

Editorial Illustration

Advanced Strategies in Illustration | September 7th 2023

Assistant Professor Sara Gómez Woolley

What is illustration?

You see art around you all the time.

No doubt your attention was once seized by an interesting graphic, which offered an intriguing **metaphor** to a politics-related story you'd probably never dive into otherwise.



Illustrator – Steve Brodner

You've certainly encountered visually compelling storybook pictures that are much more rewarding to peruse than the text itself.



Illustrator- Gianni De Conno

Yet the idea of looking at an equally visually lush oil still life makes some part of your brain yawn.

Why is that?



AN INTERESTING CONCEPT WILL LEAVE A
LASTING IMPRESSION AND GIVE YOU
SOMETHING TO THINK ABOUT ...

WHILE A PRETTY PICTURE IS JUST MOMENTARY
EYE CANDY THAT IS SOON FORGOTTEN.

The type of art we call **illustration** has a two-fold purpose.

First and foremost is that it **speaks to you**.

It tells you a story, visually represents an idea, conveys a message, delivers information, offers a visual accompaniment to text, etc. — **it does something**.

Second, it presents that **“something” in an interesting and engaging fashion**.



Illustrator- Brad Holland

Images help people understand the point of a complex message quickly.

A good **visual metaphor** will be comparative: the point is to give the audience a picture of something that is familiar so that they can attach meaning to the message that isn't familiar.

Big Apple Bites Back, by Walter Gurbo



A **visual metaphor** is the representation of a person, place, thing, or idea by way of a **visual** image that suggests a particular association or point of similarity.

Modern illustration relies heavily on **visual metaphors**.

Brad Holland – Portrait of Will Shakespeare



A Metaphor takes a technical concept and makes it digestible for a wider audience.

The visual makes it stick.

Images and metaphors work well together in this fashion, and they have the added benefit of filling your portfolio with something more interesting to follow than just eye candy.



Flip through your favorite newspaper or magazine and you're bound to find a lot more than just words on a page. Alongside many articles, you'll find art that helps to illuminate key concepts from the text. These pieces are called **Editorial Illustrations**.

From tiny **spot drawings** to multiple page spreads, these informative works of art are sprinkled throughout each issue.



Calum Heath article on Cyber Bullying.

Political cartoons are a classic example of editorial illustrations, today's publications use the work of contemporary artists to visually interpret a wide range of topics.

Richard Allen, Trump Wave

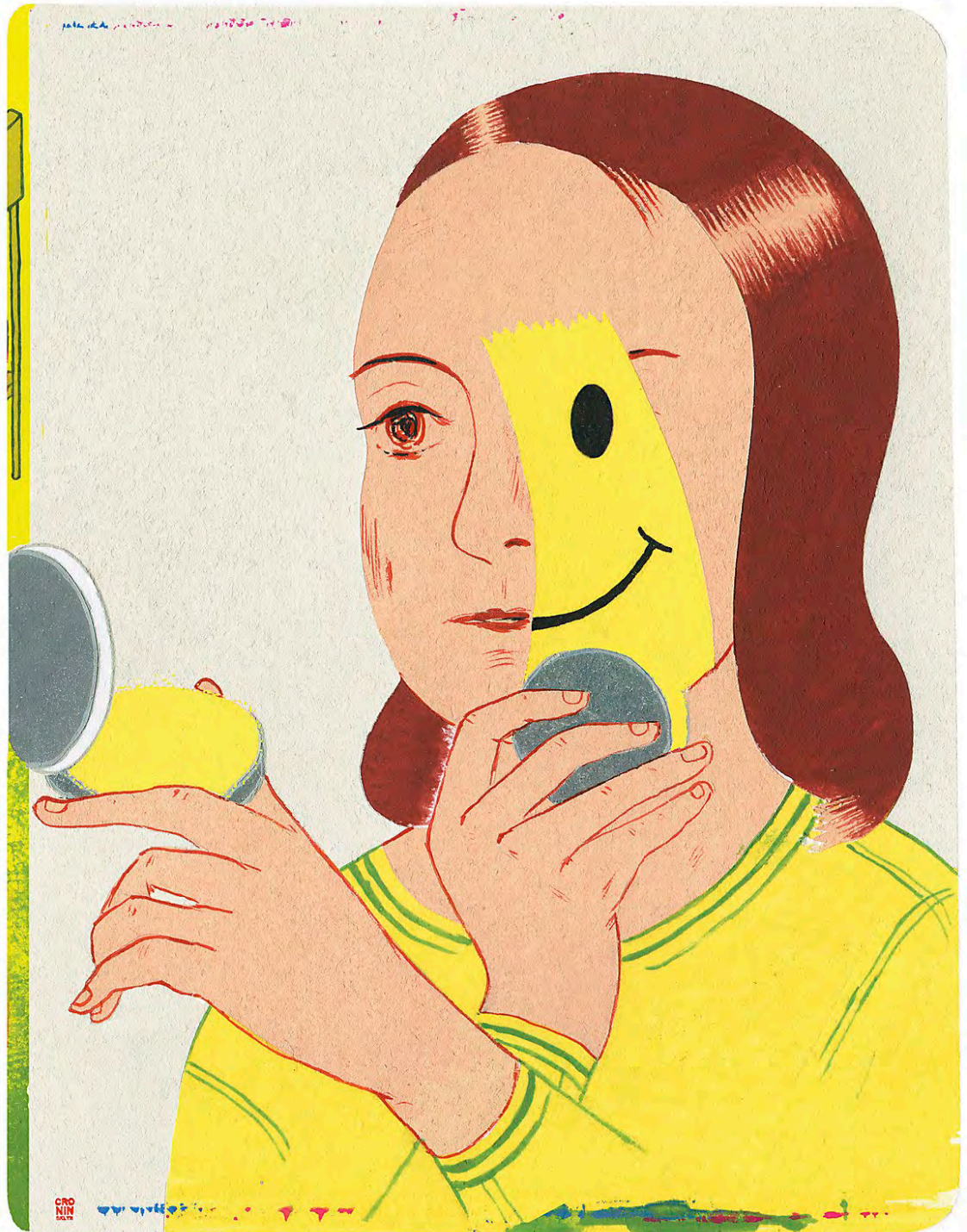


An editorial illustrator's job is to create an engaging visual that both supports and explains the accompanying text copy.

A successful piece clearly communicates the article's core idea to the reader.

Brian Cronin, **illustrator**
AARP Magazine, **client**

Give Yourself a Happiness Makeover, for a story about happiness.



The Editorial

Illustration should be an opportunity to add another layer of meaning to the article, as seen by the illustrator.

Anna Parini, **illustrator**
Revue Long Cours, **client**

Illustration for an article "Vivre sans Dieu" (Living without God), is about the rise of atheism in the United States.



A good illustration can communicate difficult and abstract concepts. It can be technical, serious, quirky, or silly, depending on the tone of the article.

Instead of summarizing like-for-like with the text, art directors and editors like to see if you can visually hint at the article's key point with artwork that complements it."

Exercising the Brain



A really good conceptual illustrator can interpret a story in ways that surprise and delight, and in the best cases, introduce a whole new spin.

King of Vegas Real Estate Scams: Barry Falls



As well as communicating abstract concepts, editorial illustration is also fantastic for telling stories –

Client: The Observer magazine

The story is about a young boy who leaves home on his bike, and is abducted and killed in the woods.

Filled with foreboding menace, Bee's illustration draws you in, in classic horror style, communicating the eerie horror of the story without an overt narrative interpretation.

Eva Bee, The Day My Brother Was Taken



Editorial Illustration

Prior to the 1960's visual images in magazines and newspapers were the domain of illustrators.

These **narrative illustrations** clearly interpreted the text they accompanied.

Eventually, photography began to replace illustration, as it was a much cheaper way to visualize a story.



- TWO COMPLETE NOVELS
Mystery and Romance
- **School Crisis in Dixie!**
by VIRGINIUS DABNEY
- Let's take the mystery
out of cooking
by REX STOUT

The introduction of visual metaphors and symbolism to illustration ushered in a new renaissance for artist's insuring a solid place within the publishing industry.



Norman Rockwell

New Directions
In
Illustration

Alan E. Cober

Illustrator's like Alan E. Cober introduced a "new" way of illuminating the written word.



Alan E. Cober

Alan E. Cober (1935–1998), born in New York City was an American illustrator.

His artwork appeared in *The New York Times*, *Life*, *Time* and numerous other publications.

Cober was inducted into the Illustration Hall of Fame in 2011.



Alan E. Cober

Cober was one of a small group of American illustrators who initially brought aspects of **modern art** into commercial art.

His magazine illustrations rejected the existing top-down approach of art direction and embraced a far more expressive and symbolic approach to the subject matter.



Alan E. Cober



Alan E. Cober

He did not mimic a passage of text (**narrative**), as was the convention at the time in illustration, but instead embraced **artistic interpretation**.



Alan E. Cober



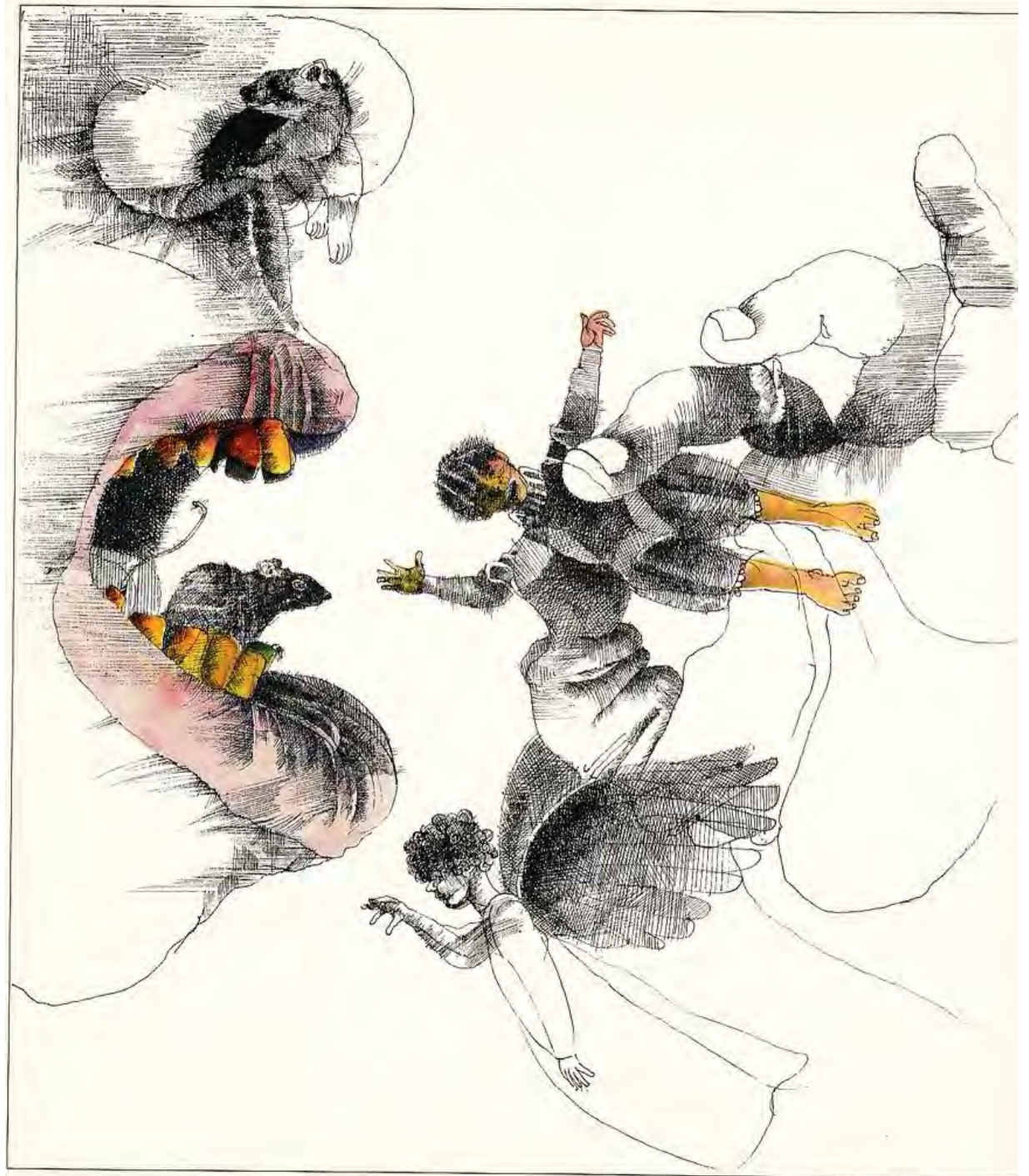
Alan E. Cober - 22 Sept 1981 - 9:56 P.M. 11



