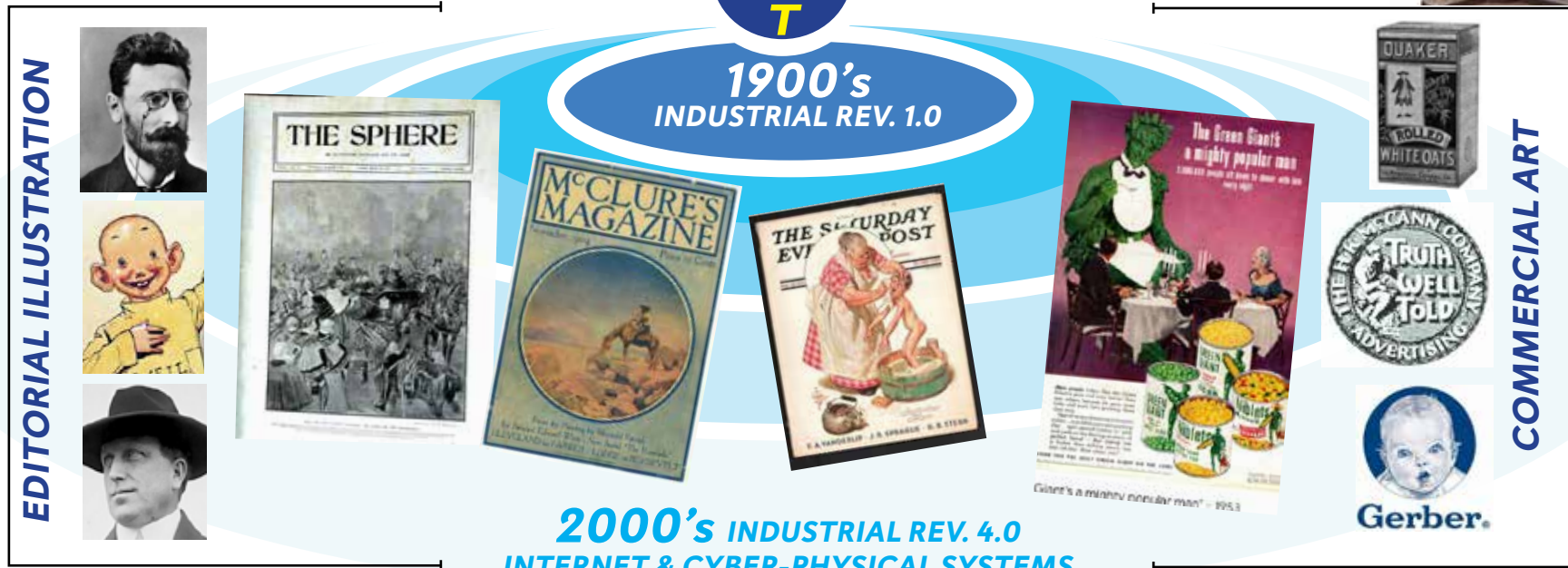


***DUE: WEEK 10'S TWO (2X) 2-COLOR DIGITAL ASSIGNMENTS:
#1: EXERCISE + #2: MIDTERM/PREVIOUS PROJECT***

IT'S BEEN A WHILE, BUT LET'S GET BACK INTO IT



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



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.

ILLUSTRATION

Advertising: ads, posters, music and product packaging, etc.

Books: covers, jackets, interiors, etc.

Editorial: consumer or trade magazines, newspapers, etc.

For Sale: posters, prints, greeting cards, licensing/stock, gallery sale, online store, etc.

Institutional: company/association publications, annual reports, catalogs, client websites, blogs

Motion/Animation: time-based media for film, television, video or web, etc.

COMMERCIAL ART

Consumer Magazine Advertising: small space, page or spread

Consumer Newspaper Advertising: small space, page or spread

Trade/Institutional Advertising: small space, page or spread

Posters—Outdoor: 24-sheet or larger

Posters—Transit: bus, subway, shelter, etc.

Posters—Point-of-Purchase: in-store or other location where pu

Self-Promotion: promotion for ad agencies, creative suppliers, art s

Self-Promotion for Ad Clubs: promotion/communication for Advert

Television Commercials: commercials aired on TV/cable channels

Radio Commercials: commercials on traditional, podcast or web rac

Digital Advertising Online Video: viral video, paid online commerc

Digital Advertising Banner Ads: static, pop-up, rich media, etc.

Digital Advertising Social Media: innovative use of social media pl

Digital Advertising Mobile: ads on smartphones and tablet

Digital Advertising Other: any digital ad not covered in pro

Public Service Print Ads: magazine/newspaper ads

Public Service Posters: outdoor, transit or other

Public Service Collateral: brochures, booklets, etc.

Public Service Television: television commercials or online

Public Service Radio: commercials on traditional, podcast

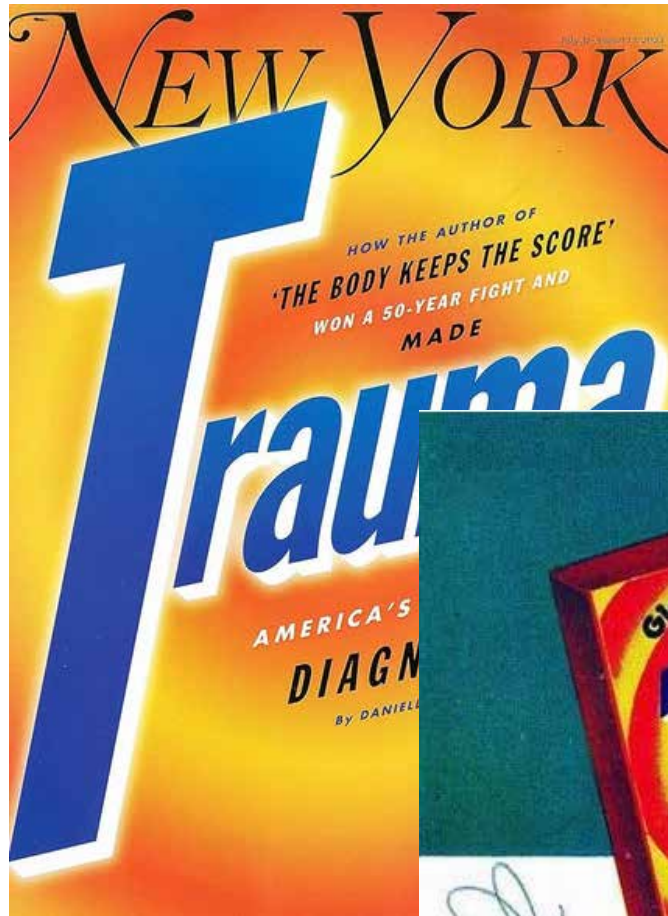
Public Service Non-Traditional: out-of-home, guerilla, etc

Integrated Campaign: comprehensive campaign using at le

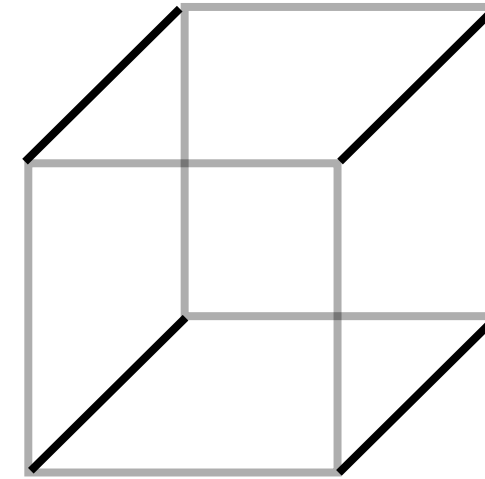
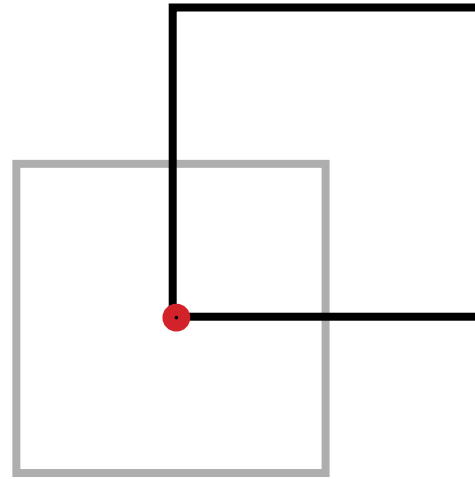
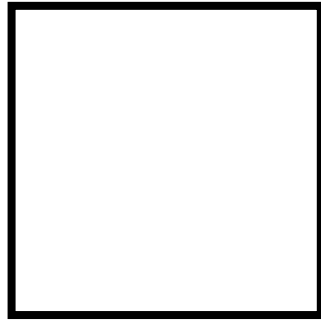
Non-Traditional Advertising: out-of-home, guerilla, stunts

Student Work: work created for school assignments

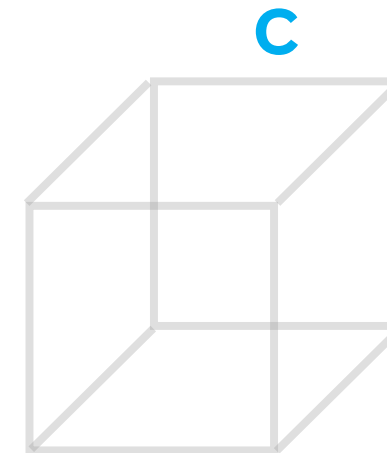
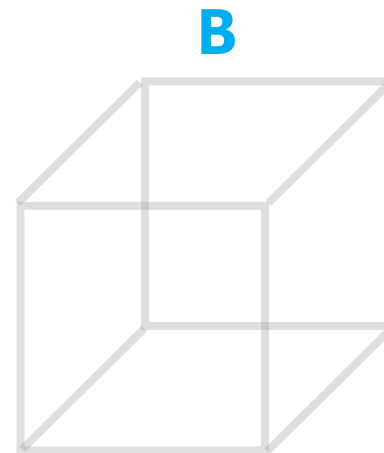
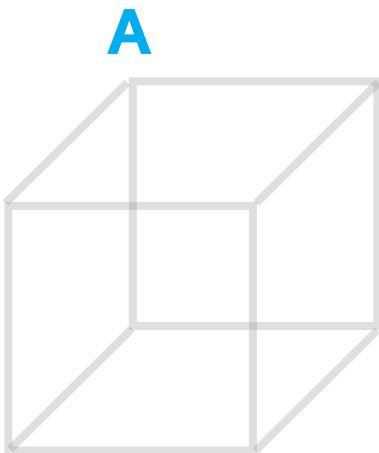
COMMERCIAL ILLUSTRATION BY WAY OF BRANDING & PACKAGING



PACKAGING CONCEPT QUICKFIRES



**DRAW THREE 3-D BLOCKS: A, B, C
QUICKLY & LIGHTLY & IN PENCIL!**



EACH BOX SHOULD BE 2—3 INCHES • SPACE THEM OUT - DON'T CROWD

A) TOY

THINK FOR ~1 MIN:

-ITEM

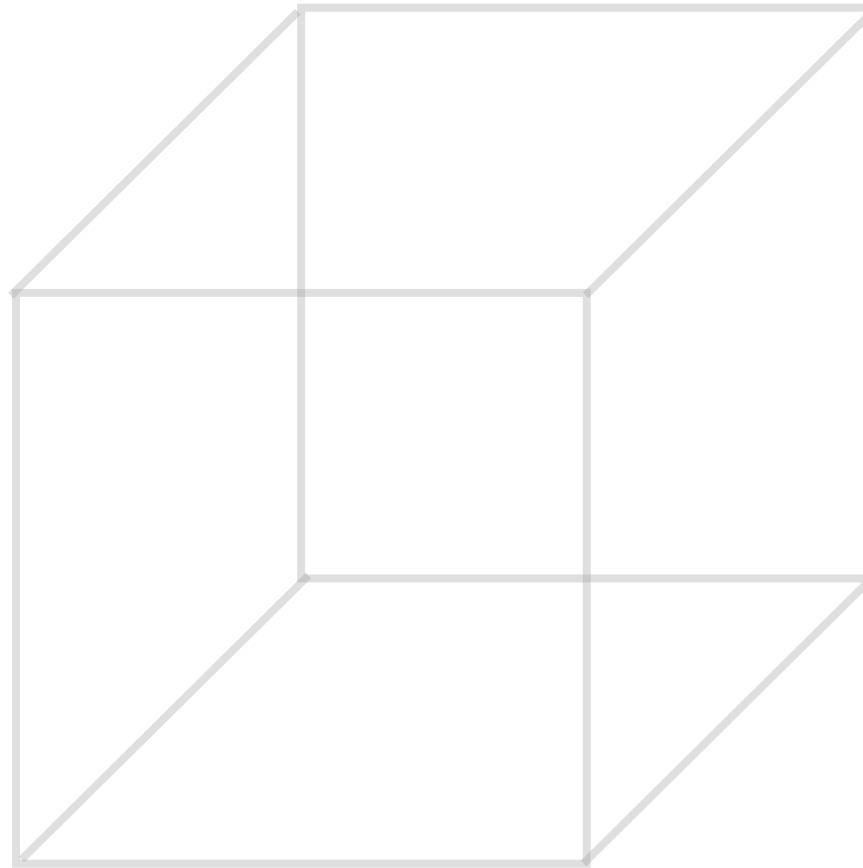
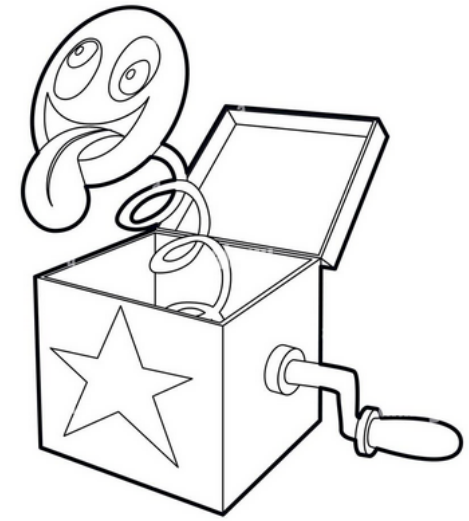
-PURPOSE

**-TARGET
AUDIENCE**

-PRINT/MATERIALS

-FUNCTIONS

A) TOY



B) HIGH END

THINK FOR ~1 MIN:

-ITEM

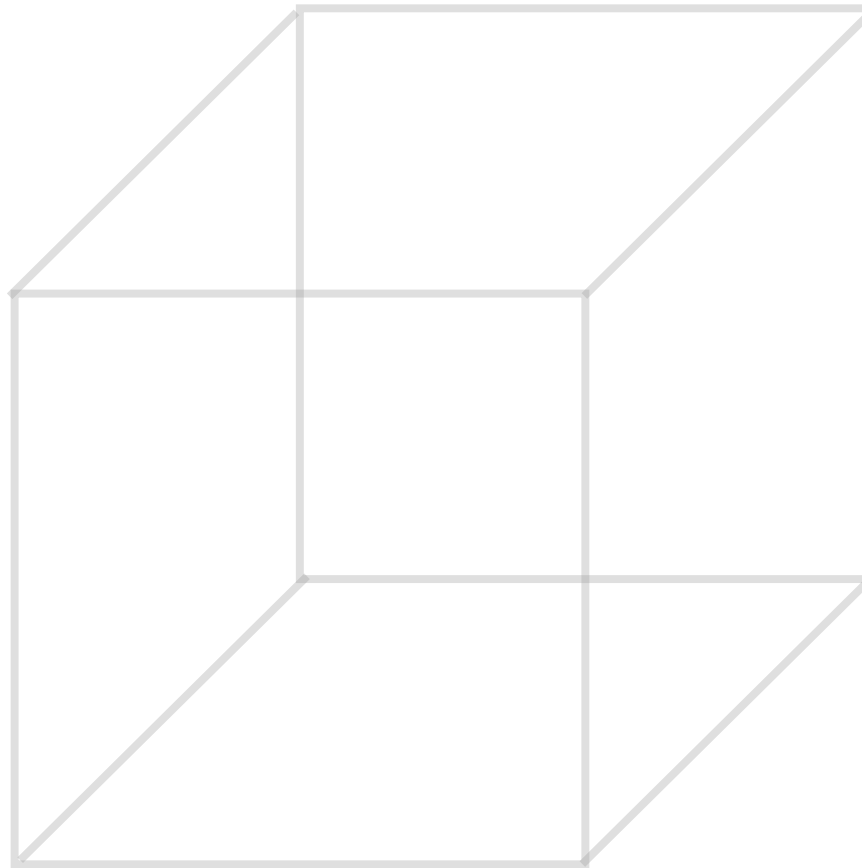
-PURPOSE

**-TARGET
AUDIENCE**

-PRINT/MATERIALS

-FUNCTIONS

B) HIGH END



C) BEVERAGE

THINK FOR ~1 MIN:

-ITEM

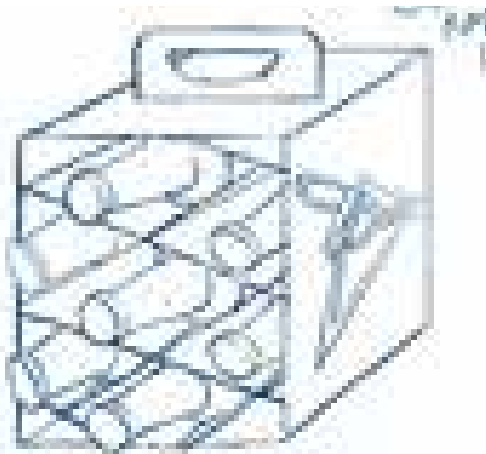
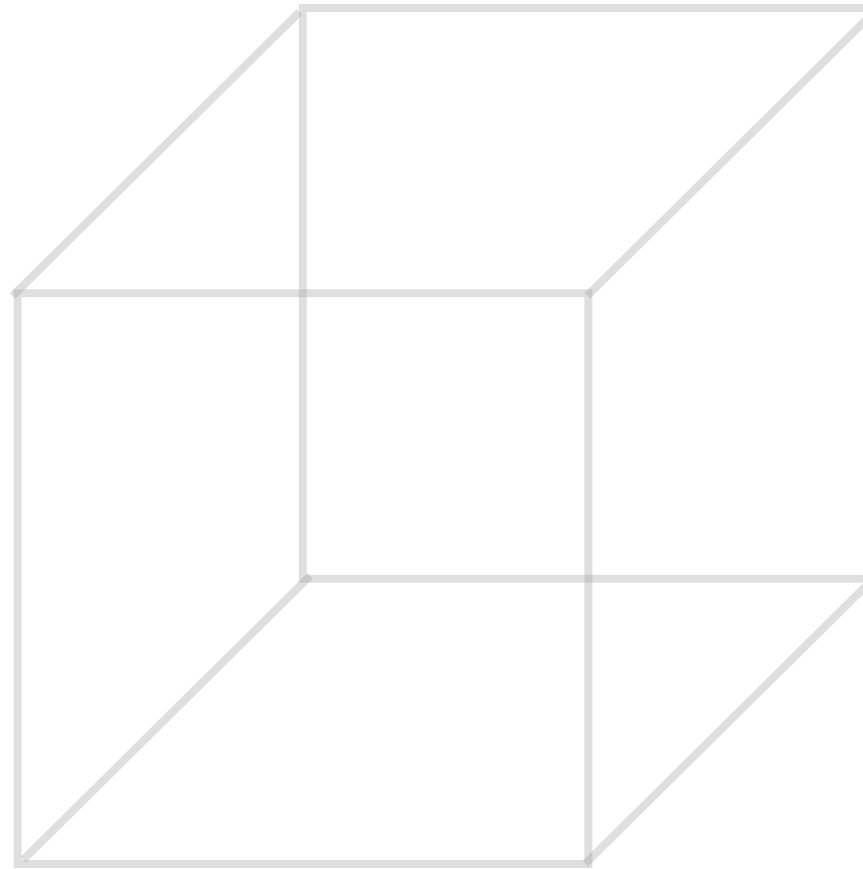
-PURPOSE

**-TARGET
AUDIENCE**

-PRINT/MATERIALS

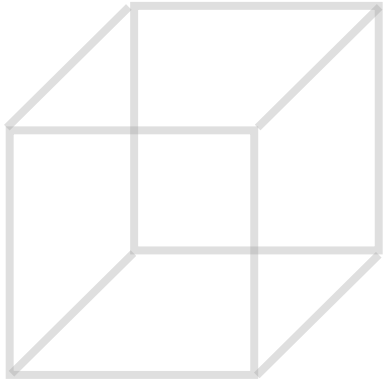
-FUNCTIONS

C) BEVERAGE

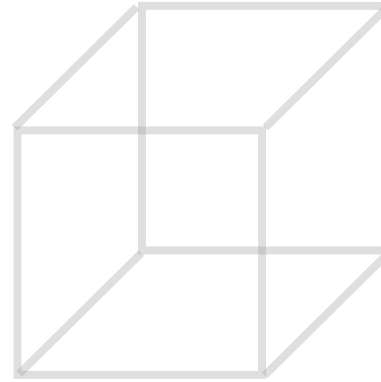


PICK A PACKAGING CONCEPT FROM THE QUICKFIRE TO DEVELOP

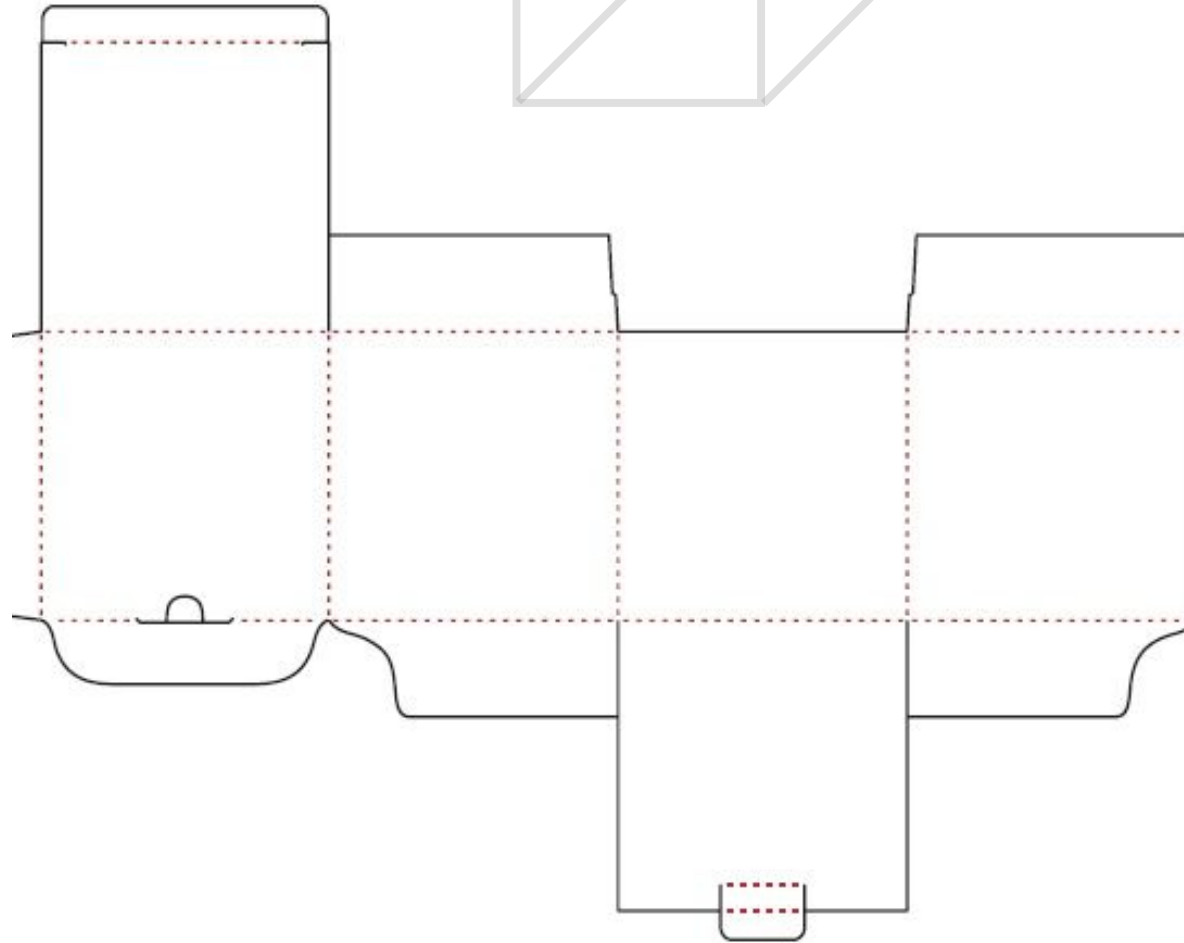
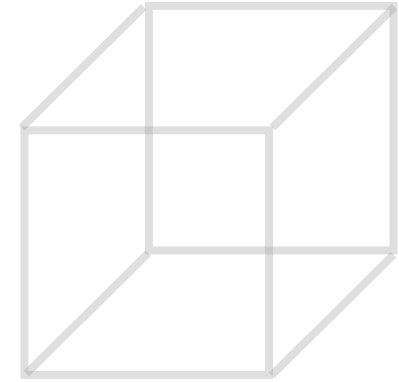
A



