

Traditional and digital illustration art as a specialized tool of advertising design

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Abstract: Illustration has helped in the advertising uniqueness of products and services. It can be used as a design element for many graphic products ranging from product designs to children's books. It is a form of graphic art in and of itself, and it gained popularity because, in addition to having direct and understandable content, visuals could have a powerful visual impression on viewers. With the development and popularization of computer digital technology, great changes have taken place in the art of illustrations, from the use of illustrations to the ways of the illustration creation and from the image to the form to the artistic language. This paper presents a comprehensive analysis of the types of illustration and its application to advertising design and the competencies and abilities to be utilized in the integration of conventional and computer-generated illustrations in advertising design.

INTRODUCTION: ILLUSTRATION ART

Illustrators, fine artists, and graphic designers are integral to the functioning of the global visual art industry. Illustration is becoming a valued, popular, and profitable art form that can acquire a wider market than the fine artist or graphic designer.

Modern art is a source of creativity, an endless source of ideas for fashion designers, and an entrance to enrich design. Therefore, the designer constantly needs to enrich his designs so that they are renewed taking into account the graphic artistic foundations (Ali (Mohammad ali) Alqudah, 2020).

Illustration plays a vital role in graphic design, serving as a crucial element to meet customer satisfaction and enhance the visual appeal of products. It is

imperative to add elements with a clear purpose, particularly illustrations, which are considered the cornerstone of graphic design. (Shaoxian, 2013).

Being a form of graphic art in and of itself, illustration gained popularity because, in addition to having direct and understandable content, visuals could have a powerful visual impression on viewers.

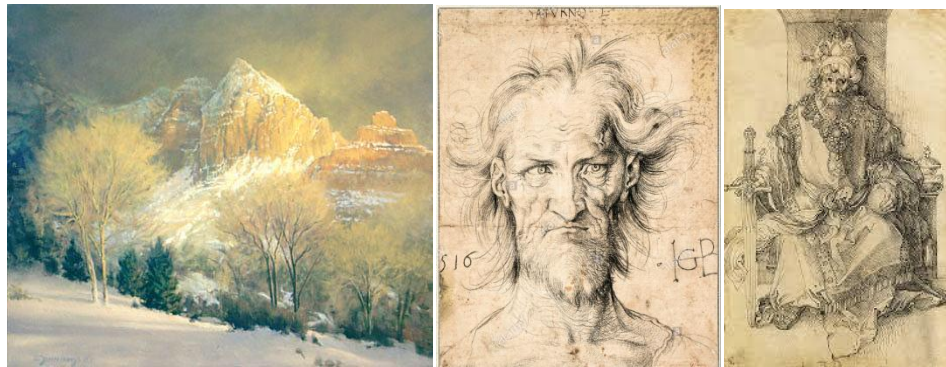


Figure.1 Traditional illustration art.

Illustration can be defined as a sub-discipline of graphic design enabling the realization of visual communication which mediates the description of ideas and thoughts formally. From the past to the present, illustrations have found various areas of usage as visual elements in communication environments and they can be used as a design element for many graphic products ranging from product designs to children's books. Over time, stylistic differences in illustration languages have also turned into structural differences in the design and production process, concept design such as interaction, and animation have developed an alternative language to traditional illustration techniques. Formal analysis of illustrated graphic products and their delivery to new media environments are considered in this design process of Illustration. Animated illustrations and three-dimensional design, among those application techniques, are in the active position to intensify the perception of viewers/readers via illustration (Bulduk, Banu, 2017).

ILLUSTRATION IN TRADITIONAL ADVERTISING

Illustrations in today's 21st-century advertising are a way to cut costs on design development and create a unique identity for any product or service.

Illustrators were necessary assets in the traditional advertising industry, in the Movies-TV industry, and even around the news desks in the leading newspapers. In the field of children's books, illustrations are distinguished by flat figures, the use of bright colors, wider color palettes, and the absence of 3-dimensional space, has been very lucrative.

Illustration can inform the viewer and it can incorporate many infographics such as maps, diagrams, statistics, and symbols. For this reason, illustration can make an image much easier to understand, breaking the conventional rules of representation. Abstract or complex messages can be

immediately conveyed. In summary, graphic design and illustration art are inseparable. They are interdependent and interact with each other.