Alan E. Cober - 23 Sept. 1981 - 4:25 P.M. 1

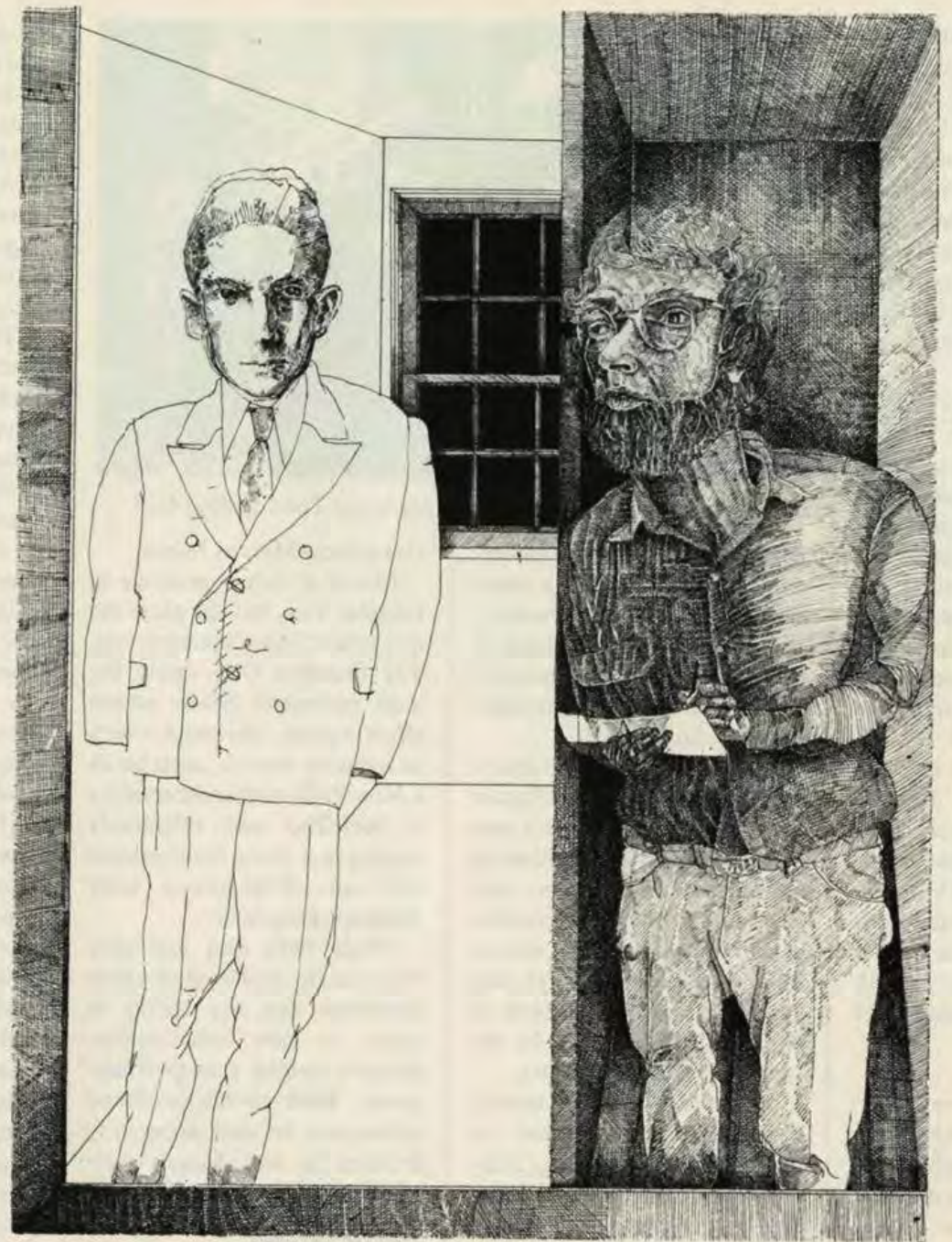
Alan E. Cober

He was one of a few illustrators during the 1960's to make gritty graphic commentary flourish in the rigid world of American illustration.

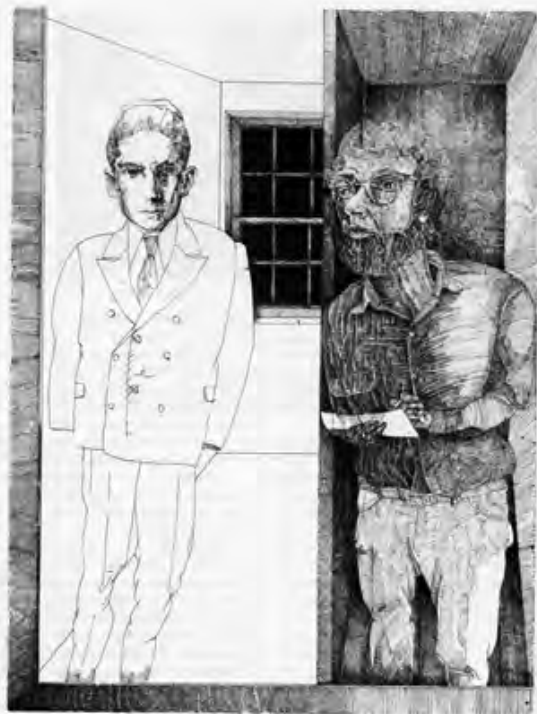


Alan E. Cober

The credit for works such as Cober's being published goes to art directors who were to bring innovative illustrations to print, notably among them Cipe Pineles at Seventeen, Richard Gangel at Sports Illustrated, and Henry Wolf at Esquire.



The artist, in a self-portrait, right, sketches Franz Kafka.



The artist, in a self-portrait, right, sketches Franz Kafka.

A Contemporary Look at Kafka

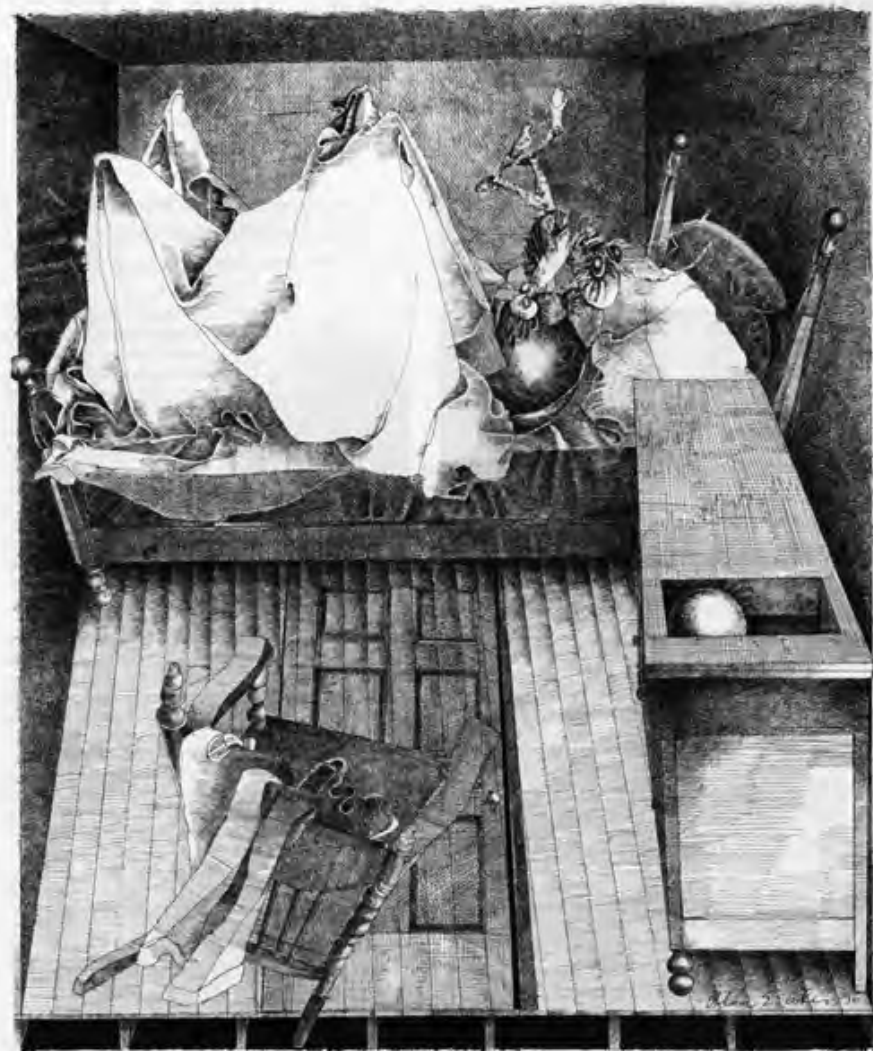
Illustrations for four stories of alienation

No one has characterized the dark side of modern man better than Franz Kafka, the spiritual grandfather of such contemporary chroniclers of alienation as Samuel Beckett, Jorge Luis Borges, and Donald Barthelme. Writing in the first quarter of this century, Kafka explored the psyches of characters so repressed that they often have no names and are identified only by their function in life. Most of them are urban dwellers, trapped in a conformist society, who immerse themselves in daily routine, punctiliously discharging minor responsibilities, behaving impeccably so as not to appear out of place. Sometimes they perform amazing feats to please an anonymous public. But sooner or later, in Kafka, the jig is up

and the characters are forced to confront their isolation.

Although all of Kafka's fiction deals with human separation, that condition is particularly acute in his short stories, four of which are illustrated here by the American artist Alan Cober, who portrays the plight of Kafka's lonely men.

Kafka's private world is filled with more horror than most contemporary readers can imagine. But it produces a shudder of recognition, for there is, at times, something Kafkaesque in modern city life, with its climate of fear, its bureaucratic indifference and random violence. Surrounded by faceless threats, the city dweller can feel, at times, that it is only by chance that he survives.



THE METAMORPHOSIS

The Metamorphosis presents the grim plight of Gregor Samsa, a fastidious traveling salesman, beyond reproach in both his work and his loyalty to his family, who wakes up one morning to discover he has become a cockroach. "He remembered that often enough in bed he had felt small aches and pains, probably caused by awkward postures, which had proved purely imaginary once he got up, and he looked forward eagerly to seeing this morning's delusions gradually fall away." But there is no getting around it: he is a hideous vermin, and no one around him bothers to ask why.

DRAWINGS BY ALAN COBER

Alan E. Cober



Alan E. Cober

On assignment with *The New York Times*, Cober was provided access to the Willowbrook mental health facility in Staten Island.

The assignment was to create two drawings for publication.

Cober created fifty, many of which would end up being published in his 1975 book, *The Forgotten Society*.



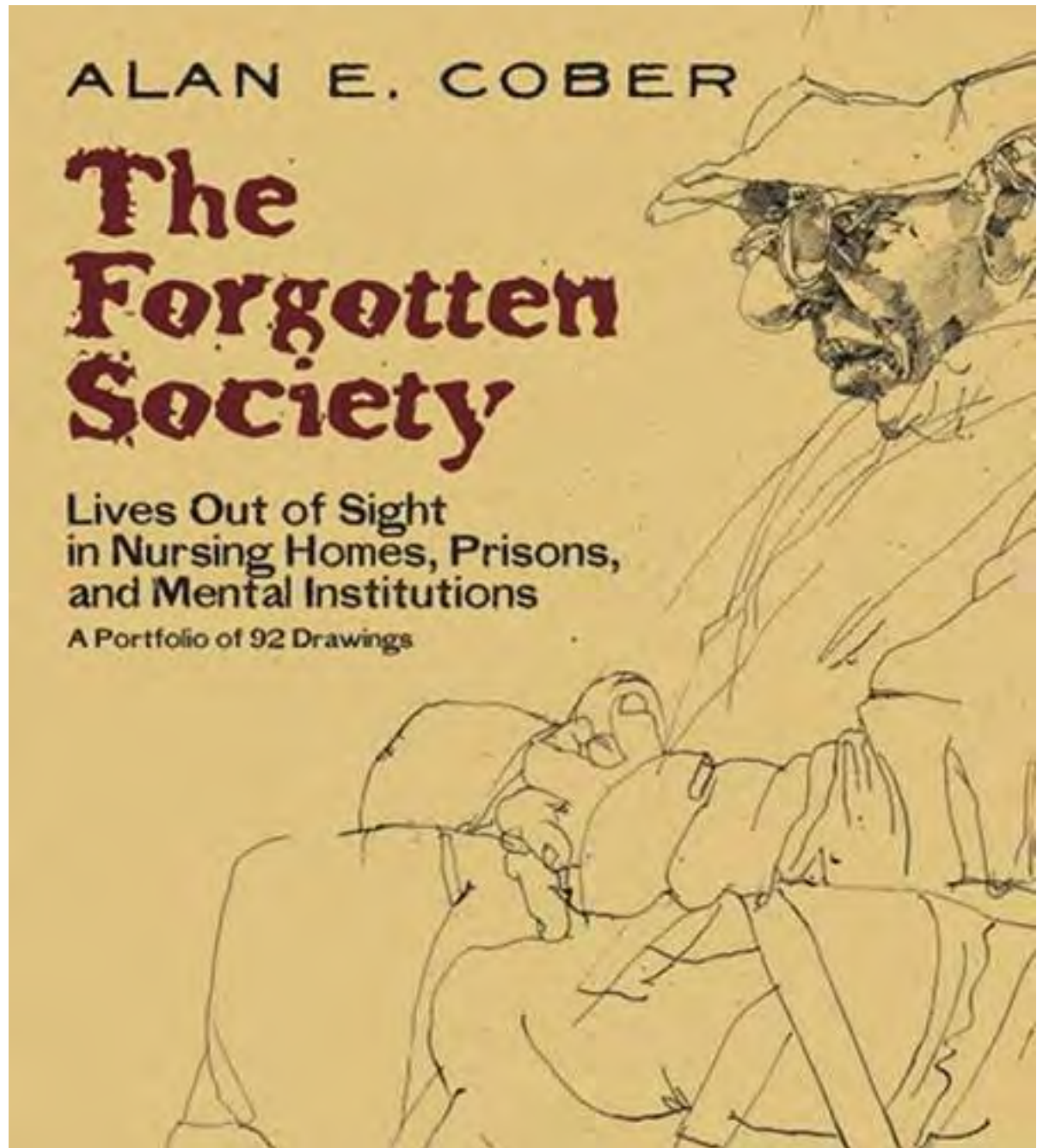


Alan E. Cober

The Forgotten

Society documented his reaction to conditions for the mentally handicapped, prisoners and the aged in New York state with 92 drawings and was published by Dover Press and featured in People magazine.

The book would be reprinted in numerous editions up until 2012 with an introduction by his daughter, Leslie Cober-Gentry.



