

COSMETIC NAMES: THEIR FORMATIONS  
AND SEMANTIC IMPLICATIONS

APPROVED:

*L. S. Lelinton*  
Major Professor

*F. H. Gaffard*  
Minor Professor

*L. S. Lelinton*  
Director of the Department of English

*James Johnson*  
Dean of the Graduate School

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211879  
Beth White, B. A.

McKinney, Texas

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## CHAPTER I

### INTRODUCTION

So often repeated that it has become almost meaningless, the fact of human interdependence nevertheless exists. Social interaction is a law of any culture; so it is inevitable that each man has a particular influence on those with whom he lives. That influence is almost inevitably allied with the words he uses, whether they be few or many. The power of a single word cannot be denied; its influence may be felt throughout the world, not because of any inherent strength in the word itself, but because of the sensations created in the hearers or readers. The principle of influence is essential. It is difficult to imagine a society which would not expect a man to warn even a stranger when the latter was in danger. "Look out!" can make the difference between life and death. In such cases influence is or is near being a moral responsibility. It is also impossible to conceive of a parent-child or teacher-child relationship without recognizing influence as humanly inevitable. That it exists, deliberately or unconsciously, in every human relationship is obvious. It is also evident that people attach their values to various objects or principles, have their particular preferences, and usually seek to persuade their associates to a similar way of thinking.

Upon this extremely natural basis rests the whole structure of commercial advertising.

The word "advertising" has become specialized in meaning since it was first used. The verb "to advertise" originally meant merely to warn or give notice, but as the value of public announcements came to be recognized as aids to marketing goods, the term came to be associated mainly with what is strictly commercial advertising. From the early function of simply giving information, as the town criers did, through its symbolic-sign stage with the development of competitive businesses, and into its present function of not only informing but of creating desires and persuading, advertising has evolved as one of America's million-dollar businesses. Along with the specialization of the word "advertising," the practice has also specialized. As a result, contemporary commercial advertising exerts a tremendous influence on American people, sometimes so subtly that the fact goes unnoticed. One writer has expressed the social power of advertising in definite terms:

Advertising is commercial electricity. It is a business force of such subtle and far-reaching influence that the civilized man does not live who is not in some degree at least influenced by it.<sup>1</sup>

In similar manner, S. I. Hayakawa says,

Advertising is perhaps the greatest of the verbal forces shaping our daily living habits and our culture.

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<sup>1</sup>J. B. Opdycke, The English of Commerce, p. 288.

It profoundly influences our looks, our manners, our economic life, our health, our ideas of art, and even our ethics. . . . It looks as if it is here to stay.<sup>2</sup>

The point is that the modern American is besieged by advertising daily, through the media of radio, television, motion pictures, magazines, newspapers, directories and theater programs, posters, electric signs, or billboards, not to mention such direct advertising as circulars and demonstrations. Advertising is nevertheless said to be necessary to commerce, since "an economic system under modern industrial methods of production" could not operate without advertising in one form or another.<sup>3</sup>

Nowhere is the influence of words more readily observable than in the huge categories of brand names, descriptive adjectives, and unusual word combinations of contemporary business publicity. The effects are definite: people buy. Because of some of the misconceptions arising in the minds of a rather unthinking public concerning the relation between words and what they symbolize, millions of dollars are spent annually for items that sell mainly because of the words used about them. Because of such misconceptions a study of the language of advertising is justified. That is to say, the question exists as to what part mere words, names and descriptives, have in influencing sales of various

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<sup>2</sup>S. I. Hayakawa, Language in Thought and Action, p. 265.

<sup>3</sup>Ibid.

products. How do people react to the words associated with those products?

Since a study of so general a topic would of necessity be quite broad, and since to be really valuable such a study would have to be extremely thorough, the present investigation must be limited in its scope. There are some phases of the language of advertising that seem to reflect most of the principles upon which any commercial advertising is based. One of those phases is advertising to women, more specifically, the language associated with the advertising of cosmetics. Arthur Minton concurs in the belief that the names of cosmetics, perfumes particularly, mirror the whole psychology behind successful commercial advertising.

Perfume names present all the facets of the main philological problem of trade names in other fields. That problem is the nature, provenance, and significance of popular verbal preferences.

Thus, in order to discover the semantic implications involved in advertising in general, the present study is confined to an investigation of the names of perfumes and lipsticks, taken as representative of the broader field. These two have been selected primarily because of the large groups of unique names ascribed to them. To justify the choice of the particular realm of cosmetics as significant enough to illustrate such generalizations as have been and will be

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<sup>4</sup>A. Minton, "All the Perfumes of America," American Speech, XXI (1946), 174.

made, it seems advisable to point out the role that cosmetics have played in society throughout the centuries, as well as their importance today.

Since the earliest eras of which there is any record, cosmetics have been used in some forms, crude though they often were. Henry Tetlow has said, "It is quite probable that cosmetics had their origin in the East, but it is necessary to turn to Egypt for the earliest records of these substances and their application."<sup>5</sup> When, in archeological investigations, the dusty tombs of ancient Egyptian kings have been opened, the discovery has been made that the people painted their faces and dyed their hair.<sup>6</sup> Evidently during the first Egyptian dynasty, the Thinite dynasty, between 3500 and 5000 B. C., the custom was to bury luxuries with dead kings, including beautifully carved alabaster vases of unguents. The value of the fragrances is undisputed, considering the tedious method of extracting the essences for combination with oils by pounding, squeezing, and distilling from "nature's pungent plants and woods all but raw."<sup>7</sup> The effectiveness of their method was almost incredibly successful, as is evidenced by the survival of the

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<sup>5</sup>H. Tetlow, "Cosmetics," Encyclopedia Britannica, eleventh edition, VI, 485.

<sup>6</sup>F. E. Wall, "Cosmetics," The World Book Encyclopedia, C, 1749.

<sup>7</sup>L. Aikman, "Perfume, the Business of Illusion," National Geographic Magazine, XCIX (1951), 534.



aromatic fragrances entombed with Tutankhamen for almost 3300 years.<sup>8</sup> During this ancient Egyptian period cosmetics were distributed through the hands of the physicians, many aromatics having supposed medical value as well as enhancing value. "Prepared" perfume probably began with the dawn of religion, being used by the priests in their offering of oil and incense. The practice of perfumery was considered a "mysterious and much esteemed art."<sup>9</sup> The ancient Egyptians are also credited with inventing the artificial bath, later used elaborately by the Greeks and Romans. The baths, probably necessitated by the terrific heat of the Egyptian land, were followed by the application of perfumed oils as protectives to the skin.

The women of the Nile-land had been accustomed to using rather crude paints for some time, but the use of cosmetics reached a new zenith with the advent of Cleopatra. Eye make-up was probably the most important practice, "produced by painting the underside of the eye green, and the lid, lashes, and eyebrows black by the application of kehol - the product being made from antimony (sulfide?) and applied with an ivory or wooden stick."<sup>10</sup> The use of henna was favored even then, but for dyeing finger nails, the palms

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<sup>8</sup> Ibid., p. 532.

<sup>9</sup> Tetlow, op. cit., p. 485.

<sup>10</sup> Ibid.

of the hands and the soles of the feet, rather than for hair-dyeing as it is used today. Nor did Cleopatra overlook the power of perfume, for when Mark Antony first met her floating downstream under the scented purple sails of her barge, the very winds, Shakespeare said, "were love-sick."

In Biblical times unguents and spices lent added mystery to the ceremonies of birth and death. Biblical references bear out the importance of the use of cosmetics. "When Jehu was come to Jezreel, Jezebel heard of it; and she painted her face, and tied her head, and looked out at a window."<sup>11</sup> The prophet Jeremiah laments for Judah: "And when thou are spoiled, what wilt thou do? Though thou clothest thyself with crimson, though thou deckest thee with ornaments of gold, though thou rentest thy face with painting, in vain shalt thou make thyself fair."<sup>12</sup> And even the martial Babylonian and Assyrian warriors combed their curls with pungent oils.<sup>13</sup>

By the time of Nero, 54 A. D., Romans were also relying upon cosmetics and perfumes. The empress Poppaea "made no secret" of the artificiality of her beauty preparations.

<sup>11</sup>II Kings, ix, 30.

<sup>12</sup>Jeremiah, iv, 30.

<sup>13</sup>Aikman, op. cit., p. 532.

Her aids included the primitive equivalents of face powder, eye make-up, rouge and lipstick, a form of teeth-whitener, and bleaches for the hair.<sup>14</sup> At approximately the same time, Athenians were sipping wines lush with the essences of roses, hyacinth, and violets.<sup>15</sup>

After the fall of Rome perfume was "eclipsed in Europe's Dark Ages, to reappear in the eastern mosques and harems of Arabs."<sup>16</sup> Then with the Renaissance, perfume art swept through the western world again to find a home in French hearts and economy. During the reign of Louis XIII cosmetics were especially popular, the beautiful Anne of Austria setting the style. When Louis XIV disapproved of "the artificial enhancement of courtesans," cosmetics were banned but a revival was forthcoming. Napoleon and Josephine were only two of the later royal perfume fanciers, Josephine spending around \$20,000 yearly.<sup>17</sup> Years after her death, Josephine's apartment is said to have reeked with musk. The French soon made definite moves to manufacture "artistic aids to beauty" on a scientific basis, and they have held general pre-eminence in that field ever since.

England was not exempt from the influence of cosmetics either. Elizabethan ladies considered "sweet coffers" for

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<sup>14</sup>Tetlow, op. cit., p. 485.

<sup>15</sup>Aikman, op. cit., p. 532.

<sup>16</sup>Ibid., p. 534.

<sup>17</sup>A. Smith, "Cosmetic Facts and Fancies," Hygeia, XXV (1947), 856.

their beauty preparations essential. Wine and milk baths were in vogue for those who could afford them. The luxurious habit was reputedly quite popular with Mary Queen of Scots. With the coming of the Commonwealth, however, all such luxuries were discarded, only to be restored when Charles II was restored to the throne. Evidence of the attention given to the use of cosmetics may be found in a bill passed by the British Parliament of 1770 and quoted by Charles J. S. Thompson in The Mystery and Lure of Perfume.<sup>18</sup> The bill provided

that all women of whatever rank, profession or degree, whether virgins, maids or widows, that shall from and after such Act, impose upon, seduce and betray into matrimony, any of his Majesty's subjects by the use of scents, paints, cosmetic washes, artificial teeth, false hair, Spanish wool (a wool impregnated with carmine to color the skin), iron stays, hoops, high-heeled shoes, and bolstered hips, shall incur the penalty of the law now in force against witchcraft and like misdemeanors, and that the marriage upon conviction shall be null and void.

European cosmetics probably appeared in America with the first women colonists. In Quaker Pennsylvania the records show the 1770 bill. Because of certain religious and financial conditions the use of cosmetics varied from Puritan New England to cavalier Virginia, the latter using cosmetics freely. Despite the scarcity of conventional cosmetics in colonial America because of social bans or a

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<sup>18</sup>Minton, op. cit., p. 166.

lack of finances, certain early subterfuges and substitutions survived. Though Puritan views sometimes "precluded prominent display of cosmetics, secret tricks nevertheless were performed to achieve the desired results."<sup>19</sup>

The restraint continued in some lesser degree into the notoriously "proper" Victorian era, but even Queen Victoria, in all her propriety, used a perfume called "Ess. Bouquet."<sup>20</sup> Besides the characteristically simple floral fragrances of the period, the 1880 perfume "Modesty" is representative. As fashions changed, however, and new social attitudes replaced more conservative ones, and as the population and wealth of America grew, cosmetics came to play an increasingly important role. (The cosmetic industry in the United States has become a million-dollar concern, and working on the idea that beauty aids are a definitely healthy psychological influence, that they contribute to good morale, many individuals are operating extremely successful private businesses.<sup>21</sup> Further evidence of the modern-day significance of cosmetics, especially perfumes, is a night course offered at Columbia University in 1947 called "The Evaluation and Appreciation of Perfumes."<sup>22</sup> The reasons behind the prevalent popularity

<sup>19</sup>A. Smith, op. cit., p. 856.

<sup>20</sup>Aikman, op. cit., p. 534.

<sup>21</sup>A. Gibbs, "One Sweet Little Business," New Yorker, XXIV (1948), 26-30.

