

**DUE #1: SKETCHBOOK ASSIGNMENT 1:  
EDITORIAL ILLUSTRATION  
USING VISUAL METAPHOR**

**6x ADVANCED SKETCHES  
PROPORTIONATE TO  
7.75" (W) X 4.5" (H)**

**DUE #2: SKETCHBOOK ASSIGNMENT 2:  
3x ADVANCED SKETCHES  
FOR A LOGO**

**DUE TO AN INCIDENT, CLASS ON FRIDAY  
@2:15P 4/5/24 ON-SITE AT CITY TECH HAS  
BEEN CANCELLED – YOU ARE TO REVIEW  
THIS PDF AND FOLLOW THE INSTRUCTIONS  
FOR A PHOTOSHOP DIGITAL COLORING  
TUTORIAL THAT WE'LL RELY ON IN THE  
UPCOMING WEEKS & FOR THE FINAL...**



# THE WHOLE POINT: A “SIMILE” IS NOT A VISUAL METAPHOR

ITS *HOW* THE COMPARISON IS VISUALIZED + EXECUTED + WHAT IT SAYS THAT MAKES IT A METAPHOR

A VISUAL METAPHOR USES THE SIMILE AND/OR A METAPHOR TO GO BEYOND A MERE COMPARISON AND SUGGEST TO THE VIEWER THE PRIMARY POINT, OR STORY WITHIN THE ARTICLE

## WEEK 10 ILLUSTRATION ASSIGNMENT #1:

-SELECT YOUR FAVORITE ADVANCED SKETCH

-CONVERT YOUR ADVANCED SKETCH TO 7.75" (W) X 4.5" (H)

-INK ON BRISTOL  
OR DIGITAL DRAW YOUR EDITORIAL ILLUSTRATION

(BLACK LINE-ART/INK ONLY FOR THIS STAGE)  
(DIGITAL MUST BE 7.75" X 4.5" @300 DPI)

**WEEK 9 SKETCHBOOK ASSIGNMENT #1: EDITORIAL ILLUSTRATION (USING VISUAL METAPHOR)**

**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.

**STEP 3: WRITE DOWN KEYWORDS**  
ASSOCIATION + METAPHORS  
+ SAYINGS + IDEAS FOR EACH REMAINING STORY. CREATE A CONCEPT THAT IS SOLID!

**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!

WRITTEN IDEAS AND PRELIMINARY THUMBNAILS  
WRITTEN IDEAS AND PRELIMINARY THUMBNAILS  
WRITTEN IDEAS AND PRELIMINARY THUMBNAILS  
WRITTEN IDEAS AND PRELIMINARY THUMBNAILS  
WRITTEN IDEAS AND PRELIMINARY THUMBNAILS