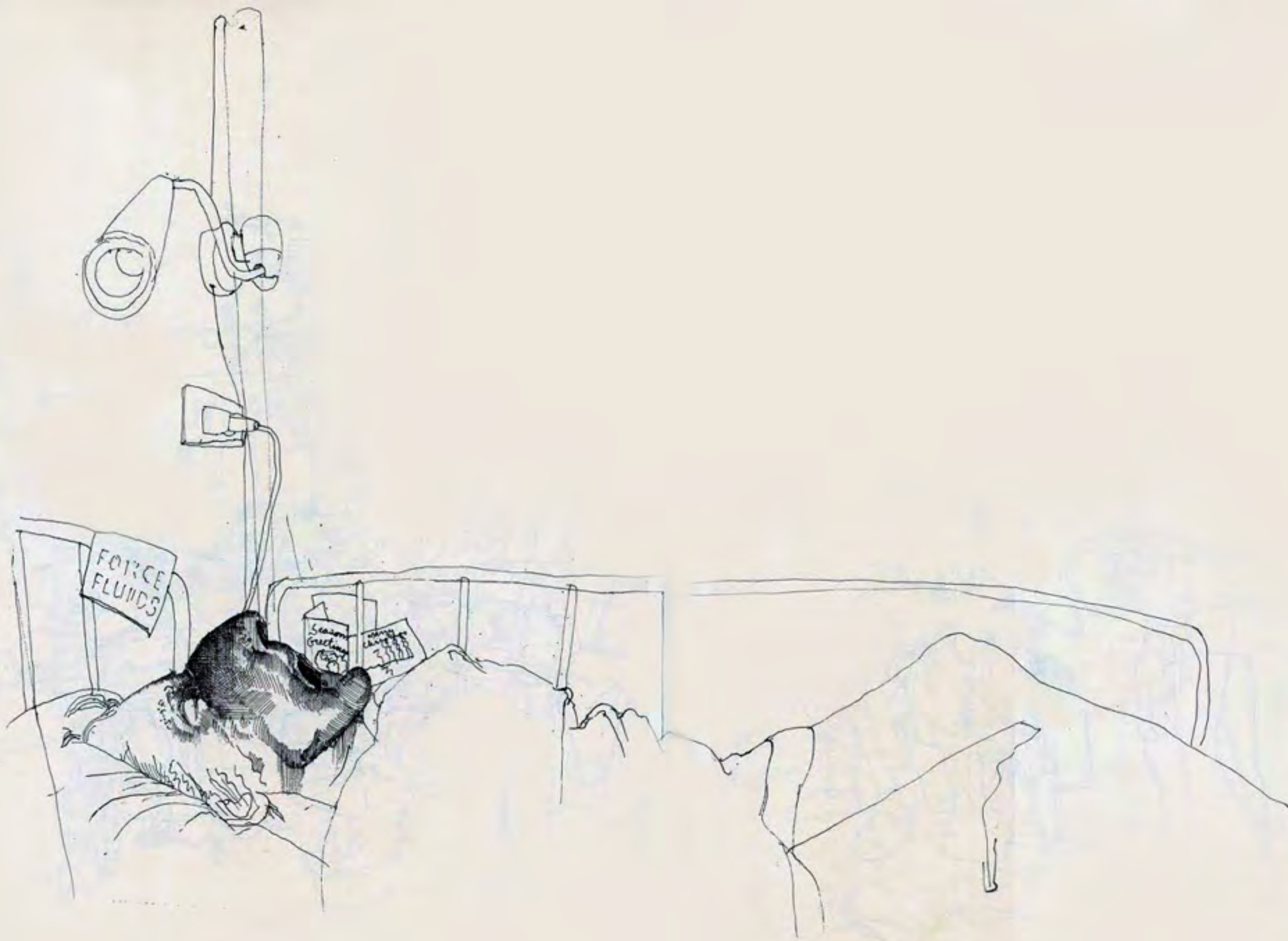
Alan E. Cober

His fascination with mental as well as physical decay and a compassion for social issues formed the foundation of his artistic themes throughout his career.



Alan E. Cober





Alan E. Cober

Cober's aim as a **visual journalist** (which is what he called himself) was to effect change by graphically exposing what he determined as critically important to interpret at the time.

This form of **“reportage”** is the precursor to the recent direction illustration is taking ... namely, the artist as **content creator**.



Scott Bakal

Editorial & Publishing Clientele

You may have seen Scott Bakal's work in the New York Times, Wall Street Journal, The Washington Post, The Boston Globe, Variety, Playboy, Family Circle, O Magazine, Ebony, Tuft's, Wells Fargo, Yoga Journal, Discover, Smithsonian, Scientific American, Sierra, Tor Books, Schwartz & Wade and the Vancouver Opera as well over 100 other publications and media.



Style: Traditional Gouache & Acrylic paint; Some Digital; Conceptual; Textural & detailed; Uses motifs; Works from reference.

Scott Bakal

Sick Nurse

Client: **Phoenix Magazine**

Art Direction: Brian Goddard

Illustration for a story about nurses in medical call centers getting sick from environmental pollution.



Scott Bakal

Client: Yoga Journal

For an article titled
Internal Gem.

Finding what makes
you special.



Scott Bakal

Emotional Health Risks

Client: **New York
Times**

Art Direction: Peter
Morance

Image for a
story about
how someone's
emotional
health and how
much they
worry affect
their health.



Scott Bakal

Proposition 8

Client: **Liberty Magazine**

Art Direction: Bryan Gray

Illustration for a
story about same
sex marriage.



Scott Bakal

Conspiracy Theories

Client: **Liberty Magazine**

Art Direction: Bryan Gray



Scott Bakal

Family Circle

Client: Family Circle

Magazine

Art Director: Lisa Kelsey

This illustration
accompanies an
article about
growing one's
savings.



B A K A L

HOW TO GROW YOUR SAVINGS



You had the best of intentions when you opened that retirement account. Then life happened—job loss, braces, a totaled car. You're not alone: 81% of middle-age people say their ability to save for retirement has been hurt by a major life challenge, according to a new Fidelity report. But it's time to get creative. Here are some manageable ways to get your savings back on track, no matter your situation.

which investment limit. That's a nice change stored away for the future, at only a small cost to you in the present.

You're now self-employed and don't know what's available.

Finances can be complicated when you're working for yourself. Luckily, there are a variety of retirement fund options for the self-employed, such as SEP-IRAs, SIMPLE IRAs and solo 401(k)s. You might actually be able to save more before-tax income compared to people who have an employer. Visit irs.gov for additional information.

You need a more flexible way to save.

Those earning less than \$117,000 a year (\$184,000 if married and filing jointly) can contribute up to \$5,500 to a Roth IRA for 2016. You'll be using after-tax money, but it grows tax-free forever. Plus, you can withdraw your contributions whenever you like, so it can function as an emergency savings account if necessary. Just remember that any earnings on the account cannot be withdrawn early without penalties and taxation—only your contributions can be taken out penalty- and tax-free at any time.

accounts and fall with the market and have less turnover.

You're wary of investing in the stock market.

Inflation-linked savings bonds are a "good, safe asset," says Taqqa. An adult with a Social Security number can visit treasurydirect.gov and buy up to \$10,000 worth of I-bonds each year with after-tax money. You can also purchase up to \$5,000 worth with your tax refund. Bonds can be redeemed after a year or held up to 30 years, and they're guaranteed to keep up with inflation. So if you buy \$10,000 in bonds, you'll receive the equivalent of that amount based on inflation rates in the year you cash out. (For example, a \$10,000 bond from 30 years ago is now worth over \$22,000.)

Must-Read

Check out the books to help with your financial future.

What You Don't Know About Money
Essential Money Moves

You're unsure how to optimize your existing retirement account.

...wondering between...
...choices. If...

ASK YOUR LYRIC

FOR S...
PROV...
DIAP...

Scott Bakal

Client: Utne Reader
Art Direction:
Stephanie Glaros

An illustration for an
essay written by a
man who was sent to
jail for life at a very
early age.

A reflection of who he
has become now
nearing his death.



Scott Bakal

Client: SF Weekly

Illustration for an article about the difficulties gay youth experience living in San Francisco.



Scott Bakal

NOVEMBER 3-9, 2010 | VOLUME 29 | NUMBER 41

SFWEEKLY.COM | FREE

SF

WEEKLY

WOUNDED PRIDE

It's not so fabulous to be gay in San Francisco - if you're a teen.

BY LAUREN SMILEY

B A K A L

Scott Bakal

This double page spread was created for art director Tracy Cox at **Sierra Magazine**.

Not too much concept needed here but more of a feeling. It's a pretty heavy story but I still enjoyed creating this piece for it.



A stylized illustration of a black wolf standing in profile, facing right. The wolf is rendered in a dark, almost black color with some lighter brown shading on its face and chest. It is surrounded by a dense field of red leaves and stems, which are also rendered in a dark, almost black color. The background is a solid, deep red. The overall style is graphic and artistic.

TO KILL A WOLF

THE WOLVES IN MY LIFE INCLUDE ONE I WANTED TO SHOOT
BY BJORN DIHLE | ILLUSTRATION BY SCOTT BAKAL

In September of 2009, the story goes, a black wolf approached an idling truck at a trailhead parking lot north of Juneau, Alaska. A window was rolled down, a .22-caliber rifle was aimed, and the wolf was killed. Two men hefted the carcass into the truck's bed and brought it to a local taxidermist to be skinned and tanned.

Killing wolves in Alaska is commonplace and rarely sparks much of a reaction. The trouble was, this was no ordinary wolf. For six years it had been Juneau's darling, frequenting the edge of suburbia near Mendenhall Lake. It was one of the most photographed "wild" wolves ever.

On a crisp autumn day I attended the black wolf's funeral. A member of a group called Friends of Romeo, formed years earlier to try to protect the Juneau wolf, stood atop a granite boulder and addressed the crowd with his arms spread wide.

Scott Bakal

Client: Love Wins Texas
Wedding Magazine
Art Direction: Yvonne
Duran

For a magazine
published in Texas about
LGBT weddings. This one
was for a story about a
marriage proposal in a
shower when one of the
couple burst in after
finding out gay marriage
is legal in the United
States.



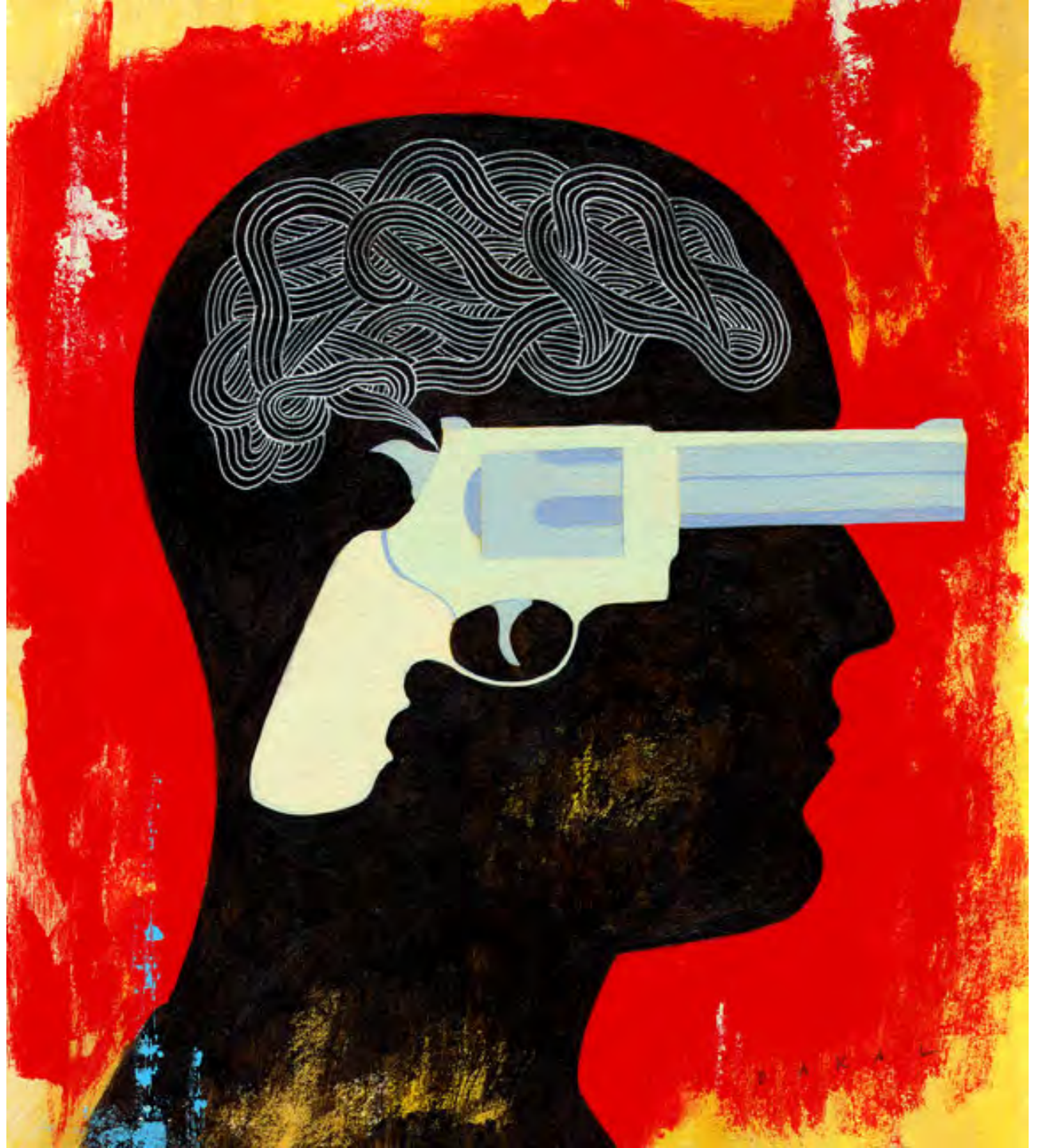
Scott Bakal

Gun Frenzy

Client: **Northeastern Law Magazine**

Art Direction: Mark Gabrenya

An illustration about people needing to purchase guns and the irrational thought behind it when President Obama was first elected.



