

Neo-Commercial Illustration

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## Introduction

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Illustration is continually changing in terms of both its content and its process alongside technological progress and the increasing popularity of digitalization. Furthermore, illustration is consistently finding new ways to penetrate our daily lives; examples include the progression from canvas to digital tablets, from hand drawing to mixed media, and from paper to digital publishing. The methods people use to produce illustrations are always evolving, and therefore illustrators must continue to explore new approaches to illustration and its process.

The development of the technologies, thoughts, ideas, and creative styles involved in illustration is difficult to define. Nowadays, illustration involves not only canvas and pigments but also digital art forms. An illustration's audience, the time at which it was produced, and the circumstances surrounding its production define its core value in human society. During the late 19th and early 20th centuries, hand drawing and painting were considered the most mature and most common techniques of expression; artists used brushes and a variety of pigments to depict the progress of human civilization: the craftsmanship and techniques endowed commercial illustrations with considerable artistic talent.

After reviewing many vintage commercial illustrations, I cannot help but question whether illustrations are continuing to improve in the modern world or whether something is missing. For example, regardless of how advanced the technology of photography is in the modern world, I remain far more fascinated by the seemingly magical brush strokes of famous painters.

Furthermore, designers seem to have lost the handcraft of their work as advertising has moved into the digital realm, and stylistic trends have become increasingly concise. In addition, advertising has become increasingly defined by photography and digitally produced geometric shapes.

To promote the return of artistic illustration, in this project, I explored a new approach to commercial illustration. For this purpose, I employed a traditional painting technique on a digital platform that I have used before. I also explored new content in addition to the aforementioned illustrative technique. In other words, while most other designers are busy advertising the present, I am announcing the future. I believe that futuristic advertising products gives my work a unique meaning and enables me to explore the design process further.

Writers often anachronistically refer to commercial art as occurring before the term itself was in circulation, and equally tend to see the emergence of graphic design as a simple change of nomenclature from 'commercial art', suggesting a natural historical progression. This article has argued that changes in terms such as this point to more complex shifts in society; and it has attempted to excavate the social meanings of these terms within their historical specificity.

Young, Alan S, *Journal of Design History*, 2015

I love to build things, especially with new technologies, and I believe that my integration of industrial design and illustration will pave the way for the future of commercial illustration. In this study, I started by designing a futuristic product through digital rendering and three-dimensional (3D) printing. The act of creating all the required 3D images and plastic models, with which I could then interact within a physical dimension, enabled me to gain a highly accurate reference for my art and to understand the relationships and interaction between the objects, scenes, and characters in my final illustration. By using multiple 3D technologies combined with a traditional illustrative technique, I succeeded in creating a new method and experience of commercial illustration. In addition, my integration of multiple design methods provides a platform for further experimentation in commercial illustration. This project is titled "Neo-Commercial Illustration," which refers to the integration of old and new design methods.

Graphic Design: generic term for the activity of combining typography, illustration, photography and printing for purposes of persuasion, information or instruction. William Addison Dwiggins first used the term 'graphic designer' in 1922, although it did not achieve widespread usage until after the Second World War.

The Thames & Hudson Dictionary of Graphic Design and Designers, 2012

Commercial Art: graphic art created specifically for commercial uses, especially for advertising, illustrations in magazines or books, etc.

7th edition Macquarie Dictionar, 2017

## Inspiration

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Three problems drove me to create this MFA Thesis project, *Neo-Commercial Illustration*. Realism illustration isn't popular nowadays; it has slowly been replaced by advanced photo technology. Unlike the old days when photos were low resolution with poor color, contemporary camera technology provides colorful and sharp images combined with excellent efficiency and usability. The realistic illustration style can be very time-consuming, so photography eventually replaced drawing in advertising. 3D technology has improved in the last decade. There are many industrial design benefits from 3D software. Now, the process from a product concept to a 3D digital model and, then to the detailed 3D rendered image is easy and fast. The resulting piece can appear as a real, tangible object. However, 3D modeling for human anatomy still has many challenges. Only top Hollywood movie digital studios can afford to produce super realistic 3D figures that manage to avoid the uncanny valley, and many proprietary processes and techniques combined with a significant workforce and financial investment. Even with these capabilities, most of the 3D figures tend to look odd. For instance, Netflix is pushing hard on 3D animation and more and more old anime series are being reproduced in 3D formats, such as *Berserk* (Figure 1) and *GHOST IN THE SHELL* (Figure 2). However, their audience's negative feedback proved that the artists' paintbrush



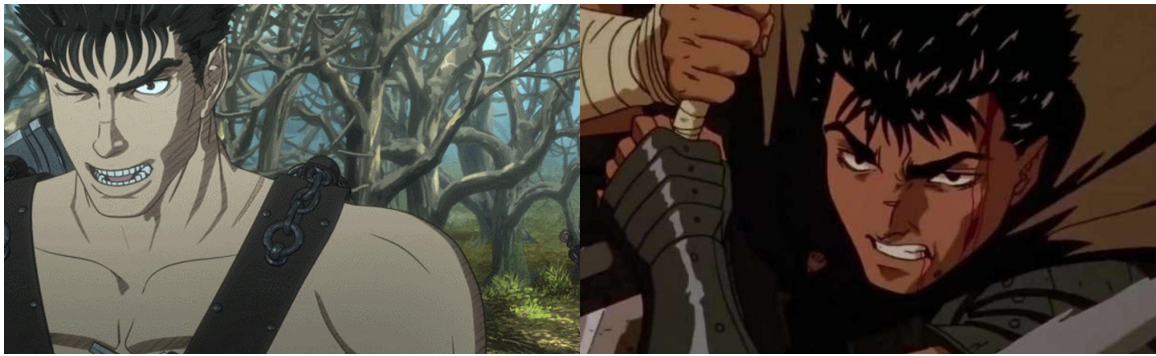


Figure 1- Berserk 2016 CG

Berserk 1997 Anime



Figure 2- GHOST IN THE SHELL 2020 CG

GHOST IN THE SHELL 2005 Anime

is superior to modern cgi technology. According to the IMDb (Ghost in the Shell SAC\_2045, n.d.), the 2020 3D version of *GHOST IN THE SHELL* was rated only 6.3/10. The 2002 original hand-draw *GHOST IN THE SHELL* TV series was rated 8.5/10 on the IMDb site. Both the old and new series have a related story; however, the way of presentation between 3D CGI and hand-draw results in a considerable difference.

Conceptual product design usually doesn't have good visualization in user interaction, because a natural looking 3D human is so hard to make correctly. Human-made products wouldn't shine without their users; however, conceptual products are usually displayed alone. As a result, conceptual products are often isolated from the user.

A realistic illustration is a great solution to these issues. The realistic illustration can visualize the nonexistent product in context and detail, just like a photo. In general, painted human figures are much more natural and livelier than 3D human models. The visualization of conceptual products and human users in illustration provides a realistic experience and unification of style, which leads to an excellent experience in representation.

There are several topics of exploration to my project. First is the 3D technology of modeling and printing. As an illustrator and graphic designer, my main field is in 2D graphics. It is a challenge for me to transfer a flat image to a three-dimensional space. The transformation introduced me to my first difficult task, which was to make an exact curve in the three-dimensional space. Second, this is the first time I have ever worked with 3D printing. Producing a proper printable 3D model took a lot of research and experiments. The third topic is finding an illustration style. The style needed to fit both humans and objects. A consistent and natural look is essential. The presentation of human facial expressions and body movement is a critical factor in all explorations. Showing the interaction between humans and the product is where these illustrations shine.

## Field of Exploration

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Understanding the three-dimensional curve is the key to mastering 3D modeling. I developed two methods to make an exact curve in a three-dimensional space. We all know that a line must come from a starting point to an ending point. We can find only one straight line between two points; however, we can discover countless curves between these points. No matter how complex the curve is, it must run through two locations. After experimenting, I discovered two methods of curve-making.

The first curve-making method I explored is suitable for making a fluent curve from a diagram. This becomes a rectangle when we put the curve in a three-axle coordinate. We first find the starting and ending point for the curve, then use these two points as a diagonal reference to make a rectangle. The bottom and side panel are where we will shape the trajectory. Extruding two trajectories until they intersected gave us a 3D curve we hoped for from the intersection. I call this the "Interception Method." (Figure 3)

The second method I developed is for creating a more complex curve. The basic concept is to separate the path on a three-axle coordinate. Then we locate points by taking the average sample on the curve. Finally, we draw this path across all points. I call this the "Roller Coaster Method." (Figure 4)

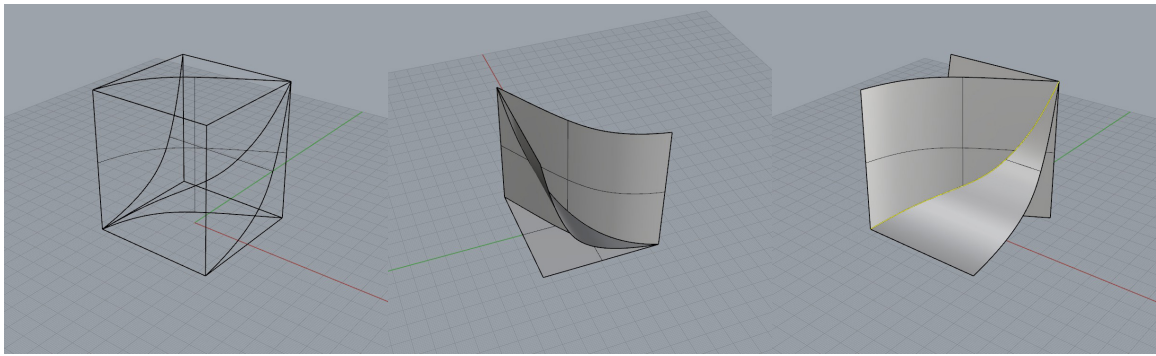


Figure 3- Interception

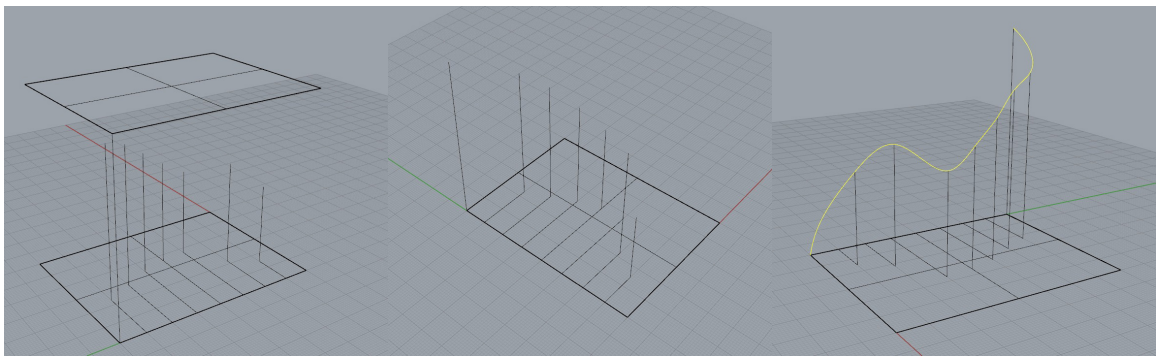


Figure 4 - Roller Coaster

After rendering the raw 3D model, I was able to get a cgi product visualization. This cgi image became the basis for the illustration of the product in use. The interaction between human users and humanmade products is critical to giving audiences an authentic advertising experience. Realism's ability to shape and manipulate human emotion, objects, and motion will provide a strong connection with these conceptual products.

From the great era of commercial art, many artists have inspired me. These great artists each take a unique aesthetic and technique to create commercial-based artwork and have a considerable influence on my illustration. J.C Leyendecker is my favorite artist. The way he manipulated brush textures taught me a unique way to shape my characters (Figure 5). Additionally, Norman Rockwell provides considerable influence on styling and lighting.



## *Two rules about coffee you may not know*

RULE NO. 1 is about *making* coffee. To get all its rich and satisfying flavor, use a heaping tablespoonful for every cup.

RULE NO. 2 is about *drinking* coffee. The buoyant lift it gives you is too good to miss by drinking it only once a day. It brightens conversation. It helps you think more quickly and clearly. It actually rests

you when you're tired. These are benefits you want at midday and in the evening. And if you're like 97 people out of 100, you don't need to worry about sleeping, for the lift lasts only about two hours.

So the rule about drinking coffee is this:

Go ahead and enjoy it at every meal.

Published by the Pan American coffee producers, for the benefit of the American public, the largest consumers of coffee in the world.

BRAZIL • COLOMBIA • COSTA RICA • CUBA • EL SALVADOR • VENEZUELA

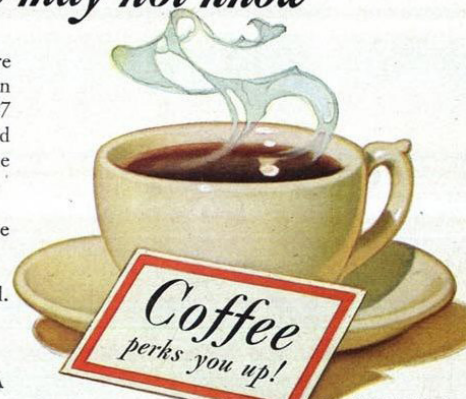


Figure 5 - Coffee (1940s) J C Leyendecker

I started to study realism by doing lots of sketches by hand (Figure 6), and then I moved to digital drawing in Photoshop. To begin, I gave myself a few random topics to explore in my first few digital illustrations. Drawing on a digital platform allowed me to experiment with many techniques with ease. Studying great illustrators from the past helped me learn not only drawing techniques but also processes. Norman Rockwell sets a great example of how to produce successful illustrations. His work highlighted the process of making a story with a picture idea, then finding the model and adding the main object, along with all the details. The next important step is creating a pencil drawing to envision the overall outcome. From here, I transferred the pencil drawing to colored sketches. Then I started the final illustration. This twist on a filmmaking process makes the illustration process smooth and straightforward.