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



## WEEK 9 REVIEW: A “SIMILE” KICK-STARTS THE VISUAL METAPHOR

**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 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.**

*ILLUSTRATION ABOUT THE CHEMISTRY OF SEDUCTION*

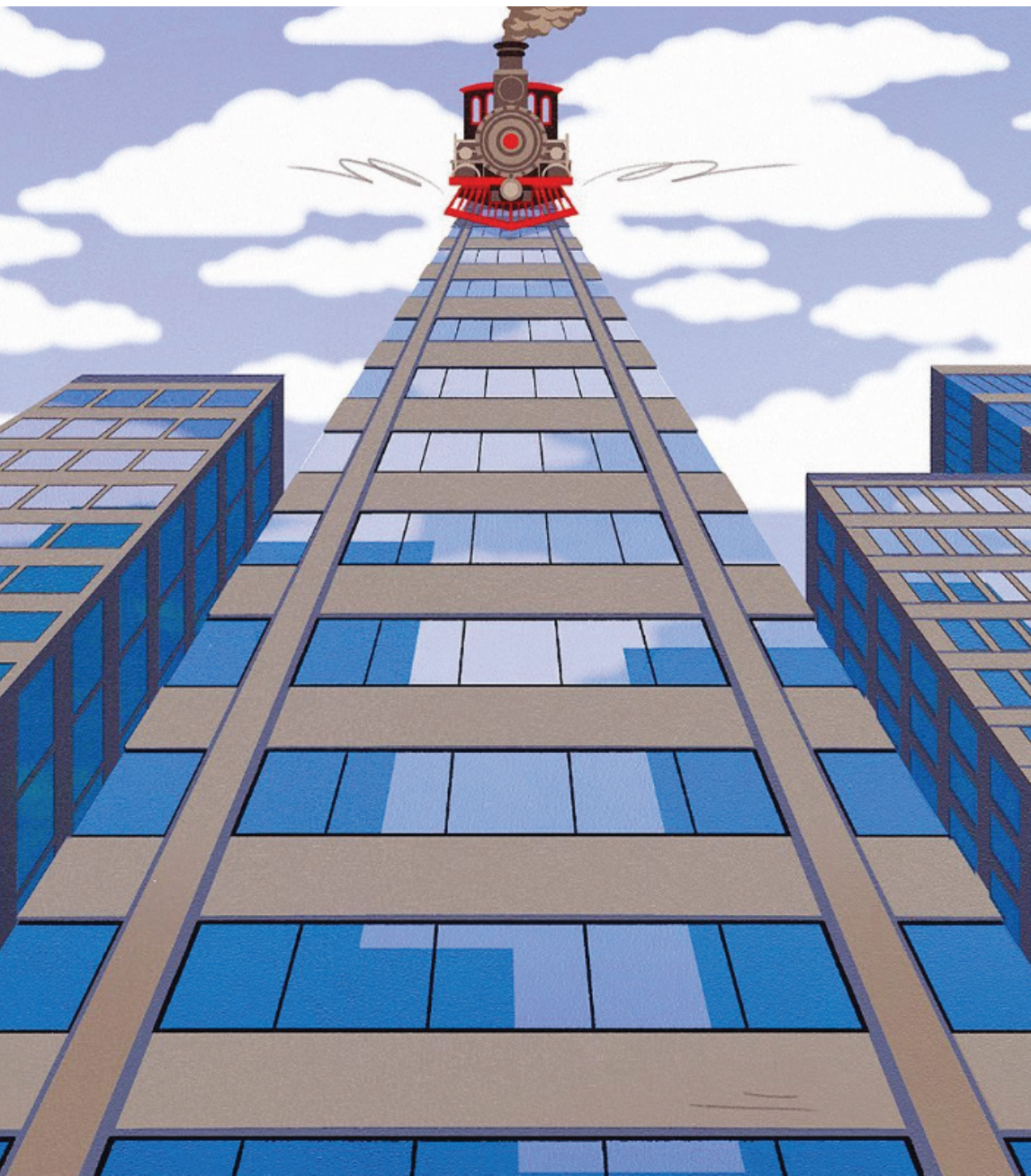
**DAVIDE BONAZZI**





## ***THE CREATIVE POWER OF VISUAL METAPHORS!***

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### ***JUXTAPOSITION***

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**TWO ELEMENTS BORROW FROM ONE ANOTHER. THEIR SIMILARITIES IN EITHER SHAPE, MEANING, OR COLOR ARE USED TO CREATE A SINGLE METAPHOR.**

