Design

- Both art directors and copywriters share the same goal: **create work that sells an idea or product.**
- Advertising is an **ideas business**.

Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy, and Design. Sage Publications, Inc., California, 2010.

Design

- Note to a **copywriting** student:
  - "Whether your talents lie with the written or visual expression, if you want to get a job, an internship in the creative department, or even a foot in the door, **you'd better learn how to put your concepts into visually interesting layouts**. Copy doesn't exist in a vacuum."

Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy, and Design. Sage Publications, Inc., California, 2010.

Design

- As an **art director**, you will have to find ways to visually convey the meaning in your copywriter's headline.
  - You'll have to make body copy **engaging** and **readable**.
  - Above all: must learn how to **attract attention**, **create interest**, and **stimulate action**.

Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy, and Design. Sage Publications, Inc., California, 2010.

DESIGN

- **4 Basic Principles of Design**
- Typography
- Designer's Creative Process
- Selecting Visuals
- Design and Campaign Continuity
- Putting it all Together

4 Basic Principles of Design

- Proximity (and other Gestalt grouping)

http://bobbijopmh.com/admin/wp-content/uploads/2014/09/Gestalt-Principles.png

4 Basic Principles of Design

- **Alignment:** BE EXACT
  - Each element should have a visual connection to another element and flow from one point
  - Nothing should hang alone – unless intentional
  - **Think GRID**

Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy, and Design. Sage Publications, Inc., California, 2010.

4 Basic Principles of Design

- **Repetition**
  - Repeating some design element throughout layout
  - Not boring, but organizational and intentional
  - Like Gestalt Similarity grouping
  - Shape, color, lines, texture, bullets, or particular font
  - Do on all media, print to web to TV to merchandise, etc.

Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy and Design. Sage Publications, Inc., California, 2010.

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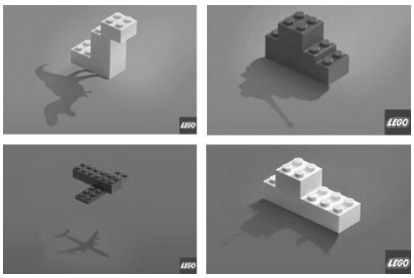

4 Basic Principles of Design

- **Optical Weight**
  - Balance (asymmetric and symmetric)
    - Not necessarily relative scale
    - Can have a significant effect on read of page, so use strategically

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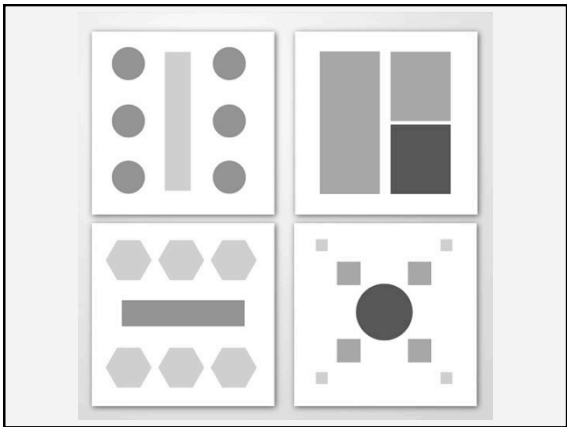
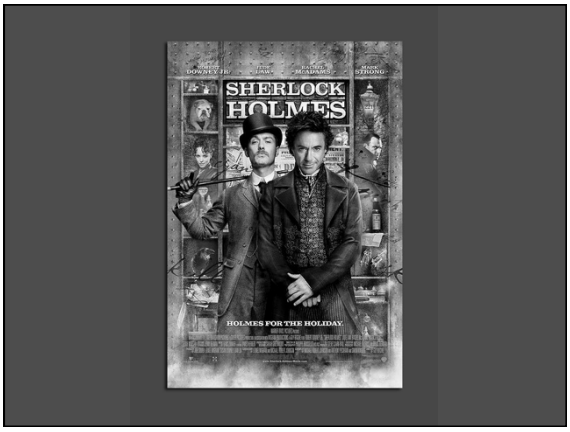
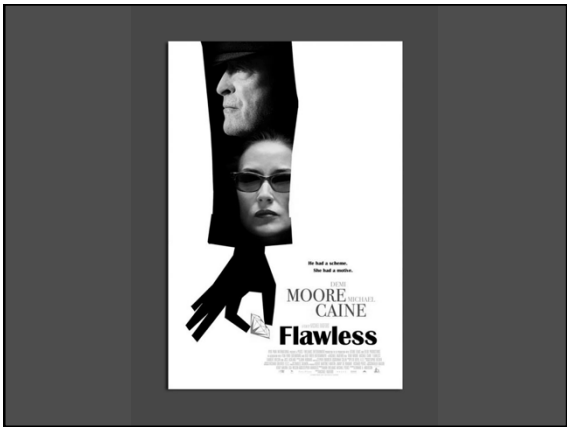






4 Basic Principles of Design

- **Optical Weight**
  - White space (negative space)
    - Not necessarily white
    - Has optical weight
    - Never just the unused portion of layout
    - Eyes need a rest or helps to frame something else

Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy, and Design. Sage Publications, Inc., California, 2010.