The example shows the first illustration (Figure 7) I made after practicing illustration styles. I named this piece, "Pre-Ride Coffee." This project is the outcome of the investigation and studies of Norman Rockwell. The fine realistic figure illustration combined with a shiny French press coffee maker represents the mood of a cyclist who can't start his ride without coffee (Figure 8).





Figure 6 - Drawing Study



Figure 7 - Pre-Ride Coffee

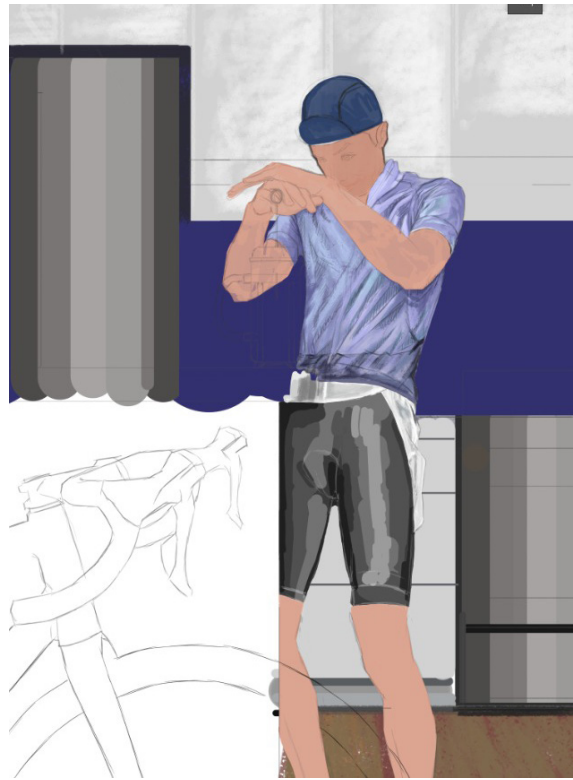


Figure 8 - Pre-Ride Coffee Working Process

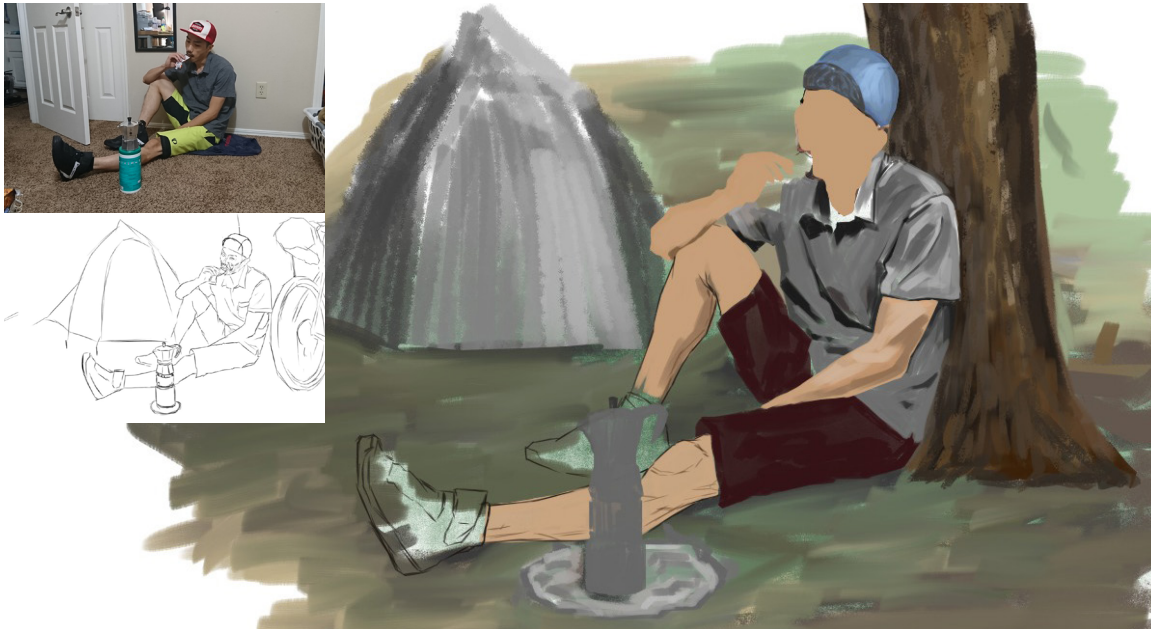


Figure 9 - Bike Packing Coffee Working Process

J.C Leyendecker is another artist that I referenced for practicing this realistic style. His technique of manipulating big chunks of color fascinates me. In this project (Figure 10), I experimented with different Photoshop brushes and brush settings. This particular illustration tells the story of a man resting in the wild while enjoying a fresh cup of coffee. The coffee maker and character's facial expression are focal points. Through this exploration, I continued to practice the filmmaking process inspired by Norman Rockwell, which, in turn, became a primary process in the rest of my projects. (Figure 9).



Figure 10 - Bike Packing Coffee

## Process

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The objective of Neo-Commercial Illustration is to create new, never-before-seen products and bring them to life. A human figure and the environment built around the product deliver a real-life experience. The range of product designs in this thesis cover many applications from everyday life. These nine fields of product design are sports, medicine, transportation, communication, fashion, tools, toys, sound, personal tech, and home products. Every product in this body of work features unique, futuristic technology that addresses common, existing problems.

## Project List

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Ultimate Outdoor Helmet

E-Adventure SUV

Fieldwork Robot

Hologram Cellphone

E-Field Raincoat

Kids Robot

Compact Washer

Personal Health Scanner

Ball Chair



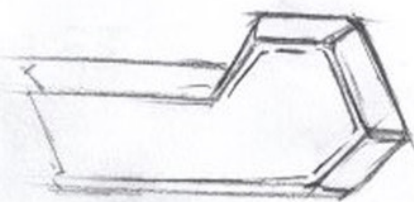
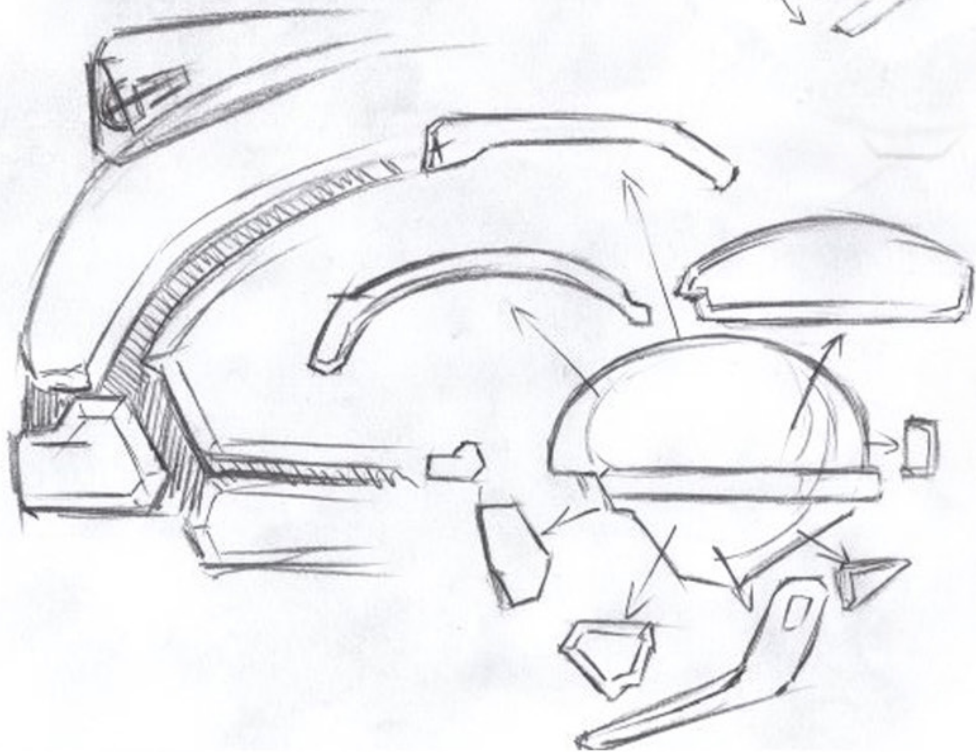
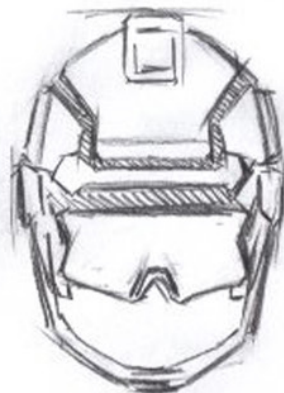
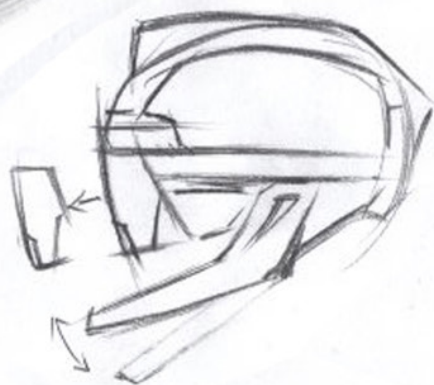
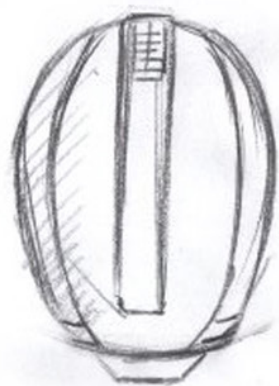
Illustration - A Good Slide



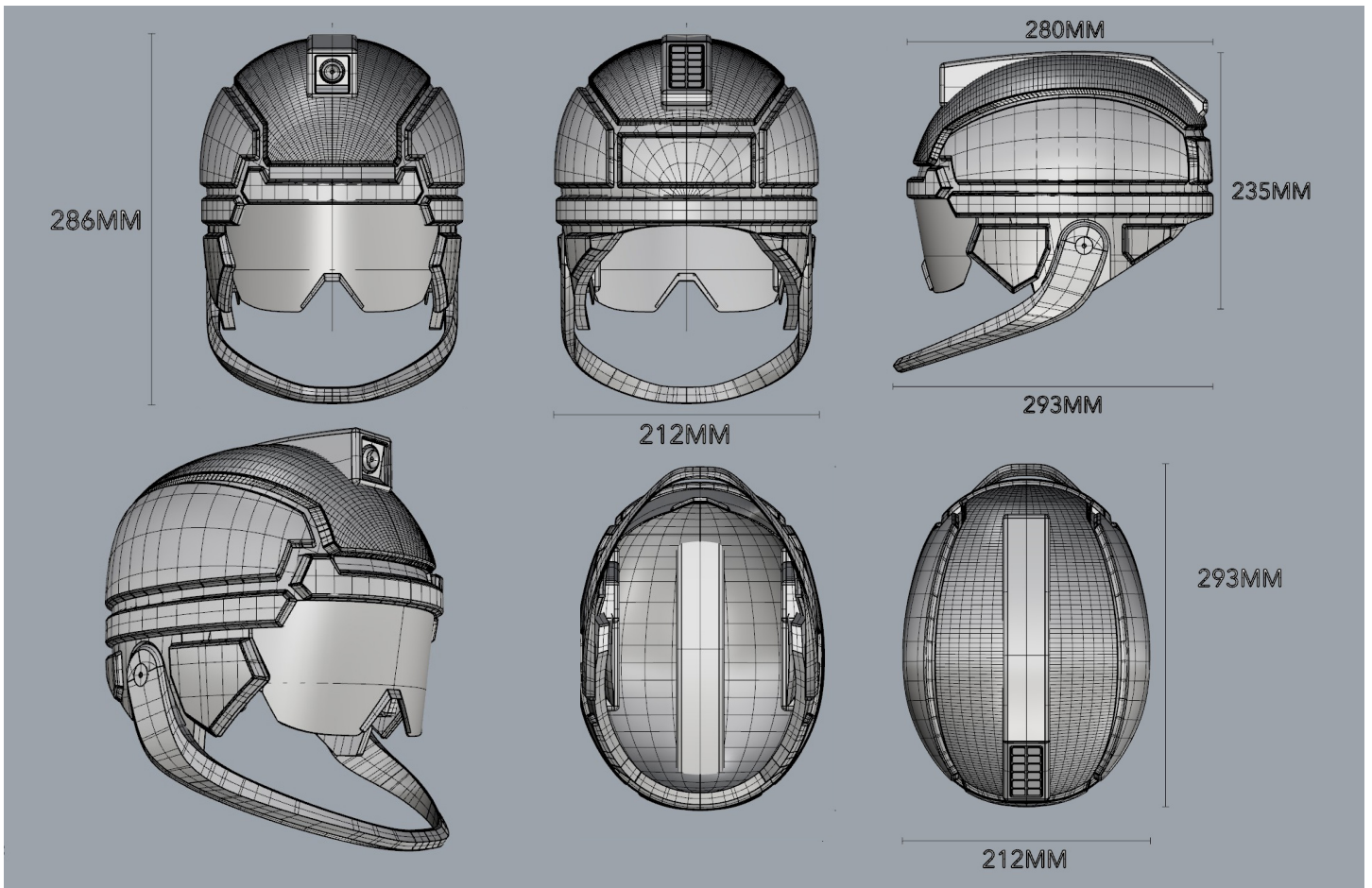
## The Ultimate Outdoor Helmet

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A helmet is a necessary and straightforward object which protects the head. As an outdoor enthusiast, I expect more protection, integration, and versatility across sports products than the current offerings. I own four different helmets—each is used for a different sport, and each of them requires additional applications for a camera mount. Because the mounts are not intrinsic to the original helmet designs, they are tricky to install and result in unbalanced weight and discomfort when wearing the helmet. So, I began to create the ultimate outdoor sports helmet, capable of crossing sports and capturing the activity without loss of comfort or protection.



