through the ad.”

It was also observed by P10 that even though R3 was relatable to this participant, this ad was also found as objectifying to women (along with R2). On a positive note the color use was praised. “It (color) was directional and pulled the reader through the ad.”

Of all the ads, P1 stated that NB3 was one of the most liked because there multiple styles of the show shown in a variety of colors. While many participants stated a preference for one brand of shoe over another, this participant stated no brand loyalty and said decisions were made according to the way the product looked and comfort levels.

In regard to NB3, P8 said the presentation of the ad made the participant want to read the theme in the ad, but did not influence to consider buying the shoes.

The red background of NB1 was strongly noticed by P10, but it did not produce a positive feeling. Rather it was a reminiscent of a propaganda photo; was severe and didn't make running seem enjoyable.

### Male Observations

P5 thought the headline color a poor choice and the placement of the type on the Reebok R2 ad because it was hard to read. “The color was too similar to the background in the outdoor running ad.”

In a different ad, NB1, this participant associated the red background color and photo treatment with blood, x-rays and an old photo film effect. Despite these thoughts, the participant had a pleasant association with the ad and said it stood out in large part because of the background.

P2 was in the minority of male participants who commented on the influence of advertising in regard to future purchases. When the New Balance NB2 ad was discussed this participant said, “I found the ad to be well-balanced. You knew it was a shoe ad; knew it was New Balance and through the text you learned something about the product. The next time I look for shoes I’d remember that ad.”

Furthermore, P7 was the only participant to project into the advertising. This participant said, “From personal experience I could see myself at the end of a workout, taking shoes off and getting ready to clean up.”

P7 also commented that women often compare themselves to other woman and men do not typically make similar comparisons. “When I look at an ad I’m not saying ‘Hey I want my butt to look like that.’”

### General Findings

The content analysis revealed that only 50 percent of the advertisements examined contained product information. Meanwhile 80 percent of the focus panel participants strongly believed information about the product should be supplied in the sneaker ads.

The content analysis also showed that the sneaker brand logo was present in the ad 61 percent of the time. Most often, 77 percent, the logo was positioned at the bottom right side

of the magazine page and the logo was additionally located on the product 25 percent of the time and 11 percent of the time it was positioned next to the website.

Seventy percent of focus group participants claimed to be brand loyal, but 30 percent of these participants said they would be willing to try multiple brands if a significant reason such as better air circulation, or improved performance were offered. Below are some comments that support this view.

“If it’s a brand I usually use the content of an ad is less important. If it is new (brand) or one I’ve previously avoided then the information is more important. I want to know what they are doing now,” said P7.

“I use New Balance so I don’t have to have all the newest information. I’ll still use the product. I don’t wear Nike. The advertising might be cool, but unless something about them is new and better I won’t be swayed. If advertising tells me something special about shoe I might try it on,” said P5. This participant also stated, “Different color options appeal to me. I am a fan of color on shoes. Also how well they breathe. Brand technology: mesh, air holes, etc. That is why I’m a New Balance fan.”

“As a runner I would be influenced by the content of an ad. New technology used and new shoe designs would affect my purchases,” said P8. This participant emphasized an importance on key design comfort words.

Also along the theme of technology, previous ads P3 remembered from the past focused on the lightness of a shoe. As runner this participant previously bought a Nike racing Shoe because of the advertising, but considers oneself an Asics customer.

“When I see people in an ad I’m more into story of the ad and therefore the shoe. I also pay more attention to the type. Often pictures motivate me to want to work out, but not to buy product,” said P8

“Asics advertising never seemed to me as one of the big players in sneakers, but I was impressed by ads,” said P10, “Ads targeted to women seem to have more movement in text and color choices.”

# Chapter 5

## *Summary, Conclusions and Recommendations*

The author's intent for this study is to provide information that will assist in making marketing objectives easier to accomplish by better understanding how layout and design affects consumer behavior. This knowledge will help in the improvement of relationships between advertisers, marketing representatives and public relations practitioners and a targeted audience. As a result this knowledge of knowing, serving and influencing consumers should be beneficial in creating more successful product promotion.

### Conclusions

**H1: It is expected that the layout and design of print sneaker ads impacts purchasing decisions and behavior of the majority of the target market.**

The findings showed that people are definitely influenced by layout and design. The choices designers make provide positive and negative cues to readers. The research partially supported H1 in regard to influence. How an advertisement was presented, the elements chosen and the creativity used all played a role in how potential consumers responded to the advertisement.

However, data does not support that this influence will lead consumers to buy the product. It does suggest that impressions consumers are left with might affect their decisions when the opportunity or need to buy the item arises.

**H2: It is expected that women are more influenced by an advertisement's design than are men.**

The findings of this study support this hypothesis. Research shows that women are more influenced by layout and design than their male counterparts. Women were more inclined to project themselves into advertising than men.

A repeated theme in this study was that women could picture themselves wearing the sneakers when they looked at the models and could picture how this would translate into their daily lives. For example, outside running with the family dog or inside running on a treadmill were both situations easily identified with by women. Men as a group, on the other hand, did not make these types of associations.

These findings are parallel with the results documented in the literary review and emphasize the importance of strategically targeting the audience a particular product and/or service is intended for. Both men and women might use a product, but how they process the need, use and/or desire for that product differ.



## Future Research

The visual complexity framework and measures of this study are relevant to other communication stimuli and media, including television commercials, web sites and product packaging, and would all be good areas for future study.

It would also be beneficial to study a larger sample chosen through random probability as opposed to convenience sampling. A series of 10-person focus panels should be held to find if the results are consistent with a larger audience.