<sup>22</sup>New Yorker, XXIII (Nov. 15, 1947), 25-26.

of cosmetics are basically the same as those that have existed throughout the centuries. Especially in earlier times people were anxious to emphasize a feature or direct attention from a flaw. Powder and "beauty marks" were widely utilized by many nationalities from the earliest times. Possible further reasons behind the use of cosmetics are certain psychological needs or desires that apparently may be sometimes satisfied by the use of various cosmetics. These basic appeals will be discussed in a later chapter.

Since cosmetics have always been of great importance to people of all centuries, it cannot be denied that their present popularity is no passing fancy. One outstanding characteristic does exist, however, that sets contemporary cosmetics apart from their crude forerunners. That distinctive feature is the names given to different types or different brands. Today's advertisers and manufacturers cleverly label their products in ways that attract the consumer, whereas former cosmeticians naively sold their wares on the basis of their "inherent" content or worth. After years of experience advertisers have learned how to coddle the public's wants and desires and give them what they want, in name if in no other way.

In the light of this preliminary background, the cosmetic names shall be used to illustrate the general public's concepts of or misconceptions about words in general; that is, the fallacies involved in the prevailing attitudes about

words and the resulting confusions and disappointments will be discussed in terms of a semantic study of the names. The present study shall seek to discover to what extent the names of lipsticks and perfumes illustrate the basic appeals of all commercial advertising and by what devices they do so. Then the relationship between the names and their appeals having been established, the significance of the linguistic devices, such as morphology and sound, by which the attention of the consumer is held will be sought.

There are available no previous studies about the proposed investigation. In an article concerned solely with the names of perfumes called "Seduction Incorporated" Thomas Whiteside contended that the only appeal involved in the names was that "for a warmer relation between the sexes."<sup>23</sup> The author did not treat other possible appeals; he did not devote any attention to the "graphonic" aspects of the names; nor did he study them from the viewpoint of general semantic principles.

The only other article found that corresponds in any way to the present study is that by Arthur Minton called "All the Perfumes of America" and published in a 1946 issue of American Speech. Minton's article also deals exclusively with perfume names, which he categorized according to sources

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<sup>23</sup>T. Whiteside, "Seduction Incorporated," New Republic, CXVI (1947), 15.

and in small measure to appeals. It is his conviction also, however, that the main appeal is that of sex. The author drew his lists of names from a 1936 register of trade names for perfumes and its 1940 supplement. For this reason probably he placed his emphasis on only the one appeal, practically ignoring the increasingly popular floral names that seem to have gained predominance in 1952. A 1951 article by Louise Aikman suggests that the tendency is to turn the spotlight away from trade names and exotic scents that glorify only the brief romantic moment.<sup>24</sup> The prediction is for emphasis on all-purpose perfumes that can be used "around-the-clock." Furthermore, the author mentions predictions of a return to the restrained and dainty flower fragrances of the Victorian era. The present study will naturally give more emphasis to such names than Minton's article did. Minton did not make any attempt to relate the appeals of perfume names to the accepted appeals of advertising in general; and though he did mention the effect of the morphology of perfume names, he did not treat the subject fully.

Thus, the singular nature of this thesis is derived from the fact that it proposes to classify both lipstick and perfume names from contemporary sources, both published advertisements and the cosmetic stocks of various stores; it

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<sup>24</sup>Aikman, op. cit., p. 550.



proposes to devote special attention to the appeals of those names in relation to the well established advertising appeals; and it proposes to use those names to illustrate certain semantic tendencies.

Naturally, the study has its limitations; for instance, to procure lists of all the lipsticks and perfumes in the United States would be impractical, not to say impossible. Therefore, the samples cited are intended to be of a random nature, representing all price ranges. It should be mentioned also that the word "perfume" will be used to include the various forms of fragrances such as cologne and toilet water, as well as the solid forms of perfume. Just as this paper does not claim to include all relevant names, neither does it pose as a thorough examination of the techniques of advertising, nor one of semantics. The aim has been to arrive at a synthesis of the three, a study in their relationships to each other and to the preferences of the public.

## CHAPTER II

### THE RELATION OF SEMANTIC PRINCIPLES TO THE NAMES OF PERFUMES AND LIPSTICKS

Many quarrels or arguments have their roots in differences of interpretation of words or phrases. Indeed, the fault is so prevalent that such quarrels are often labeled, somewhat euphemistically, "misunderstandings." After pointing out that co-operation is a greater and more natural force in society than is competition, S. I. Hayakawa concludes that "all this coordination of effort necessary for the functioning of society is of necessity achieved by language or else it is not achieved at all."<sup>1</sup> Because semantics "gives a better knowledge of what one is doing every time one makes use of language,"<sup>2</sup> the study can be of value in helping to decrease misunderstandings. It is with the effort to comprehend the nature, role, and meaning of words that a study of semantics is concerned, and it is with the semantic reasons behind the tremendous influence of advertising language to which this chapter is devoted. In order to indicate what people expect from what they buy and why disillusionment often follows the purchase, this

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<sup>1</sup>Hayakawa, op. cit., p. 18

<sup>2</sup>Hugh Walpole, Semantics, p. 34.

chapter will set forth important semantic principles and apply them to the psychology behind the buying public.

The outstanding premise of semantics is that "the word is not the thing."<sup>3</sup> The pitfalls of assuming that the symbol necessarily has some connection with the thing symbolized are evidenced in various examples. In extreme cases, people ridiculously confuse actors with the people they are supposed to represent, fiction with reality. Many impressionable people write fan letters to a ventriloquist's dummy or send presents to the bride and groom of a radio serial. The same habit is widespread on the level of word-symbols. Good illustrations are Mark Twain's observation that a Do-do bird was so called because it "looked like a Do-do" and the youngster's remark that "Scrooge was so named because that's the kind of man he was."<sup>4</sup> One is reminded of Shakespeare's classic remark, "A rose by any other name would smell as sweet." Those examples given are only among the most glaring proofs of the common practice of forgetting that words are pointers, symbols, indicators, not the things represented. More subtle illustrations are constantly in operation, especially in advertising. The patent medicine advertisement "If you spell it backwards, it spells Nature's!" is representative.<sup>5</sup>

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<sup>3</sup>Hayakawa, op. cit., p. 29.

<sup>4</sup>Irving J. Lee, Language Habits in Human Affairs, p. 30.

<sup>5</sup>Hayakawa, op. cit., p. 36.

In their attempts to make brand names synonymous with quality, many manufacturers rely on one of man's weaknesses, the tendency to respond with a "signal reaction" rather than with a "symbol reaction." That is to say, man is inclined to respond as if the name is the thing for which it stands and react accordingly, without investigation.

"Chanel - the most treasured name in perfumes," "Lanvin - the best Paris has to offer," and "White Shoulders - the most precious of all perfumes" are so often repeated as to incline the public to respond automatically, without questioning whether Lanvin does represent Paris' best or whether "White Shoulders" is the most precious perfume. The claim of Chanel is less flagrant, since the name may well be the most treasured; the perfume itself is not said to be. There are words that do not give an accurate picture of the facts; or, to use the terminology of an early semanticist, Korzybski, the "maps" do not fit the "territories." There seems to be the notion, created by advertisers, that if a name even sounds familiar, the product it stands for must be good.<sup>6</sup>

As long as the dichotomy between "maps" and "territories" is recognized, as in fairy tales, fiction, etc., there is no danger of disillusionment; but when the distinction is presented in glamorously affective language as being true, the person unaware may be destined for a disappointment. One cannot expect perfumes named "Private Affair" and "Miracle"

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<sup>6</sup>Ibid., p. 265.

to effect miraculously an exciting "Futur" because the names of perfumes have no necessary relation to the scents or to their effects. In connection with the idea that names do not equal things referred to, it is imperative to note that names are arbitrarily assigned to referents. Even the writer of Genesis said, "And out of the ground the Lord God formed every beast of the field and every fowl of the air; and brought them to Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof."<sup>7</sup> The practice of assigning, sometimes inventing, names has persisted, and today it is more obvious than ever, considering the need to give names to new discoveries or inventions. That exactly the same process is used with regard to naming perfumes and lipsticks is too often neglected. "Beau Bait" lipstick is not necessarily what its name implies.

The tendency to substitute language for life-facts is common, but when the pattern develops, so do definite infantile behavior patterns. An earlier belief in word-magic indicated that physical conditions can be influenced by verbalization; some repercussions of this belief are lingering even today. Though the witch-doctors' charms have virtually vanished, there are many comparable, though milder, contemporary practices. Hayakawa mentions the notion that "by saying things repeatedly or in specified ceremonial ways,"

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<sup>7</sup>Genesis, 11, 19.

one can cast a spell over the future and force events to turn out satisfactorily - "There'll always be an England!"<sup>8</sup> The strenuous effort of the thirties to bring back prosperity by a frequent reiteration of the words, "Prosperity is around the corner!" is exemplary. The same semantic principle applies to notions about names of perfumes and lipsticks. By using "Irresistible," "Vivacious," "Striking," or "Fabulous" some women expect to acquire those characteristics that the names imply; and men probably gain a sort of self-respect by using "Wall Street" cologne. Lee points out that people still interrupt stories of accidents and sickness saying "Please don't talk of such things, or you'll make them happen."<sup>9</sup> The notion that words have power over life-facts is exceedingly dangerous to healthy thinking, so before examining the various semantic aspects of cosmetic names, it is not vain to repeat that "words do not exist in objects, situations, feelings, etc. Words can affect human evaluations, but not 'things.' Calling a spade a shovel does not change it."<sup>10</sup>

With this principle in mind, some characteristics of the names of perfumes and lipsticks will be pointed out that are especially adaptable to semantic explication. As

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<sup>8</sup>Hayakawa, op. cit., p. 109.

<sup>9</sup>Lee, op. cit., p. 160.

<sup>10</sup>Ibid., p. 172.

previously indicated, names are of a directive nature; because of the very names people expect marvelous results from the use of the symbolized cosmetics. Actually, by using "Elation" lipstick women imagine themselves a bit closer to a "Rosy Future"; by wearing "Paint the Town Pink" they expect to have the chance to do so. There seem to be certain vicarious satisfactions in using such perfumes as "Intoxication," "Passionment," "Danger," and "Shocking." The element of expectation is no small influence in the selling-value of a name. Semantically, the names illustrate the directive use of language, words that are a means of "Making things happen," "controlling future events."<sup>11</sup> Wanting to sell his product, the producer must make his customers want the product. Unless the manufacturer gives a good product to compensate in some way for the lack of the hoped-for excitement intimated in the names, the buyers will be disillusioned. Disappointment is often the fruit of automatic reactions.

Naturally since directive language is supposed to direct, or in advertising since names are supposed to stimulate desire, the language or names cannot be dull or uninteresting. It has already been noted that the names do not of necessity inform of any real quality of the cosmetics; they do not represent the informative connotations ascribed to language of science or unbiased reports. On the contrary, every

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<sup>11</sup>Hayakawa, op. cit., pp. 100-101.

affective connotation possible is employed to make the names more arresting and appealing. Hayakawa says, "The affective connotations of a word. . . are the aura of personal feelings it arouses."<sup>12</sup> Therefore, since it is the intention of the producer to sell his product, aided by the use of interesting names, he must make use of "every affective element in language: . . . rhyme and rhythm, purring and snarling, words with strong affective connotations, endless repetition."<sup>13</sup> Whatever appeals to the public, he must give them. In so doing, he relies heavily on expressing positive approval, a mild form of judging. By saying "White Shoulders - the most precious of all perfumes" the advertiser is not making a statement; in Hayakawa's terms, he is "purring." Such purr-words are a part of what Hugh Walpole called "feeling," an essential phase of "emotive," or affective, language. "Purrs" may also consist of only a single name; "Plumb Beautiful" and "Perfection" do not make statements about lipsticks, nor do "Divine" and "Imperiale" about perfumes.

To talk of words as entities, out of context, is extremely dangerous. "The Context of anything is the field in which it has its place. There are three different sorts

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<sup>12</sup>Ibid., p. 84.