The essential elements featured in this design are a video camera, face shield, solar panel, chin bar, and complete head protection. Every part of this helmet is designed to be modular and replaceable. The tri-layered helmet shield has a moving outer shield, which eliminates impact and rotational force. The top of the helmet integrates a camera and other electronic equipment. The integrated solar panel gives the whole system an extra battery solution.



In the 3D modeling process, I faced several areas that contain unique shapes for modeling. The chin bar is the most complicated part due to its multiple curves and surfaces. I solved the problem by using the "Interception Method" from my field of exploration. I also faced a great challenge in this first 3D print—the original 3D file wasn't printable due to the separation of the parts. To eliminate the 3D printing errors, I learned to build 3D model parts that will join as one piece for printing.

A stock image of someone skiing was used as the primary reference for this piece. The figure's head and face were recreated by following the head's structure and perspective. I used bold colors to emphasize the wildness and intensity of the outdoor feeling. Multiple lighting sources and bright reflections were used to create a solid body. I applied shading according to the environment and light source before applying color. This layer of shading helps me to keep the overall balance in color when I approach the fine details.

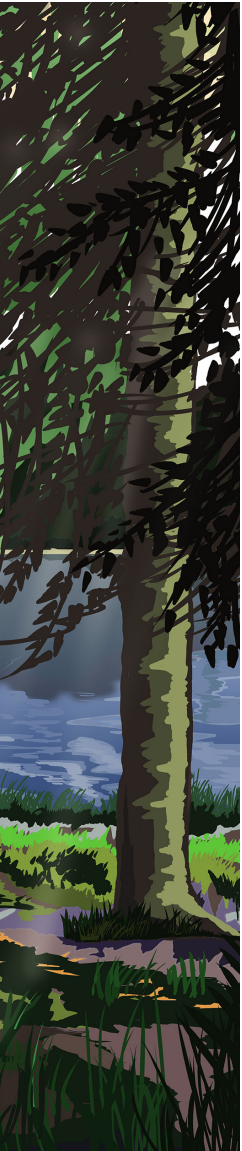






Illustration - Welcome a New Day in The Morning

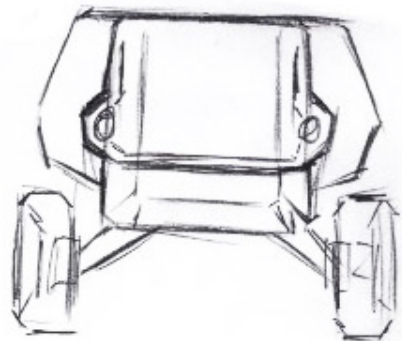
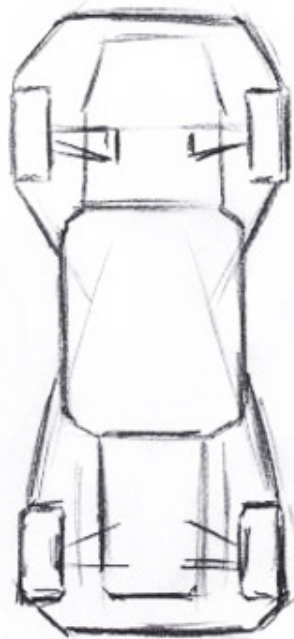
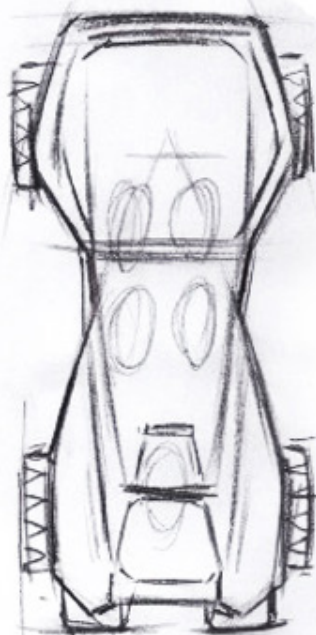
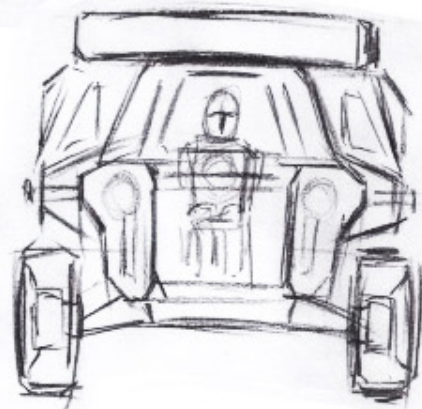
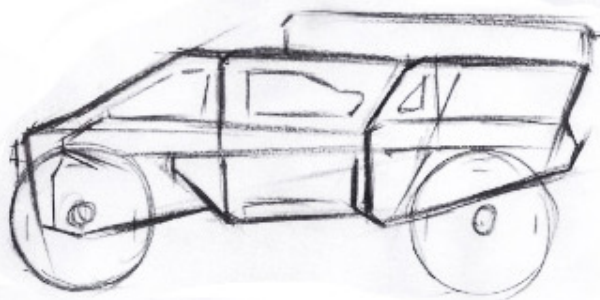
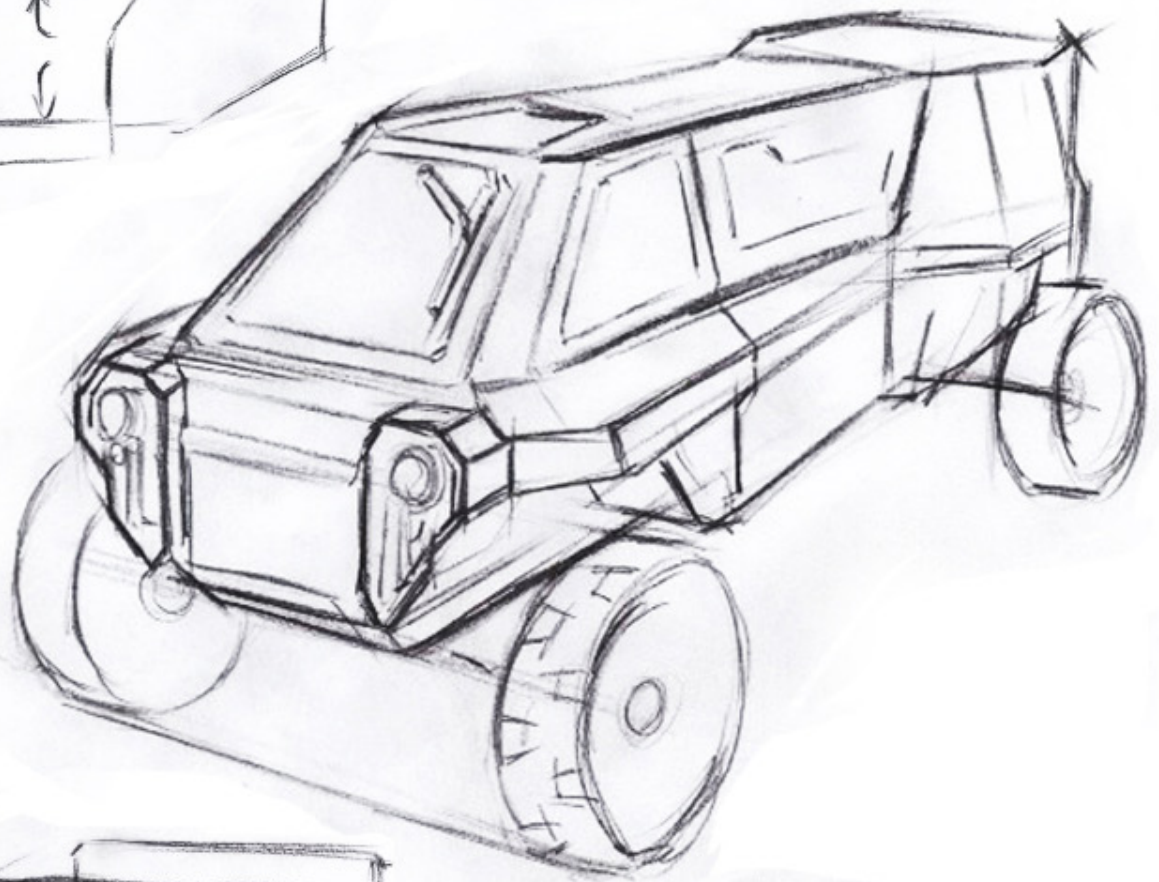
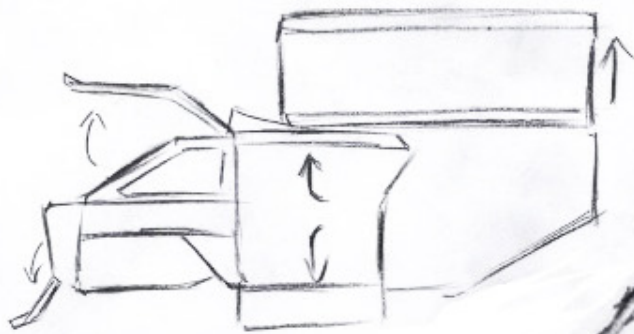




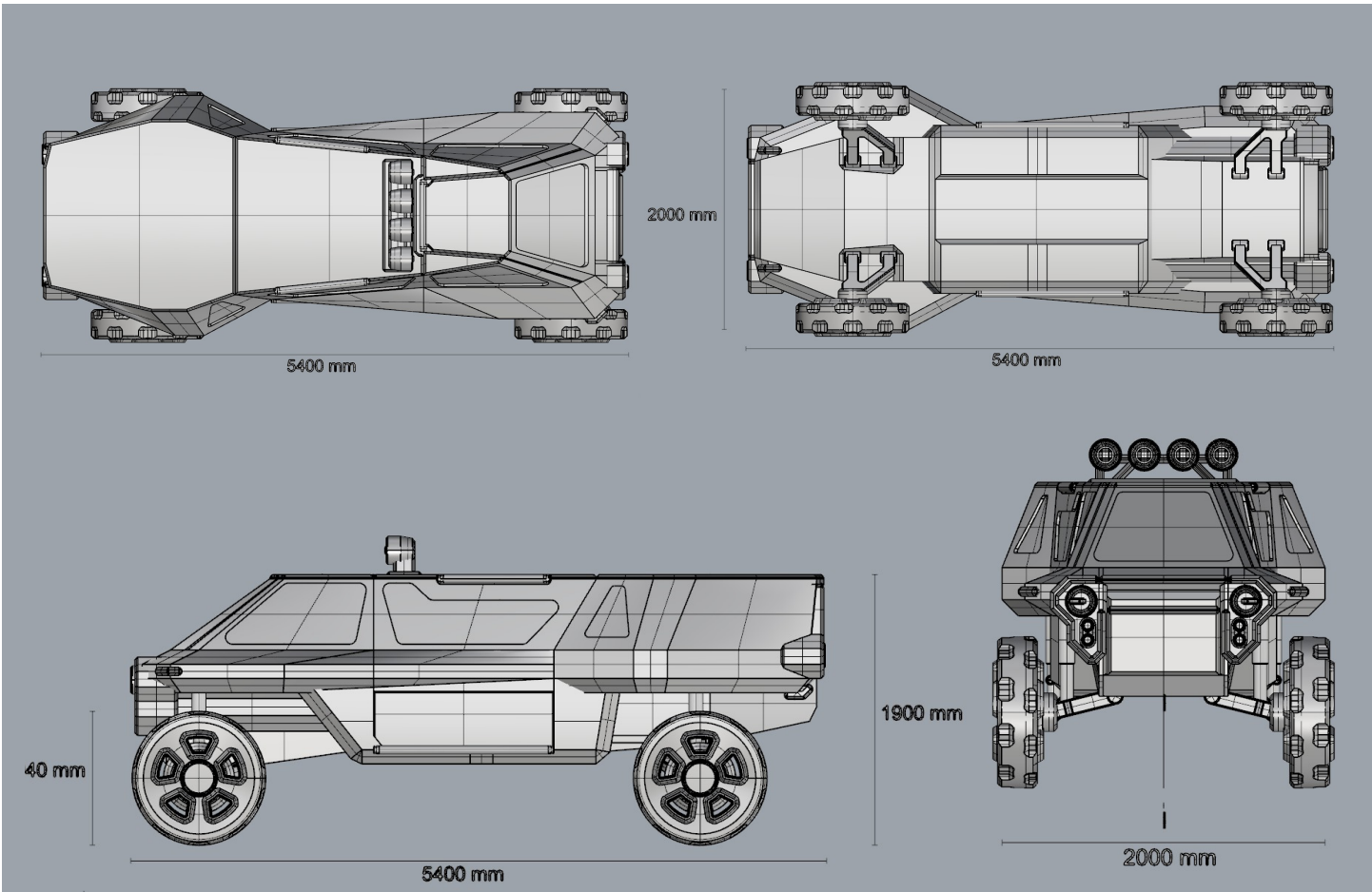
## E-Adventure SUV

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The automotive design world is trending toward electric technology. It is more open, and designers have the freedom to create a vehicle because there are no space needs for the drivetrain or engine compartment. As a result, a designer can design innovative vehicles with both unique appearances and tremendous cargo space. This electric vehicle trend triggered me to develop this E-Adventure SUV for people who want to get away and enjoy mother nature. These audiences typically ask for a vehicle that has excellent cargo capacity, cross-country capability, and sleeping space.