Scott Bakal

Client:
University of Southern
California - Trojan magazine

Illustration for an article
about caregivers during the
pandemic.



Scott Bakal

Client: Liberty
Magazine
Art Direction: Bryan
Gray

Portrait of Jan Hus.
A piece for a larger
series of people
who were burned
at the stake.





NO GOING BACK

THE
SAGA
OF
JAN
HUS

BY MICHAEL W. CAMPBELL

FOR THE MAN IN CHAINS, A SINGLE OPTION AWAITED HIM: RECANT OR GO TO THE STAKE. • BEYOND THE CATHEDRAL WAS THE STAKE WAITING TO BE LIT.

On July 6, 1415, in Konstanz, Germany, the cathedral was filled to capacity. The air was heavy as Jacob Balardi Arrigoni, bishop of Lodi, preached from the text "that the body of sin be destroyed" (Rom. 6:6). Cardinals, replete with miters, sat in a semicircle around a man in chains, his body emaciated from hunger after having spent a year in prison. The Holy Roman emperor, Sigismund, occupied the regal throne.

Jan Hus was born about 1370 in a peasant home in southern Bohemia (today a part of the Czech Republic).¹ For the most part, his early life was unexceptional, with the exception, perhaps, of his hunger for education. Hus obtained a master's degree in 1396 from the University of Prague and became much better known when, in 1402, he was appointed preacher of Bethlehem Chapel in Prague, a church founded in 1391 to facilitate preaching in the vernacular.

Two key factors had impacted citizens of Prague. Early Waldensian missionaries had circulated copies of the Scripture in the vernacular, and two early wandering missionaries drew pictures contrasting the lowly Jesus entering Jerusalem on a donkey with all the pomp surrounding a papal retinue.² Equally important were copies of writings from an English reformer. "Wyclif, Wyclif," noted Hus in one such early manuscript, "you will turn many heads."³

Schism

Debates over Wyclif were overshadowed by the Papal Schism (1378-1417) as rival popes anathematized each other. Although Hus never took a direct role in the conflict, two men close to him did play an active role, which, in turn, impacted Hus.

The first was King Václav IV (Wenceslaus), who was a weak and unpopular ruler with a foul temper, surrounded by incompetent advisers, and a drunkard, twice imprisoned.⁴ His reign (1378-1419) spiraled gradually downward with the exception of his second wife, Zofie, who gave her husband, on the occasion of their wedding, a wagon full of conjurers and juggling fools. Queen Zofie chose Hus

ILLUSTRATION BY SCOTT BAKAL

Scott Bakal

Swallows

Client - Orange
Coast Magazine

Story about the
returning
Swallows of
Capistrano and
their migratory
patterns.



Scott Bakal

Client - Wall
Street Journal

Business
people
capable of
connecting
companies
over two
countries.



Scott Bakal

**Client - Teacher
Magazine**

The Only One

Teaching Tolerance



Jori Bolton

Client: New York Times
Opinion

I had the pleasure of working with art director Gina Tomko on Education Week's 2020 Technology Counts special report on "Coronavirus, Virtual Learning, & Beyond".

Initially, the issue was about the benefits and risks of technology in the classroom in general, but then the pandemic hit, and the issue was reconfigured to better address current issues.

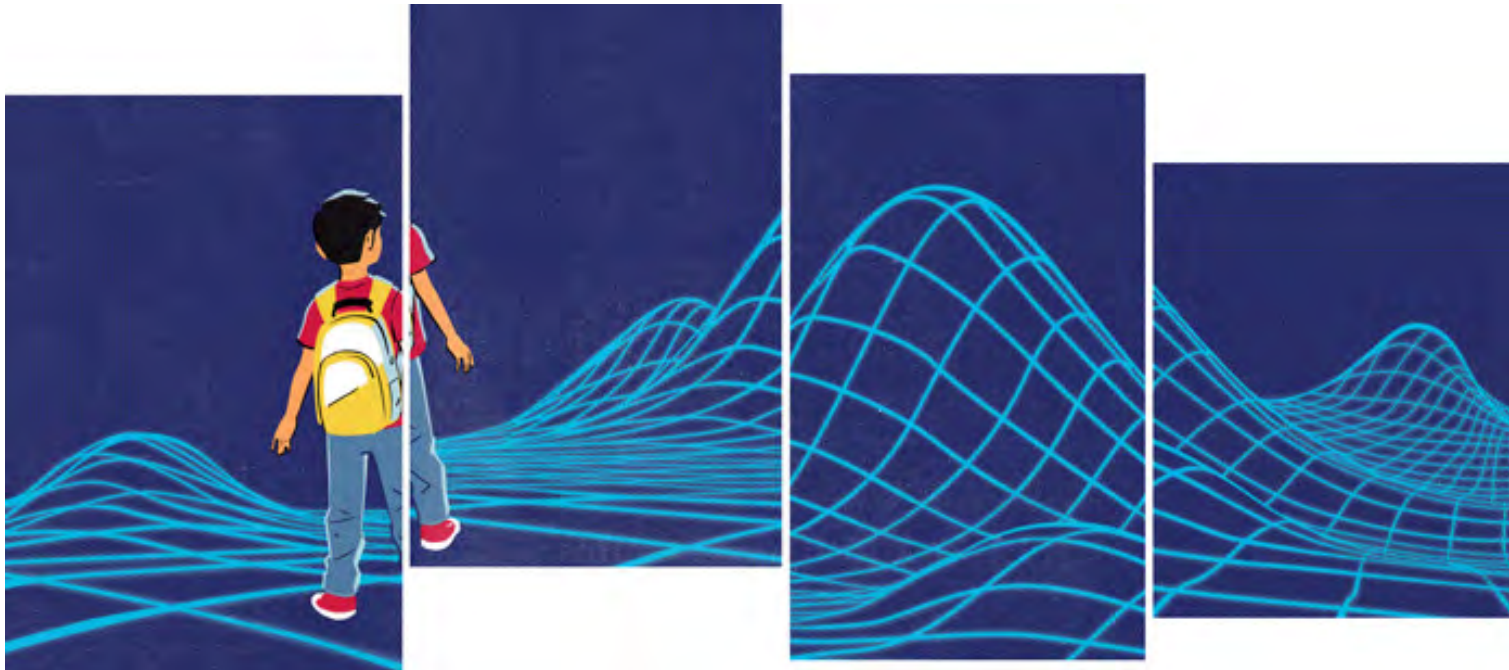
Cover illustration.

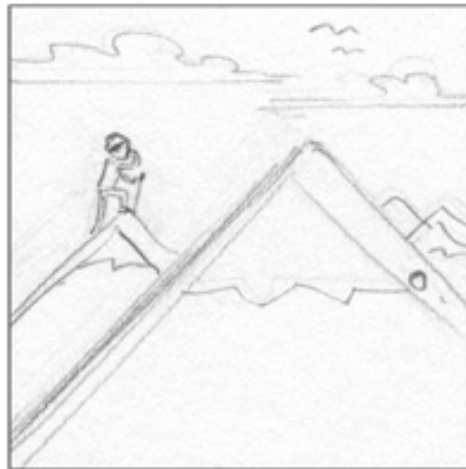
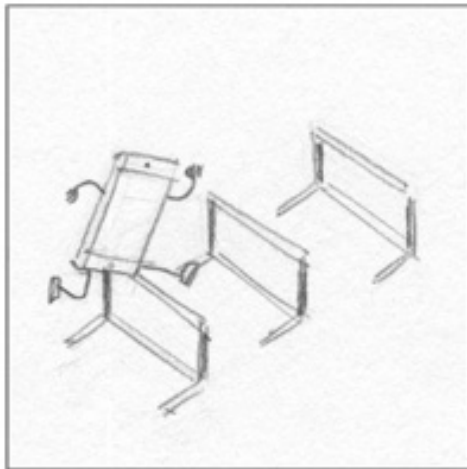
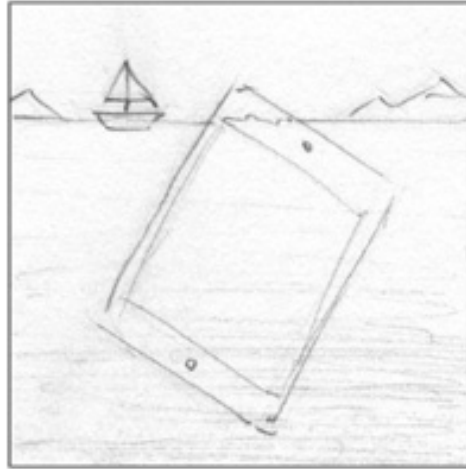
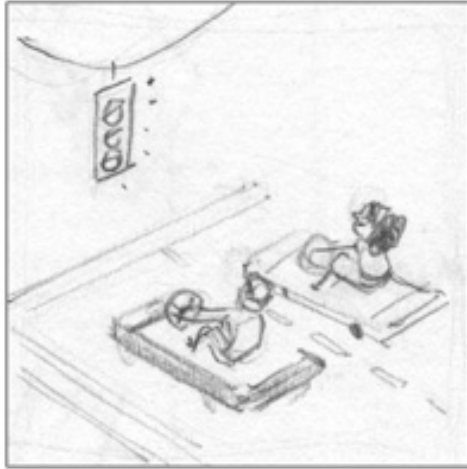


Jori Bolton

Client: Education
Week

Interior
illustrations.

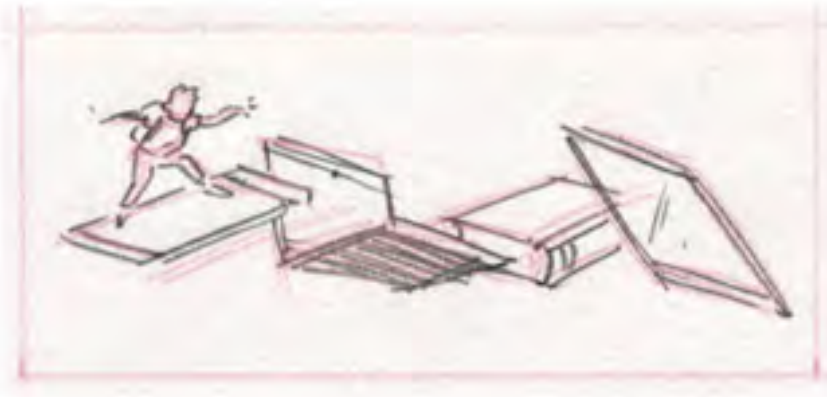
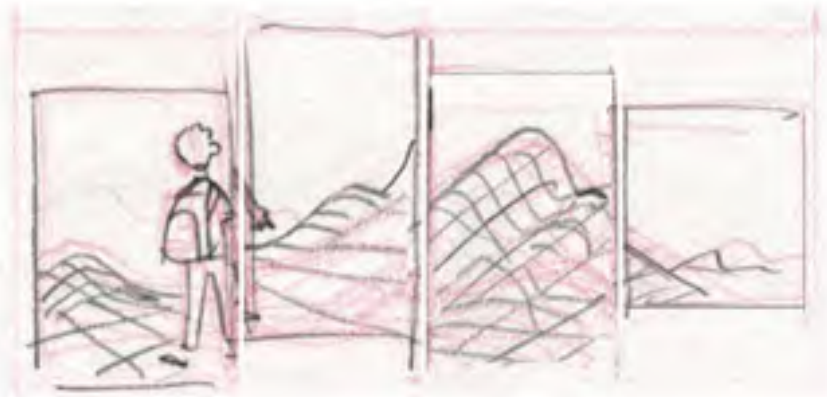




Here are some sketches from before the report was reconfigured. There's a lot of fun stuff to do using phones and tablets in visual metaphors.



And then a few of the sketches for the updated version of the report.



Jori Bolton

Client: Scientific
America

This was for a story
about discovering
new uses for old
drugs.

AD: Michael Mrak.



Jori Bolton

Client: Bonobos



Working From Home

Jori Bolton

Client: Bonobos



For an article about Thanksgiving Conversation Topics.

Alex Nabaum

Alex Nabaum has worked as a caricature artist, t-shirt designer, newspaper staff artist, and for the last 15 years as a freelance illustrator.

Clients: TIME, Newsweek, WIRED, New York Times, ESPN, Deloitte, RollingStone, Wall Street Journal, Bloomberg, Forbes, Plansponsor, Oprah, Audubon, AARP, Boston Globe, Harvard, LA Times, Microsoft, Fortune, Stanford, Leo Burnett, Runners World, Willmington Trust, Reader's Digest, Wieden + Kennedy, Yale, Washington Post...



Alex Nabaum

Process:

For the Coastal Table magazine, on how plastic pollution in the ocean is entering the food chain and getting to us humans.



plastic

Each year, millions of pieces of plastic end up in the ocean, and bans on single-use plastic

PLASTIC BY THE NUMBERS

Earlier this year, at the end of May, a beach in Thailand's southern province was closed for the animal for nearly a week. Later, an autopsy revealed several plastic bags inside its stomach, bringing attention to a growing environmental problem that is making their way into the ocean's food chain.

According to a 2017 study by the World Bank, nearly 8.3 billion metric tons of plastic waste were produced since the 1950s, with 6.3 billion metric tons of that waste ending up in the ocean each year. If current trends continue, it is estimated that approximately 8 million tons of plastic waste may be in the ocean by 2025.

Plastic bags, bottle caps, and other commonly seen items float on the surface of the ocean, often referred to as single-use plastic. These items, often used for food packaging, often used for food packaging, making up 54% of the plastic waste found in the ocean.