<sup>13</sup>Ibid., p. 101.



of contexts: of words, thoughts, and things; but every context has its connections with other sorts."<sup>14</sup> It has been the effort of the writer to keep in mind at all times the contexts, physical, symbol, and psychological, surrounding the cosmetic names in advertisements and to use the names as illustrations accordingly. For example, the word "confetti," if defined, would probably be said to denote discs or strips of paper, so made as to be thrown broadcast, as at festivals. But dictionaries are historical records, not mandatory law-setters. Used in the context of a perfume name, "Confetti" implies, not the pieces of paper, but the whole aura of festivity and gaiety and excitement usually associated with celebrations. Similarly, the cologne for men, "Snuff," is prescribed "for men with ideas." Out of context, "ideas" might refer to an infinity of things, but in the ad the meaning is clearly "for men with designs upon attracting the fairer sex!" In the same way that social interaction is a cultural pattern, so the interaction of words with their related pictures and their actual referents is just as natural. The connotations associated with cosmetic names are largely a result of the contexts in which they are advertised.

Besides those contexts, which in perfume ads usually contribute to an impression of luxury and grandeur, the

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<sup>14</sup>Walpole, op. cit., p. 118.

names themselves must be affectively active also. Repetition of familiar sounds is a powerful affective device, as are pleasing or unusual words and word-combinations. Though a more thorough discussion of alliteration and the other affective devices of individual names will be set forth in a later chapter, it is necessary to mention them also in connection with the affective characteristic of the whole language of advertising. Especially the lipstick names, such as "Raspberry Red," "Red Ribbon," "Paradise Pink," and "Party Pink" indicate the popularity of alliterative appeal.

Another affective device is the use of the "personal touch," which may be achieved in various ways. One method is by using a direct address to the prospective buyer, such as "Give her a perfume. . ." or ". . . yours now at the bloom of the year." These perfume names support the popularity of the "personal" appeal:

She	C'Est Vous	Parfumez Vous
Pour Vous	Pour Toi	Je Pense à Vous

The "personal touch" may also appear in cosmetic names that incorporate a first-person pronoun. Examples are

My Love	Mon Image	My Folly
My Sin	Me Voici	Love Me Dear
Toujours Moi	Follow Me	Je Suis Aimee
	Ador-Me	

The attraction in this case seems to be quite closely related to the principle of identification so vital to a "good" name or advertisement, which will be treated more fully later. Its basis, however, lies in the opportunities

to see similarities or project oneself into the position that the name presents as desirable.

Similarity is also an important part of the metaphorical process. Hugh Walpole, commenting on a German's book, The Philosophy of As If, indicates that its main argument "took the line that most of the things we talk and think about do not really exist and in our hearts we know they have no existence; they are used as metaphors."<sup>15</sup> Walpole explains that "a metaphor is the comparison in one word, of two different things from different fields of experience."<sup>16</sup> The metaphorical process, to Walpole, is made up of the examination as to points of similarity and of points of difference, and he says that it is fundamental to the symbolic-situation. Since brand names are definitely connected with a symbolic-situation, one would expect to find metaphorical language employed; and evidence confirms the expectation. "Mint Red" is a way of comparing the red color of the lipstick to the red of a peppermint stick, which is pictured in the advertisement. The metaphorical process lends itself unusually well to the description of colors. For example, the orchid flower has a blue-red color base; so does Revlon's lipstick. Thus, the basis for comparison is merely the color, but the lipstick is named "Orchids to You," employing more

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<sup>15</sup>Walpole, op. cit., p. 141.

<sup>16</sup>Ibid., p. 156.

than one affective device. The orchid is considered as one of the more luxurious of flowers; the name is personalized for the buyer. The same technique of comparison is applied in other lipstick names:

Poppy	Orange Fire	Baby Tangerine
Sun Gold	Spring Crocus	Poker Chip Red
Garnett	Orange Spice	Cherry Pie Pink
Siren	Fatal Apple	Tiger Lily Amber
Cherry	Geranium	Baby Tangerine
Dianthus	Coral Glow	Bright Lilac

Whereas the basis of metaphorical naming of lipsticks rests primarily on color, that for perfume names relies on the fragrance similarities. Because a certain alcoholic dilution smells very much like the white flower called a gardenia, the bottled perfume is metaphorically labeled "Gardenia." Other floral fragrances are named in a similar manner:

Pink Carnation	Lavender	Sweet Spice
White Magnolia	Lotus	White Lilac
Sweet William	Red Roses	April Violets

Naturally, in some cases the names do not actually represent the fragrances; the "map" does not represent the "territory." In only a relatively few of the perfume names is there any basis for fragrance-comparison. Others provide no connection between the perfume and the name:

Gay Diversion	Shanghai	Stradiavari
Scandal	Tigress	Carrousel
Bond Street		Opening Night

Of course, the bottle often follows through the suggestion of the names, but even that would not affect the perfume itself! This fact is only another evidence that the name

IS NOT the thing for which it stands, but is merely a figurative way of labeling that "thing." The practice of using metaphors in cosmetic naming has greatly boosted sales; affective language is profitable to the producer.

Still another type of affective technique exploited by cosmetic "namers" is allusion. S. I. Hayakawa says, "Allusion, then, is an extremely quick way of expressing and also of creating in our hearers shades of feeling."<sup>17</sup> With this "implied simile" the public is led to recall important social or cultural stages, even in the names of perfumes and lipsticks. "Jet" was popularized after the super-powered aircraft was developed; "Atom Bomb" also appeared in the last decade. "Chantilly" alludes to a delicately feminine and rather expensive type of lace. Lipstick names include some allusions to card games, such as "Red Trey," "Grand Slam," and "Poker Chip Red." The lipstick "Cinderella's Pumpkin" illustrates both allusion and metaphor, by referring to the fairy-tale heroine and her orange-colored coach. Arthur Minton lists several allusive perfumes with their significant dates.<sup>18</sup> Some refer to popular music, as "Sweet Georgia Brown"(1927), "Beautiful Doll," and "After the Ball"(1894); some to novels, plays, movies, and operas, as "Sheik"(1921), "Showboat"(1929), "Gone With the Wind"(1937),

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<sup>17</sup>Hayakawa, op. cit., p. 124.

<sup>18</sup>Minton, op. cit., pp. 167-168.

"Forever Amber," and "Ben Hur"; some to historical figures and events, as "Queen of Sheba," "Marco Polo," "Abdication"(1936), and "Invasion"(1943); and others to mythical figures, such as "Aphrodite," "Circe," "Medea," "Styx," "Momus," "Artemis," "Venus," and "Pericles." Lipstick names are similarly allusive, as illustrated by "Irish Rose," "Hunting Red," "Venus Red," "Cinderella Rose," and "Fatal Apple." The allusions may also be to geographical locations, as in "Paris," "Song of India," which also alludes to a song, "Bond Street," and "Sirocco" perfumes and in "Rio," "Argentine," and "South American" lipsticks. Particularly popular with reference to men's colognes are allusions to sports, especially the most adventurous and expensive:

Sport of Kings Cologne	Field and Stream After-
Rod and Gun	Shave
Stick and Ball	Sportsman

Other types of allusions may also be pointed out as referring to some personal experience: that is, a person seeing a name that reminds him of a particularly pleawant experience will be more likely to choose that particular article in preference to one with a name that carries no suggestions of a happy past. Cosmeticians have provided amply for this type of situation by offering names sometimes ambiguous or suggestive of situations ranging from the most demure to the most daring. Advertisers have learned which appeals are the most popular and have supplied names accordingly; the appeals and their connotations will be discussed at length in the next chapter.

Both allusion and metaphor are ways of expressing feeling, which Walpole describes as a means of showing how the person speaking feels about the things he is discussing. Walpole's theory about emotive language includes four phases: sense, feeling, tone, and intention. "Sense" seems to have little part in the language of advertising, which is primarily emotive or affective, not referential or informative; but the product should be backed with some actual facts. "Feeling" is a prominent function of cosmetic advertising, and it is developed through all of the affective techniques that have been discussed. Walpole calls "tone" the expression of the speaker's attitude toward the person he is addressing.<sup>19</sup> Just as stories published in various magazines must be suited to the ability of the reading public, so must advertisements be. Hayakawa says, ". . . reliance upon the reader's ability to arrive at the judgment we want him to arrive at varies considerably, of course, according to the subject we are dealing with and with the audience."<sup>20</sup> Sample advertisements of lipsticks and perfumes in magazines of different levels provide interesting comparisons. The choice of word in the "pulp" and "confession" magazines, that in the "slicks" (Esquire, McCall's, for instance), and that in the "quality" magazines such as The New Yorker varies considerably.

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<sup>19</sup>Walpole, op. cit., p. 51.

<sup>20</sup>Hayakawa, op. cit., p. 128.

The last function of emotive language that Walpole mentions, "intention," is extremely preponderant in commercial advertising, for the intent of the producers to persuade is the very reason for the existence of advertising. "Feeling" and "tone" appear merely to bolster and help carry out the advertiser's intention. In order to convince the public of the excellence of their product, advertisers resort to an excessive use of superlatives. "The most treasured name in perfume;" "the most precious of all perfumes;" "the best compliment to a graceful 'ambiance';" and "the greatest name in perfume" all refer to different brands of perfume. Obviously, it is the intention of each of the publicity writers to persuade the public that his brand is "best." Naturally all cannot be the "best"; the phrases are not statements but "purrs" or personal opinions passed off as absolutely true.

All of the specific errors committed in relation to the language of advertising and brand names previously mentioned - thinking of the word as being the thing; unawareness toward contexts; the tendency toward automatic reactions; the neglect of connotations - may be now summed up in one term: intensional orientation. This term is not to be confused with the "intentional" function of emotive language. Hayakawa explains the difference between extensional meaning, or denotation, and intensional meaning, or connotation:



The extensional meaning of an utterance is that which it points to or denotes. . . it cannot be expressed in words, because it is that which words stand for. . . . The intensional meaning of a word or expression. . . is that which is suggested inside one's head. Roughly speaking, whenever we express the meaning of words by uttering more words, <sup>21</sup> we are giving intensional meaning, or connotations.

Intensional orientation is "the habit of guiding ourselves by words alone rather than by the facts to which words should guide us."<sup>22</sup> Irving J. Lee, in recommending "Facts first - then words," warns against an intensional orientation. "To be oriented intensionally is to order behavior in terms of definitions, arguments, verbal proofs, and theorizings, essentially disregarding the existence of verifiable life facts."<sup>23</sup> The practice of paying more attention to what is said about perfumes and lipsticks, to what they are called, than to the facts themselves, appears to be practically universal. The names themselves are too frequently the attraction, whereas the product should be the basis of decision. Advertising is listed by Hayakawa as one of the important "verbal influences from without that tend to increase our intensional orientations."<sup>24</sup> He is careful to say that he does not object to advertising as

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<sup>21</sup>Ibid., p. 58.

<sup>22</sup>Ibid., p. 253.

<sup>23</sup>Lee, op. cit., p. 148.

<sup>24</sup>Hayakawa, op. cit., p. 257.

such, but that what should be considered dangerous is "the promotion of pathological reactions to words and other symbols."<sup>25</sup> Being as powerful a social force as it is, advertising can present brand names in glamorous ways that dupe the buyer into attributing greater reality to words than actually exists, greater virtues to products than reality warrants.

Ambiguity is not uncommon in the names themselves; for instance, "Jet" may allude to the superpotent quality of the fragrance as compared with the aircraft power, or it may suggest the flashing black of the jet stones associated with luxury. The cologne for men, "Their Preference," may mean either that by using it the wearer will be the preference of the ladies or that the "other" distinguished gentlemen prefer the particular fragrance. "Breath of Spring" suggests the youthful charms of the lady wearing the perfume as well as those of the season. "Victory Red" lipstick, introduced during the later war days, carried a contemporary allusive attraction, but also connoted that a romantic victory was in store for the wearer. The same process is applicable to "Fatal Apple," which may refer both to Eve's famous apple or to the irresistibility of the twentieth-century lipstick-wearer. Other lipstick and perfume names also are open to various interpretations because of their affective titles:

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<sup>25</sup>Ibid., p. 266.

Sleeping  
Stop Red

Whisper

Heaven-Scent  
Vol de Nuit

People interpret names according to their own experience and desires. No word has a single meaning, least of all, cosmetic names. Therefore, such names should not be regarded as necessarily reflecting anything about the product nor as being capable of arousing only one desire.

The semantic principles discussed in this chapter are only the most outstanding and widely accepted, though others do exist, along with magnifications of those mentioned. It has been the purpose of this section, however, to lay a semantic foundation upon which to base the remainder of the study; therefore, those principles will reappear consistently.

