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<center>The Critic of the Seamless Subway Ad</center>

As a New Yorker we're always on the go, it's how the people are , it's how the city is. So finding an ad in the city isn't hard. But more if the people are able to look at it and completely take it all in.And for me it was the Seamless subway ads. Now before I go into further details, I'll be talking about one of these posters since it was a whole campaign. The poster I'm going to talk about is the 2015 "Avoid Cooking Like You Avoid Time Square" '64 x11'in poster. Now the creator of the Ad, Bartle Bogle Hegarly used a New York restaurant style of typography in the posters. As well as different styles of imagery from New York.
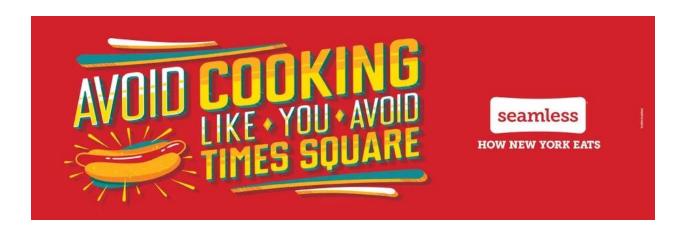
So let's look at the poster and see what is very successful about it. The first we look at is the style of font. It's very clean and clear, not too chaotic. It's also very fun just by the way it's structured, and how this typography isn't battling with the image for attention, it's very balanced. Herbert Bayer said "*typography is a service art, not a fine art, however pure and elemental the discipline may be.*" In a way he is right, this type isn't special or very "artistic", In school I was taught that having a somewhat of three dimension text is very risky and sometimes it might not be needed in a design. The artist was very bold to make that decision. Which is why Herbert was right, it's not fine art. But the way the type is able to elevate the design makes it seem like it is.

Let's go back and focus a bit more on the text and a bit of the image. This time I'll quote what Herbert Bayer said and that is "*typography was for the first time seen not as an isolated discipline and technique, but in context with the ever-widening visual experiences that the picture symbol, photo, film, and television brought.*" Now I do understand that Bayer was living in an era where typography was being used more in design works. Today typography is still being used more frequently. In most ads like this one and others forms of media, typography helps and supports the design. For example if we were to get rid of the text from Seamless poster We only get the image of the hotdog and the shapes. As you can see the text is crucial because how much of message is behind is in this text.

Next I'm going to talk about the language that was used and the atmosphere that these posters were placed in. Now to quote Bruno Munari "*Good language will help us to communicate with one another about the realities of our environment,...*" Now to me a good language isn't about proper writing structure, but how well text is able to be read and how fast the individual is able to get the message. Like this Seamless poster, the message is aimed for New Yorkers because of how the language is being used to sound like a possible New Yorker would say or think like this.To be me when I first read this I was able to get it instance and of course I had a chuckle as well. And that's what the designer wanted to do. If there was a place in a different place outside of New York City than most people wouldn't get because it's not aiming for them. The communication between the people and the environment wouldn't be present and the design will then not work.

In conclusion, to me this poster was a successful piece, not only did the typography was properly used and structured. As we can see how organized the poster is. The way the text is

slanted and the way colors aren't overwhelming especially the image since it's the only image in

the poster. To me, the first thing I saw was the text followed by the image. But I think what

makes this poster successful is the typography. The designer did an excellent job communicating

with the audience and how the text helps the design. In a way everything looks so well balanced

that both the image and text creates something amazing.

Citation

Armstrong, Helen. *Graphic Design Theory: Readings from the Field*. , 2009. Print.

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