To include more cargo space, I moved the electric motor into the wheels so that I could utilize the space for a typical engine and drivetrain. I referenced the single cockpit idea from jet fighters. This change gives the vehicle two major advantages. First, it replaces the traditional driver seat with a passenger seat, which offers extra passenger capacity. Second, it creates more room to free up the suspension by narrowing the front, which dramatically increases the off-road capability. The whole SUV was designed with geometric, angular aesthetics for a high-tech and futuristic look and feel.



The vehicle is a relatively big object, and a human can't be portrayed effectively at this scale. So, I chose to incorporate only the environment to represent this vehicle successfully. The style that I used in this piece is a little different. I focused on an overall impression of the landscape for representation. The story depicted is that the users were out for an adventure, slept overnight in the vehicle, then welcomed a new day in the morning. I used reverse lighting to enhance the morning atmosphere. A bold and more visible outline and large solids of coloring deliver a wild and intense feeling. Texture and detail are applied consistently across the entire image. The color manipulation caused the vehicle to become the focal point. I also manipulated the outline color to achieve a unified feeling.



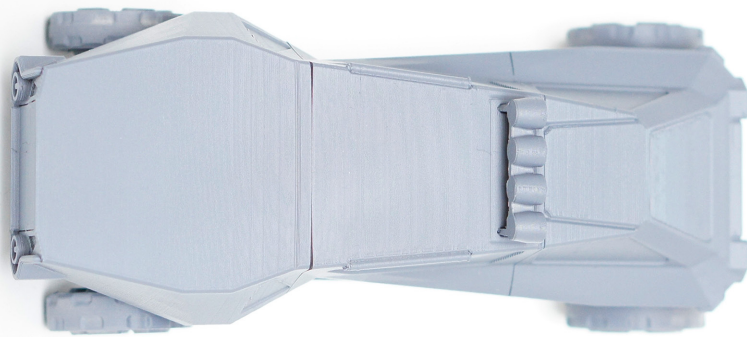
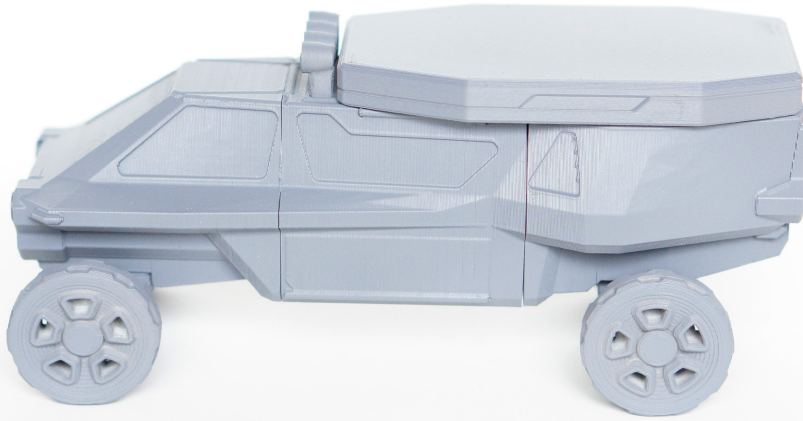




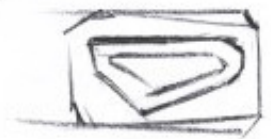
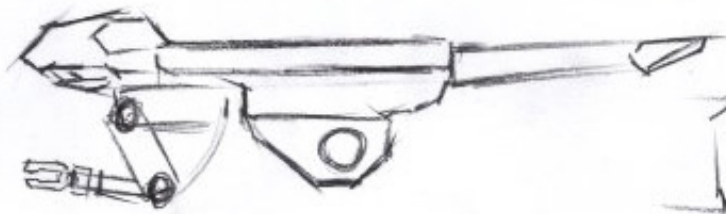
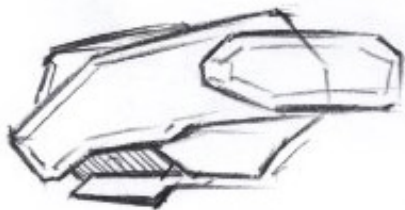
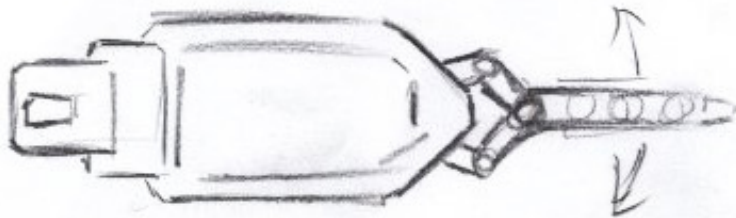
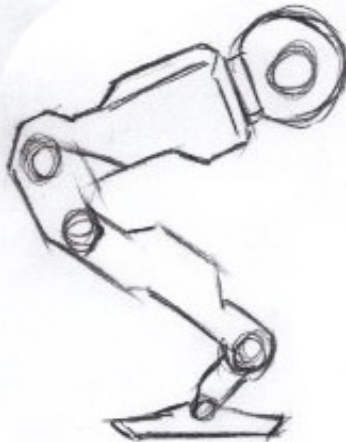
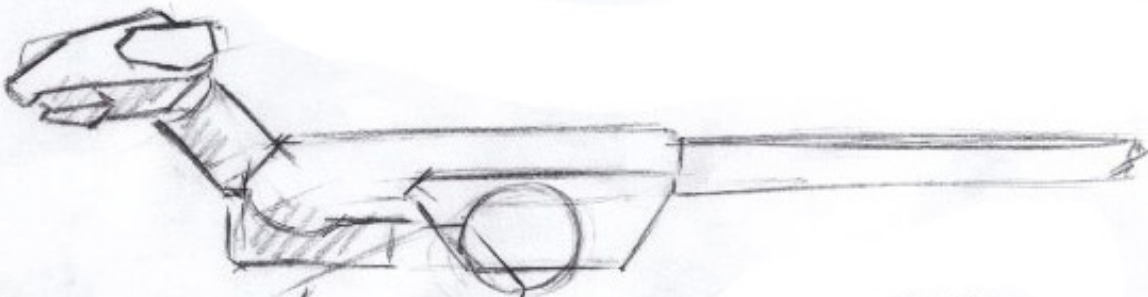
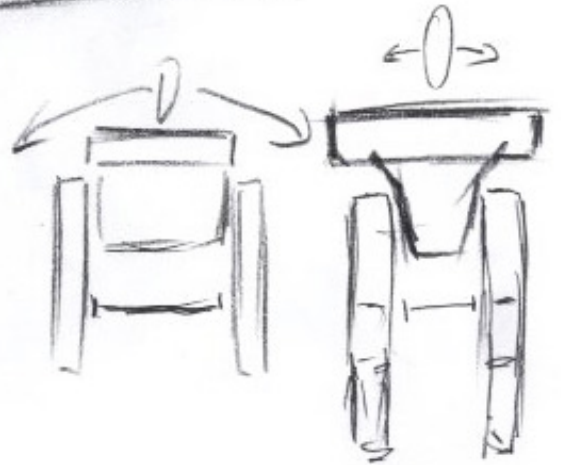
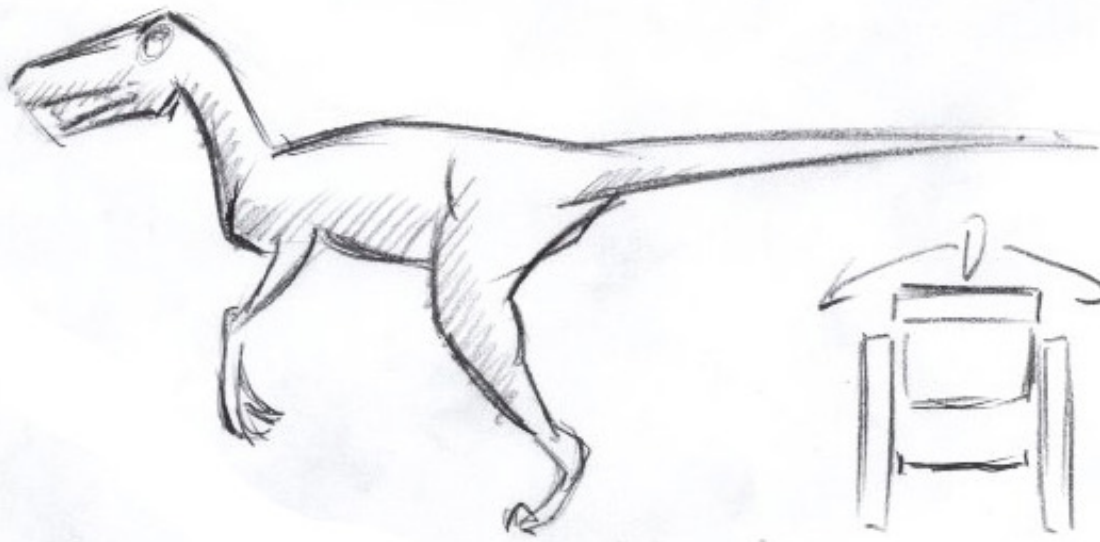
Illustration - Handy Co-Worker



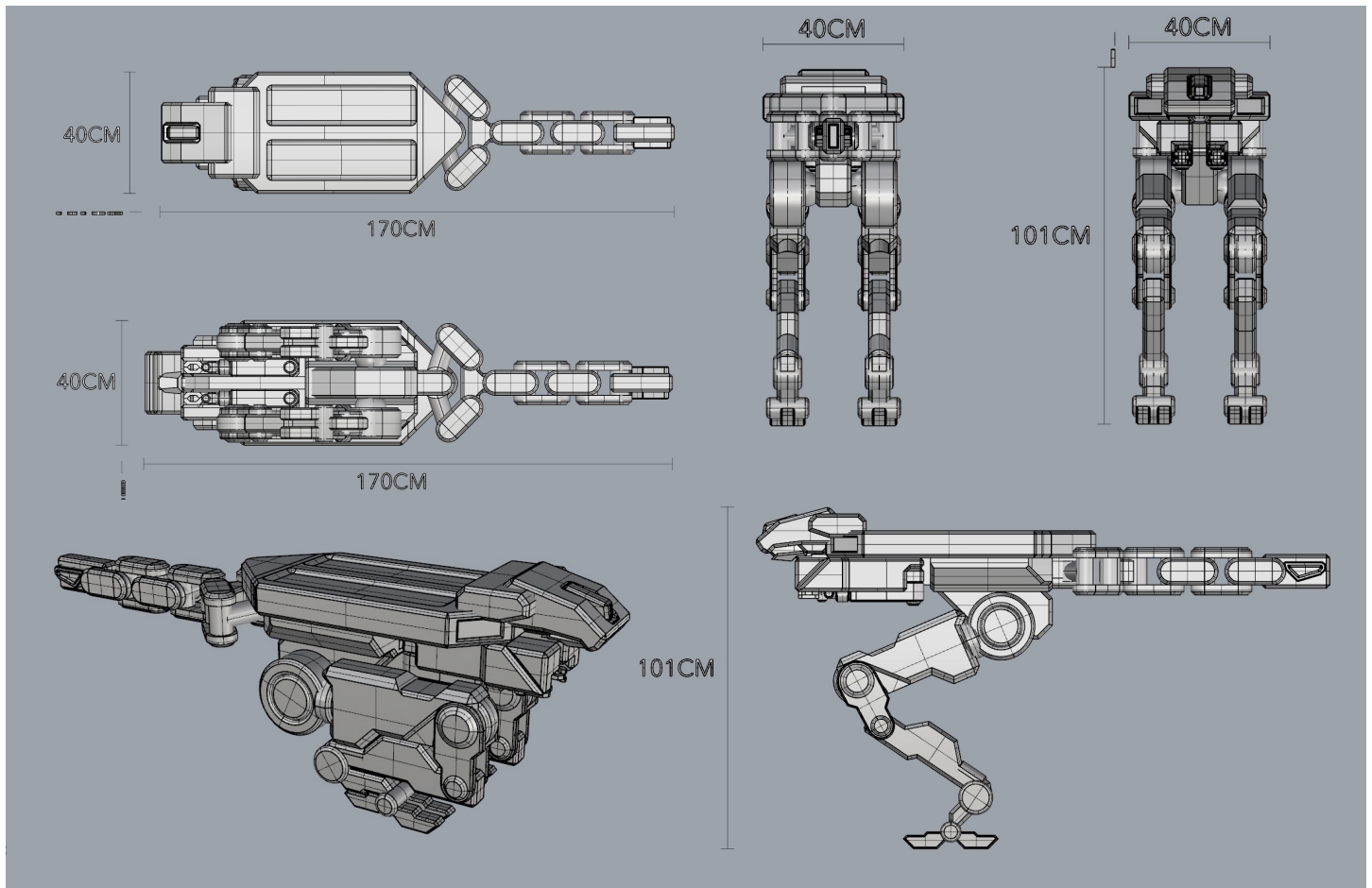
## Fieldwork Robot

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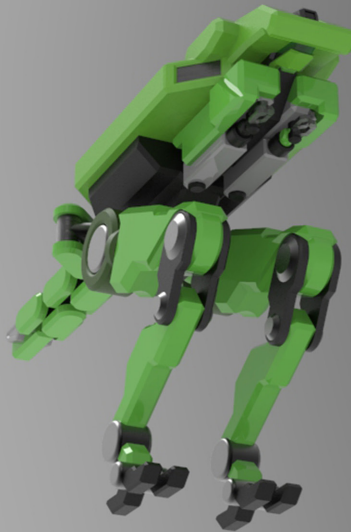
The idea of the biomimetic robot has existed for many decades; however, most robot design nowadays are nascent projects. Humans are still trying to figure out the basic biomimetic structure. One of the most challenging parts of biomimetic robot design is the walking or moving system. The moving system based on legs has an advantage in crossing through obstacles and will work on all types of terrain. For people who work in the wild, like park staff and hunters, this robot will be a handy helper for them to carry more gear and tools.

