MARCH 22, 2024 | WEEK 9

DUE: 1) DRAW THE NEWS: 3 Stories Selected + 2) Reading
LAST WEEK / WEEK 8: INKED MIDTERM POSTER PRESENTATION
THIS WEEK: VISUAL METAPHORS + COLOR • EDITORIAL & COMMERCIAL ILLUSTRATION

***AN ILLUSTRATION** is a graphic piece, or work of visual art created for integration in print and digitally published media, such as posters, flyers, magazines, books, animations, video games and films.*

PRINT

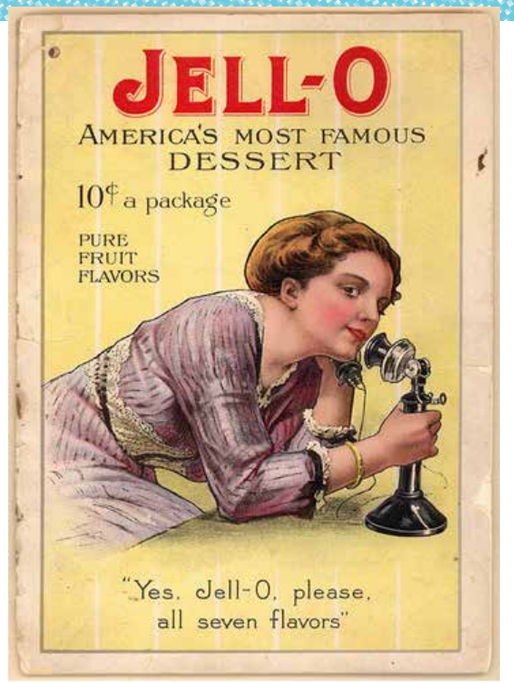
MACHINERY, WATERPOWER, STEAM POWER

1900's
INDUSTRIAL REV. 1.0

1930's INDUSTRIAL REV. 2.0
MASS PRODUCTION
ASSEMBLY LINE
ELECTRICITY

1970's INDUSTRIAL REV. 3.0
COMPUTER & AUTOMATION

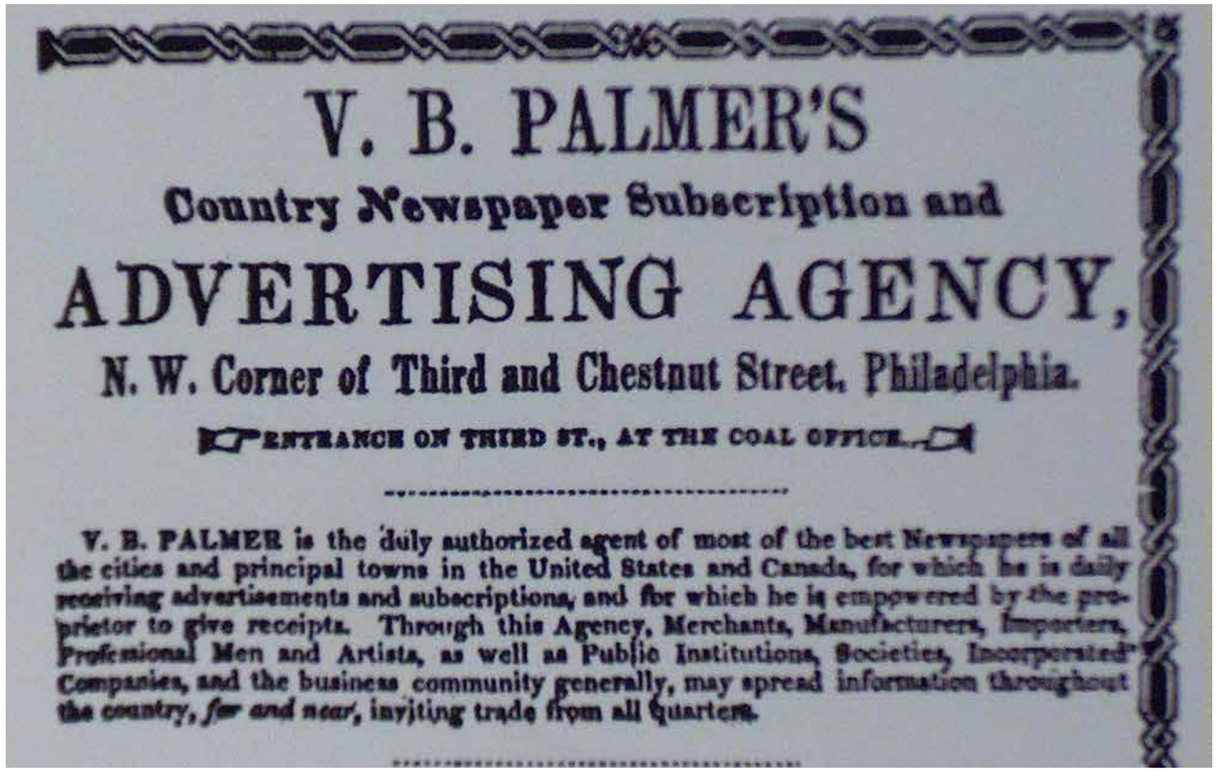
2000's INDUSTRIAL REV. 4.0
INTERNET & CYBER-PHYSICAL SYSTEMS



WHY DO PEOPLE NEED MEDIA / NEWS? HOW IS THAT INDUSTRY FUNDED?

1841: FIRST ADVERTISING AGENCY IN AMERICA ESTABLISHED

VOLNEY PALMER IN PHILADELPHIA



V. B. PALMER'S

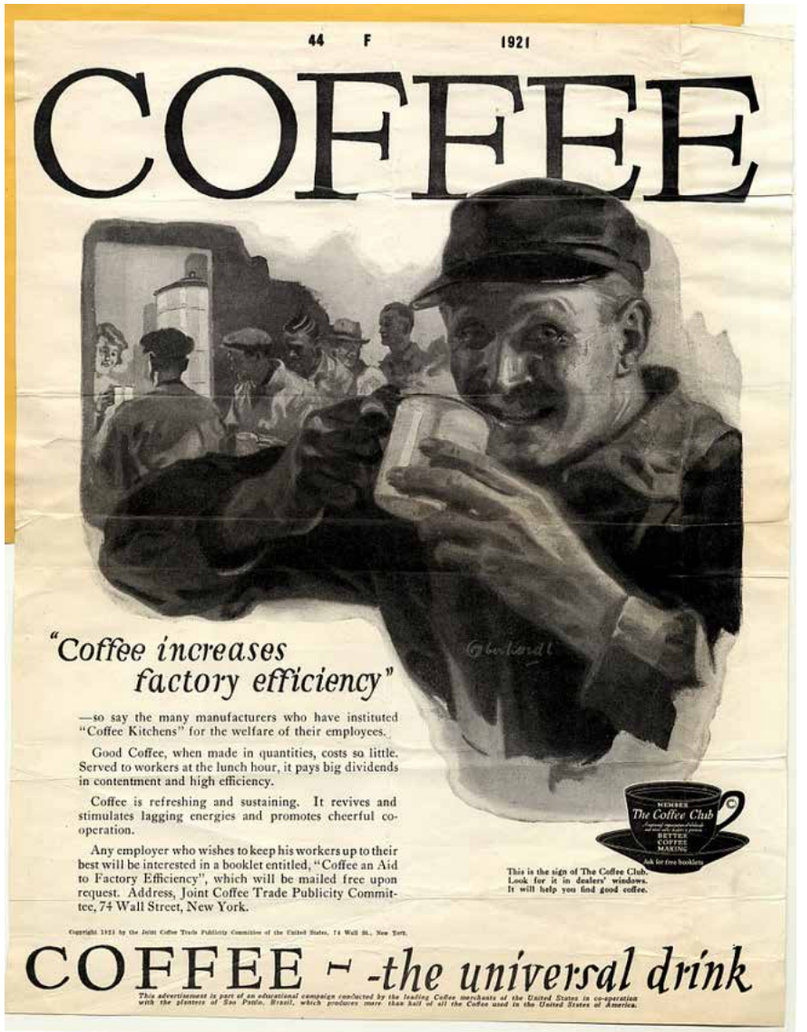
Country Newspaper Subscription and

ADVERTISING AGENCY,

N. W. Corner of Third and Chestnut Street, Philadelphia.

☞ ENTRANCE ON THIRD ST., AT THE COAL OFFICE. ☜

V. B. PALMER is the duly authorized agent of most of the best Newspapers of all the cities and principal towns in the United States and Canada, for which he is daily receiving advertisements and subscriptions, and for which he is empowered by the proprietor to give receipts. Through this Agency, Merchants, Manufacturers, Importers, Professional Men and Artists, as well as Public Institutions, Societies, Incorporated Companies, and the business community generally, may spread information throughout the country, *far and near*, inviting trade from all quarters.



44 F 1921

COFFEE

"Coffee increases factory efficiency"

—so say the many manufacturers who have instituted "Coffee Kitchens" for the welfare of their employees.

Good Coffee, when made in quantities, costs so little. Served to workers at the lunch hour, it pays big dividends in contentment and high efficiency.

Coffee is refreshing and sustaining. It revives and stimulates lagging energies and promotes cheerful co-operation.

Any employer who wishes to keep his workers up to their best will be interested in a booklet entitled, "Coffee an Aid to Factory Efficiency", which will be mailed free upon request. Address, Joint Coffee Trade Publicity Committee, 74 Wall Street, New York.

Copyright 1921 by the Joint Coffee Trade Publicity Committee of the United States, 74 Wall St., New York.

MEMBER The Coffee Club BETTER COFFEE MAKING Ask for free booklets

This is the sign of The Coffee Club. Look for it in dealers' windows. It will help you find good coffee.

COFFEE — *-the universal drink*

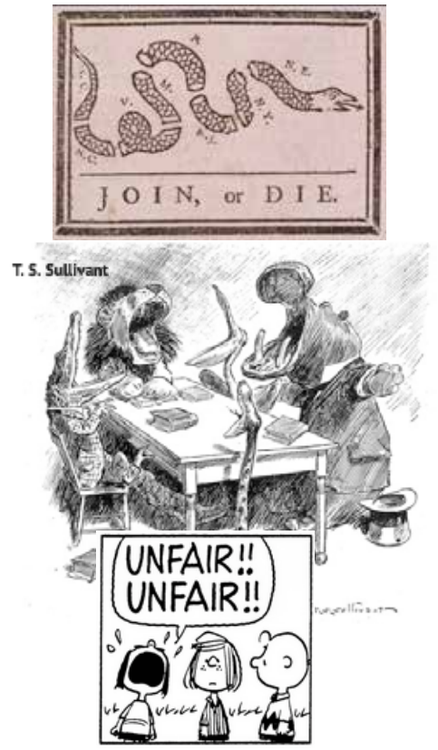
This advertisement is part of an educational campaign conducted by the leading Coffee merchants of the United States in co-operation with the planters of Sao Paulo, Brazil, which produces more than half of all the Coffee used in the United States of America.

COVER + INTERIOR + POLITICAL/HUMOR

THESE THREE CATEGORIES OF ILLUSTRATION, *(BROADLY SPEAKING)* CAN BE REFERRED TO AS "EDITORIAL ILLUSTRATIONS."

COVER

INTERIOR



POLITICAL/HUMOR

ADVERTISING

ARGUABLY, POLITICAL/HUMOR HAS SINCE DISTINGUISHED ITSELF BEYOND ITS ORIGINAL CLASSIFICATION

CONCEPT IS KEY!

EDITORIAL ILLUSTRATIONS OFTEN USE STRONG CONCEPTS, AND VISUAL METAPHORS TO ENGAGE THE VIEWER.

petexryan Buying stocks well into retirement is the norm for boomers - they just don't get rattled by the ups and downs, they always expect the dips

- EDITORIAL ILLUSTRATIONS ARE VISUALS THAT SUPPORT AND EXPLAIN THE ACCOMPANYING SUBJECT MATTER.

- A SUCCESSFUL PIECE PAIRS AN ILLUSTRATOR'S OWN IDEAS+ CREATIVE VISION WITH THE WRITERS WORDS TO CLEARLY COMMUNICATE THE CORE IDEA.

THE CREATIVE POWER OF VISUAL METAPHORS!

EDITORIAL ILLUSTRATIONS OFTEN USE STRONG CONCEPTS, AND VISUAL METAPHORS TO ENGAGE THE VIEWER.

IN THIS CLASSIC PHOTOGRAPH FROM TURN-OF-THE-CENTURY SURREALIST MAN RAY, WE CAN SEE THE COMPARISON CLEARLY BEING MADE BETWEEN A WOMAN'S BODY AND A MUSICAL INSTRUMENT.

BUT THIS IS JUST A 1:1. IT MAKES A CLEVER COMPARISON, BUT IT DOESN'T TELL OR SUGGEST A STORY.

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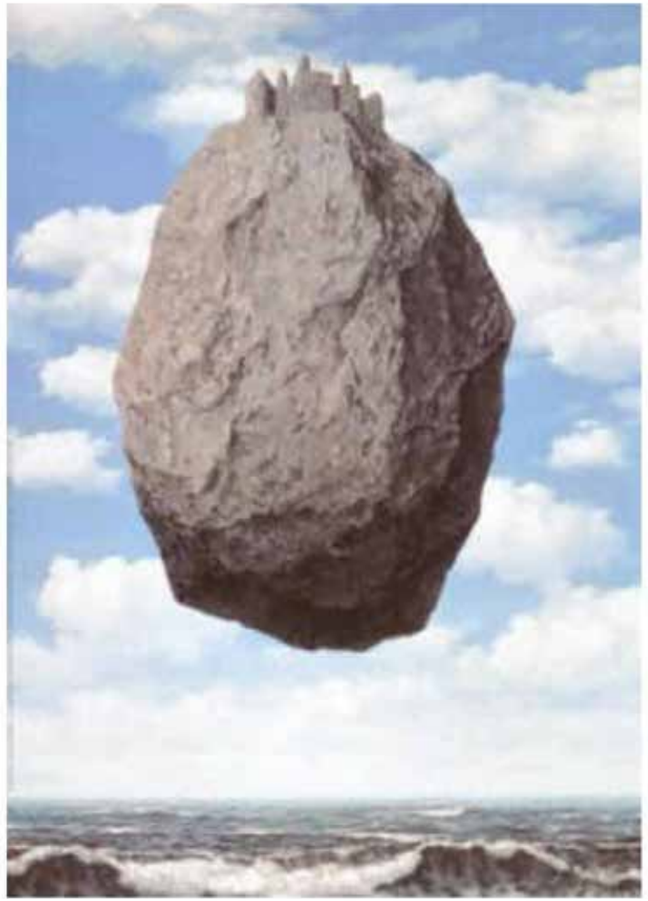


Rene Magritte (1898–1967), *Le Château des Pyrénées* ,1959

- A METAPHOR IS A FIGURE OF SPEECH WHERE A WORD OR PHRASE IS APPLIED TO AN OBJECT OR ACTION TO WHICH IT IS NOT ACTUALLY APPLICABLE.

- "IN THE MIDDLE OF JUNE, THE BLACKTOP WAS LAVA" IS A METAPHOR: DIRECTLY COMPARING ASPHALT TO LAVA.

- "I HAD FALLEN THROUGH A TRAPDOOR OF DEPRESSION," SAID MARK, WHO WAS FOND OF THEATRICAL METAPHORS.

COUCH POTATO ! HEART OF GOLD! THATWAS THE BOMB!
MONEY IS THE ROOT OF ALL EVIL—THATS JUST THE START

JOHN 8:12: "I AM THE LIGHT OF THE WORLD. WHOEVER FOLLOWS ME WILL NEVER WALK IN DARKNESS,

THE CREATIVE POWER OF METAPHORS!

EDITORIAL ILLUSTRATIONS OFTEN USE STRONG CONCEPTS, AND VISUAL METAPHORS TO ENGAGE THE VIEWER.

A SIMILE is a figure of speech involving THE COMPARISON OF ONE THING TO ANOTHER.

A SIMILE is used to make a description more exaggerated or vivid.

THE CREATIVE POWER OF METAPHORS!

A SIMILE IS A FIGURE OF SPEECH INVOLVING THE COMPARISON OF ONE THING TO ANOTHER.

A SIMILE IS USED TO MAKE A DESCRIPTION MORE EXAGGERATED OR VIVID.

A SIMILE USES THE WORD "LIKE" OR "AS" TO MAKE THE COMPARISON.

"...SLY LIKE A FOX!"

"...AS BRAVE AS A LION!"

"...AS SLIPPERY AS AN EEL!"

