

EDITORIAL ASSIGNMENT

EDITORIAL

Creative problem solving techniques. This is an introduction to conceptual strategies for visual artists and making the connection between text and image (form and content). The objective is to communicate abstract ideas using visual tools such as symbolism, analogy, metaphor, irony, exaggeration.

Editorial illustration accompanies a body of text in a newspaper, magazine or some other published matter. Editorial illustration has deep roots in political satire. (Google political cartoons). This genre extends beyond politics and includes Op/ED current events, finance, travel, and stylized portraits. This may be black and white or full color.

Recommended Size: 9" x 12" vertical for full page or 9" x 18" for a spread

EDITORIAL SELECTION

1. Begin by selecting a published article from one of the following: Political or Public figure portraits

- Op/Ed (opposite from the editorial page) Often a commentary expressing a strong opinion or point -of-view of a named author not affiliated with the editors of the magazine or newspaper.
- Lifestyle, health and fitness, consumer, etc.

- Science and Technology
- Entertainment
- Newspaper, choose a relevant, current topic, consider the New York Times
- Consider alternative weekly papers (list on Wikipedia) such as The Devils Strip or Scene, but maybe from another region.

2. List the major elements in the article

3. Write words under each list

4. Combine the images and words to create four concepts for your illustration. Collect reference material and document inspiration for style.

5. Choose the best concept and begin thumbnails at quarter size to scale and format (landscape or portrait) to establish compositional elements. Graphite and/or ink.

6. From selected composition, proceed to half size pencil rough. (remember final is larger than printed for resolution purposes).

7. Begin color and or value studies on half size rough. Ongoing reviews of ideas and process each week.

8. Continue to color comprehensive stage at full size. This is the road map to follow for your final.

9. Complete final illustration using finished technique and processes.

Experimentation, strong technique, craft, and attention to detail is strongly encouraged.

Notable editorial work and artists will be presented in class.

Each student is expected to document and record the entire process from research, through development to the final. Up to 50% of your grade for each project may be reflected in your process and documentation. Presentations and discussions will also be expected.

This project is due . You should plan on around 25 to 30 hours to complete the entire assignment. This includes studio and out of class. Note additional activities may occur during class so time outside of class is required.

DISABILITY

Actually, I'm Not Fine

By Sunny Fitzgerald

Ms. Fitzgerald is a writer who has sporadic hemiplegic migraines.

June 18, 2018



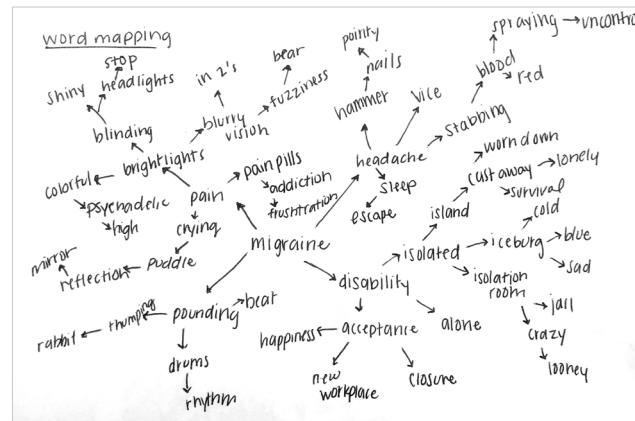
Celia Jacobs

EDITORIAL SELECTION

New York Times Editorial on Disability by Sunny Fitzgerald—"Actually, I'm Not Fine." In summary, the article discusses the struggle the author has faced with her diagnosis of Sporadic Hemiplegic Migraine disorder. As a society, we are told to shove our pain and problems down. We cannot show that we are weak or struggling. It is often a debilitating and exhausting action to continue hiding our problems. Fitzgerald puts emphasis on invisible disabilities, such as migraine disorders, to explain how important it is to take care of one's health.