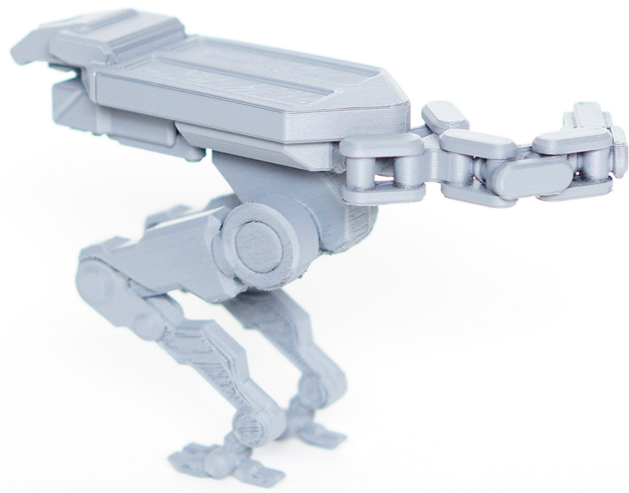


Some companies like Boston Dynamic had great success in designing compact, four-legged, working robots. Their dog-like robot can run through obstacles. This example gave me the idea of looking for a solution from nature. As we all know, humans walk on two legs, which is our most efficient way of moving. However, two-legged robots face many difficulties. The most obvious and challenging one is keeping balance. In my project, I designed a fieldwork robot that is capable of carrying luggage and running through many different terrains. Instead of making a humanoid robot, whose shape isn't ideal for carrying objects, I found an answer in mother nature—the velociraptor. Velociraptors were a fast running, mid-sized dromaeosaurid. Their long tails and muscular legs were key to excellent maneuverability. So, I referenced their body's geometry in my robot design. The entire product includes a flat top for luggage carrying, two foldable arms for carrying and minor tasks, long muscular legs for movability, and finally, a swing tail for balance.



In this illustration, I explored new linework techniques while keeping a realistic style at the same time. I addressed the same level of realistic detail in this drawing, but applied it more graphically. The theme is a hunter hunting with the robot. The robot carried the big gear, and the hunter used the robot to stabilize his rifle, creating a beneficial interaction between the two.





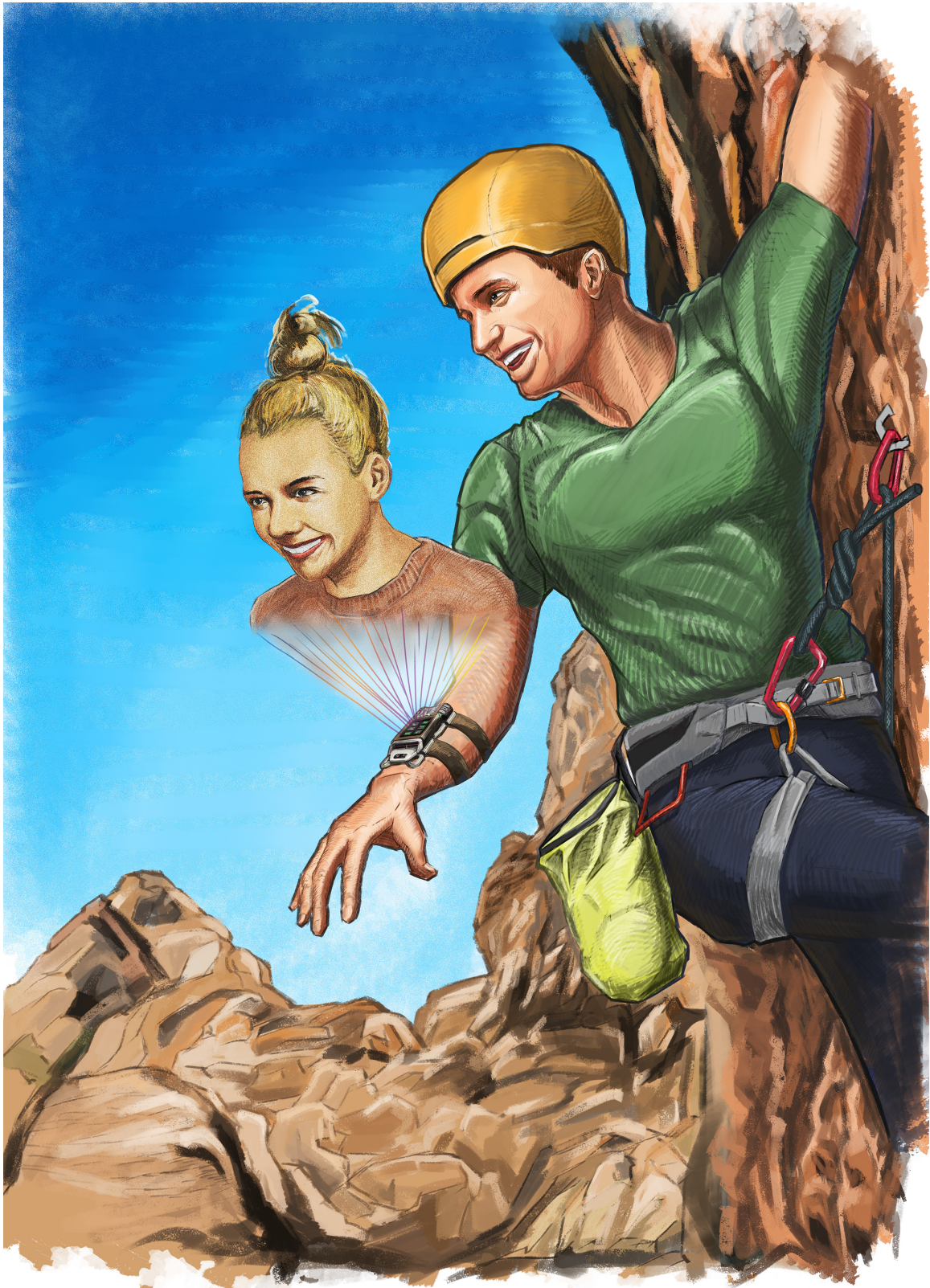


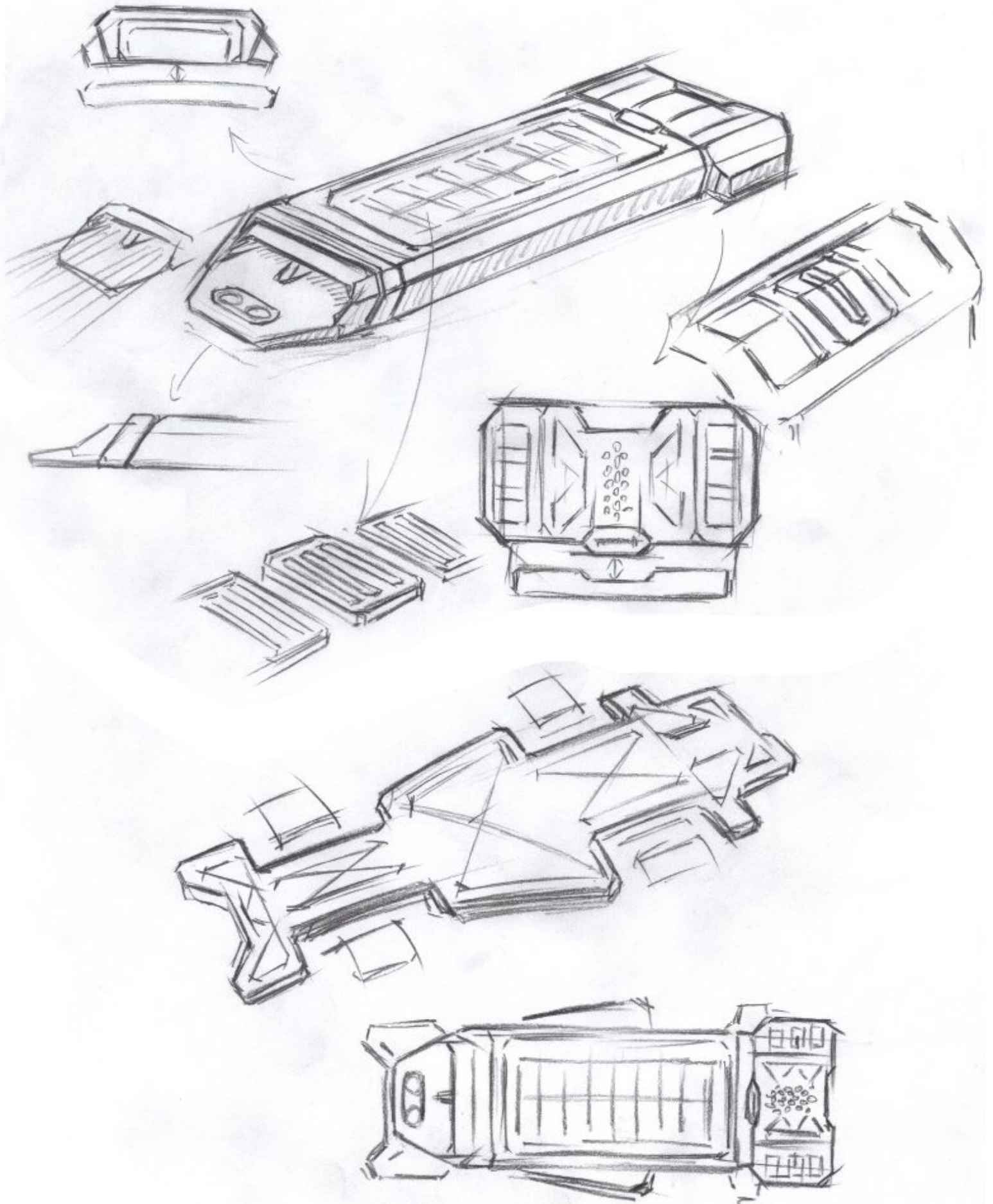
Illustration - Baby, look at my view!



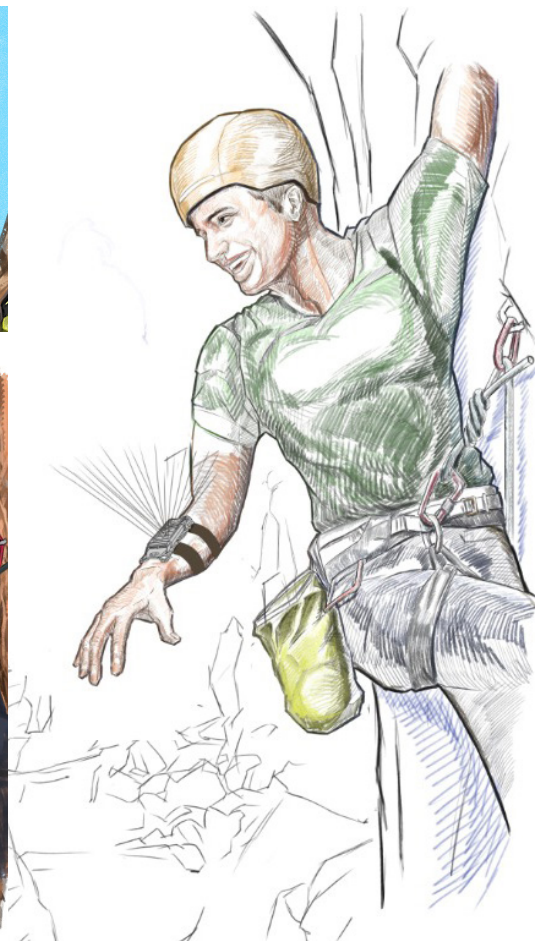
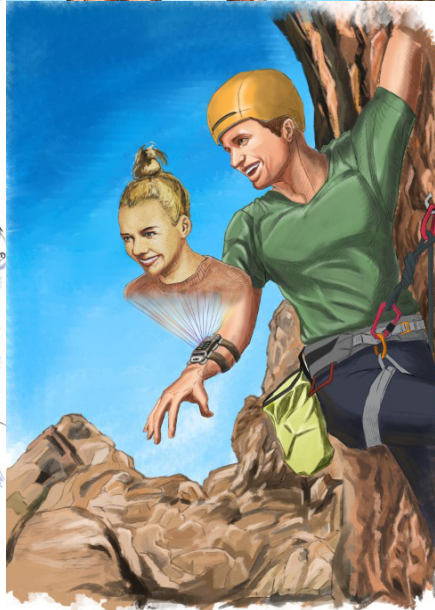
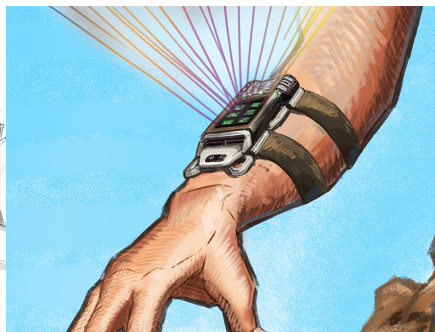
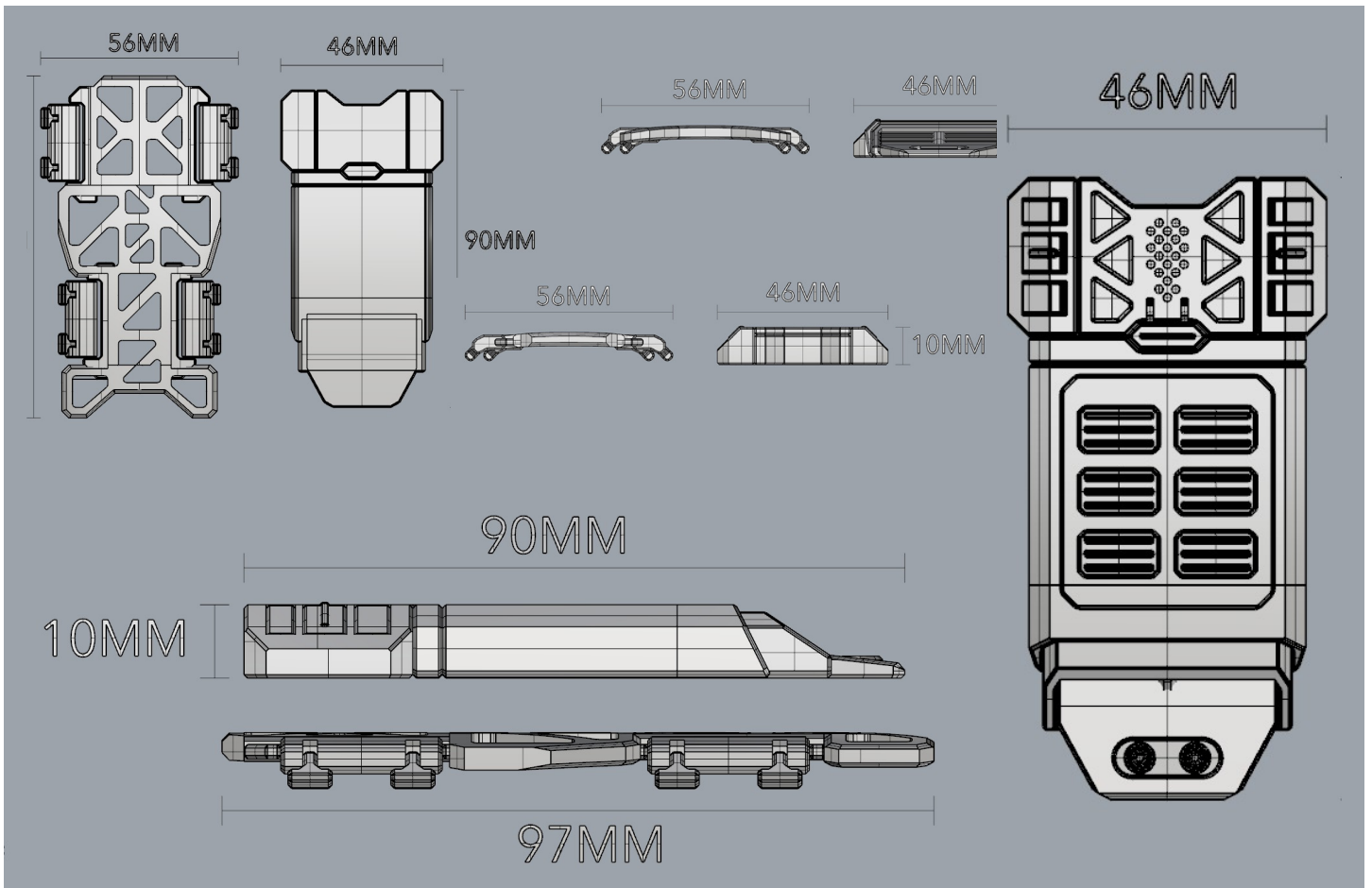
## Hologram Cellphone