**THIS TYPE OF METAPHOR CAN BE REALLY BIZARRE.**

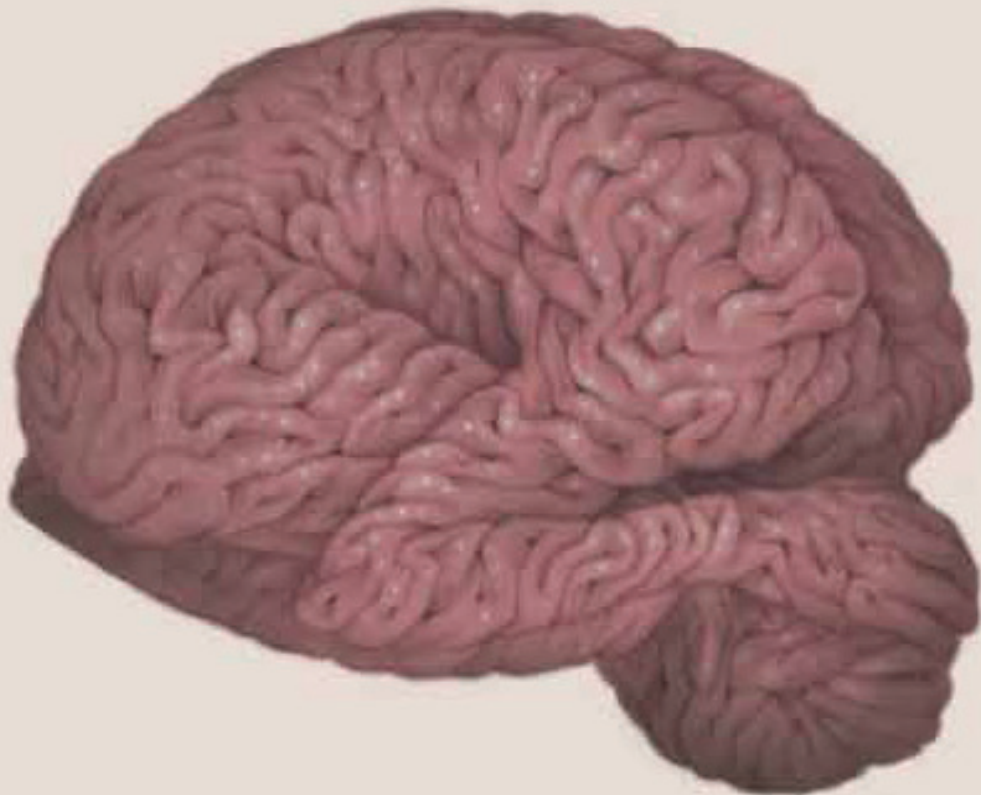




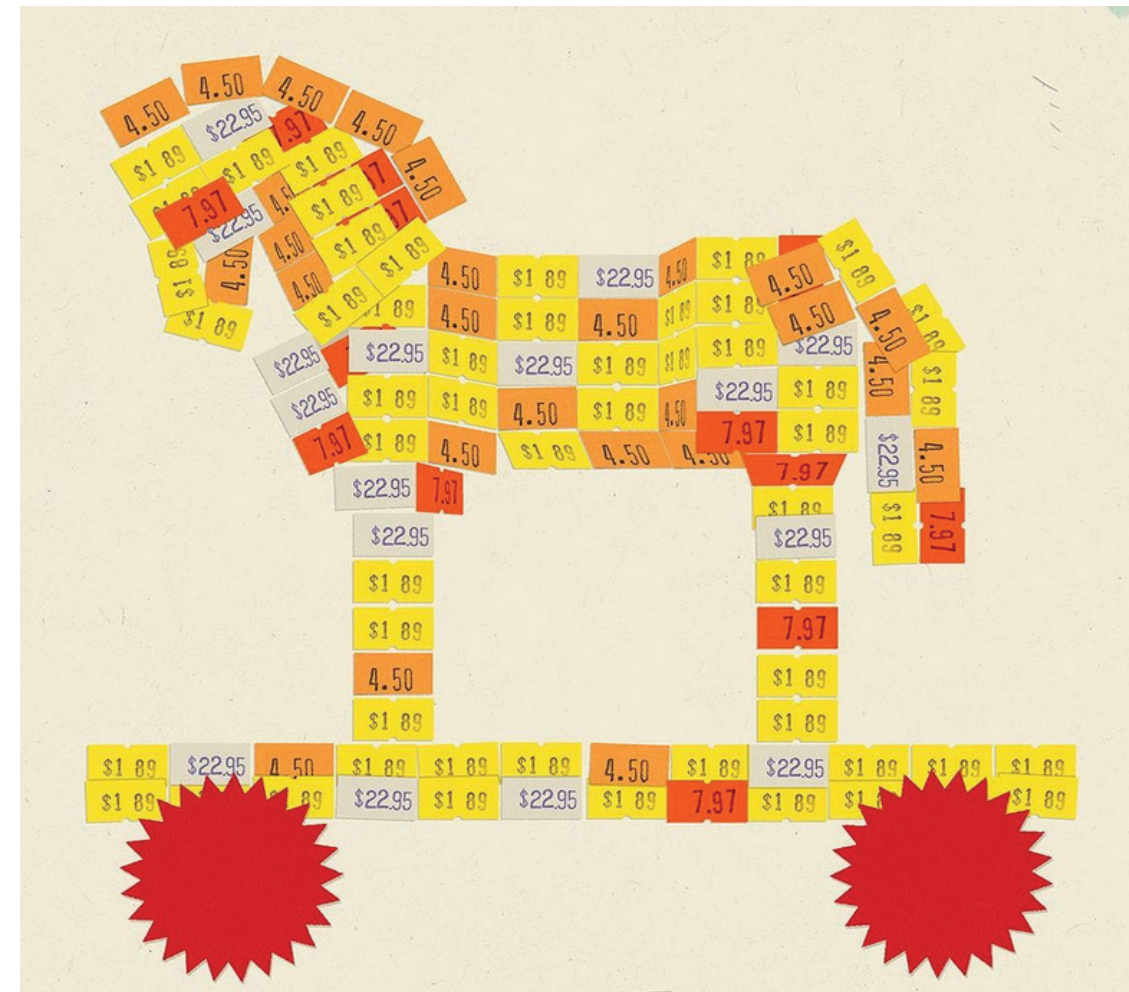
## THE CREATIVE POWER OF VISUAL METAPHORS!