It would also be suggested to survey graphic design professionals about what they have found successful when reaching audiences. What types of advertisements were found to be successful and what qualities did these advertisements possess?

And finally, investigation of other product lines would also be useful to see if the findings from this study differ for products that are of a more complex nature than running sneakers.

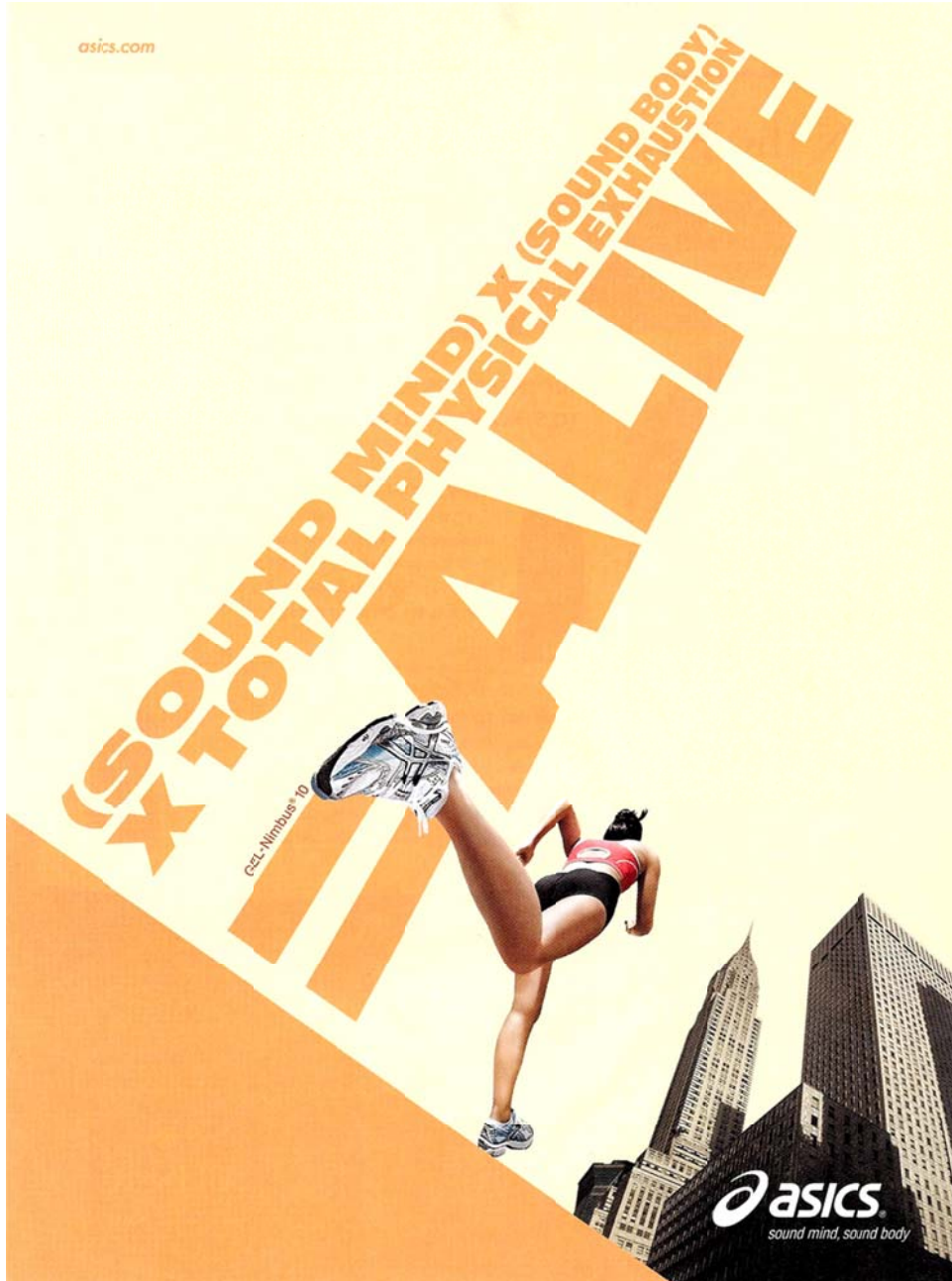
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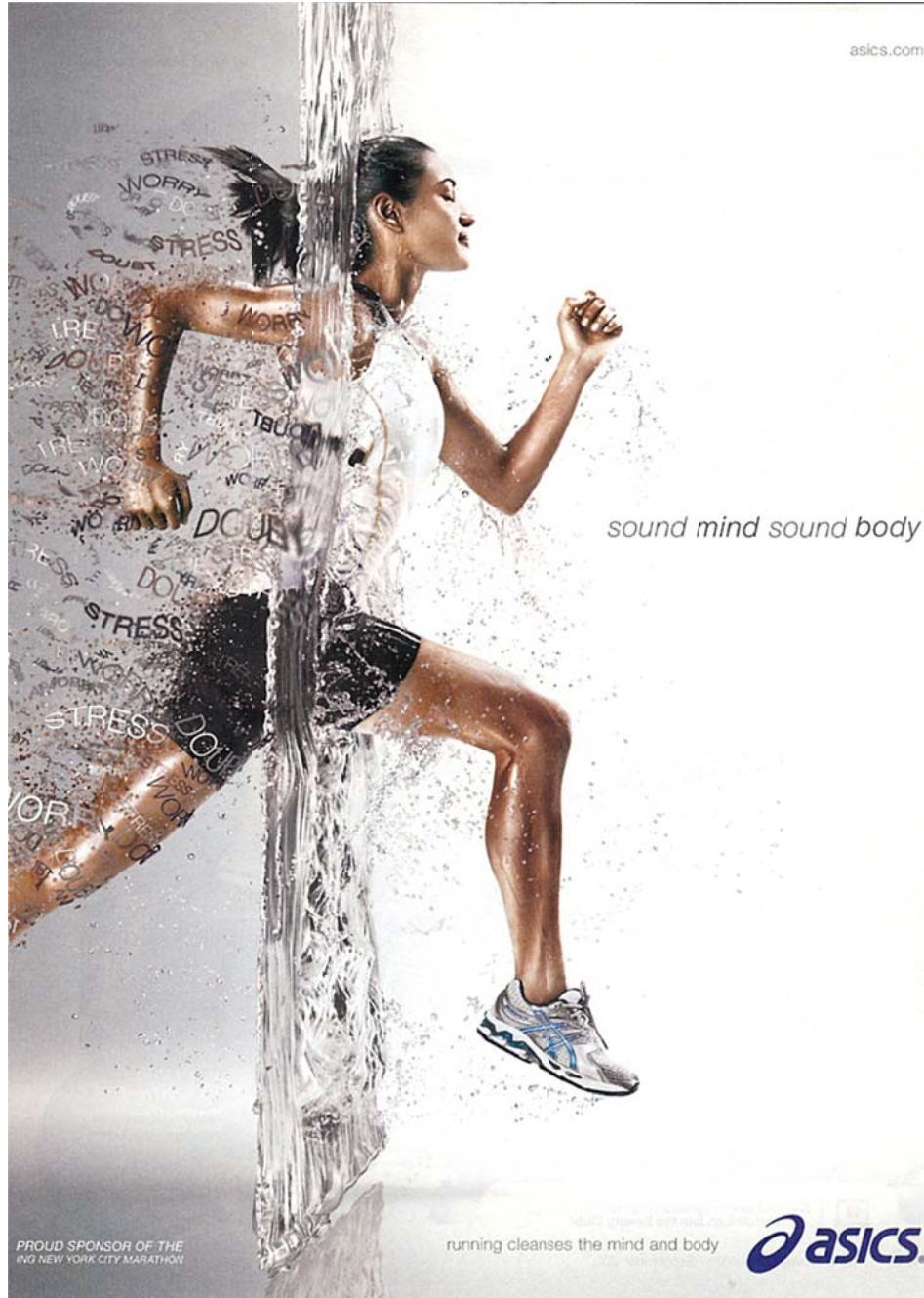
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Appendix A: Asics Ad - A1