B



C



WEEK 11 SKETCHBOOK ASSIGNMENT #1

EXPLODED PACKAGING SKETCH

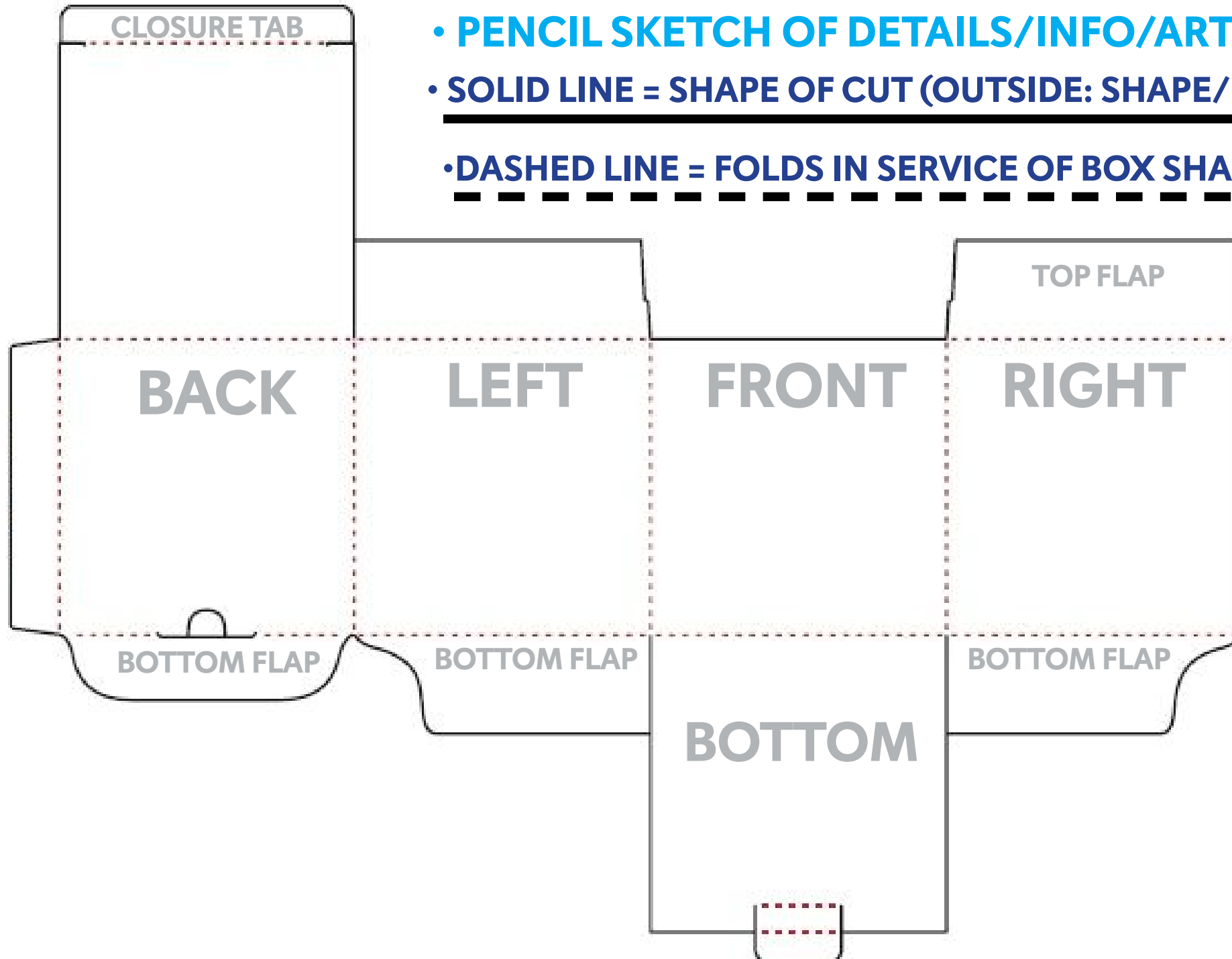
- **MINIMUM SIZE 8.5" x 11"**
- **STRAIGHT INKED LINES FOR BOX TEMPLATE**
- **PENCIL SKETCH OF DETAILS/INFO/ART ON TOP**
- **WHAT'S INSIDE / HOW DOES IT FIT / IS THE BOX JUST A CONTAINER?**
 - **WHAT'S THE PACKAGING MADE OF? HOW THICK? GSM?**
 - **WHERE DOES THE BARCODE GO? FSC CERTIFICATION?**
 - **IS THERE A WINDOW / JUST 1? HOW BIG? DIE-CUT?**
 - **HOW DOES IT OPEN/CLOSE? FASTENERS?**
- **DOES THE PRINT HAVE AN EFFECT? EMBOSSED? SPECIAL INK?**
 - **SPOT COLORS? 4 COLOR PRINTING?**

**I'M TESTING YOU TO TELL ME ALL THE DETAILS
TELL ME EVERYTHING BY EXPLAINING EVERYTHING**

W11 SKETCHBOOK ASSIGN#1: EXPLODED PACKAGING SKETCH

- MINIMUM SIZE 8.5" x 11" • INKED LINES FOR BOX TEMPLATE (SOLID/DASHED LINES)

- PENCIL SKETCH OF DETAILS/INFO/ART ON TOP
- SOLID LINE = SHAPE OF CUT (OUTSIDE: SHAPE/INSIDE: WINDOW)
- DASHED LINE = FOLDS IN SERVICE OF BOX SHAPE



"TOP" "BOTTOM"
"FRONT" "LEFT"
SHOWN TO
EXPLAIN LAYOUT,
NOT NECESSARY
TO INCLUDE ON
ASSIGNMENT

W11 SKETCHBOOK ASSIGN#1: EXPLODED PACKAGING SKETCH

• MINIMUM SIZE 8.5" x 11" • INKED LINES FOR BOX TEMPLATE (SOLID/DASHED LINES)

• PENCIL SKETCH OF DETAILS/INFO/ART ONTOP

• SOLID LINE = SHAPE OF CUT (OUTSIDE: SHAPE/INSIDE: WINDOW)

• DASHED LINE = FOLDS IN SERVICE OF BOX SHAPE

USE ARROWS
CONNECTED TO
WRITTEN DETAILS
THAT EXPLAIN
PACKAGING/
PRINTING

DON'T BE WORDY,
GET TO THE POINT

CLOSURE TAB

WILL BOX BE
DISPLAYED/SEEN
FROM THE TOP/
SIDE/FRONT?

WHAT GOES
WHERE AND
WHY?

ARE FLAPS STRUCTURAL
OR DO THEY HAVE ART/
PRINT CONSIDERATIONS?

TOP FLAP

BACK

DOES A BARCODE
GO HERE?

WHAT ELSE?

LEFT

IS THIS WHERE
PRODUCT
DETAILS ARE?

FRONT

DRAW DETAILS
INSIDE THE BOX
(USE OUTSIDE TO
EXPLAIN THE
DETAILS WITHIN)

RIGHT

WHAT GOES
HERE?

BOTTOM FLAP

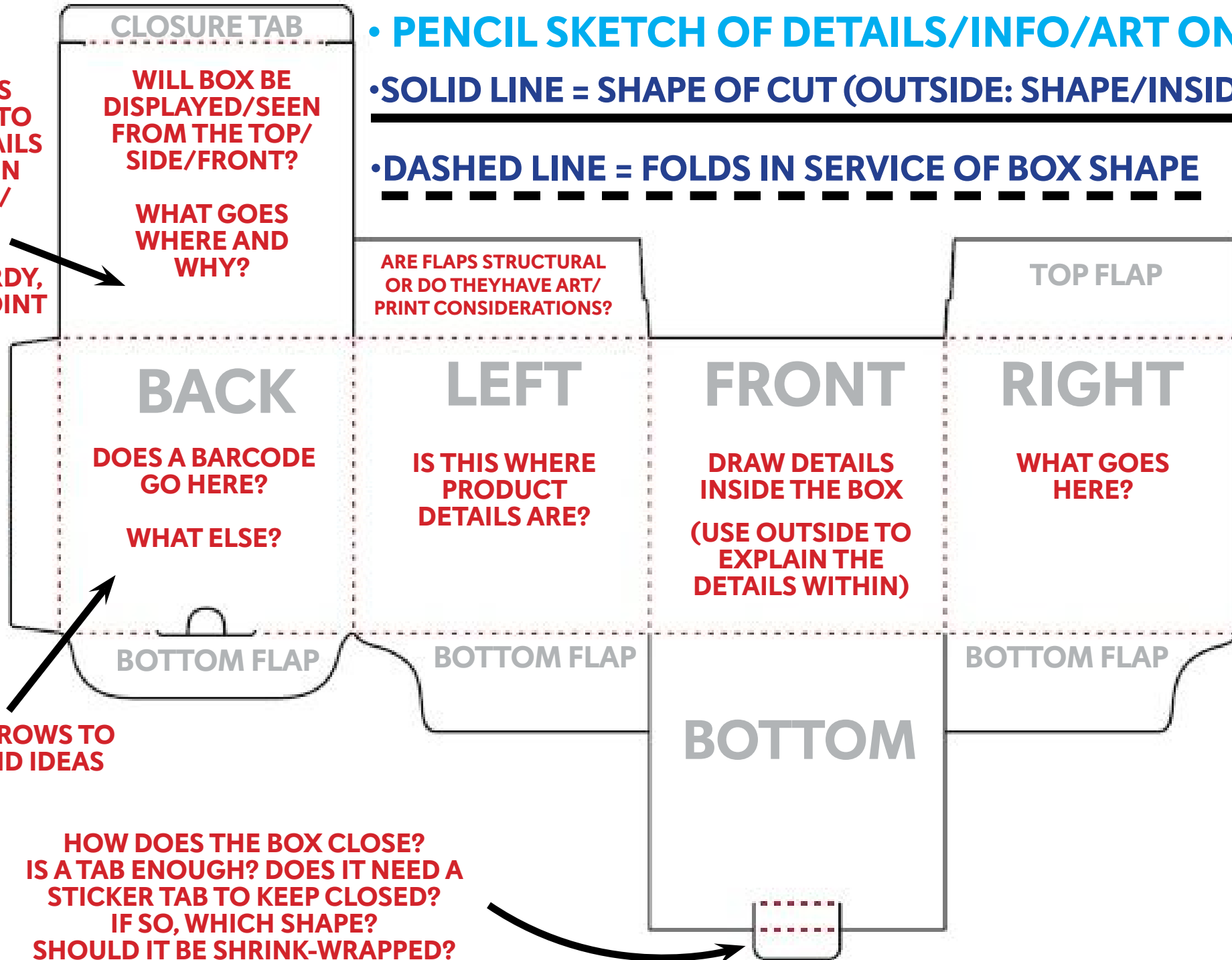
BOTTOM FLAP

BOTTOM FLAP

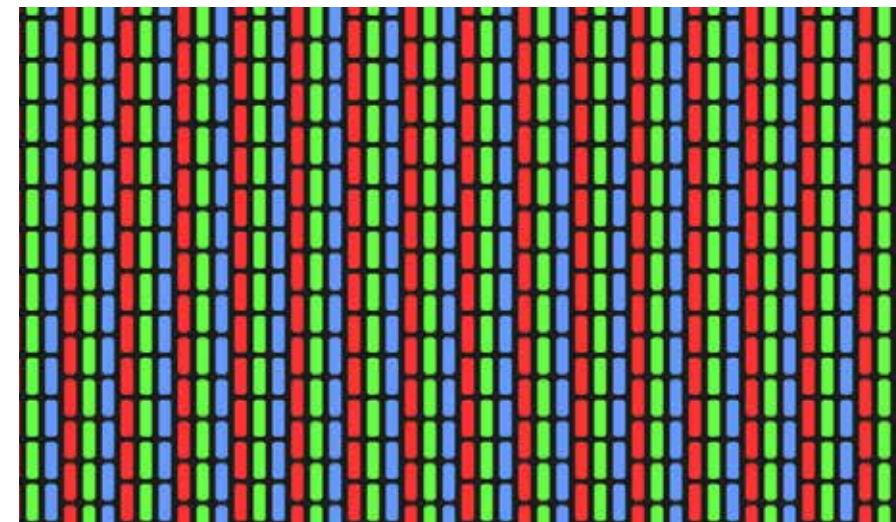
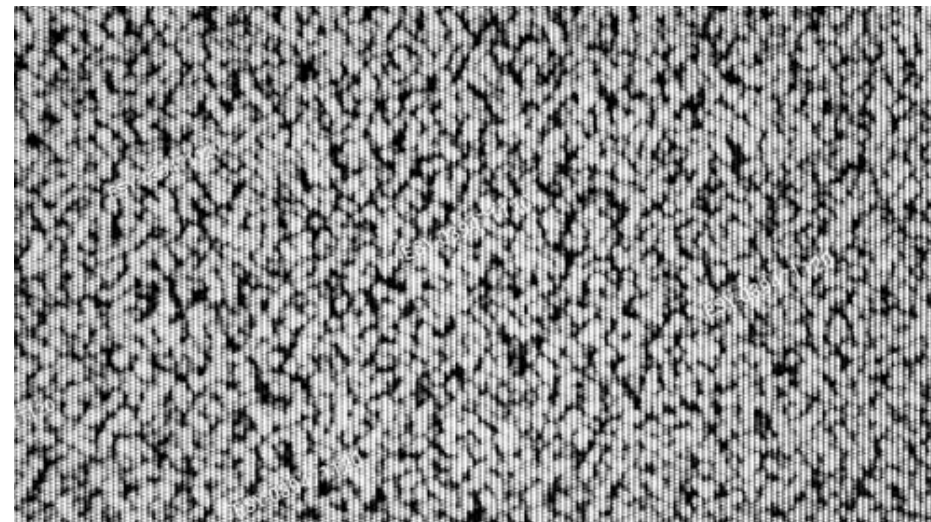
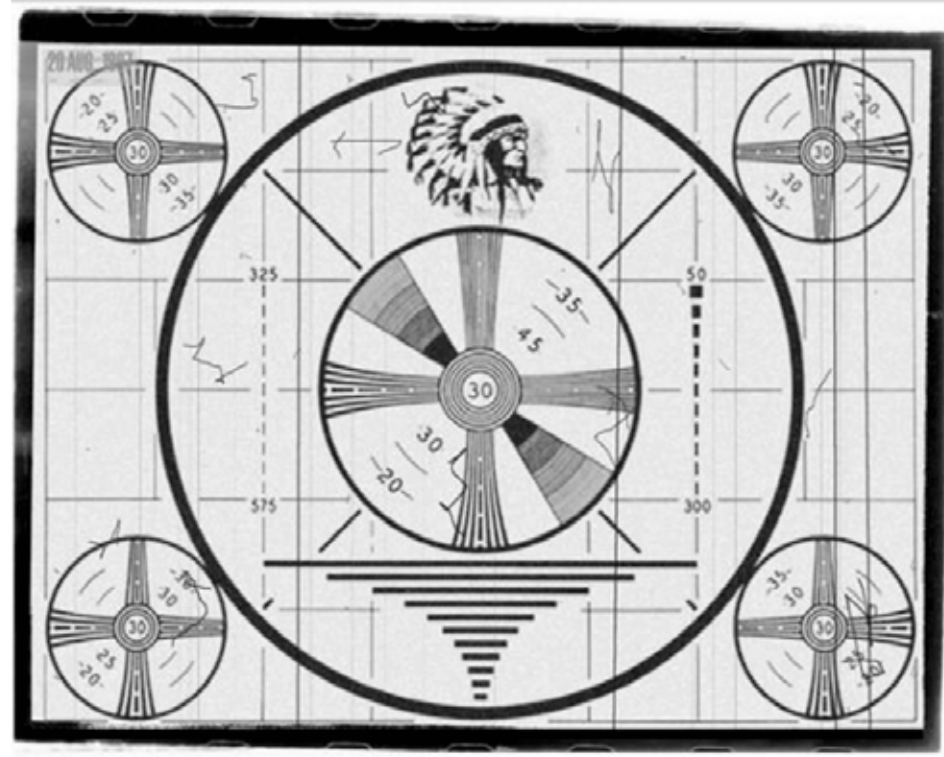
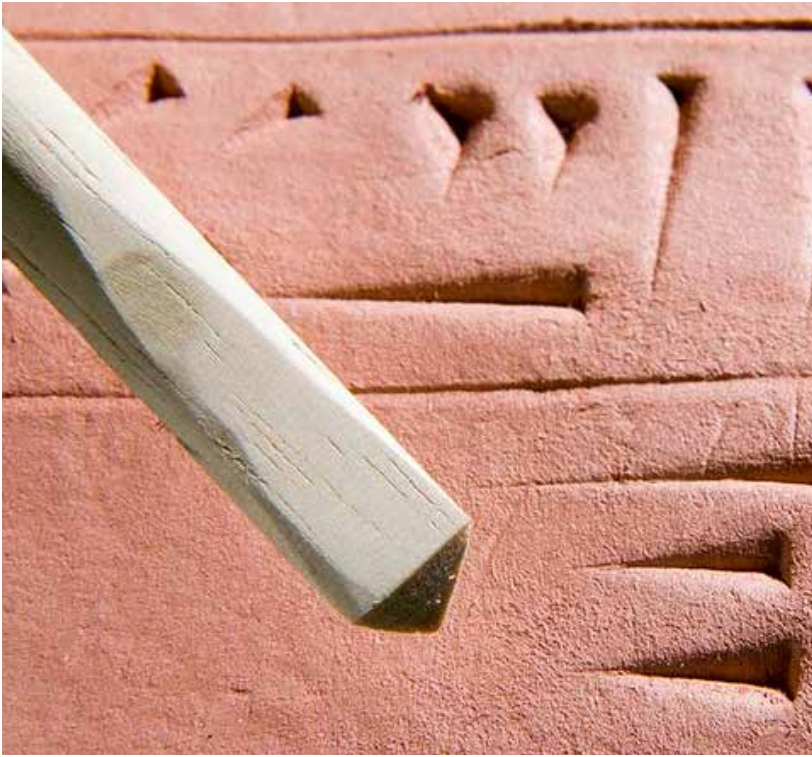
BOTTOM

USE ARROWS TO
EXPAND IDEAS

HOW DOES THE BOX CLOSE?
IS A TAB ENOUGH? DOES IT NEED A
STICKER TAB TO KEEP CLOSED?
IF SO, WHICH SHAPE?
SHOULD IT BE SHRINK-WRAPPED?



EVOLUTION OF SURFACES • EVOLUTION OF INTERESTS



COVER

INTERIOR

POLITICAL/HUMOR

ADVERTISING



1970's INDUSTRIAL REV. 3.0
COMPUTER & AUTOMATION

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

**ILLUSTRATION
+
COMMERCIAL
ART**

**DIGITAL
MEDIA**

"DIGITAL ILLUSTRATION" + "INTERACTIVE"

**ILLUSTRATION
+
COMMERCIAL
ART**

**DIGITAL
MEDIA**



"DIGITAL ILLUSTRATION"

NO PHYSICAL MEDIA INVOLVED

Digital Illustration (aka, Computer Illustration) is the use of digital tools to produce images under the direct manipulation of the artist, usually through a pointing device such as stylus + graphics tablet or—less commonly—a mouse

"INTERACTIVE"

USER-INTERFACE DESIGN + WEB DESIGN + LAYOUT/GRAPHIC DESIGN

Any project—interface design, educational and entertainment program, interactive product display or application—created for digital distribution on Desktop, interactive installation, handheld device, online service or the World Wide Web



"INTERACTIVE"

- **WEBSITES/MICROSITES:** Websites used for any purpose (advertising/ news/ e-commerce/education/ entertainment that use browsers).
- **SOCIAL:** Social network applications, extensions and games designed for social media platforms including Facebook, Instagram, etc.
- **DESKTOP:** Apps, widgets, branded experiences and games designed to run locally on Mac or PC desktops/laptops.
- **MOBILE:** Apps, mobile-optimized websites, games and location-aware services designed for IOS, Android, or other.
- **TABLETS/HANDHELD DEVICES:** Apps, games, e-books, digital publishing and interactive sales presentations for tablets/handheld other than mobile phones.
- **ENVIRONMENTAL:** Interactive installations, kiosks, tables, in-store/window displays, out-of-home experiences, tradeshow and museum exhibits, showrooms, etc.

THIS IS A GROWING & EVOLVING FIELD/DEFINITION

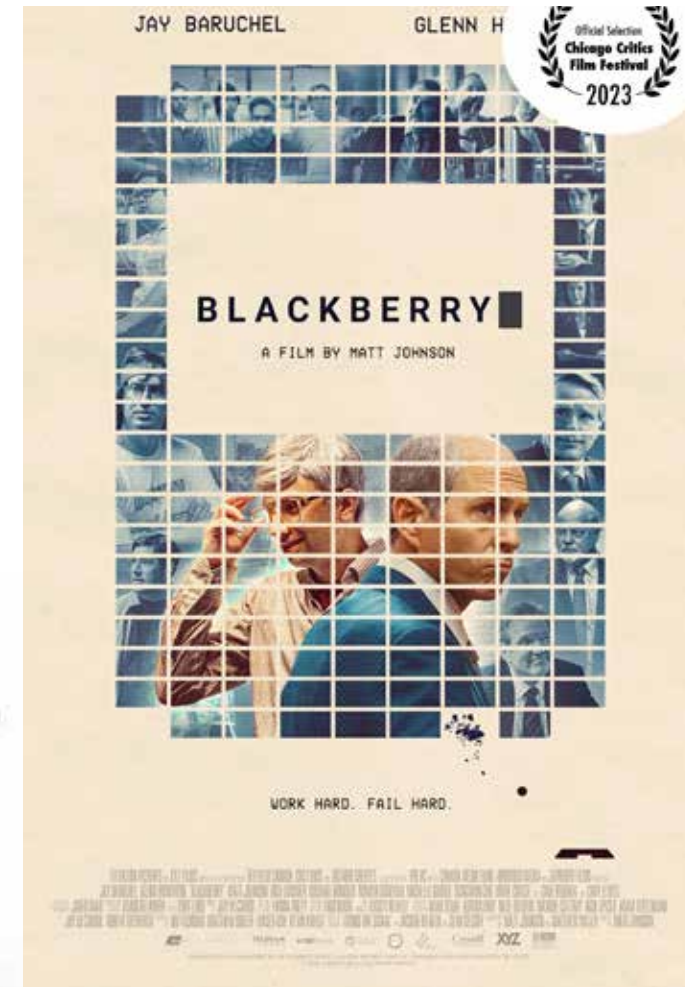
INTERACTIVE, BUT WITHOUT IMAGERY/IMAGINATION

The connected organizer that keeps you in touch with your PC.

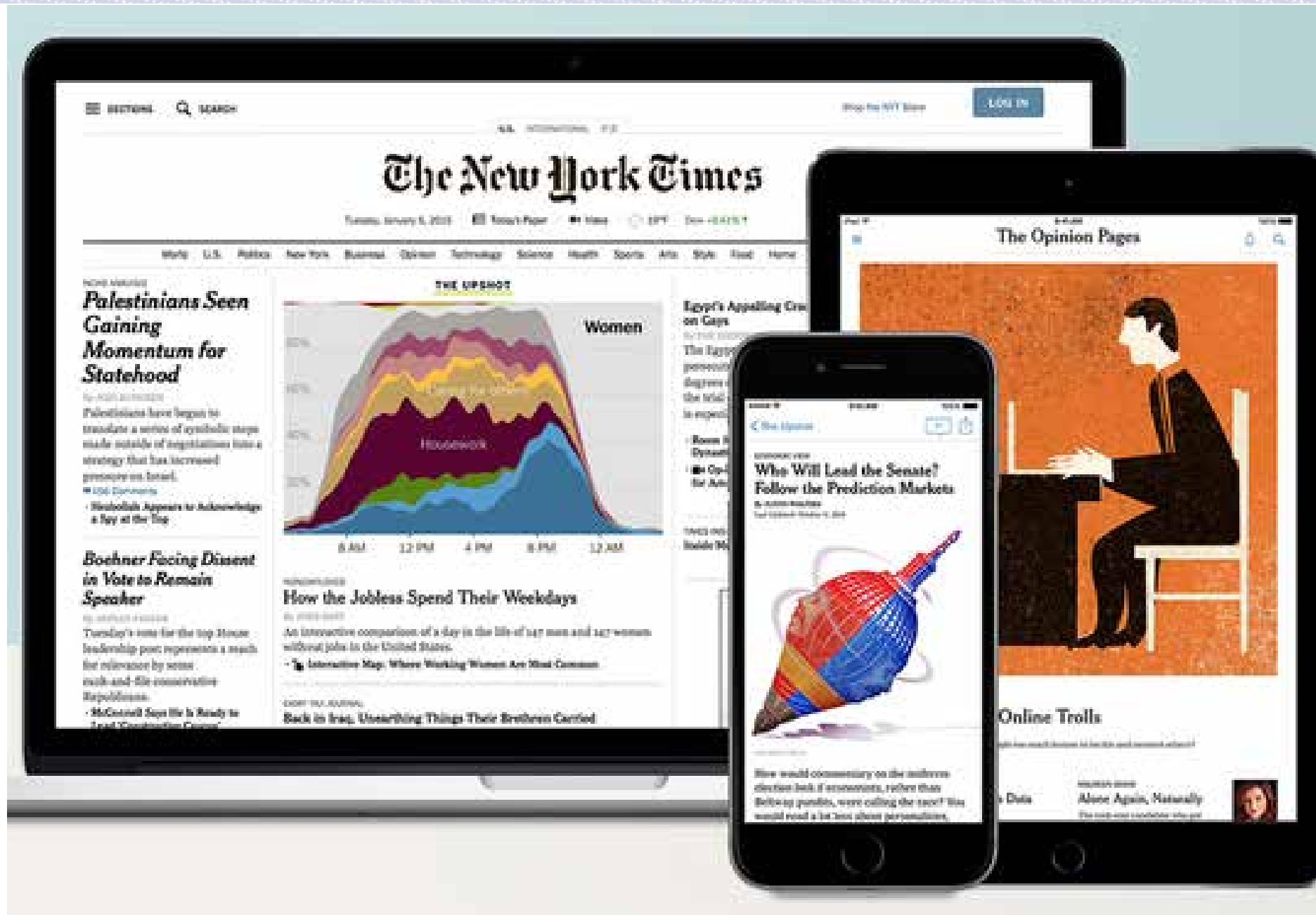
For more information, call 1-800-881-7256.



