

Copy

John Britton

How to Write Copy That Sells Ray Edwards, 2016-02-16 Communicate with potential customers—and persuade them to buy: “The best copywriting teacher I know.” —Michael Hyatt, New York Times–bestselling author of *Your Best Year Ever* This book is for everyone who needs to write copy that sells—including copywriters, freelancers, and entrepreneurs. Writing copy that sells without seeming “salesy” can be tough, but is an essential skill. *How to Write Copy That Sells* offers tips for crafting powerful, effective headlines and bullet points, reveals the secrets of product launch copy, and supplies specific copywriting techniques for: email marketing websites social media direct mail traditional media ads, and more “Ray invites you into his inner sanctum where he opens his real-life copywriting toolkit . . . Get this book!” —Judith Sherven, PhD, and Jim Sniechowski, PhD, bestselling authors of *The Heart of Marketing*

D&AD. the Copy Book D&AD, 2018 In 1995, the D&AD published a book on the intricate art of writing for advertising. Now, D&AD and TASCHEN join forces to bring you this updated and redesigned edition with essays by 53 leading professionals from across the world. This book isn't just indispensable for marketing writers, but for anyone who needs to win people over online, on...

Copy This Book! Paul J. Heald, 2020-11-24 In *Copy This Book!*, Paul J. Heald draws on a vast knowledge of copyright scholarship and a deep sense of irony to explain what's gone wrong with copyright in the twenty-first century. Distilling extensive empirical data to clearly show the implications of copyright laws and doctrine for public welfare, he illustrates his findings with lighthearted references to familiar (and obscure) works and their creators (and sometimes their creators' oddball relations). Among the questions he tackles: How does copyright deter composers from writing new songs? Why are so many famous photographs unprotected orphans, and how does Getty Images get away with licensing them? What can the use of music in movies tell us about the proper length of the copyright term? How do publishers get away with claiming rights in public domain works and extracting unmerited royalties from the public? Heald translates piles of data, complex laws, and mysterious economics, equipping readers with the tools for judging past and future copyright law.

Copy This Book Eric Schrijver, 2019-03 This book is an artist's guide to copyright, written for makers. Both practical and critical, it will guide you through the concepts underlying copyright and how they apply in your practice. How do you get copyright? For what work? And for how long? How does copyright move across mediums, and how can you go about integrating the work of others? *Copy This Book* details the concepts of authorship and original creation that underlie our legal system, equipping the reader with the conceptual keys to participate in the debate on intellectual property today. This sharp and useful book shines a light on the rights of all artists to protect--and share--their work. Eric Schrijver has produced an essential guide for navigating the new Commons and the old laws of copyright control. --Ellen Lupton

Copy, Copy, Copy Mark Earls, 2015-05-26 **THE #1 HACK FOR SMARTER MARKETING** We all want new answers and new solutions for the very real and pressing challenges that our organizations face. New things to point to and talk about, new ways of working and new ways of thinking that might just be better than the old ways. But rather than this endless search for a brilliant and novel solution, why don't you just copy something that's worked before? Mark Earls, leading expert in marketing and consumer behaviour, quashes the stigma around copying, and shows that it can help us to rethink how we go about solving problems. By understanding what other people are doing and the choices they make, we can develop strategies to solve the challenges that we face inside and outside the organization. Based on extensive research and proven examples, *Copy, Copy, Copy* provides over 50 strategies that you can use right away to copy, borrow or steal as the basis for better ideas – faster. If it's good enough for Elvis, Newton, Shakespeare, The British Olympic Cycling Team and Great Ormond Street Hospital, isn't it good enough for you? ‘This delightful book argues convincingly that transferring ideas usually produces greater value than cooking them up from scratch. And then shows you how.’ — Rory Sutherland, Vice Chairman, Ogilvy London and the *Spectator Magazine*’s Wikiman ‘Yet another entertaining handbook from the acclaimed Herdmeister for anyone involved in marketing, behavioural change and understanding why we all make the choices we make. Earls convincingly disrupts convention about what is innovation – though praxis. This is jammed with great case studies and 52 actionable strategies.’ — Stephen Maher, Chairman, The Marketing Society and CEO, MBA ‘Yet again this leading British business thinker has got us to see the world we inhabit today in fresh and mind-altering ways. A book which marries theory and practice better than the vast majority out there. Most of all his message of copying one's way to greatness is entertaining, counter-intuitive and fun.’ — David Abraham, CEO Channel 4 PLC