WORD ASSOCIATION & WORD MAPPING

<u>word association</u>		
Pain	"I'm fine"	trapped
frustration	"suck it up"	triggers
out of body	"toughen up"	blurry
hard working	"you're not dying"	mirror
hiding	annoyed	mask
strength	ignored	hospital
scared	tired/exhausted	medication
lonely	numb	acceptance
SHM	static	health
migraine	stroke/seizure	drugs - high
disability	electric	disconnection
blinding	fog	uncurable
fuzzy	nerves	hopeless
two images	explosive	lazy
tough	stress	hate
	sporadic	uncontrollable

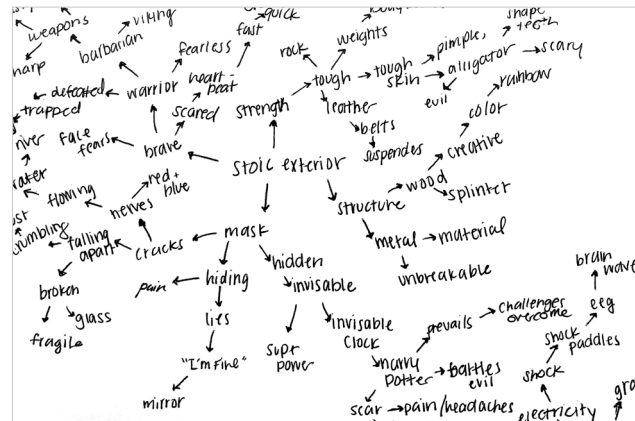


WORD ASSOCIATION

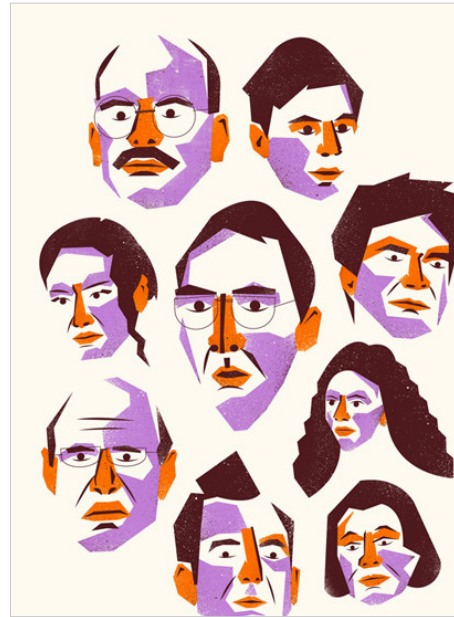
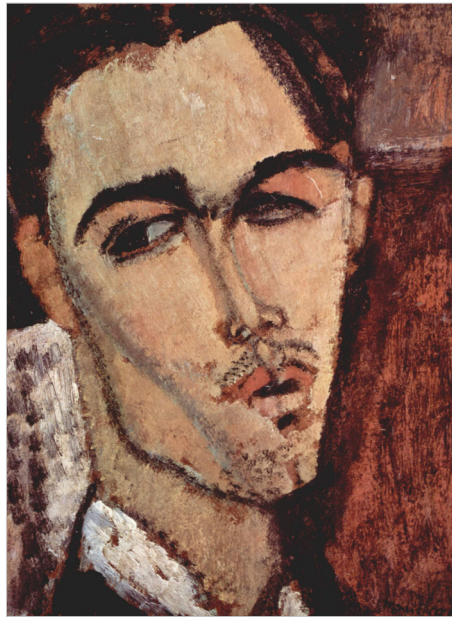
After reading the article, a variety of words were selected to focus on:

- Empathetic
- Electric Storm
- Paralysis
- Pain
- Visual Auras
- Pseudo-psychedelic
- Triggers