Robotics



PRINT SHIFTING TO DIGITAL / RGB AN INCREASED STANDARD

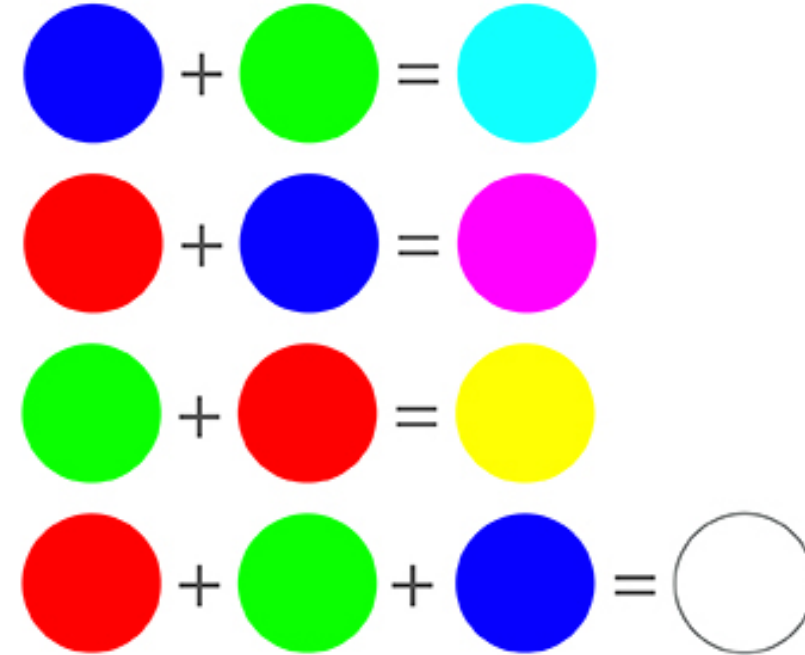
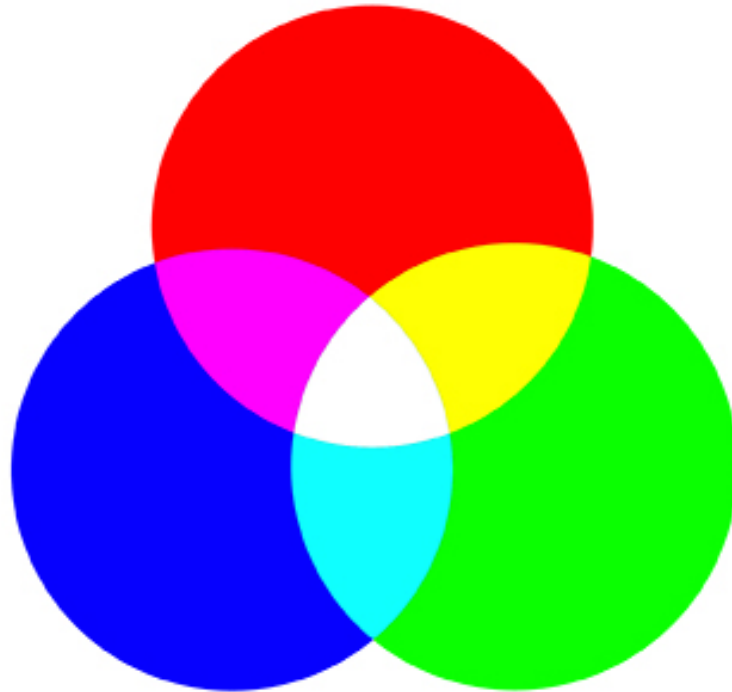


DOES THE ILLUSTRATOR PROVIDE THE INTERACTIVITY?

RGB IS AN ADDITIVE COLOR MODEL

CMYK IS A SUBTRACTIVE COLOR MODEL

**RGB USES WHITE AS A COMBINATION
OF ALL PRIMARY COLORS AND
BLACK AS THE ABSENCE OF LIGHT.**

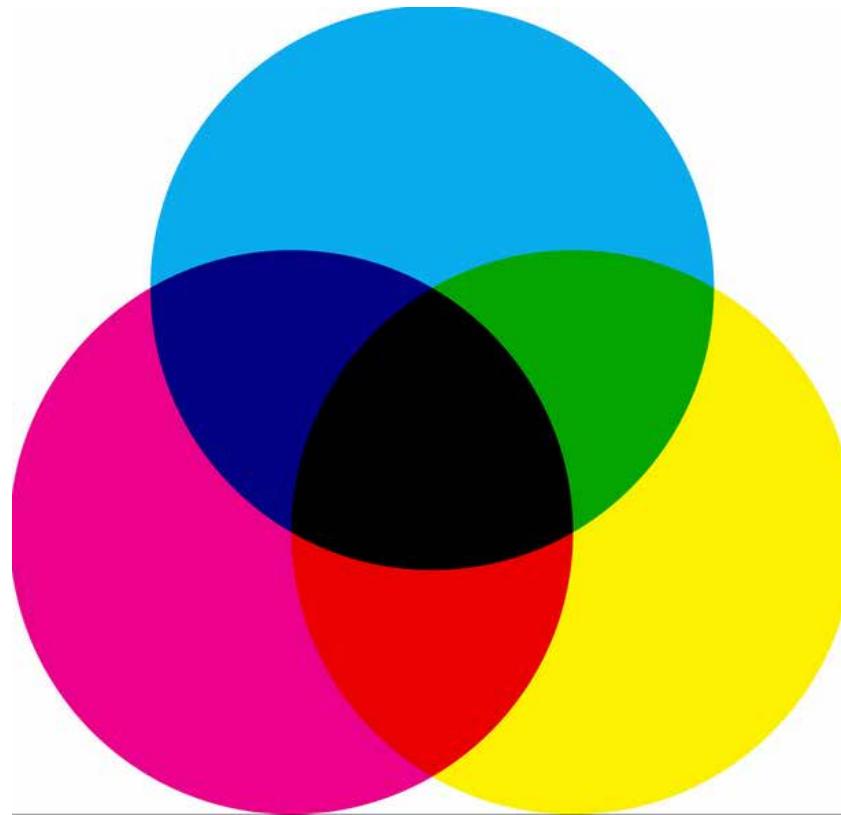


The first experiments with RGB in early color photography were made in 1861 by James Clerk Maxwell, and involved the process of combining three color-filtered separate takes. To reproduce the color photograph, three matching projections over a screen in a dark room were necessary.

RGB IS AN ADDITIVE COLOR MODEL
CMYK IS A SUBTRACTIVE COLOR MODEL

PRIMARILY FOR COMMERCIAL PRINT

**CMYK -or- CMY USES WHITE AS THE NATURAL
COLOR OF THE PRINT BACKGROUND AND BLACK
AS A COMBINATION OF COLORED INKS.**



In 1893, illustrator William Kurtz patented the first color-separation technique that uses a combination of three separate plates—cyan, magenta, and yellow

Functional Art: 10 Big Reasons to Apply Illustrations in UI Design

The article considers key benefits and pitfalls of applying illustrations to user interfaces for web and mobile. Check them with a big pack of UI and graphic design examples.

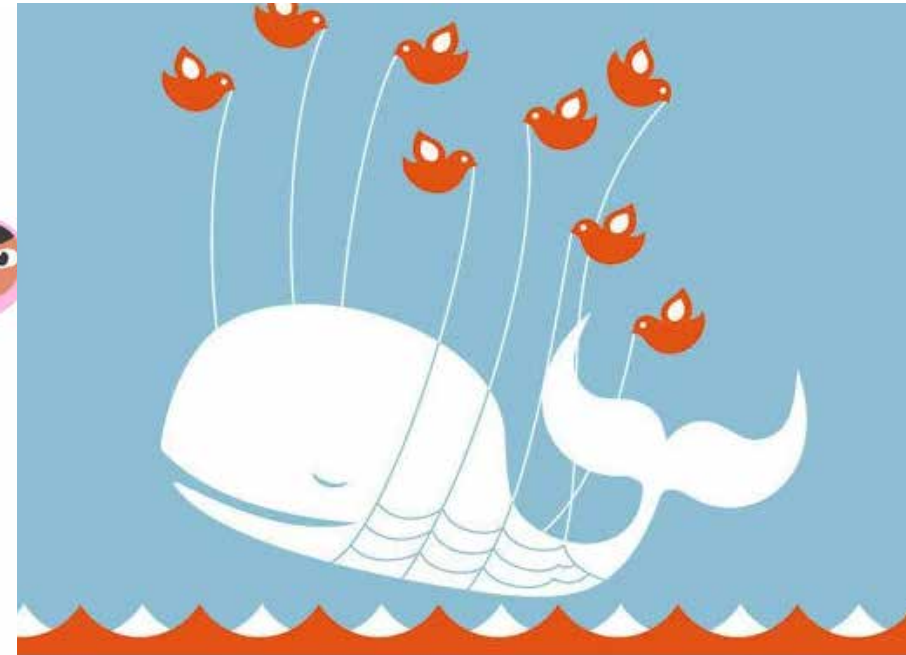
by Marina Yalanska

Share [f](#) [t](#) [p](#) [in](#) [e](#)



THE OVERLAP BETWEEN SOCIAL & INTERACTIVITY

THE CLIENT / ART DIRECTOR / ETC WORKS WITH UI / WEB DEVELOPERS TO COLLABORATE ON HOW THE ART WILL APPEAR ACROSS PLATFORMS / DEVICES



THE ILLUSTRATOR SHOULD ALWAYS BE AWARE OF HOW THEIR ART WILL LOOK / BE USED.

RATE + DATE + SIZE + WHAT NOW?!?!?

G+



f



"ENGAGEMENT ECONOMICS"

in



UI & WEB DESIGN SERVICE THE ILLUSTRATION AND ENHANCE IT



t



HOW WILL YOUR ART BE USED

- EXTRA FEE CONSIDERATIONS
- APPROVE OR NOT
- AUDIENCE
- DISTRIBUTION
- REPRINTING

+DIGITAL/INTERACTIVE FACTORS!



UI & WEB DESIGN SERVICE ILLUSTRATION AND ENHANCE IT ...BUT WHY?



washingtonpostanimation

Follow

Message



118 posts

5,721 followers

250 following

Washington Post Animation

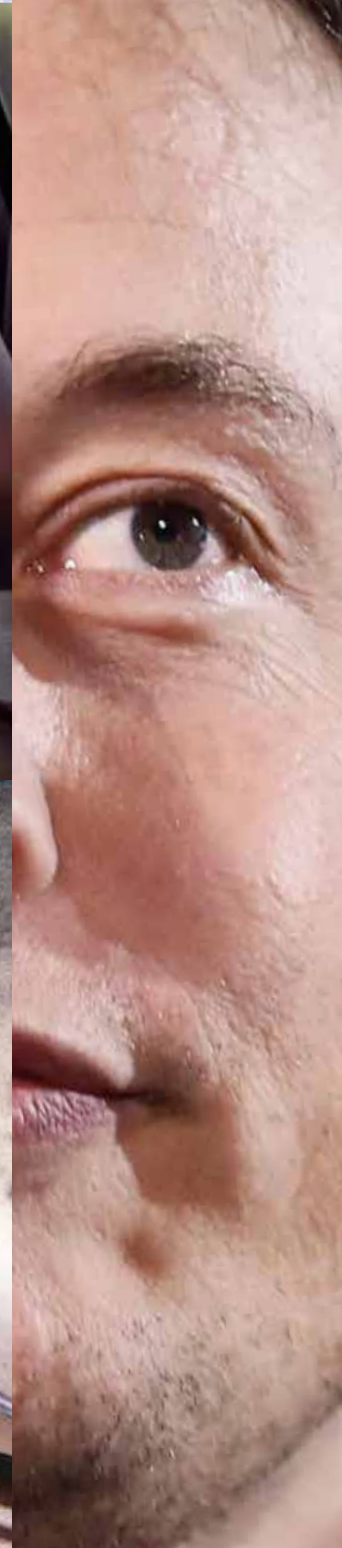
A collection of work from the Washington Post's in-house animation and motion graphics team.

wapo.st/4801xki

Followed by drindler, sotocop, annelisecapossela + 5 more



UI & WEB DESIGN SERVICE ILLUSTRATION AND ENHANCE IT ...BUT WHY?



EVOLUTION OF SURFACES • EVOLUTION OF INTERESTS

REGARDLESS OF UI & WEB DESIGN ENHANCEMENTS

ILLUSTRATIONS AND ART HAS AN INHERIT APPEAL TO THE VIEWER



EDITORIAL ILLUSTRATION

COMMERCIAL ART

IT GIVES US A GLIMPSE OF A STORY. PEOPLE LOVE STORIES.

CHANNEL THE VIVID IMAGINATION OF READING / STORY-TELLING AS A KID

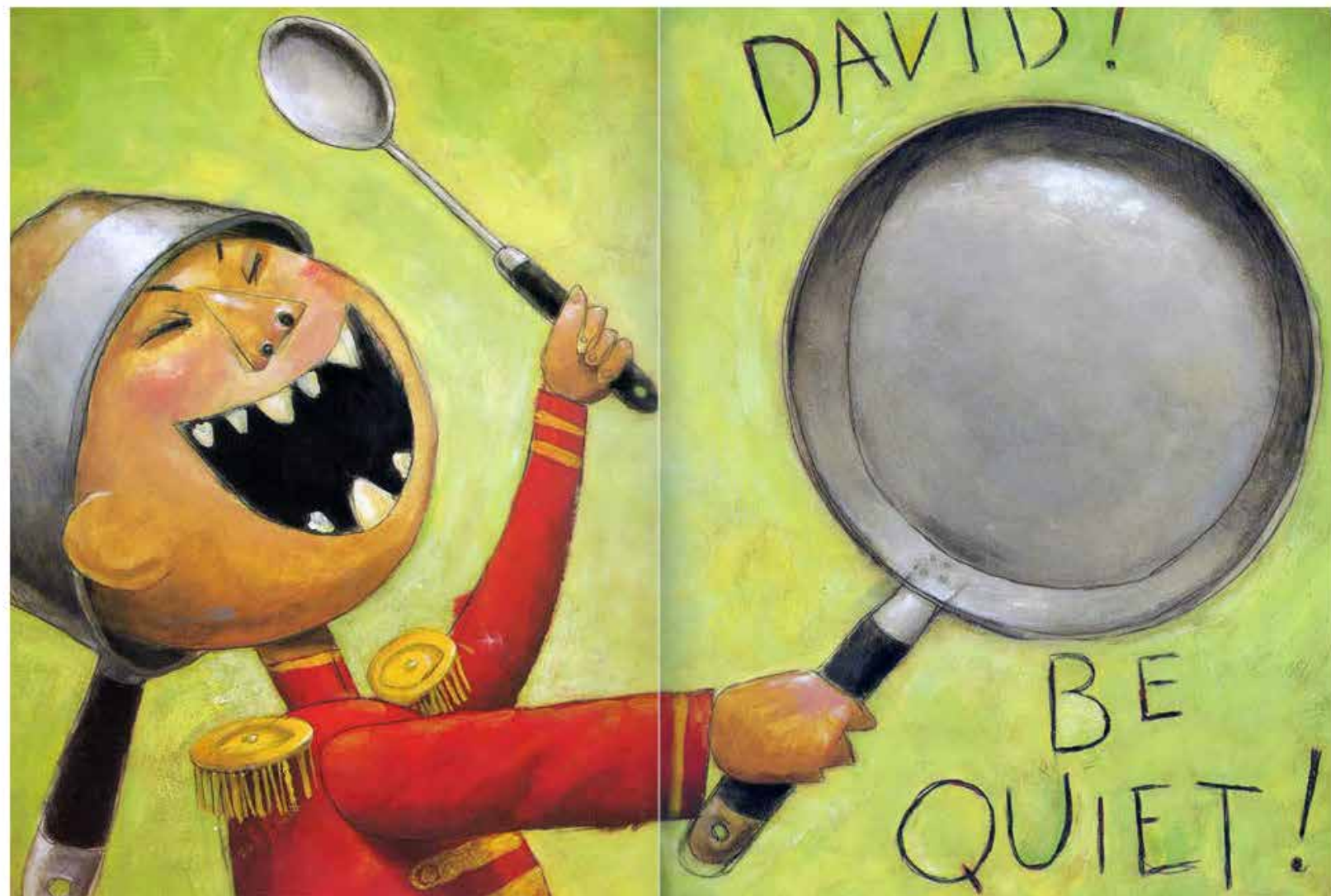
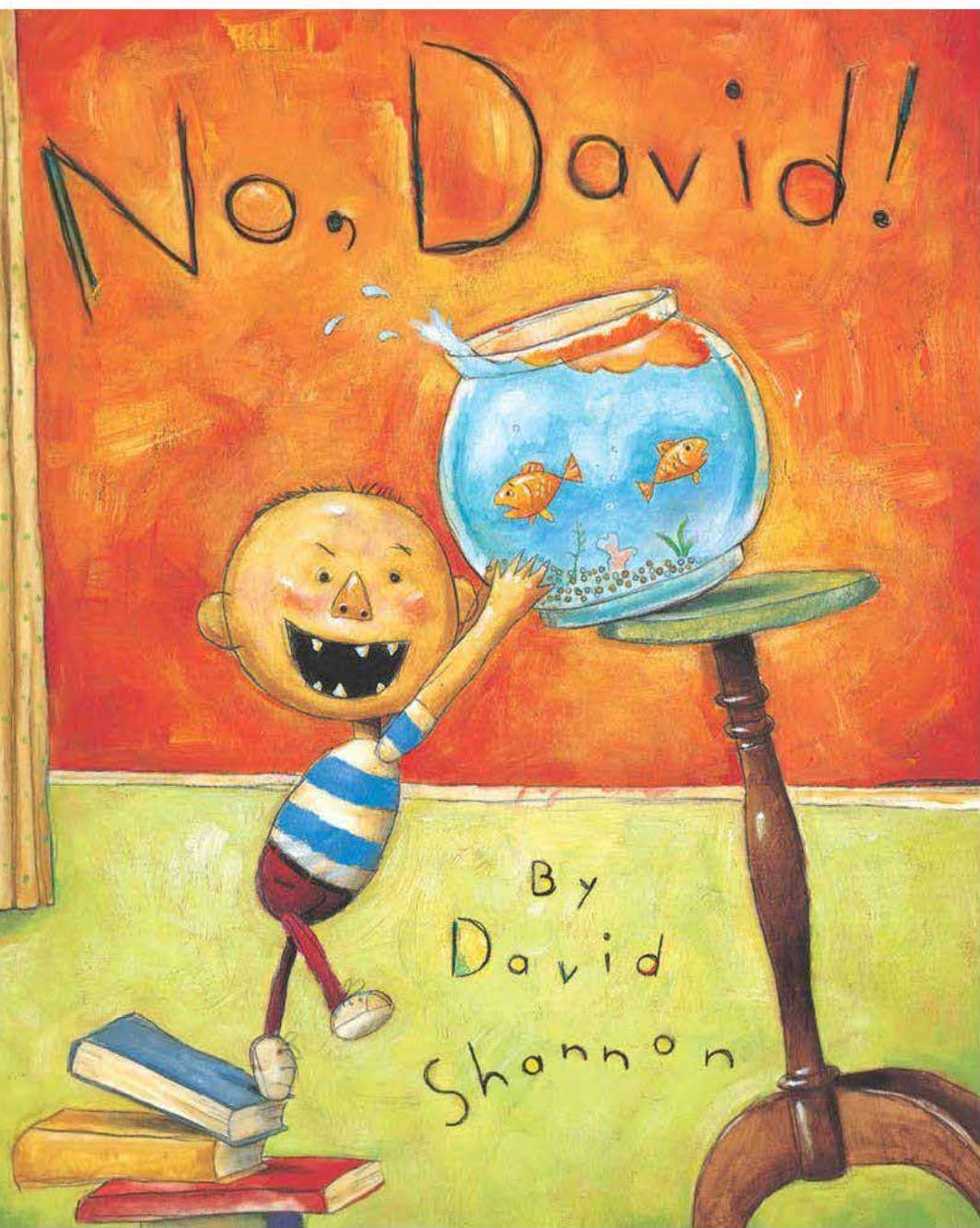
Greg Ruth, *A Pirate's Guide To Recess*



WHAT IS THE CONCEPT? WHAT'S THE BIG IDEA!?!?



WHAT IS THE BIG IDEA? CHILDRENS BOOK CONCEPTS CAN BE STRAIGHT FORWARD!

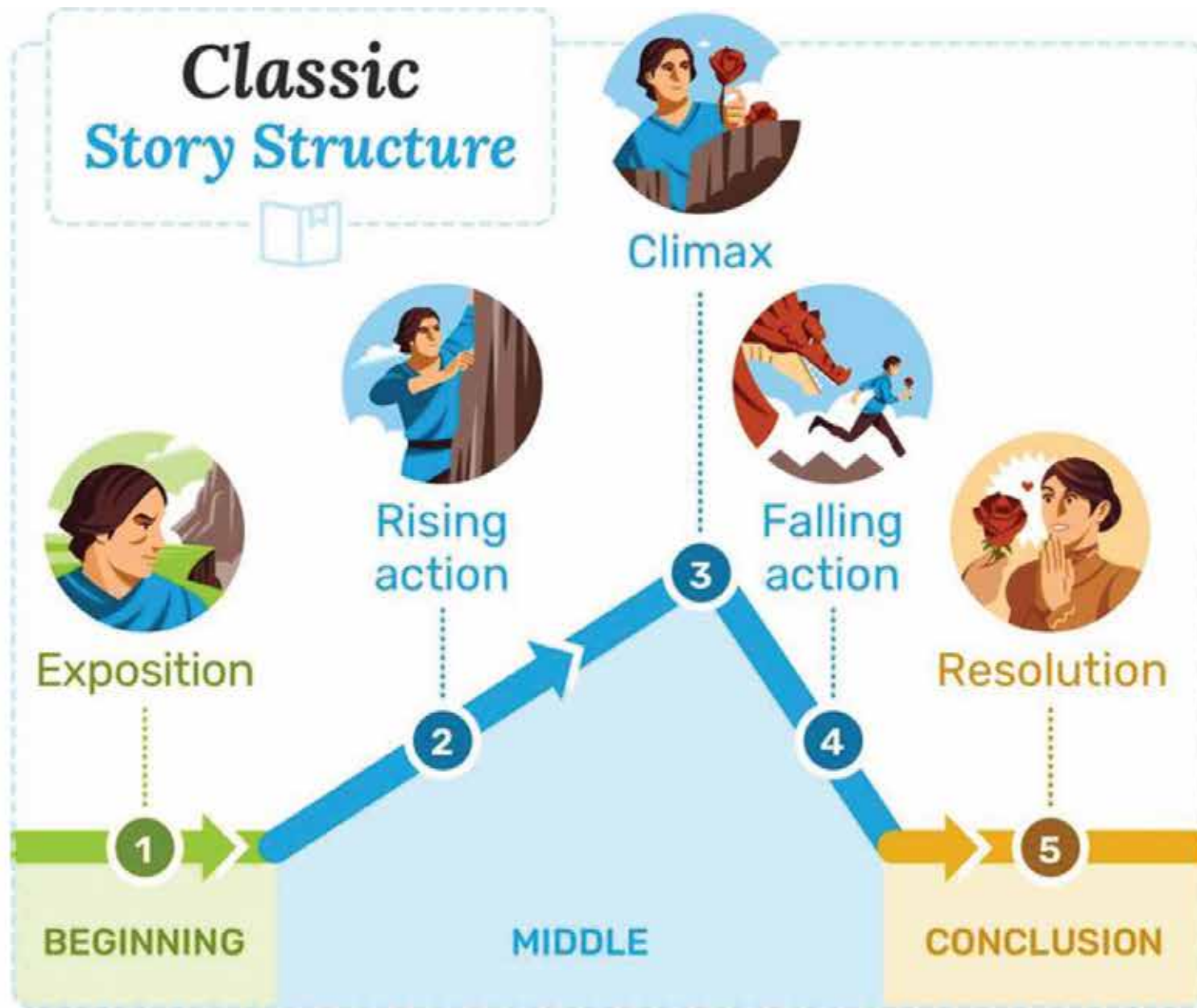


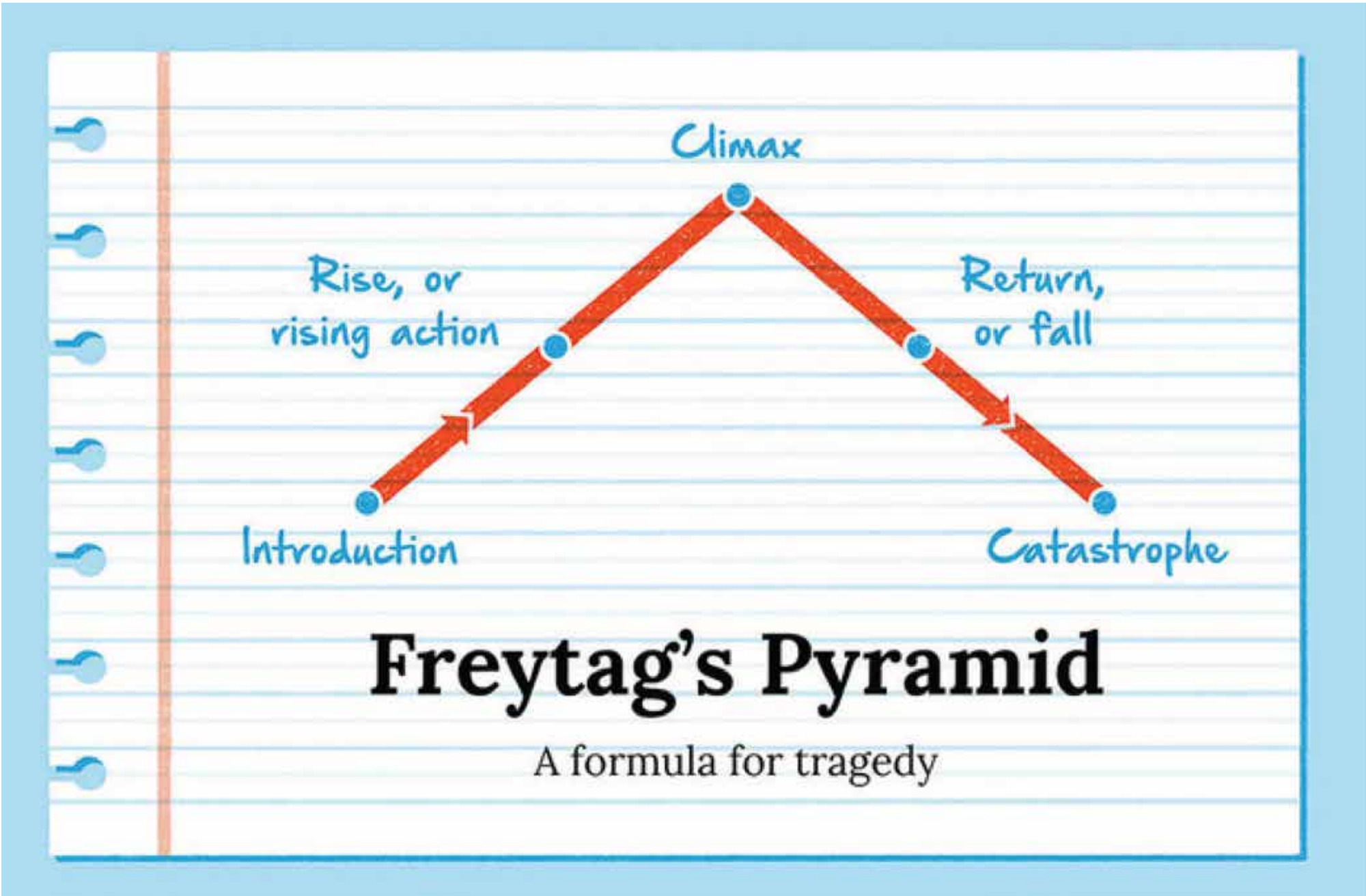
THE BIG IDEA (CONCEPT) INFLUENCES EVERYTHING.