Appendix B: Asics Ad – A2



asics.com

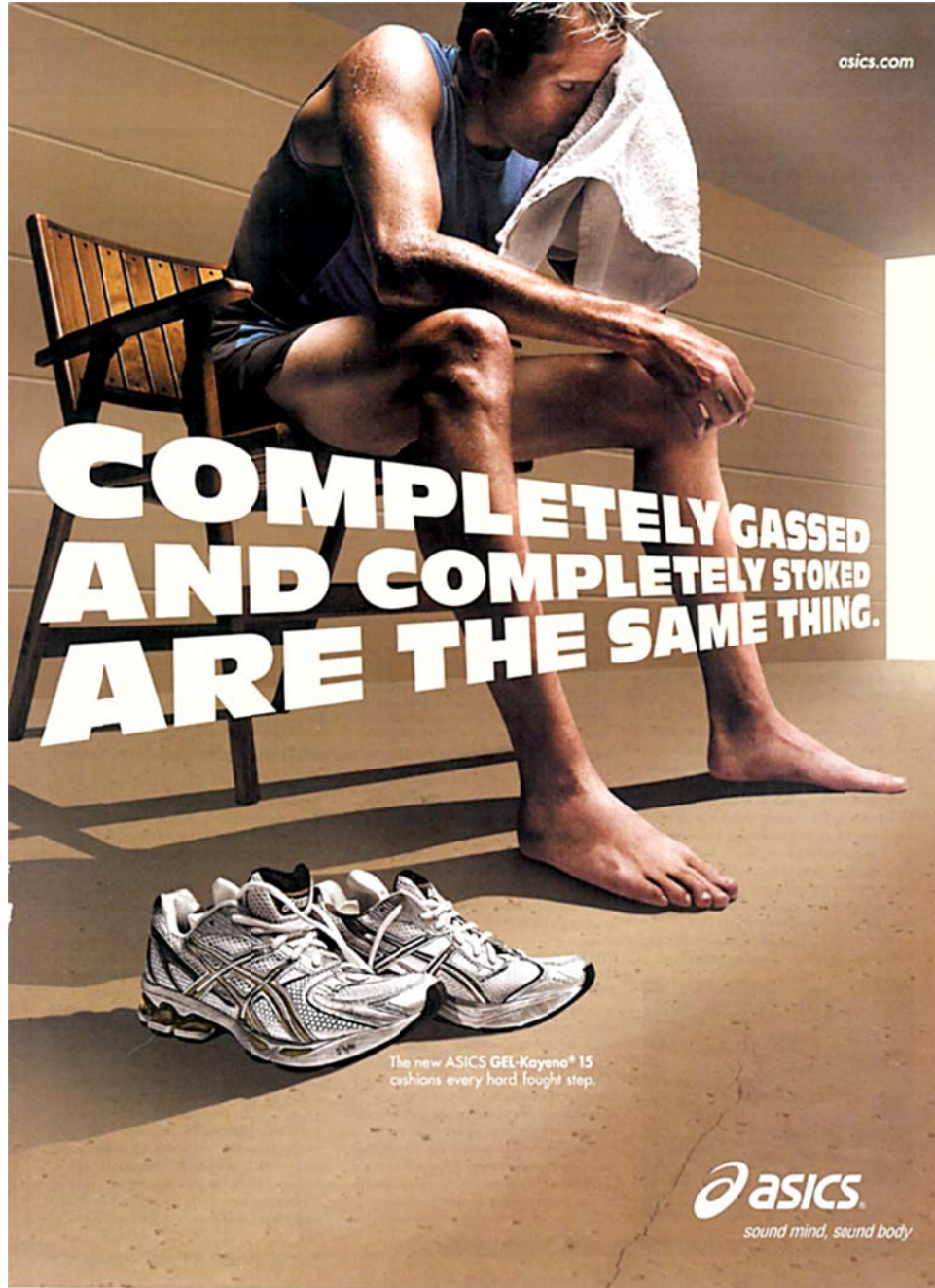
sound mind sound body

PROUD SPONSOR OF THE  
ING NEW YORK CITY MARATHON

running cleanses the mind and body

**asics.**

Appendix C: Asics Ad – A3



asics.com

**COMPLETELY GASSED  
AND COMPLETELY STOKED  
ARE THE SAME THING.**

The new ASICS GEL-Kayano® 15  
cushions every hard fought step.

**asics**  
sound mind, sound body

Appendix D: Asics Ad – A4

asics.com

IF THE WHOLE WORLD RAN DOGS WOULD LEAD FULLER LIVES.