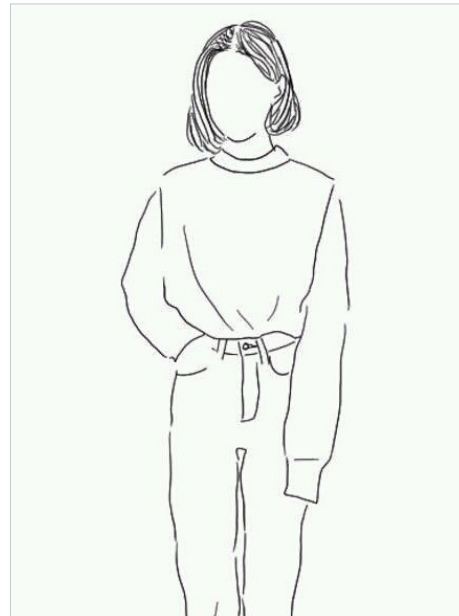
A larger list is created to associate words that relate to the ones selected above.



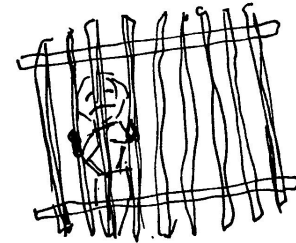
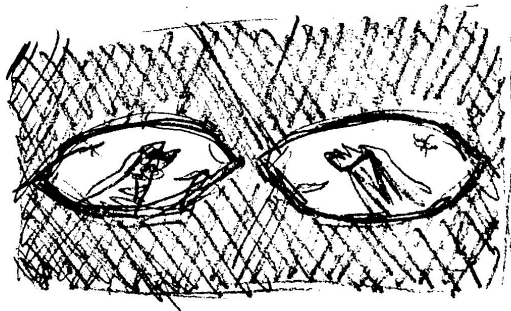
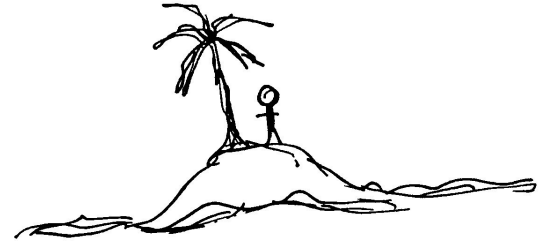
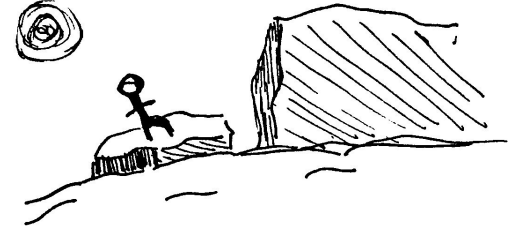
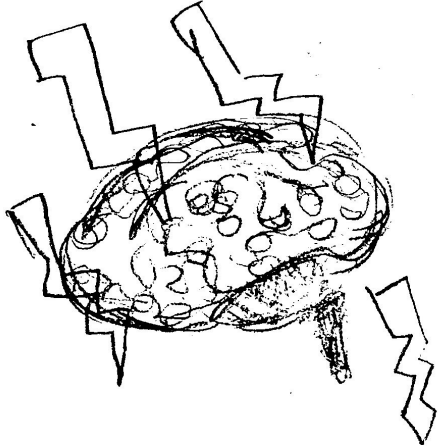
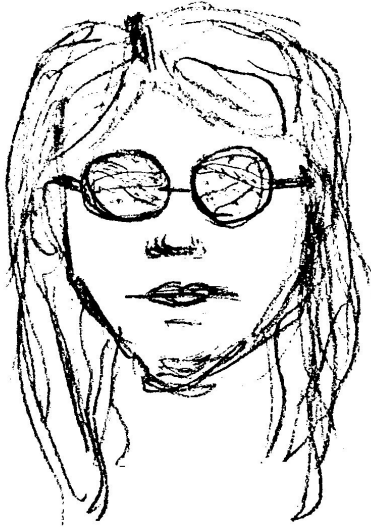
MOODBOARD