- ARTISTS OFTEN MAKE SIMILAR SORTS OF COMPARISONS OR ANALOGIES THROUGH VISUAL IMAGERY TO GET THEIR CONCEPTS ACROSS.

THE CREATIVE POWER OF VISUAL METAPHORS!

"...SLY LIKE A FOX!" "...AS BRAVE AS A LION!" "...AS SLIPPERY AS AN EEL!"

Illustrators are clever, visual thinkers.

Illustrators create unique comparisons or vivid analogies through visual imagery to get their concepts across.

Art Directors *want* to work with clever visual thinkers

(who can also draw).

THE CREATIVE POWER OF VISUAL METAPHORS!

THREE TYPES OF VISUAL METAPHORS: **JUXTAPOSITION** + FUSION + REPLACEMENT

JUXTAPOSITION

1) PLACE AN OBJECT OUT OF ITS NATURAL CONTEXT.

2) THE DIFFERENCE BETWEEN THE OBJECT AND ITS NEW USAGE / ENVIRONMENT ILLUSTRATES A CONCEPT.

TWO ELEMENTS BORROW FROM ONE ANOTHER.

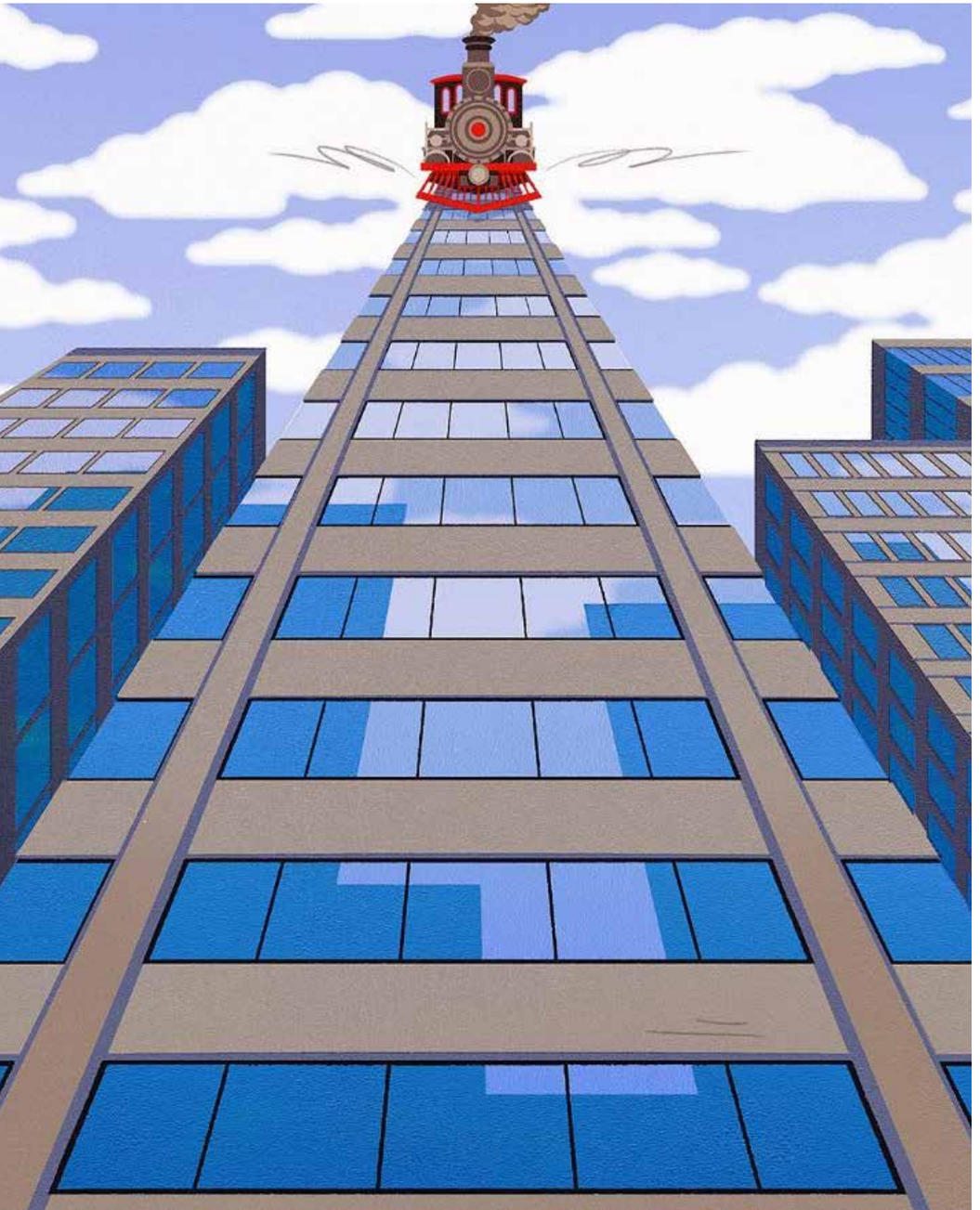
THEIR SIMILARITIES IN EITHER SHAPE, MEANING, OR COLOR ARE USED TO CREATE A SINGLE METAPHOR.

ILUSTRATION ABOUT THE CHEMISTRY OF SEDUCTION

DAVIDE BONAZZI

THE CREATIVE POWER OF VISUAL METAPHORS!

THREE TYPES OF VISUAL METAPHORS: **JUXTAPOSITION** + FUSION + REPLACEMENT



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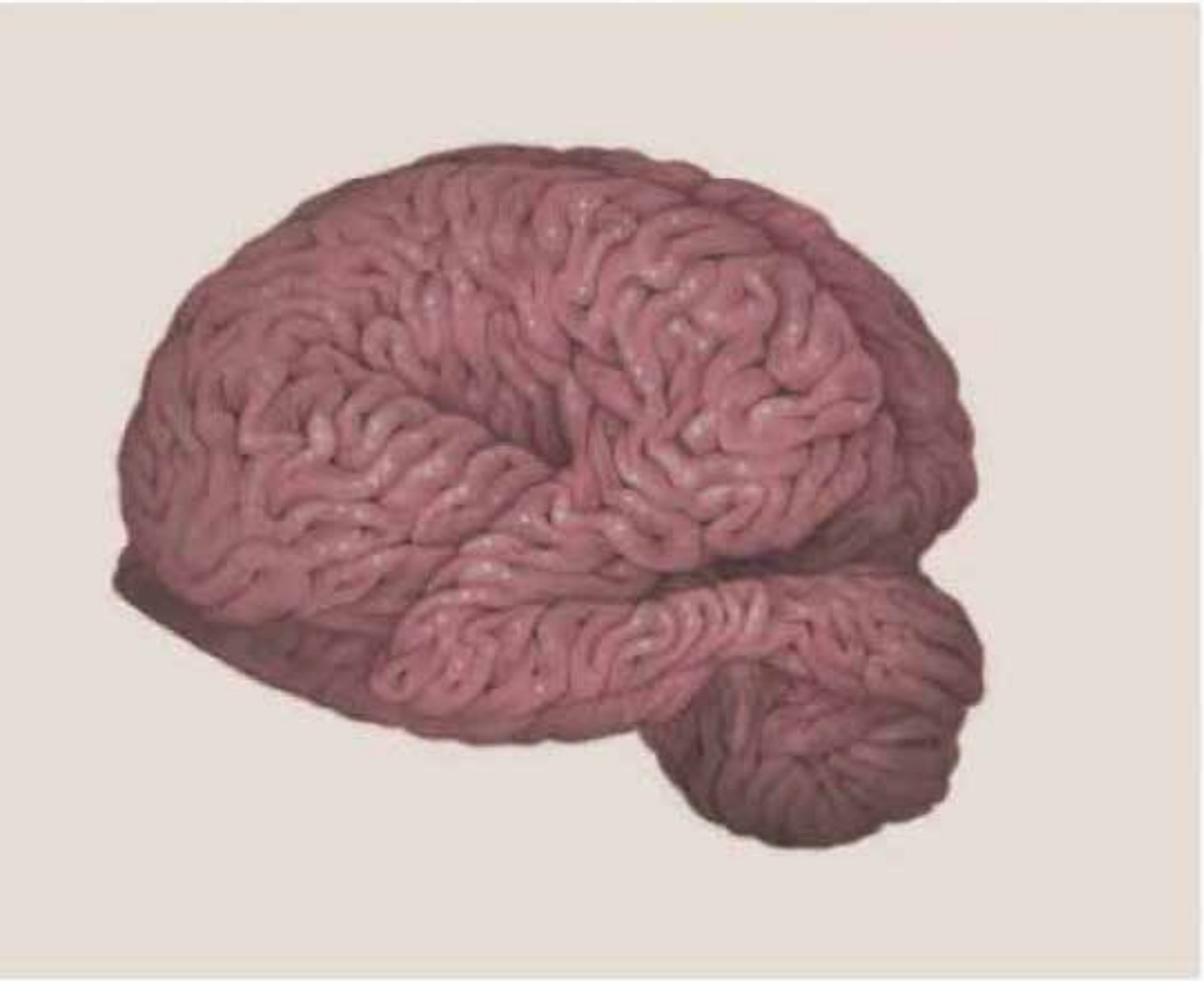
THIS TYPE OF METAPHOR CAN BE REALLY BIZARRE.

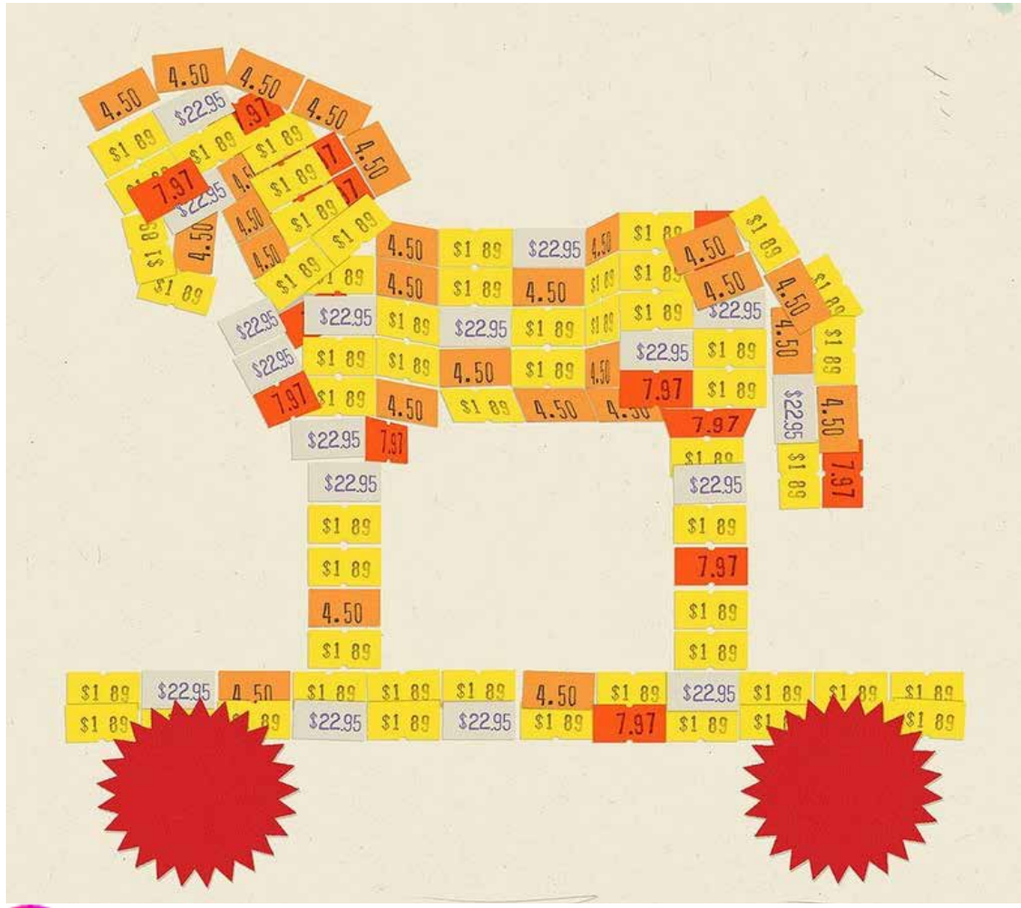
THE CREATIVE POWER OF VISUAL METAPHORS!

THREE TYPES OF VISUAL METAPHORS: JUXTAPOSITION + **FUSION** + REPLACEMENT

FUSION: TWO COMPLETELY SEPARATE IMAGES OR SYMBOLS ARE FUSED INTO ONE NEW IMAGE TO CREATE A SINGLE METAPHOR.



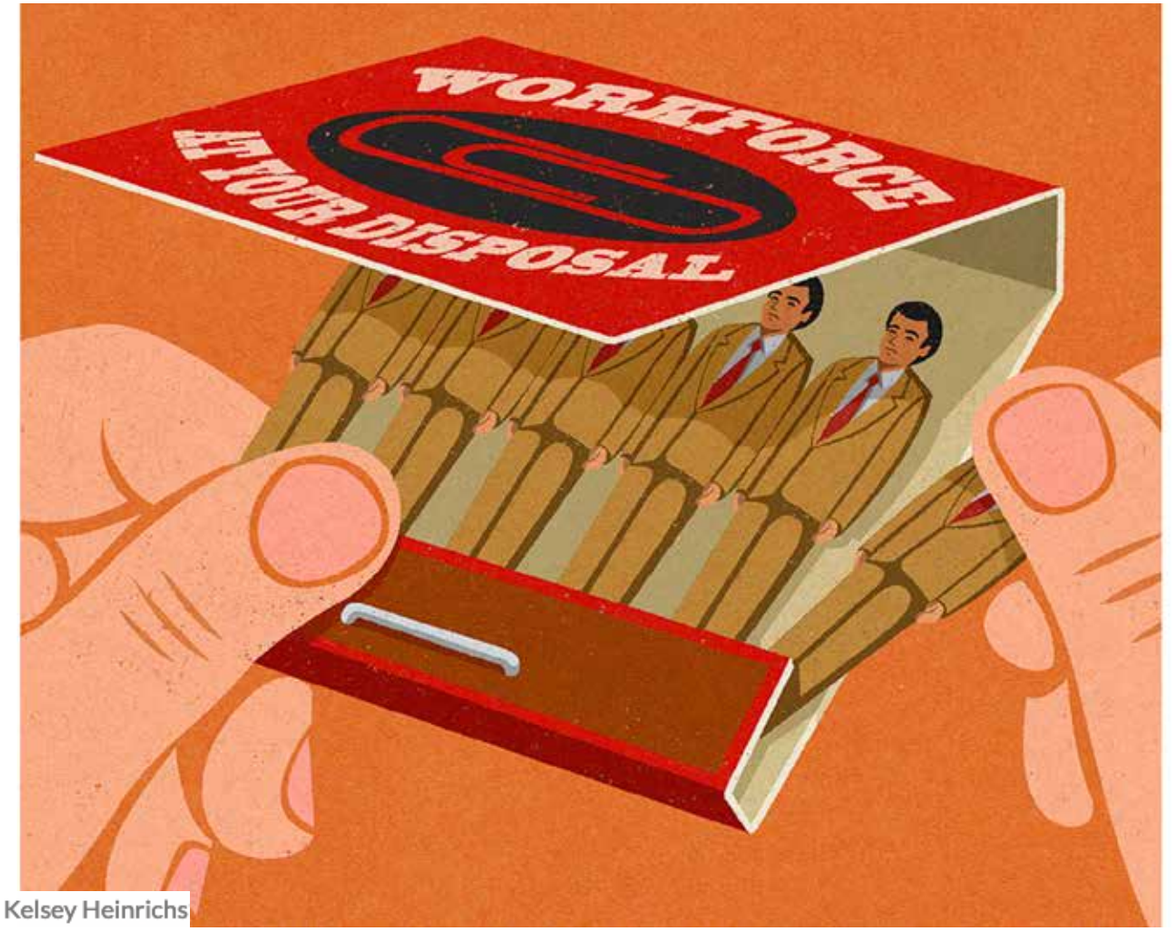
Ashley Mackenzie, *No Body, No Mind*



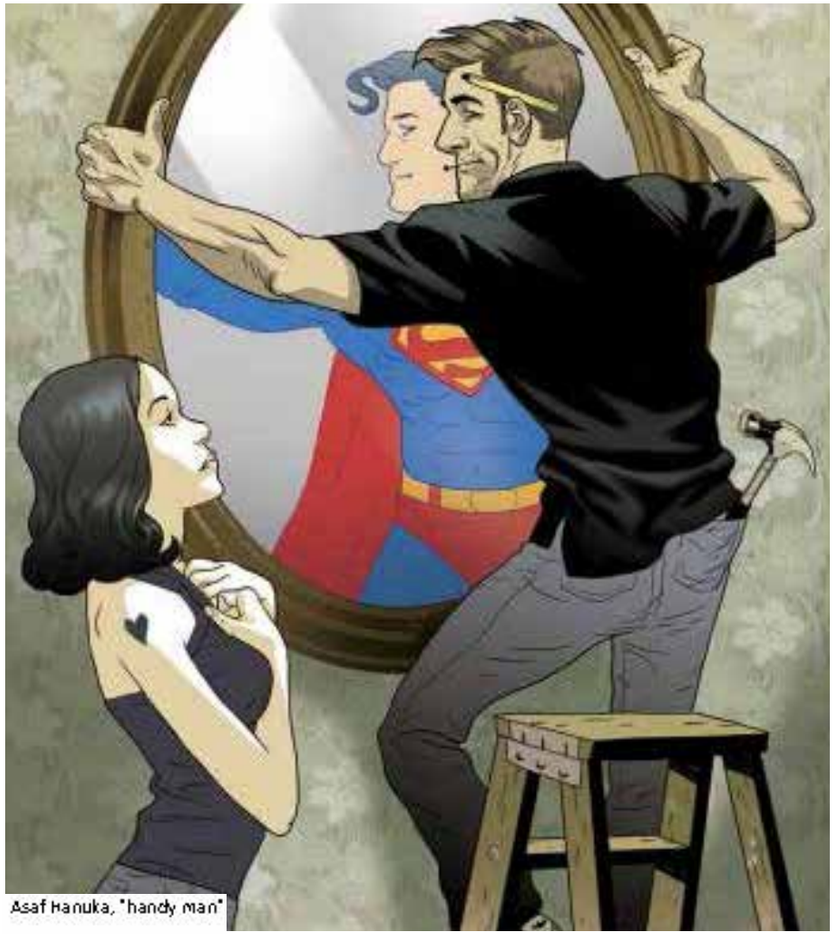
petexryan Hidden costs , full page for consumer reports

REPLACEMENT

PART OF AN EXISTING, WELL KNOWN OBJECT, SYMBOL OR EXPECTATION IS REPLACED BY A DIFFERENT OBJECT OR SYMBOL, CREATING A SINGLE METAPHOR.