## CHAPTER III

### PSYCHOLOGICAL APPEALS OF PERFUME AND LIPSTICK NAMES

Much having been said about the lack of relation between the names of perfumes and lipsticks and the articles themselves, one may wonder whether names really do have any sales-value, doubting that the public could be so naive as to buy a name. That just such a situation has existed, however, has been shown by Melvin S. Hattwick.<sup>1</sup> A book published with the title Fleece of Gold sold six thousand copies; when the title was changed to Quest for a Blonde Mistress, sales rose to fifty thousand. Probably most of the attraction that the cosmetic names hold for the buyer is unrecognized or disguised. Asked "Just how much do you think your advertising -- the choice of names that you make so carefully -- the catchy names, mean to the average woman?" the Revlon president said:

As far as surveys can indicate, when we talk to women about cosmetics, the unsolicited statement is "Where do you get those names? Who thinks them up? And boy -- what are you going to think up next?" It's a comment of admiration and respect. It is not one of commendation...."<sup>2</sup>

Many buyers may be reluctant to admit, even to themselves, what the appeals of the names really are. It is with the

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<sup>1</sup>M. S. Hattwick, How to Use Psychology for Better Advertising, p. 99.

<sup>2</sup>"Smart Words, Quality, and Freud" (author not given), Business Week, August 12, 1950, p. 76.

various types of psychological appeals incorporated in the names of lipsticks and perfumes and the correspondence of those appeals to the broader set of pre-established advertising appeals that this chapter is concerned.

The very nature of any sort of an appeal involves an emotional response. Many actions are based on emotional, not rational, thinking. M. S. Hattwick says that this is especially true of women, and "since women are the most important (and largest) buyers of goods and services, the role of emotions is of considerable interest to the advertiser."<sup>3</sup> A publication by the Rochester Industrial Advertisers stresses the importance of emotion in successful advertising also, advocating that the advertiser find out why the consumers buy, "play up" the want, and make its satisfaction imperative. The purpose of general magazine advertising is "to create emotional desire." The need should be made to seem imperative; then the product should be presented as able to satisfy that need.<sup>4</sup> The writers go on to state,

The proper choice of theme, or in other words, the emotion to which your advertisement is planned to appeal, will determine the effectiveness of your ad. Sometimes that emotion is obvious, as it is in the case of perfumes and other cosmetics.<sup>5</sup>

Hattwick asks,

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<sup>3</sup>Hattwick, op. cit., p. 50.

<sup>4</sup>Practical Advertising Procedure, (author not given), p. 98.

<sup>5</sup>Ibid.

Why do you suppose women (or men wooing women) will pay twenty dollars for an ounce of perfume? It isn't reasonable. It's emotional. It's a desire, a strong want for something that is promised by the use of this magic elixir!<sup>6</sup>

That the attraction is practically wholly psychological or emotional is confirmed by the quotation from an address made in September of 1941 by James S. Young at the University of Chicago Academic Festival:

In a society such as ours consumers' goods and services are preponderantly produced for the satisfaction of subjective needs. What a consumer buys with most of his money is not biological necessities but psychological satisfactions.

This being the case, the existence of the hundred-million-dollar-a-year perfume industry and the equally impressive lipstick industry does not go unexplained. E. C. Hill, in an article subtitled "Some Notes on the Romantic Tendency in Advertising," mentions two definite buying psychologies in advertising to women.<sup>8</sup> The article suggests that when she purchases for her kitchen, medicine cabinet, or her family, a woman's interest is in facts; her practical approach is the epitome of common sense. But when she shops for personal things that pertain to and reflect herself, she seeks more than facts. "She wants, and buys, illusion. She buys romance."<sup>9</sup> Though this particular article does not

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<sup>6</sup>Hattwick, op. cit., p. 6.      <sup>7</sup>Ibid., p. 88.

<sup>8</sup>E. C. Hill, "Cherchez la Femme!" Printers' Ink, CLKII (1933), pp. 26-28.

<sup>9</sup>Ibid., p. 27.

mention advertising to men, the psychology is, in all probability, very nearly the same.

Inevitably underlying successful psychology in cosmetic advertising is the chance in the advertisement for identification. That is, if the consumer can identify or associate herself or himself with the glamour or luxury or romance that the innuendoes of the advertisement suggest, the psychological need for the product is increased. Hattwick points out that women are attracted to ads showing women more often than they are to those showing men, and men are attracted to ads showing men, because of the greater chances for identification.<sup>10</sup> This principle of identification, of vicarious satisfactions, is essential to all successful cosmetic advertising, and it has a great role in each of the specific appeals to be discussed hereafter. Advertising techniques are appropriate to "the glamorous creatures, half mythical, half real, that the American woman wants you to believe she is."<sup>11</sup>

Before setting forth the particular appeals of cosmetic advertising and names, a few general remarks will be made concerning an all-encompassing characteristic of such directive language. Since it has already been noted that cosmetics are bought for psychological reasons and are not

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<sup>10</sup>Hattwick, op. cit., p. 177.

<sup>11</sup>Hill, op. cit., p. 28.

really necessities, it is well to point out that nearly all the reasons are as non-practical as the articles themselves. This psychological pampering tends to run almost strictly in a romantic vein -- "romantic" in the sense of being fanciful or strangely attractive. Donald Laird, a consulting psychologist, is quoted as saying that romance means escape, a way to get away from the unpleasantness of life -- "that all of us, all the time, have (deep down, in our subconscious) the desire to get away from it all, to find romance."<sup>12</sup> The spokesman for Revlon products indicated that producers recognize the romantic appeal:

Most women lead lives of dullness, quiet desperation, and I think cosmetics are a wonderful escape from it. So we try to bring it to them that way -- we try to give them that escape.<sup>13</sup>

Gabrielle Chanel tries to present perfume itself as being inherently mysterious, all the more reason for its popularity throughout the ages.

In our sophisticated times, smell is the only sense that has remained instinctive. The eyes may be trained to appreciate beauty and the ears to perceive the charm and the message of melodies and harmonies. The sense of smell, the reasons why certain odors captivate us, remain mysterious. Marcel Proust was inspired to start his Remembrance of Things Past by the nostalgic perfume which emanated from a cup of tea. It is generally admitted that odors play an extraordinarily active part in the surrealist activities of the subconscious mind.<sup>14</sup>

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<sup>12</sup>Hattwick, op. cit., p. 6.

<sup>13</sup>"Smart Words, Quality, and Freud," op. cit., p. 70.

<sup>14</sup>G. Chanel, "Leading Them by the Nose," United Nations World, V (1951), 59.



The names, however, have no small part in the total effect, nor do such intangibles like the correctly gaged mood or atmosphere of the advertisements. F. J. Miles of Cheramy, Inc., is quoted as saying,

We have endeavored to surround our products with the French atmosphere and feeling with containers, packages, labels, and advertising. . . . A new perfume's effectiveness depends on its distinctive character, elusive, somewhat tantalizing. Then it will attract because of the mystery and romance it suggests.<sup>15</sup>

The foregoing remarks have been made primarily so that the over-all appeal of romance will be kept in mind as a background for the specific appeals. Those specific appeals shall be seen to extend over a wide area, including elements from The Arabian Nights, Alice in Wonderland, and Sigmund Freud.

In the survey that follows, the main appeals of lipstick and perfume names will be illustrated and presented in relation to the psychological motivation or "want" underlying each appeal. It should be noted that the list of basic human "wants" has been adopted mainly from E. K. Strong's discussion in Psychological Aspects of Business<sup>16</sup> and from M. S. Hattwick's classification.<sup>17</sup> These "wants" will be combined with a list of basic advertising appeals compiled

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<sup>15</sup>J. True, "Building a Perfume Business on a Single Odor," Printers' Ink, CXXX (1922), 33.

<sup>16</sup>E. K. Strong, Psychological Aspects of Business, pp. 76-107.

<sup>17</sup>Hattwick, op. cit., p. 4.

by the president of a large advertising company and discussed in Practical Advertising.<sup>18</sup> These lists have been used because they seemed to be entirely comprehensive of all others found. Discussion of the appeals themselves will be kept to a minimum, the examples submitted being sufficiently explanatory.

The most obvious "romantic" appeal of lipstick and perfume names is that pertaining directly to sex. Strong emphasizes the importance of stressing the psychical aspect of sex in advertising - that pertaining to the mental relations between individuals of the opposite sex who are in love - in order to rouse a man to want to do something for his wife or sweetheart. "To influence such action, women depicted in advertising should be of the type that men respect. And it is this same type of wholesome-looking woman that appeals to women."<sup>19</sup> Concerning the use of this appeal in advertising, H. S. Hattwick said that it is probably more widely used in selling and advertising than any other one appeal, the conventional ad presenting someone who by the use of the product advertised has made himself or herself more attractive to the opposite sex.<sup>20</sup> Though in most discussions it is usually said that there are too many ads on the "sex angle," this is actually probably not true, according to

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<sup>18</sup>H. P. Bridge, Practical Advertising, pp. 58-87.

<sup>19</sup>Strong, op. cit., p. 79.

<sup>20</sup>Hattwick, op. cit., p. 99.

Hattwick. "There will probably always be more of such advertisements because of the tremendous role sex plays in our lives."<sup>21</sup> Arthur Minton in 1946 called it a "period of perfume advertising that has gone to extraordinary lengths in erotic suggestion."<sup>22</sup> Some perfumes that bear names promising or intimating the romantic love aspect are

My Love	Amour Amour	Matchmaker
Irresistible	Passionment	Gypsy Love
Caress	Devastating	Happy Lovers
Beloved	Kiss-O-Love	Lady Love
Affection	Love Potion	Love Affair
'Aimant	Love Kiss	Love's Dream
Endearing	Night of Love	Love's Charm
Carressant	Garden of Love	Lov' Me
True Love	Mistress of the Night	

Besides those that directly refer to romantic love, there are those which merely insinuate such, either in the title or in the context of the advertisement. "Moonlight Mist" is praised as being "worth its weight in romance." Probably the most familiar single advertisement of perfume is that of "Tabu." A painting is pictured in which a handsome young man, violin in hand, is distracted from his playing by a beautiful woman who stands beside him. In front of the painting is a sophisticated, glamorous femme fatale of contemporary mien; the caption says, "The exciting Tabu woman might very well be YOU" or "The forbidden perfume" is "for

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<sup>21</sup>Ibid.

<sup>22</sup>Minton, op. cit., p. 161.

evenings of consequences" or "Tonight CAN become very special." The device of subtlety is employed also in advertising the men's colognes "Here's How," "Snuff - for the man with ideas," "Wall Street - for distinguished masculine appeal," and "Their Preference." In other instances also the innuendoes of the advertisement suggest the appeal to sex, as in "Golden Chance," "Tigress," "Moment Supreme," "My Sin," "Surrender," and "White Shoulders."

The same appeal is reflected in the names and advertising copy of lipsticks. The new "indelible" lipsticks particularly utilize the romantic love appeal. "Sealed Lips" is advertised as "a confidential lipstick - keeps your private life private - no tell-tale trademark on your napkin - doesn't unfasten when you fasten a kiss." Hazel Bishop's indelible lipstick is praised as "No-smear lipstick. Stays on YOU...Not on HIM." One other advertisement, that for "NU•Lips," reads "Keep your lipstick off your veil, your napkin, your man! Keep it on all day long." Again, the sex appeal is evident in the insinuations of Revlon's "Paint the Town Pink" ad, which pictures a man bending adoringly over a pink-clad glamour girl who is holding a champagne glass. The caption is as follows: "Nothing pale or pantywaist about this pink! It's a slightly shocking shade that fairly whistles with excitement! Wear it tonight (and tell us sometime what happened!)" Clearly, the appeal of the name itself is in this case dependent almost solely

upon the context. Other lipstick names implying romantic love are

Honey	Candy Kisses	Heartbreak Pink
Indiscret	Lover's Knot	Bachelor's Carnation
Beau Bait	Heart-Throb	Trousseau
Striking	Venus Red	Bridal Pink

Thomas Whiteside has remarked that some people might think that because of the moral upbringing of American women, "who may consider sin un-American as well as improper," such suggestive names might not appeal. But many advertisers cleverly present sin "as a French phenomenon, very fashionable, importable, and therefore desirable."<sup>23</sup> This phase of the sex appeal of perfume names was not overlooked by the Lenthéric company either, whose representative stated:

Another fact which favored the use of all-French copy was that ideas could be expressed more naively in French than in English and many of the copy appeals which it formerly would have liked to use, it could not because they lost their point through translations.<sup>24</sup>

Arthur Minton has found little naivete in many French-disguised names, such as the following:<sup>25</sup>

Mon Boudoir	Jéduction	Désir du Coeur
Désirez Moi	Volupté	Venez Avec Moi
	Risqué	

Minton also recognized the importance of context, saying

<sup>23</sup>Whiteside, op. cit., p. 15.