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



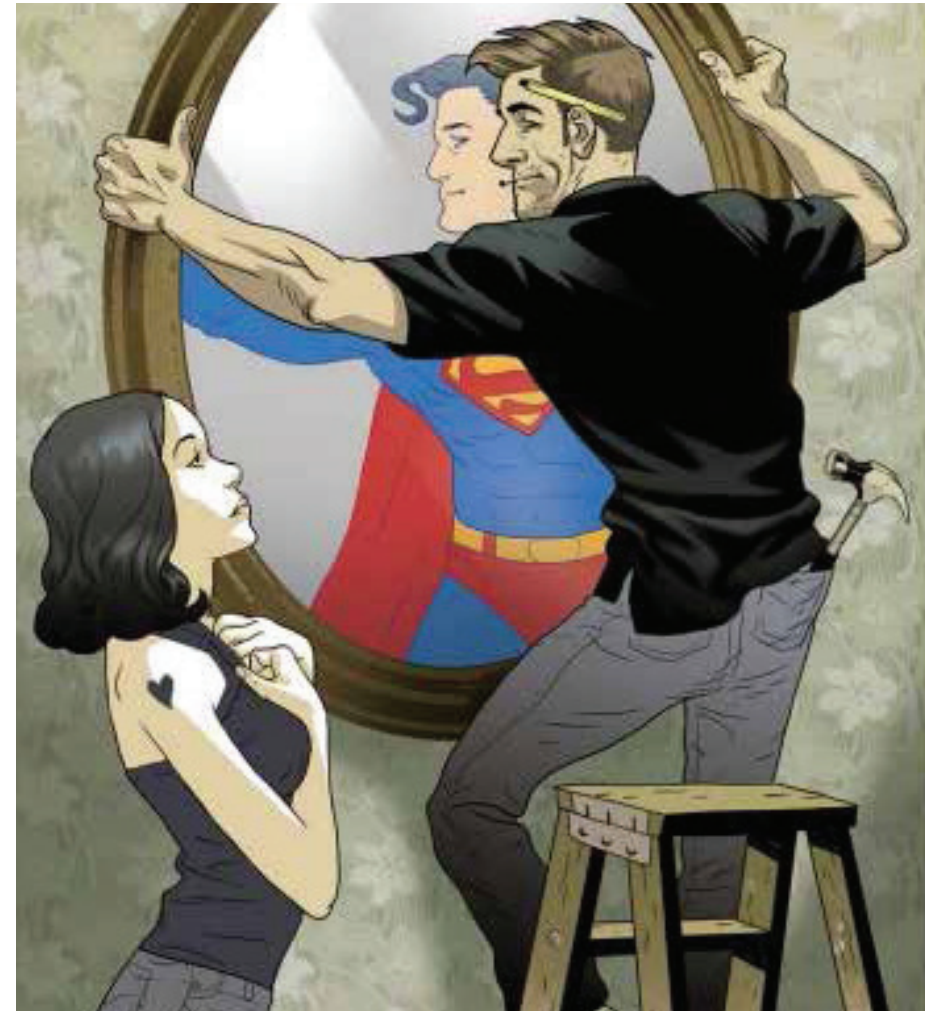
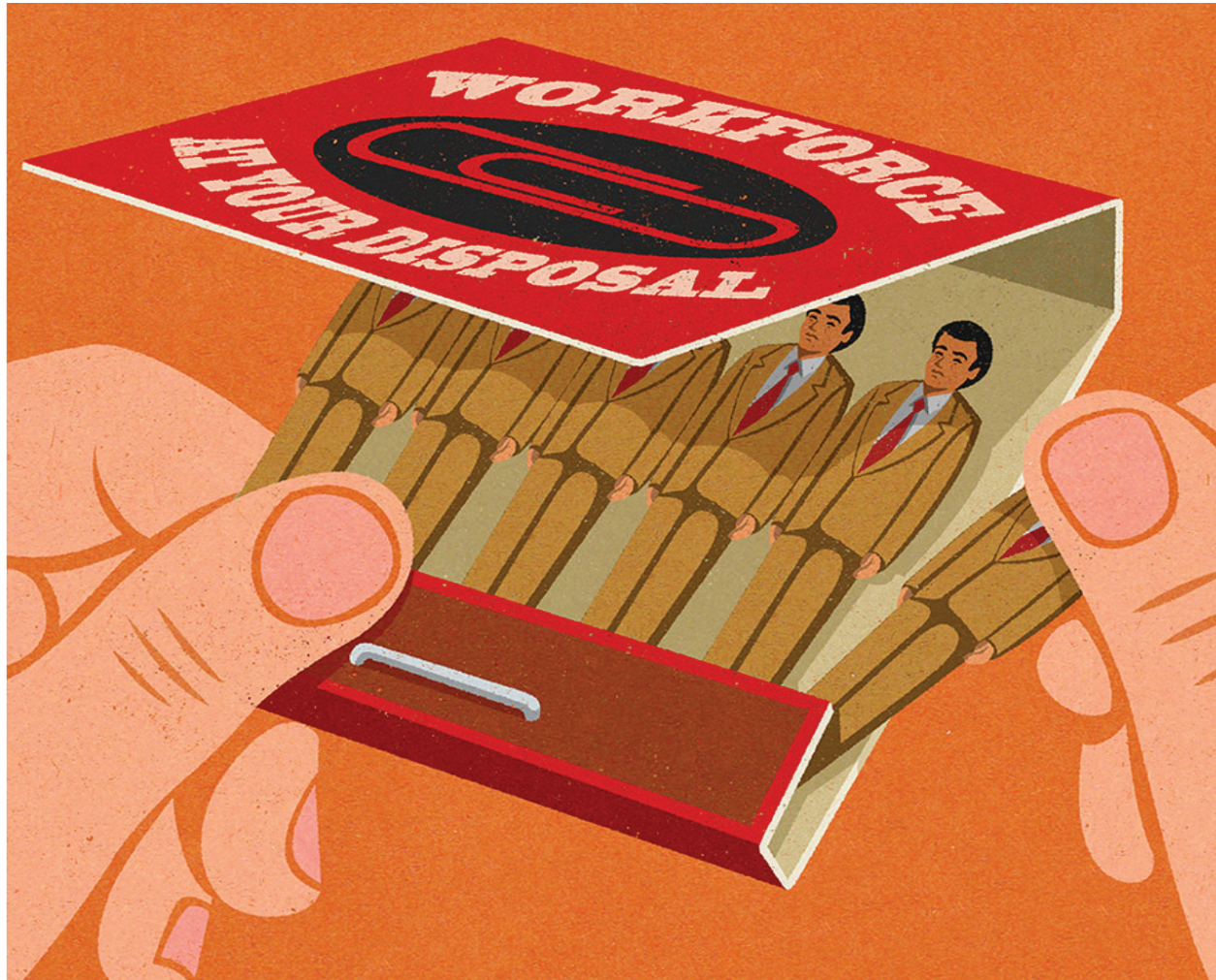


## ***THE CREATIVE POWER OF VISUAL METAPHORS!***

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

### ***REPLACEMENT***

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





# INTRO to Clean Up & Color • **STEP 1: ADJUST TO BLACK & WHITE**

## **STEP 1: OPEN PHOTOSHOP**

## **STEP 2: FILE > OPEN > 3313-Color-Ex1.psd**

THIS FILE HAS 3 LAYERS IN THE LAYERS PANEL:

- 1) “SWATCHES” LAYER HAS COLOR OPTIONS FOR LATER
- 2) “BKGRND” A LAYER OF WHITE
- 2) “BACKGROUND” LAYER IS LOCKED

## **STEP 3: IMAGE > IMAGE ROTATION**

- 1) IF NEEDED, ROTATE CANVAS TO PROPER ORIENTATION

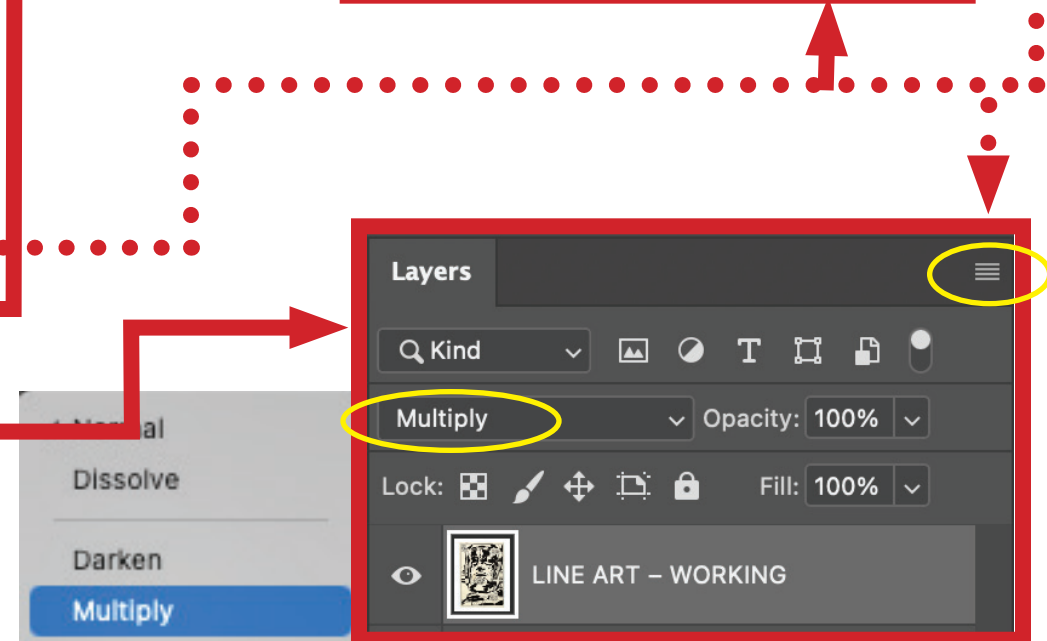
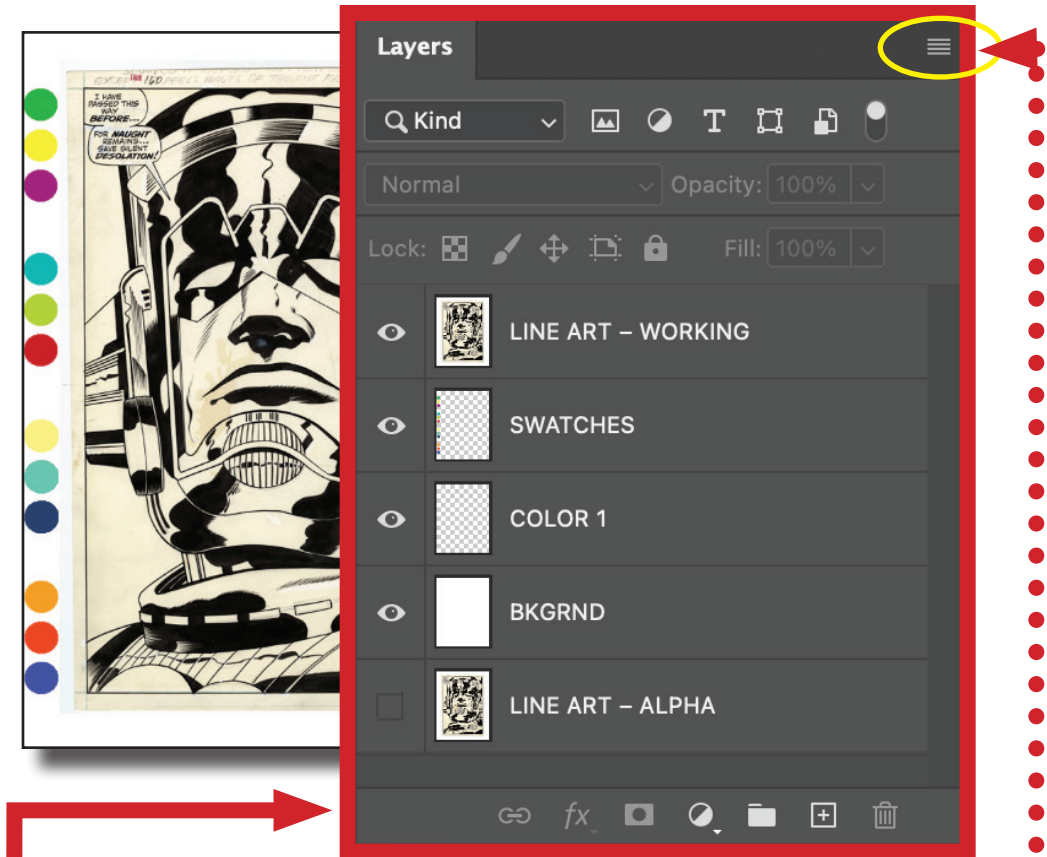
## **STEP 4: WINDOW > WORKSPACE > PAINTING**