The flowing specific application of illustrations in graphic design from each category (Yueying Chu, 2018).

1. Advertising posters: Posters are defined as signs attached to the wall, printed or hand-written to convey a message, and could be created to promote a product by using the advantages of illustration or painting techniques to design posters. (Ozer, Ayhan, 2016).



2. Newspapers Illustrations: Illustrations could also be used within Newspapers alongside the text, they have the characteristics of popularity, low cost, large circulation, widespread, and short production cycle.



Figure 3. Newspaper illustrations.

3. Magazine and book design: including the cover and inner pages of both digital and printed magazines and books, they are widely used in various types of books such as literature, science and technology, history, and so on. A good cover illustration can effectively attract the attention of readers.



Figure 4. Magazine and book illustrations

4. Product Packaging: product packaging makes the application of illustrations more extensive. Product packaging design consists of three elements, symbols, graphics, and text. In addition to introducing products, the brand image is also set up at the same time. The most prominent feature, however, is that it is between the plane and the three-dimensional design. The quality of product packaging illustration directly affects the connotation and grade of the product in consumers' impressions.



Figure 5. Product packaging illustrations

5. Enterprise Illustrations: enterprise illustrations often represent the facade of the enterprise, which is an important symbol of the corporate image, and also brings great publicity to the enterprise, improving the attractiveness to customers with strong visual impact, not only to beautify the products but also to achieve the effect of publicity.



Figure 6. Enterprise image propaganda illustrations

6. Video Illustrations: It often refers to illustrations appearing in film and television, but also includes digital screens, which have become the expression space of commercial illustration, and numerous graphic library animations, video games, and graphic forms have become part of commercial illustration. The use of illustration with moving visual media could help films and videos leave a deeper impression on the audience.



Figure 7. Video illustrations

In getting an advertising illustration done, there are a couple of choices; an illustrator's services can be used to create fully custom and bespoke illustrations that fully represent the product or service offering. There is the advantage of immediately standing out from competitors as they more than likely have gone down the photography route. A small bit of detective work will confirm this. However, if the cost of the original illustration is prohibitive, the option of choosing stock is available. Stock illustration is a little more flexible than photography as you have access to the source vector artwork, which the designer can customize and tweak, to your requirements.

The illustrator will work in a specific style represented in the presented portfolio and follow sketches supplied by the agency and approved by the client. Changes and last-minute alterations are common since many advertisements are created by committees and the illustrator may need to please several people of varying opinions. The illustrator's fees can include a finite number and type of alterations, such as reverts. Additional changes, especially significant ones, necessitate additional charges, and the illustrator tends to be flexible, giving valued and responsible clients some leeway.

DIGITAL ILLUSTRATION

Illustration began from the birth of the West in the 15th century and developed within the digital age. With the development and popularization of computer digital technology, great changes have taken place in the art of illustrations, from the use of illustrations to the ways of the illustration creation and from the image to the form to the artistic language. With the birth of digital technologies, illustration was transformed from a traditional category of arts and crafts to a digital illustration era full of the modern and technological sense. With the development of digital illustrations, the function of illustrations is no longer limited to the auxiliary and decorative functions, it expands and extends in many fields such as commercial publicity, advertising,

industrial products, films and televisions, cultural entertainment, video games, and so on. (Xu,Hui. 2020)



Figure 8. Digital illustration

Digital art applies the computer medium both as raw material (e.g., digitally coded information content) and as a tool for enhancing creativity. Viewers shall become aware of the fact that raw material is related here to unprocessed (or in a minimally processed state) material that can be acted by human labor to create some product. Similarly, digitally coded information content can be manipulated by digital artists to create artistic objects. When in the creation process, digital artists apply information content along with technologies from multimedia, virtual reality, computer vision, digital music and sound, etc.