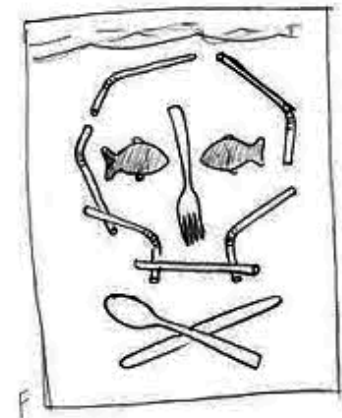
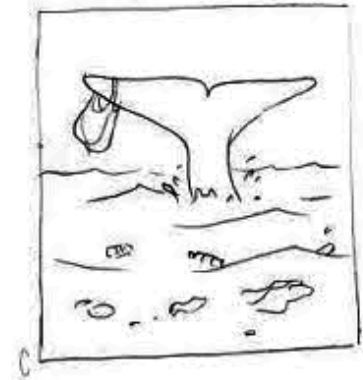
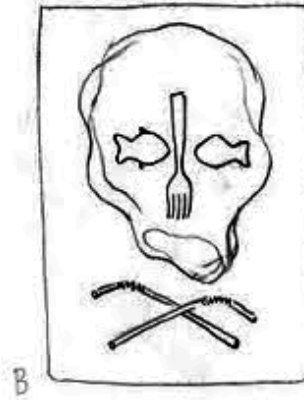
It's not uncommon for plastic to be found by marine life, which is why the U.S. National Oceanic and Atmospheric Administration (NOAA) and Coastal Services Center have been studying the impact of plastic on whales, dolphins, and other marine mammals. Each year, Thailand's whale and dolphin populations are declining, and endangered species are being affected by plastic pollution.

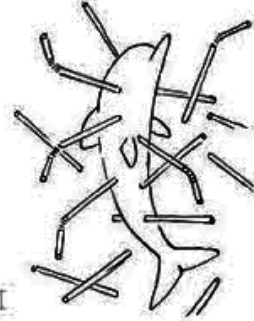
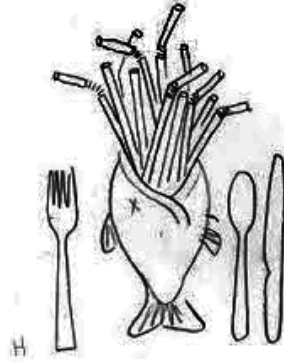
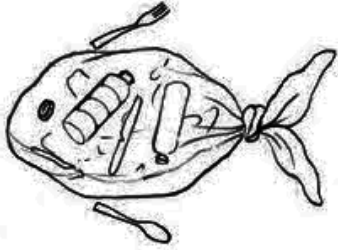
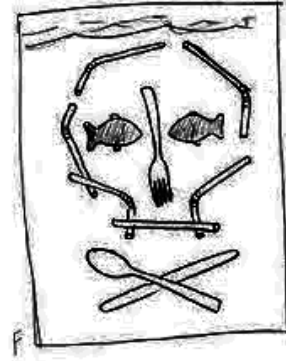
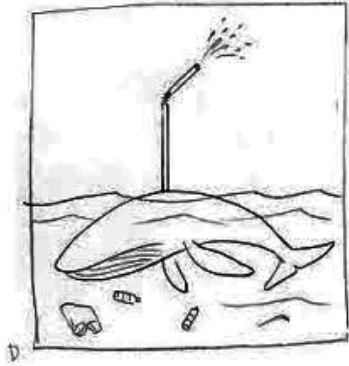
Alex Nabaum

Thumbnails:

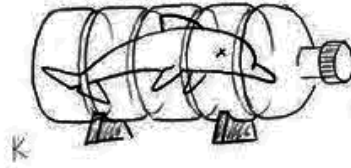
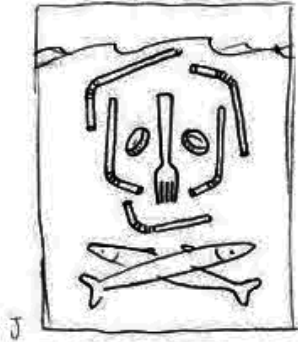
The headline "brief" to work off was:

**"Plastics Never Die,
But They Might Kill
Us"**





6



Alex Nabaum

Color Comp: rejected

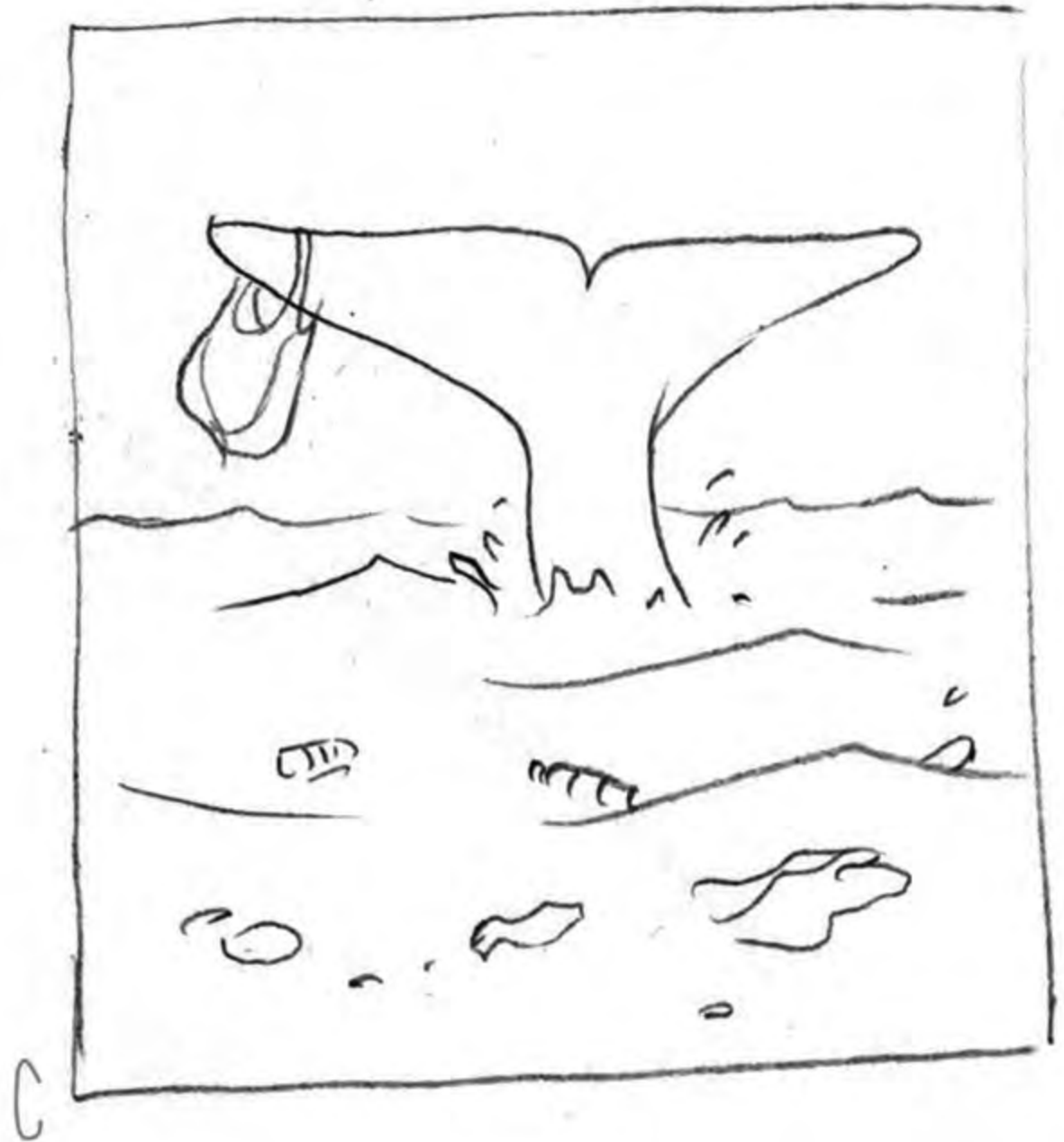
Since the article mentioned plastic straws a lot, I got a little too excited about this idea...



Alex Nabaum

Approved Rough:

But Karen Covey the editor, picked this one, which ended up being a more timeless take on the iconic plastic bag in a tree that you see everywhere.



Alex Nabaum

Final Art

"Plastics Never Die,
But They Might Kill
Us"



Alex Nabaum

"Memphis to
Boston" - Boston
Globe Magazine.

Illustration for an
article about
leaving home.



Alex Nabaum

"Brain Flexibility"
Science News.

Illustration for an
article about the
brain's ability to
make neurological
connections.



Alex Nabaum

"College Debt"
Wall Street Journal.

Illustration for an
article on student
debt.



Alex Nabaum

"Happiness Plan"
LA Times



Alex Nabaum

"Fitting In" NY Times



Alex Nabaum

"Putin Funding State
Secession
Movements"
Dallas Morning News



Alex Nabaum

"Ethics of Animal Testing"
John Hopkins Magazine.



Alex Nabaum

"Stock Market Freeze"
Businessweek



John Holcroft

John Holcroft has worked in a variety of mediums and styles over the years.

In 2001 he started working digitally but it wasn't until 2010 he created his current 'screen print' style.

John's past clients worldwide including: BBC, Reader's Digest, Financial Times, Walker books, The Guardian, The Economist, Haymarket, conde nast, TES, Radio Times, Cathay Pacific, Experian, Informa Plc, New York Times, Honda, Wall Street Journal and many more.



John Holcroft

Holcroft draws inspiration from 1950s screen print posters to create retro style illustrations that depict what's wrong with the world today.

Holcroft uses strong ironic visual metaphors in his illustrations.

His quirky, satirical works comments on contemporary issues like society's dependence on technology, devaluation of workforce, obesity, politics and more.



John Holcroft

Client: Swiss magazine
Weltwoche

About working from
home and self isolation
during the Coronavirus
outbreak.



John Holcroft

Client: Circular magazine

About social media helping to encourage people to recycle.



John Holcroft

Illustration for an article about romance and dating.

Comparing potential mates to a box of chocolates, and not knowing until it's too late what's inside the person.



John Holcroft

Client: TES magazine

About older people
not wanting to do
very much but
passively watch cable.



John Holcroft

Client: TES magazine

About young people not
wanting to do very much
but stay in their room.



John Holcroft

Client: BBC Focus magazine

About election hacking.



John Holcroft

This is part of the election hacking feature for BBC Focus magazine.

This image illustrates the problem of hackers manipulating voters' interests via social media by way of fake news and propaganda.



John Holcroft

Illustration for an article about the cost of home ownership, and how it can consume a family's savings.



John Holcroft

Client: Guardian weekend magazine

For a feature about parents' relationship with their children.

Are they building the wall or taking it down?

Parents need to know what alienates them from their children and how to have a healthy relationship.



John Holcroft

Illustration for an article about social media's effect on our self worth.



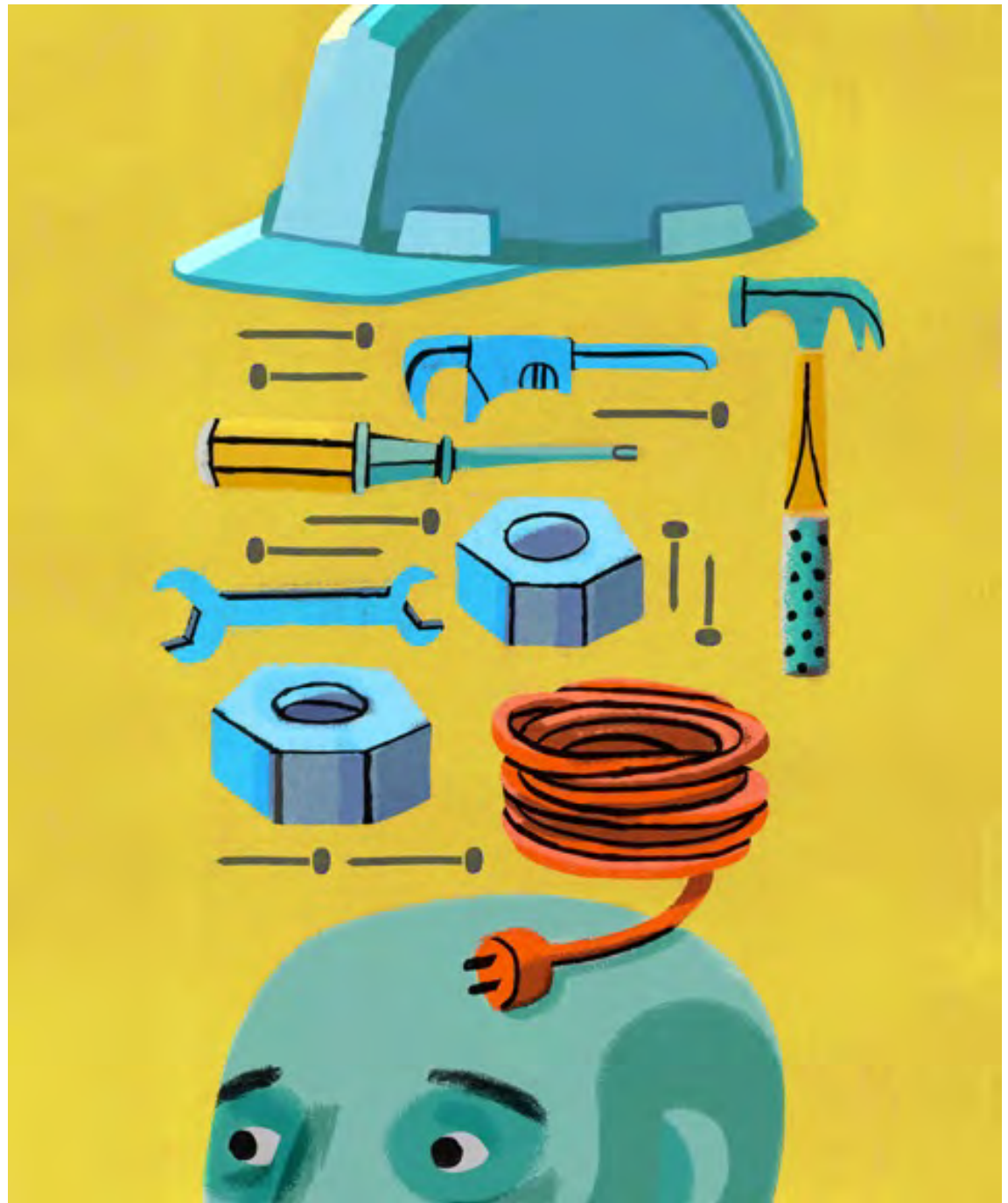
John Holcroft

Client: Chicago
magazine

About deferring
gratification as a way to
test your patience and
the having the outcome
be more rewarding.