The Culture of the Copy Hillel Schwartz, 2014 A novel attempt to make sense of our preoccupation with copies of all kinds—from counterfeits to instant replay, from parrots to photocopies. *The Culture of the Copy* is a novel attempt to make sense of the Western fascination with replicas, duplicates, and twins. In a work that is breathtaking in its synthetic and critical achievements, Hillel Schwartz charts the repercussions of our entanglement with copies of all kinds, whose presence alternately sustains and overwhelms us. This updated edition takes notice of recent shifts in thought with regard to such issues as biological cloning, conjoined twins, copyright, digital reproduction, and multiple personality disorder. At once abbreviated and refined, it will be of interest to anyone concerned with problems of authenticity, identity, and originality. Through intriguing, and at times humorous, historical analysis and case studies in contemporary culture, Schwartz investigates a stunning array of simulacra: counterfeits, decoys, mannequins, and portraits; ditto marks, genetic cloning, war games, and camouflage; instant replays, digital imaging, parrots, and photocopies; wax museums, apes, and art forgeries—not to mention the very notion of the Real McCoy. Working through a range of theories on biological, mechanical, and electronic reproduction, Schwartz questions the modern esteem for authenticity and uniqueness. *The Culture of the Copy* shows how the ethical dilemmas central to so many fields of endeavor have become inseparable from our pursuit of copies—of the natural world, of our own creations, indeed of our very selves. The book is an innovative blend of microsociology, cultural history, and philosophical reflection, of interest to anyone concerned with problems of authenticity, identity, and originality. Praise for the first edition “[T]he author... brings his considerable synthetic powers to bear on our uneasy preoccupation with doubles, likenesses, facsimiles, replicas and re-enactments. I doubt that these cultural phenomena have ever been more comprehensively or more creatively chronicled.... [A] book that gets you to see the world anew, again.” —The New York Times “A sprightly and disconcerting piece of cultural history” —Terence Hawkes, *London Review of Books* “In *The Culture of the Copy*, [Schwartz] has written the perfect book: original and repetitive at once.” —Todd Gitlin, *Los Angeles Times Book Review*

D&AD. The Copy Book D&AD,

The Copy Book, 1995 Now in its seventh reprint, this volume selects the world's best copywriters and asks them to explain how they work. Ranging from the serious to the seemingly glib and flippant, it features wisdom, hints and tips for the advertising industry.

Copy(write) Martine Courant Rife, Shaun Slattery, 2011-10-09 Brings together stories, theories, and research that can further inform the ways in which writing teachers situate and address intellectual property issues in writing classrooms. The essays in the collection identify and describe a wide range of pedagogical strategies, consider theories, present research, explore approaches, and offer both cautionary tales and local and contextual successes.

How To Write Better Copy Steve Harrison, 2016-09-08 Whether you're an agency writer in need of inspiration, a one-woman-band drumming up work from new clients, an established business trying to get more from that mysterious thing called 'content', or you simply want to persuade your colleagues to adopt your point of view, *How To Write better Copy* by Steve Harrison will help you write better copy. It starts with the thinking before the writing, and how to create the all-important Brief. Then it takes you step-by-step from how to write a headline to how to get the response you want from your reader. With examples at every stage, and explanations based

on both the author's twenty-five years' experience and recent scientific research, this book will help hone your skills - whether you're writing websites or press ads, e-zines or direct mail, brochures or blogs, posters or landing pages, emails or white papers.

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Desert Redleg L. Scott Lingamfelter, 2020-05-19 When Saddam Hussein's Iraq invaded Kuwait in August 1990, triggering the First Gulf War, a coalition of thirty-five countries led by the United States responded with Operation Desert Storm, which culminated in a one-hundred-hour coordinated air strike and ground assault that repelled Iraqi forces from Kuwait. Though largely forgotten in descriptions of the war, an eight-day barrage of artillery fire made this seemingly rapid offensive possible. At the forefront of this offensive were the brave field artillerymen known as redlegs. In *Desert Redleg: Artillery Warfare in the First Gulf War*, a veteran and former redleg of the 1st Infantry Division Artillery (otherwise known as the Big Red One), Col. L. Scott Lingamfelter, recounts the logistical and strategic decisions that led to a coalition victory. Drawing on original battle maps, official reports, and personal journals, Lingamfelter describes the experience of the First Gulf War through a soldier's eyes and attempts to answer the question of whether the United States got the job done in its first sustained Middle Eastern conflict. Part military history, part personal memoir, this book provides a boots-on-the-ground perspective on the largest US artillery bombardment since World War II.

Cathedral Antiquities: Canterbury, by W. Woolnoth. 1816 [substituted in this copy for Britton's Canterbury.] York. 1819 John Britton, 1816

Copybook, 1820 A copybook in an unknown hand, including essays by Francis Bacon, Thomas Betterton, etc.