<sup>24</sup>"Increase in Foreign Travel Makes All-French Advertising Possible" (author not given), Printers' Ink, CXLVIII (1929), 33.

<sup>25</sup>Minton, op. cit., pp. 162-163.

"A large number of names which might be construed otherwise in other contexts, are given an erotic turn by the context of perfume merchandising."<sup>26</sup> He proceeds to illustrate with names suggesting the romance and mystery of night and evening:

Forbidden Night	Night Life	Nuit Divine
Midsummer Night	June Night	Desert Night
Tropical Night	Night Myst	Evening Shadow
Night of Romance	Deep Night	Evening in Paris
Midnight Romance	Night Breeze	Evening Kiss
Midnight Frolic	After Dark	Twilight
L'Ardent Nuit		Tonight

It does seem, however, that though the foregoing list does have probable relations to the appeal to sex, it has just as clearly a connection with the underlying desire for what Strong calls "emotional excitement." When the thousands of dollars that are spent annually on travel, movie thrillers, murder mysteries, carnival amusements, and even "night-clubbing" are taken into consideration, it becomes apparent that the craving for emotional excitement is a powerful motivating force. Advertisers capitalize on that "want," as is witnessed in the long lists of perfume and lipstick names alone that propose to satisfy it - vicariously, of course. The perfume names inferring supernatural or heavenly elements or magical potency are impressive:

Tabu	Magic Hour	Witcherie	Enchantment
Voodoo	Black Magic	Witcheria	Miracle
Fantasy	Spellbound	Sorciere	Abra-Ca-Dabra
Divine	Hypnotic	Hindulure	Heaven-Scent
	Loki-God of Mischief		

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<sup>26</sup>Ibid., pp. 163-164.

The list of lipstick names in the same category is also significant:

Paradise Pink	Hokey Pokey Pink
Divine Spark	Enchanted Lilac

Closely related is a reflection of the human fascination with such phenomena as demonstrations of celestial or terrestrial or man-made "fireworks." The perfume list includes

Thunderbolt	Tempest
Meteor ("meant to leave an electrifying trail")	Storm Warning
	Fireworks ("a pyro-technical perfume")

and that class of lipsticks includes

Volcano Red	Inferno	Stormy Pink
Sky Rocket	Dynamite	Pink Lightning

Evidently names concerning light and fire and heat generate sensations that are emotionally exciting also, as shown in these lipstick names:

Crossfire	Wildfire	Frozen Fire
Blue Fire	Siren	Pink Fire
Sun Lit	Bonfire	Orange Fire
Smoulder		Where's the Fire?

Not only the excitement of the supernatural phenomena and fiery activities thrill people; there seems to be a definite love of danger and mystery per se that often accompanies those phenomena. "Desert Flower" is advertised as being "filled with the magic and mystery of night on the desert." The perfume "Danger" is especially illustrative: "'Danger' does something almost hypnotic to the woman who wears it. She finds herself saying and doing unexpected,

delightful things. She feels exciting. And she is."<sup>27</sup>  
 That advertisement is an excellent example of profiteering from the common fallacious belief in "word magic" discussed in an earlier chapter. Still another advertisement utilizes the appeal of the love of excitement. The caption reads, from time to time, "Captivating?" or "Challenging?" or "Daring?" - "then 'Perhaps' is the perfume for you." The implications are plain; women like to imagine themselves as captivating or daring, so the appeal is established. Much room for varying interpretations is left in "Golden Shadows - the scent of a thousand and one sensations."

Perfumes suggesting danger or daringness are numerous:

Perhaps	Rumeur	Private Affair
Danger	My Sin	Magic Houf
Shocking	Gambade	Tailspin
Scandal	Whisper	Anticipation
Inviting	Trifling	Indiscrete
Mischief		Macabre

The lipsticks "Pink Garter," "Havoc," and "Daring" employ the same appeal.

The idea of secrecy and mystery is also considered attractive, as witnessed in "Pink Secret" and "Secret Red" lipsticks and in these perfumes:

Secrets	Mysteria
Le Secret	Mystère
Stolen Secrets	Mysteriose
Sealed Secrets	Mystic
Le Secret Discret	Mysterious
Secret of Venus	Mystic Night
Whisper	Mysticum

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<sup>27</sup>Harper's Bazaar, May, 1952, p. 17.



"Tropiques" is given the epithet, "as mysterious as your mood," and "Muse" is advertised with this promise: "Who wears 'Muse' shares the secrets of the goddesses" - a perfect example of false-to-fact directive language.

The lure of mystery probably has a large part in the attractiveness of names referring to foreign lands and strange environments. Another, and probably a more important part in that attraction, is played by the apparently universal lure of the new and the far-away. "Snow Blossom" cologne is called "an imaginative perfume that draws its fragrance from many far-away lands." The fascination for out-of-the-way places stems, no doubt, in part from the desire to "get away from it all." Thus, fragrance names include

Carefree	One Oriental	Night in Spain
Sirocco	Song of India	Egyptian Treasure
Shalimar	Sweets of Araby	Europia
Shanghai	Night Drums	Plaisir d'Orient
Harem	Mitsouko	Safari
Exotic	New Horizons	India Bouquet

For those who like to reminisce there are "Memories of Paris," "Memoirs Cologne," and "Nostalgia." The many perfumes bearing a reference to Paris in their titles seem to owe their attraction more to another appeal than love of travel, and that appeal is fashion, which will be mentioned later. However, definite place names within Paris may be logically placed in this category of "escapes." Illustrations are "Champs-Elysees," "Gai Montmartre," and "Rue Royale."

A list of lipstick names may also resemble a far-ranging tourist guide:

Rio	Argentine	Barcelona
Sirocco	South American	Capri
Burma	Singapore	Treasure Island
Miami	Tango	Buccaneer

One lipstick, just to insure providing the customer with the place of her heart's desire, is called "Trans-World."

The excitement of "going somewhere" need not necessarily take one out of his own environment. There are suggestions of thrills connected with cosmetics referring to carnivals or circuses, such as "Carnival Red," "Big Top," and "Calliope" lipsticks and "Carrousel" and "Merry-Go-Round" perfumes. Other festive occasions provide appeal in "Fiesta" and "Night Club" lipsticks and in "Gay Diversion" and "La Fête des Roses" perfumes. Still more names that carry the gaiety motif as the attraction are

Perfumes	Lipsticks
Rigolade	Pink Delight
Joy	Paint the Town Pink
Intoxication	Rapture Pink
Confetti	Dither
Dissipation	Bright Forecast
Whoopee	Gay Red
Laughter	Rosy Future
Holiday	

One may seek emotional excitement in all sorts of environments and situations, but he seldom wants to experience that excitement alone. The names just listed indicate that man, or woman, is a gregarious creature; and most authorities agree with that assumption. "Friendship's Garden" perfume has an appeal probably for that reason. Strong notes a definite "want to be with others" and its corollary,

which states that individuals want social approval. Some of the main requisites of personal attractiveness, upon which social approval rests, are cleanliness and freshness. In all likelihood it is this appeal to naturalness and "dewiness" upon which the many floral and spicy names of perfumes and lipsticks are based. As indicated in the first chapter of this thesis, this type of fragrance seems to be gaining popularity and increasing in number.

Perfumes		Lipsticks	
Gardenia	Muguet	Azalea	Pink Bloom
Six Flowers	Joli Bouquet	Blush Rose	Spring
Lavender	White Magnolia	Poppy	Crocus
Blue Grass	Apple Blossom	Holly	Orange
Sweet William	Floral	Camellia	Spice
Lilac	Sweet Peas	Begonia	Cinammon
June Bouquet	Spice	Nosegay	Geranium
White Lilac	Old Spice	Cinnabar	Bright
Woodhue	Wood Spice		Lilac
Nosegay	Sweet Spice	Radiant Peony	
Lotus	Woodsy		
April Violets	Yankee Clover		
Red Roses	Red Lilac		

As has been previously noted, however, the basis for naming this class of lipsticks and perfumes is primarily a metaphorical, a comparative, device. Nevertheless, the attractiveness of flower-names cannot be denied.

The "woody," even "rugged," appeal emerges as especially popular among men's colognes, as shown in these:

Walnut After Shaving Lotion	Elk's Favorite
Pine Cologne '346'	Old Spice
Doeskin Cologne	Royal Oak
Hickory Cologne Plus	Tanbark
Buckskin After Shave	Tawn

Another pathway to social approval appears to be through

professional portals of success. Various aspirations are reflected in such names as

Acclaim	Radio Girl	Perfection (lipstick)
Fame	Wall Street	Bravo (lipstick)
	(for men)	

Associated with the lush surroundings ascribed to the wholly socially successful are certain attributes of glamour, sophistication, and elegance, as seen in "Bellodgia, the parfum dé l'élégance" and "La Fête des Roses - favorite of 'la femme élégante, everywhere." "Fabulous," "Golden Orchid," and "Directoire" imply similar qualities of financial and social prestige. The dignity and simplicity appeal is not neglected, however, as representative of quality, for Lenthéric's "Tweed" and Elizabeth Arden's "Blue Grass" are long-standing favorites.

In the climb up the "social Olympus" some people are attracted by the glittering jewel-named perfumes and lipsticks, such as "Emeraude," "20 Carats," and "Platine." Others cater directly to royalty with Prince Matchabelli's "Crown Jewel," "Her Majesty," "Noblesse," and "Duchess of York" perfumes; "Royal Fern," "Sport of Kings," "King's Men," and "Royal Briar" colognes for men; and "Duchess Coral," "Queen's Red," and "Red Majesty" lipsticks. Still others become subject to "Intoxication" with "Red Wine," "Lilac Champagne," "Red Burgundy," and "Autumn Wine" lipsticks and "Cocktail Dry" perfume. Closely related also to the general concept of the height of social prestige are the so-called

fine arts. Caron perfumers frequently reproduce fine paintings and bas-reliefs in their advertisements. Guerlain claims to create "great fragrance classics." Allusions to opera, as well as to other phases of music are frequent, as shown in

Cho-Cho San	Woodwind
Stradiavari	Blue Waltz

Nor is the place of the theater minimized in the presentation of cultural and social desiderata.

<b>Perfumes</b>	<b>Lipsticks</b>
Act IV	Theater Red
Opening Night	Stage
Command Performance	Theatrical Red

Along with the classics and fine arts, it is perhaps only natural that some perfumes and lipsticks borrow names from philosophical or theological terminology.

<b>Perfumes</b>		<b>Lipsticks</b>	
L'Infini	Ave Maria	Inspiration	Paradise Pink
Miracle	Blue Heaven	Revelation	Divine Spark
Paradis	Divine	Inferno	
Madonna	Devotion	My Sin	

Gradually in those aspirants to "high society" there develops a desire that may be found in most people, in varying degrees of apparency - the desire to be superior to others. The perfume "Orgueil" is an expression of the pride that people do take in their own "pride." Inevitably, however, in the course of trying to keep up with one's neighbor, one may need to boost his, or her, personal vanity by using cosmetics named in such ways that suggest personal

enhancement. Here again the fallacy of assuming the "word" to be the "thing" can be dangerous. Names that possibly have this function are

Perfumes	Lipsticks
Irresistible	So Sweet
Le Dandy	Vivacious
Devastating	Schiaparelli Radiance
Loveliness	Striking
Mon Image	Bright Saying
Chichi	Vibrant
Chic	Lively Talk
Radiant	
Lush	

There are times also when people encounter the need to be submissive and follow a leader. E. K. Strong says that submission "is very apt to be shown to superiority of any kind, whether of physical size, of mental ability, or social standing, or of wealth and power," real or suggested. In advertising, the need results in appeals to imitate or abide by the testimonies of others. Not many perfume or lipstick advertisements carry this appeal, but one example is worth notice. Advocating Ciro's perfume "Danger," Mrs. Philip Pool, "New York socialite," is pictured in a shopping pose saying, "I want a dress as persuasive as my perfume."<sup>28</sup>

The desire to emulate one's "superiors" and shy away from his "inferiors" is one reason for the existence of fashion. There are certain recognized authorities on fashion

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<sup>28</sup>Ibid.

in its every phase. In the realm of perfumes the very zenith of fashion is the city of Paris, France. Lanvin perfumes are said to be "the best that Paris has to offer" and Corday claims to "import the very breath of Paris." The list of names containing reference to that zenith is formidable indeed.