Kelsey Heinrichs



Asaf Hanuka, "handy man"

REPLACEMENT

PART OF AN EXISTING, WELL KNOWN OBJECT, SYMBOL OR EXPECTATION IS REPLACED BY A DIFFERENT OBJECT OR SYMBOL, CREATING A SINGLE METAPHOR.

"CONCEPTUAL COMPARISON"

IS USED ALL THE TIME IN ILLUSTRATION— SWAPPING OUT A KEY OBJECT

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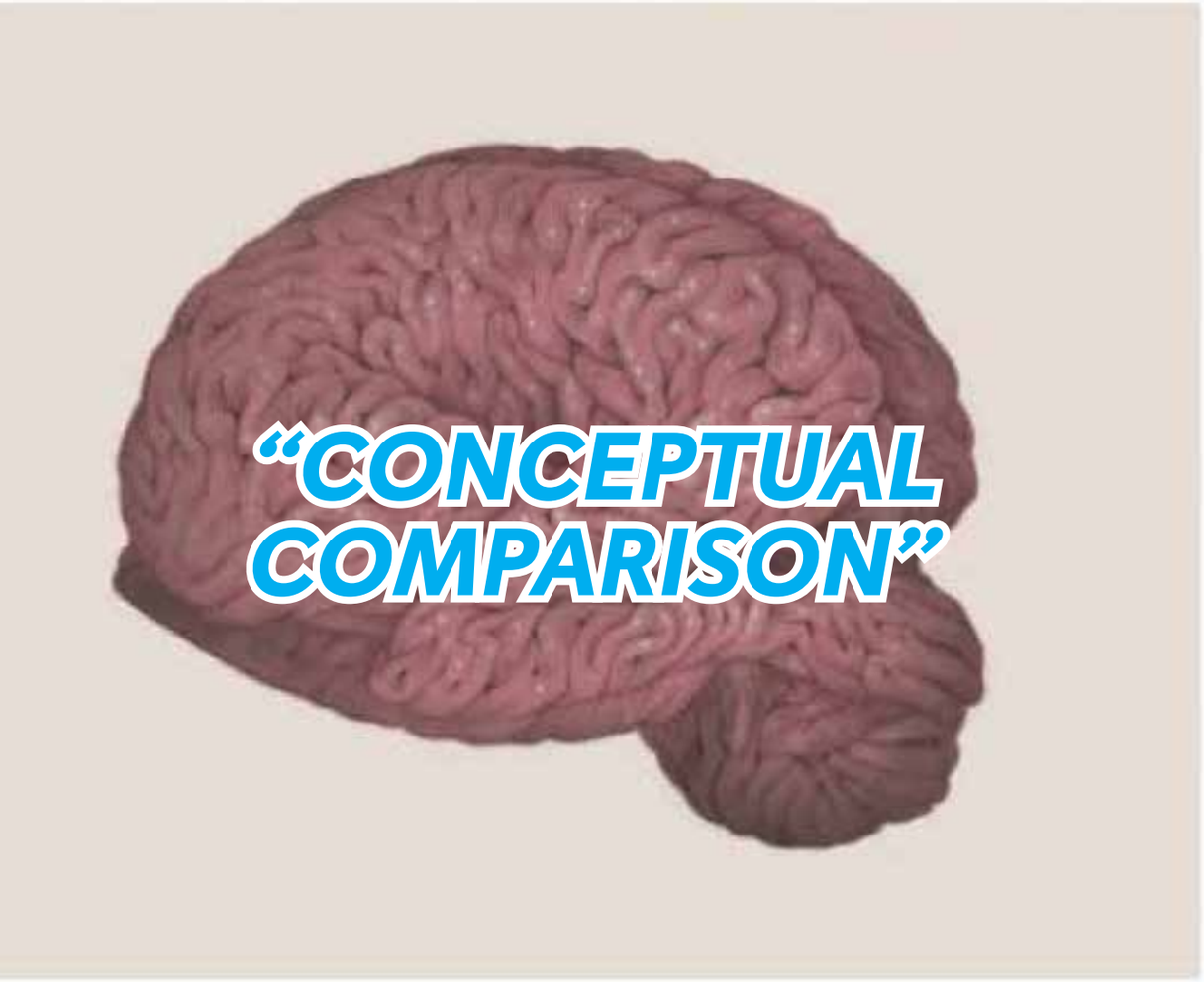

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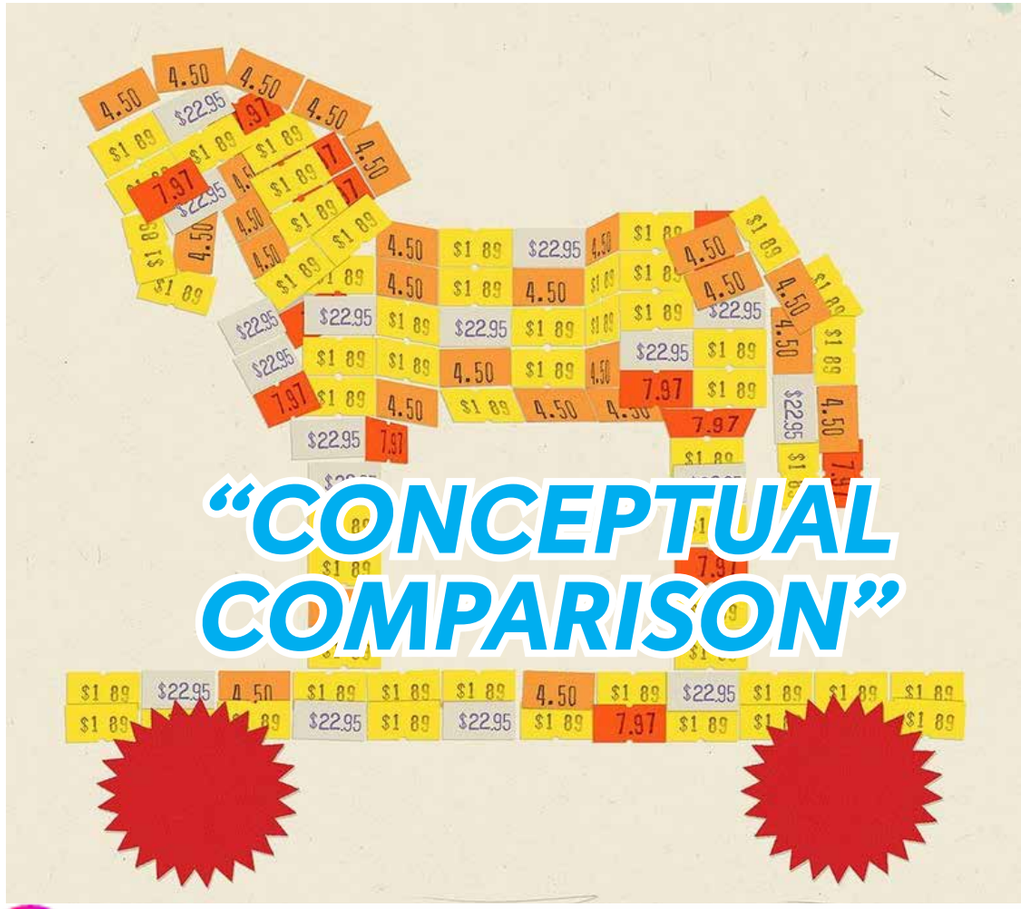


petexryan Hidden costs , full page for consumer reports

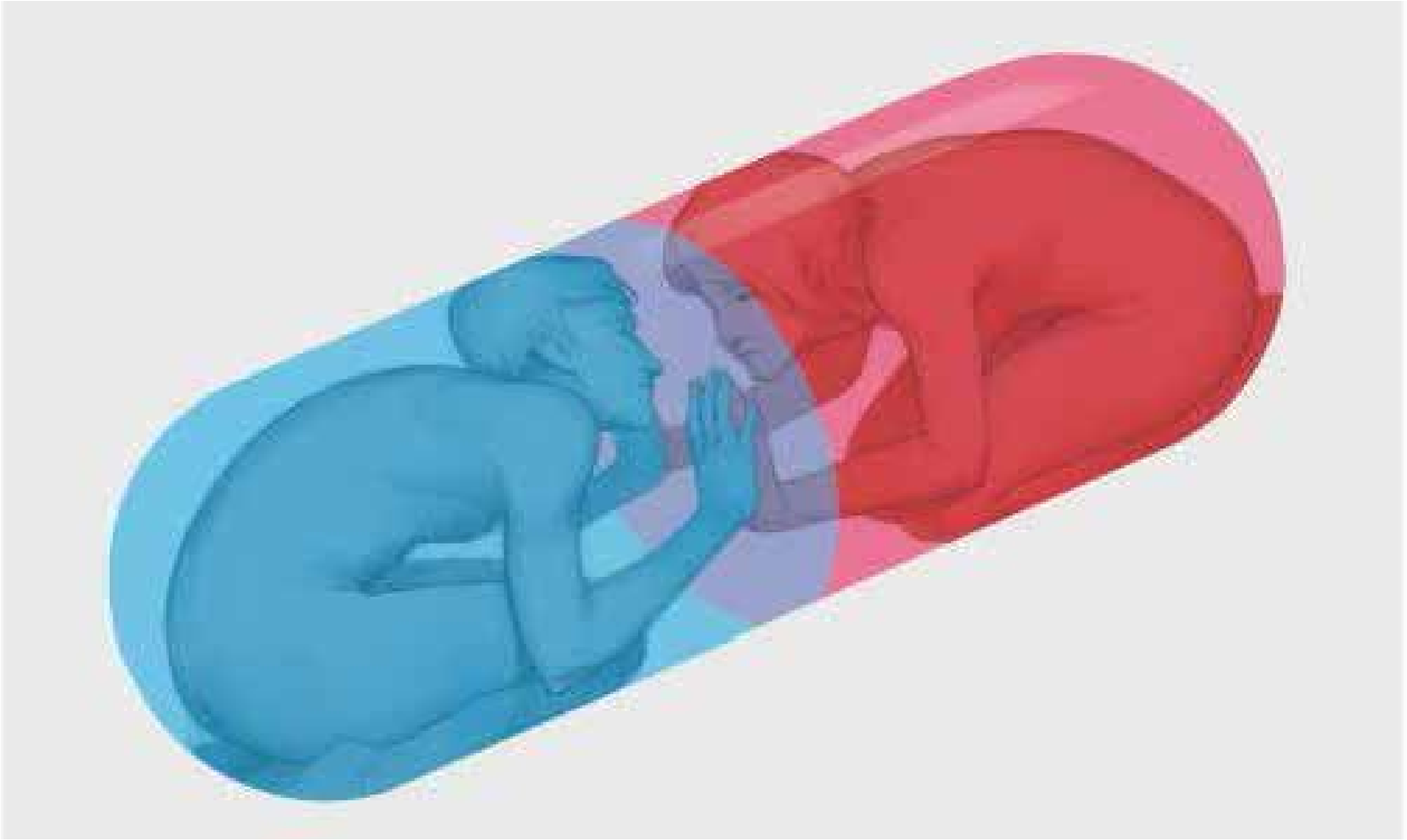
Davide Bonazzi

"CONCEPTUAL COMPARISON"

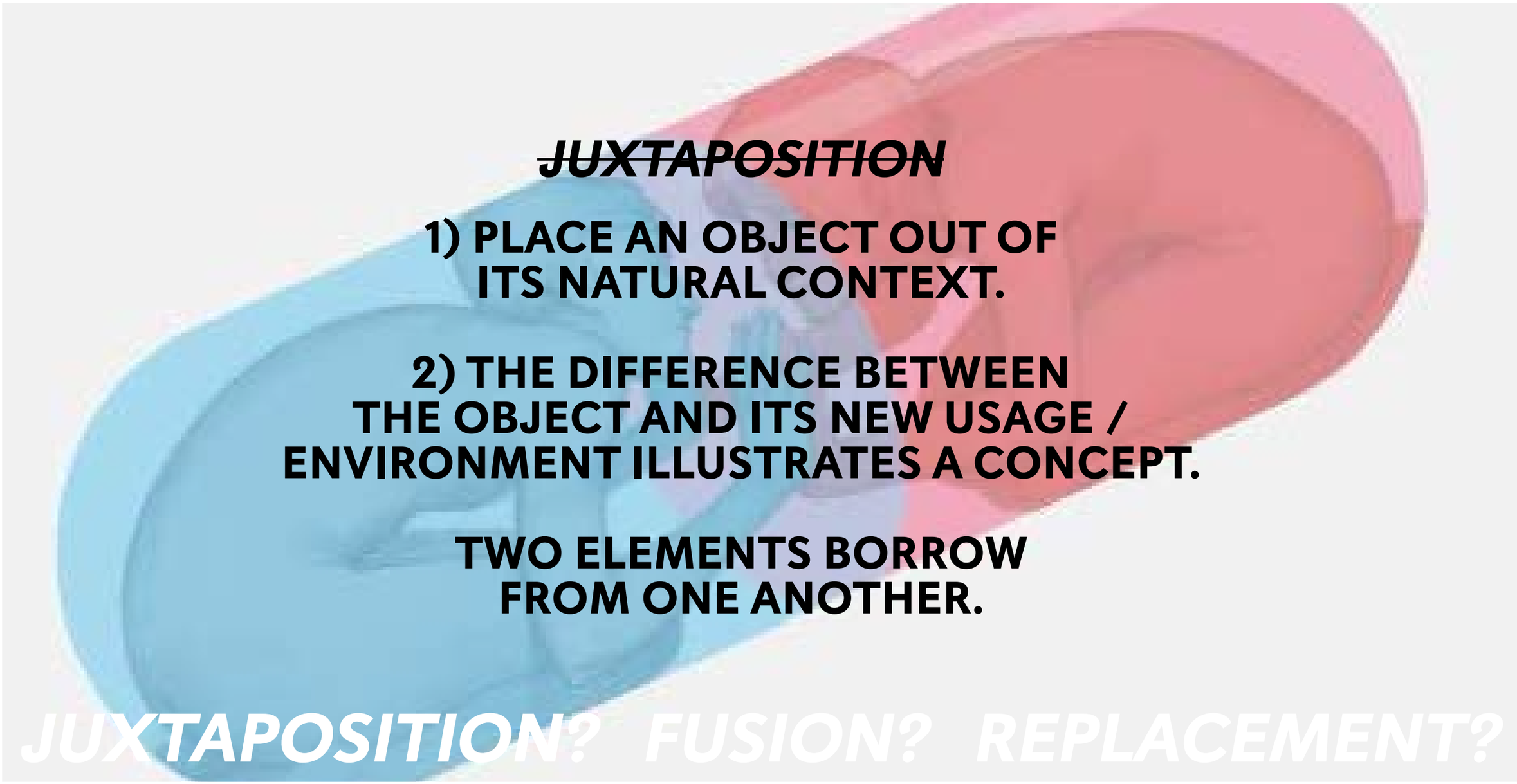
IS USED ALL THE TIME IN ILLUSTRATION—SWAPPING OUT A KEY OBJECT FOR ANOTHER OBJECT TO ILLUSTRATE YOUR POINT.