Original Copies in Georges Perec and Andy Warhol Priya Wadhwa, 2016-11-28 In *Original Copies in Georges Perec and Andy Warhol*, Priya Wadhwa bridges the works of Perec and Warhol for the first time, illuminating a postmodern aesthetic where the original is devalued and the copy reigns supreme.

Dreyer's English Benjamin Dreyer, 2020-08-04 NEW YORK TIMES BESTSELLER • A sharp, funny grammar guide they'll actually want to read, from Random House's longtime copy chief and one of Twitter's leading language gurus NAMED ONE OF THE BEST BOOKS OF THE YEAR BY O: The Oprah Magazine • Paste • Shelf Awareness "Essential (and delightful!)"—People We all write, all the time: books, blogs, emails. Lots and lots of emails. And we all want to write better. Benjamin Dreyer is here to help. As Random House's copy chief, Dreyer has upheld the standards of the legendary publisher for more than two decades. He is beloved by authors and editors alike—not to mention his followers on social media—for deconstructing the English language with playful erudition. Now he distills everything he has learned from the myriad books he has copyedited and overseen into a useful guide not just for writers but for everyone who wants to put their best prose foot forward. As authoritative as it is amusing, *Dreyer's English* offers lessons on punctuation, from the underloved semicolon to the enigmatic en dash; the rules and nonrules of grammar, including why it's OK to begin a sentence with "And" or "But" and to confidently split an infinitive; and why it's best to avoid the doldrums of the Wan Intensifiers and Throat Clearers, including "very," "rather," "of course," and the dreaded "actually." Dreyer will let you know whether "alright" is all right (sometimes) and even help you brush up on your spelling—though, as he notes, "The problem with mnemonic devices is that I can never remember them." And yes: "Only godless savages eschew the series comma." Chockful of advice, insider wisdom, and fun facts, this book will prove to be invaluable to everyone who wants to shore up their writing skills, mandatory for people who spend their time editing and shaping other people's prose, and—perhaps best of all—an utter treat for anyone who simply revels in language. Praise for *Dreyer's English* "Playful, smart, self-conscious, and personal . . . One encounters wisdom and good sense on nearly every page of *Dreyer's English*."—The Wall Street Journal "Destined to become a classic."—The Millions "Dreyer can help you . . . with tips on punctuation and spelling. . . . Even better: He'll entertain you while he's at it."—Newsday

Reproducible Copies of Federal Tax Forms and Instructions United States. Internal Revenue Service, 2006

Copies of Papers Relative to the Restoration of the King of Tanjore, the Arrest of the Right Hon. George Lord Pigot, and the Removal of His Lordship from the Government of Fort St. George, by Sundry Members of the Council.: Orders of the Court of Directors, and minutes of Council entered on consultation, 1777

The Subversive Copy Editor Carol Fisher Saller, 2009-08-01 Each year writers and editors submit over three thousand grammar and style questions to the Q&A page at The Chicago Manual of Style Online. Some are arcane, some simply hilarious—and one editor, Carol Fisher Saller, reads every single one of them. All too often she notes a classic author-editor standoff, wherein both parties refuse to compromise on the rights and wrongs of prose styling: This author is giving me a fit. I wish that I could just DEMAND the use of the serial comma at all times. My author wants his preface to come at the end of the book. This just seems ridiculous to me. I mean, it's not a post-face. In *The Subversive Copy Editor*, Saller casts aside this adversarial view and suggests new strategies for keeping the peace. Emphasizing habits of carefulness, transparency, and flexibility, she shows copy editors how to build an environment of trust and cooperation. One chapter takes on the difficult author; another speaks to writers themselves. Throughout, the focus is on serving the reader, even if it means breaking rules along the way. Saller's own foibles and misadventures provide ample material: I mess up all the time, she confesses. It's how I know things. Writers, Saller acknowledges, are only half the challenge, as copy editors can also make trouble for themselves. (Does any other book have an index entry that says terrorists. See copy editors?) The book includes helpful sections on e-mail etiquette, work-flow management, prioritizing, and organizing computer files. One chapter even addresses the special concerns of freelance editors. Saller's emphasis on negotiation and flexibility will surprise many copy editors who have absorbed, along with the dos and don'ts of their stylebooks, an attitude that their way is the right way. In encouraging copy editors to banish their ignorance and disorganization, insecurities and compulsions, the Chicago Q&A presents itself as a kind of alter ego to the comparatively staid *Manual of Style*. In *The Subversive Copy Editor*, Saller continues her mission with audacity and good humor.

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