MAKE SURE WE’RE WORKING IN THE SAME WORKSPACE

## **STEP 5: SET UP THE LAYERS PANEL**

**(WINDOWS > CLICK “LAYERS” TO REVEAL/HIDE/LOCATE)**

- 1) DOUBLE CLICK “BACKGROUND” LAYER TO UNLOCK IT
  - 1A) RE-NAME THAT LAYER “LINE ART – ALPHA”
- 2) RIGHT-CLICK THAT LAYER + SELECT ‘DUPLICATE LAYER’
  - 2B) RE-NAME THAT LAYER “LINE ART – WORKING”
- 3) CLICK **+** OR 3 LINES > CREATE NEW LAYER: COLOR 1
- 3) ARRANGE LAYERS AS SEEN HERE
- 4) SET “LINE ART – WORKING” LAYER TO “MULTIPLY”  
***THIS ALLOWS THE LAYER TO BE TRANSPARENT***
- 5) CLICK “EYE” ICON TO THE LEFT OF “LINE ART ALPHA” TO HIDE IT—***KEEP A BACKUP OF YOUR ORIGINAL FILE!***





# INTRO to Clean Up & Color • **STEP 2: ADJUST TO BLACK & WHITE**

## ADJUST YOUR “LINE ART – WORKING” LAYER TO BE BLACK AND WHITE ONLY (NO GREY)

1) CLICK “COLOR 1” LAYER • ! HIGHLIGHTED LAYERS

INDICATE THE LAYER BEING ADJUSTED/WORKED ON!

2) CLICK  ICON (THIS PROVIDES ADJUSTMENT OPTIONS FOR THAT LAYER ADJUSTMENT LAYER)

3) TEST OUT **BLACK & WHITE**

4) TEST OUT **BRIGHTNESS / CONTRAST**

5) TEST OUT **CURVES**

–ALTERNATIVELY, ADJUSTING THE WHITE/BLACK BALANCE VIA THE FOLLOWING OPTIONS ARE HELPFUL

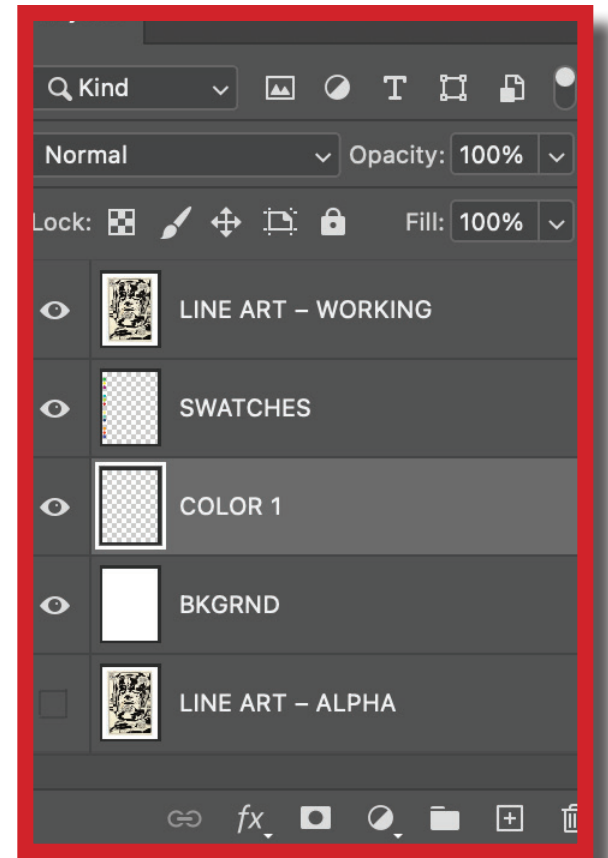
6) IMAGE > **DESATURATE (SHIFT+CMMND + U)**