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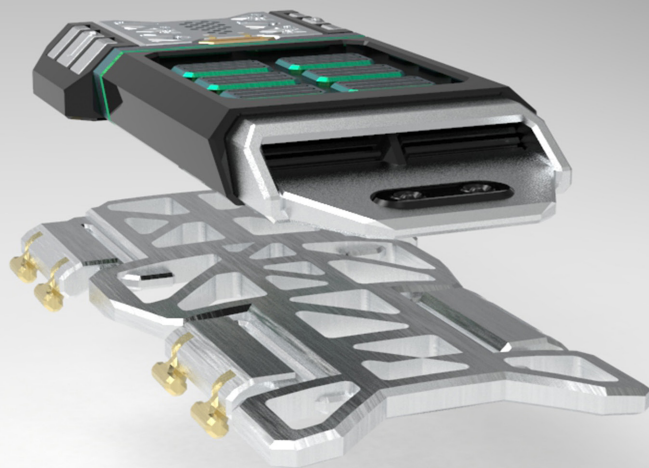
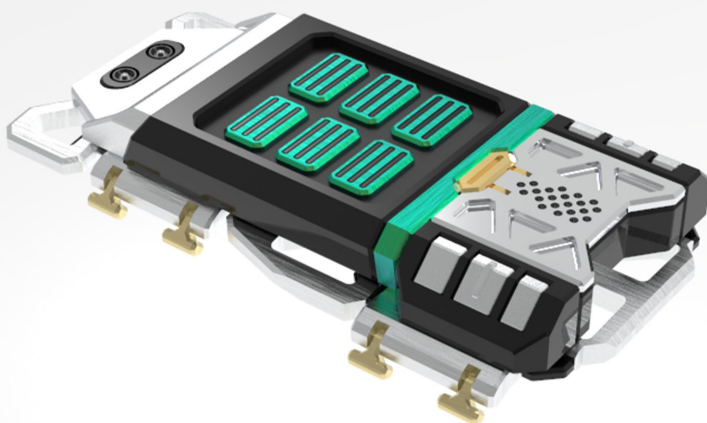
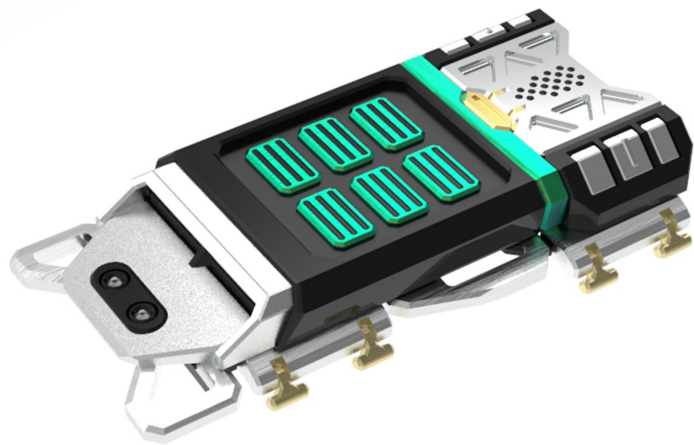
Among all futuristic technologies' outputs, seeing a 3D image with our naked eye is the most exciting. When imagining the future, the holographic image might be a realistic technology, so our cell phone will no longer need a screen. This will free our hands, in most situations, for video-conferencing. This idea led me to design this hologram cellphone. Getting in touch with people face-to-face always provides an elevated experience and a more intimate feeling. This device will be a fit for people who look for a realistic video conferencing experience in any situation.



The design of this hologram cellphone contains the main body and a base rack because the device is designed to mount on the arm. The device has full aluminum construction. The front features a dual camera that records a 360-degree, holographic image. The middle portion is the holographic image projector. The rear part is the control module and speaker. There are two sets of three custom bottoms on each side. The symmetrical design makes this device fully ambidextrous. The base rack inspired by the reinforcement frame rack in the model car provides a comfortable and robust attachment.



In this illustration, I attempted to turn line shading into color. The subject is an individual climbing a cliff while video conferencing with his girlfriend. He shares his view with the people he loves through this small device with ease—even in the most extreme situations. I started by imagining a basic composition. Then I recreated the motion and the character according to my knowledge of the human body. The linear shading on this piece serves both the color and detail. I did this by applying a clipping mask on the top of the shading to manipulate the outline color.



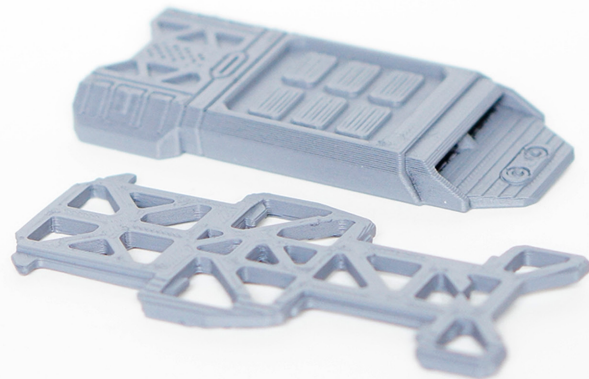
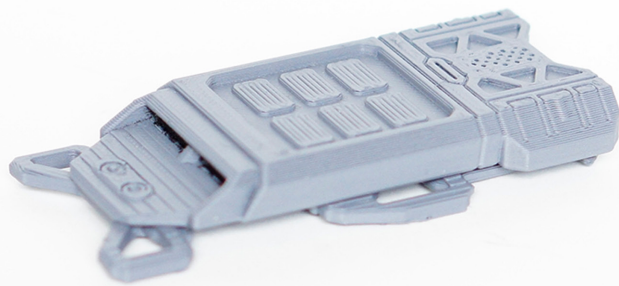
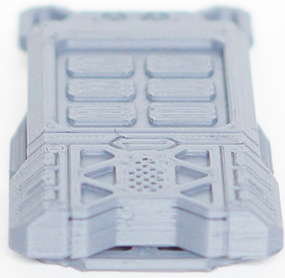