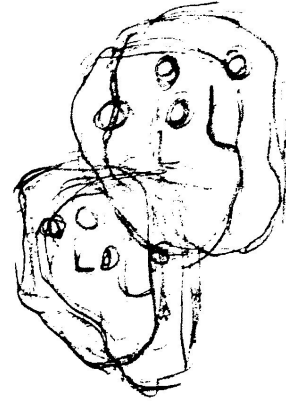
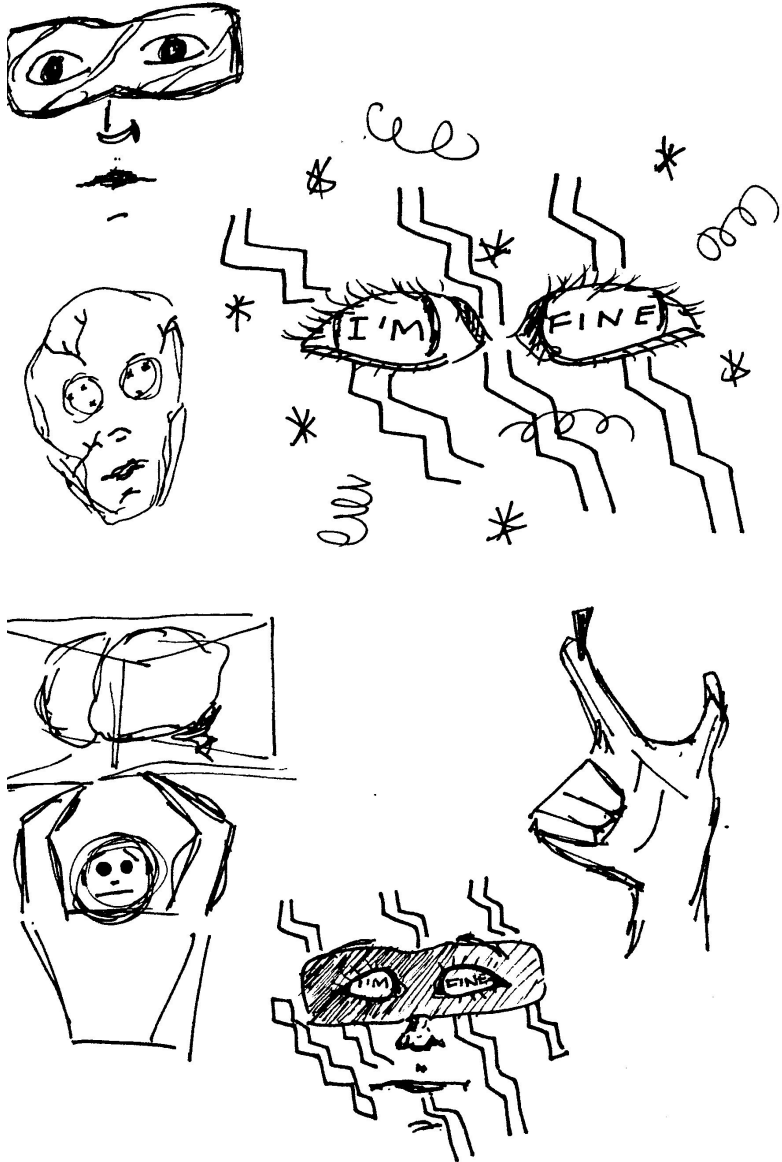
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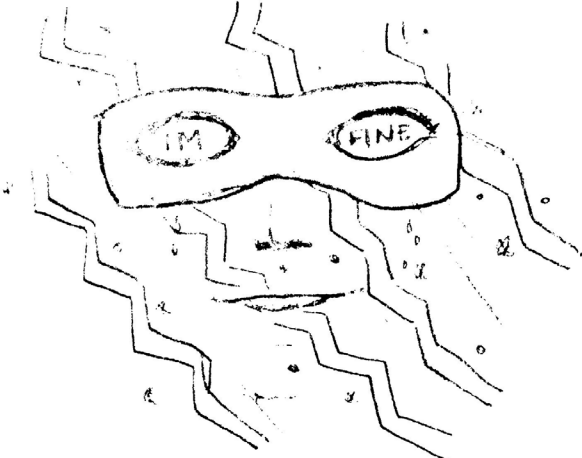
SKETCHES