Paris	Prix de Paris
Evening in Paris	Visions of Paris
Tout Paris	The French Touch
Un Peu de Paris	

Further evidence of the key position of France in the cosmetic realm is the long list of perfumes that are supplied with names in French. Since a more thorough discussion will be devoted to French names in connection with the "graphonic" aspects of the names, it shall suffice at present to note merely that the reason behind the use of so much French is that Paris is regarded as the top perfume city of the world. Only a few lipsticks, such as "Paris Pink," refer to the "fashion center of the world."

Though France does emerge as the feminine fashion center, Britain occupies that position in the masculine fashion world.

Ascot After Shave Lotion	John Peel
Thistle Plaid Cologne	Squire
Castle Eire Cologne	Courtley
Canterbury House	MacGregor Shaving Lotion

Homage to authorities in the fashion world of dress and design is also paid in various perfume names. Famous dress designers have begun to capitalize on their reputations

by signing their names to perfumes. Hattie Carnegie advertises her colognes as "the keynote of Elegance." Christian Dior is now publicizing "Diorama" and "Miss Dior;" and Nettie Rosenstein has produced a perfume called "Tianne." Schiaparelli long ago introduced not only colognes like "Shocking," "Sleeping," and "Zut," but also lipsticks, like "Schiaparelli Radiance."

Though the trend of fashion may be followed for a while, there eventually arises a need to be noticed individually. There is a yearning for distinction in personal adornment. Yardley's new fragrance has been given an excellently affective advertisement. "Whatever you wear -- wear it with Flair -- a perfume for the knowing...with a rich and radiant air." The appeal is made to distinctiveness, connoting luxury, and implying that the wearer is wise in her good taste. The temptation cannot be resisted to note an interesting semantic twist of the word "flair" itself. The word is derived from a French verb, flairer, meaning "to smell." It has been used as a hunting term meaning "scent," and has gradually generalized till it now usually implies taste combined with aptitude and is commonly employed in fashion terminology. It is therefore especially apropos that a perfume be called "Flair." Other mentions of the same word are found in the lipstick names "Pink Flair" and "Flair Red."



Still more appeals to distinction are found in "custom made" perfumes by Harriet Hubbard Ayer and "custom made" lipsticks by Mary Chess. Caron advocates "Pois de Senteur" as being "for the very discerning only" and Shulton's "Desert Flower" is called "a sophisticated, yet romantic scent, designed exclusively for the modern American woman." Just how exclusive that could be is doubtful. Perhaps the epitome of appeal to individuality, pride, and luxury has been made by Lucien Lelong, whose advertisement boasts "Edition Limitee" -- "just two hundred precious bottles! Till today, this magnificent perfume belonged to only a few women in the world, custom created for them by Lucien Lelong of Paris. Now, it will belong to just two hundred more. \$110 plus tax."

Clearly, the love of sheer luxury must have a definite motivating power, for not only Lucien Lelong capitalizes on it. Furthermore, the products themselves are strictly luxuries. Names connoting the same atmosphere of richness and comfort that is almost always the background for all cosmetic advertisements have been found:

Perfumes	Lipsticks
Black Satin	Red Velvet
White Satin	Plush Red
Gold Satin	Pink Velvet
Golden Orchid	

This love of luxury may also have significance in connection with what Strong calls an innate desire "to avoid

exertion." Luxurious surroundings may symbolize that the owner does not have to labor. One cannot help but be reminded of Thorstein Veblen's notorious "leisure class" theory and its principle of conspicuous consumption. That love of comfort does exist is indisputable.

The public is attracted by names suggesting coolness, so there are many perfume and lipstick names referring to the appeal, especially in the summertime.

## Perfumes

Moonlight Mist  
 Aquamarine Mist  
 Summer Breeze  
 Straw Hat  
 Snow Blossom

## Lipsticks

Snow Pink  
 Moon Dust  
 Snow Rose  
 Pink Ice  
 Orange Sherbet

"Blue Grass" is advertised as "cool...cool...incredibly light and lovely is Blue Grass Flower Mist." An excellent illustration of affective language is that of "Mint Red" lipstick, which is said to lend "a fresh approach to cool, lovely, lasting color. A clear, bright, wonderful red. . . with cooling, soothing mint flavor for added attraction."

The desire to avoid exertion probably accounts for the appeal of names that may suggest vacations also. Names referring to the sea are

## Colognes

Aquamarine Mist  
 Sea Breeze  
 Ocean Bleu  
 Sea Spray  
 Seaforth  
 Surfspray  
 Skipper

## Lipsticks

Coral  
 Sunny Coral  
 Sea Coral  
 Coral Spray  
 Coral Glow

The desert seems to have appeal, as in "Desert Flower" and "Desert Night" perfumes and in "Red Cactus" and "Desert Pink" lipsticks. Perhaps the association of the desert with peace and quiet is the root of the attraction.

Ideas of peacefulness and quietness prevail in other cosmetic names also. A subdued atmosphere is often quite effective.

#### Perfumes

Reflexion  
Sleeping  
Twilight  
Evening Star  
Zephyrs

#### Lipsticks

Quiet Pink  
Pink Twilight  
Tender Pink  
Muted Rose  
Pink Dawn

Even in names no more "emotionally exciting" than

Summer Breeze  
Summer Song  
Spring Rain  
April Showers  
Spring and Summer

Wintertime  
Summertime  
A May Morning  
A Breath of Spring  
Summer Shower

there is a definite appeal. Advertisers take advantage of the season at hand to publicize these "seasonal" colognes.

Paradoxically, in opposition to the appeal of relaxation, restfulness, and quiet, there also emerges from the pages of cosmetic advertisements various stimulants to arouse activity and creativity. Strong lists the "want for activity" as a primary need. Most obvious, perhaps, in this category is the list of cosmetic names that refer to various sports, especially among men's colognes.

Sportsman Cologne  
Surfspray  
Field and Stream After Shave

Polo-Spur  
Rod and Gun  
Stick and Ball

Recently Elizabeth Arden has introduced a new type of appeal to lipstick advertising: "Use color-over-color the way an artist does. . . . Two colors are better than one." Though women may have been wearing two shades of lipstick for years, simply because they did not have a single "right" color, the stamp of approval by Miss Arden must have skyrocketed the practice.

The appeal of activity does not preclude mental activity; the numbers of allusionary names previously noted indicate that fact. Furthermore, psychologists regard curiosity as a universal human trait. Probably the most discussed advertisement of its day was the one showing the statue of Venus de Milo with the heading, "If Venus had arms..." Schiaparelli's advertisement of the perfume "Zut" aroused curiosity also. When the producer deigned to offer explanation as to the meaning of the name, the explanation was as unique as the name itself. Called "the sultry-spicy fragrance sensation of Paris," "Zut" is said to be "French for !!!" The stimulation of curiosity is aroused also in "Redder Than" lipstick and in "On Dit" perfume. One wonders what the lipstick is redder than and what people say.

Thus far, the majority of the appeals presented have been of a rather non-practical nature, in glamorous and romantic moods. The devices of advertising appeals recommended in M. S. Hattwick's book include some which have solely a materialistic and practical aspect. Cosmetic advertisers

do utilize this type of attraction occasionally, but not nearly as frequently as the romantic type. The reason for such a situation may be found in the fact that people who buy lipsticks and perfumes, strictly luxuries, probably need to give little serious thought to their economical and physical organic needs.

The economical appeal is among the more popular in the "practical" class, however. "Special opportunities" seem to attract all people, but they have less appeal in the cosmetic realm since cosmetics almost inherently connote richness and luxury. Beauty Counselors, Inc., do warn against "expensive cosmetic mistakes" and offer trial samples of their lipsticks. Jarnac perfumes are advertised with a money-back guarantee on an "introductory limited-time offer." On a more subtle level, Lucien Lelong's perfume is presented "in the French without Frills Package."

"Once more, it's the plain package that makes it possible. . . . and since you can't wear the bottle, why pay for it?"<sup>29</sup> "Chantilly" is praised as "the perfume that clings." A boon to the lipstick advertising field was granted with the advent of the formula for "indelible" lipsticks. Such brand names as "Sta-Put," "Sealed Lips," and "Nu•Lips" imply economical measures. Elizabeth Arden's "Two is better than one" slogan and the illustration how to obtain actually four

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<sup>29</sup>Harper's Bazaar, October, 1951, p. 23.

different shades from only two original shades carry the same appeal.

Other than the practical appeal of economy, cosmetic advertisements stress few "organic needs." There are many names, lipstick especially, that appeal to taste, but not to hunger. Some examples relating to wines have already been cited. Other tasty morsels are

Honey	Candy Kisses	Cherry Pie Pink
Cherry	Real Orange	Clove Carnation
Raspberry	Ripe Pimento	Orange Sherbet
Apple Red	Orange Spice	Baby Tangerine
Cheery Cherry		Red Raspberry

One singular example of a third "practical" appeal has been found. The psychological appeal is that of maternal love. It is Lucien Lelong, again, who scores a striking success with the suggestion of a gift for a girl graduate.

Give her a perfume as once you introduced her eyes to books, her ears to music. . . . perfume is the heartbeat of fragrance, becoming to womanliness. . . . No. 6 is for the quiet girl, No. 7 for the adventurous.

The implications of the survey of psychological appeals are clear. Names do have potent affective influence, especially in a romantic vein, upon consumers. The influence exists because the names are keyed directly to the "wants" of the public and are presented in desirable contexts.

## CHAPTER IV

### GRAPHONIC ASPECTS OF PERFUME AND LIPSTICK NAMES

Regardless of how strong and suitable the psychological appeals of brand names, unless the consumer's attention is attracted by the names, the appeals have no chance to take effect. Irving J. Lee cited the example of a department store experiment that tested the intensionality of the customers. One morning the owner

set out at different ends of a counter piles of men's handkerchiefs. On the one he placed a sign reading "Soft-Textured, Genuine Irish Linen Handkerchiefs, Special 3 for 50¢." On the other the sign read "Nose Rags, three for a quarter." During an eight-hour period, twenty-six different persons examined and eleven bought from the "Irish Linen" stack, while but six examined and only two bought from the "Nose Rags." The point of this experiment should by now have been guessed; both piles contained the same kind of handkerchiefs.<sup>1</sup>

The public is attracted by methods that appeal to their "wants" in pleasantly presented ways or by methods that in their spectacular and brassy natures demand attention. The perfume business, usually conservative with its sleek, suggestive advertisements, was recently invaded by two young men, owners of Angelique and Company, who introduced their new fragrances in unprecedented ways. Among the methods used was the distribution of portable sprayers to be placed in stores to spray anyone who happened to be passing and of devices that

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<sup>1</sup>Lee, op. cit., pp. 127-128.

blew bubbles perfumed with "Black Satin" all over the cities. The ultimate stunt of the publicity campaign was, however, causing "perfumed snow" to fall over large areas in the same way that artificial rain has been made.<sup>2</sup>

Attention-getting devices like those of Angelique are the exception rather than the rule in cosmetic advertising. Generally the names of perfumes and lipsticks are themselves employed in more subtle, insinuating ways that attract attention. In a study of the affectiveness of lipstick and perfume names, it is necessary to examine such aspects as spelling and sound in an effort to discover the reasons why those particular names were selected from thousands of suggested names to be displayed and publicized throughout the nation. Arthur Minton's comment has stimulated the study, as well as providing the blend-word used in the chapter title.

An obscure verbal field is constituted by names supposed to attract, not apparently by any denotative weight, but by sound and appearance. The function of this kind of word might be described as graphonic suggestion.<sup>3</sup>

There are many artifices used to devise names and advertisements that are successful, in both securing attention and providing appeal. Contrary to the rather popular belief that so-called ingenious names and advertising copy are the result of sudden "brainstorms" on the part of almost anyone

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<sup>2</sup>P. Knauth, "How to Sell a Smell," Life, XXIX (December 4, 1950), 129-132.