WHAT COMPARISON IS BEING MADE RE: MONEY TO BURN

CONCEPTUAL COMPARISON



ASHLEY MACKENZIE, "CHEMICALS" • EDITORIAL ILLUSTRATION ABOUT THE WIDE-SCALE PROLIFERATION OF SEROTONIN- ENHANCING ANTIDEPRESSANTS THAT SUPPRESS SEXUAL DESIRE AND IMPAIRS RELATIONSHIPS.



~~*JUXTAPOSITION*~~

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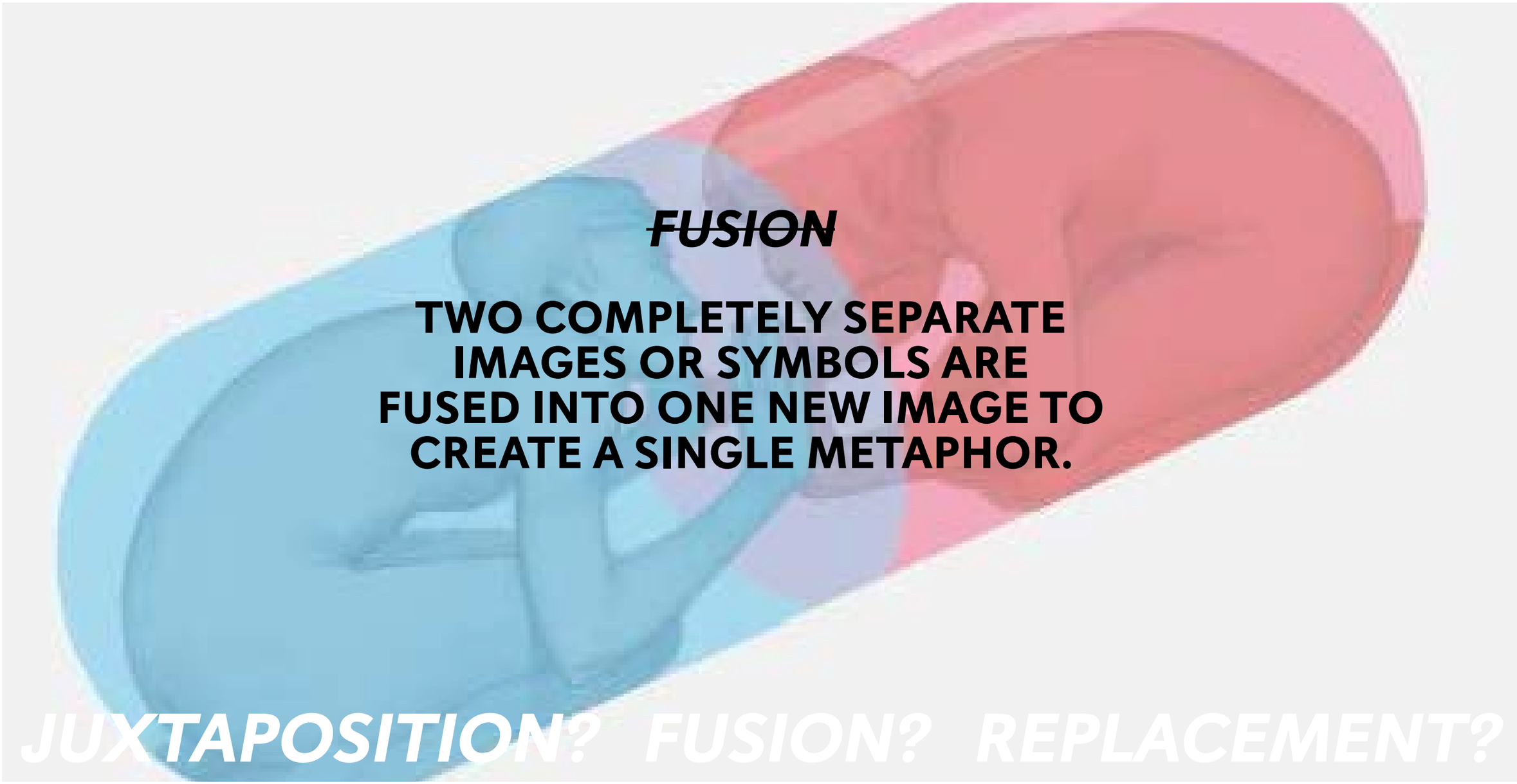
JUXTAPOSITION? FUSION? REPLACEMENT?


~~FUSION~~
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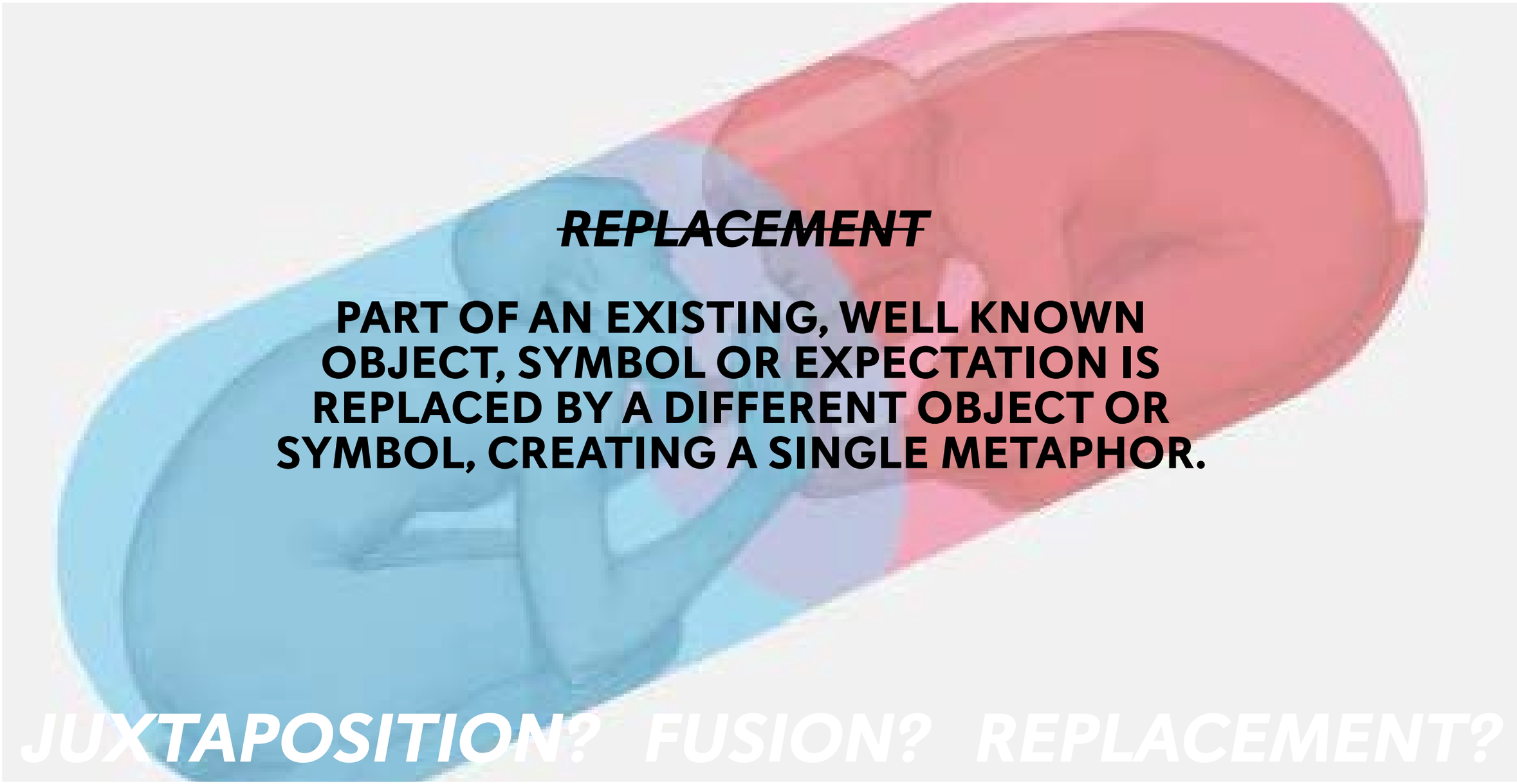

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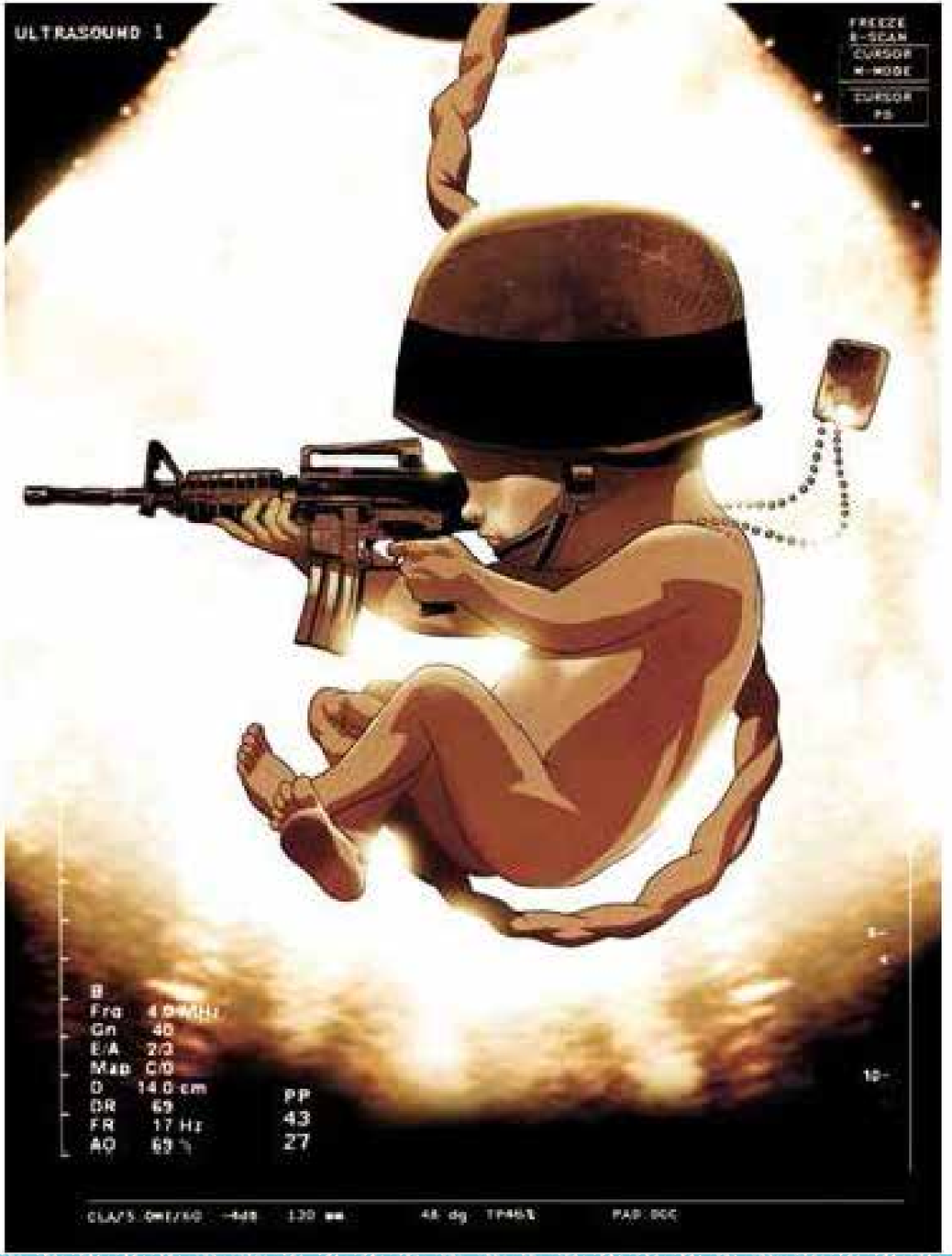

PARENTS IN ISRAEL REFLECTING ABOUT THEIR BABY BOY BECOMING A SOLDIER AT 18.

JUXTAPOSITION?

FUSION?

REPLACEMENT?

CONCEPTUAL COMPARISON?

FETUS, FOR MAARIV
ASAF HANUKA

HOW MEETINGS ARE THE DEATH OF PRODUCTIVITY IN THE WORKPLACE.

JUXTAPOSITION?

FUSION?

REPLACEMENT?

CONCEPTUAL COMPARISON?

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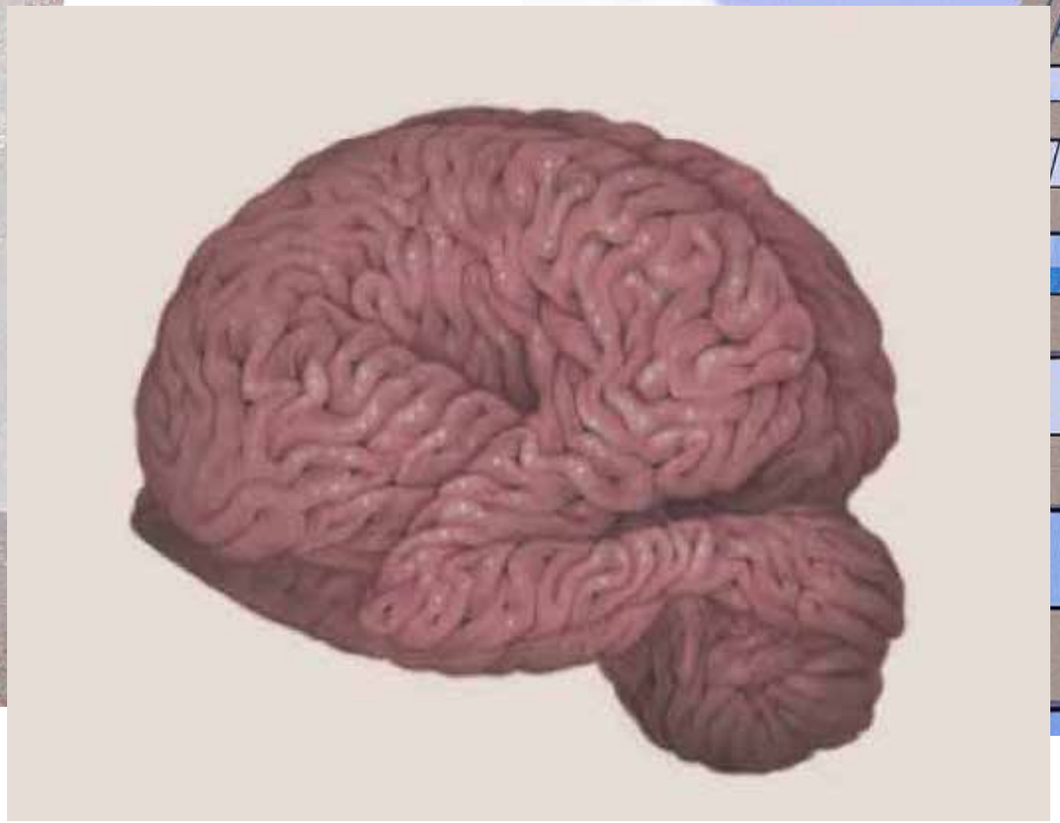