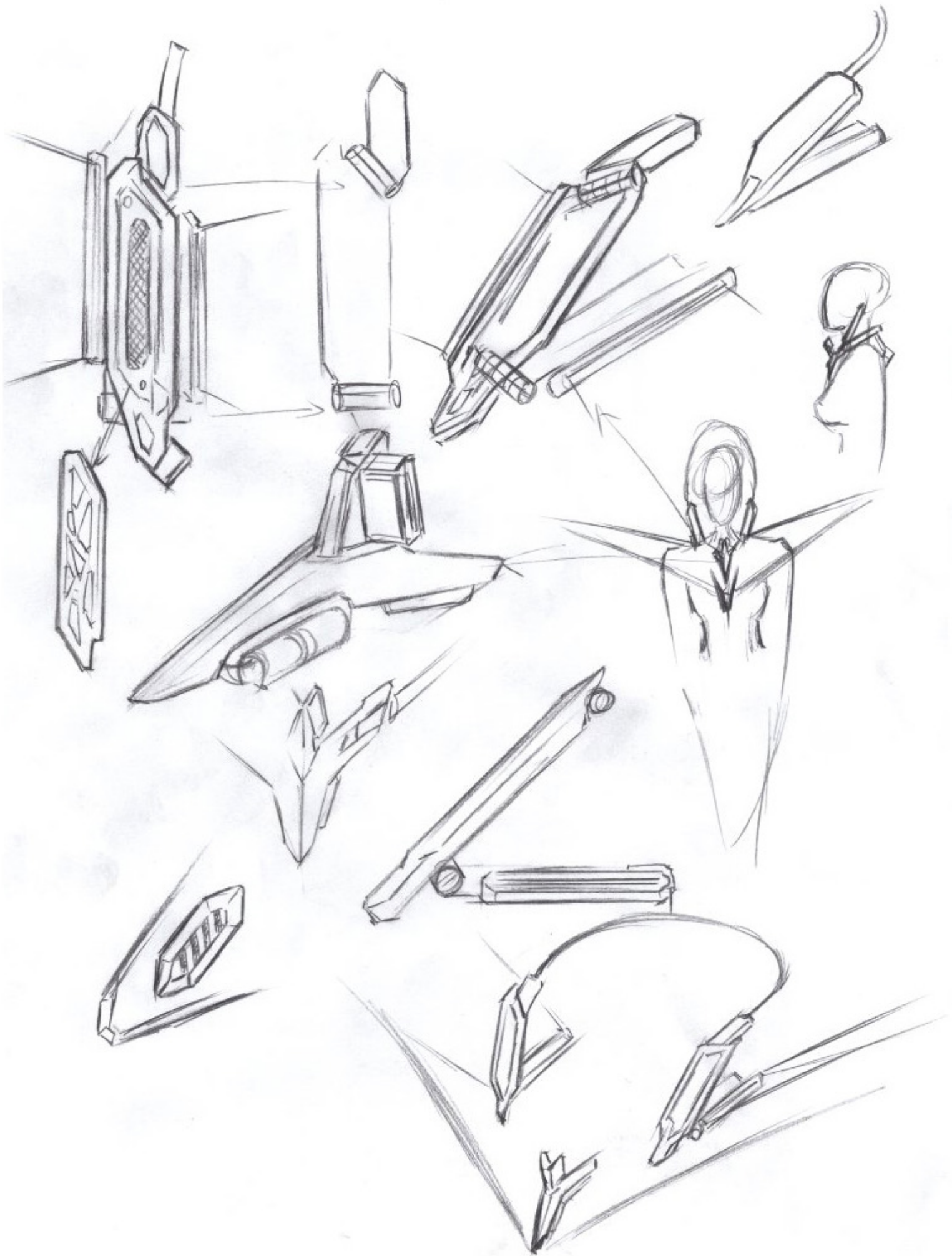
Illustration - A dark raining day



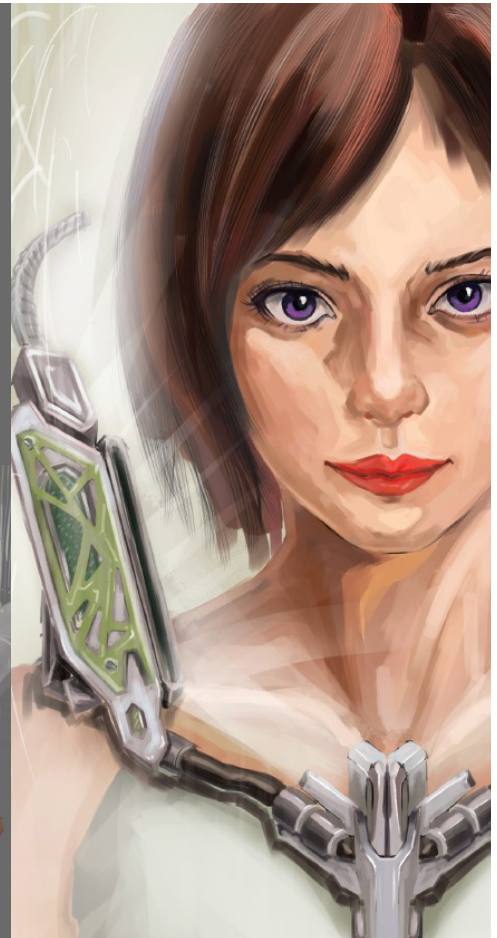
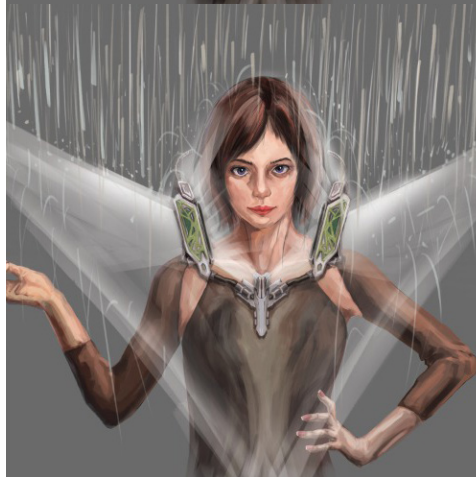
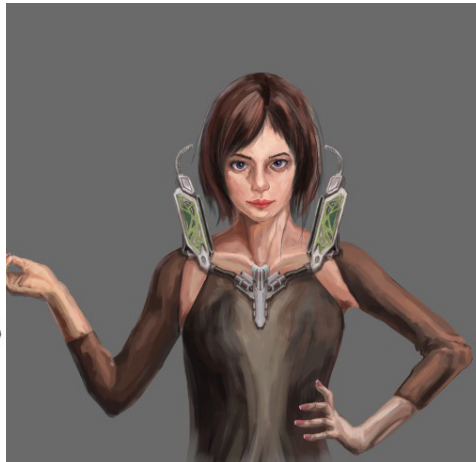
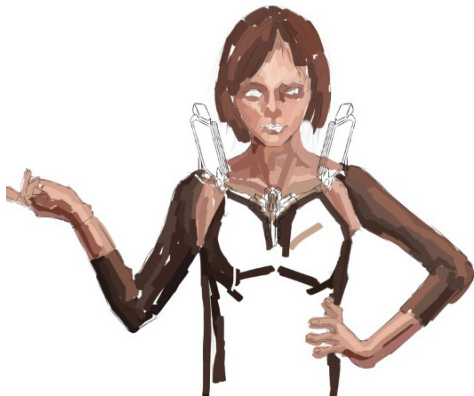
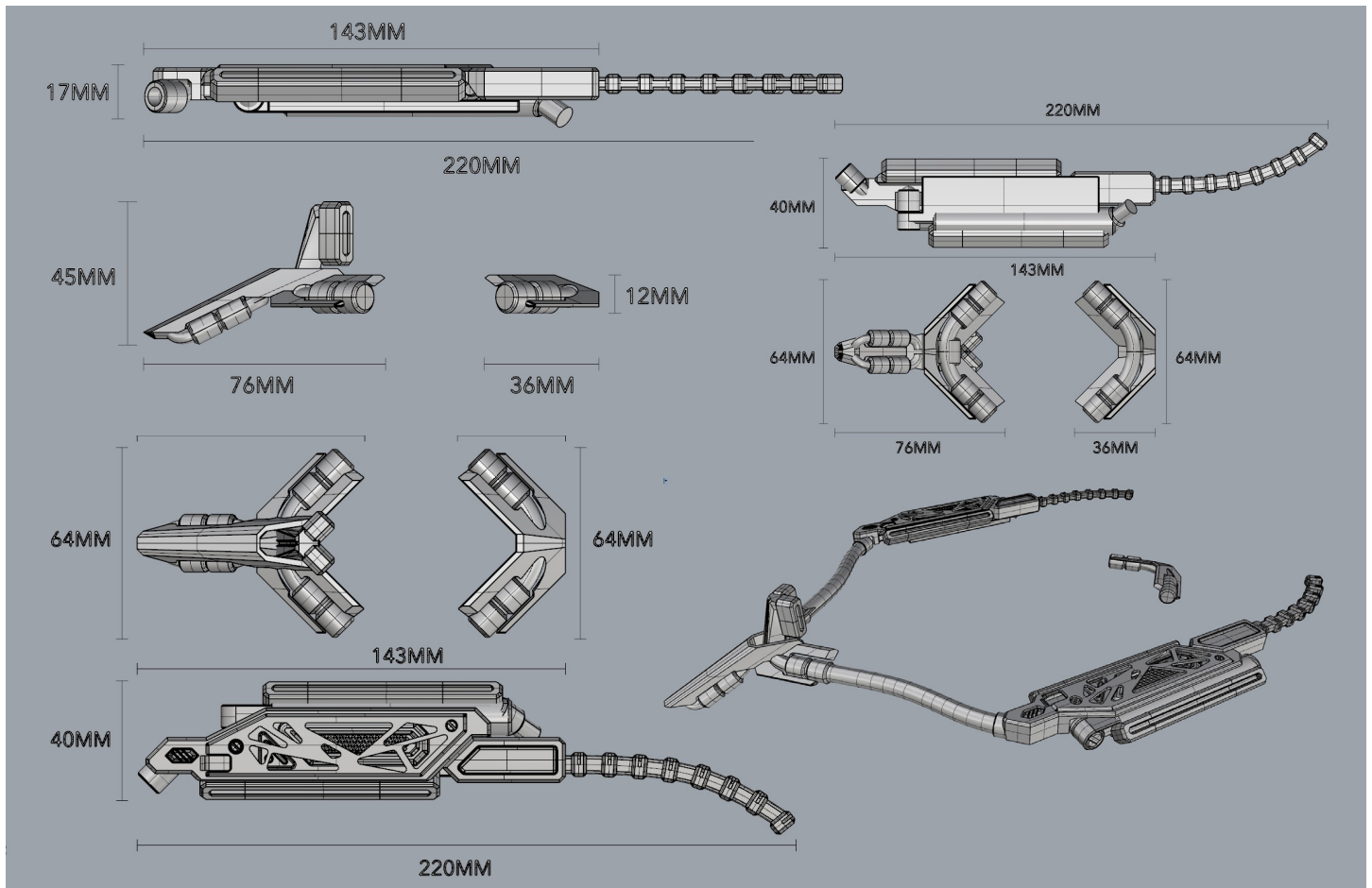
## E-Field Raincoat

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The classic raincoat has not received much development after its original design. The material often limits the design of the raincoat; it is typically uncomfortable to wear and looks stiff. In the future, there must be a better way for people to get protection in the rain. This raincoat, inspired by a classic style, is made without any traditional materials, such as rubber or plastic.



When imagining futuristic technology for rain protection, an electromagnetic field we often see in sci-fi movies comes to mind. This technology creates a shield that is generated by electromagnetism. In this design, the whole structure was inspired by behind-the-neck, wireless headphones. There are two main generators, which are foldable and extendable on both sides of the shoulders. Some decorative elements were considered to put into the sketch board—like the shiny green power sources and anodized alloy cover. The front part is a much smaller generator for face coverage. To make it even more futuristic, I incorporated some cyberpunk and robotic flavor into the design. The shape of the electromagnetic shield is a critical element to make this device genuinely fashionable. I borrowed the classic triangle shape from 80s fashion design, especially from the original *Blade Runner* movie.



The challenging part of this illustration was to present the shape of the transparent shield in the rain. I first combined two fashion models as a reference to illustrate this expressive pose. This exploration is an excellent example of showing the uses of 3D modeling as a tool for drawing reference. The device has a complex structure that includes two pivots for each main generator, which results in two to three perspective angles. By using 3D software, all the transformations and angles were relatively simple to recreate for a realistic representation.



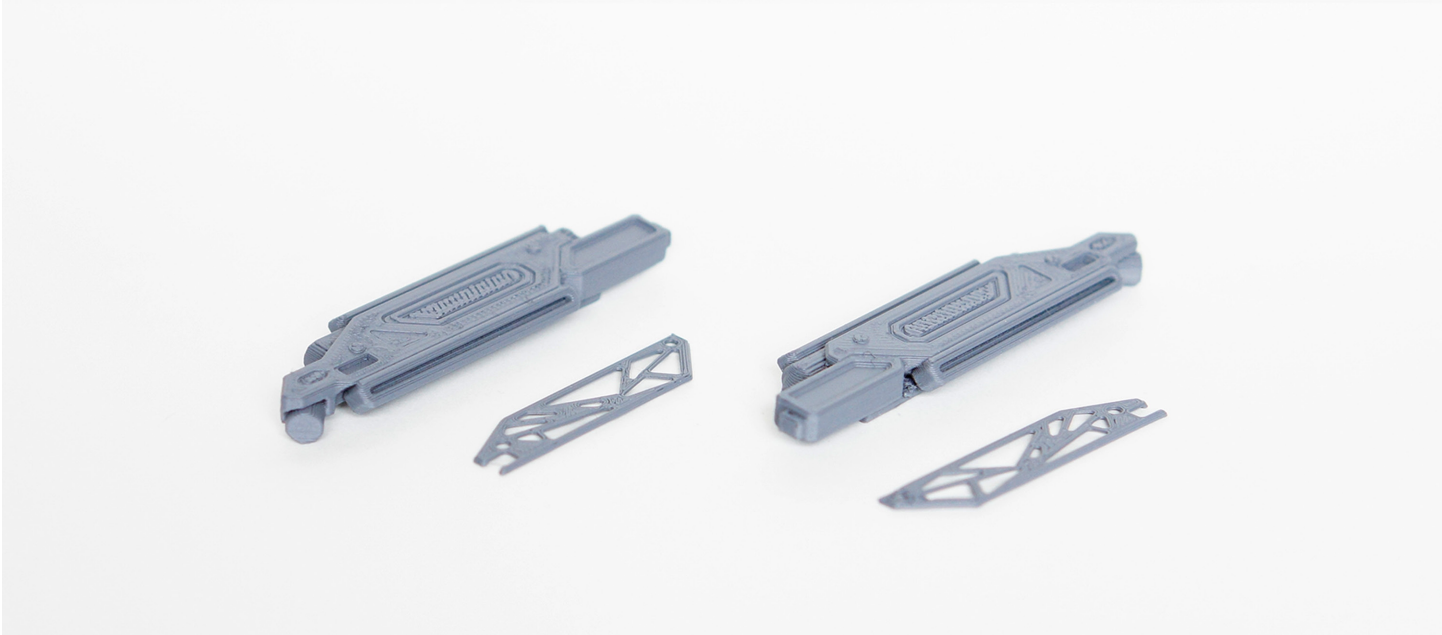




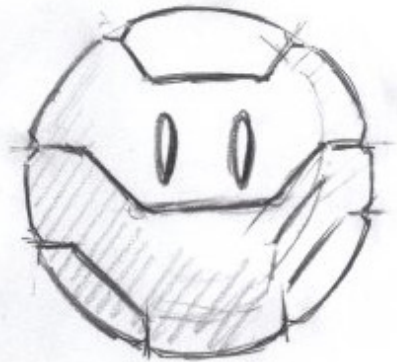
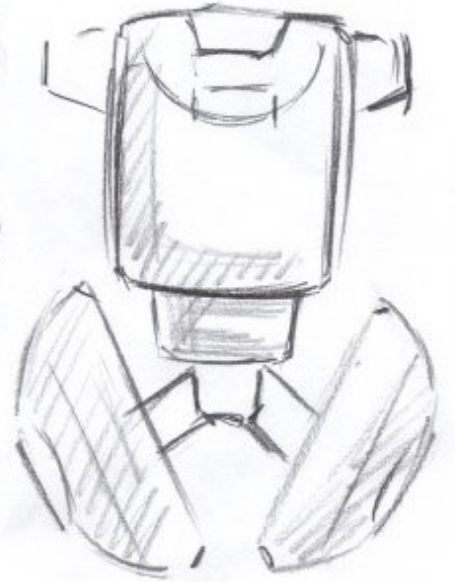
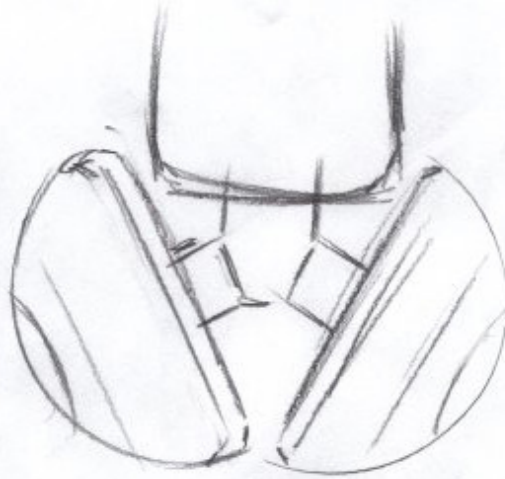
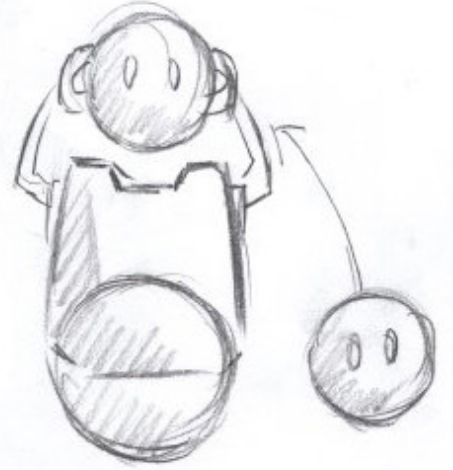
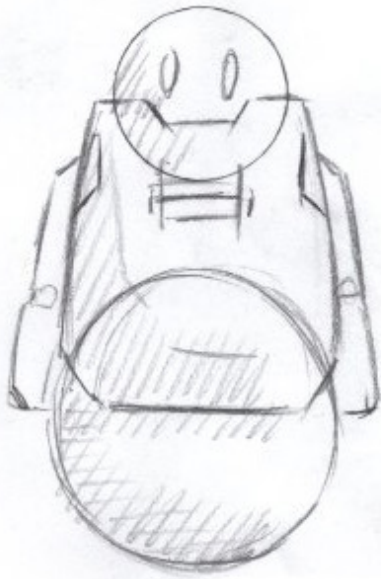
Illustration - On a Trip



