Advertising Design and Creativity

Introduction

Copy writing is a specialised form of communicating ideas that are mean to serve the requirements of modern marketing. It helps in establishing links between advertisers and their prospect. It utilises words to convey messages having commercial, informative or persuasive value through various media and its success is indicated by the acceptance by the audience of the idea or claims made for goods or services. The results come from what words convey in terms of benefits and satisfaction. e.g., advertisement for prestige pressure cooker highlights the gasket release system which makes the new prestige pressure cooker the only 100 percent safe pressure cooker made in India.

Copy writing, illustrating, and lay out are different activities associated with the creative stage of advertising development and are usually done by different people who specialize in one or the other. *Copy writing* in print is the activity of actually putting words to paper, particularly those contained in the main body of the text, but also including attendant bylines and headlines. In broadcast, the copywriter is, in effect, a script writer who develops the scenario or script to be used in a radio or television medium; writing a jingle, or the lyrics for the music, may also be involved. *Illustrating* is usually the work of an artist in the case of television. *Layout* generally refers to the activity of bringing all the pieces together and, it differs in case of print and broadcast. John Caples in his book, he develops a checklist of important guidelines for copywriting:

1. Cash in on your personal experience
2. Organise your experience
3. Write from the heart
4. Learn from the experience of others
5. Talk with the manufacturer
6. Study the report
7. Review previous advertising for the product
8. Study competitors' ads.
9. Study testimonials from the customers
10. Solve the prospect problem
11. Put your subconscious mind to work
12. "Ring the changes" on a successful idea

Strategy in Copy Writing

A copy writer performs a highly responsible role of fully understanding the market strategy and integrating it, through creative strategy, in the copy. The job also involves coordination with visualisers for bringing in suitable illustrations which will highlight the effect of the copy and make it appealing and completely comprehensible. A copy writer must, therefore, be totally familiar with the marketing goals of the advertiser and specific advertising objectives.

Visualisation and Copy Layout

The first expectation from an advertisement is that it must arrest attention. How the advertisement is presented in terms of its visual appeal in an important consideration

For the agency and the advertiser, and it is here that the role of layout in the advertisement comes in Visualisation is at times confused with the term illustrations and layout. However, visualization comes much before layout and art work stage. Visualisation is the process of forming mental image, picture, or representation of an object or idea, while the layout is the physical arrangement of the elements in an advertisement, that is, the presentation of the mental idea. According to Dorothy Cohen (1988), much of the creativity in advertising evolves from the process of visualization and the countless ways in which mental images can be made to represent ideas. A layout shows how an advertisement will look, after combining all the elements, viz. picture, illustration, headline, body text, logo, coupon, mission statement, etc. It gives the advertiser a fair idea about how the advertisement is finally going to look

Copy Layout

Layout is the logical arrangement of components of an advertisement in the copy. It refers to the overall structure, the position assigned to the various elements of the copy and illustrations. It is deciding on the placement of headlines, copy, illustration, marketers name, logo and the amount of free space in an advertisement copy. Thus, the physical arrangement of all the elements of advertisement is called layout. It is concerned with placing all the elements of the advertisement more attractively within the allotted space and time. The pattern of layout varies according to the medium to be used.

Preparation of a Layout

A layout is a plan for the guidance of the printer in arranging the units of an advertisement. Usually the layout man or visualiser prepares a rough layout which is submitted to the client for approval and he draws the finished layout for the guidance of the printer.

A layout is a plan for the guidance of the printer in arranging the units of an advertisement. Usually the layout man or visualiser prepares a rough layout which is submitted to the client for approval and he draws the finished layout for the guidance of the printer. In the creation of television commercials the layout is known as a '**Storyboard'** which is a series of pictures that coincides with the audio or sound script. A Radio does not utilize illustrations, except those that the medium can

create with a description. Television, of course makes an extensive use of illustrations. A well conceived layout can be instrumental in obtaining attention comprehension, attitude change and behavior change. Advertisers employ various layout techniques to attain their objectives.

Functions of an Advertising Layout

An advertisement layout is a blueprint. The main functions of layout are:-

i.   Assembling different Parts

The main function of layout is to assemble and arrange different parts or elements of an advertisement illustration, headline, sub headlines, slogans, body text and identification mark and boarder and other graphic materials – into a unified presentation of the sales message. In all the layouts these elements are presented in the same size, form, shape, position and proportion as desired by the advertiser in the final ad proof. Thus layout gives both creative personals (copywriter and artists) and the advertiser who pays for it a good idea of how the finished ad will finally appear.

ii.   Opportunity of Modification

The layout offers an opportunity to the creative teams, agency management and the advertiser to suggest modification before its final approval and actual construction and production begins.

iii. Specification for Costs

The layout provides specification for estimating costs and it is a guide for engravers typographers and other craft workers to follow in producing the advertisement.