asics®  
sound mind, sound body

With all due respect to canines everywhere, the collaboration in the GEL-Nimbus™ 11 is a runner's best friend.

Available worldwide including Tokyo, London, Paris, Sydney.



Appendix E: Asics Ad – A5

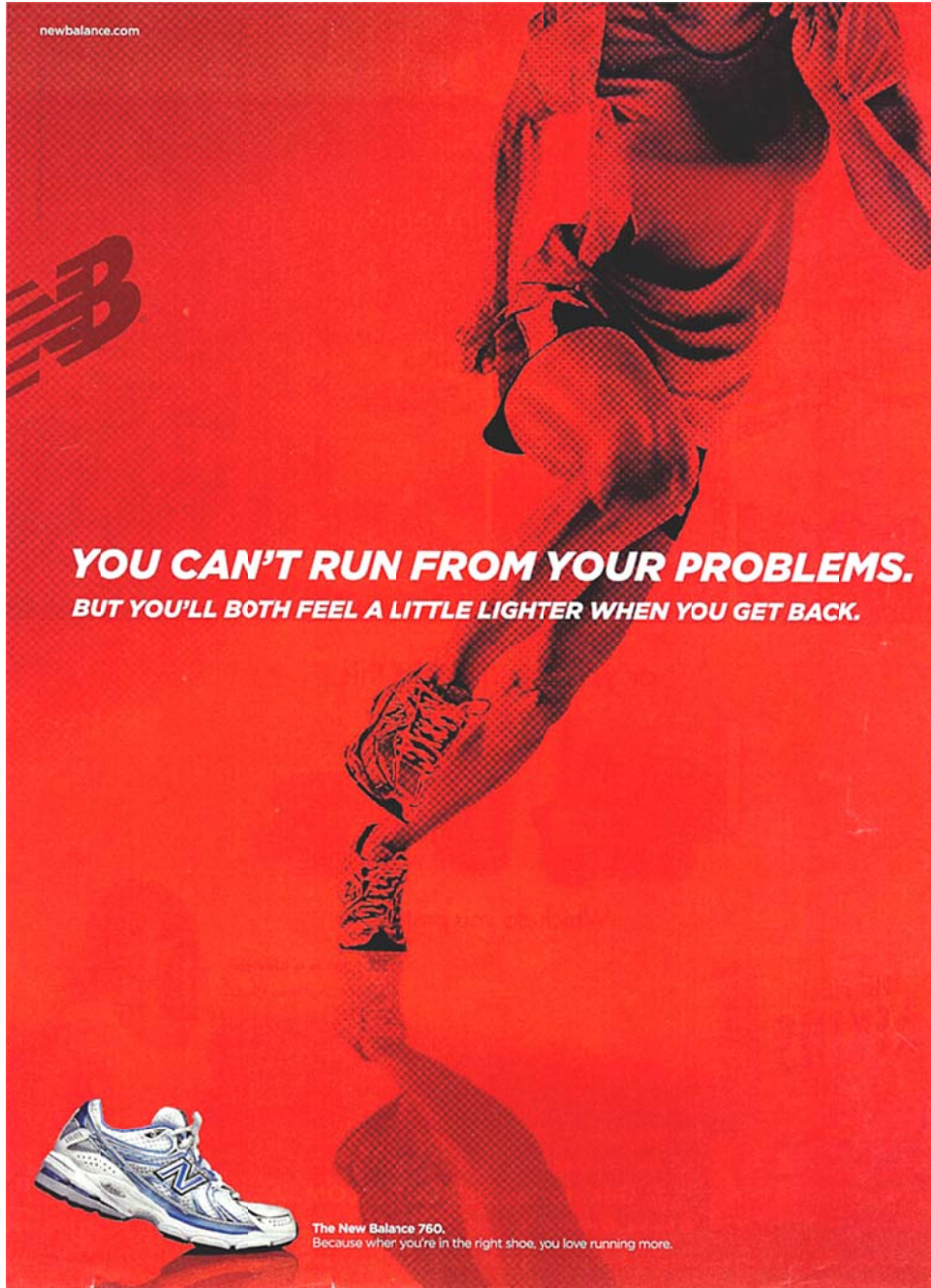
asics.com

**HAPPINESS IS PUSHING  
YOUR LIMITS AND THEN  
WATCHING THEM BACK DOWN.**

The GEL-Nimbus® 11 helps neutralize shock to the foot, no matter how fast or far you go.