7) IMAGE > ADJUSTMENT > **BRIGHTNESS / CONTRAST**

8) IMAGE > ADJUSTMENT > **CURVES (CMMND + M)**

• **THE YELLOW IS NOW BRIGHT WHITE + THE INK WASH IS SOLID BLACK**

**HIGHLIGHT THE “COLOR 1” LAYER AND LET’S PUT SOME COLOR ON THAT LAYER TO REST BEHIND THE LINE ART...**





# INTRO to Clean Up & Color • **STEP 3: ADDING COLOR “BEHIND” LINE ART**

**PRO-TIP:** MANY TOOLS HAVE ARROWS ON THE BOTTOM-RIGHT CORNER.  
CLICK AND HOLD THOSE CORNERS TO REVEAL OTHER VERSIONS OF THAT TOOL.

**SOME TOOLS USED HERE MIGHT NEED TO BE LOCATED BY DOING JUST THAT.**

## HELPFUL TOOLS:

(KEY COMMAND: M) MARQUE TOOL > RECTANGLE BKGRND 



(KEY COMMAND: I) EYEDROPPER TO SELECT SWATCH COLORS

(KEY COMMAND: G) PAINTBUCKET FILL WITH BACKGROUND COLOR 

## WITH “COLOR 1” LAYER HIGHLIGHTED

1) EYEDROPPER (I) THE COLOR YOU WANT FOR THE FOREGROUND

2) (L) POLYGON LASSO TOOL > LASSO AROUND GIANT HEAD   
(HOLD SHIFT TO ADD LASSO’S)

3) PAINTBUCKET (G) FILL LASSO’D AREA WITH FOREGROUND COLOR 

## WITH “BKGRND” LAYER HIGHLIGHTED

1) EYEDROPPER (I) THE COLOR YOU WANT FOR THE BACKGROUND

2) SELECT > ALL OR COMMAND+M WILL LASSO/SELECT THE ENTIRE CANVAS AREA

3) PAINTBUCKET (G) FILL WITH BACKGROUND COLOR



**HOW'D THAT GO?!?!?**





HOPEFULLY IT WENT ALRIGHT BECAUSE....

## WEEK 10 TWO-COLOR DIGITAL ASSIGNMENT #1 + #2

DO THE SAME STEPS FOR YOUR MIDTERM PROJECT!

>>NOTE: MIDTERM SCANS MAY NEED TO BE CONVERTED TO RGB MODE TO BE ABLE TO COLOR: IMAGE > MODE > RGB <<

PLUS THESE FOLLOWING STEPS FOR 1) EXAMPLE AND 2) YOUR MIDTERM

- + **SAVE THE .PSD** (NOT ON GOOGLE DRIVE — FOR YOUR OWN BACKUP)
- + **LAYER > FLATTEN IMAGE**
- + **FILE > SAVE AS** (SAVE-WINDOW > SELECT JPG IN DROP DOWN > MEDIUM SIZE)
- + **UPLOAD JPG OF 1) EXERCISE + 2) MIDTERM TO GOOGLE FOLDER FOR WEEK 11 CRIT**

THIS IS MEANT TO BE A SIMPLE EXERCISE, NOT PRECISION WORK OR DETAILED EFFORTS. YOU CAN DO MORE THAN 2 COLORS/COMPLIMENTARY SCHEME, BUT WANT TO KEEP IT SIMPLE AND NOT OVERWHELMING SO EDITORIAL ILLUSTRATION CAN BE FINISHED.



**GOOD LUCK TO US ALL**