<sup>3</sup>Minton, op. cit., pp. 170-171.



connected with a company, D. B. Lucas and S. H. Britt have taken another position. The authors of Advertising Psychology and Research contend that "most of the supposedly inspired advertising themes originate in the thinking of creative people who have a record of successful experience."<sup>4</sup>

In other words, there may be an occasional spontaneous "inspiration" for the name of a new perfume or a new lipstick, but usually the people who have those strokes of genius are steeped with the principles of attention-getting and psychological appeal. The difficulty of writing good advertising copy was respected by Aldous Huxley, whose remark from On the Margin has been quoted as follows:

It is far easier to write ten passably effective sonnets, good enough to take in the not too inquiring critic, than one effective advertisement that will take in a few thousand of the uncritical buying public.<sup>5</sup>

Thinking of names and advertising themes that will be successful is further complicated by the ever-changing nature of words themselves. Louise Pound mentions such words as "drops," "cordials," "tinctures," and "elixirs" that were regarded as highly impressive in the days of the Spectator, but that are too conventional now to be poster-effective. Over used words tend to lose their affective strength. The writer says,

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<sup>4</sup>D. B. Lucas and S. H. Britt, Advertising Psychology and Research, p. 118.

<sup>5</sup>John Bartlett, editor, Familiar Quotations, p. 992.

Ours seems to be word-creation or word manipulation, as it were, with the lid off. Where our ancestors were content with conservatism and monotony, the present day reveals a fluctuating and bewildering variety of commercial terms without apparent limits of kind or quality.<sup>6</sup>

The situation seems typical of the fast rate of change and receptiveness to innovation that characterize the twentieth century.

To arrest the attention of the fast-paced twentieth-century public is quite a feat. Melvin S. Hattwick has recommended that if the names are simple, easy to pronounce, short, meaningful, and understandable, they are more likely to be noticed and remembered.<sup>7</sup> Of course, gaining a place in the public's memory is the most important determinant of the success of any brand name or advertising campaign. Guided by the findings of educational psychologists concerning the laws of learning, advertisers have discovered several ways of aiding retention. Probably the most apparent method is that called the "hammer-technique," which implies constant repetition of the ads until the names are drilled into the memory. The recent development of "advertising of advertising" illustrates the importance ascribed to often-heard brand names in America:

AMERICA IS NAMES...Seattle, Chicago, Kansas City...  
Elm Street, North Main, Times Square...Wrigley,

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<sup>6</sup>L. Pound, "Word Coinage and Modern Trade Names," Dialect Notes, IV (1913), 41.

<sup>7</sup>Hattwick, op. cit., p. 266.

Kellogg, Squibb, Ipana...Heinz, Calvert...Goodrich...  
 Chevrolet. Names (the American has) always known...  
 names of things he's bought and used...believed in...  
 Yes, America is names. Good names. Familiar names  
 that inspire confidence...For America is names...  
good names for good things to have....<sup>8</sup>

This type of oververbalization represents dangerous circular thinking, but it undeniably serves the effect of hammering the idea or names into the memory.

The device of repetition is utilized on more limited scale in names of perfumes and lipsticks in the form of alliteration. Alliterative names constitute by far the most impressive group of lipstick names found, as far as appearance of the names is concerned; and alliteration plays a significant part in perfume advertising as well. Shulton's summer perfume advertisement attracts with "Flower-fragrant - Leaf-cool - Picture-pretty," and "Desert Flower" is called "modern, mysterious, magnetic." Perfume names that are alliterative themselves are "Moonlight Mist," "Aquamarine Mist," "Lavender Love Letter," and "Fleur de Feu."

Among the alliterative lipstick names those made with the bilabial stops and the continuants appear to be the most popular. Part of the explanation for their popularity may lie, however, in the fact that both the descriptives "pink" and "red," the basic colors of lipsticks, begin with sounds that fall into the classes mentioned. Examples of alliteration are:

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<sup>8</sup>Hayakawa, op. cit., p. 265.

Ruby Red	Bright Pink	Candy Kisses
Red Ribbon	Cherry Pie Pink	Clove Carnation
Robin Red	Pink Plumb Beautiful	
Red Raspberry	Black Blazè	
Raven Red	Paris Pink	Frozen Fire
Right Red	Paradise Pink	
Red Red Rose	Paint the Town Pink	
Real Real Red	Pretty Pink	Cheery Cherry
	Ripe Pimento	
So Sweet	Pastel Pink	
Star Spangled	Hokey Pokey Pink	
	Portrait Pink	
	Pretty Please	

Just as alliteration is a definite aid to memory, so are rhyme and rhythm. The best illustration of application of this learning law is the "Flair" ad, already noted, but cited again in verse form:

Whatever you wear,  
Wear it with Flair;  
A perfume for the knowing  
With a rich and radiant air.

Lipstick names that reflect the use of rhyme as an attention-getter are:

Night Flight	Hokey Pokey Pink
Cheery Cherry	Razzel Dazzel

The perfume name "Height of Delight" has the same function.

Another law of learning is the law of effect: people remember things that evoke pleasant sensations much more readily than they remember those with unpleasant connotations: Not a single instance has been found of a lipstick or perfume name that has unpleasant connotations.

Most popular, however, are those that do have connotations; that is, there seems to be a much greater demand for the affectively descriptive names than those which are

strictly informative. The learning law of interest supports the existence of the greater appeal of imaginative, descriptive names over plainly informative names such as these:

Dark Red	Red Tone	Rose Red
Medium Red	Blue Tone	Blue Red
Bright Red	Pink	Clear Red
Medium	Bright Pink	Natural
	Natural Rose	

The wide-spread use of affective language in advertising, especially to women, has been humorously and pointedly satirized in a domestic dialogue called "He Learned About Wimmen."<sup>9</sup> Having read the invitation, "Create a different you. Luscious lips. Alluringly smooth, radiantly clear skin, the gentle caressing lathes of - guess what," the irritated male begins his tirade against the language of advertising to women, the trick of which is "never to call a thing by its right name." He declares that women

want Hergesheimerian word-wooziness. Of all writing Gertrude Stein's is the most truly feminine. The others, the Virginia Woolf's, have sold out their sex. . . . The best women writers are the dames of the advertising departments - after Stein. Down with Man Words (informative and creative alike!) Down with Sense! Down with Man!

He then proclaims against the language of advertising as

too sumptuously dramatic, with its luxuriantly opulent and devastatingly dashing, not to say spiritedly superb, grandiose, flattering, incredibly bewitching, and glamorous mumbo-jumbo!

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<sup>9</sup>F. R. Miller, "He Learned About Wimmen," New Republic, XCIX (July 26, 1939), 330-331.

In somewhat milder fashion, but illustrative all the same, Harper's Bazaar recently devoted two pages to the glorification of perfume.<sup>10</sup>

When a Pharaoh's tomb was lately opened, after several millennia of cold darkness, the archeologist's first assistant filled his coat pocket with seeds which he planted the next March in his garden at home and thereby harvested sweet peas "small but sweeter than any we have. . . ." He knew the same piercing wave of fragrance that the Egyptian gardener knew and saved for the ever after.

There is a similar miracle in our gardenless, glassy cities, when we open bottles of invisible but manifest lilacs and lilies of the valley, of carnations and sweet peas and freesias and violets and roses and jasmine. . . . which alone or in knowing bouquet, have been locked, fresh as the moment they bloomed, by the genius of the perfumers, waiting for us to open - this day.

Concerning the "affective effect" of cosmetic names themselves, the investigations of the psychologist E. L. Thorndike may have some significance. In 1944 Thorndike said that whether words are liked or disliked depends upon the attitudes associated with them in past experiences.<sup>11</sup> Those words which have been found to be favorites are associated with states of dignity, grandeur, charm, health, vigor, cleanliness, success, joy, and freedom - real or imagined. Most of those states named have already been discovered as psychological appeals. Thorndike's findings from an experiment with non-sense words did indicate, however, that certain consonants seemed to be liked better than others,

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<sup>10</sup>Harper's Bazaar, April, 1952, pp. 136-137.

<sup>11</sup>E. L. Thorndike, "Euphony and Cacophony of English Words," Quarterly Journal of Speech, XXX (1944), 203.

and in 1946 he wrote that in certain cases single sounds or serial combinations of sounds have "inherent meanings or influences on meaning apart from what they have been associated with in the hearer's experience."<sup>12</sup> Of the consonants, "L" was the most popular, followed by "D," "T," and "R." Third preference was "S" and "M," and fourth was "B," "N," and "K." Least liked were "NG" and "F," "G," and "SH." By referring to the alliterative lipstick names mentioned above, one will note that they are listed according to the position they hold in Thorndike's popularity poll. It does seem that his conclusions are supported, but the allowance made for the influence of the first letters of "pink" and "red" must not be overlooked. One other interesting discovery of Thorndike's has relation to the cosmetic names under survey. Listed among what he found to be the favorite words in the English language are many that have been used repeatedly in the names of lipsticks and perfumes. Among them are these:

lily	fantasy	violet
love	fragrance	coral
lilac	lavender	clover
amber	blossom	jasmine

Besides the use of those sounds that are said to have a kind of inherent esthetic value and those words that are favorites, for whatever reason, there are further methods of presenting cosmetic names in ways that are either pleasing

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<sup>12</sup>E. L. Thorndike, "The Psychology of Semantics," American Journal of Psychology, LIX (1946), 613.

enough in sound or unusual enough in content or association to attract the notice of the public. Several of those attracting methods have to do with parts of speech, as shown in out-of-the-ordinary combinations or in unusual arrangements of common combinations. The striking combination of two words that are generally considered as nouns is quite effective in these perfume names:

Clove Carnation	Love Charm
Russia Leather	Holly Lure
Parfum Thrill	Paradise Eve

The "adjective" combinations in "Star Spangled" and "Pretty Pink" lipsticks are also illustrative. This method of unique combining to create names is probably an extension of a marked linguistic characteristic of Modern English - functional shift.

The freedom with which Modern English shifts a word from one part of speech to another is extended also to shifting the position of modifiers, as demonstrated in the number of postpositive adjectives found in perfume and lipstick names:

Perfumes	Lipsticks
Violet Adorable	Raven Red
Violet Perfect	Apple Red
Lily Africa	Robin Red
Moment Supreme	Paradise Pink
Cocktail Dry	Tiger Lily Amber

Shulton's caption, "Flower-fragrant - Leaf-cool - Picture-pretty," is also indicative of the use of the adjective following the noun. Undoubtedly, some credit for post-



positive constructions must be given to the French language, in which the construction is common; and the position of Paris as queen city of the perfume industry surely has facilitated the adoption of postpositives in English. French perfume names support the preceding statement:

Tabac Blond	Carte Verte	Heure Passionante
Oeillet Bleu	Carte Blanche	Fleur Divine
L'Heure Bleue	Carte Bleu	Creme Mystique

In conventional position and in conventional part-of-speech usage, another group of names seems to derive its attracting power from a different source. The type referred to may be classed as oxymorons, their effectiveness emanating from the combination of contradictory or incongruous words. Apparently less adaptable to perfume names, this type is illustrated in these lipstick names:

Frozen Fire	Midnight Pink
Nut Brown Red	Raven Red
Sky Blue Pink	

Possibly, "Dark Brilliance" perfume is a weaker example. Though not an oxymoron, "Singing Copper" lipstick evokes a similar sensation of the unexpected.

Another linguistic "trick" should be mentioned, but its absence rather than its evidence makes it significant. The use of puns in cosmetic names is practically non-existent, the only example found being "Heaven-Scent" cologne. This situation seems to offer confirmation to Hattwick's statement that simplicity is much more successful than trickiness.<sup>13</sup>

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<sup>13</sup>Hattwick, op. cit., p. 266.

There are some perfume and lipstick names, though, in which advertisers have resorted to "trickiness" in the effort to attract attention. In the following survey of the formations and sources of perfume and lipstick names Louise Pound's list of types of trade name formations and sources<sup>14</sup> will be used in combination with H. P. Bridge's list.<sup>15</sup>

No laws of learning or memory would support the widespread use of such apparently coined words as "Yolai," "Yram," or "Zia." The affective value of the majority of this type of names is also extremely questionable. Nevertheless, some "liberals" have given these names to perfumes:

Mem	Sirri	Zingara
Tang	Mekong	Taglio
Tianne	Boketia	Zut
Tobruk	Terci	Tawn
Liu	Syta	Dooschinka

Just as puns are not to be found often among the names, neither are blends as common in cosmetic names as they seem to be in other trade name fields. The only blends found were "Kissiah," a perfume, probably "kiss" in conjunction with "messiah," and "Cinnabar," a lipstick, which is a blend of "cinnamon" and "bar." "Europia" perfume may also illustrate a blend of "Europe" and "Ethiopia."