**asics**  
sound mind, sound body

**Appendix F: New Balance Ad – NB1**

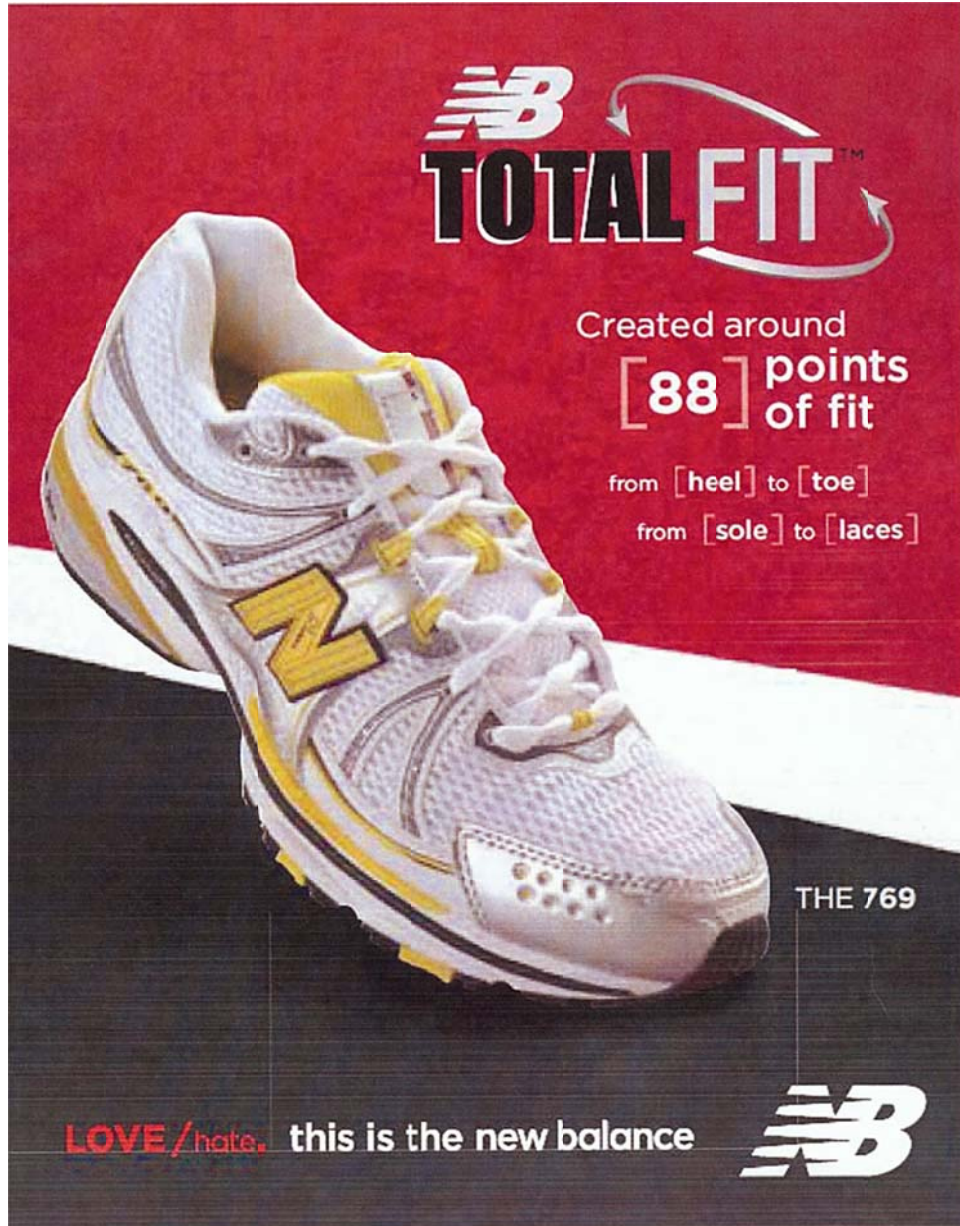


newbalance.com

**YOU CAN'T RUN FROM YOUR PROBLEMS.**  
**BUT YOU'LL BOTH FEEL A LITTLE LIGHTER WHEN YOU GET BACK.**

**The New Balance 760.**  
Because when you're in the right shoe, you love running more.

Appendix G: New Balance Ad – NB2



**NB**  
**TOTALFIT™**

Created around  
**[88]** points  
of fit

from [heel] to [toe]  
from [sole] to [laces]

THE 769

**LOVE/hate.** this is the new balance **NB**

The advertisement features a white and yellow New Balance sneaker on a black surface against a red background. The shoe is shown from a three-quarter front view. The text 'TOTALFIT' is prominently displayed at the top, with a curved arrow around it. Below it, the text 'Created around [88] points of fit' is written, with '88' in a large font. Further down, it says 'from [heel] to [toe]' and 'from [sole] to [laces]'. The model name 'THE 769' is located to the right of the shoe. At the bottom, the slogan 'LOVE/hate. this is the new balance' is written in a mix of red and white, followed by the New Balance logo.

**Appendix H: New Balance Ad – NB3**

Every Balancing Act  
Needs an Intermission



©2009 New Balance Athletic Shoe, Inc.