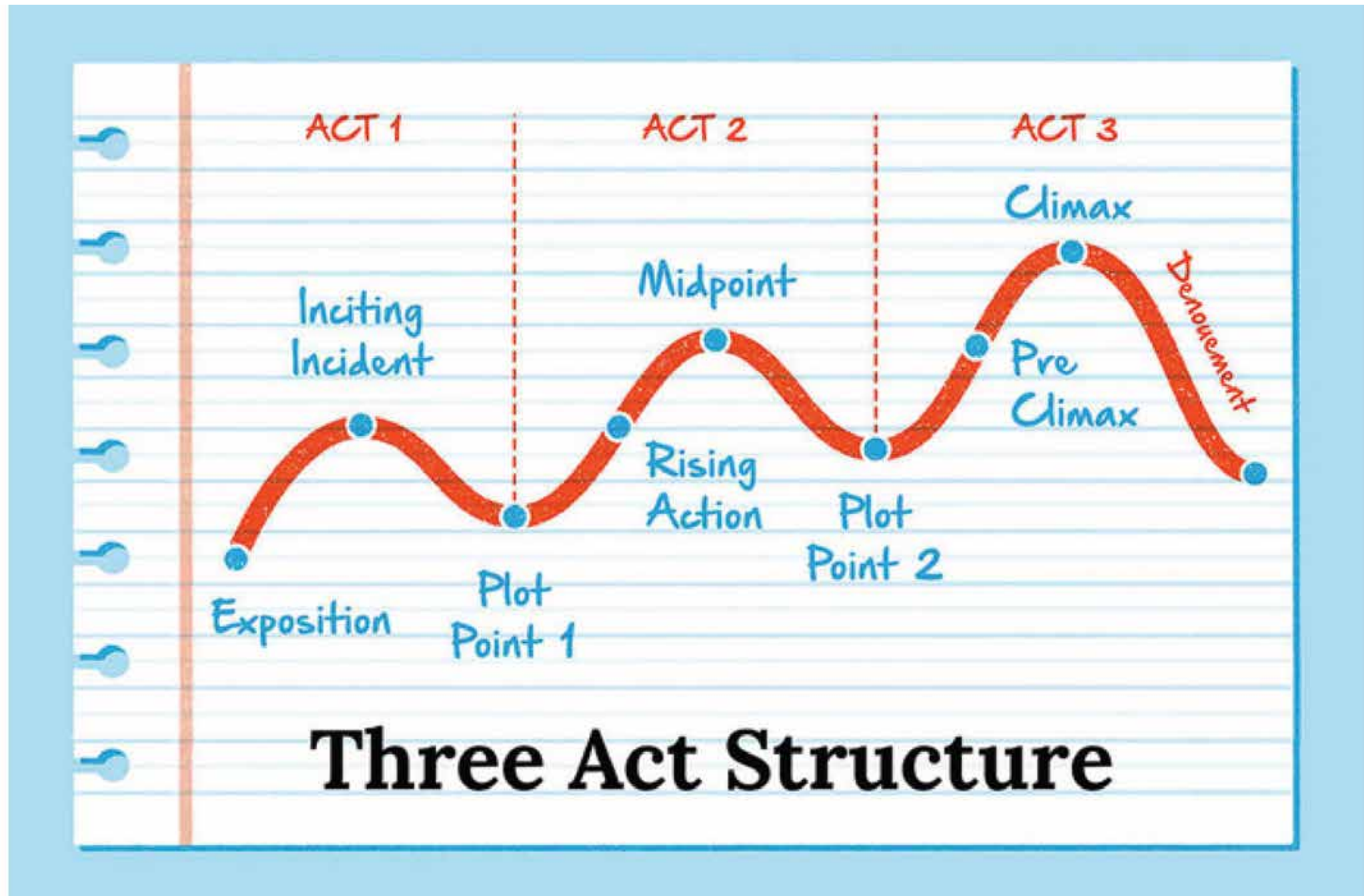
Determining how you feel about a particular subject, what you want to express, or even how your subject/character is feeling, is the first step toward finding the big idea

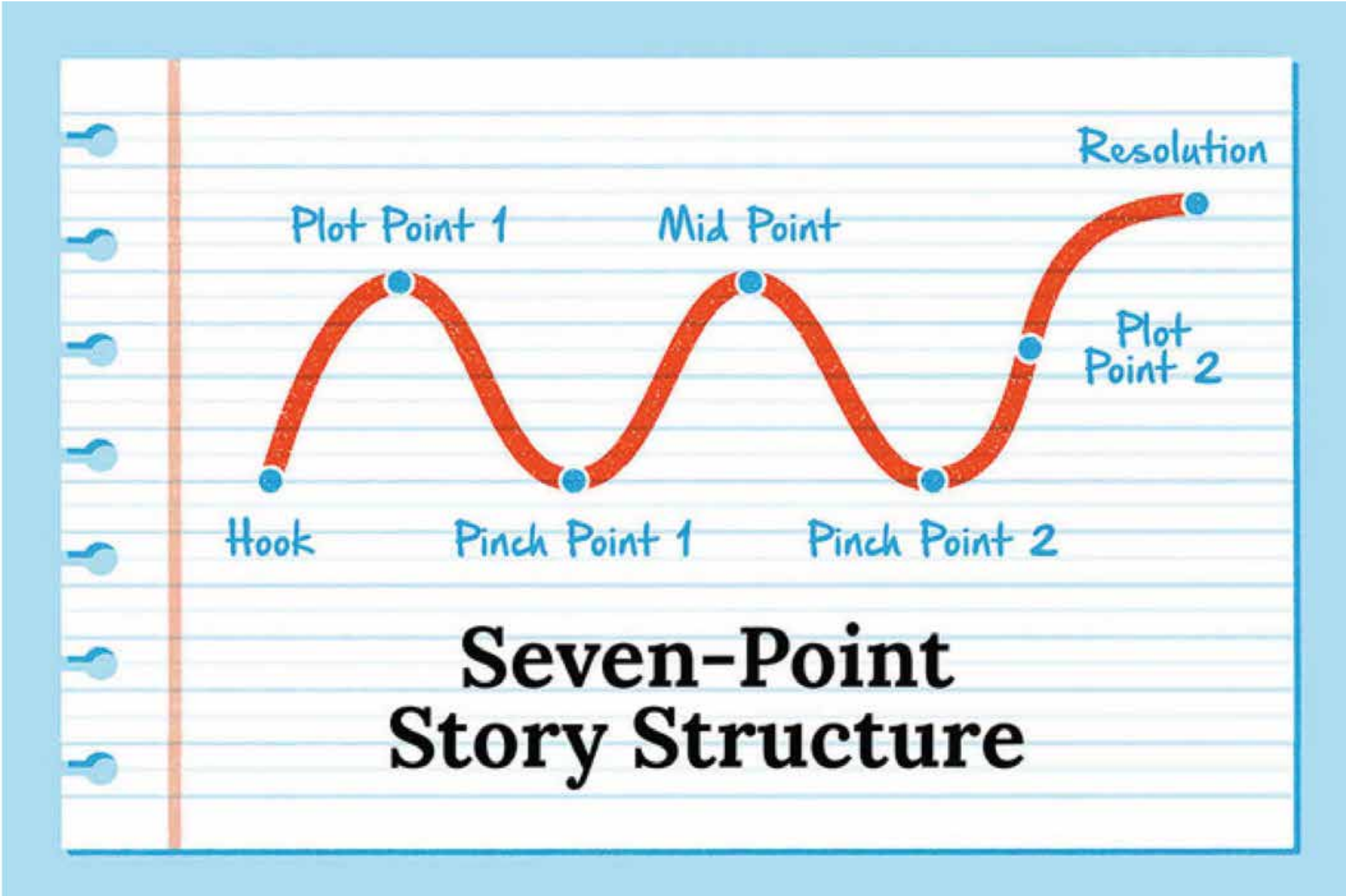
THE BIG IDEA AFFECTS EVERY DECISION THAT GOES INTO A STORY-RICH ILLUSTRATION:

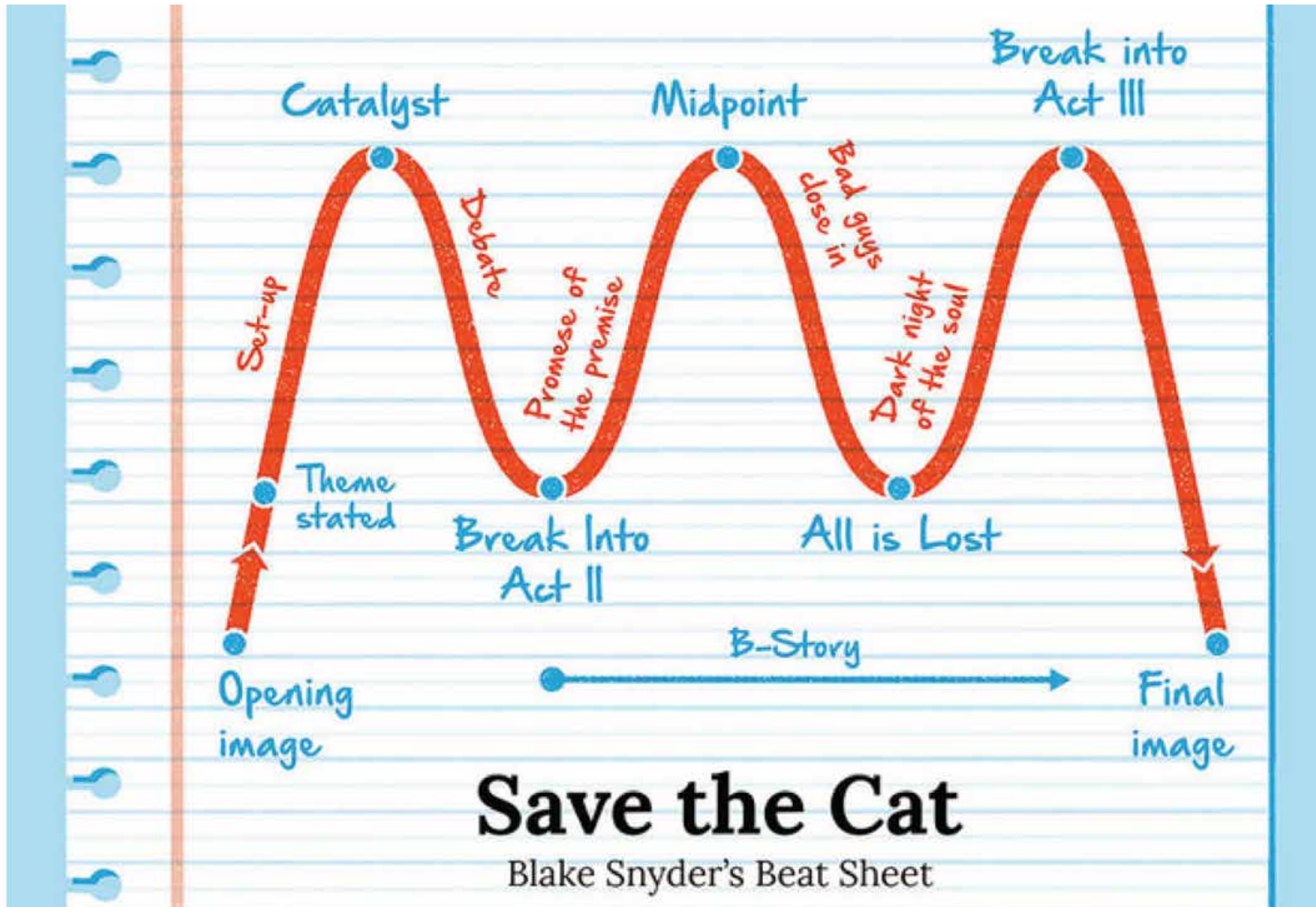
- **CHARACTER POSES**
- **MOOD**
- **CAMERA ANGLE**
- **SETTING**
- **COMPOSITION**
- **LIGHTING**