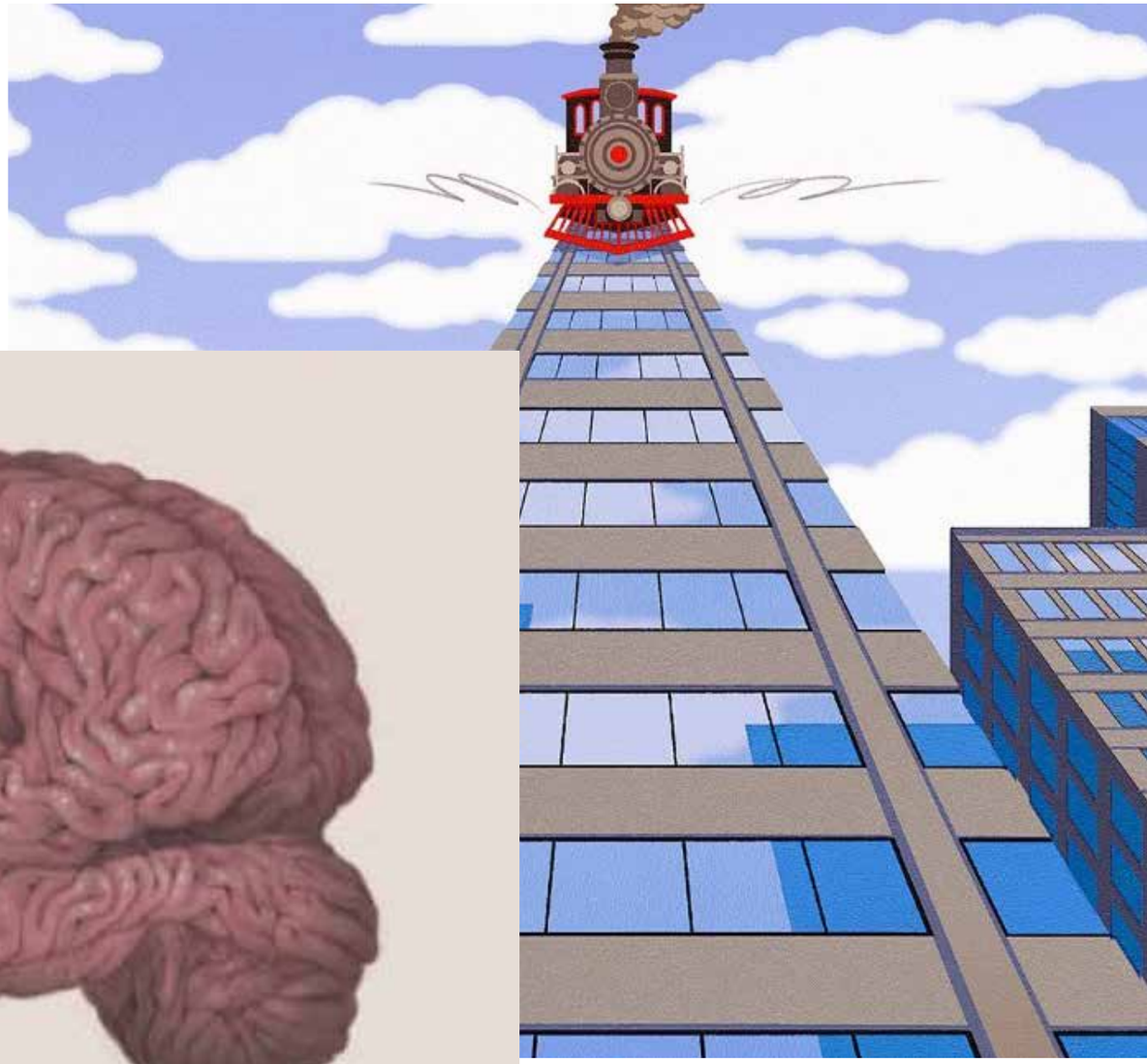

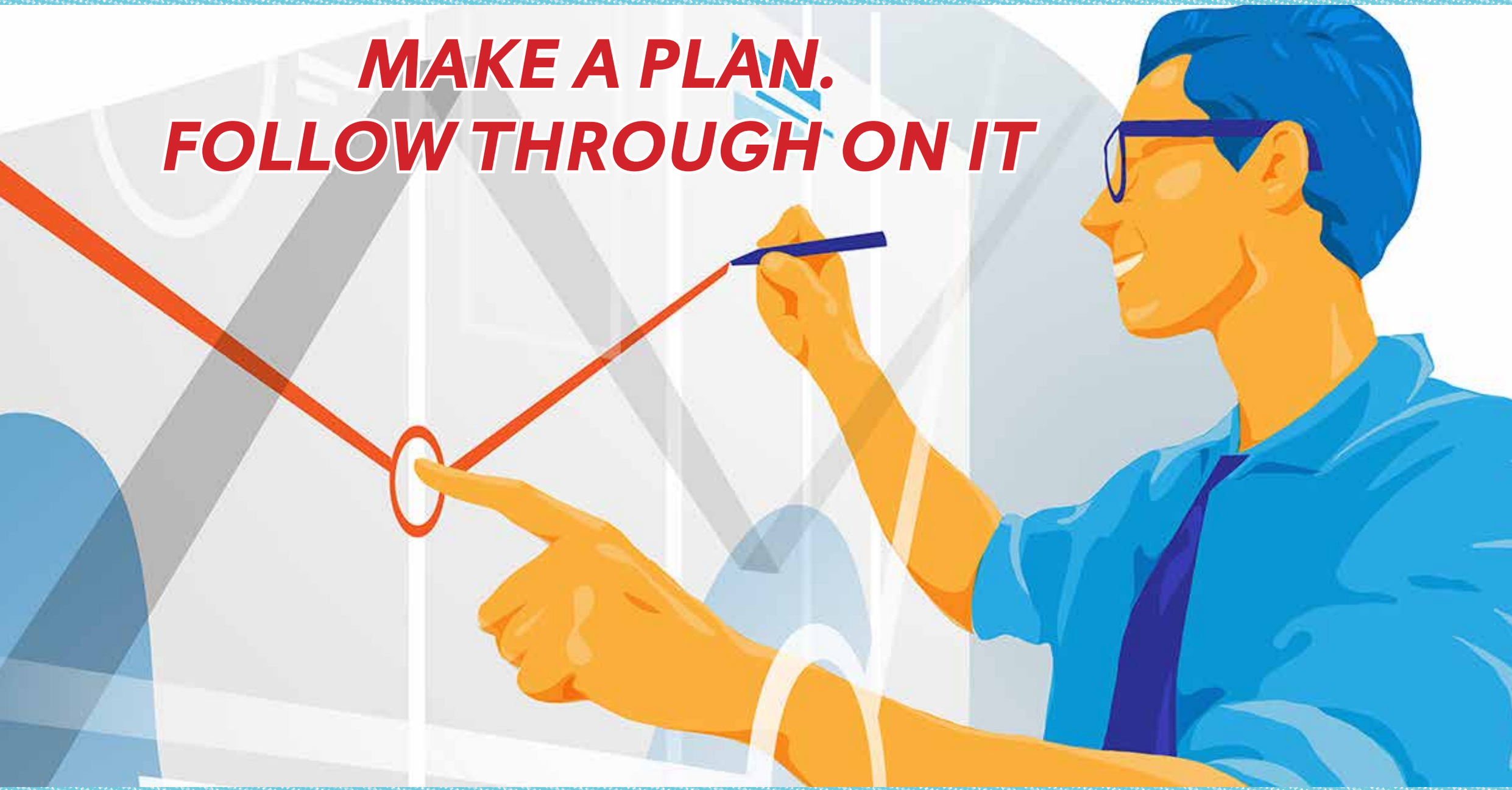
MAKE A PLAN.
FOLLOW THROUGH ON IT

WEEK 9 SKETCHBOOK ASSIGNMENT #1:

EDITORIAL ILLUSTRATION (USING VISUAL METAPHOR)

ASK YOURSELF:
"WHAT IS THE CORE IDEA?"

"WHAT IS THE ISSUE AND WHAT IS THE SOLUTION?"

"WHO DOES THIS IMPACT?"

"WHAT DOES THE WRITER WANT THE READER TO UNDERSTAND?"

"HEADLINE VS. FULL STORY!"

STEP 1: REVISIT YOUR ARTICLES: WHO+WHAT+WHERE +WHEN+WHY+HOW

Did you *actually* summarize the core idea of the article *accurately*? Is the visual metaphor right there on the surface??

Many just rephrased the headline in an alternate way.
>sigh<
That is not not an accurate summary of the article.

WEEK 9 SKETCHBOOK ASSIGNMENT #1:

EDITORIAL ILLUSTRATION (USING VISUAL METAPHOR)

NO DRAWING JUST YET!

CHARGE UP THE BRIAN FIRST!

STEP 1: REVISIT YOUR ARTICLES

Did you *actually* summarize the core idea of the article *accurately*? Is the visual metaphor right there on the surface??

STEP 2: ELIMINATE 1 STORY

(OR TWO?) Instinctively, ideas for metaphors should jump out at you. Remove at least 1 story that might be harder to clearly communicate the core idea using a visual metaphor.

WEEK 9 SKETCHBOOK ASSIGNMENT #1:

EDITORIAL ILLUSTRATION (USING VISUAL METAPHOR)

BOTTLE UP THE BRAINPOWER
LET IT PERCOLATE

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STEP 2: WRITE DOWN KEYWORDS
ASSOCIATION + METAPHORS +SAYINGS + IDEAS FOR EACH REMAINING STORY. CREATE A CONCEPT THAT IS SOLID!

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WRITTEN IDEAS AND PRELIMINARY THUBNAILS
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WRITTEN IDEAS AND PRELIMINARY THUBNAILS

STEP 4: 6x ADVANCED SKETCHES PROPORTIONATE TO: 7.75″(w) x 4.5″(H) (5″ x 2.9″ MINIMUM!)

- IN PENCIL/NOT DIGITAL!
- VALUE ESTABLISHED (NOT STUCK IN THE GREY ZONE!)
- PENCIL TECHNIQUES!
- THOUGHT-OUT COMPOSITION!
  - METAPHOR IS CLEAR!
  - CORE IDEA IS CLEAR!

GOOGLE FOLDER: SHOW ME BRAINSTORMING + ANY THUMBS + ADV.SKETCHES

START

GIVING

YOUR

ART

SOME

SPACE

TO

BREATHE

YOUR ADVANCE SKETCH IS NOT WHERE YOU FIGURE OUT COMPOSITION, STAGING OR IDEAS!

FIGURE THAT ALL OUT IN THE THUMBNAIL-PHASE, DUH!

ADVANCED SKETCHES ARE NOT THUMBNAILS

YOUR ADVANCE SKETCH HAS EVERYTHING THOUGHT OUT & READY TO GO!

COVER + INTERIOR + POLITICAL/HUMOR

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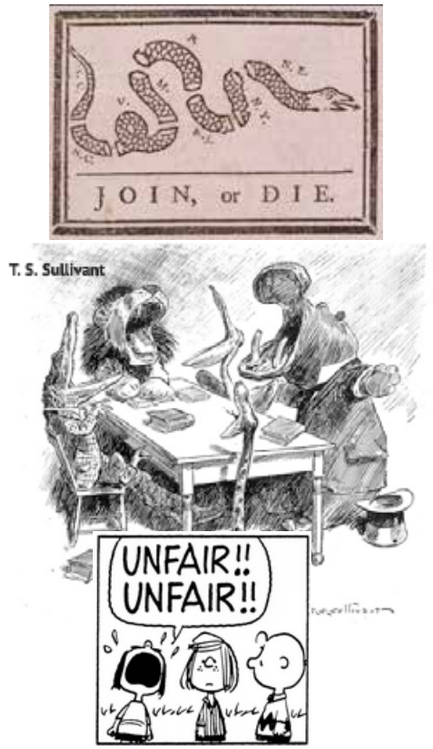
COVER

INTERIOR



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ADVERTISING

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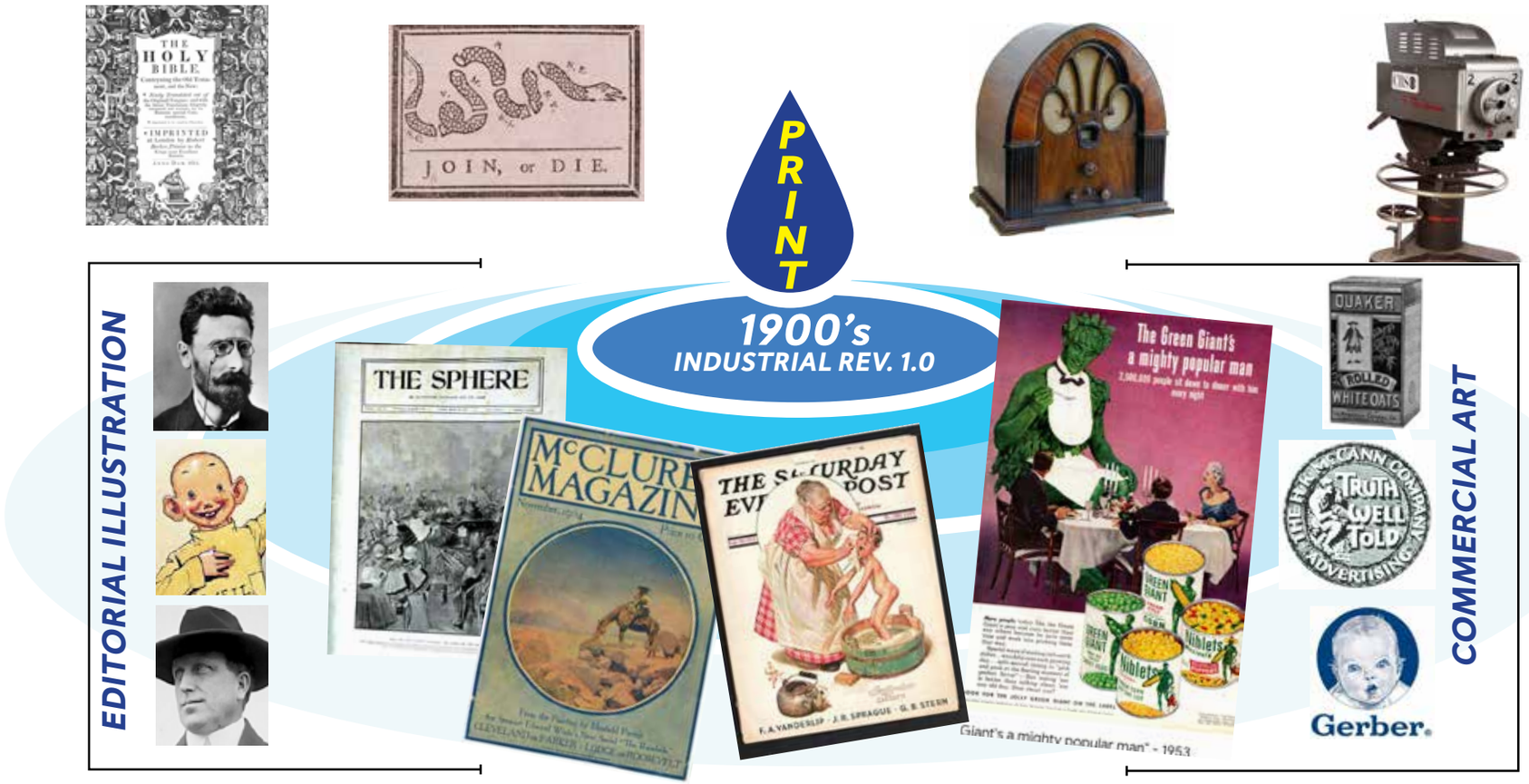


COMMERCIAL ART, aka "Advertising Art" utilizes visually appealing designs, graphics and images to narrate needs, inform services, or promote solutions to consumers with a specific brand/product.

FULL-SERVICE ADVERTISING AGENCY

TELEVISION ADVERTISEMENTS + ADVERTISEMENT CAMPAIGNS
CONTENT CREATION + SEARCH ENGINE OPTIMIZATION (SEO)
GRAPHIC DESIGN + SOCIAL MEDIA MANAGEMENT
RADIO ADVERTISEMENTS + WEB DEVELOPMENT

DIGITAL ADVERTISING AGENCY

SEO + EMAIL MARKETING + ACCOUNT-BASED MARKETING
SOCIAL MEDIA MARKETING + WEBSITE DESIGN AND MARKETING
CONTENT MARKETING + LEAD GENERATION

TRADITIONAL ADVERTISING AGENCY

BILLBOARD ADVERTISEMENTS + POSTCARD MAIL ADVERTISEMENTS
TELEVISION COMMERCIAL ADVERTISEMENTS + RADIO ADVERTISEMENTS
NEWSPAPER ADVERTISEMENTS + MAGAZINE ADVERTISEMENTS

SOCIAL MEDIA ADVERTISING AGENCY
CREATIVE BOUTIQUES + IN-HOUSE ADVERTISING AGENCY

MEDIA BUYING AGENCY + PUBLIC RELATIONS ADVERTISING AGENCY
BRAND ADVERTISING AGENCY + INTERACTIVE ADVERTISING AGENCY

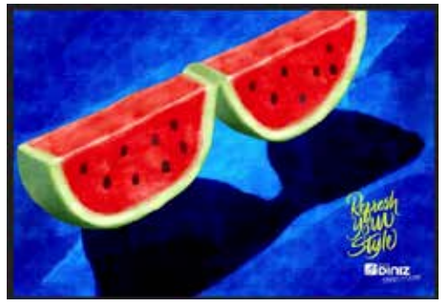
THE CREATIVE POWER OF METAPHORS!

