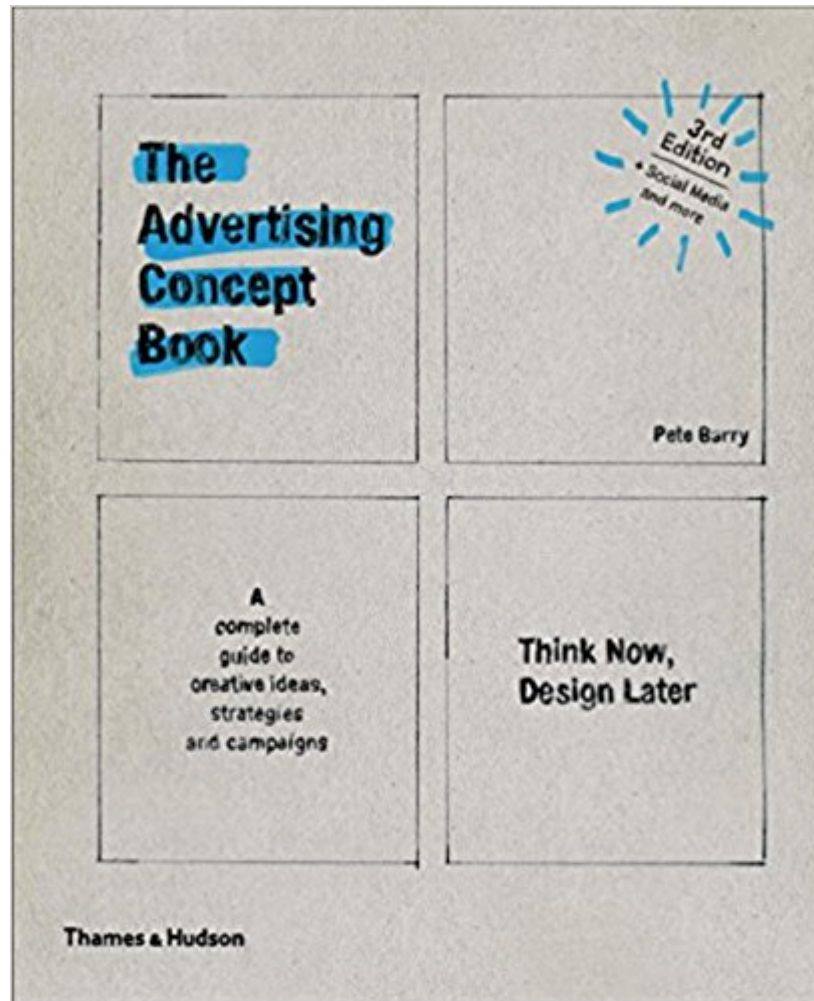


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The Advertising Concept Book: Think Now, Design Later (Third)



Synopsis

The classic guide to creative ideas, strategies, and campaigns in advertising, now in a revised and updated third edition. In creative advertising, no amount of glossy presentation will improve a bad idea. That's why this book is dedicated to the first and most important lesson: concept. Structured to provide both a complete course on advertising and a quick reference on specific industry topics, it covers every aspect of the business, from how to write copy and learn the creative process to how agencies work and the different strategies used for all types of media. This edition has been updated to include expanded chapters on interactive advertising and integrative advertising, a new chapter on branded social media, and fifty specially drawn new roughs of key campaigns. Pete Barry outlines simple but fundamental rules about how to "push" an ad to turn it into something exceptional, while exercises throughout help readers assess their own work and that of others. Fifty years' worth of international, award-winning ad campaigns—in the form of over 450 "roughs" specially produced by the author, fifty of which are new to this edition—also reinforce the book's core lesson: that a great idea will last forever. 450+ Illustrations