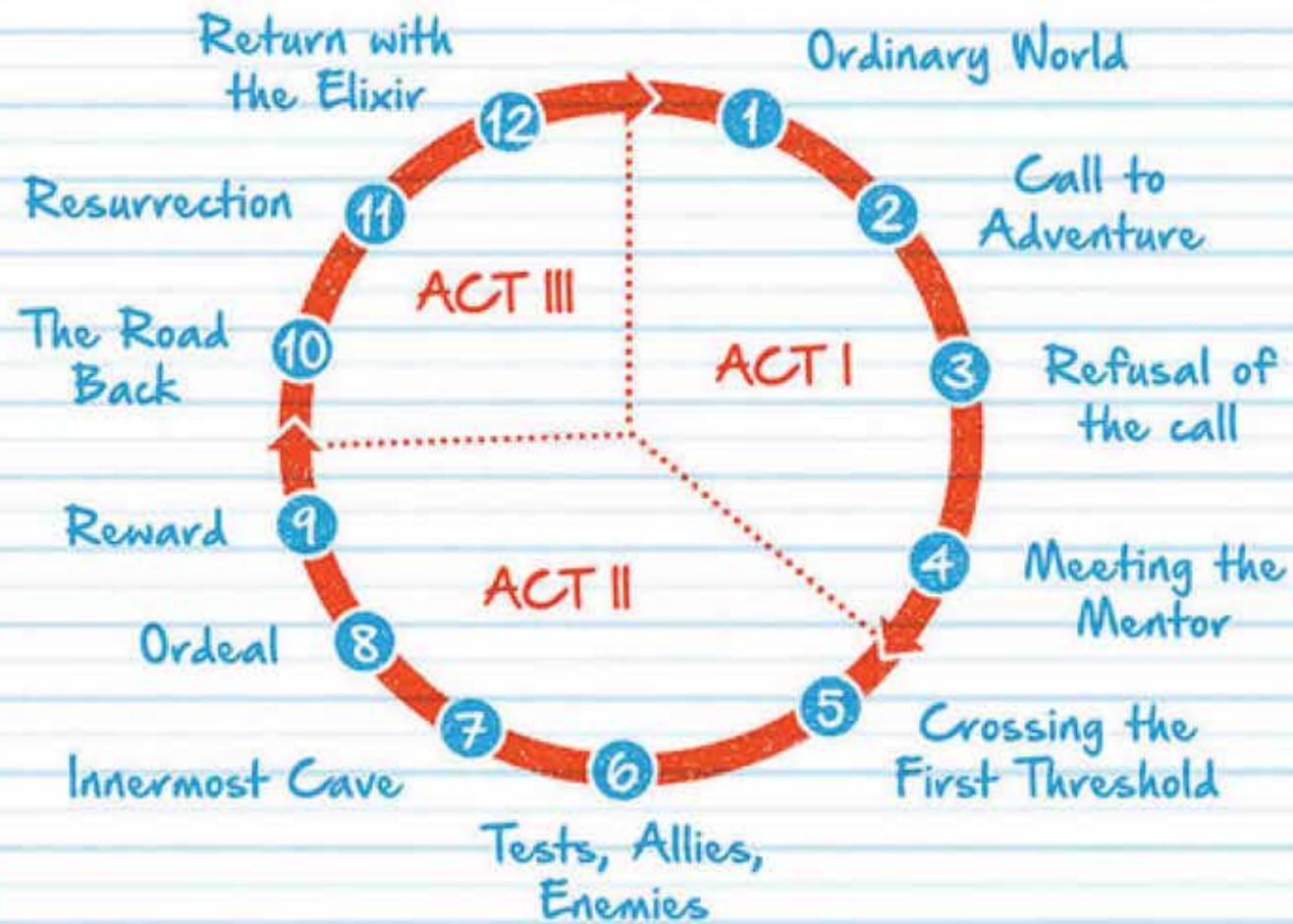






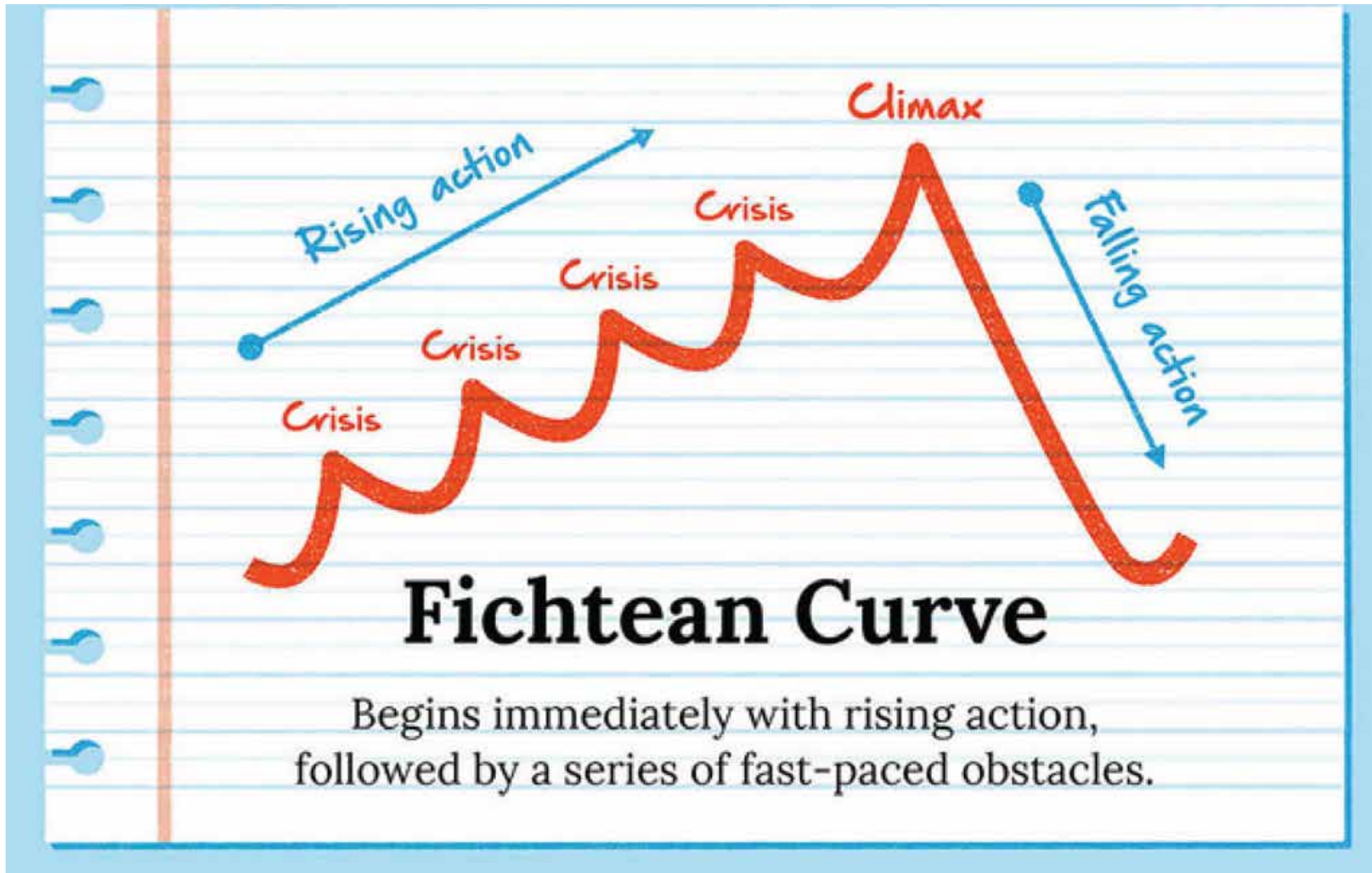
Save the Cat

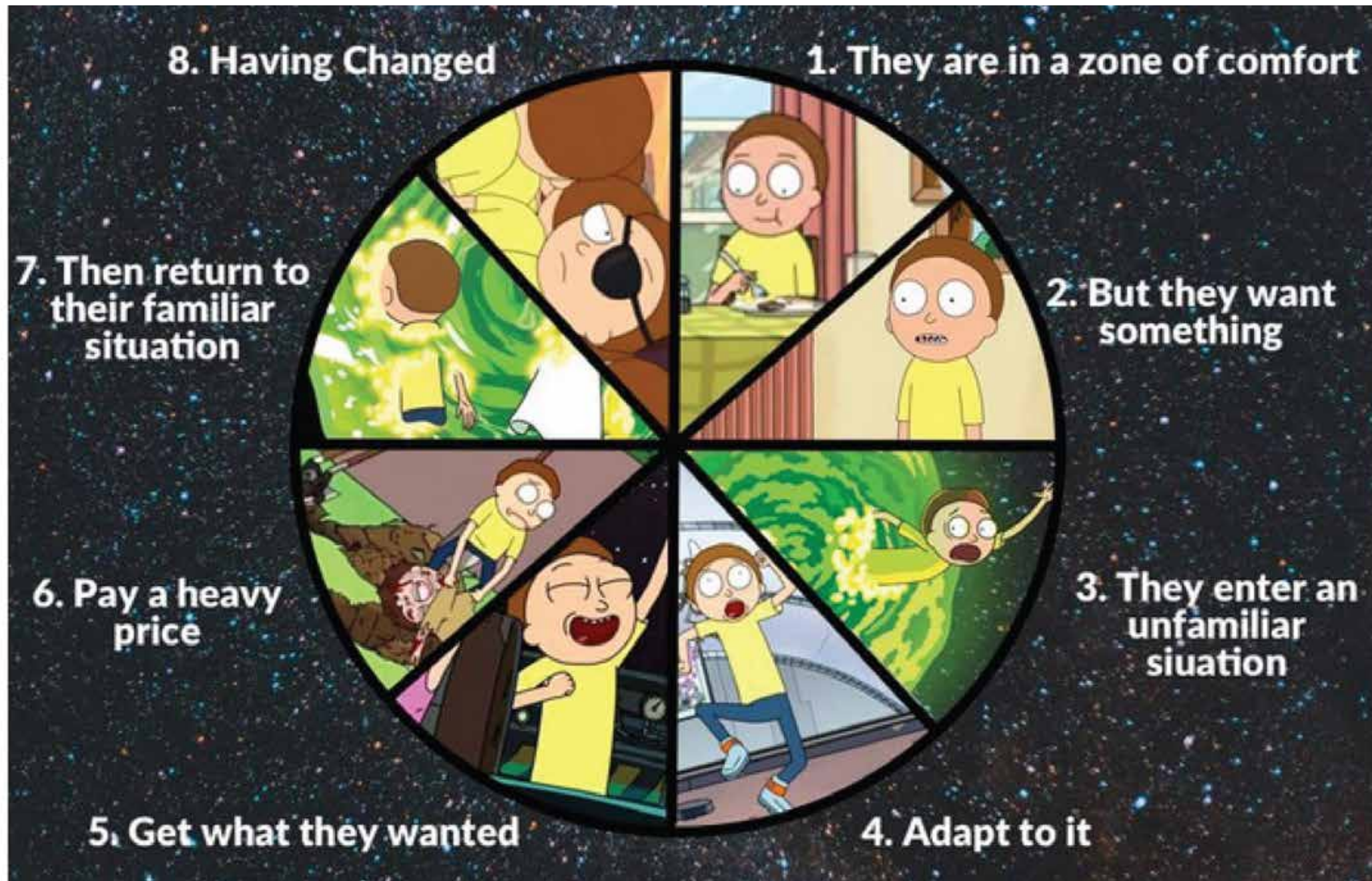
Blake Snyder's Beat Sheet

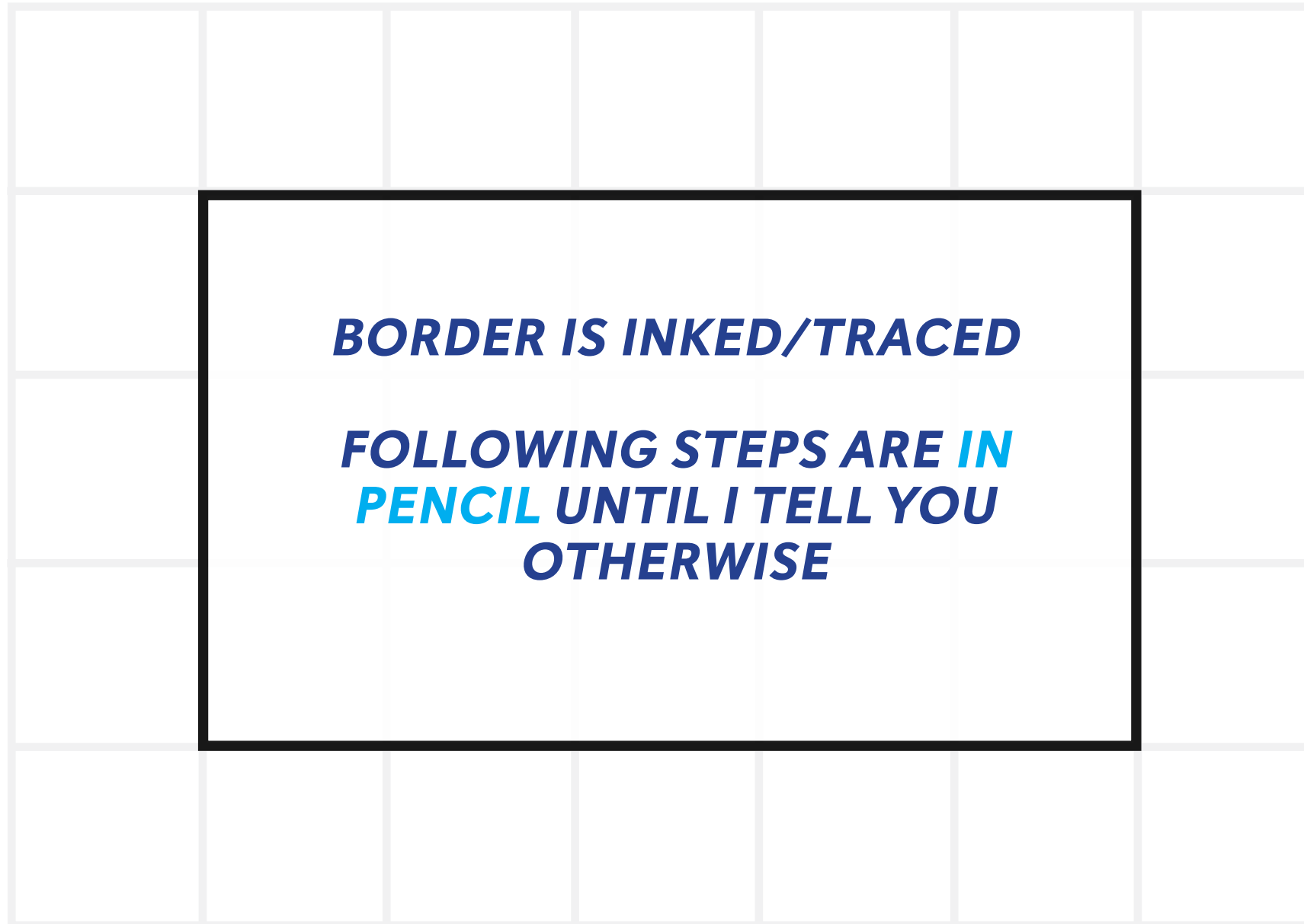


The Hero's Journey

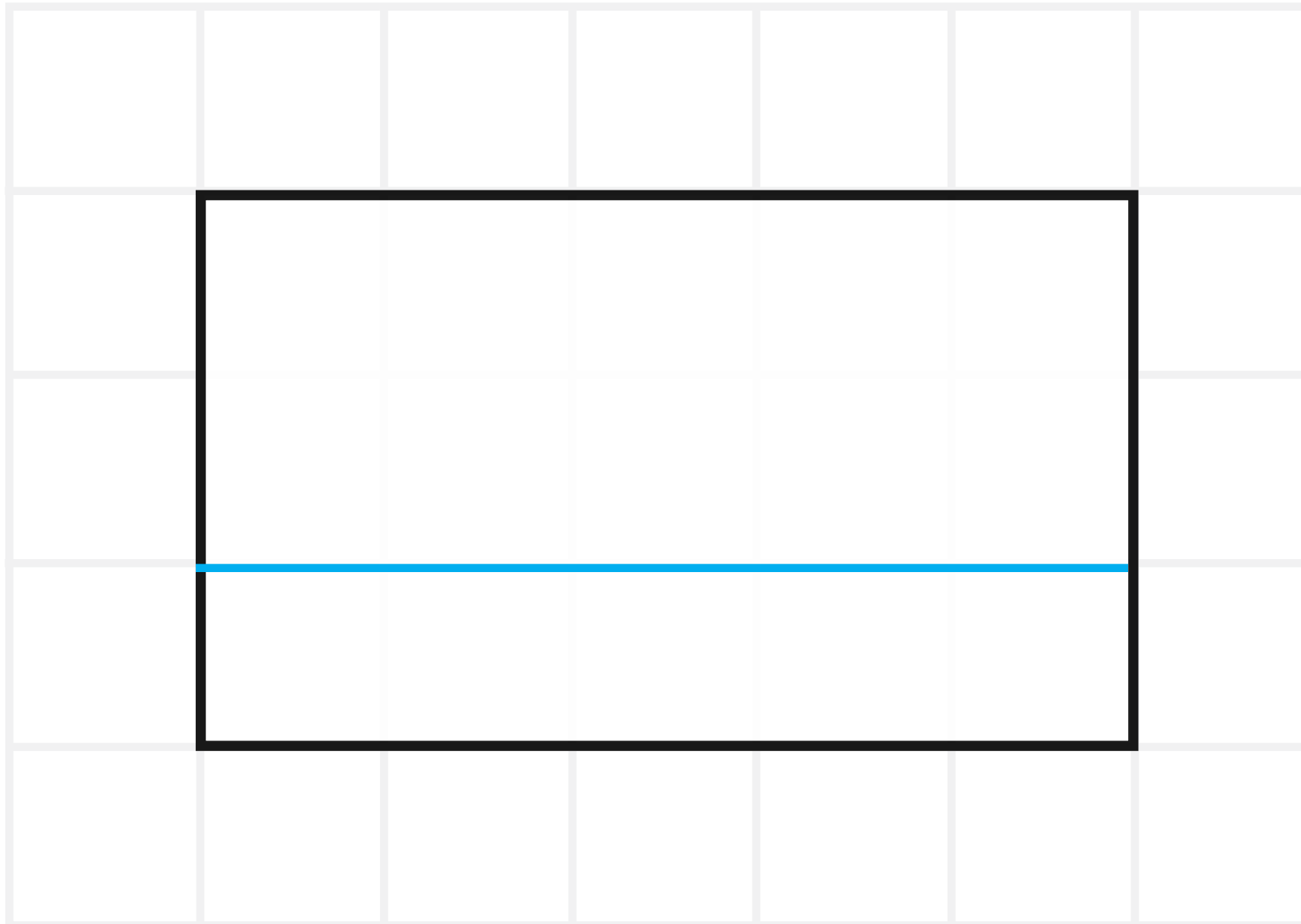
Christopher Vogler's take on the monomyth



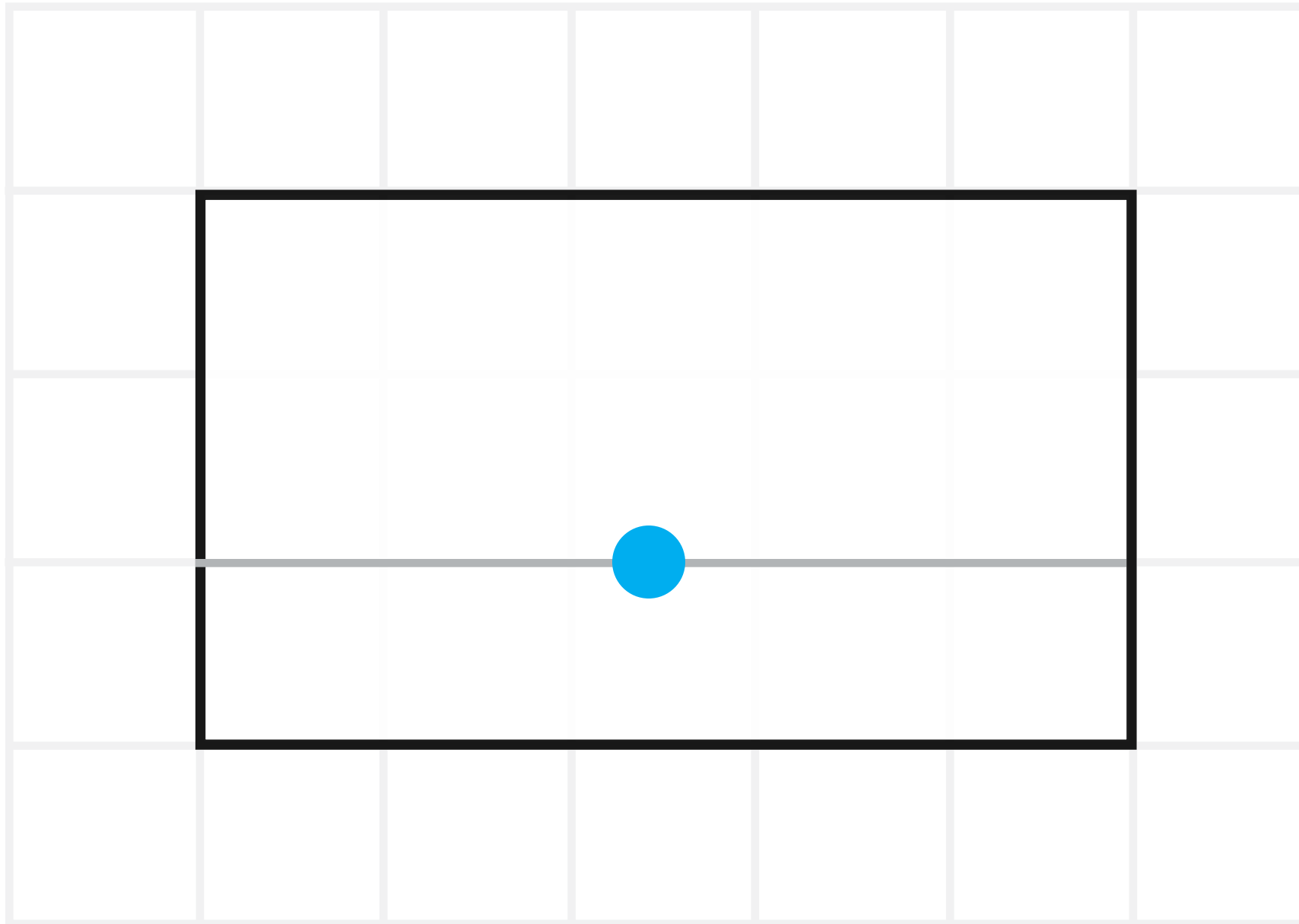




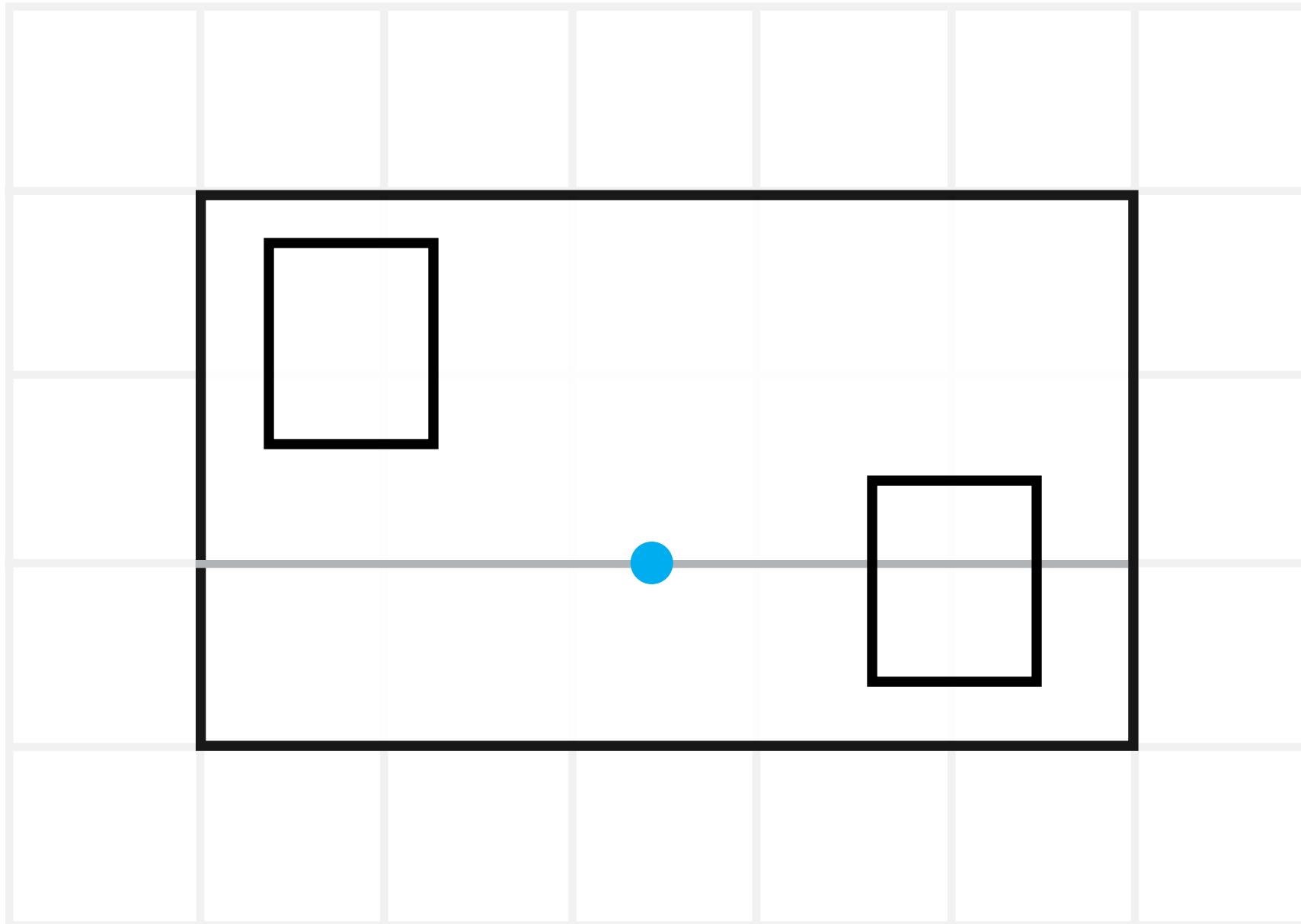
1-PT. PERSPECTIVE 101 EX.1 STEP 2 • PENCIL LOW HORIZON LINE