Principles of Design and Layout

It is not necessary that all elements of advertisement copy must form part of the copy. They appear in today's ads with varying degree of frequency. The components of the copy must be decorated or positioned on the basis of certain basic principals regardless of the number of elements in an add. The following five principles of good composition are important to anyone who creates or evaluates the advertisement -

(1)   Balance ;
(2)   Proportion
(3)   Contrast and emphasis,
(4)   Eye –movement, and
(5)   Unity.

1. Balance

A layout may be called balanced if equal weight or forces are equidistant from a reference point or a light weight is placed at a greater distance from the reference point than a heavy weight. Balance is the law of nature. The reference point or fulcrum is the optical centre of the advertisement. The artists with a given area or space, are to place all the elements with in this space. Optical centre of fulcrum of the ad is often a point approximately two – thirds of the distance forms the bottom. It is the reference of the layout.

2. Proportion

Proportion is closely related to balance since it refers to the division of space among layout elements for a pleasing optical effect. Good proportion in an advertisement requires a desired emphasis on each element in terms of size and position. If the major appeal in an advertisement is product's price. The price should be displayed in proportionate space position.

3. Contrast and Emphasis

Contrast means variety. It gives life to the whole composition and adds emphasis to selected important elements. An advertiser always looks to advertisements from completion point of view and desires the policy of the most important elements to attract the attention of the people. An advertisement with good contrast may attract the attention of customers contrast maybe visible in a number of ways. It may be witnessed through sizes, shapes and colours. Different colours sizes and shapes of elements in an advertisement add contrast. The varying directions, of design elements (Vertical trees, horizontal pavements arched rainbows) add contrast. There must be sales communication purpose behind every layout decision made.

4. Eye Movement

Eye movement is the design principle which helps move the eyes of the readers from element to element in the order given in the hierarchy of effects model for effective communication of the message in advertising. An effective ad uses movement to lead its reading audience from initial message awareness through product knowledge and brand preference, to ultimate action (intent to purchase). Direction and sequence are two terms for the same element and artists may perform it in many ways. Mechanical eye direction may be created by devices such as pointing fingers lines arrows or even a bouncing ball that moves from unit to unit. Planned eye movement should follow the established reading

Patterns too, such as the tendency to start to top left corner of a page and read through to the lower right corner. The eyes also moves naturally from large items to small from dark to light and from colours to not – colours.

5. Unity or Harmony

Unity or harmony is another important design principle. Although each element should be considered as a separate unit in striving for balance, proportion, contrast and eye movement the complete layout or design should appear as a unified composition. Common methods of securing unity in layouts are (i) use of consistent typographical design. (ii) repetition of the same shapes and motifs, (iii) the overlapping of elements (iv) use of a boarder to hold elements together and (v) avoidance of too much space between various element.

Although unity and contrast seem conflicting but they function quite smoothly together if they operate at cross purposes, if the artists strive for balance here as well as in the layout overall. Unity contributes orderliness to elements – a state of coherence, if they are properly placed. Contrasting size, shapes, colours and directions can flow together beautifully.

Elements of a Layout

An advertising copy is the means by which the advertiser's ideas are given expression to in a message to readers. Regardless of its length and brevity copy refers to all the reading matters of an advertisement, including the headline, sub- headlines, text or body, and the name of the firm or the standard initials of the advertiser. As we have seen that advertising has so many immediate purposes but its ultimate goal is to stimulate sales. As a reader turns the pages of a magazine or newspaper, he notices so many advertisements but a great variation in copy. Some copy may be so sticking that the reader takes immediate action and rush to the nearest dealer to purchase it while there may be some other copy or copies that he does not like or it does not click to his mind. The first copy conforms to the requisites of a good copy. A copywriter must take pains in making up a sound advertisement copy containing its various components i.e. headlines, subhead lines, illustrations etc. The following are the main components of an advertisement copy

1.	Background	9. Name Plate
2.	Border	10. Price
3.	Caption	11. Product
4.	Coupon	12. Slogan
5.	Decoration	13. Space
6.	Heading	14. Sub-heading
7.	Illustration	15. Text
8.	Mascot	16. Trademark

1.   Background

The background for the advertisements should be somewhat catchy and colourful. The arrangement of background differs from medium to medium and advertisement to advertisement. In short,

background should be suitable for the contents of the advertisement.

2. Border

It is defined as the frame of the advertisement. Border is employed to impart the reading atmosphere. The border may be light or heavy, obvious, plain or fanciful. The border may also contain a logo.

3. Caption

It refers to the subtitle. But in most of the advertisement it is converted into heading or sub-heading.

4. Coupon

Coupon is that part of the advertisement which is intended for the convenience of the prospective customer in communicating with the advertiser. The coupon must contain the name and full postal address of the firm followed by the offer. The offer should be brief and clear. There should be space for name and address of the prospective customer. The usual shape of the coupon is triangular or rectangular.

5. Decoration

Advertisement decoration is the ornament of the advertisement. This is done to emphasis the advertisement message.

6. Heading

The heading or headline is defined as the title of the advertisement. The words in the heading should be short.

7. Illustration

Illustrations are the part of layout that pictures the basic theme of the advertisement. It has the power to capture the attention of the reader. The advertisements become richer by the use of illustrations.