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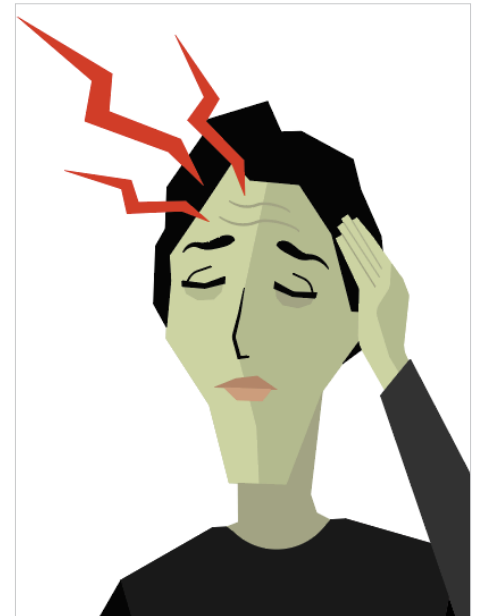
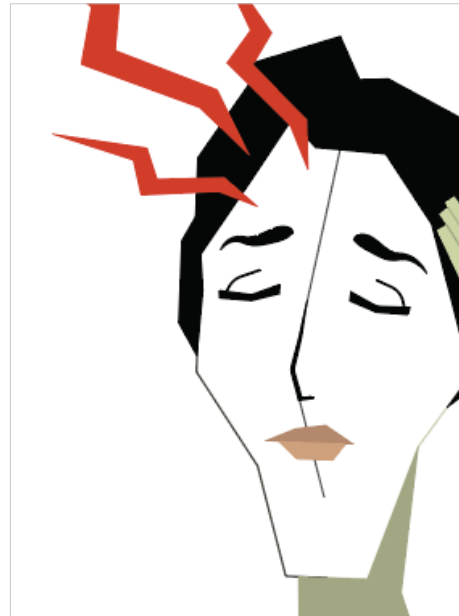
SELECTED CONCEPT

CONCEPT

The idea of how a person looks and feels when they are experiencing headache or migraine pain. An abstracted approach to the body using more angular shapes.



DIGITAL ROUGHS



DIGITAL ROUGHS



FEEDBACK

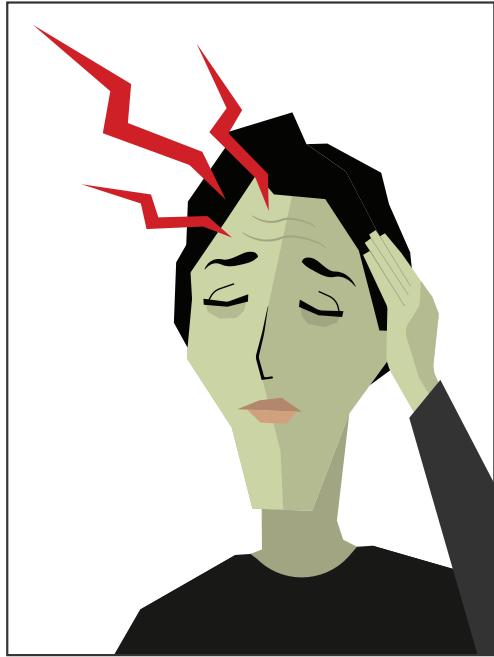
After the critique, there were suggestions to make more of a focus on the head area and emphasize the pain one may feel when experiencing a headache. More details should be added to make this abstraction look more like the style I was intending to reach in this editorial. Fix the color scheme so the colors are more vibrant and jarring to show the extreme pain of a migraine.