Justin Gabbard created this illustration for a **Remodeling Magazine** article about employee theft.



Carlo
Giambarresi,
illustrator

Discovery
Channel,
client

Artwork for
"Are You
Lying?" a
study that
explains how
people lie
through SMS
text
messages.



Jeffrey Decoster,
illustrator
The Los Angeles
Times, **client**

Article about
graduating music
students
outnumbering the
professional jobs
available, "The State
of Music Education."



David Hollenbach,
illustrator
Utne, client

Multitasking isn't just
stressing us out—it's
endangering our health,
"Juggler's Syndrome."



Melinda Beck,
illustrator
Chronicle of Higher
Education, **client**

An illustration for an
article titled "Mean
Girls" about bullying
in academia.



POZ magazine - **client**
Mark Robinson -
illustrator

"This piece was for a story titled 'Baggage Claim' about one woman's dating experience. She and her date are both HIV positive, and although they are attracted to each other, they also feel very much afraid of being intimate."



TIME

CRIMINAL COPS

Across
Latin America,
demands are
growing for
reform of
the region's
abusive police



Illustrator - Marshal Arisman
Client - Time magazine

Article on Criminal Cops.

Illustrator –
Guy Billout

Article
about
navigating
the Dating
Maze.



Hydration

Client - Readers Digest
Illustrator – David
Humphries

Medical Myths:
You should drink eight
glasses of water a day.



More Than Honey

Illustrator - Matthew Richardson

Illustration for an article on the plight of bees.

Domesticated bees are sick and dying. Only killer bees are thriving and scientists believe that by cross-breeding they could be used to bolster the immune systems of the sickening western honey bee.



The Self

Illustrator – Darren Hopes

A series of illustrations
Commissioned by **New Scientist
magazine** for a feature on The
Self exploring a mind bending
series of theories and concepts
about the nature of the inner us.



The Self
Illustrator –
Darren Hopes



The Self
Illustrator –
Darren Hopes



Sexism in business

Illustrator - Nick
Lowndes

Cover illustration
about sexism in the
fund management
market.



Art in fashion

Illustrator – Patrik
Svensson

Cover illustration for **UK
magazine SHOP**,
published by Global
Blue — on the theme
art within the fashion
industry.



Half Full / Half Empty

Illustrator – David
Humphries

In a **Bank of America** report, it was argued that optimistic finance executives would be more successful than the pessimistic ones. They would achieve greater profitability and growth as a result of their positive disposition.





On Your Own

Illustrator – Paul Garland

Double page spread for **Flight Training** to accompany an article on learning to fly.



Snip the Tip

Illustrator – Paul Garland

Cover and internal image for an article on restaurants dropping the obligatory 12.5% service charge.



imbibe

The award-winning magazine for the on-trade
SEPTEMBER/OCTOBER 2013 £3.40

SNIP THE TIP?

Is it time for restaurants to cut the service charge?

BURGUNDY WHO?
KIWI PINOTS WOW TASTERS

CHAI SOCIETY
COCKTAILS THAT PUT THE TEA IN MARTINI

HOT TO TOT
THE UNSTOPPABLE RISE OF NAVY RUM

THE RESTAURANT
123 Main Street
London
W1 2AB

14th Nov 12:00 1234 5678
North St

1 Water	12.25
1 Wine	14.50
1 Beer	4.50
2 Main Course	23.75
2 Dessert	10.50
1 Service charge	15.00
Tax	2.50
Subtotal	67.00



CRAFT CRUSADER
THE MAN WHO TOOK ON THE BIG BREWERS AND WON

POP CULTURE
THE UNSTOPPABLE RISE OF PROSECCO

PLUS Logistics > Bar psychology > Bartenders v Sommeliers final > SWA Wines of the Year

SERVICE CHARGE

hard TO SWALLOW

KNOSSTY TOP-UP OR TIPPY TIP-OFF OR JUSTIFIABLE BEMERITS? THE IS NOTHING IF NOT DEDICATE. KATE PASS CANVASSES THE INDUSTRY WHETHER IT COULD - OR SHOULD - LIVE WITHOUT ITS EX-GR. 10.5%

...the service charge...
...the industry...
...the service charge...
...the industry...
...the service charge...
...the industry...

*...the service charge...
...the industry...
...the service charge...
...the industry...
...the service charge...
...the industry...*



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1 Service charge	15.00
Tax	2.50
Subtotal	67.00

Service Charge of £8.25 (8.25)
TOTAL £80.42

Thank You

Exploited Ape

Illustrator- John Riordan

Illustration for **Strike!** magazine, to accompany David Graeber's article On the Phenomenon of Bullsh*t Jobs.

Graeber writes about the psychological harm of feeling trapped in a pointless profession.



Tax Loopholes

Illustrator – Tom Jay

Editorial for the Indyvoices section of *The Independent*.

The article discussed the Government's role in creating loopholes in the Tax law for large companies and wealthy individuals to exploit.





ILLUSTRATION IS CLEAR, EMPIRICAL, AND INTENTIONAL.

To reiterate: as an illustrator, your job is not to demonstrate your painting techniques, color mixing, or your mastery of the human form; your job is to find the **most efficient, clear, and direct** way to make the viewer feel and know what you want them to feel and know.

Do nothing extra, because extra stuff (be it extra details, people, trees, colors, lines, etc.) in your illustration could ***only distract the viewer.***



Illustrator- Gianni De Conno

ILLUSTRATION IS TAKING ART, AND PUTTING IT TO *WORK*.

Illustration
tells a story
even when it
stands alone.

It's an image
that must be
designed,
and nothing
that can be
arrived at
just by
sticking your
brush onto
the paper
and letting
your love of
colors take
over.



Illustrator- Gianni De Conno

Project I - Editorial Illustration

For our first assignment, we'll be developing an editorial illustration to accompany a chosen text.

Every day, newspapers and magazines print illustrations alongside their articles to illuminate some **element of the concepts** for the reader.

For this assignment, everyone will choose an article interesting to them in some way from a reputable source (print or online) and develop an illustration surrounding the text.

1. Does not illustrate a scene, but an idea or a feeling.
2. Well Designed
3. Clear Visuals.
4. Clear concept.
5. THINK POSTER DESIGN
6. 9"x12" color.

STUDENT WORK

Students
Editorial
Illustration
assignment to
produce a mock
illustration for
the New York
Times Modern
Love essay
entitled:

“How a Kitten
Eased My
Partner’s
Depression”.

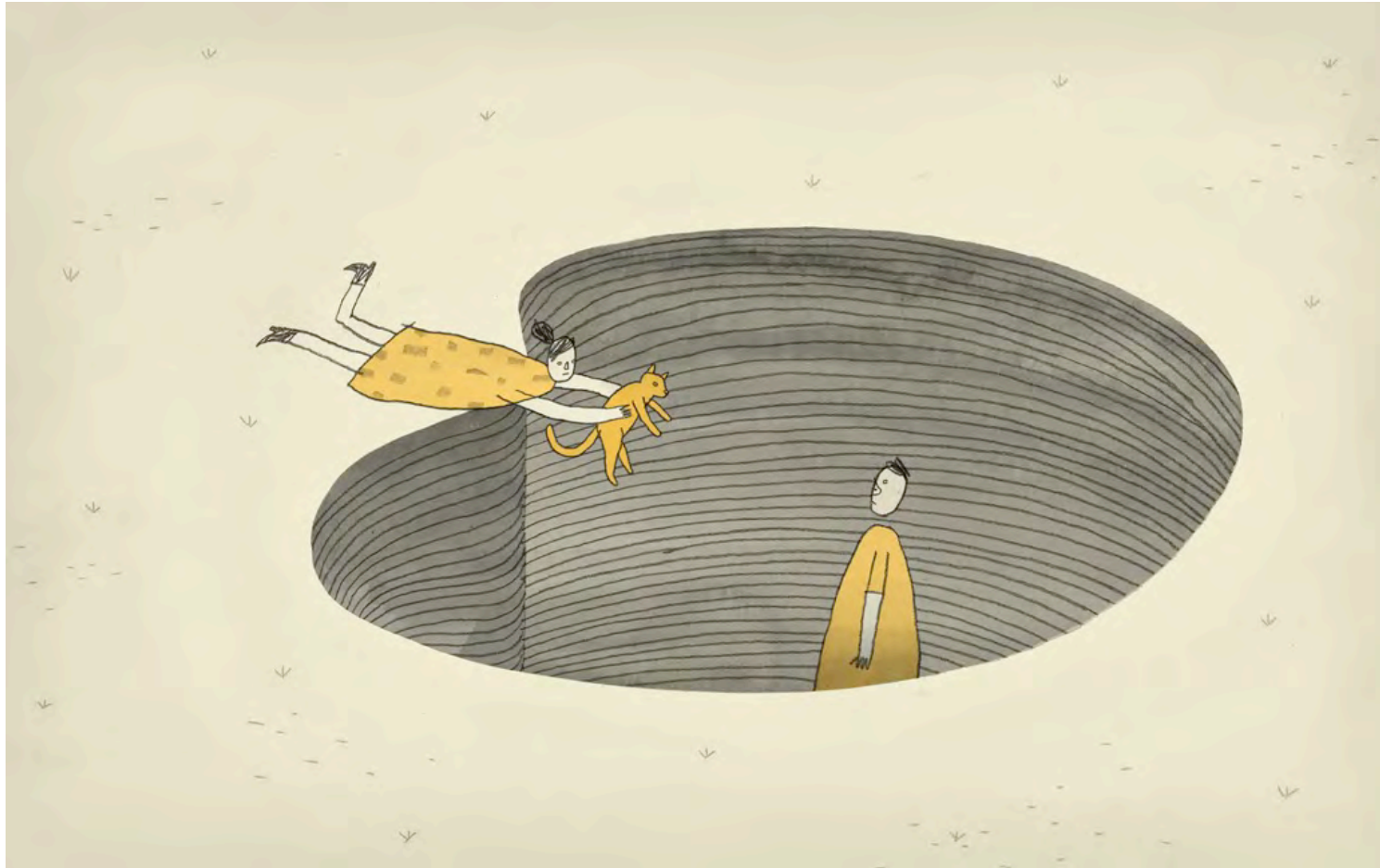


Illustration by Brian Rea

STUDENT
WORK



Chase Van Weerdhuizen

STUDENT WORK



Greta Kotz

STUDENT WORK



Brooklynd Turner

STUDENT WORK



Maggie Pemberton

STUDENT WORK

Virginia Sanchez

Article entitled “Halfway There”, about an Arab Princess who was held as a virtual prisoner in her country and her attempts to escape.

The royal family had taken her passport so that she could not leave the country.



STUDENT WORK

Britney White

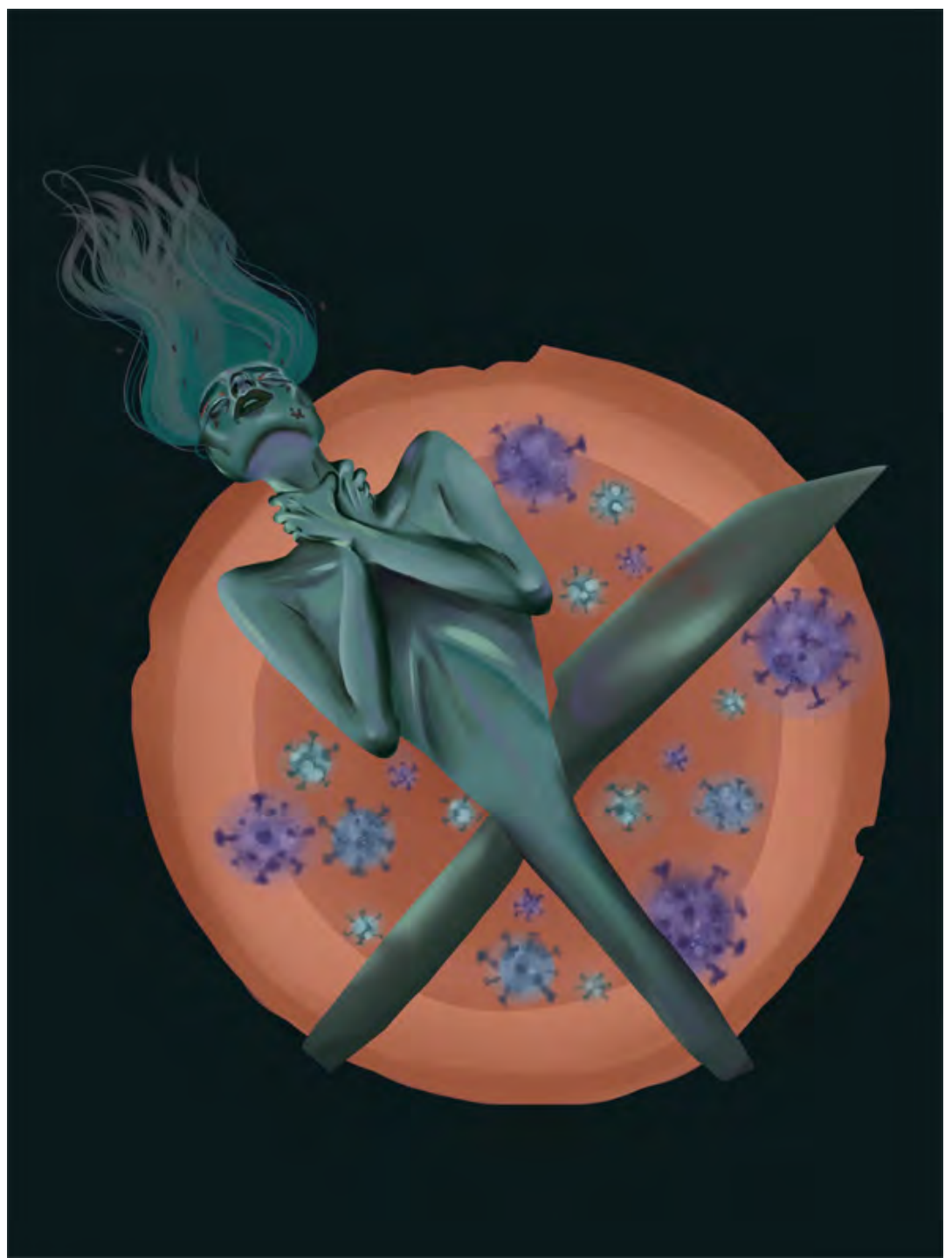
Article about a home owner who received a \$16,750 electric bill after he was forced to evacuate his home due to disaster.