DESIGN

- 4 Basic Principles of Design
- **Typography**
- Designer's Creative Process
- Selecting Visuals
- Design and Campaign Continuity
- Putting it all Together

Typography

- Serif/sans serif
- Weight : optical weight
- Size
- Honor margins
- Leading
- Visual Hierarchy

Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy, and Design. Sage Publications, Inc., California, 2010.

Typography

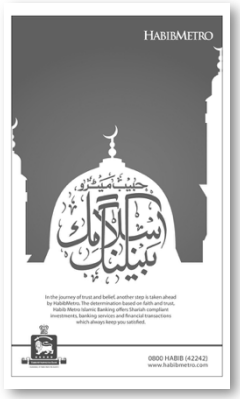
- **Color**
  - Human eye most comfortable looking at warm colors
  - Complementary and contrasting colors should work to visually **enhance** your strategy
  - Colors of brand – relativity

Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy, and Design. Sage Publications, Inc., California, 2010.

Typography

- **Color**
  - Be aware of color symbolism per culture/subculture

Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy, and Design. Sage Publications, Inc., California, 2010.



Typography

- Beware Reverse type
  - Use sparingly
  - Hard to read

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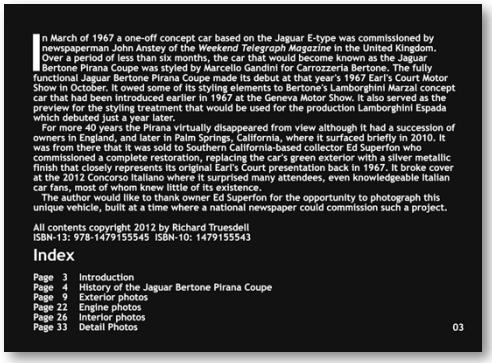

In March of 1967 a one-off concept car based on the Jaguar E-type was commissioned by newspaperman John Anstey of the *Weekend Telegraph Magazine* in the United Kingdom. Over a period of less than six months, the car that would become known as the Jaguar Bertone Pirana Coupe was styled by Marcello Gandini for Carrozzeria Bertone. The fully functional Jaguar Bertone Pirana Coupe made its debut at that year's 1967 Earl's Court Motor Show in October. It owed some of its styling elements to Bertone's Lamborghini Marzal concept car that had been introduced earlier in 1967 at the Geneva Motor Show. It also served as the preview for the styling treatment that would be used for the production Lamborghini Espada which debuted just a year later.

For more 40 years the Pirana virtually disappeared from view although it had a succession of owners in England, and later in Palm Springs, California, where it surfaced briefly in 2010. It was from there that it was sold to Southern California-based collector Ed Superfon who commissioned a complete restoration, replacing the car's green exterior with a silver metallic finish that closely represents its original Earl's Court presentation back in 1967. It broke cover at the 2012 Concorso Italiano where it surprised many attendees, even knowledgeable Italian car fans, most of whom knew little of its existence.

The author would like to thank owner Ed Superfon for the opportunity to photograph this unique vehicle, built at a time where a national newspaper could commission such a project.

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Index

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Page 22 Engine photos
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Typography

- Go beyond legibility and make copy **inviting to read**

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DESIGN

- 4 Basic Principles of Design
- Typography
- **Designer's Creative Process**
- Selecting Visuals
- Design and Campaign Continuity
- Putting it all Together

Designer's Creative Process

- Get a clear idea of **how many elements** might be in your layout, start sketching or collaging
- Actual **body copy is usually the last thing done**
  - Lorem Ipsum "Greeking"
  - Placeholder Text (InDesign)

Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy, and Design. Sage Publications, Inc., California, 2010.

Designer's Creative Process

"When you brainstorm a headline, you may create 50 or even 100 ideas. Most of these will be schlock.

The same process holds true with layout design.

Scribble and scratch or cut and paste 50 or even 100 ideas.

In **the process**, you'll come to see what works best for your specific project."

Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy, and Design. Sage Publications, Inc., California, 2010.

Designer's Creative Process

Do not start shopping for visual images **until** you've nailed down your Big Idea.

Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy, and Design. Sage Publications, Inc., California, 2010.

Designer's Creative Process

DO NOT JUST JUMP ON THE COMPUTER.

Preliminary sketches/ideas will make or break the **quality** of your layout.