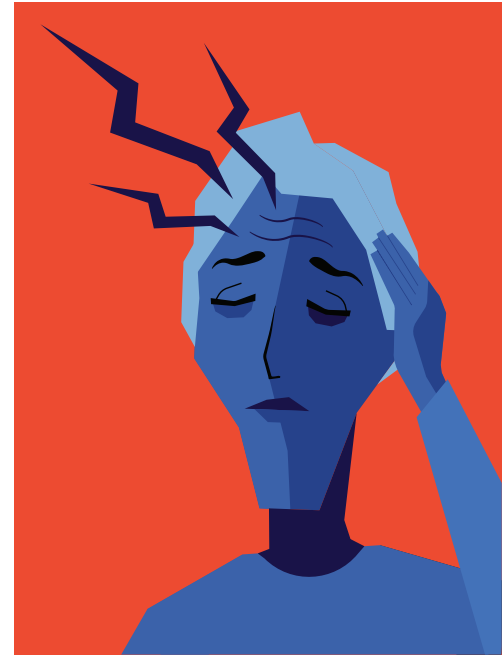
DIGITAL ROUGHS



CHANGES

After changing the angle and view of the face, I continued to make long abstract strokes to emphasize the pain and sickness once might face with a migraine. There are more details to the face and hand, as well as enlarging the person to focus on the subject of the editorial.





COLOR PALETTE

COLOR

The color palette consists of a blue and orange complementary color scheme that demonstrates how these conflicting colors work together. The different values of blue show indicated the light source, as well as add dimensionality to the geometric composition. I wanted bold and bright colors to grab the readers/viewers attention, while capturing the emotion and seriousness of the topic of migraines.







ACTUALLY...
**I'M NOT
FINE**

By Sunny Fitzgerald

MY stepfather's voice came loud and clear over the whir of the wood splitter he was making 50 feet pass. "What in the hell is all that yelling?"

Only a moment before, I'd run into a rock with my bike and been tossed to the ground. I let out a shriek as I landed on the sharp gravel of the driveway, splintered out on the stones now. I could hear the irritation in his voice. It was a Saturday he had agreed to stick for the long Northern New York winter ahead.

He flipped the switch on the wood splitter and it went quiet. I glared up and saw him still standing by the wood pile with one foot on his hip, head tilted, impatiently awaiting my response. Warm blood flowed from the gash on my left knee. "I fell off my bike," I yelled back, trying to catch my breath between sobs.

"Dumb. You'd think someone died, screaming like that," he said, shaking his head. He flipped the splitter back on. "Get up. You're fine."

I wasn't fine. I was an 8-year-old girl, scared and bleeding on the ground. I should have gotten stitches that day; instead I got scolded.

My mother and stepfather are blue collar, re-nominate faces of nature - hardworking, lithe and enduring. Maybe they came into the world that way, or perhaps the parenting economy and harsh results of our forgotten rural towns had worn away their sense of empathy over the years.

I admire their strength, but I could never match it no matter how hard I tried.



My stepfather built our house with his own hands and often worked construction jobs even in the winter when temperatures could dip below freezing, and my mother juggled multiple factory jobs, standing on concrete floors for long hours in order to put food on the table and pressure under the Christmas tree for our family of eight.

I know they loved me, but I don't think they always liked me. While I basked in their strong work ethic, I'm a far cry from their type of tough. I am naturally empathetic, optimistic and sensitive. Even as a child, I was acutely attuned to other people's emotions. I was too sensitive, too nervous and too concerned for the sort of people who prefer not to feel anything at all.

Dismissing pain was commonplace in our house, and weakness wasn't welcome. When my mother and stepfather said, "Oh, you poor baby," they weren't acknowledging my pain or expressing empathy. They meant, "Too bad. Toughen up."

You can silence a child with these words, but you can't cure a neurological disease with them, I've tried.

As an adult, I discovered that I have sporadic hemiplegic migration, a rare and chronic neurological condition with terrifying and sometimes paralyzing symptoms that recur, a stroke. It took me many years to acknowledge S.H.M. and seek proper medical care. When you're repeatedly taught your pain



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