Every amazing performance gets an intermission, and your life should be no different. With all the responsibilities you have to balance, you usually end up at the bottom of your to-do list. Well, it's time to give yourself the break you deserve at the end (or beginning... or middle) of a busy day. Lace up your shoes and take a walk - outside, at the gym, wherever. It's the perfect way to reward yourself for a job well done, and bring you back to you.

Find your balance in the comfort of New Balance, the leader in walking shoes.



[newbalance.com/walking](http://newbalance.com/walking)

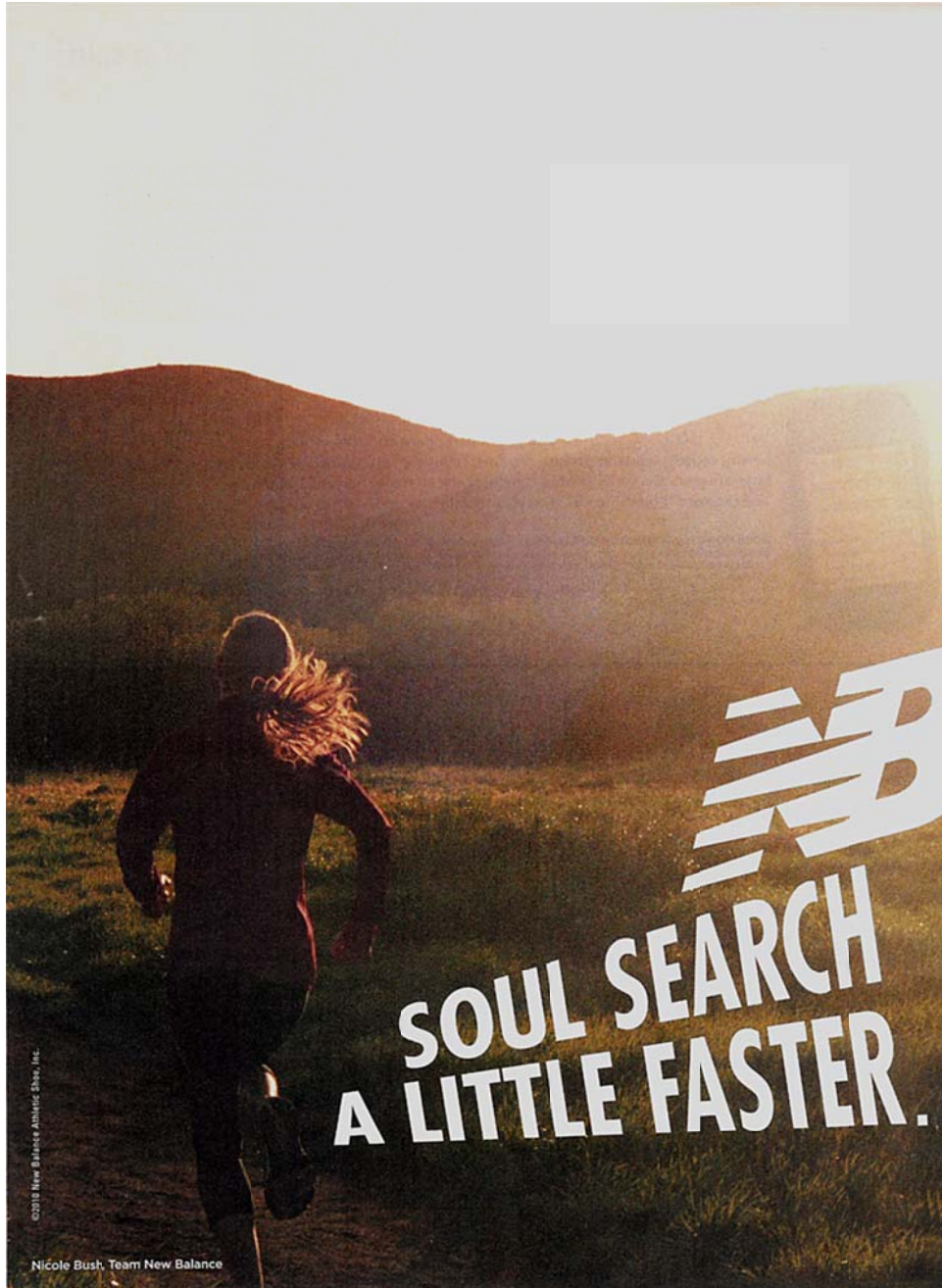
**Appendix I: New Balance Ad – NB4**

newbalance.com

**DEAR DAILY GRIND:**  
***SAVE MY SPOT.***  
***I'LL BE BACK IN AN HOUR.***

**The New Balance 1064.**  
Because when you're in the right shoe, you love running more.

**Appendix J:** New Balance Ad – NB4




Appendix K: Nike Ad – N1


I HAVE  
**THUNDER THIGHS.**  
AND THAT'S A COMPLIMENT  
BECAUSE THEY ARE STRONG  
AND TONED  
AND MASCULINE.  
AND THOUGH THEY ARE UNWELCOME  
IN THE PETITE SECTION  
THEY ARE CHEERED ON IN MARATHONS.  
FIFTY YEARS FROM NOW  
I'LL BOUNCE A GRANDCHILD ON MY THUNDER THIGHS  
AND THEN I'LL GO OUT FOR A RUN.  
**JUST DO IT.**  
NIKEWOMEN.COM