EDITORIAL ILLUSTRATIONS OFTEN USE STRONG CONCEPTS, AND VISUAL METAPHORS TO ENGAGE THE VIEWER.

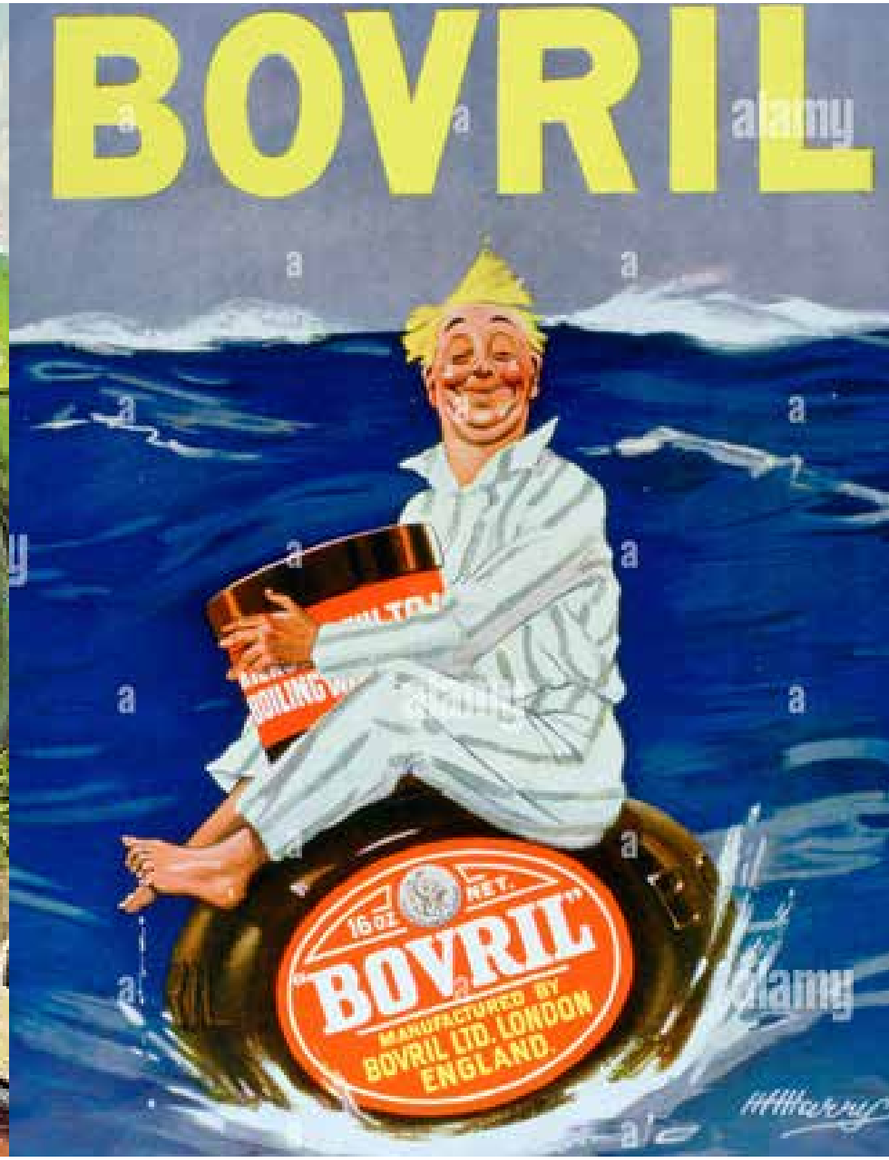
THE CREATIVE POWER OF SIMILES AND METAPHORS!

THREE VISUAL METAPHORS:

- FUSION
- JUXTAPOSITION
- REPLACEMENT



ABSOLUT BROOKLYN.


BOVRIL
BOVRIL
MANUFACTURED BY
BOVRIL LTD. LONDON
ENGLAND

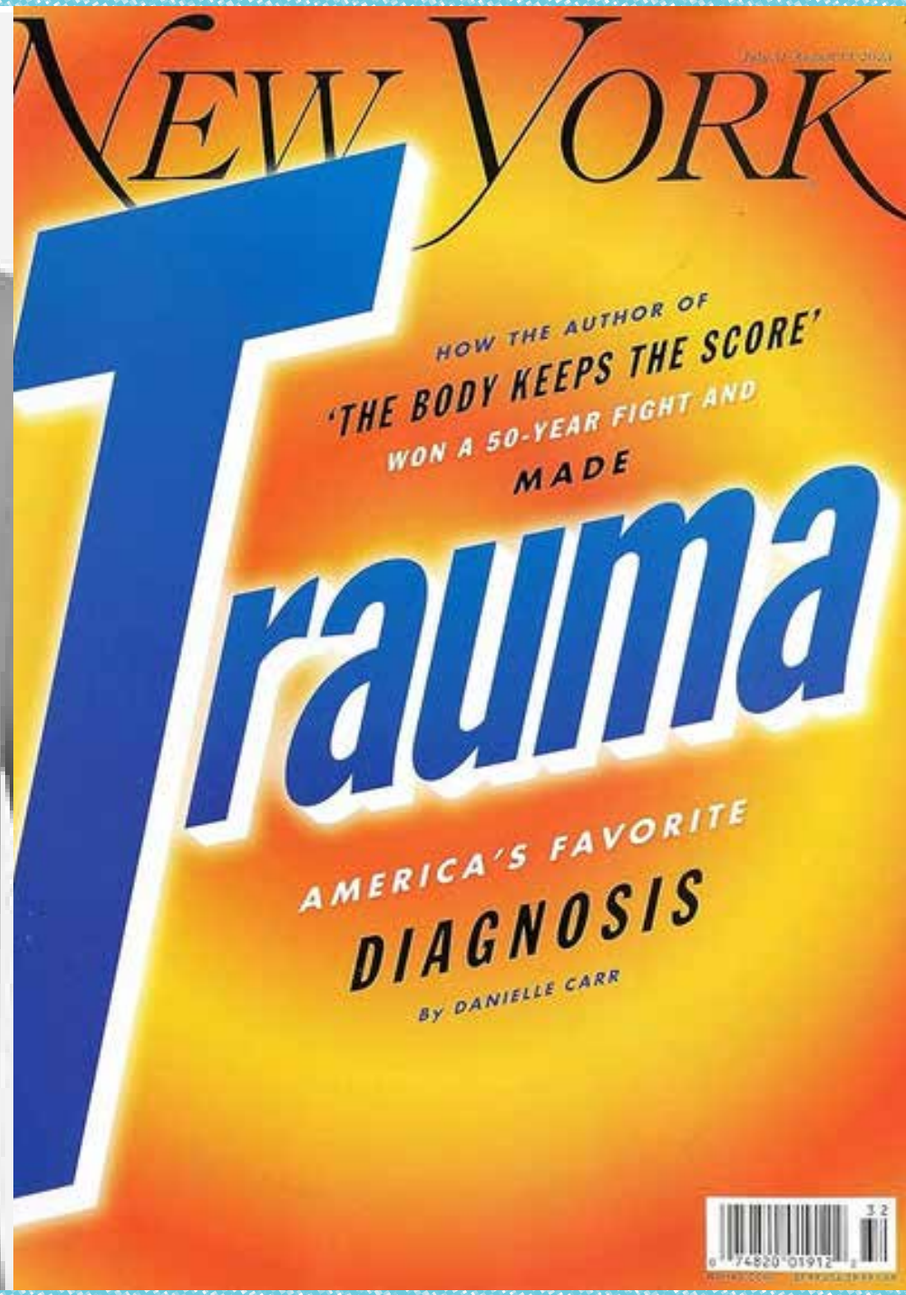
Barilla
INTENSELY ITALIAN

Barilla
INTENSELY ITALIAN

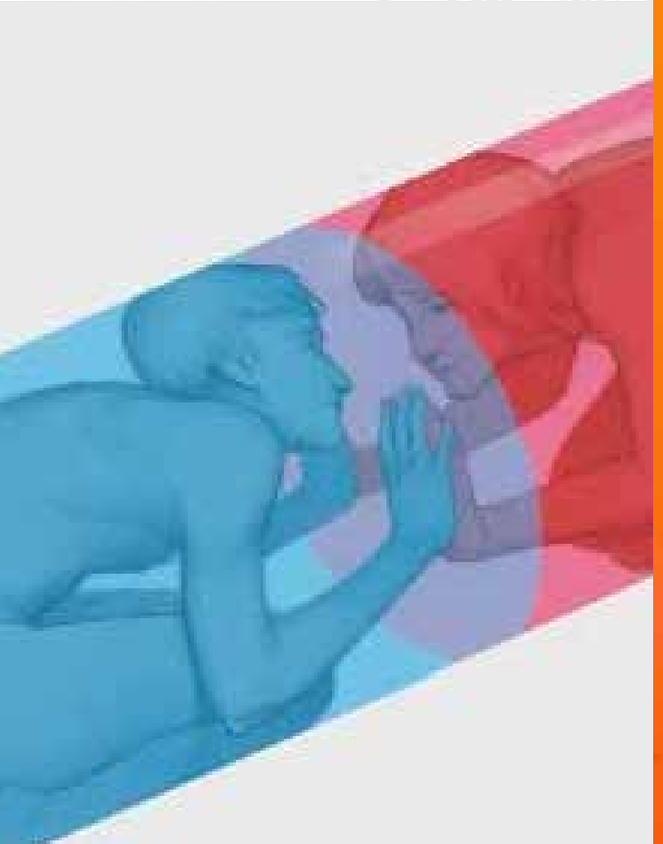
Barilla
INTENSELY ITALIAN

SOMETIMES CHARACTERS SELL THE STUFF INSTEAD

LAST WEEK: CULTURE MAKING AN IMPACT VS. THIS WEEK: BANDING MAKING AN IMPACT



WHAT IS THE CONNECTIVE TISSUE BETWEEN ADVERTISING & ILLUSTRATION?



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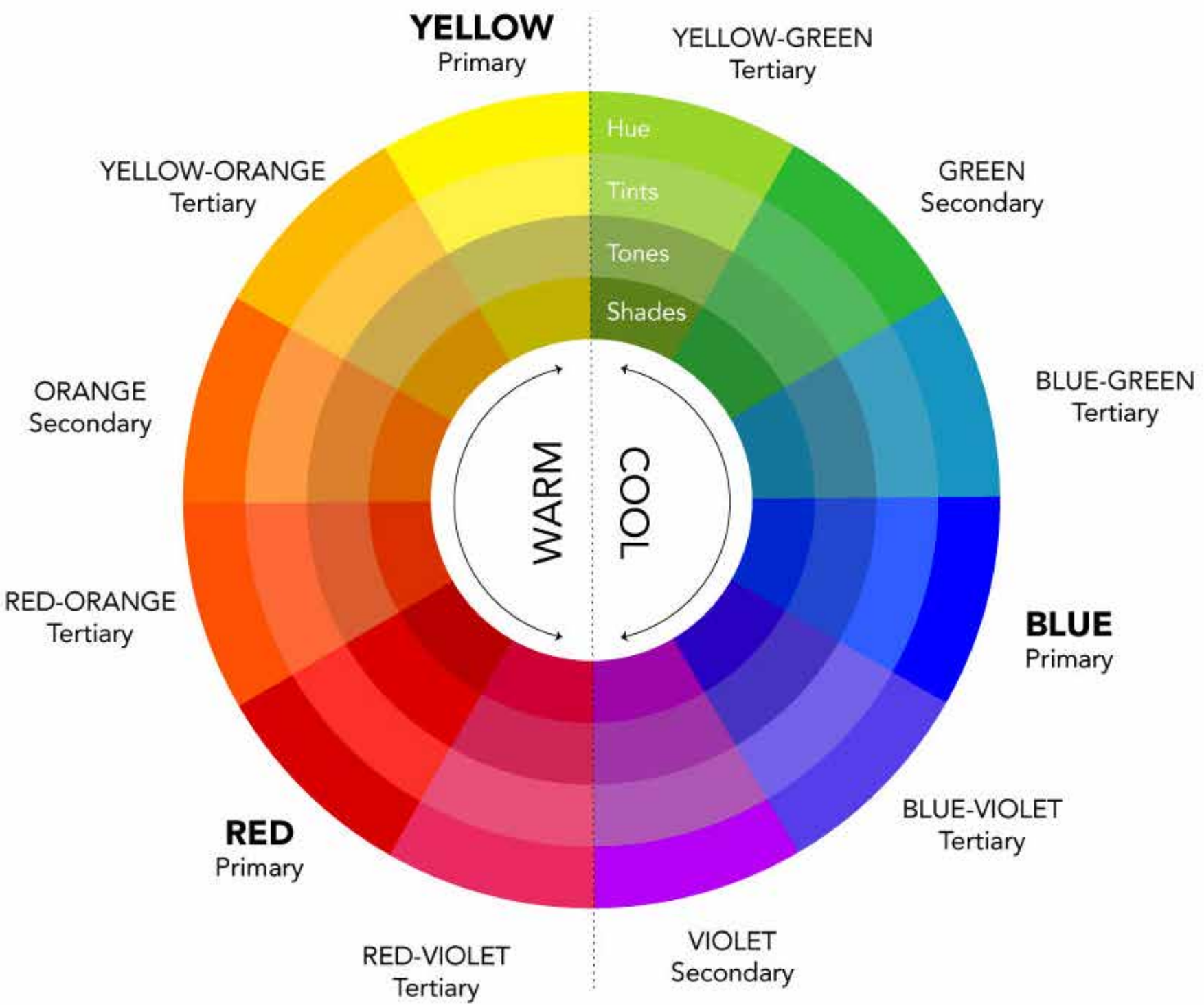
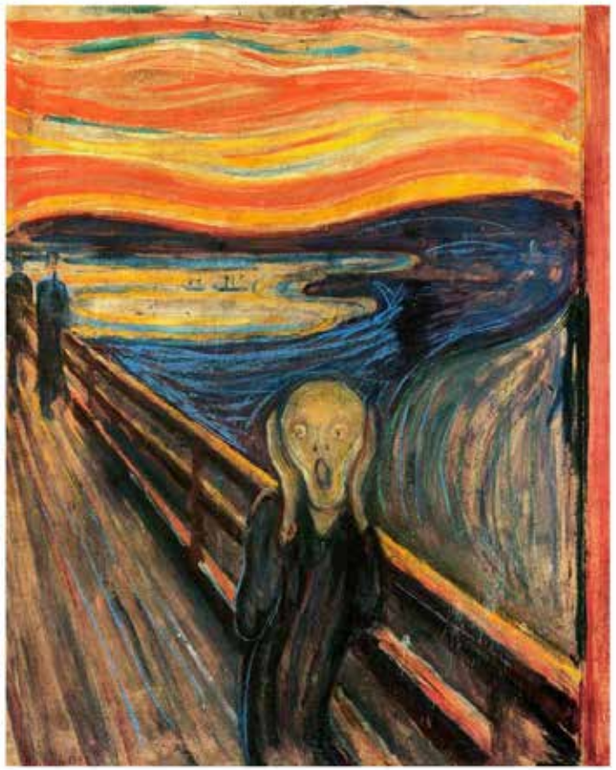


...IT'S COLOR!