As also the information and communication infrastructure available such are the internet, presentation devices, and storage arrays, among others, to create interactive installations and generate digital artifacts. Therefore, the computer medium traverses effectively all the stages of the creation process, from concept drawing to the final artifact production and exhibition. Today's powerful editing and programming tools make it possible for an artist to modify, correct, change, and integrate information content as valuable raw material in the creation process, that may be presented in several digital formats such are text, image, video, sound, 3D objects, animation, or even haptic objects (Adérito Fernandes Marcos et al., 2009).

Digital illustration uses a combination of illustration software and image editing software to create computer art. Digital illustration is not merely the manipulation of images with software, it is the actual creation of new art with digital tools. (Chidi Onwuekwe, 2012).

The creation process in digital art relies often on collaborations between an artist and a team of programmers, technicians, engineers, scientists, and designers, among others. This collaboration implies a multidisciplinary work involving art, science, technology, design, psychology, etc., that forms a common communicational and informational space.

Due to the widespread of digitally coded information content that is increasingly available in highly expressive multimedia formats, the creation process is becoming more and more based on the manipulation and integration of digital content for the creation of artworks.

Accordingly, we need a common creative design space where digital artists can smoothly progress from the concept/idea to the final product (artwork) while exploring the computer medium to its maximum potential. This common creative design space incorporates necessarily a communicational and informational space beneath, where the digitally coded information content of different natures and levels of processing is available for the artists' use. Furthermore, tools for editing, design, or any specific processing and composing have to be offered along with facilities for communication and collaboration among the community members. The creative design space shall also provide tools to support all the activities at all phases of the creative design process, ranging from the drafting phase, passing through the artifact's implementation phase until the artifact's exhibition preparation (exhibition space design) as also the access to physical and/or digital exhibition space. This way, the creative design space will facilitate the establishment of communities of interest in art, where people from different backgrounds share materials (raw material), and digital collections while collaborating throughout common goals (Adérito Fernandes Marcos et al., 2009).

Any artist will tell you that the link between their thoughts and ideas and the actual paintings they produce are the tools they wield. From a traditional standpoint, these have been the canvas and in particular the brushes. These are no less important in a digital context; the increasing array of brushes available and the freedom to create customized versions are paramount to the quality of digital painting today.

As previously noticed, the computer medium is likely to traverse all the stages of the creative design process, from concept drawing to the final production and exhibition. the computer medium can be divided into two main lines of contributions, namely:

A- Computer medium as technology: we identify here three principal types of tools:

- Design & collaboration tools: they include all types of tools and applications that support activities related to design, drawing, planning, etc. as well as those allowing the collaboration among groups of artists to happen through communication, sharing of files, joint editing and annotating, etc.

- Technology: we consider here all the computer technologies that are offered not only as tools or applications but principally as technological areas whose knowledge, procedures, and techniques can be exploited for the benefit of the creative design process. Programming languages, toolkits, specific algorithms, concepts and architectures, scripting techniques, or procedures in areas such as virtual reality, computer vision, or ambient intelligence are good examples of the technology mentioned here.

- Infrastructure: this relates to all supporting infrastructures that make the computer medium happen, in terms of communication, conferencing, storage facilities, computing capacity, presentation devices, etc.

B- Computer medium as digitally coded information content: we identify here three principal types of information content:

- Hybrid cultural heritage content: this relates to all kinds of content, partial or fully digital, collected from different cultural heritage sources such as archeological sites, museums, 2D and 3D digital recoveries of architectural and historical findings, etc. Cultural heritage content has been serving as raw material for the shaping of digital artifacts that aim to transmit specific cultural messages. For instance, digitally altered photography exploits to a great extent digital photographs of famous paintings.
- Digital Document Repositories: these relate to the more formal document repositories ranging from text and image documents, to digital music databases from institutional or personal catalogues and collections. This type of information content is adequate, for instance, to be applied in artifacts that explore more official information sources, such as the ones based on narratives referring to historic, real-life elements (dates, names, events).
- Digital Art Repositories: these relate to digital-born art objects, media, documents, etc. owned by art galleries, museums, festivals, and art houses. (Adérito Fernandes Marcos et al., 2009).