A name source similar to that of blends in that two words are combined, but different in that all of both those

<sup>14</sup>Pound, op. cit., pp. 29-41.

<sup>15</sup>Bridge, op. cit., pp. 669-671.

words appears in the name, is formation as compounds.

Evidences of compounds as perfume names are:

Spellbound	Summertime	Thunderbolt
Heartbeat	Hindulure	Lovejoy
Tailspin	Woodhue	Carefree
Aquamarine	Mist	

Several names of men's colognes also are compounded:

Seaforth	Sportsman Cologne
Surfspray	Tanbark

Further illustrations are found in these lipstick names:

Heartbreak Pink	Crossfire
Fireworks	Wildfire

One source of lipstick names that neither Pound nor Bridge accounted for is the use of groups of words as phrases or even as independent clauses to serve as trade names. Recent examples are:

Love That Red	Where's the Fire?
Touch of Genius	Paint the Town Pink

Word groups have been noted, however, in another source - that of hyphenation:

Ador-Me	Kis-Again	Heaven-Scent
LoveKis	Swyt-Kisse	Abra-Ca-Dabra
Lov-Lor	Kiss-O-Love	Merry-Go-Round

Besides these hyphenated perfume names, one finds "Heart-Throb," "Sta-Put," and "Nu•Lips" lipsticks.

It is obvious that in the preceding list there are several spelling distortions. Actually, disguised and fancy spellings are sources of a whole group of cosmetic names, though all the examples here are perfume names:

Blis	Sycamore	D'Lite
Pasion	Mysterie	Tranquelle
Tru Test	Mysteria	Night Myst
Udearie	Mystique	Mistikum
Lureon	Mysticum	Witcherie

No doubt, part of the explanation for some of these distorted names, such as "D'Lite" and "Mysterie," may be found in the extensive influence of French in perfume names. Since the reasons for that influence have been pointed out several times, all that remains to do is to illustrate several ways in which French does penetrate the language of cosmetic advertising. A useful type of word in perfume naming is the cognate that has a close resemblance in English and French. Words like "parfum" and "odeur" have become so familiar that they are frequently used without warning or italics, to liven up plain English expression and provide that extra spin most women receive from the French language. The preference for "Porcelaine" perfume over "Porcelain," for "Frivolités" over "Frivolities," and for "Mystère" over "Mystery" are explained by the appeal of French. Other cognates are:

Emeraude	Message
Rumeur	Imperiale
Pretexte	Charme Rose
Futur	L'Heure Bleue
Grand Epoque	La Fête des Roses
Directoire	Le Dandy

"Continentale" lipstick is also illustrative.

Arthur Minton notes a certain number of words "without patent English cognates that have become the property -

in varying degrees - of both the educated and the uneducated,"  
such as:<sup>16</sup>

le	beau	belle	moi	fleur	amour
la	tres	vous	toi	parfum	

The public's familiarity with such words, however, seems to have given namers liberty in using them promiscuously, the result of which has been curios like these:

La Samson	Mon Scents
Le Kid	Le Parfume
Fleur de Amour	L'Ame (La-May)

Minton has listed other unique perfume names that he calls "Mendelian puzzles produced by the warm and disorderly embrace of English and French:"<sup>17</sup>

Belle Heaven	Bonny Fleur
Vio Fleur	Lovele
Southern Beaute	Beau Mist
Le One	Parfums Are-Jay
Perle Kiss	L'Esprit de Hollywood

In the effort to add smatterings of French to perfume advertising, namers have often been considerate enough of those women who do not know French to provide accompanying translations with French names. One perfume name is "Fille d'Eve (Daughter of Eve)." Another, "Rigolade," is said to be "French for Monteil's laughter."

Though many distortions do appear, many more perfume names exist in comparatively unadulterated French. A few of the long list are:

<sup>16</sup>Minton, op. cit., p. 171.

<sup>17</sup>Ibid., p. 172.

En Avion	Etoile Filante
La Nuit de Noel	Quelques Fleurs
Bellodgia	Fleurs d'Amour
Fleurs de Rocaille	Cachet
Or et Noir	L'Heure Bleue
French Cancan	Fleur de Feu
Les Pois de Senteur	Vol de Nuit
Sortilege	Repartee
Coeur-Joie	La Fête des Roses
Potpourri	Femme
On Dit	Muguet
Orgueil	

Aside from those names which are unique in spelling or content and those which are derived from French, there are some more conservative sources for perfume and lipstick names. Probably because they do not evoke the psychological sensations or arrest attention as do most of the names, these groups are definitely in the minority and are more or less "risky" as cosmetic names only by the best-established companies. Other than in the case of names that already carry some prestige in other fields, such as Dior, Hattie Carnegie, and Schiaparelli, the practice of giving a perfume or a lipstick the name of the owner or originator of the business is negligible. One of the few instances noted of such a source is "Dunhill" cologne for men, whose advertisements seek to cause automatic associations of the name with luxurious surroundings by saying, "It's champagne...It's caviar...It's Dunhill."

Place names are sometimes used as perfume names, that is, if the places are famous in themselves. Henri Bendel's perfume is called "10 West;" others are "Parfum Ritz" and

"On Fifth Avenue." Names adopted in allusionary senses, either to persons, places, or things, have already been noted as satisfying various appeals.

Perhaps the most unspectacular way of naming perfumes is by simply giving them a number. As indicated, only the most confident firms gamble selling a perfume with a number for a name; they can do so probably only because of the prestige acquired through the company name already.

Examples are

Chanel No. 22	Lucien Lelong's Parfum 6
Chanel No. 5	Lucien Lelong's Parfum 7
Park and Tilford - No. 3	

The importance of a name has already been established. In this chapter the "graphonic suggestions" of cosmetic names have been examined in the light of the ease with which they may be remembered, their devices of attracting and holding attention, and the sources of their formation. Appearance and sound of trade names do determine, to a large extent, their effectiveness.

## CHAPTER V

### SUMMARY AND CONCLUSIONS

By way of coordinating and reviewing the content of this study, a summary and condensation of the material treated is considered necessary. The investigation was justified by the contention that the names of lipsticks and perfumes illustrate the whole body of trade names, which have assumed a prominent position in the American society; the significant role of cosmetics throughout centuries of the world's morale and economy; and the fact that hardly any previous investigations of the field have been made.

In the introductory chapter a statement was made to the effect that certain semantic tendencies and principles would be discussed in the thesis. In Chapter II semantic explanations of the tremendous power of advertising were given and illustrated. One explanation was concerned with the human inclination to regard the "word" as the "thing" rather than as merely a symbol of the "thing." This type of automatic reaction was condemned as encouraging failure to look beyond the words of the advertisement to the facts. The doctrine of "facts first" was advocated because what the products are and what the names say they are have no vital relation. Seeing a perfume called "Devastating" and taking it as a "map" toward the fountain of feminine charm, a woman could be disappointed



to find her scented-self nearer her envisioned captivating-self by only a fragrance. The "territory" or promise of the name can be misleading to an unsuspecting buyer. Living in "word-worlds," people cling to a primitive superstitious belief in "word-magic," expecting names of products used to have direct personal effects. Another unfortunate situation regarding ideas about words is a frequent lack of ability to discriminate between facts and propaganda. "Lanvin -- the best Paris has to offer" is not necessarily a fact no matter how often it is repeated.

Disguised as "purrs" in highly attractive contexts the names of perfumes and lipsticks carry extremely affective connotations. Besides having a highly attractive appearance and sound themselves, the names are often boosted to the public's attention with various "personal touches," such as direct addresses. Another way of disguising or enhancing facts is the metaphorical process, operating on some point of similarity, often minute and farfetched. Perfumes are often crusted with names of flowers because of similarities of smell, real or pretended. In the same way, lipsticks acquire names of red- or pink- or orange-hued objects, such as "Poppy," "Cherry Pie Pink," and "Baby Tangerine." A still different affective technique is the use in cosmetic names of allusions to contemporary, historical, literary, musical, and mythical persons or events or to geographical locations.

Concerning the phases of the emotive language of advertising, it was noted that "sense" or informative connotations have little part. "Feeling," as generated by the affective devices, and "tone," dependent upon the group of prospective consumers, have a greater function. The underlying and primary function, however, was shown to be "intention."

The most pitiable state of "word-worldliness," that which can lead only to circular thinking, was called "intensional orientation," to which advertising is a direct contributor. Finally, in the second chapter, the ambiguous nature of perfume and lipstick names themselves was pointed out as providing still more affective appeal.

In the third chapter the basic psychological appeals that are utilized in the cosmetic names were examined. As might be expected, considering the non-essential nature of the articles, most of the appeals were directed toward romantic, exciting, and glamorous "wants." The appeal to sex is obvious, but it has probably been overrated. The love of emotional excitement is partly satiated by a large group of names, including references to spectacular events, danger and mystery, far-away places, and festive occasions. Other names, designed to appease the human desire for social approval, are related to personal attractiveness, success, luxurious environments, expensive jewels, royalty, fine wines, the arts, and philosophy and theology.

Closely akin to the social approval drive, the appeal to pride includes names that suggest vanity, fashion, distinction, and luxury. Another non-practical appeal is that to the love of comfort through names that suggest coolness, vacations, peace, and seasonal comfort. The pendulum of appeal was seen to have swung to the exact opposite position, however, in cosmetic names that suggest or stimulate activity - physical, such as in sports and "artistic" creativity, or mental, as aroused by curiosity.

Though the "romantic" appeals predominated the findings, certain "practical" appeals were found utilized in the names of perfumes and lipsticks. Among those were names or advertisements waving the flag of economy, names smacking of references to tasty things to eat, and a single example of the appeal to maternal love.

Thus, it was shown that the public cannot be solely condemned for its often-naive trust in words; some of the responsibility was laid to the names themselves. The prospective buyer is not only exposed to various psychological connotations that appeal to his most basic desires and needs, but he can hardly avoid being confronted with them. The fourth chapter revealed that the names, by virtue of their "graphonic" aspects, often demand both attention and retention. The laws of learning, especially those of repetition, rhyme, effect, and interest, were discussed as providing the basis for many perfume and lipstick names. The various

methods that contribute toward the attracting-power of the names were listed and illustrated. Besides the affective language used in general advertising, certain affective devices within the names are prominent, among them sounds and words, pleasing inherently or through association; names resulting from functional shift; postpositive constructions; oxymorons; and puns. It was also shown that perfume and lipstick names derive some of their affectiveness from their sources and formations. Those sources include the majority of sources for the whole category of trade names, especially illustrating the incorporation of French into cosmetic names. Though they were utilized, the other sources provide relatively few examples.

The investigation of the names of lipsticks and perfumes, especially their "graphonic" aspects, has led to a recognition that they employ many of the same techniques used in literature. Besides providing chances for identification, the names are often figurative, allusive, rhymed, and alliterative. The similarity between trade names and literature probably stems from the fact that both are composed of affective, connotative language.

Further conclusions can be made regarding the significance of the study. That trade names in general have only a passing significance for the student of language, as Louise Pound has indicated,<sup>1</sup> is only partly true. Admittedly,

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<sup>1</sup>Pound, op. cit., p. 30.

to devote years of study to the sources and formations of a certain group would be rather futile, since vogues in trade names change constantly. Because of certain unchanging trends of erroneous thinking about the signification of mere words, a study of trade names cannot be deemed wholly without justification.

The "graphonic" aspects of the names and certain basic psychological appeals combine to supply a rich field for the play of human imagination, which too frequently results in ascribing too much power to single names. Having been attracted to a name and appealed to by it, the consumer too often unconsciously places his confidence in the product because of its name, expecting it to be a panacea for all his frustrations.

The commonly-called "let-down" feeling that sometimes results from expecting too much of a product because of its name is not unavoidable. A public aware of the possible deceptiveness of trade names can learn what to look for and how to weigh facts against affection. Then it can select and buy, with little need for apprehension of disappointment, and comfortably settle back to be amused with and enjoy a widely heterogeneous group of trade names rich in imaginative qualities.

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