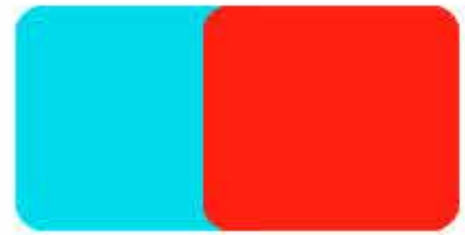
COMPLEMENTARY COLORS AT WORK

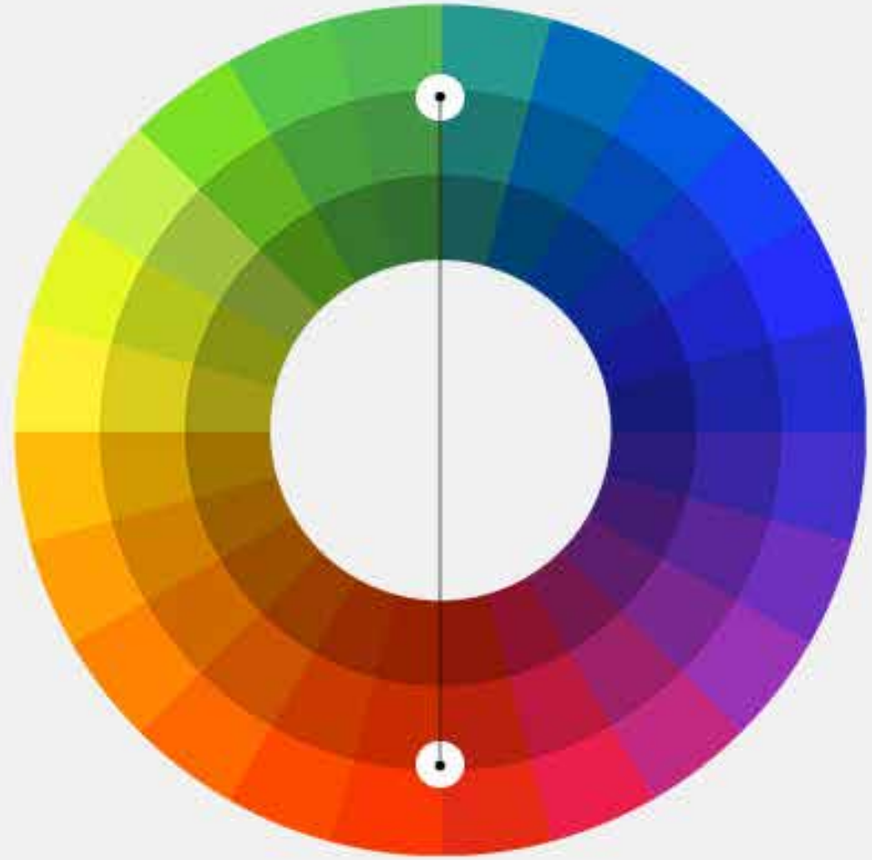


Sandy Skogland,
Revenge of the Goldfish, 1981

Complementary color schemes will infuse an image with a natural sense of tension, which we can use strategically in any visual medium.

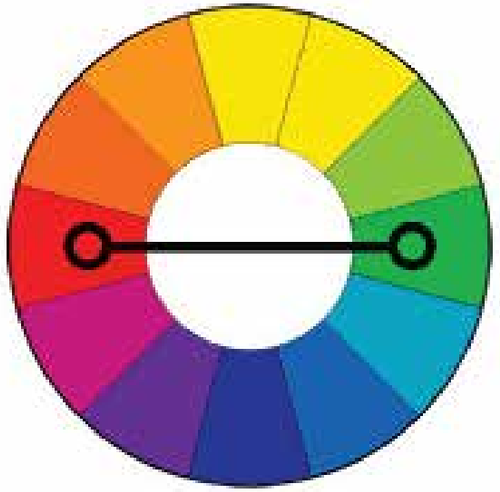
RYAN GOSLING
HARRISON FORD
BLADE
RUNNER

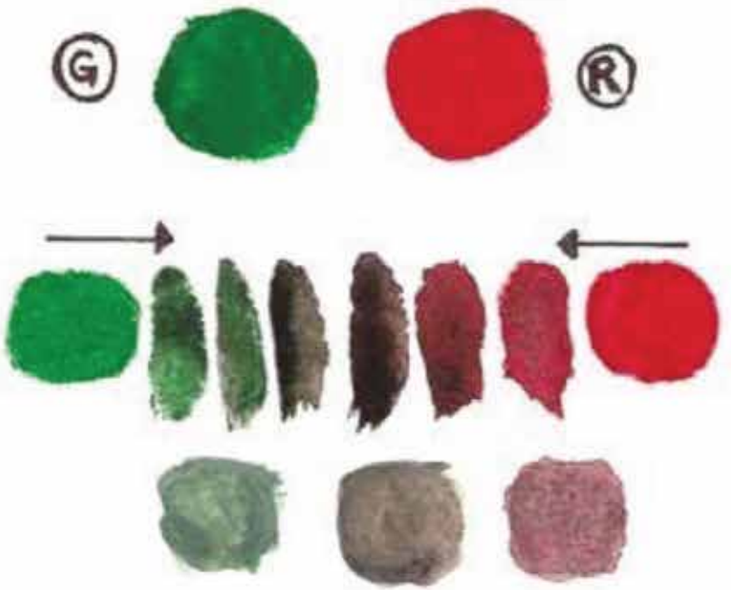


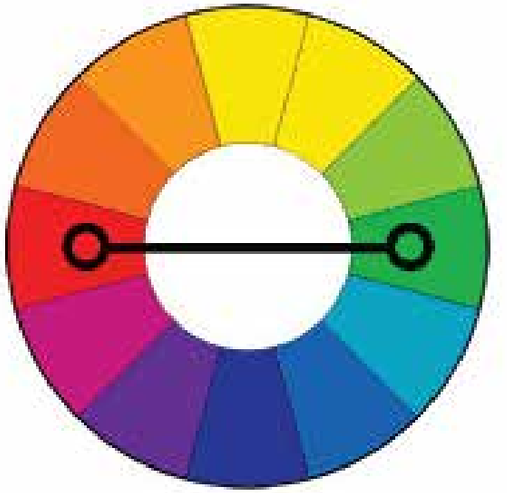


COMPLEMENTARY COLORS AT WORK

MIXING COMPLEMENTS





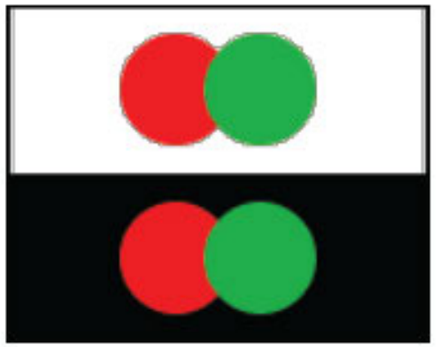


When colors opposite each other on the color wheel are mixed, their complementary relationship will cause them to annihilate each other, turning into a muddy neutral color, as in this sample.

These more muted neutral tones can make a complementary palette work reall taking away much of the sense of tension.

Color Relationships

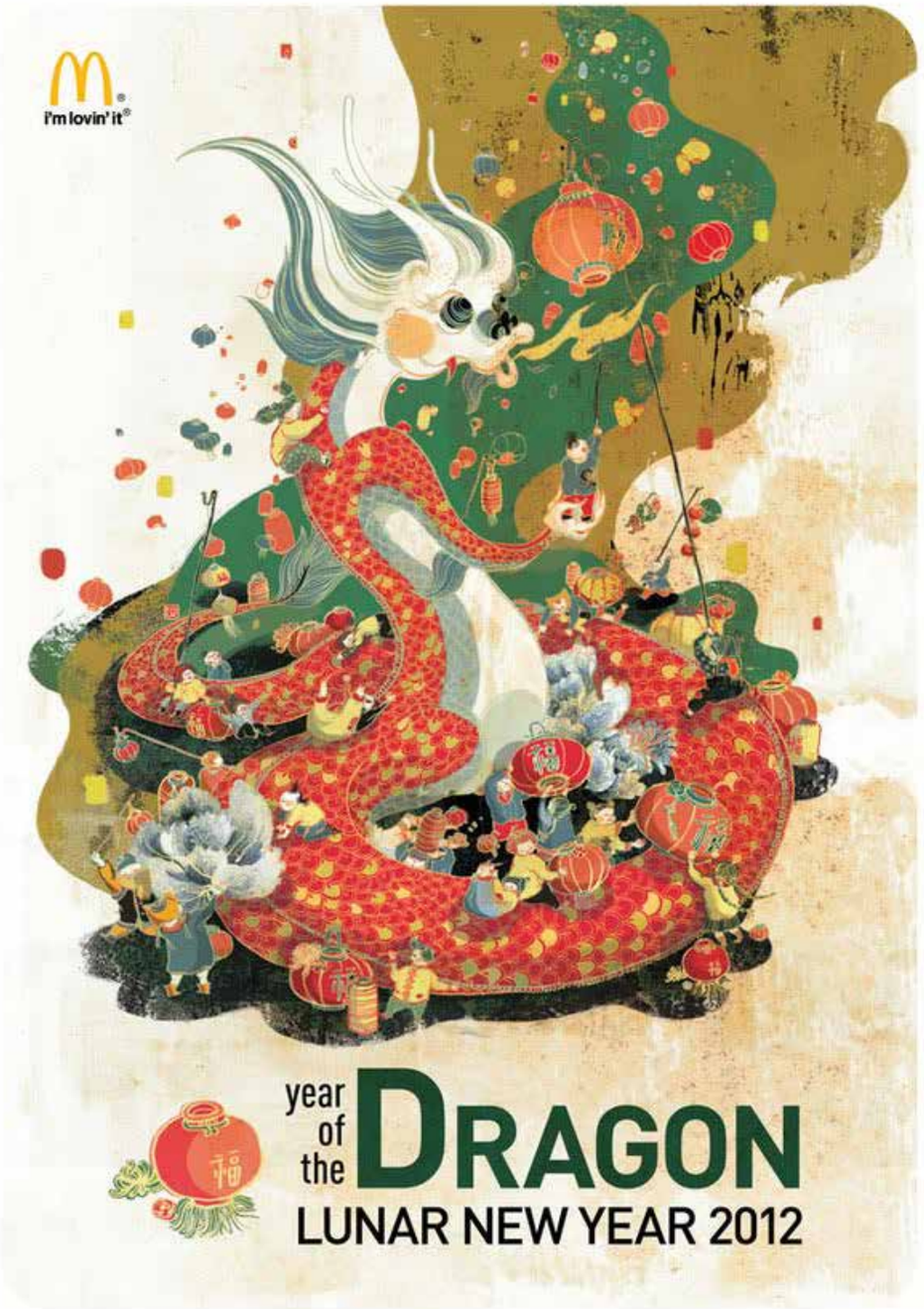
Complementary colors are **very high contrast** when placed next to each other. At their full saturation, they are the highest possible color contrast you can have in a piece. In practical terms this means green near red will draw your eye right to it.



In fact this contrast is so powerful it can actually create the illusion of movement.

Notice the vibrating edges and illusion of raised text created by using complementary colors together.

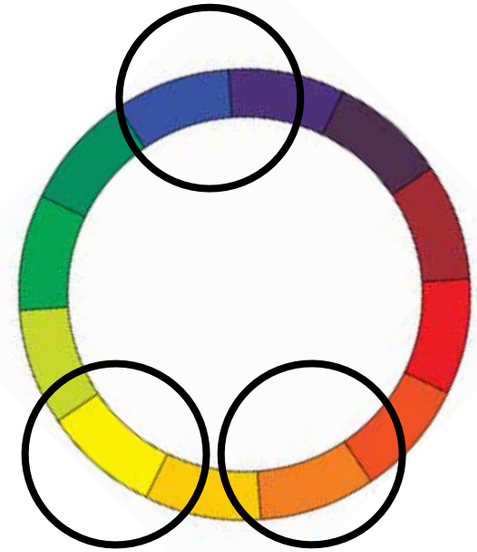
NATURAL TENSION COEXISTING BY ADJUSTING VALUE & SATURATION

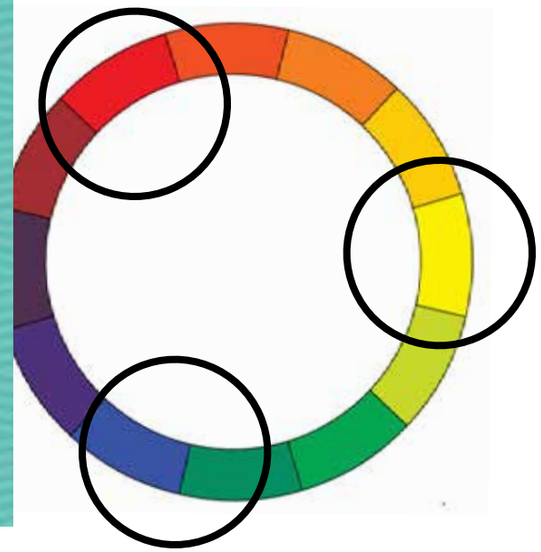


However, the *natural tension* between colors is downplayed by the Ngai's choice to de-saturate the colors, bringing them closer to neutral, and also by choosing one color (green) as dominant.

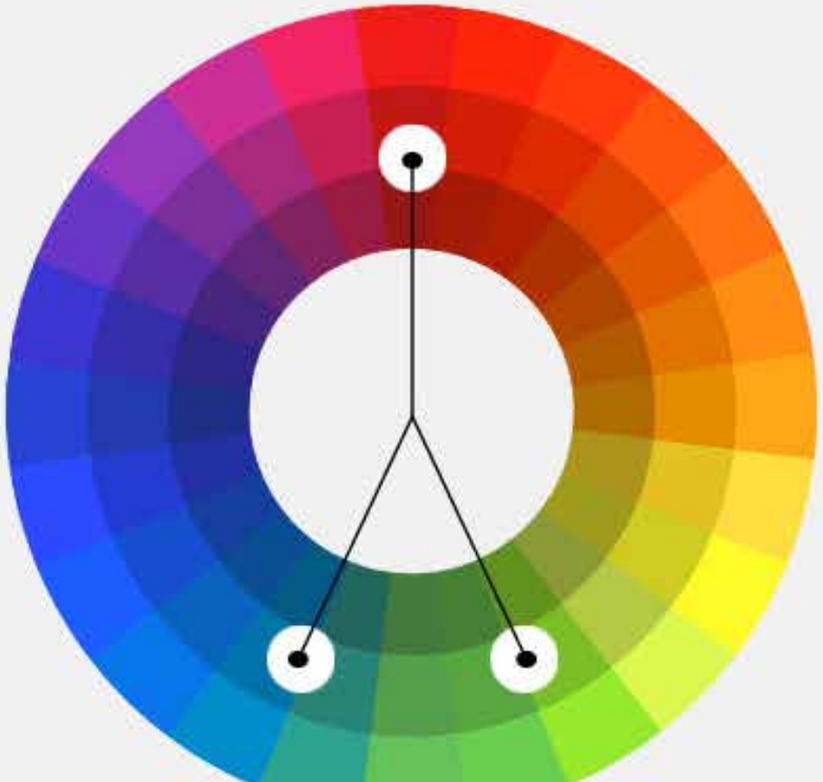
Split Complementary Color Schemes

SPLIT EXAMPL.