8. Mascot

It is known as the trade character or trade figure. It is an illustration of either a real or an imaginary figure or personality given in the advertisement.

9. Name Plate (Logo)

The name plate or name block is the signature of the advertiser. It represents the personality of the

company and its product.

10. Price

It is another part of layout. The price of the product should be featured clearly. The price is usually taken in the concluding lines of the copy.

11. Product

It refers to the representation of the product offered for sale. A very popular practice is to show the product in use with illustrations.

12. Slogan

Slogan is a sales argument. The arrangement of slogan in the layout is determined by the importance of its relation to the advertising message.

13. Space

Space refers to the entire space left in the space hired by the advertiser. This depends on the design of the copy.

14. Subheading

It is a secondary heading. It is given to support the heading or to pick out the various selling points given in the text.

15. Text

Text or body of the advertisement refers to the general reading matter. It is the subject matter of the copy. It should be neither too wide nor too narrow.

16. Trade Mark

It is a word or design by which a product is defined. If the trademarks are registered it can be included in the layout.

17. Colour

Colour is another element of lay out and can be used with impact only if its dimensions are understood. Basic principles of layout design are the same for both colour and black- and-white. The decision to use colour, and how much of it, can influence the development of copy and art and the production of finished print advertisement. The use of colour directly influences the cost of

advertisement but offers significant advantages.

- ➤ Colour adds attention-capturing value to the advertisement.
- ➤ Colour can help in imparting emphasis to important elements in an advertisement..
- ➤ Colour can add as sense of realism or atmosphere.
- ➤ Colour imparts a feeling of quality and prestige to the advertisement.

Design Principles

Advertising must be designed to attract consumer attention immediately as the advertiser has only a second or two to capture the reader's attention. Good design not only commands attention but also holds it and communicates as much information as possible in the shortest amount of time and makes the message easier to understand. The basic design rules include the following;

The eight laws of design

The basic principles of design, which can be applied to advertisements, are:

- ➤ Law of unity
- ➤ Law of variety
- ➤ Law of balance
- ➤ Law of rhythm
- ➤ Law of harmony
- ➤ Law of proportion
- ➤ Law of scale
- ➤ Law of emphasis

The details of these principles are discussed below.

Law of Unity

Unity is considered as the most important design principle. All creative advertising has a unified design. The complete lay out (copy, visual, headline, logo etc.) should appear as a single unified composition. Unity contributes orderliness to elements.

Law of Balance

There is a belief among many designers that balance is a fundamental law of nature. Balance means controlling the size, tone, weight and position of the elements in the advertisement. It occurs when equal weights of forces are equidistance from a reference point, which is the imaginary vertical

line drawn from the centre of the advertisement.

One can test the balance by examining the relationship between the right and left halves of the advertisement. when the weight of all elements on both sides of the vertical centre line is equal, the lay out has formal balance.

Such symmetrical advertisements give an impression of stability and conservatism. when the equilibrium is achieved by placing elements of different weights at unequal distance from the optical centre, the lay out has informal balance. This type of arrangement requires more thought than simple formal balance, however, the effects can be imaginative and distinctive.

Law of Rhythm

Even though a printed advertisement is static it is still possible to obtain a sense of movement so that the eye is carried down and through the advertisement. A simple device is to indent paragraphs of text so that the eye is led from paragraph to paragraph. But the general flow of the overall designs should be pleasantly rhythmic.

Law of Harmony

There should be no sharp annoying and jerky contrasts. Variations in size, shape, and colour of layout elements create contrast. Altering type to bold or italic brings attention to a word or phrase and creates contrast between type elements.. All the elements should harmonise, helping to create unity.

Law of Proportion

This applies to division of space among lay out elements. That is, accentuating or focusing on an element or group of elements so that they stand out among elements of lay out for pleasing optical effect. The designer decides where to put more stress on illustration, headline, the logo, or the copy. If all the elements get equal emphasis, the advertisement ends up with no emphasis at all. The wider the column the larger the font size and vice versa. A narrow advertisement needs small text, but a wide advertisement needs larger text. Wider columns and larger font also need greater interline spacing.

Law of Scale

Visibility of the advertisement depends on the scale of tones and colours, the law of scale can be used with typographical design when headlines and subheading are made to contrast with grey areas of text type. Where colours are concerned, this principle can be applied where full colour is used in the advertisement.

Law of Emphasis

Here the rule is that *all emphasis is no emphasis*, which occurs if too much bold type is used, or

there are too many capital letters. A sentence in upper and lower case lettering reads more easily than one wholly in capital letters. An advertisement can be made to look interesting if there is emphasis such as bold type or certain words are emphasized in different colour.

Summary

Copy writing is a specialised form of communicating ideas that are mean to serve the requirements of modern marketing. It helps in establishing links between advertisers and their prospect. It utilises words to convey messages having commercial, informative or persuasive value through various media and its success is indicated by the acceptance by the audience of the idea or claims made for goods or services.

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