STUDENT WORK

Cherise Gabbidon

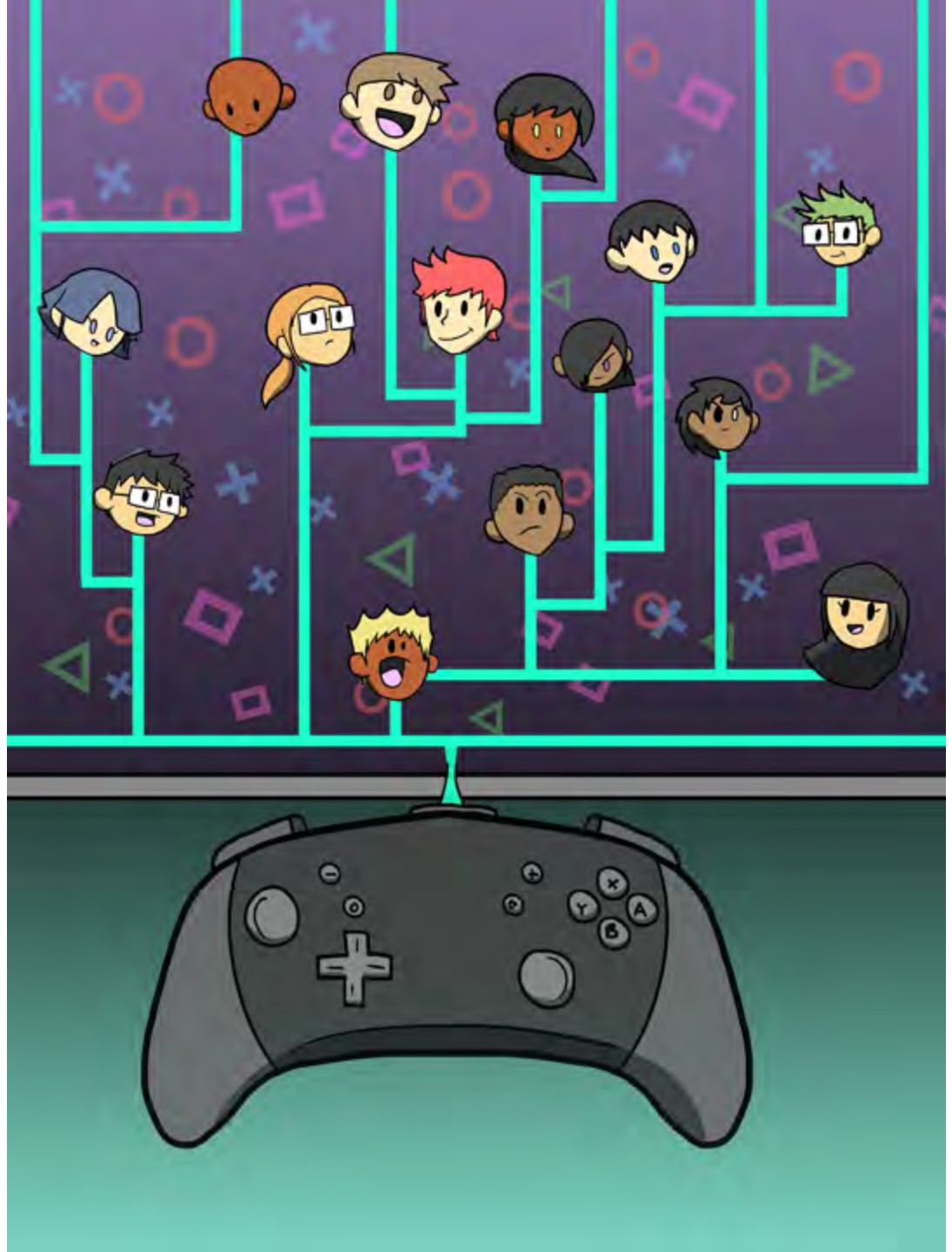
Article about how Covid-19 was leading to eating disorders in some patients.



STUDENT WORK

Sean Medina

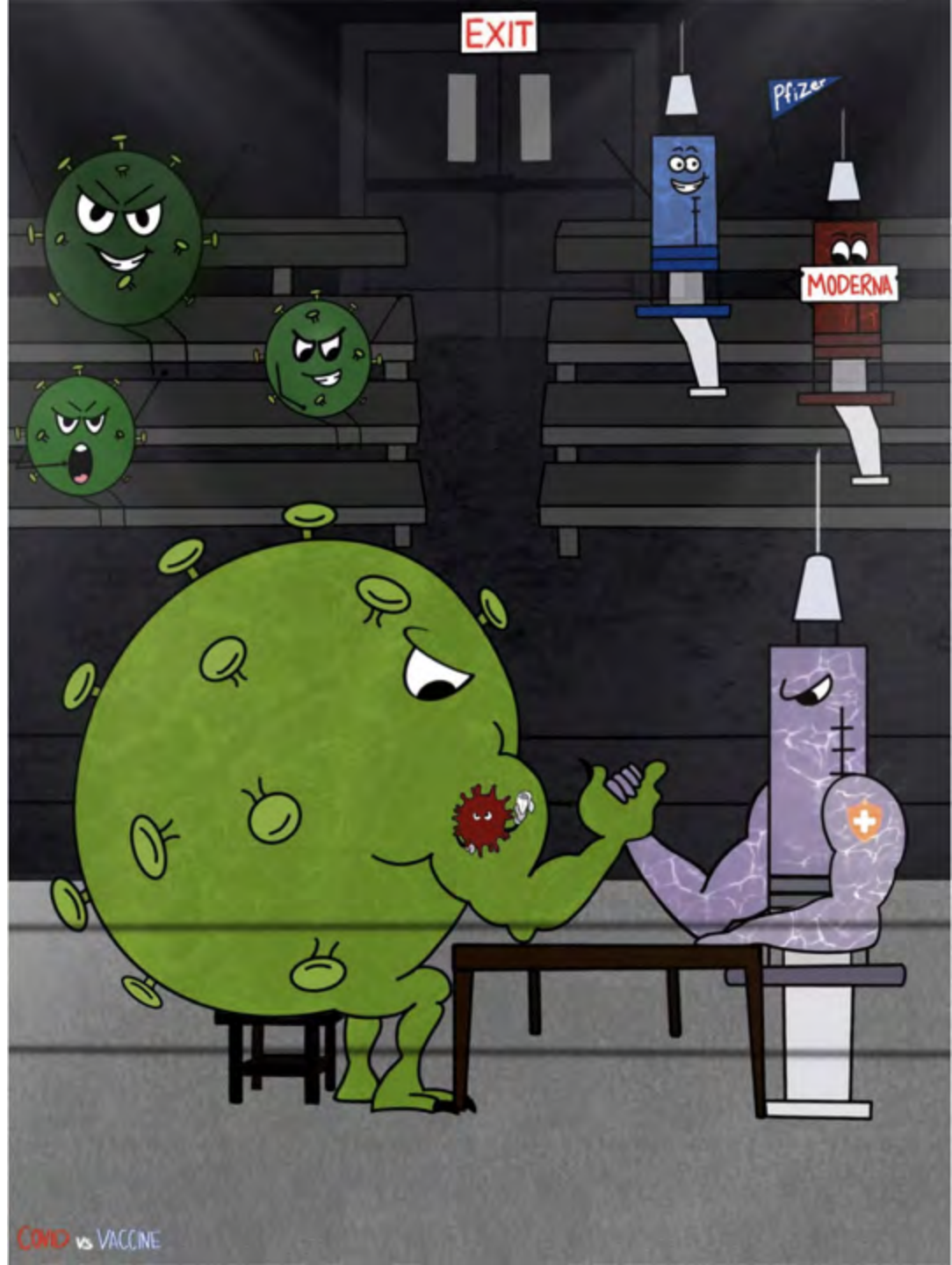
Article about how gamers use technology to connect with one another.



STUDENT WORK

Ashley Ramprasad

Article about the vaccines battle against Covid 19 virus.



STUDENT WORK

Evelyn Ng

Article about families being reunited after receiving the anti covid-19 vaccine.



STUDENT WORK

Kyle Sealy

Article about Back Lives Matter.



STUDENT WORK

Gabriela Martinez

Article entitled
“Food Nightmare”,
about how
supermarkets waste
food.



STUDENT WORK

Jake Zhou

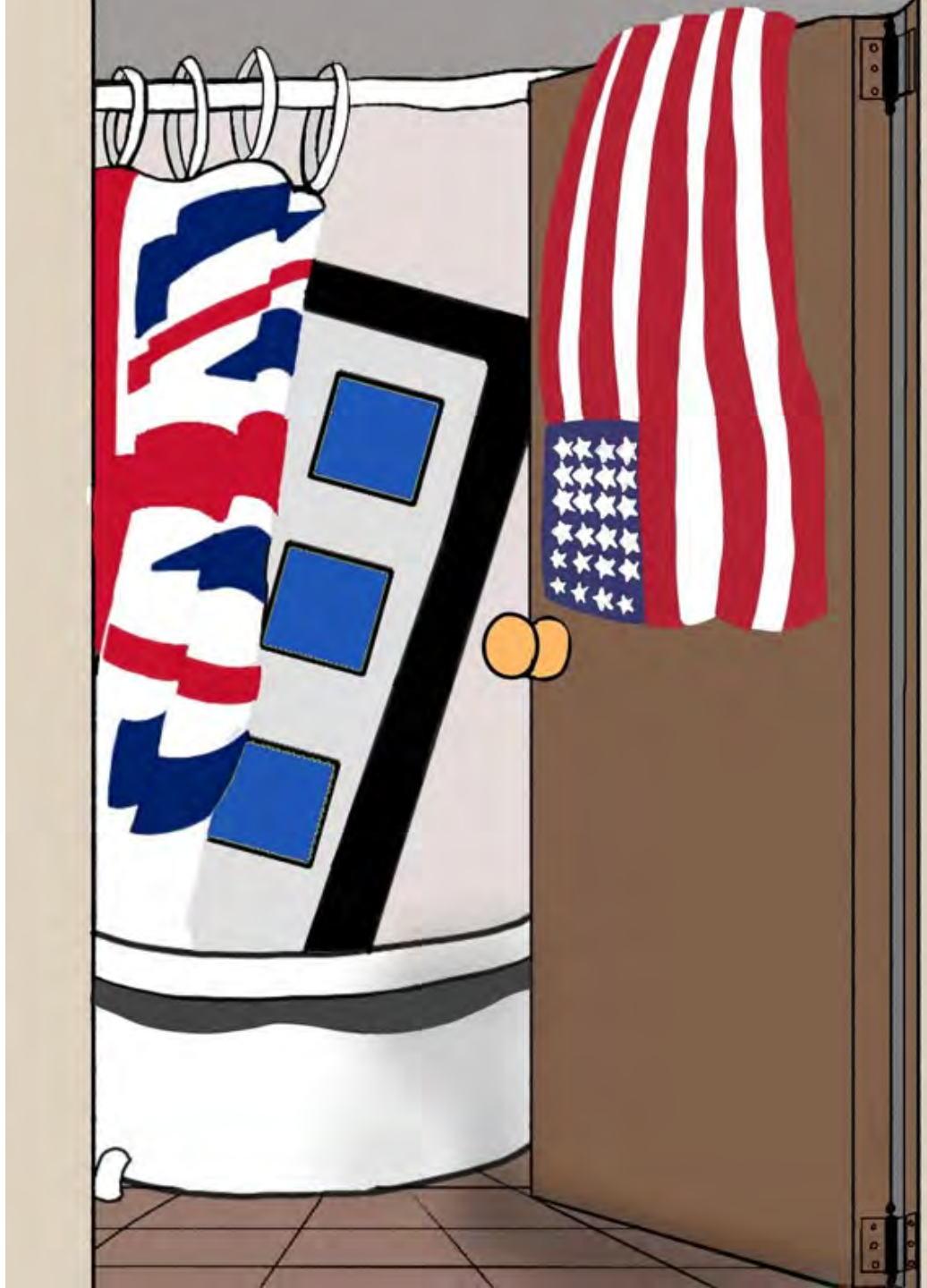
Article about the devastated travel industry due to the Covid 19 pandemic.