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DESIGN

- 4 Basic Principles of Design
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Selecting Visuals

- Don't use **cliché visuals** just because they generated results for the last 50 years

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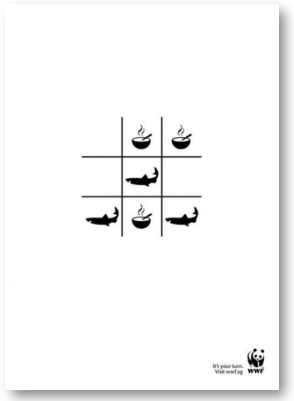

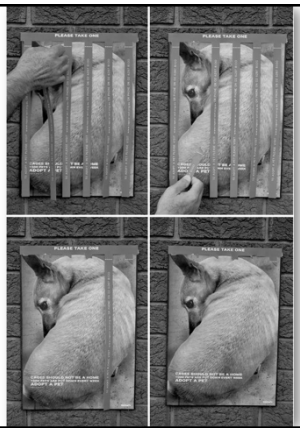

Selecting Visuals

- **More visual, less copy**
  - Depends on the audience, but usually less copy is better
  - For example, soft drinks and gum don't need 200 words of body copy, but a B2B (business to business) might

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Selecting Visuals

- Illustration vs. photography
  - Use illustration if you can't show it any other way (sometimes combination of photo/illustration)
  - Create mood
  - Dramatic effect
    - Often these overstatements are more accepted as artwork than realistic photography

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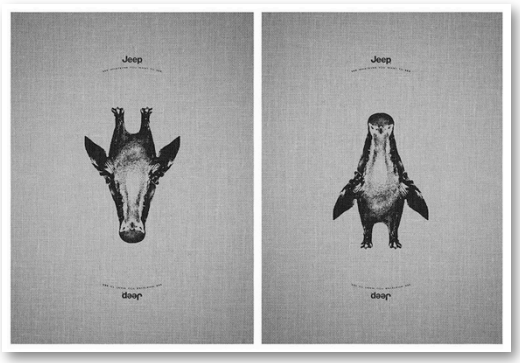

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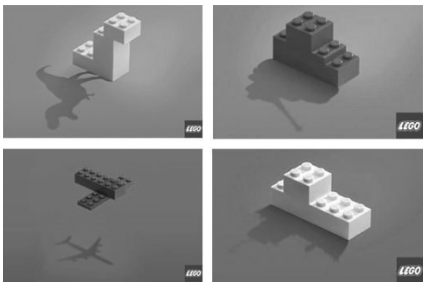

Design and Campaign Continuity

- Understand "consistent"
  - Sometimes **exact**
  - Sometimes **similar**
- Design elements and great copy tie a campaign together
- Use of lines, color, layout style
- Logo treatment and taglines

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Design and Campaign Continuity

- You may have to work with variety of executions in different media
- Takes discipline to maintain graphic continuity in long-running campaign, especially when new ads developed halfway through campaign's run
- Understand how various elements interact to form unified whole or the campaign will fall apart

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DESIGN

- 4 Basic Principles of Design
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- Design and Campaign Continuity
- **Putting it all Together**

Putting it all together

- **Anyone** on the agency staff should be able to evaluate your design
- You must have some good reasons for your design choices and opinions – and they should **always be tied to strategy**

Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy, and Design. Sage Publications, Inc., California, 2010.

Putting it all together

- **Conceptual considerations:**
  - Does your layout convey the Big Idea?
  - Did you design with your audience in mind?
  - Did you prioritize elements?
    - The most important should be the most prominent
  - Do the visuals and headlines work together?
  - Overall, does your design catch the reader's eye?
  - Did you keep it simple?
    - Less is more

Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy, and Design. Sage Publications, Inc., California, 2010.

Putting it all together

- **Layout considerations:**
  - Did you consider alternatives?
    - You can never have too many thumbnails!
  - Did you consider the Four Principles of Design?
    - Proximity (+ other Gestalt Grouping)
    - Alignment
    - Repetition
    - Contrast
  - Did you use white space effectively?
  - Does your layout have a pleasing and logical visual flow?

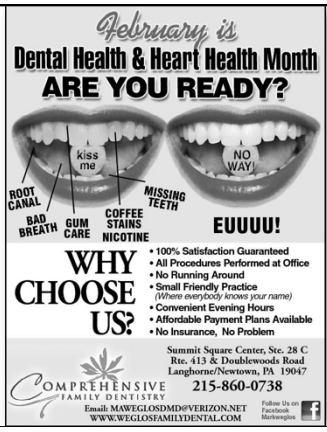
Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy, and Design. Sage Publications, Inc., California, 2010.

Putting it all together

- **Layout considerations** (cont.)**:**
  - Did you choose a display typeface that matches the tone of the ad?
  - Is the body copy inviting to read – the right size and proportion?
  - Did you honor the margins – allow enough space around critical elements?
  - Did you keep it simple?
    - Less is more

Altstiel, Tom and Jean Grow. Advertising Creative: Strategy, Copy, and Design. Sage Publications, Inc., California, 2010.

Putting it all together

- **Most importantly:**
  - Keep it simple.
  - If you emphasize everything, you will emphasize nothing.

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