1-PT. PERSPECTIVE 101 EX.1 STEP 3 • MARK VANISHING POINT W/PENCIL

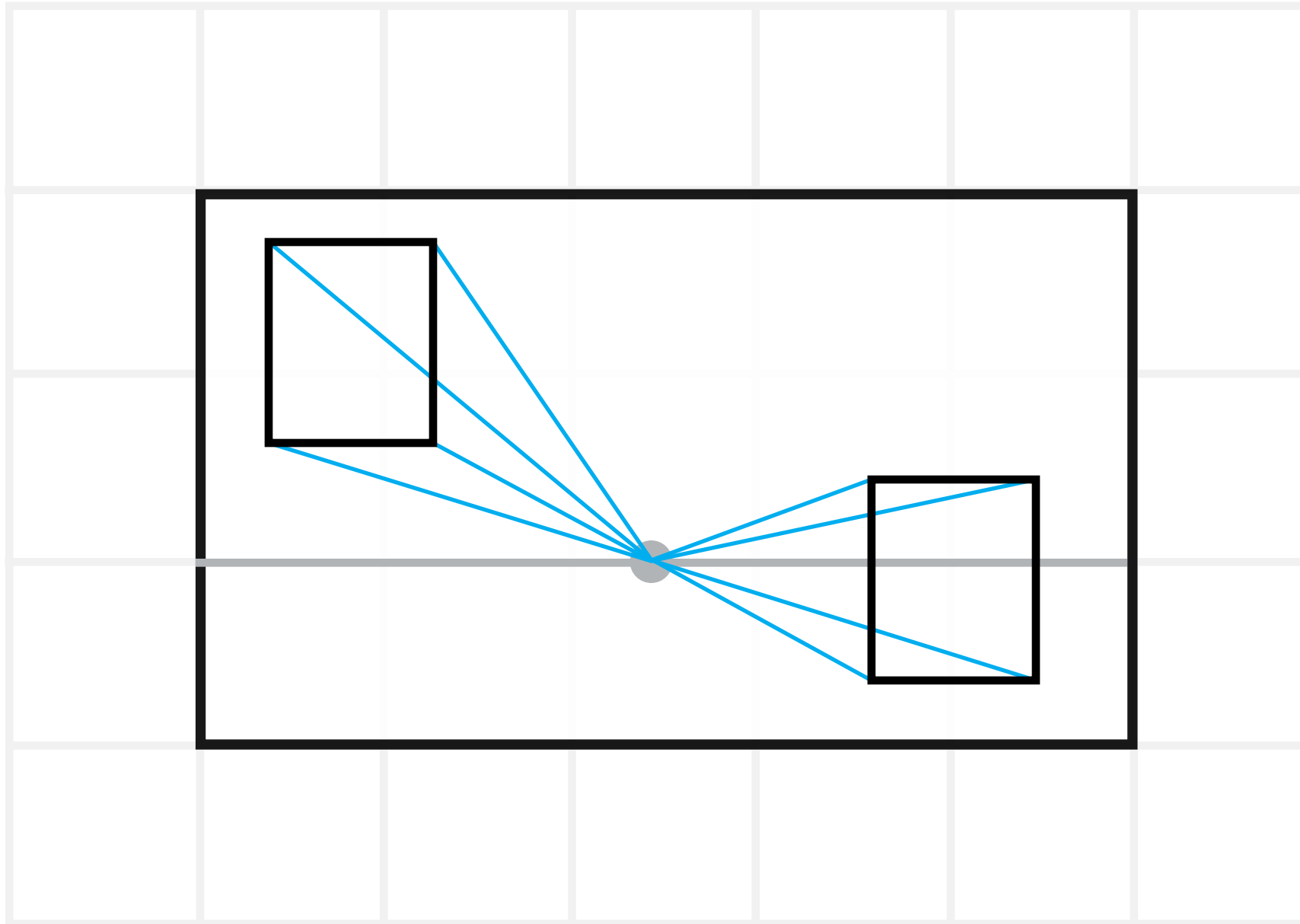


1-PT. PERSPECTIVE 101 EX.1 STEP 4
INK 2 RECTANGLES



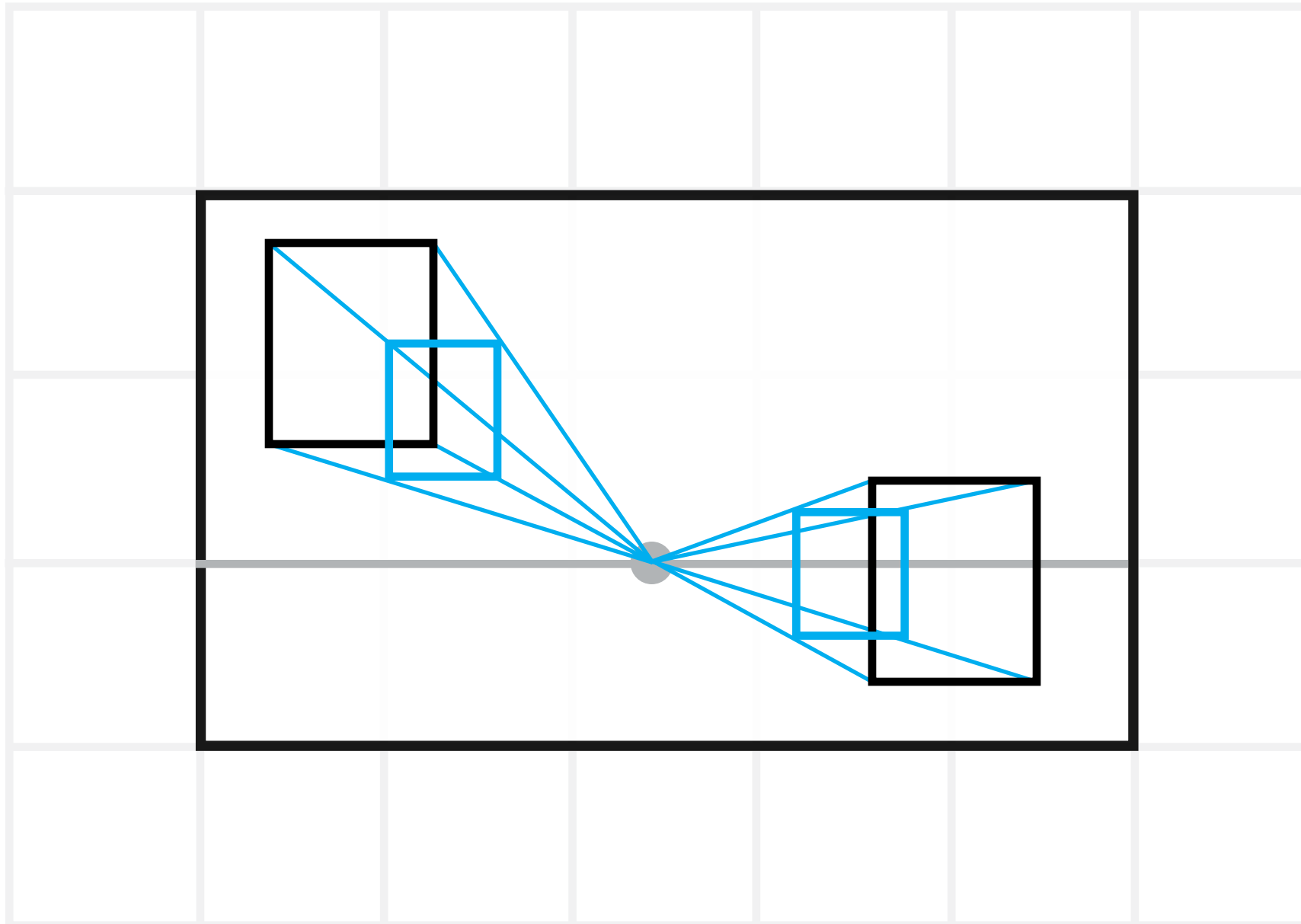
1-PT. PERSPECTIVE 101 EX.1 STEP 5

PENCIL LINES CONNECTING CORNERS TO VANISHING POINT



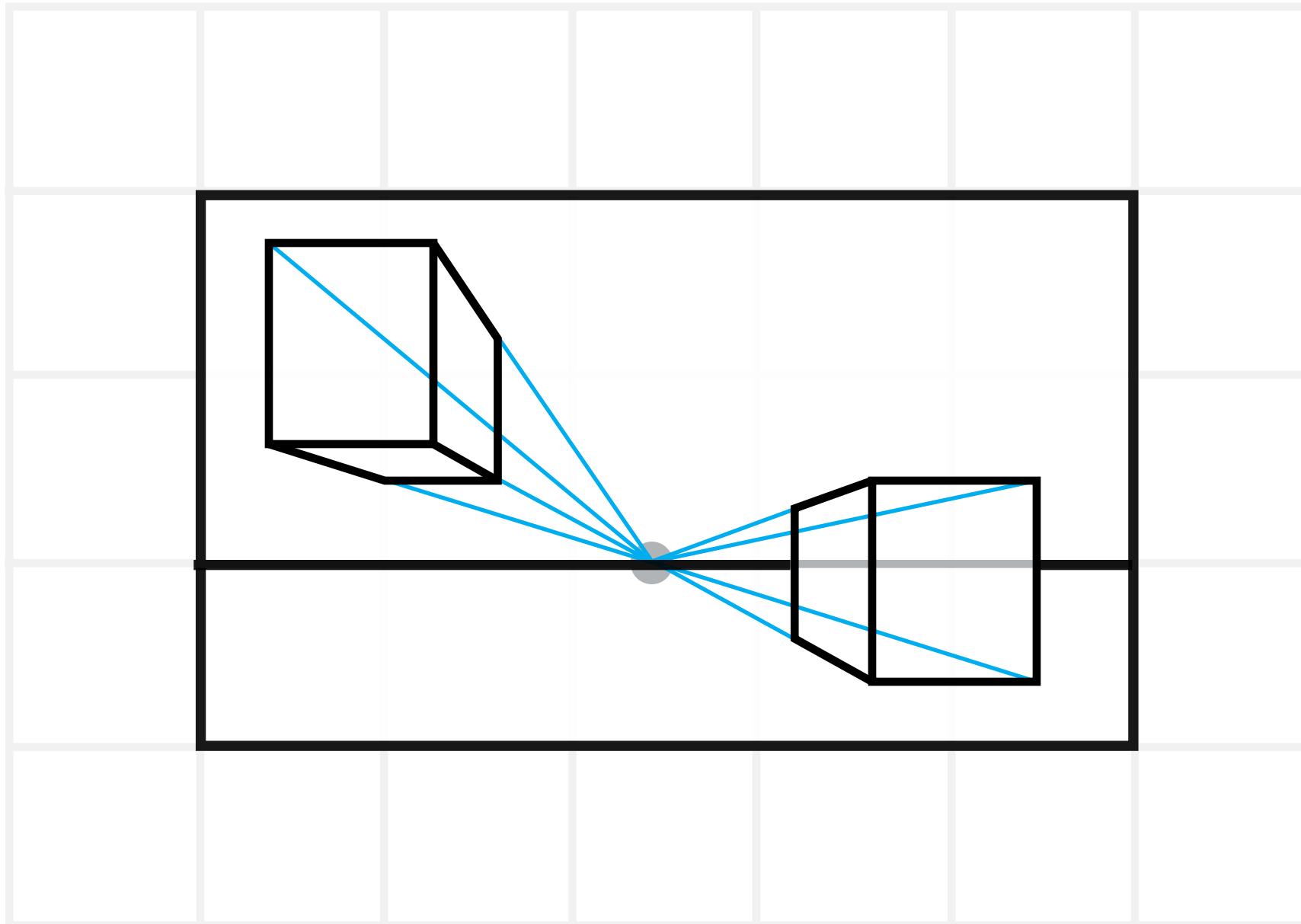
1-PT. PERSPECTIVE 101 EX.1 STEP 6

PENCIL BOXES WITHIN THE LINES, CLOSER TO VANISHING POINT

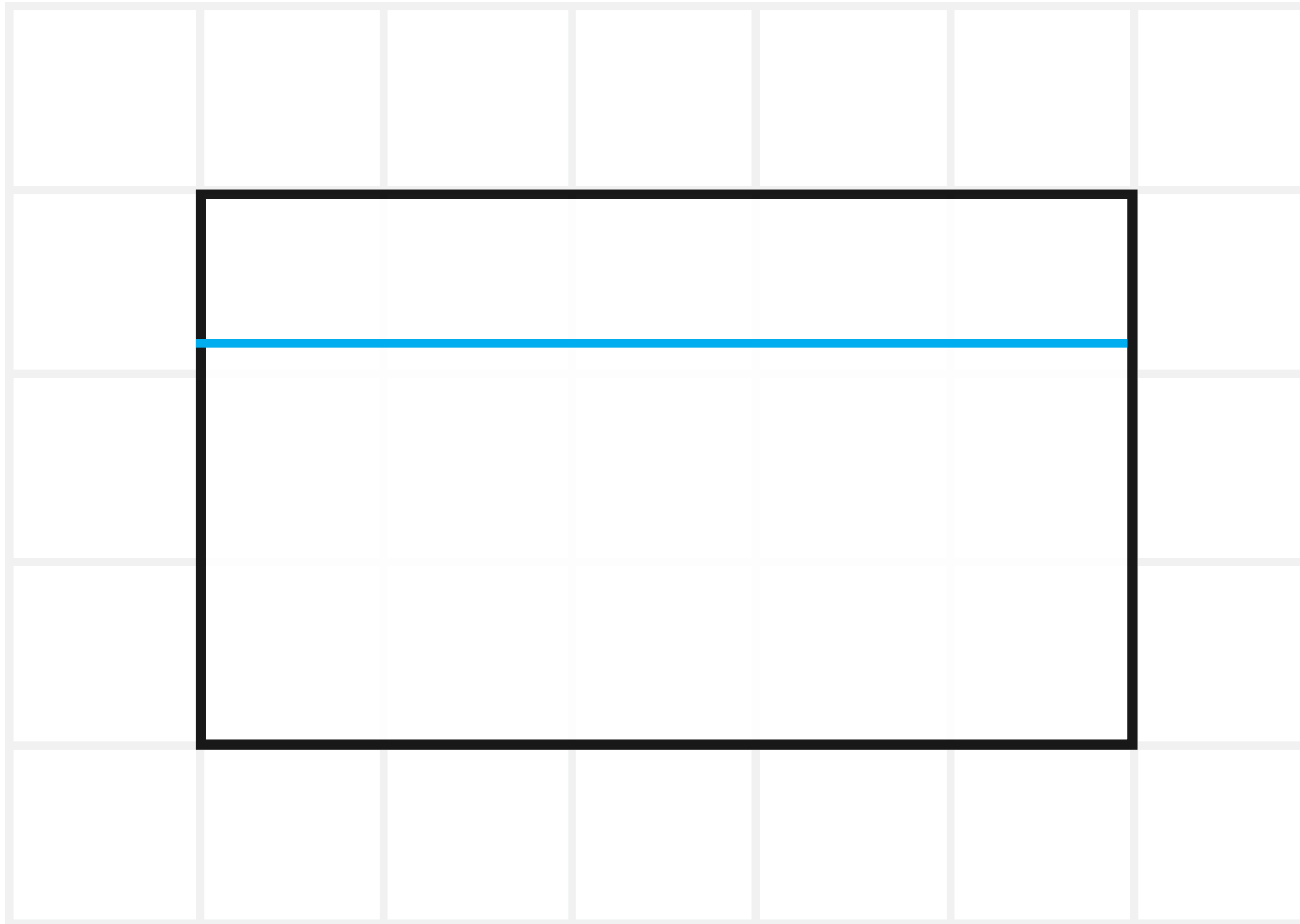


1-PT. PERSPECTIVE 101 EX.1 STEP 6

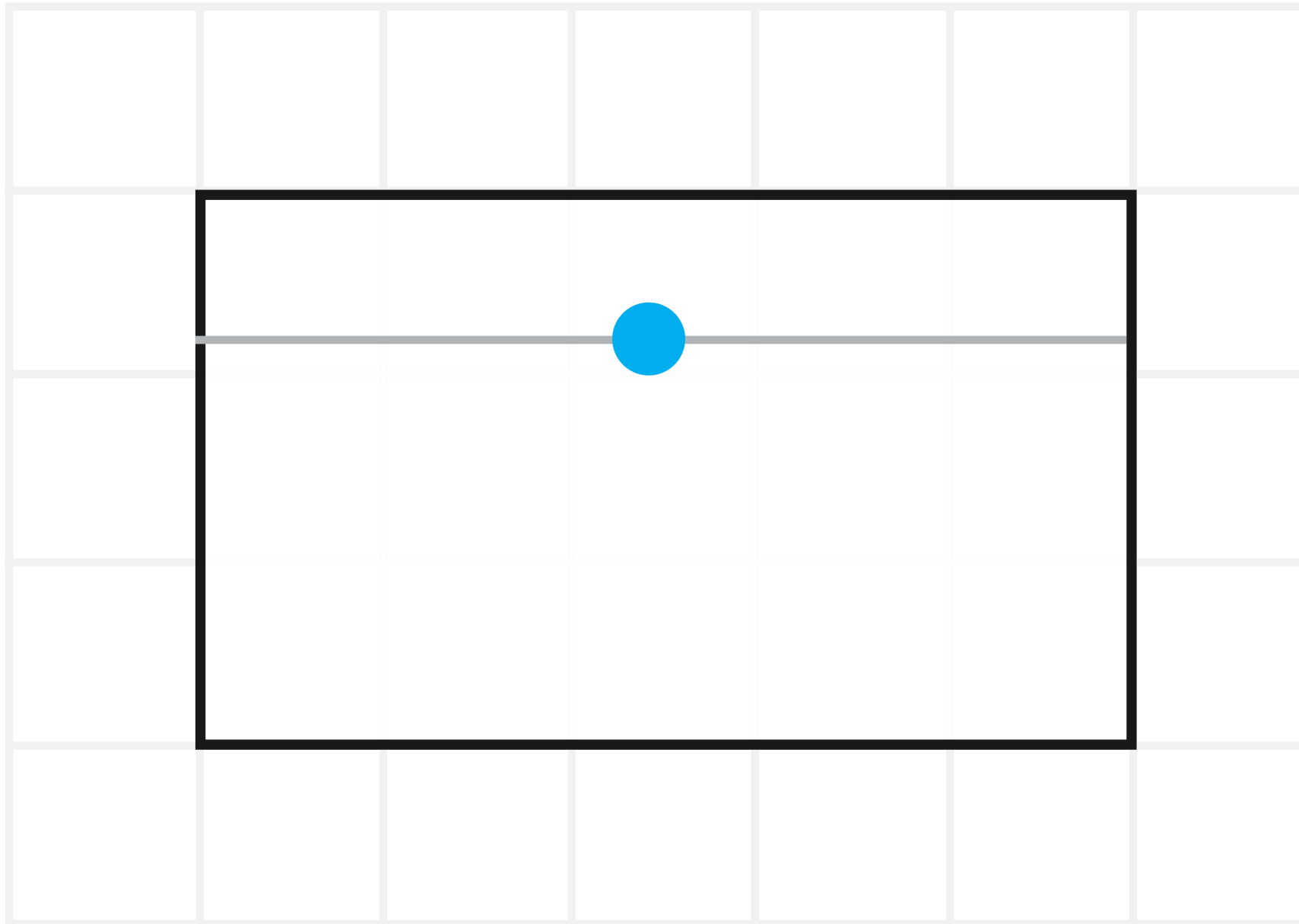
INK 3-D BOXES & HORIZON LINE/ EYE-LINE BEHIND BOXES



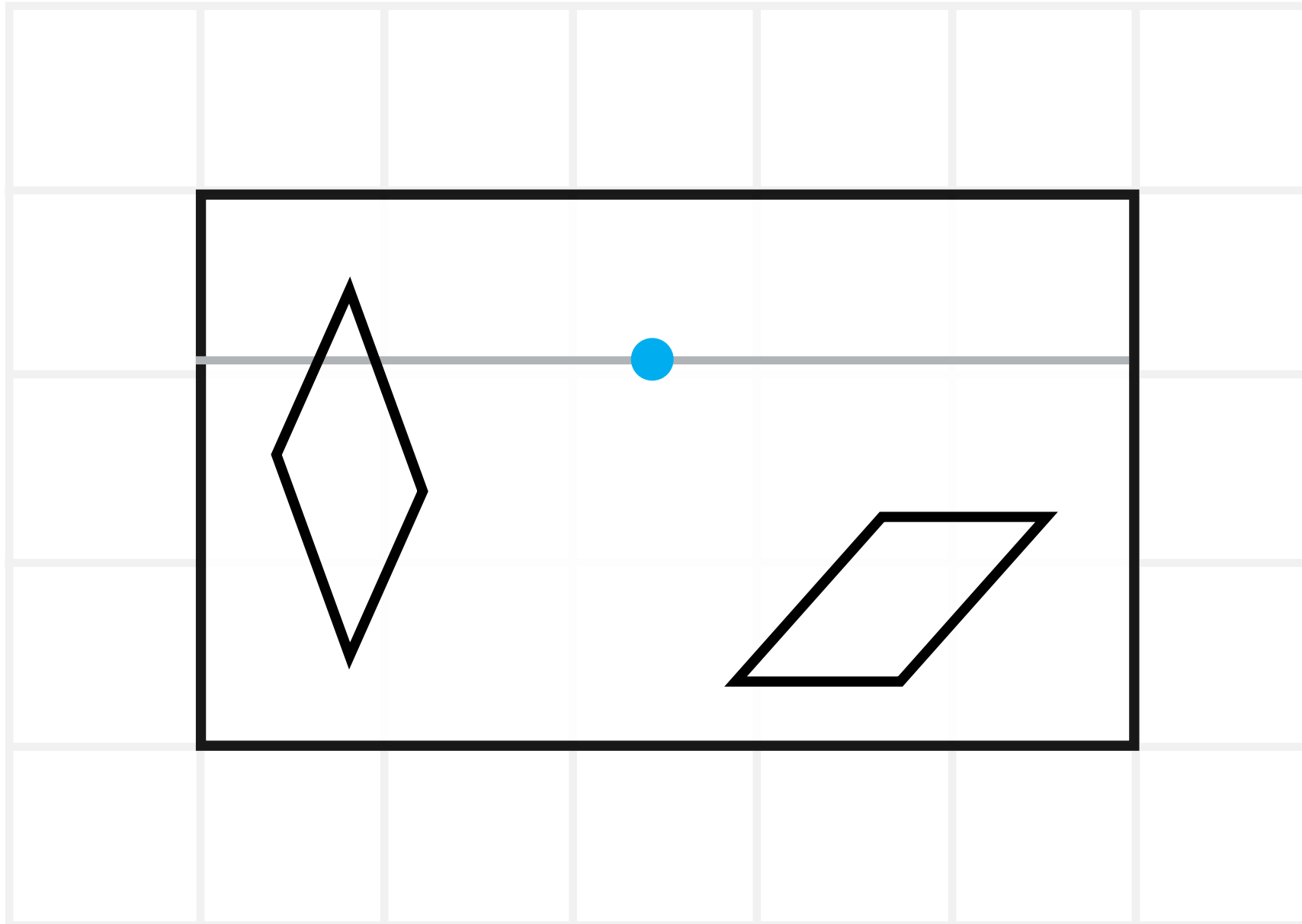
1-PT. PERSPECTIVE 101 EX.2 STEP 1 • PENCIL HIGH HORIZON LINE



1-PT. PERSPECTIVE 101 EX.2 STEP 3 • MARK VANISHING POINT W/PENCIL

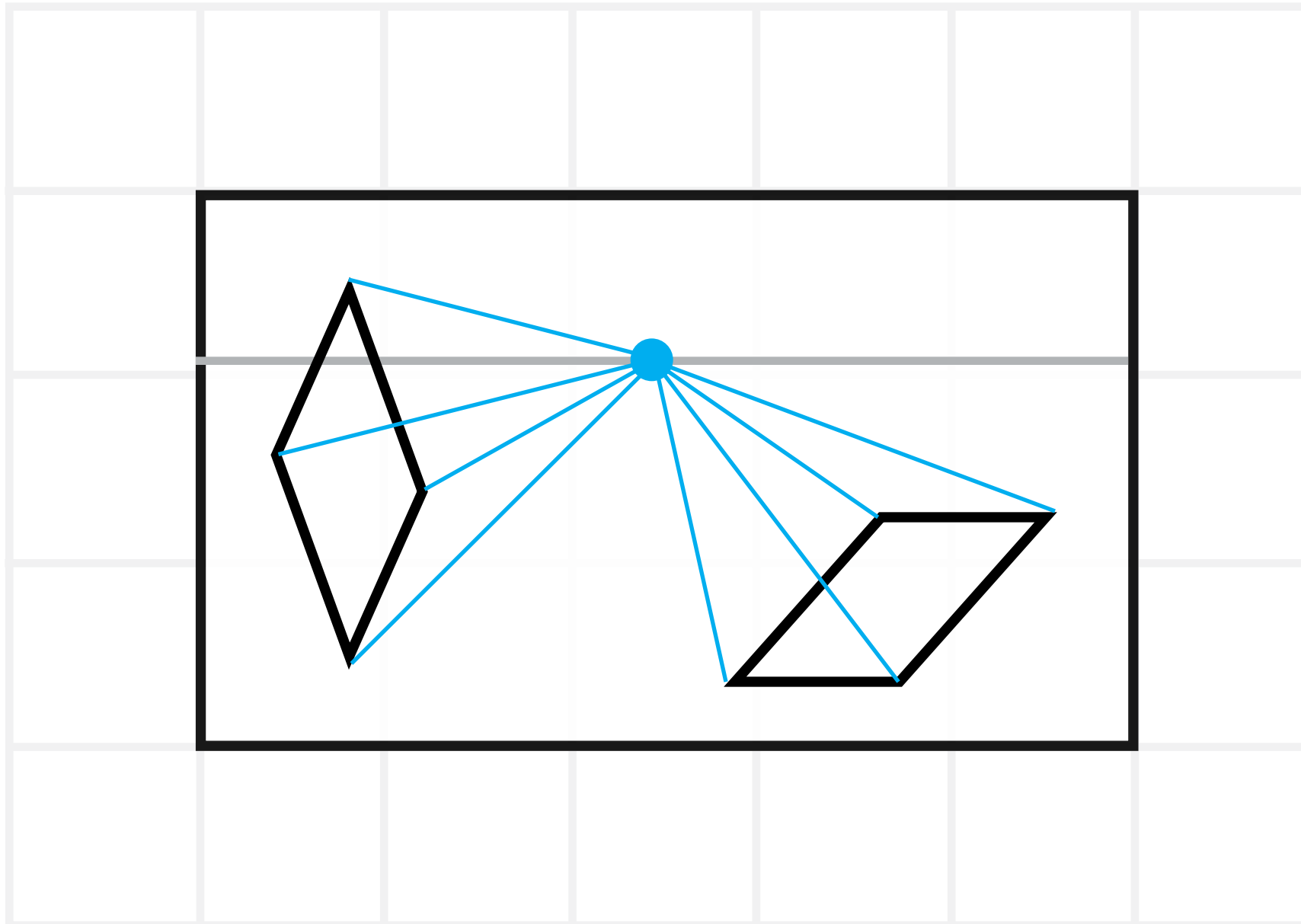


1-PT. PERSPECTIVE 101 EX.2 STEP 4
INK 2 RHOMBUSES



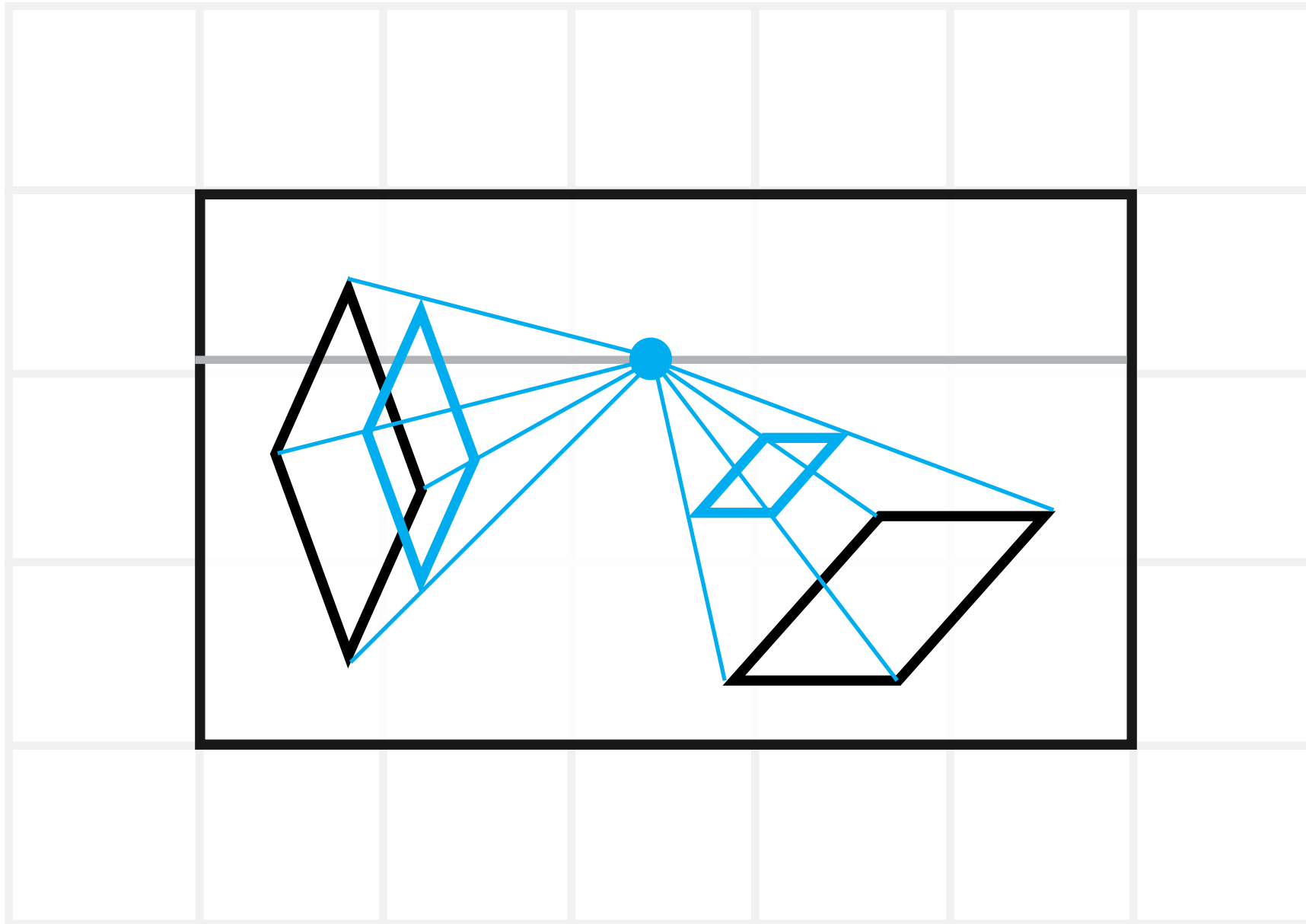
1-PT. PERSPECTIVE 101 EX.2 STEP 5

PENCIL LINES CONNECTING CORNERS TO VANISHING POINT

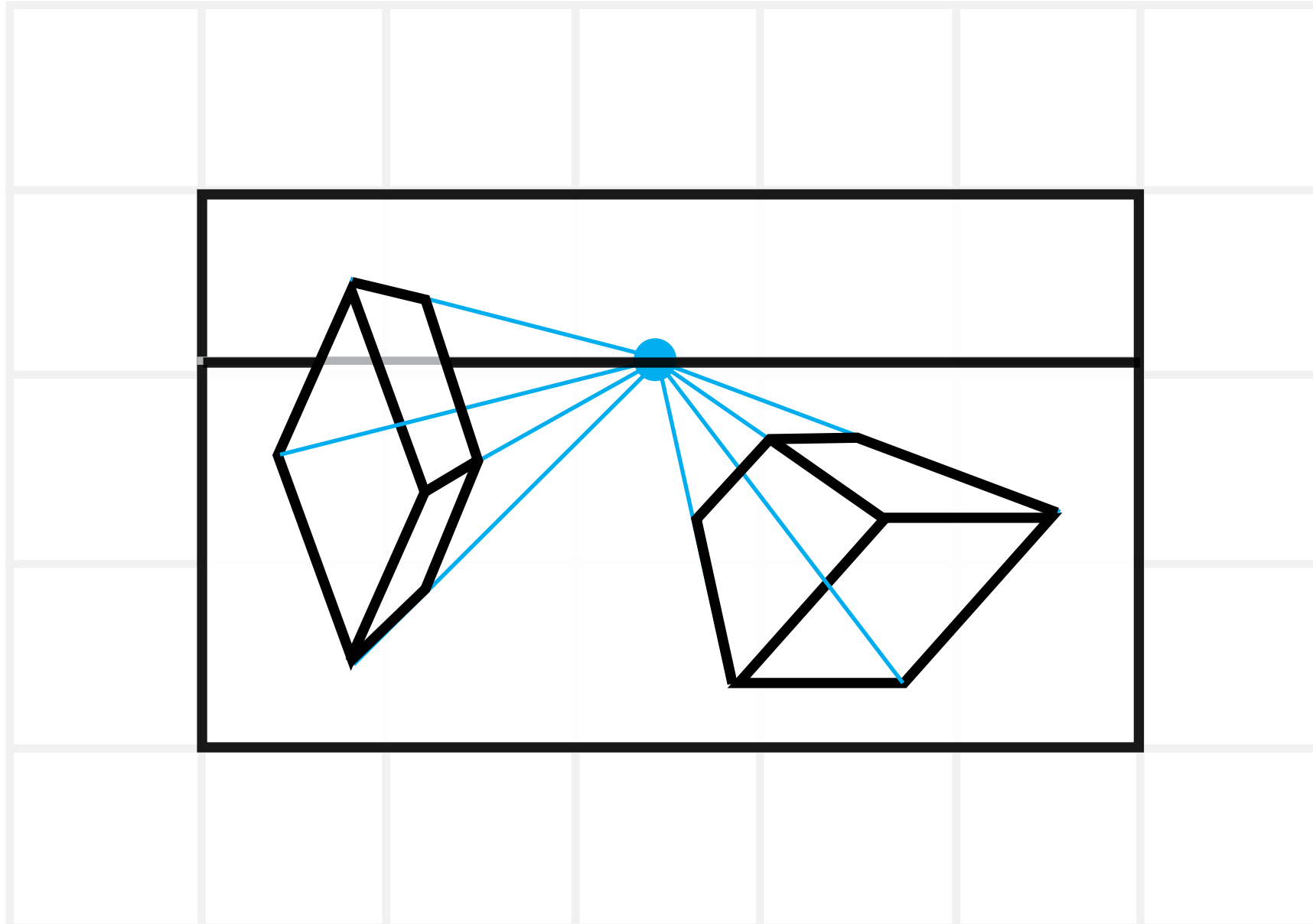


1-PT. PERSPECTIVE 101 EX.2 STEP 6

PENCIL BOXES WITHIN THE LINES, CLOSER TO VANISHING POINT



1-PT. PERSPECTIVE 101 EX.1 STEP 6
INK 3-D BOXES & HORIZON LINE/ EYE-LINE BEHIND BOXES

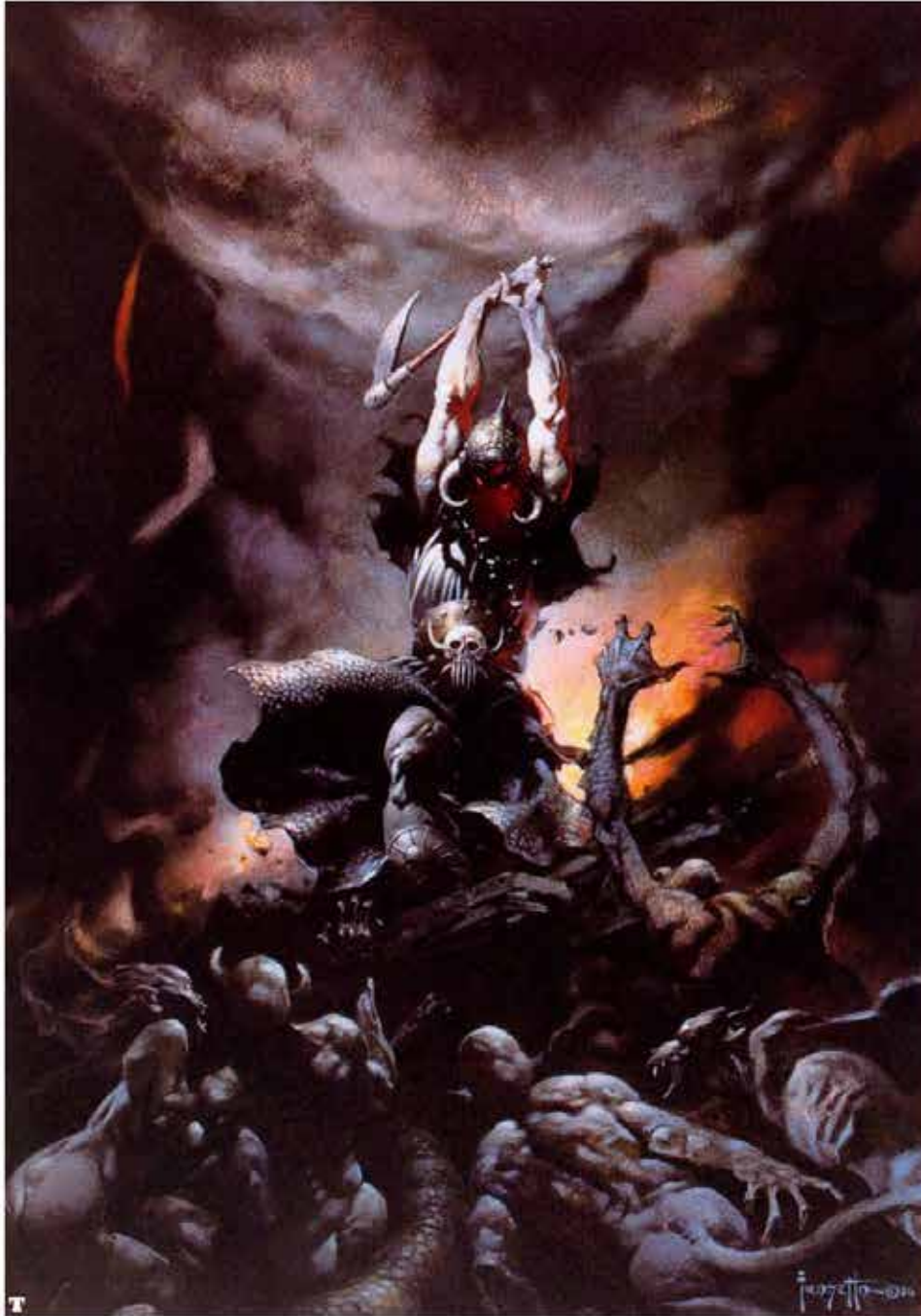


WITH JUST ONE MOMENT IN TIME TO SHOW, HOW DO WE CHOOSE?