STUDENT WORK

Javion Bailey

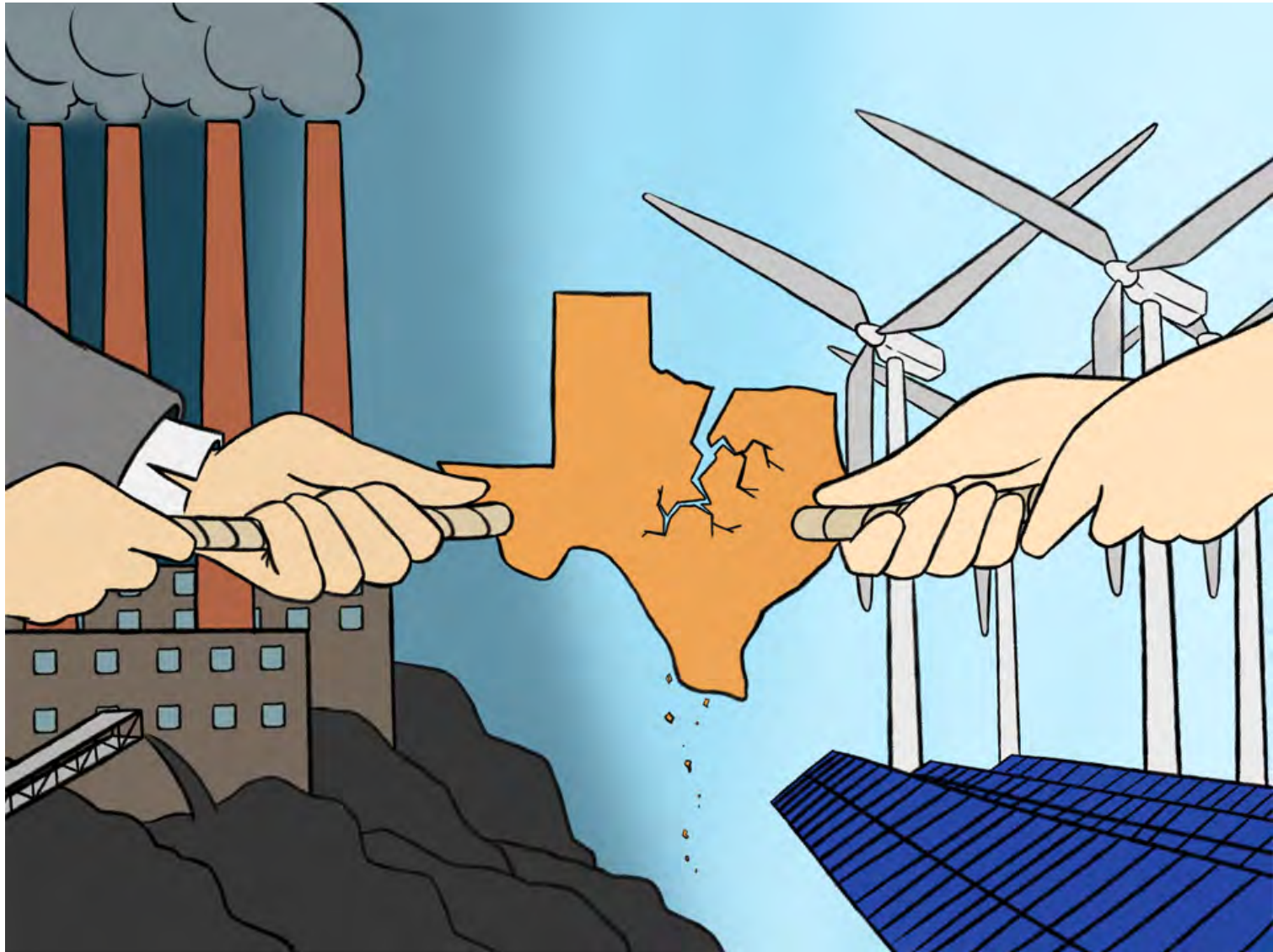
Article entitled “No Peeking”, about the US and Great Britain using phone technology to spy on it’s citizens.



STUDENT WORK

JiaWeiWang

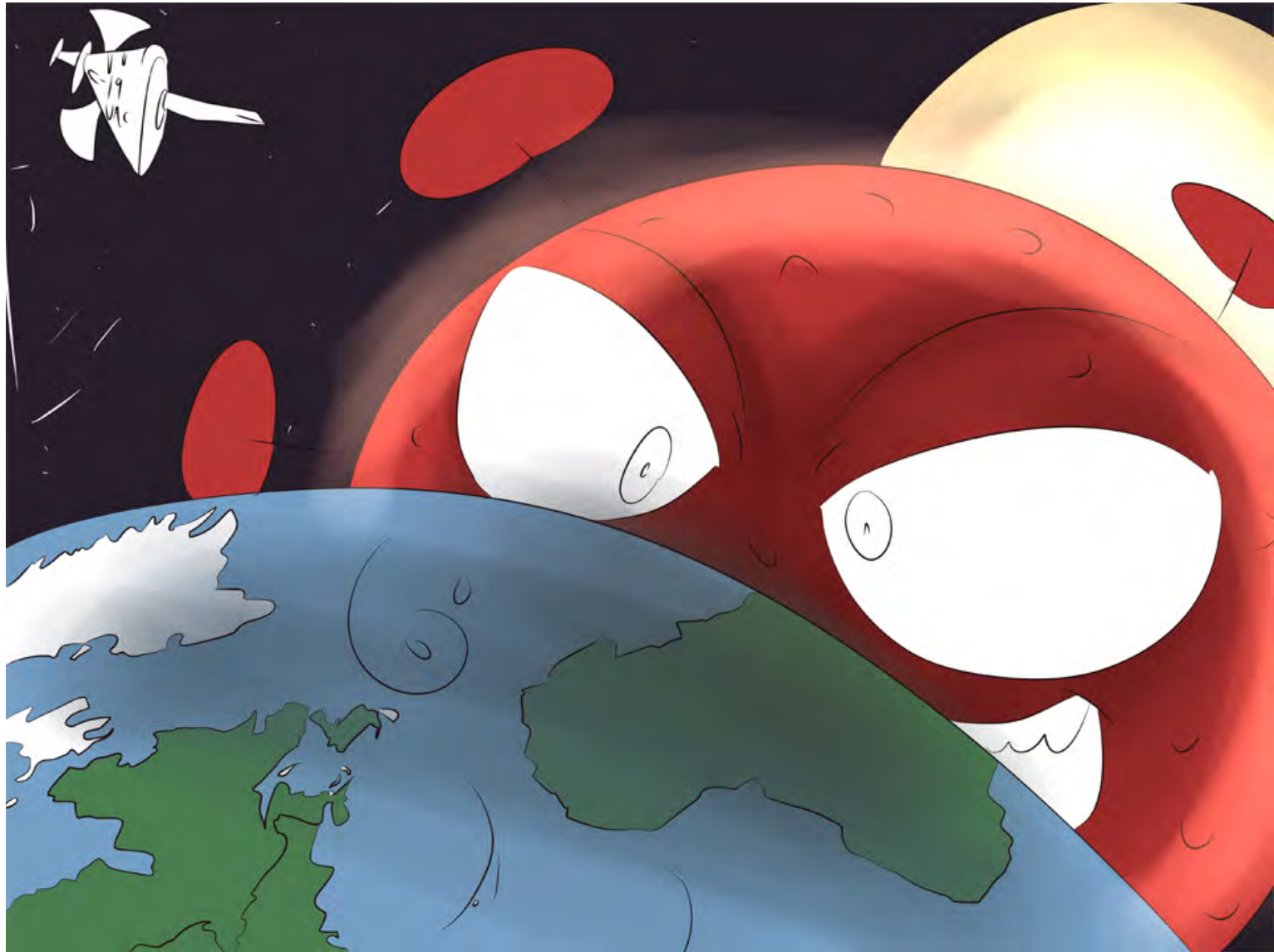
Article about
the Texas
legislations
battle
between oil
and clean wind
power.



STUDENT WORK

Kefin Bryan

Article entitled “Carona Takeover”, about how Covid 19 pandemic was a global threat.



STUDENT WORK

Klarissa Grullon

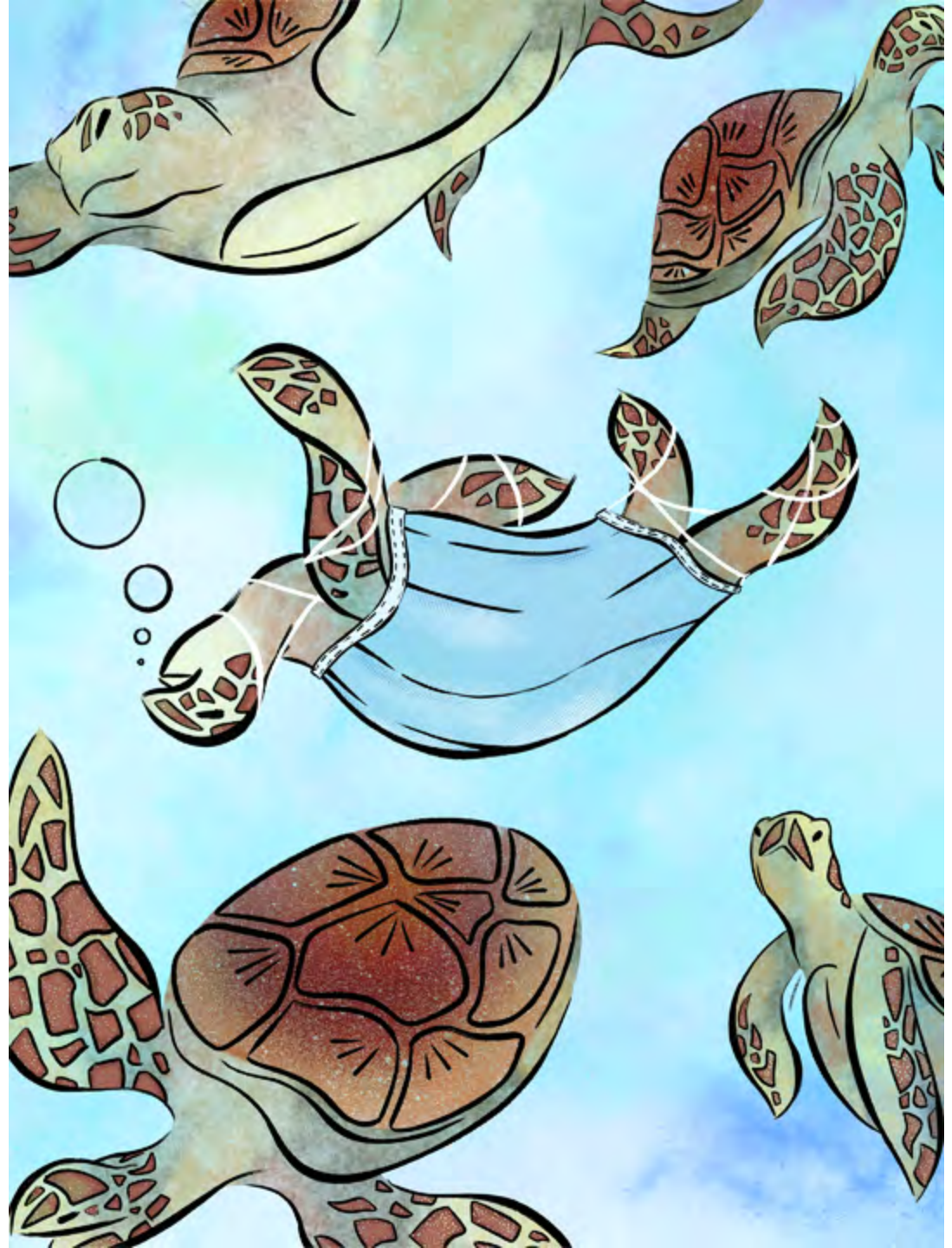
Article about the high cost inmates face when they try to communicate with their families.



STUDENT WORK

Shylin Ferrera

Article about how the plastic s found on soda cans is polluting the ocean and devastating sea turtles.



DUE Next Week

- 1. SELECT AN ARTICLE OR EDITORIAL YOU FIND INTERESTING**
- 2. RESEARCH & BRAINSTORMING (SEE READING / VIDEOS)**
- 3. CREATE AT LEAST 10 THUMBNAIL SKETCHES FOR CLASS CRITIQUE**
- 4. THUMBNAILS MUST REPRESENT DIFFERENT CONCEPTUAL SOLUTIONS.**

***PLEASE HAVE THUMBNAILS SCANNED AND IN DROPBOX FOR CRITIQUE.**

***PLEASE POST THE ARTICLE AND YOUR THUMBNAILS TO THE OPENLAB AND ANSWER IN BRIEF THE FOLLOWING QUESTIONS:**

- 1. WHAT IS THE TITLE OF THE EDITORIAL OR ARTICLE?**
- 2. WHAT IS YOUR SOURCE? (WHERE DID IT COME FROM)**
- 3. WHY DID YOU CHOOSE THIS ARTICLE?**
- 4. WHAT IS THE MARKET YOUR ILLUSTRATION IS INTENDED TO REACH?**
- 5. HOW DOES THE ILLUSTRATION YOU INTEND TO CREATE FIT THE MARKET YOU WANT TO REACH?**
- 6. EXPLAIN YOUR THINKING PROCESS FOR YOUR THUMBNAILS.**

REMEMBER THE PROCESS:

- 1. READ THE BRIEF OR TEXT**
- 2. BRAINSTORMING / RESEARCH**
- 3. THUMBNAIL SKETCHING**
- 4. GET TRUSTED OPINIONS (CLASS CRITIQUES)**
- 5. REFINE SKETCHES**
- 6. CLIENT APPROVAL (CLASS CRITIQUES)**
- 7. FINISH ART**