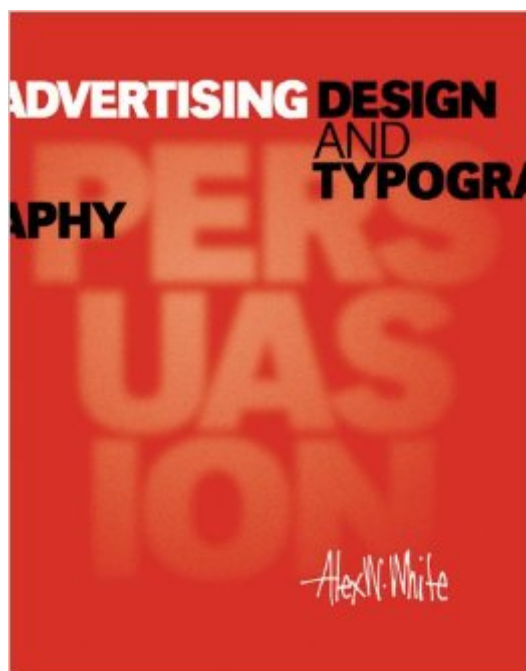


The book was found

Advertising Design And Typography



Synopsis

The most comprehensive overview of advertising design strategies on the market today! This unique, comprehensive overview of advertising design strategies, written by a best-selling, award-winning designer, will help students and professionals in advertising, design, and typography understand and use persuasive visual messaging. Design principles such as unity, contrast, hierarchy, dominance, scale, abstraction, and type and image relationships are covered in depth. Readers will also learn how print design compares to television, web, and interactive design, and how to apply each style to create persuasive designs. The extensive section on typography offers essential information on how readers perceive type, typographic history, principles, and practice. Helpful appendices include an extensive glossary, bibliography, and art director's checklist. Complete with more than 1,500 examples and illustrations of outstanding advertising design from around the world, *Advertising Design and Typography* is a groundbreaking book that will train the reader's mind to see more accurately and more critically; ultimately changing the way designers think and develop visual ideas.

Best-selling design author has unique philosophy and expertise

1,500 full-color illustrations showcase outstanding advertising design from around the world

Unique comparisons of print, web, TV and other campaigns; which techniques work best?

Ideas for forging corporate identity through advertising

Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

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Customer Reviews

If you understood my headline maybe you don't need this book as you've probably reached a level of deep typographic and design awareness but if your not quite sure then this fascinating title is well worth buying. Every year there are several new books on design published and I tend to group them in two categories: over-designed with images afloat in a sea of white page space and (most annoyingly) small text type and even smaller captions so you can only read the book in sunlight. The other category includes books with good, solid, editorial perspectives that get to grips with the subject matter and present design concepts: practical and theoretical, with clarity in a well designed format. I think Alex White's book definitely falls into this latter group. With 1500 plus illustrations the book is the opposite of those titles that seem to think that just a few large images will do. Nearly every spread has fourteen lines of text, either side of the gutter with the illustrations making a border round them. This main text sets out ad design concepts and the images show practical examples. Fortunately all the illustrative material is captioned. I did notice though, that on a few pages, with so many ad reproductions, some are too small to take in the point being made about the headline or design. The three ad sections: Strategies; Design; Typography. They all basically cover print advertising and there is a short overview of billboards, TV, radio and web design. The section that really interested me was Typography. In sixty-five pages White packs in a remarkable amount of type knowledge, so much, in fact, that on first reading you'll probably miss a lot.

This book, ostensibly an instructive text, is coffee-table worthy for its extensive full-color illustrations. Well over a century of advertising is presented, and- although the book should not be regarded as a historical treatment of the subject- a good perspective can be gained on the current state of the art by tracing the evolution of ads from early handbills to today's glossy magazine spreads. In addition to the main text and accompanying illustrations, the margins are generously peppered with pithy quotes from important figures within the ad industry. This book is very much aimed at the reader as a creative professional (as opposed to books that focus on, e.g., the art of typesetting or the science of color). The tone of the book is authoritative but informal; the author often uses real-world

examples to illustrate why a certain thing is important or why a certain thing is to be avoided while creating an art package. The book leads the reader through a realistic presentation of the required skills and expected duties of people working in the ad industry, whether in the capacity of art director, graphic designer, copy writer, or administrator. A random sample from the table of contents:-The Unique Selling Proposition-How to be seen in noisiness-What makes readers respond-The three design elements-Internal and external structure-Hierarchy: Three levels of type I can't review this book without making two criticisms (one large, one small): 1. The book's layout makes it frustrating to read. The body text is surrounded on all sides by illustrations, captions, and charts that draw the eye immediately away from the center of the page.

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