Appendix L: Nike Ad – N2


# ACTUALLY, IT IS ROCKET SCIENCE.



## NIKE LUNARGLIDE+

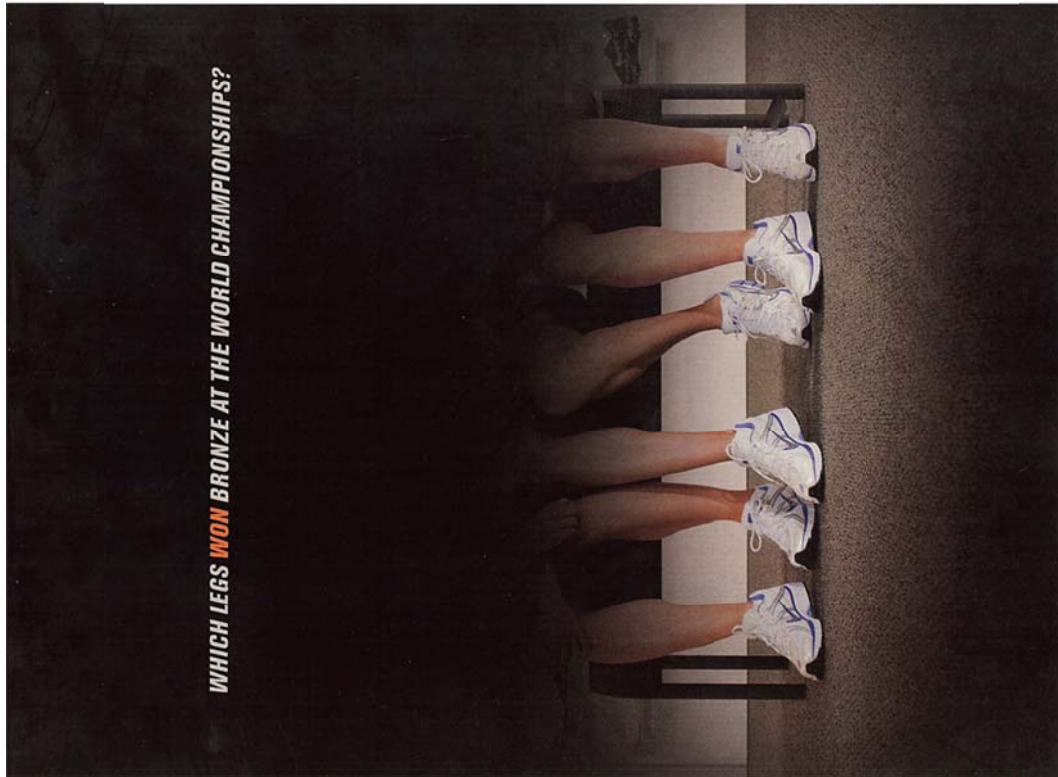
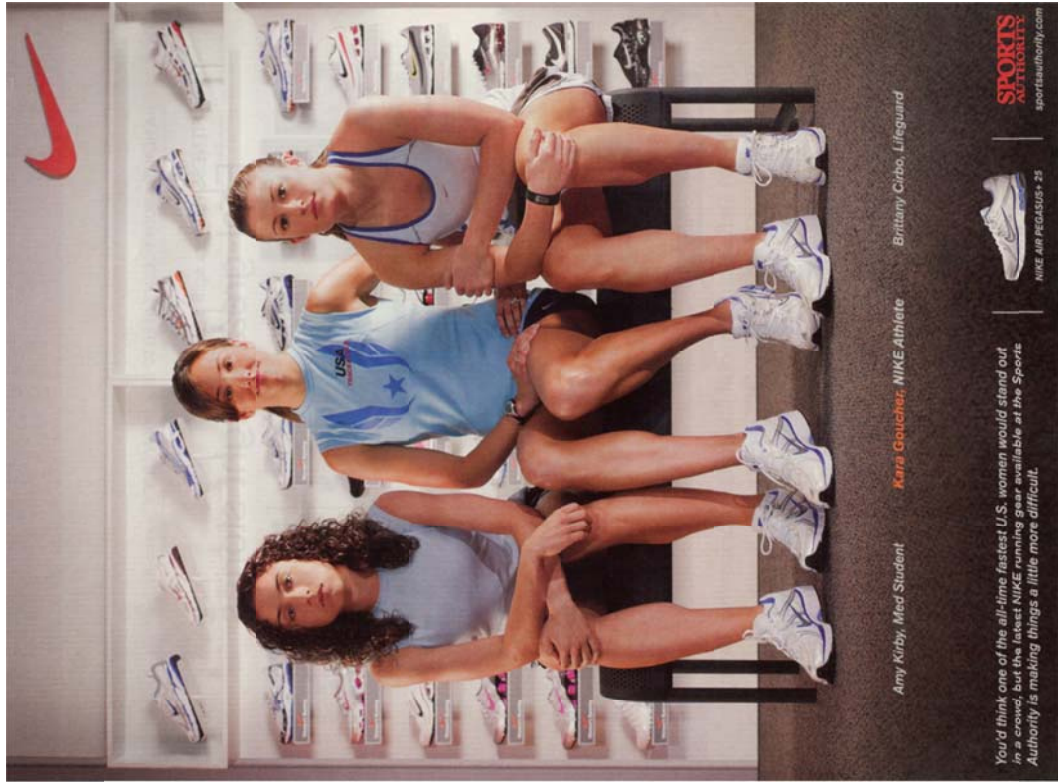
EVERY WOMAN'S FOOT NEEDS SOMETHING DIFFERENT. And what they need can change from left foot to right, and from mile one to mile ten. So we took everything we've learned about women's feet in 36 years of running and delivered a dynamic support innovation that can adjust to every foot out there. Cushioning, stability and Nike+, without compromises. [NIKERUNNING.COM](http://NIKERUNNING.COM) 

Nike+ sensor sold separately.