The Elements of Narrative: CHOOSING THE CRITICAL MOMENT



Donald Teague



The Frozen Moment

What precise moment is best to illustrate in order to create the desired effect in the viewer?

- Should it be the moment before the event (the event being the climax)?
- Should it be during the event?
- Should it be after the event has occurred?

Death Dealer II, Frank Frazetta



TAKE TEA AND SEE

SEE what a glow you get from hot and hearty tea for dinner

*- See if it doesn't help you feel better
- sleep better, too!*

MOST MEN LIKE IT ON THE "HEFTY" SIDE
If you haven't tried tea this way, you just haven't had tea. Use your teapot, and 1 tea bag or 2 teaspoons for each cup, pour tea for the pot. Four bubbles boiling water over tea. Let stand 2 to 3 minutes. Steep, isn't it? And so economical! Many people like it best with milk.

tea council

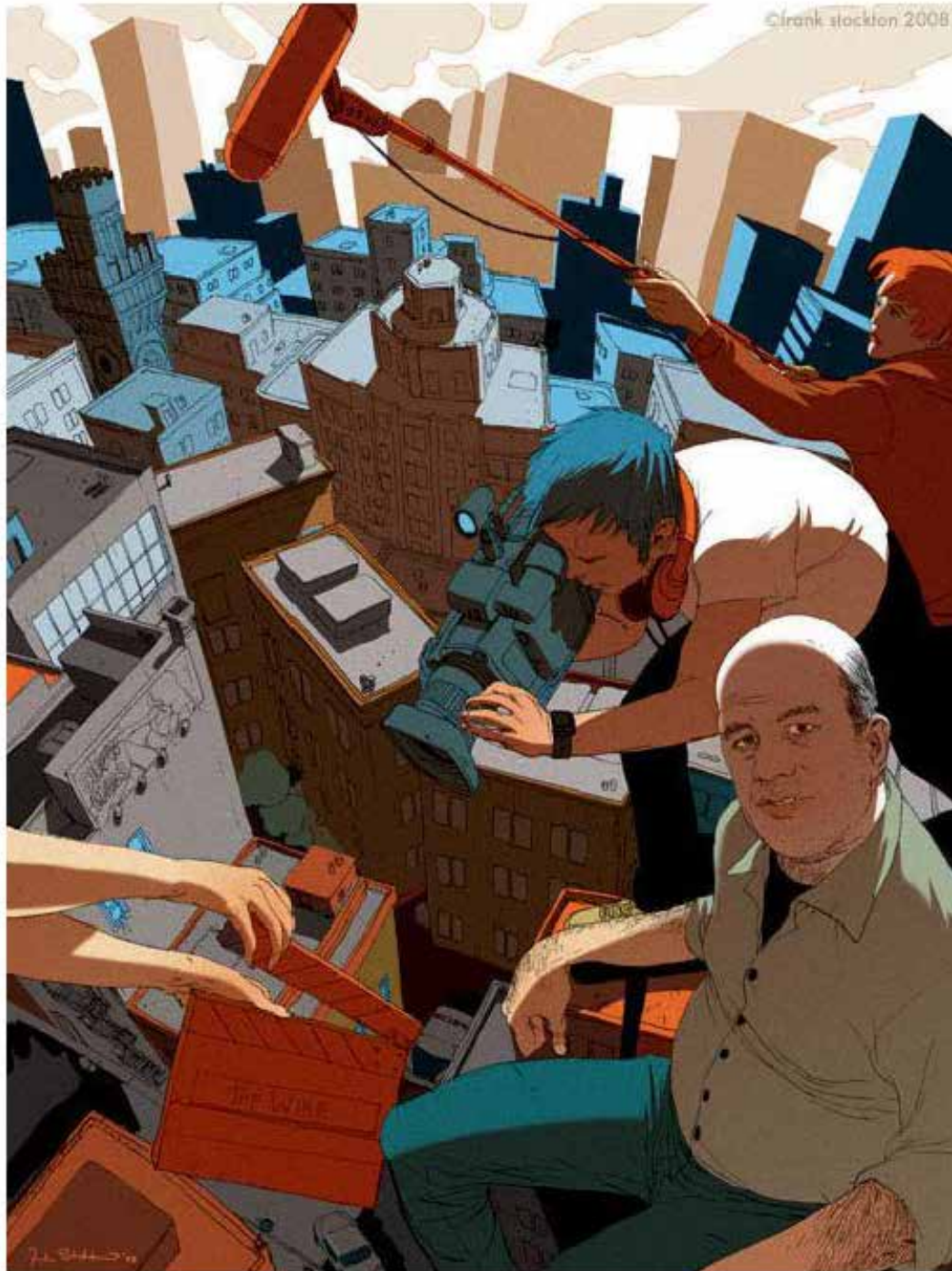
Outdoor Life MAY 25¢

WHY GUIDES GROW GRAY by Edmund Ware Smith



THINK OF YOURSELF AS A FILM DIRECTOR

- YOU GET TO CHOOSE:**
- THE MOMENT YOU
CHOOSE TO CAPTURE**
 - THE CASTING
(CHARACTERIZATION),**
 - THE SETTING**
 - THE MOST EFFECTIVE
CAMERA ANGLE TO
SHOW THE STORY BEAT**

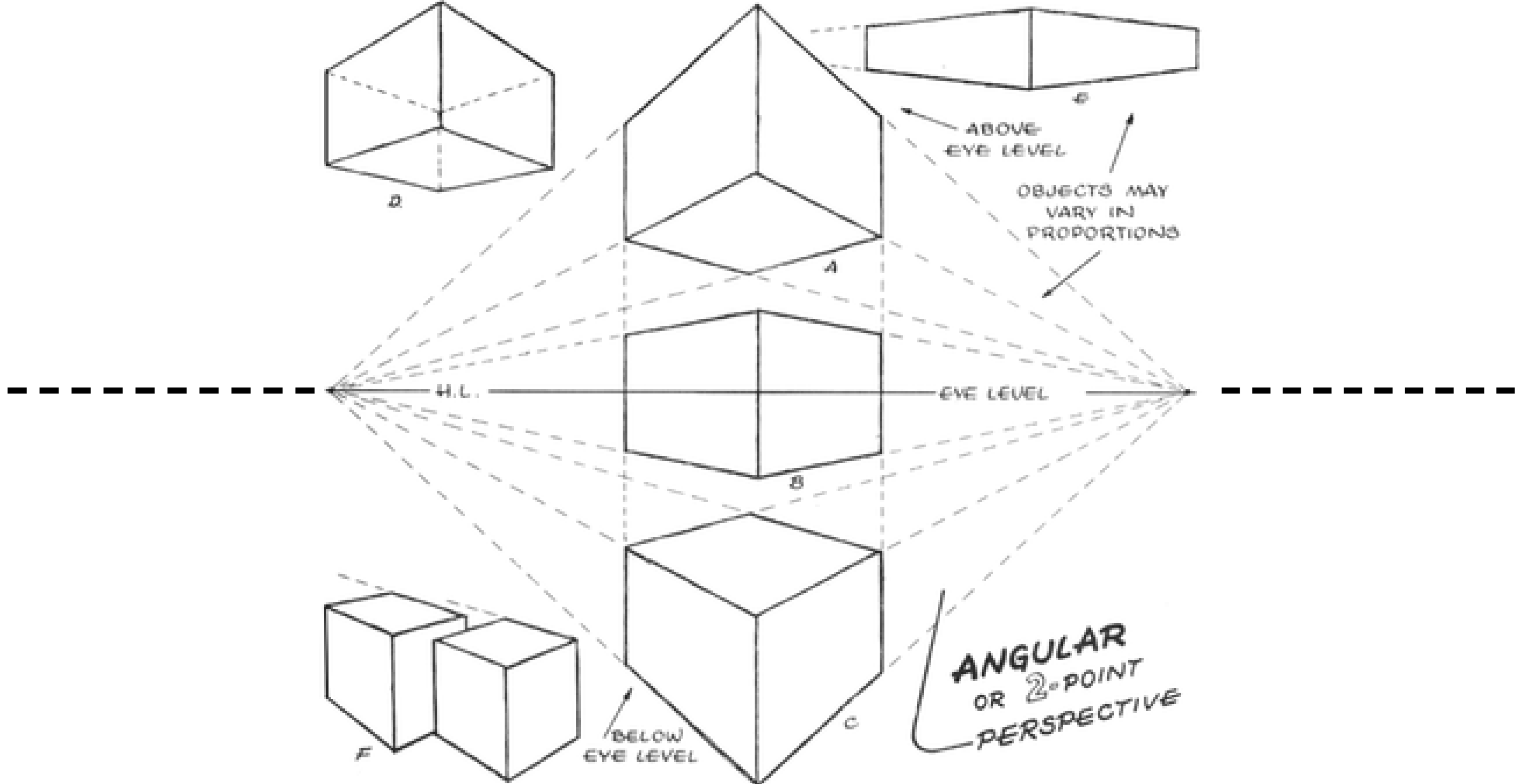


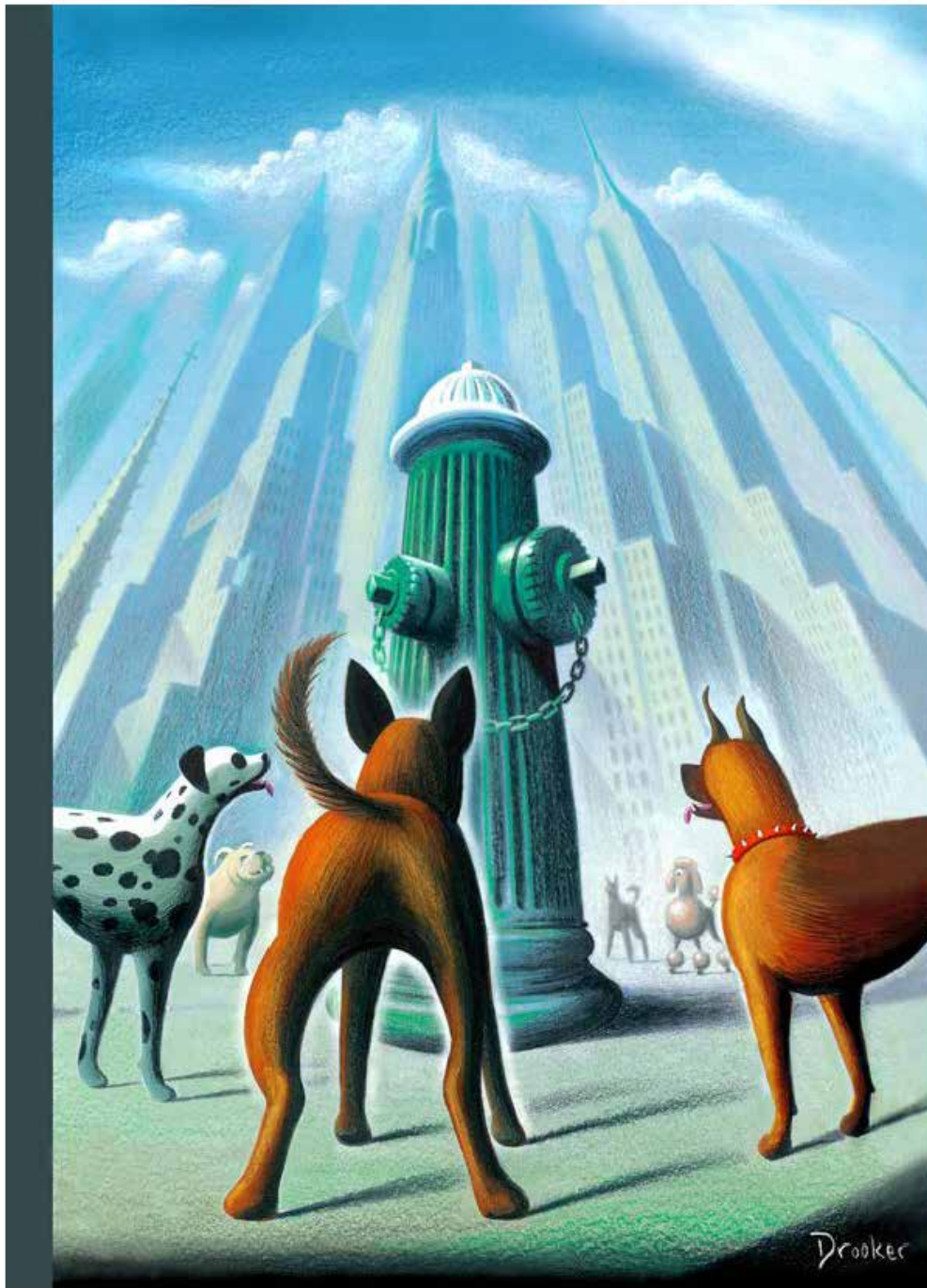
Start visualizing
your scenes in
360 degrees.

Move your "camera"
up high or down low. Tilt it
up or down as well.

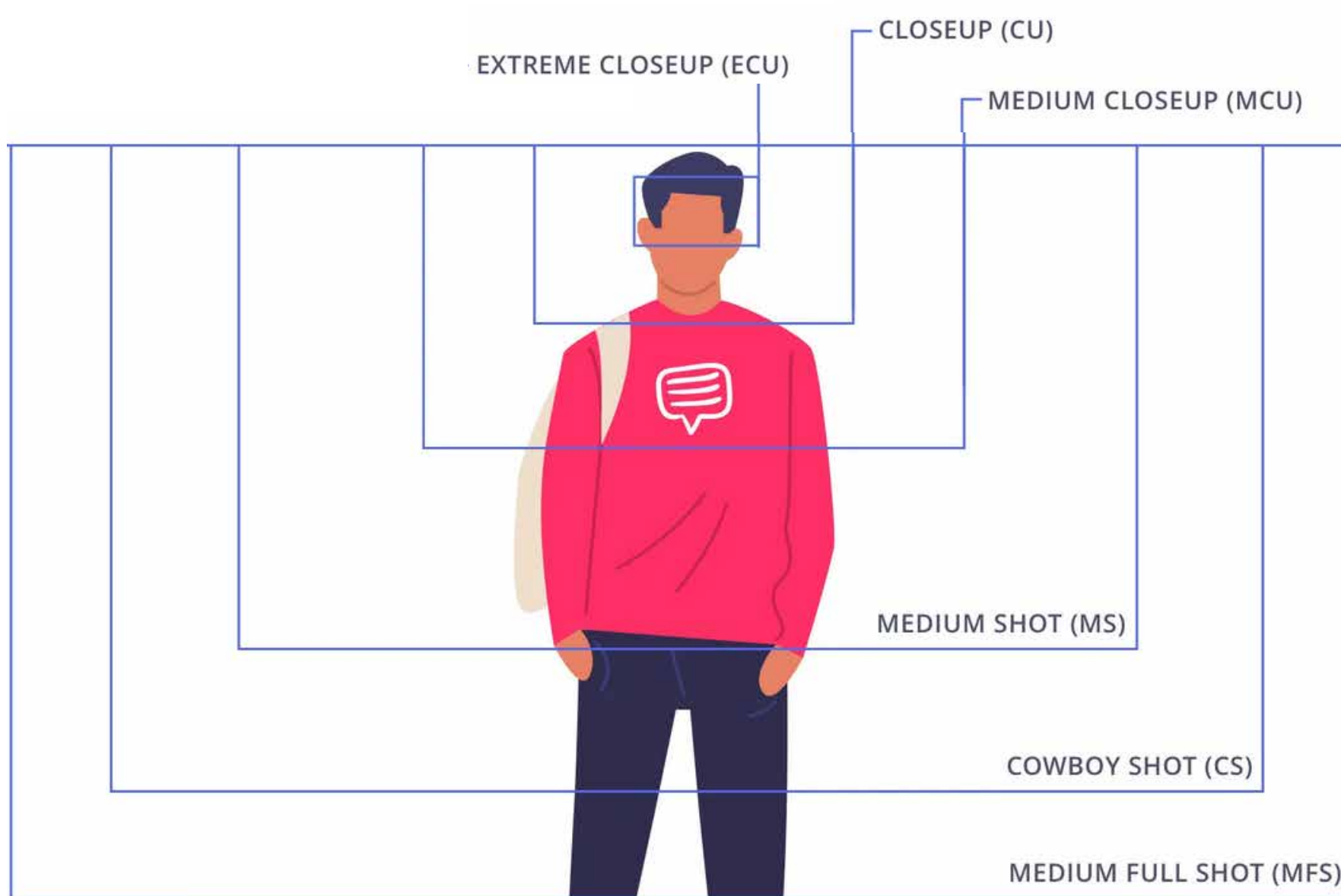
Once you have this camera
set in your mind, you can
decide which point of view
would be the optimal one
to "shoot" the scene from
by working it out **in the
thumbnail stage.**

EYE LEVEL = HORIZON LINE • HORIZON LINE DICTATES (HIGH, LOW, EVEN) ANGLE







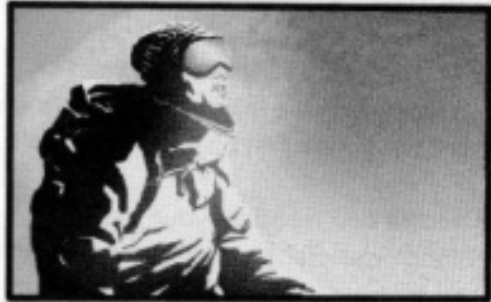




Long Shot - Establishing Shot



Eye Level Shot



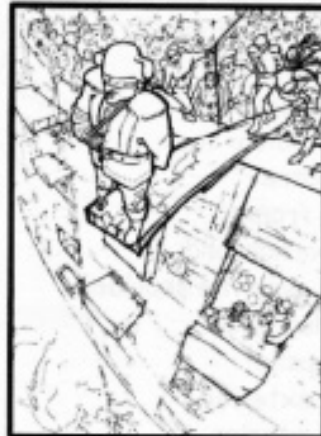
Medium Shot



Upshot - Worm's Eye View



Close Up

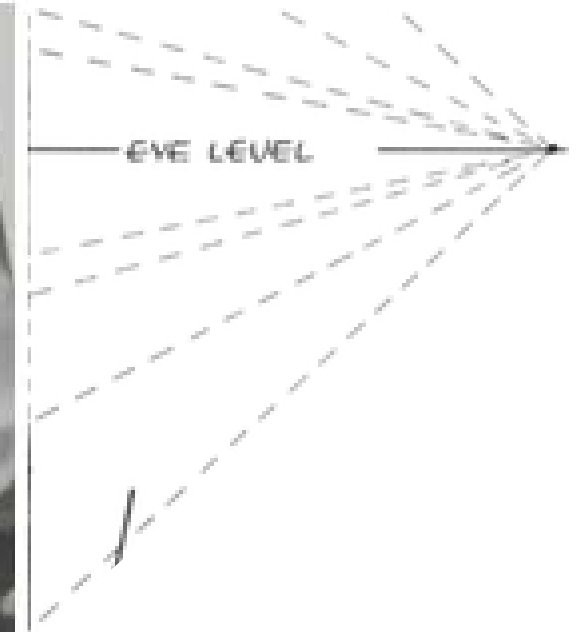


Downshot - Bird's Eye View

Key Terms to Know:

- point of view
- eye-level shot
- close-up
- long shot
- medium shot
- up-shot, also known as "worm's-eye view"
- down-shot, also known as "bird's-eye view"

EYE LEVEL: YOUR PERSPECTIVE REPRESENT THE CAMERA POSITION.



VARYING EYE LEVEL WILL MAKE YOUR VIEWER RELATE DIFFERENTLY TO THE SUBJECT MATTER. THE VIEWPOINT, OR EYE LEVEL, IS ESTABLISHED IN THE EARLY STAGES OF YOUR ILLUSTRATIONS DEVELOPMENT.

EYE LEVEL CAN ALSO INDICATE POINT-OF-VIEW (P.O.V.)