Book Information

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Customer Reviews

The point of this book is that the concept is king. Focus on great ideas, and only then should you focus on crafting them with whatever tools you need - PhotoShop, InDesign, and so on. To illustrate (excuse the pun) the point, every single ad in the book has been done as a pencil sketch (or comp, or scamp, or rough, depending on your preferred terminology). These sketches alone are beautifully done. They cover many of the most famous ads of all time, and they do make their point well: the

great ideas shine through. The book is broken up into expected sections: Print, TV, Taglines, Strategy and Ideas, Integrated, and so on. There is detailed coverage of different types of strategy, a series of 'tools' to help generate ideas, and lots and lots of examples - including some (often very good) from Barry's own students. The author makes some very good distinctions. For example, many advertising teachers insist that students avoid puns. Barry draws the distinction between various types of headline that use bad puns and other headlines - many of them classic ads - that use strong double-meanings. As I think George Felton says in his great book (Advertising: Concept and Copy), "It's got to cut both ways" - in other words, both meanings need to work. Anyway, it's a worthwhile discussion. Barry clearly has a lot of experience both in agencies and in teaching. Sometimes he over-explains the point, but I actually don't mind this because at least it means it's well understood. There's a lot that you'd find in other good advertising books, like "Hey Whipple" and "Advertising: Concept and Copy" but there's enough new material to make it worth adding to your library. I've been getting an enormous amount from it already.

This the the advertising bible. If all advertising followed what is written in this book, it would be a better place with less "IN YOUR FACE" advertising. It would create a world of more thought provoking and relationship based branding influence. It reminds you that advertising starts at the concept and is an art that you have to slowly build and perfect. Thank you Pete, I see my job in a different light.

This covers it all, in a way I've never seen before. As a graduate of one of the world's best graduate programs for advertising, I couldn't help but notice a good piece of my education could have been skipped if I'd read this earlier. It's my bible; I still reference it though I work at a top agency in NYC. Gold.

I've been looking for a book about the proper way to collect and process ideas and form them into functioning campaigns for a while now. There are tons of books about the process of selling and the process of design and creating but this book covers what you want to know about the steps before all of that. Thinking about what the client wants and the best ways to approach those situations. Great book - huge fan!

This book is amazing! I am only about halfway through it, but the concepts and "tools" (guidelines) that he brings up are very helpful. The pages are nice and thick, so there is no worry about handling

the book gently. All of the art and ads are sketched out, which gives it a nice look. Easy reading, and enjoyable reading. Would recommend to the advertiser out there.

The bible of advertising concepting for me. Excellent way into the process of presenting work, especially as an art director. I would buy 30 copies and distribute around my office if that wasn't crazy. Wait, maybe I will....

I bought this as required reading for one of my courses at USC MCM program. After 8+ years in the business(account planning, account management) , this book helps summarize many experiences and gives fresh perspectives on our work and how we do it.

As Joe Sugarman explained, you need a great concept before you can write an ad. But far too many copywriters and designers focus on the wrong thing first: the flash, the glamor, the cleverness. But the purpose of advertising is to sell. That's it. (Just ask Claude Hopkins.) And what sells is an ad that speaks directly to the ideal customer. And it's the function of the ad concept to provide an ephemeral bridge between the product or service, and a need or want of the buyer. That's what this book is about, the conceptualization process. And visually, that's the main content of the book. Meaning, that the author has selected about 450 excellent ads, and has done something incredible to them. He strips away the finish, the "finality" of them. And he presents them as sketches, as the raw ideas behind the ad. It means you won't be distracted by the high-budget production. (There are far, far too many expensive, ineffective ads. Just stay tuned during Super Bowl commercial breaks if you want to see a million examples.) Instead, you see what works about the ad. What's also effective is that the book covers various media. TV, print, etc... but no digital. Still, most of the same rules apply to the web. And he also covers the different aspects of an ad: headline, copy, etc. So, this may not be the most important book on advertising that's out there, but it covers one aspect -- an essential aspect -- of the ad creative process, so it belongs on the shelf of anyone seriously involved in advertising, or looking to get involved.

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