Appendix M: Nike Ad – N3



Appendix N: Nike Ad – N4

# ACTUALLY, IT IS ROCKET SCIENCE.


HOLD THIS PAGE TO YOUR WEBCAM TO EXPERIENCE THE NIKE LUNARGLIDE+ IN 3D AT [NIKERUNNING.COM](http://NIKERUNNING.COM)



## NIKE LUNARGLIDE+

EVERY FOOT NEEDS SOMETHING DIFFERENT. And what they need can change from left foot to right, and from mile one to mile ten. So we took everything we've learned from 36 years of running and delivered a dynamic support innovation that can adjust to every foot out there. Cushioning, stability and Nike+, without compromises.

Nike+ sensor sold separately.



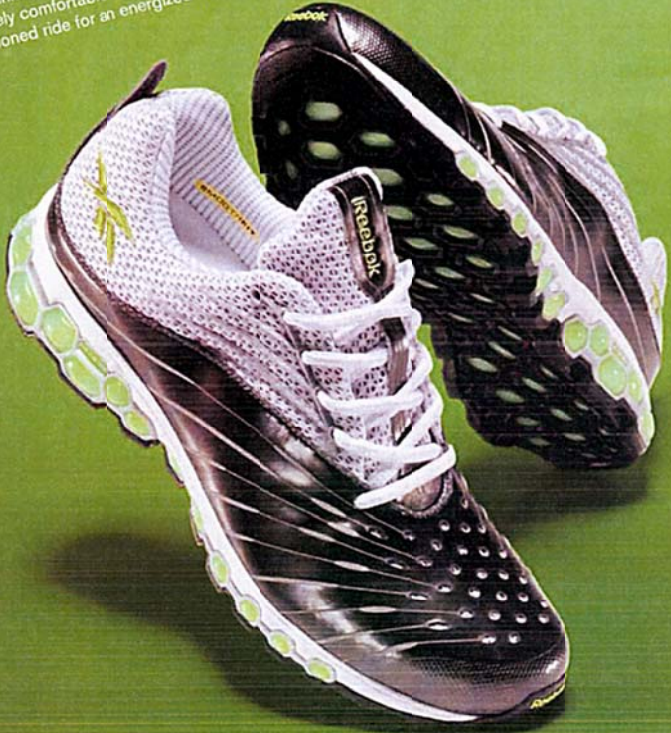
Appendix O: Nike Ad – N5



**Appendix P: Reebok Ad – R1**

**There's a reason  
people get addicted  
to running.**

We like to think it's because of our shoes. Get the HexRide Stealth, the addictively comfortable shoe with HexRide Technology, providing an air-cushioned ride for an energized run from start to finish.



**YOUR MOVE**

**Reebok**

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Appendix Q: Reebok Ad – R2



©2010 Reebok International. Reebok® EasyTone™ is a trademark of Reebok.

# Reetone

RUNTONE: TONE WITH EVERY RUN.

BALANCEBALL INSPIRED TECHNOLOGY WITH MOVING AIR CREATES A FEELING OF RUNNING ON SAND, TONING AND STRENGTHENING KEY LEG MUSCLES WHILE YOU RUN. ALSO AVAILABLE: TRRAINTONE FOR WORKING OUT AND EASYTONE FOR WHEREVER YOU GO.

**RUNTONE**  
TRRAINTONE  
EASYTONE



**Reebok**  
reebok.com/runtone

Appendix R: Reebok Ad – R3



©2010 Reebok International. Reebok® EasyTone™ is a trademark of Reebok.

# Reetone

RUNTONE: TONE WITH EVERY RUN.

BALANCE BALL INSPIRED TECHNOLOGY WITH MOVING AIR CREATES A FEELING OF RUNNING ON SAND, TONING AND STRENGTHENING KEY LEG MUSCLES WHILE YOU RUN. ALSO AVAILABLE: TRRAINTONE FOR WORKING OUT AND EASYTONE FOR WHEREVER YOU GO.

**RUNTONE**  
TRRAINTONE  
EASYTONE

**Reebok**  
reebok.com

**SHOP ALL**

# HEXRIDE

The midsole of a HexRide shoe is cored out into a pattern of hexagonal recesses. The air inside the hexagonal shape is sealed in with an impact resistant polymer film which creates a lightweight yet very cushioned ride.

**TRY ON THE EXPERIENCE!**

**Reebok**

**YOUR MOVE**

- Durable
- Lightweight
- Cushioned Ride


**AIR SPRING CUSHIONS**  
MADE OF A DURABLE, IMPACT RESISTANT FILM

The advertisement features a large, detailed cutaway of a white Reebok HexRide sneaker, revealing its internal structure. The midsole is a vibrant red color, filled with a grid of white hexagonal air pockets. A black polymer film is visible within the midsole, sealing the air. The outsole is black with a white hexagonal pattern. To the right of the cutaway, three smaller images show different styles of HexRide sneakers: a white one, a black one, and another white one. The background is a blue grid of hexagons. Text elements include 'SHOP ALL' at the top left, 'HEXRIDE' in large letters, a descriptive paragraph, 'TRY ON THE EXPERIENCE!' in bold, 'Reebok' at the bottom right, 'YOUR MOVE' at the bottom left, and a list of features with checkboxes. A callout box points to the midsole with the text 'AIR SPRING CUSHIONS MADE OF A DURABLE, IMPACT RESISTANT FILM'.

**Appendix T: Reebok Ad – R5**

**Without it, your  
running shoes  
are just shoes.**

Don't settle for the ordinary get the Premier Road Plus KFS VI  
featuring special stretch panels that expand and contract with each step.  
There is a reason why people don't run in their batons.



**YOUR MOVE**

**Reebok**

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