Figure 9. Digital illustration in advertising

GRAPHIC DESIGN AND ILLUSTRATION ART

Illustration art promotes and influences the development of graphic design and vice versa. The combination of the two can improve the corresponding expressive force, such as cartoon form in painting illustration, which can be divided into four categories: exaggerated illustration, satirical illustration, humorous illustration, and scherzando illustration. No matter which cartoon form is used in graphic design, it enhances the expressiveness and appeal of graphic design and also promotes the development of illustration art in the meantime (Zhang Yan, 2019).

Illustration art can endow emotions in graphic design, and display the theme and ideas of graphic design works in direct visual form, it is closer to people's lives, closer to people's emotions, so that people can feel the ideas better in the works from the graphics and understand the connotation of them. If there is no emotion in a graphic design, it means that the graphic design has no soul, it cannot bring the feeling of beauty, and it lacks the artistic value of

appreciation. Thus, using attractive illustrations can endow the artistic emotion in graphic design. It can accurately express the theme, expand the profundity, and extend the breadth of graphic design works (Zhang Yan, 2019).

Graphic design is a form of visual communication using images to give information or messages as effectively as possible. In graphic design, the text is also considered an image because it is the result of the abstraction of symbols that can be sounded. Graphic design is all the cognitive abilities and visual skills, including typography, illustration, photography, image processing, and layout. In digital marketing, graphic design has a role in brand design, product and packaging design, and visual communication (Situmorang, Putri et al., 2019).

Graphic advertising is a wide domain, that allows a creative and peculiar work, using a large scale of consecutive elements, such as signs, symbols, pictograms, colors, images, illustrations, and logos. The product of this creative work, the advertisement, has to improve and realize the AIDA concept, which means: to touch the attention, to declare the interest, to feel the desire, and to action (Victor Adîr et al., 2012).

The consecutive elements of graphic advertising may be part into two categories: the first is about signs, symbols, pictograms (special symbols), and logos, and the second is about images, illustrations, colors, and words.

It is possible to create a logo using only words (logotypes), symbols (iconic logos), or both, words and symbols. The color is an element used to make a chromatic contrast which is very important to focus the main element. The colors have different suggestive characteristics and for this reason, the designer has to be attentive to select colors.

The image is another consecutive element, it is about the power of an image or illustration to lead the public through the advertisement. There are two aspects: the image leads the graphic advertising and another way; the words lead it. If someone chooses a powerful image, words have to be simple (the title has to be simple); if the title is strong then the image is simple. It is a bad thing that, both the image and the title, are powerful. That is why for a graphic advertising designer is a big challenge to evaluate what is the main element, the image or the words (Victor Adîr et al., 2012).

TRADITIONAL AND COMPUTING-BASED ILLUSTRATIONS IN ADVERTISING DESIGN

Traditional and computing-based illustrations make a great part of our everyday experience. The know-how of traditional illustration types have found their continuation in computing-based media, even when the products mimic the old appearance.

Competencies and skills to be employed by merging traditional and computing-based illustrations in advertising design are as follows. They will orient designers on what is expected from them and how to direct their work to reach goals.

- Creative capacity and development of the imagination.
 - Capacity for the use of manual and computer techniques of illustrations.
 - Ability to communicate in formal, graphic and symbolic languages.
 - Acquisition of digital and manual illustrations dexterity.
- These powers are specified in the following objectives:
- Applying the basic principles of graphic design for advertising communication.
 - Designing graphic elements of advertising support to the marketing in any of the phases of its development.
 - Designing a computer digital graphic design.
 - Properly applying the color for illustration advertising.
 - To apply proper typography and texts in a graphic of advertising.
 - Compose illustrations of advertising properly.
 - Identify the various stages of an advertising project from the drafting of the briefing and objectives to the end of the illustrations design process.

CONCLUSION

With the rapid development of society and the accelerating alternation of new and old development of technology and the pursuit of art, the problems of illustration employed in advertising design are gradually exposed. In this paper, the types and application of illustration in advertising design are analyzed, Illustration has helped in the advertising uniqueness of products and services. It could be one of the greatest elements in the design of modern advertising through the merging of traditional and digital techniques. Traditional and computing-based illustrations make a great part of our everyday experience. The know-how of traditional illustration types has found their continuation in computing-based media.

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