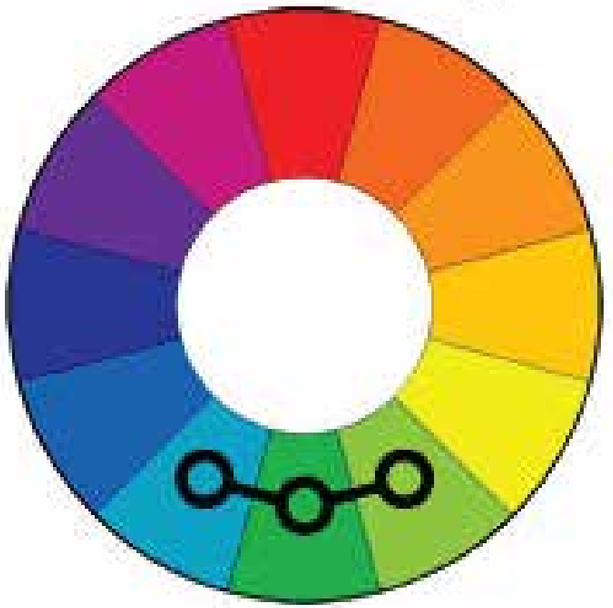


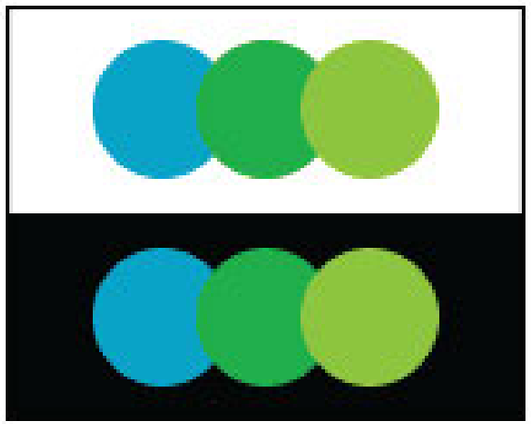


Split Complementary Colors



Analogous Colors





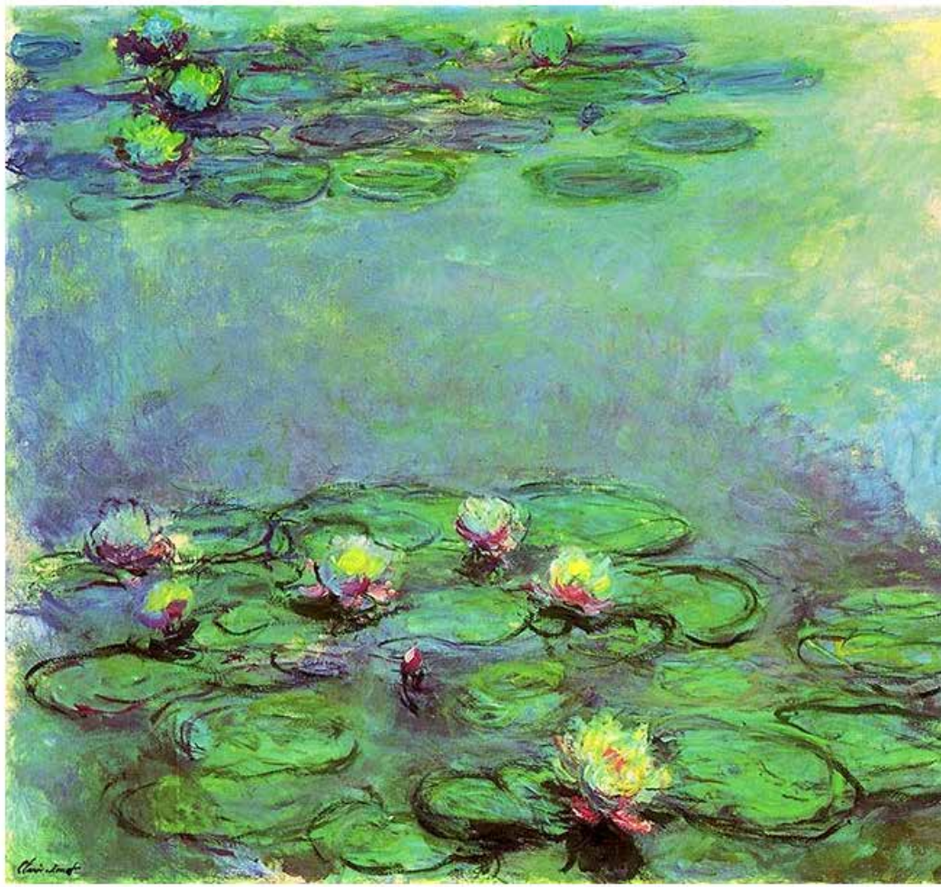
COLORS LOCATED NEXT TO EACH OTHER ON THE COLOR WHEEL ARE ANALOGOUS COLORS.

THE EFFECT IS USUALLY HARMONIOUS, OR PLEASING TO THE EYE.

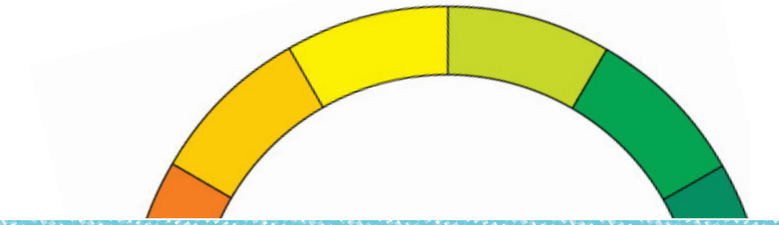
ANALAGOUS COLOR SCHEMES

VINCENT VAN GOGH

WALTER CRANE



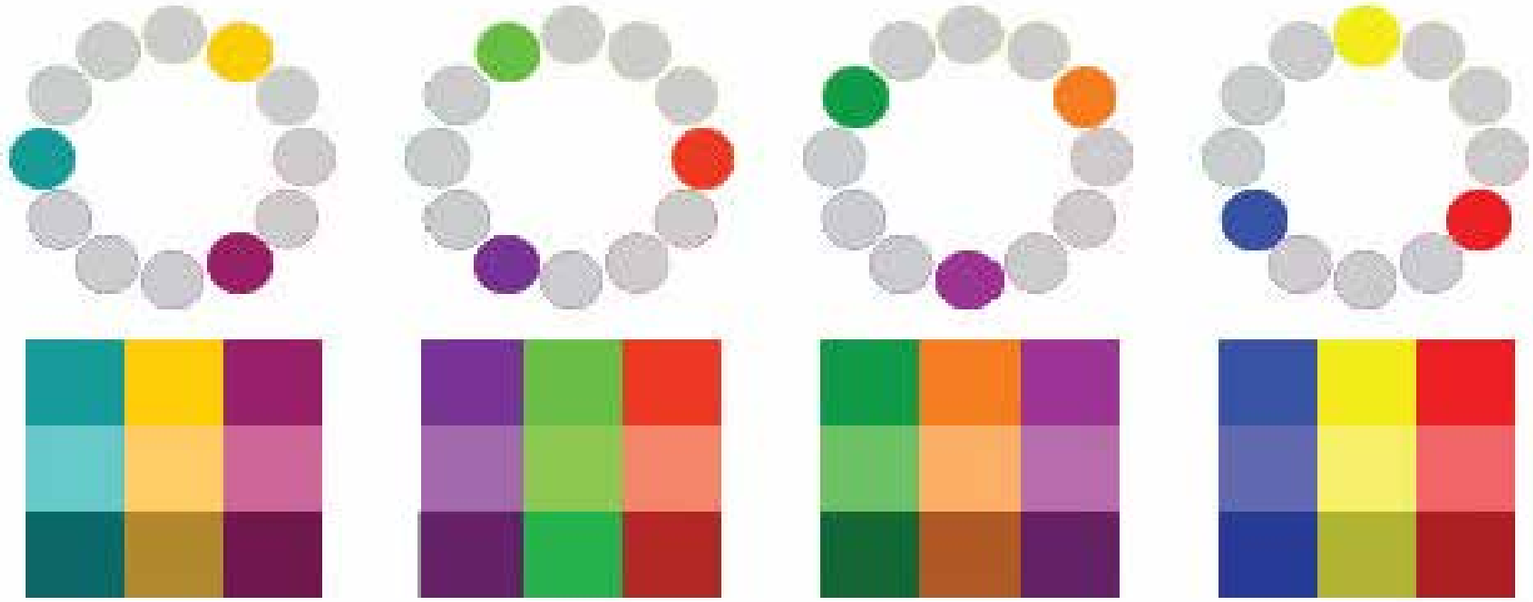
CLAUSE MONET



COLOR HARMONIES

Analogous Colors

TRIADIC COLOR SCHEMES



WHEN WORKING WITH A TRIADIC COLOR SCHEME, USUALLY ONE OF THE COLORS IS DOMINANT & THE OTHER TWO USED FOR CONTRASTING ACCENTS.

TRIADIC COLOR SCHEMES

TRIADIC COLOR SCHEMES

TRIADIC COLOR SCHEME: FIN

COLOR EMOTION GUIDE

Our emotional reactions to color deeply influence the choices that are made by corporations in their advertising and branding.

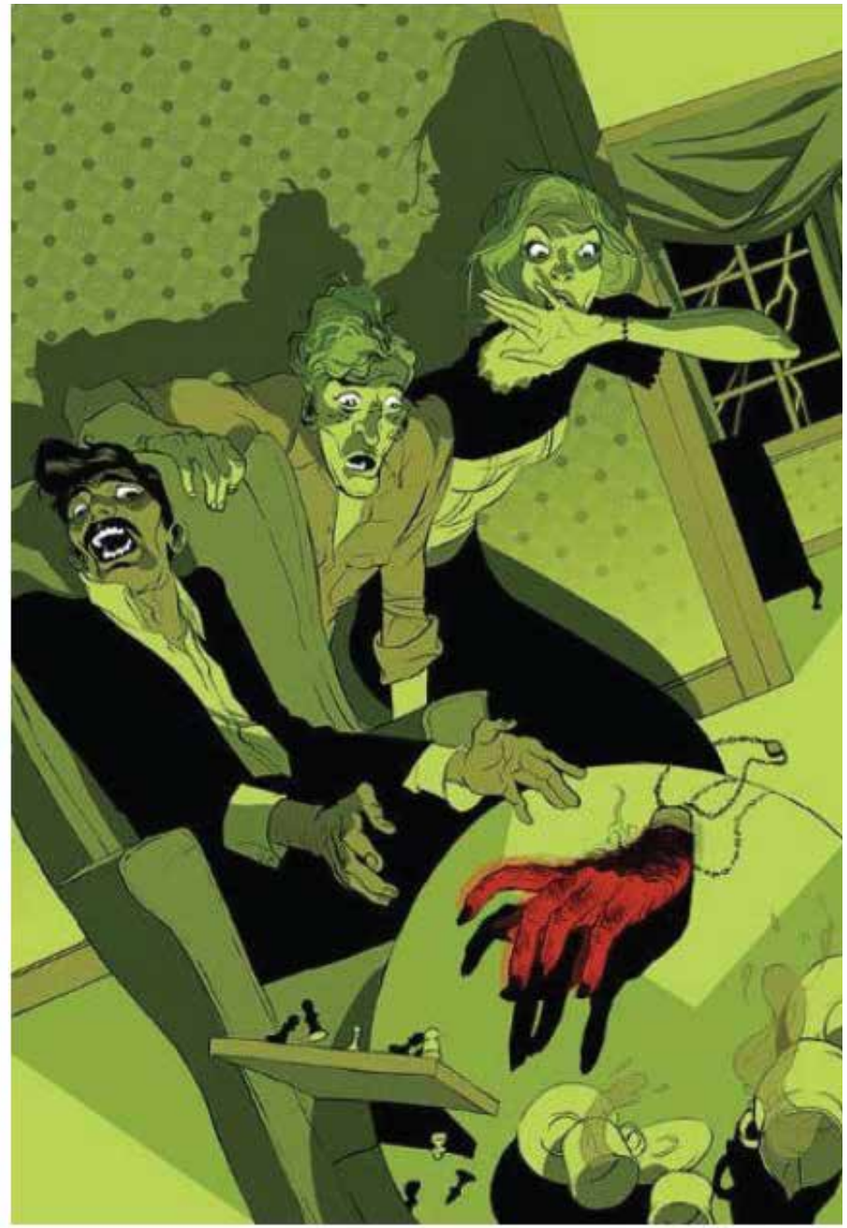
Take a look at this color emotion guide.

Limited Palate

A limited palette may:

- create greater unity throughout your composition
- create easy color harmonies
- reduce the chance for over-mixing, if you are painting
- be a faster way to work
- force you to think about value and composition

Limited Palate



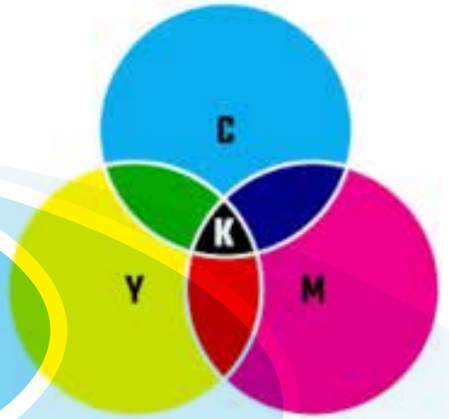
Limited Palate

ADDITIVE COLORS

Uses light to display color by adding red, green and blue (RGB)

SUBTRACTIVE COLORS

Uses ink to display color by mixing cyan, magenta, yellow and black (CMYK).



PRINT

1900's
INDUSTRIAL REV. 1.0

1930's *INDUSTRIAL REV. 2.0*
MASS PRODUCTION
ASSEMBLY LINE
ELECTRICITY

1970's *INDUSTRIAL REV. 3.0*
COMPUTER & AUTOMATION

NEXT WEEK

2000's *INDUSTRIAL REV. 4.0*
INTERNET & CYBER-PHYSICAL SYSTEMS

2020's INDUSTRIAL REV. 5.0
HUMAN-CYBER-PHYSICAL SYSTEMS (HCPS)

WEEK 9 SKETCHBOOK ASSIGNMENT #2:

- ***DEVELOP ORGANIZATIONS***
- ***3 ADVANCED LOGO SKETCHES***

- KEEP IT SIMPLE
- SAY THE NAME OUT LOUD
- FIND THE RHYTHM OF THE NAME
- ALLITERATION IS FUN
- NOT TOO LONG/ 4 WORDS MAX
- BE WEIRD
- HAVE FUN

STEP 1: FILL A PAGE WITH IDEAS FOR ORGANIZATIONS:

PLACE + THING
THE DEAN STREET SCOUNDRELS

PLACE + SHARED INTEREST
NYC COSPLAY COLLABORATIVE

PLACE + SPORT
SAN JOSE JAI-LAI CLUB

PLACE + TEAM/BUSINESS
CALCUTTA CYROGENICS

GROUP + CAUSE
ORPHANS FOR OTTERS

GROUP + SERVICES/BUSINESS
LIL KID NIGHTMARE COMPANY

GROUP + AWARENESS
GRANNIES AGAINST GUNS

WEEK 9 SKETCHBOOK ASSIGNMENT #2:

- DEVELOP ORGANIZATIONS
- 3 ADVANCED LOGO SKETCHES

STEP 1: CREATE ORGANIZATIONS:

PLACE + THING • PLACE + SHARED INTEREST
PLACE + SPORT • PLACE + TEAM/BUSINESS
GROUP + CAUSE • GROUP + SERVICES/BUSINESS

STEP 2: (PICK ONE ORGANIZATION) CREATE AN IMAGE THAT EMBODIES THE CORE IDEA OF THE ORG:

USUALLY 1 SIMPLE IMAGE WITH MINOR DETAIL & READS CLEARLY LARGE OR SMALL. MAKE IT ICONIC, EASY TO UNDERSTAND, KEEP IT SIMPLE AND HAVE FUN!

WEEK 9 SKETCHBOOK ASSIGNMENT #2:

- **DEVELOP ORG'S** *STEP 1*
- **CREATE 3 ADVANCED LOGO SKETCHES** *STEPS 2 + 3*

STEP 1: CREATE ORGANIZATIONS:

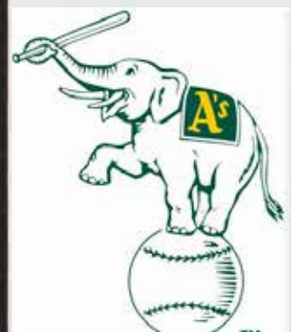
PLACE + THING • PLACE + SHARED INTEREST
PLACE + SPORT • PLACE + TEAM/BUSINESS
GROUP + CAUSE • GROUP + SERVICES/BUSINESS

STEP 2: CREATE AN IMAGE THAT EMBODIES THE CORE IDEA OF THE GROUP

USUALLY 1 OR 2 IMAGES INTERACTING WITH EACH OTHER. SIMPLE, MINOR DETAIL. READS CLEARLY AT 2″
GO ICONIC, EASY TO UNDERSTAND,
KEEP IT SIMPLE AND HAVE FUN!

STEP 3: CHOOSE A SHAPE OR SYMBOL

THIS WILL BE THE BACKGROUND THAT CONTAINS THE IMAGE OR IS A GRAPHIC ELEMENT THAT COMPLIMENTS THE LOGO'S SHAPE OR ANCHORS THE ORG'S NAME



WEEK 9 SKETCHBOOK ASSIGNMENT #2:

- **DEVELOP ORG'S** STEP 1
- **CREATE 3 ADVANCED LOGO SKETCHES** STEPS 2 + 3 TO START.

THEN AN ADVANCED SKETCH THAT COMBINES STEPS 1-3 CLEANLY.

STEP 1: CREATE ORGANIZATIONS:

PLACE + THING • PLACE + SHARED INTEREST
PLACE + SPORT • PLACE + TEAM/BUSINESS
GROUP + CAUSE • GROUP + SERVICES/BUSINESS

STEP 2: CREATE AN IMAGE THAT EMBODIES THE CORE IDEA OF THE ORG.

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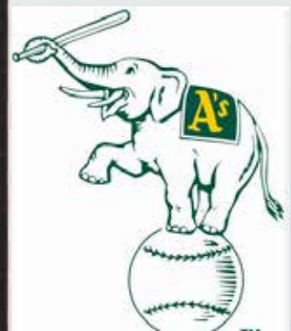

ABSTRACT REPRESENTATION
OF CORE IDEA/ISSUE: VISUAL METAPHOR

TOMER HANUKA

DIRECT REPRESENTATION
OF CORE IDEA/ISSUE: LOGO + IMAGE

5 MIN BREAK • REMINDER FOR NEXT WEE: NO CLASS