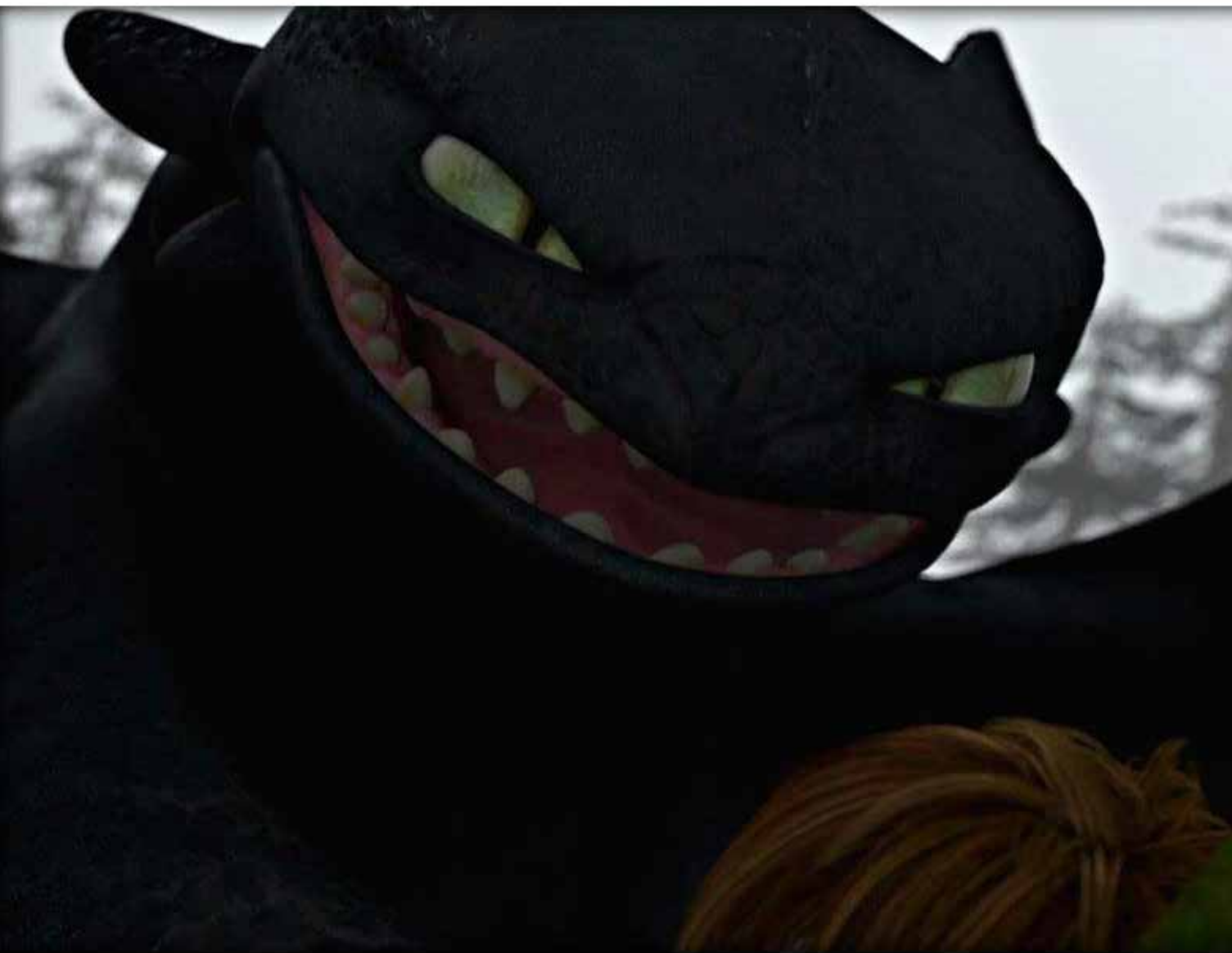


Mercer Mayer



**AN EMOTIONAL RESPONSE CAN BE PROVOKED BY THE EYE-LEVEL /POV,
PRE-PROGRAMMED BY SHARED HUMANITY AND CULTURES.**

POV AND EMOTION

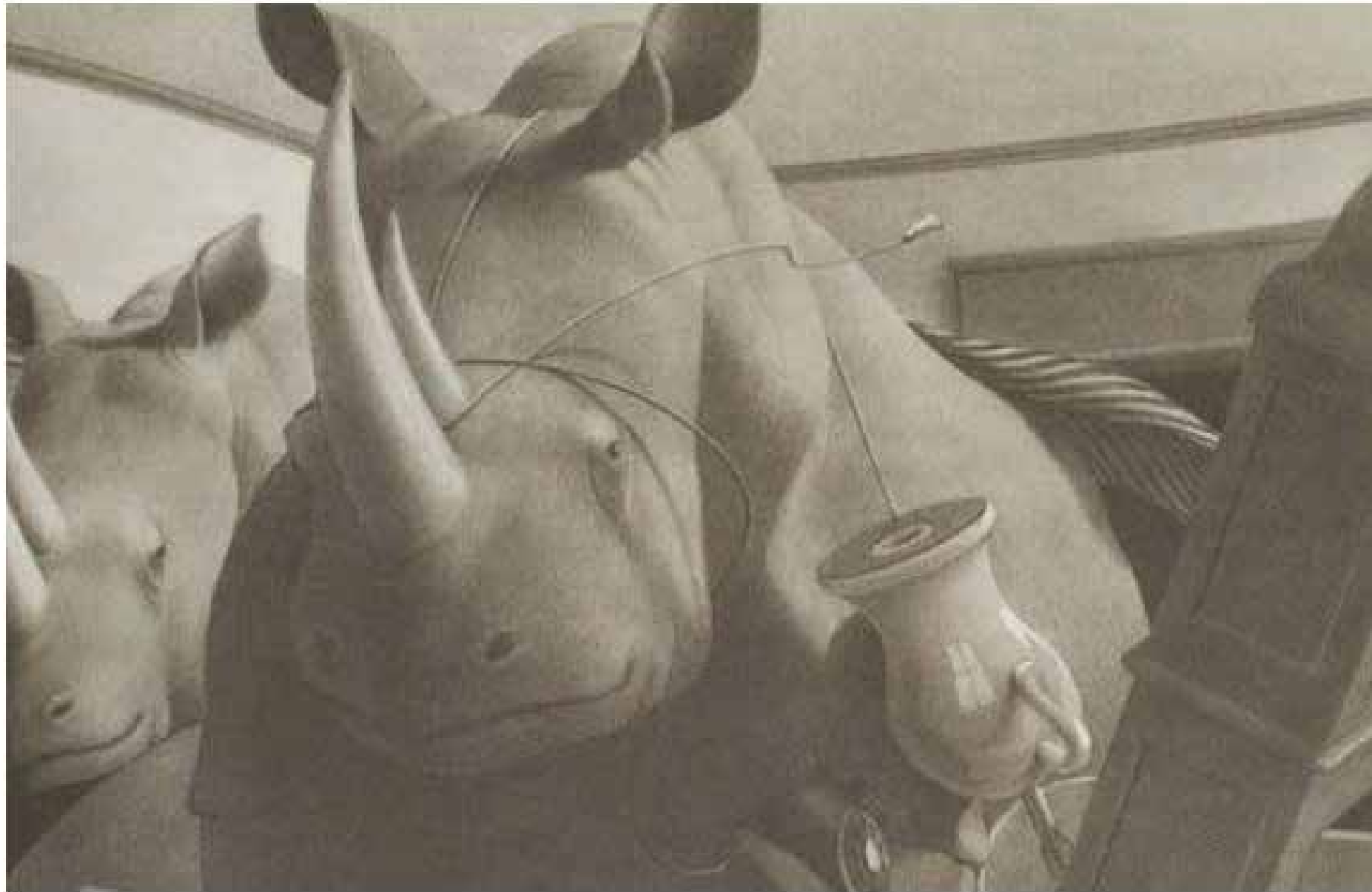


POV AND EMOTION





CLOSE-UP FRAMING CAN CREATE A SENSE OF INTIMACY



A CLOSE-UP CAN MAKE SUBJECTS SEEM LARGER AND MORE INVASIVE

CLOSE-UPS CAN EVEN FEEL INTRUSIVE & UNCOMFORTABLE



SHAPING THE SCENE: FRAMING, ADVANCED COMPOSITION

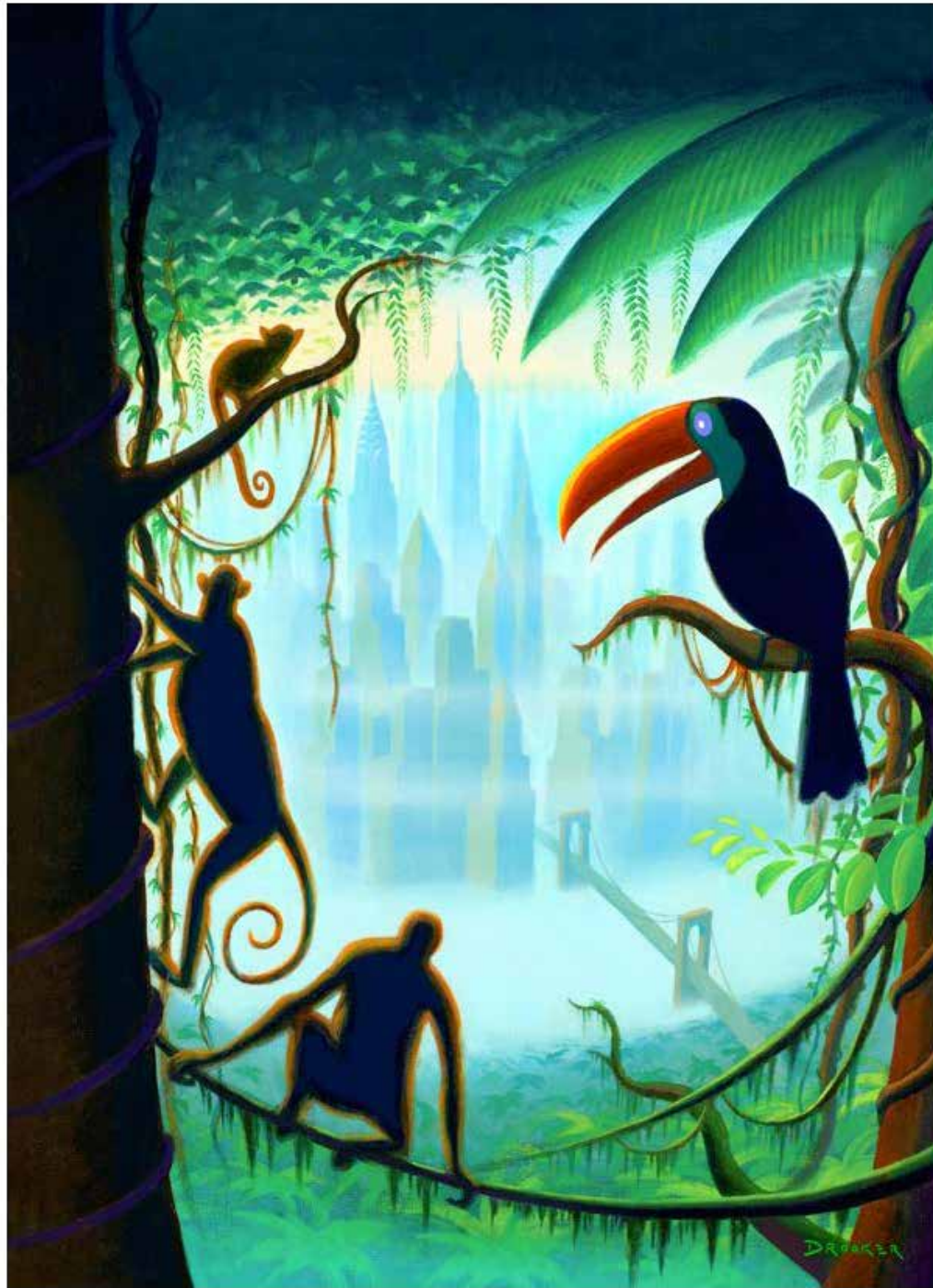


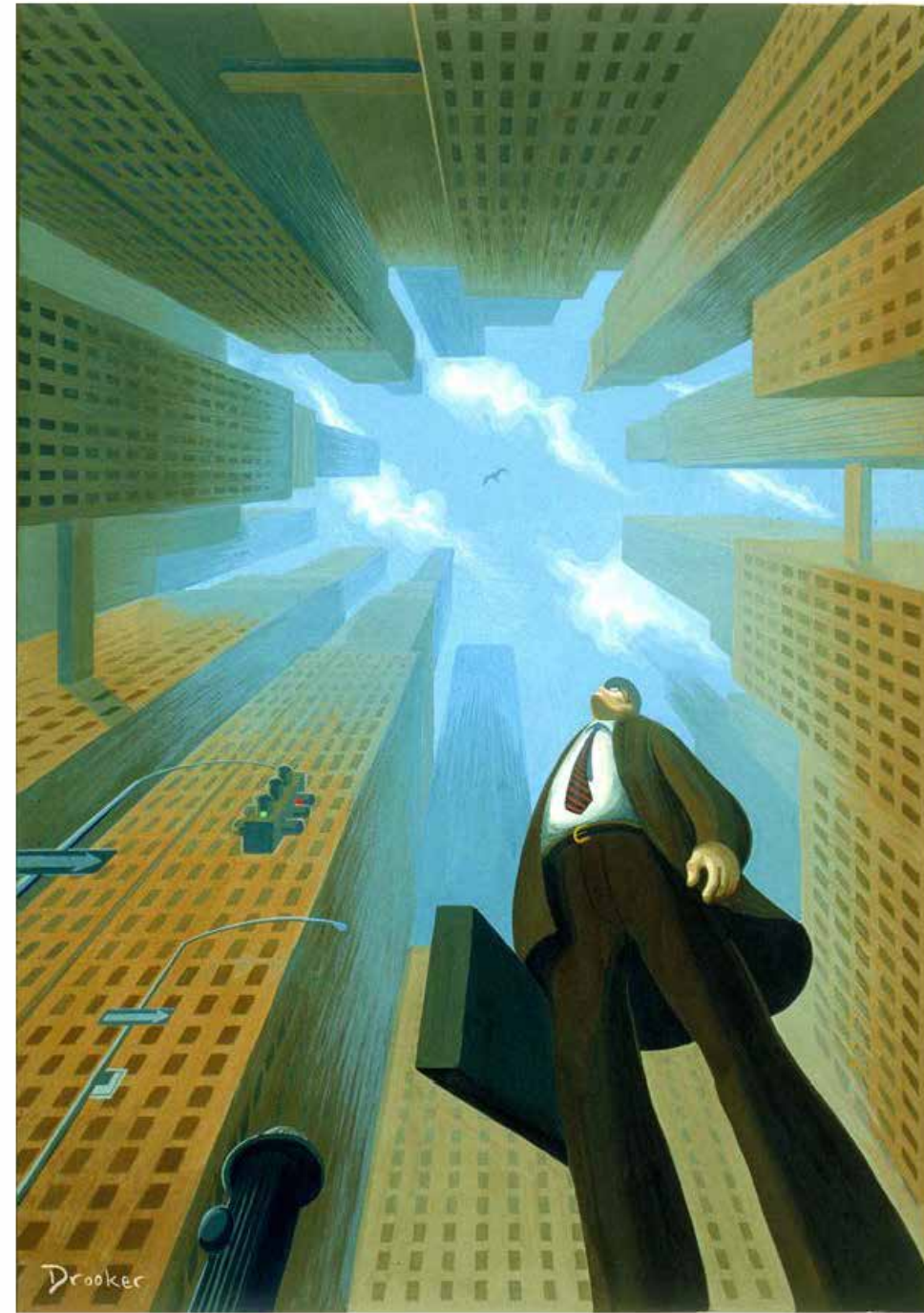
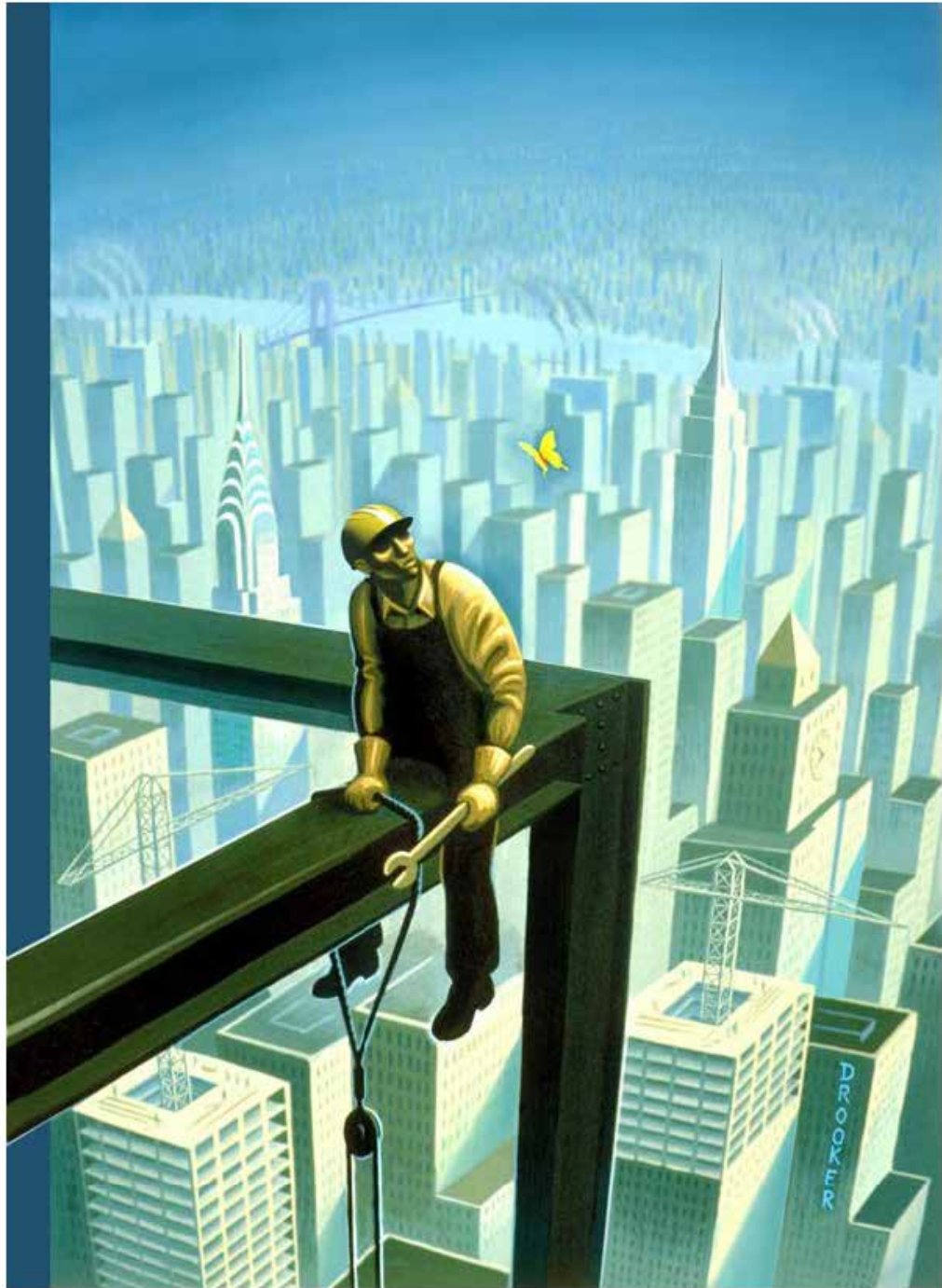
A WIDE SHOT, OR SHOWN FROM A DISTANCE, CAN FEEL SPACIOUS AND DEEP

A WIDE SHOT, OR SHOWN FROM A DISTANCE, CAN FEEL SPACIOUS AND DEEP



...OR EPIC





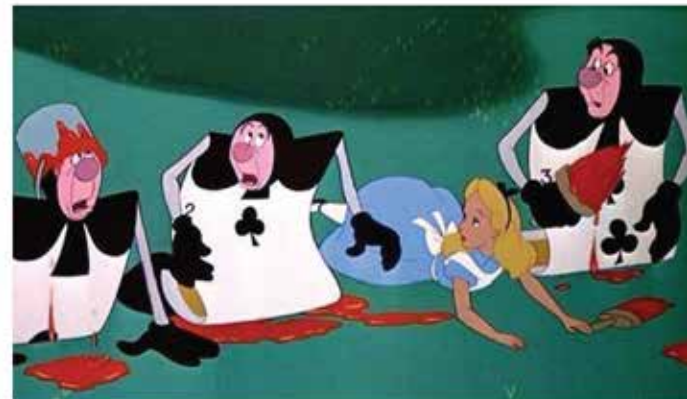
FAIRYTALE / FOLKTALE / FABLE REBOOT

OVERALL DESCRIPTION:

YOU WILL REINTERPRET A CLASSIC FAIRY TALE (OR FAMILIAR STORY IN POP CULTURE / HISTORY) MADE UNIQUE THROUGH YOUR OWN CREATIVE LENS.

STORY HAS A BEGINNING (INTRO), MIDDLE (CONFLICT) & END (RESOLUTION) –OR– FOLLOW A SPECIFIC STORY STRUCTURE.

PERSONAL STORIES OR "SEQUELS" ARE DISCOURAGED



PART1: FULL STORY CONCEPT • DUE WEEK 12

- **Part 1 Requirement 1: CONCEPT:** Settle on a concept for your reinterpretation. *The story should still be easily recognizable.* Use these links to select a story in the public domain to re-interpret: [LINK TO PUBLIC DOMAIN STORIES 1](#) • [LINK TO PUBLIC DOMAIN STORIES 2](#) • [LINK TO PUBLIC DOMAIN STORIES 3: Hans Christen Andersen](#)
- **Part 1 Requirement 2: RESEARCH:** Create a [Pinterest](#) Board, online mood board, or collect images to collage for this project.
- **Part 1 Requirement 3: STORY PROPOSAL:** Write a brief ~3 paragraph summary of your proposed project to post to the open lab/share with class.

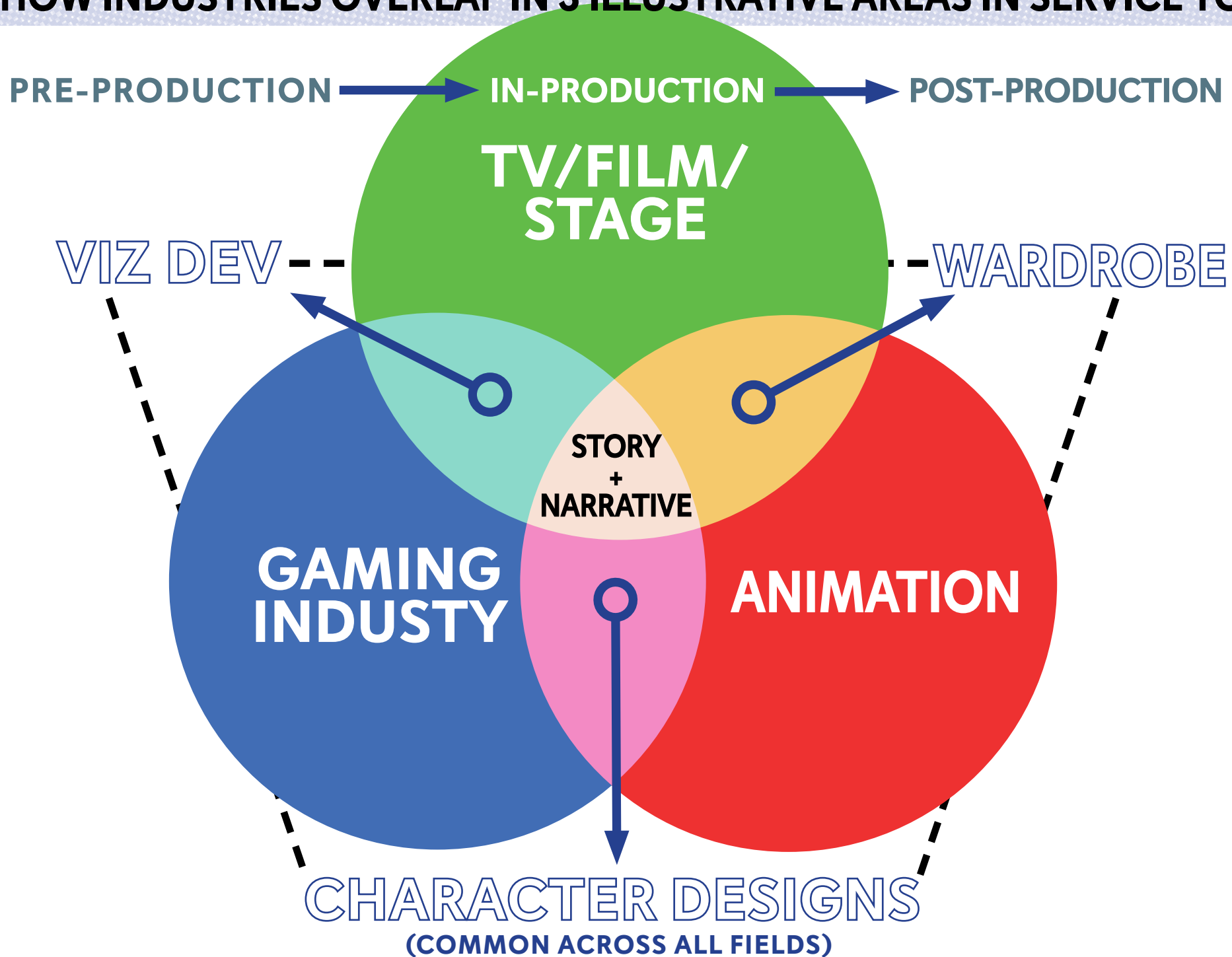
PART 1 REQUIREMENT 3: STORY PROPOSAL, EXPANDED

INCLUDE: • *Paragraph 1: INTRO:* What's the big idea? What's the concept? What is the original story we know and how you are going to twist it. Link to the original story • *Paragraph 2: DETAILS:* Quick story summary, whats changed, key details and important story beats. Description of the characters, setting, motivations. • *Paragraph 3: IN SUMMATION:* Why is the twist important? Why are you telling it? What are you hoping to achieve? Who is this for? Is there a message you want to get across that your re-imagination of this story is intended to convey? • Link to story • Explanation of the changes you are making for your interpretation •

Final Project has 4 required parts to this project.

1) STORY CONCEPT (WEEK 11) + 2) CHARACTER ILLUSTRATIONS + 3) FULL COLOR ILLUSTRATIONS + 4) FINAL + PROCESS PRESENTATION

NEXT WEEK: HOW INDUSTRIES OVERLAP IN 3 ILLUSTRATIVE AREAS IN SERVICE TO THE STORY



WEEK 11 SKETCHBOOK ASSIGNMENT #1: EXPLODED PACKAGING SKETCH

- **MINIMUM SIZE 8.5" X 11"** • **STRAIGHT INKED LINES FOR BOX TEMPLATE**
- **PENCIL SKETCH OF DETAILS/INFO/ART ON TOP** • **TELL ME EVERYTHING**

WEEK 11 EXTRA CREDIT: POV OUT OF YOUR WINDOW

STEP 1 • AFFIX ACETATE TO YOUR WINDOW W/TAPE

STEP 2 • USE SHARPIE ONLY TO DRAW/TRACE WHAT YOU SEE

STEP 3 • HAVE RUBBING ALCOHOL ON HAND TO CLEAN WINDOW!

FINAL PROJECT—PART 1: GO TO OPENLAB FOR FULL DETAILS!!!

- **FULL STORY CONCEPT (3 PARTS): CONCEPT + RESEARCH + STORY PROPOSAL**

WEEK 11 READING ASSIGNMENTS: STORY / CONCEPT / BIG IDEA

- **STORY STRUCTURE: 7 TYPES ALL WRITERS SHOULD KNOW**

[HTTPS://BLOG.REEDSY.COM/GUIDE/STORY-STRUCTURE/](https://blog.reedsy.com/guide/story-structure/)

- **STORY STRUCTURE: STORIES, A LOVE LETTER:**

[HTTPS://WWW.MUDDYCOLORS.COM/2015/01/STORIES-A-LOVE-LETTER/](https://www.muddycolors.com/2015/01/stories-a-love-letter/)