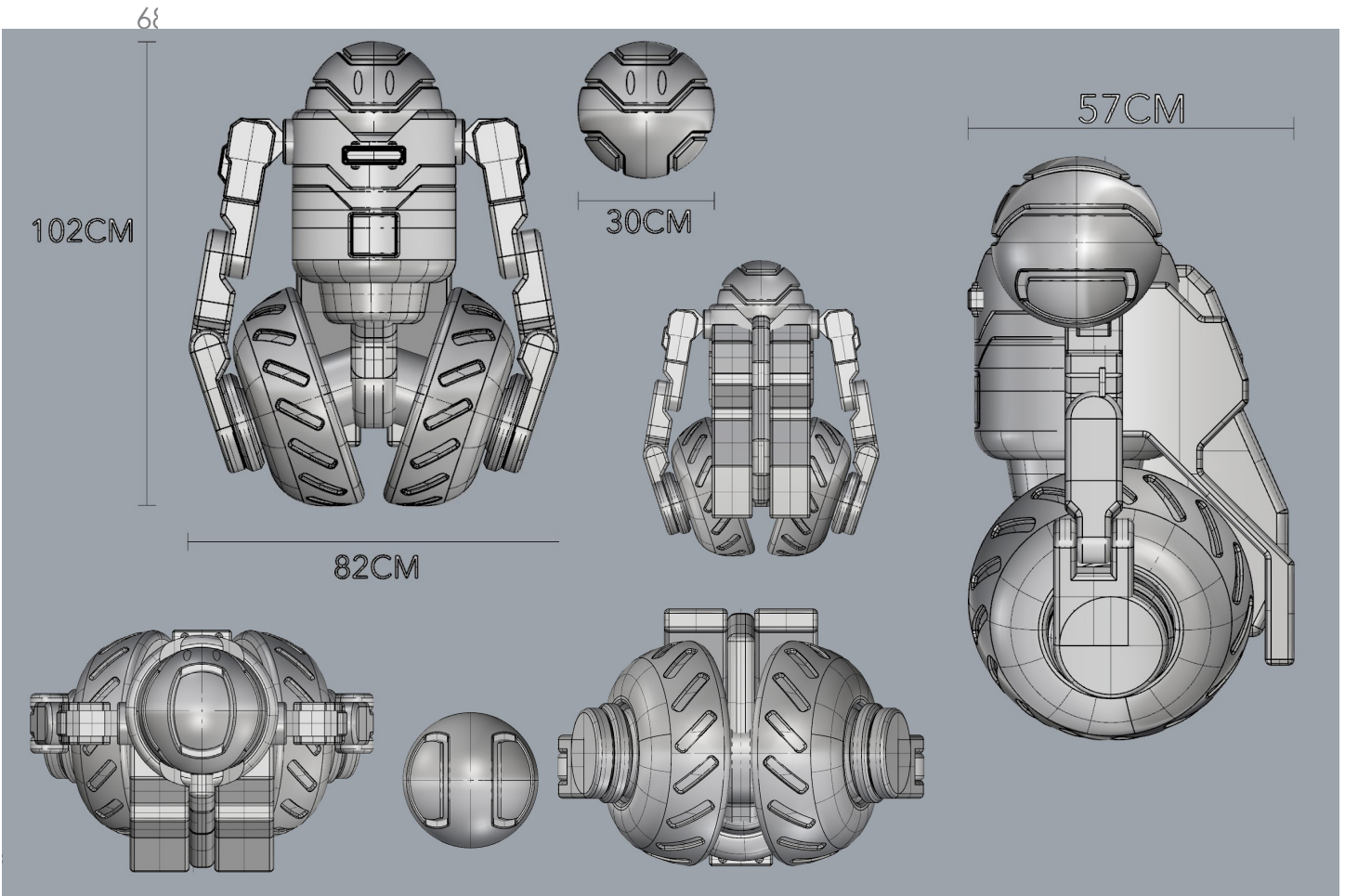
## The Robot Friend

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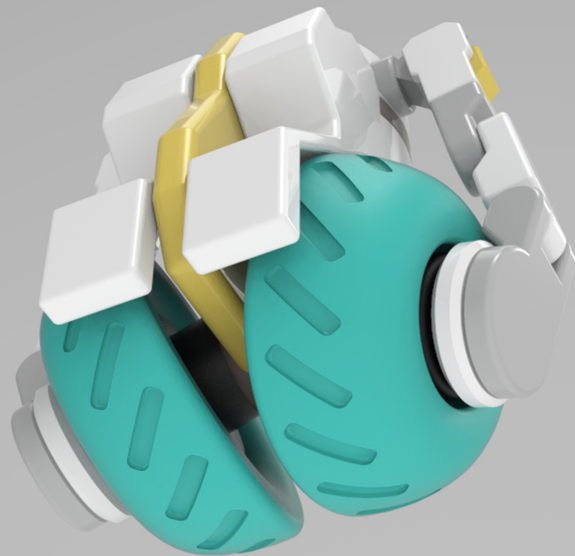
This project is a futuristic children's toy. As we have already seen in the modern world, kids play with digital devices like iPads, cellphones, and Nintendo Switches as if they are toys. Many kids will sit on the couch all day with a tablet. So, I designed this artificial intelligence robot system for kids to not only play with like an electronic device in hand, but also to carry around. This robot will be a good friend for kids when their parents can't play with them.



There are two parts to this artificial intelligence robot system. First is the ball head, which has a rounded touch screen. This 360-degree touch screen displays the robot's facial expression for better interaction. The size of the head is compact enough for even small kids to carry around. The second part is the body, which functions as a carrier and transporter. Two arms are designed to be a pad for the child to sit on while being carried. The roundness is the main element of the design to emphasize cuteness and approachability.



The theme of this illustration is to represent a kid feeling happy and free when riding on the robot. The challenging part of this piece is to show off the riding position appropriately. I first found a reference image of a child piggybacking, and then I measured the angle and perspective to recreate the theme with 3D software. The final image results from the combination of these two references, which matches the object structure to the kid's body geometry perfectly. The character I made appears as non-binary, which will communicate to the audience that this product is not gender specific. The background uses halftone dot elements to complement the round robot design while expressing cuteness.



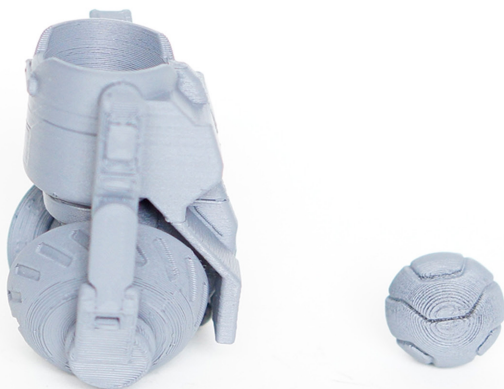




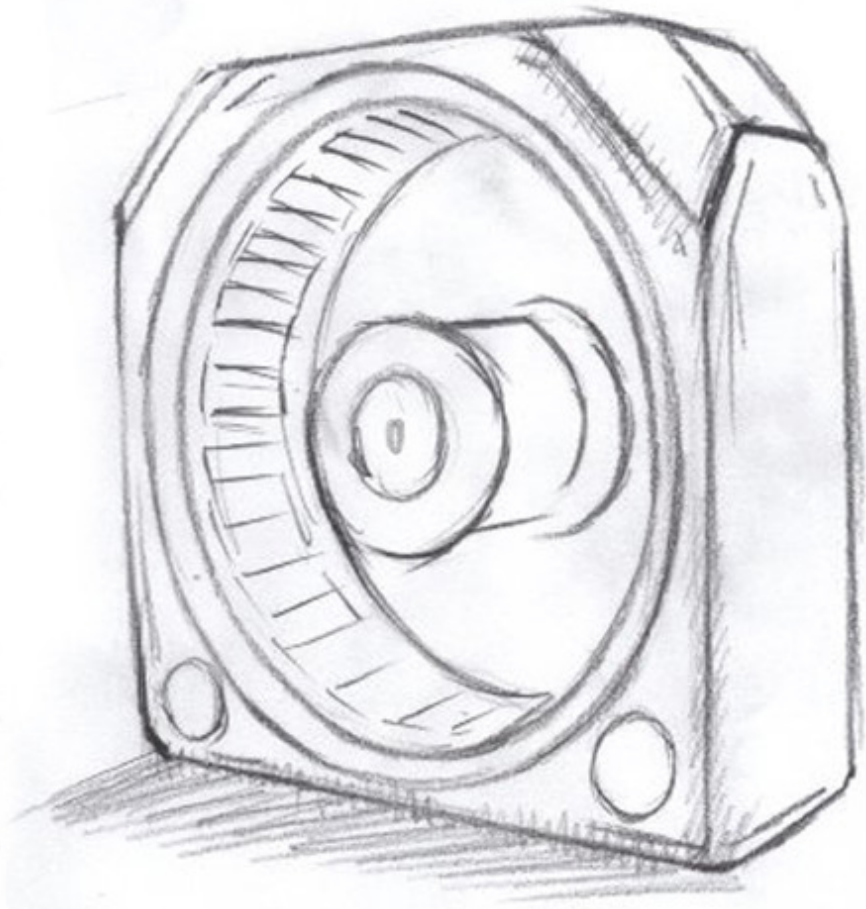
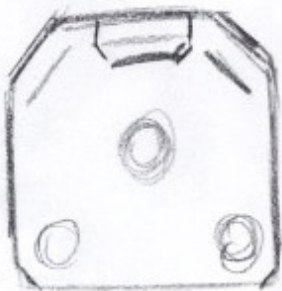
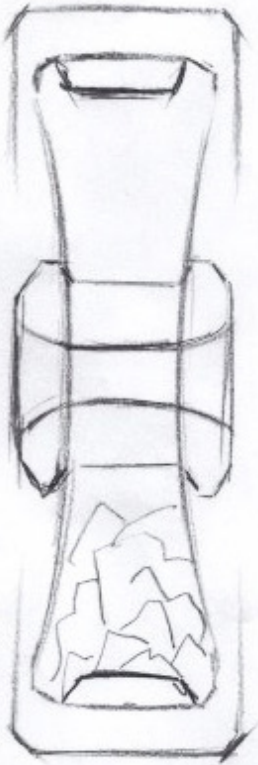
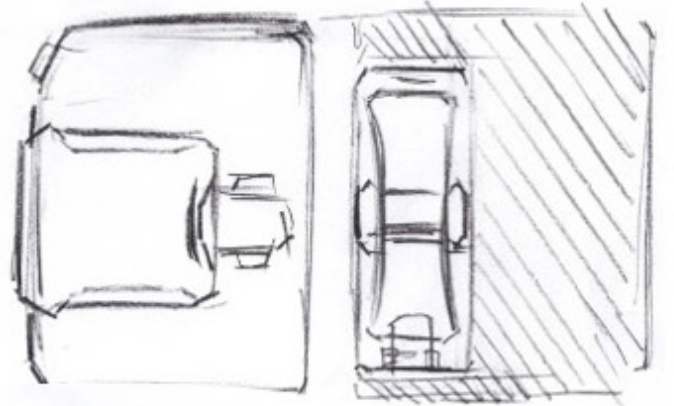
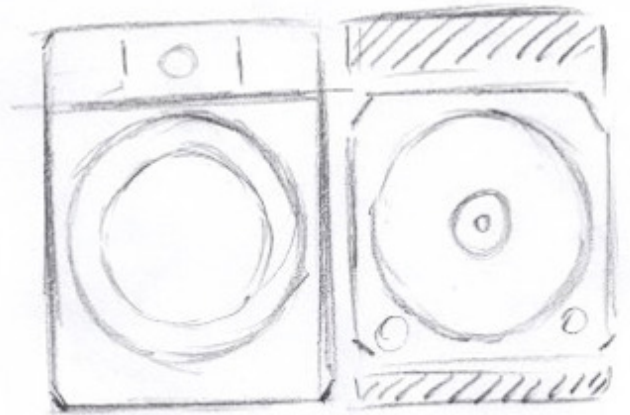
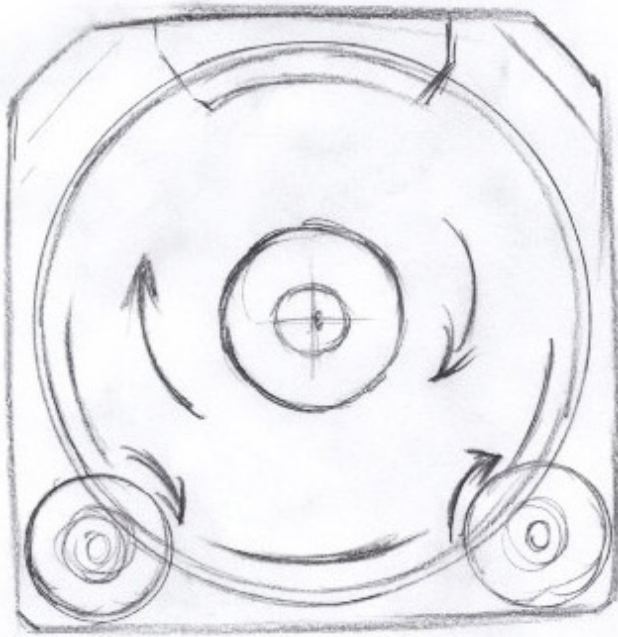
Illustration - a daily routine



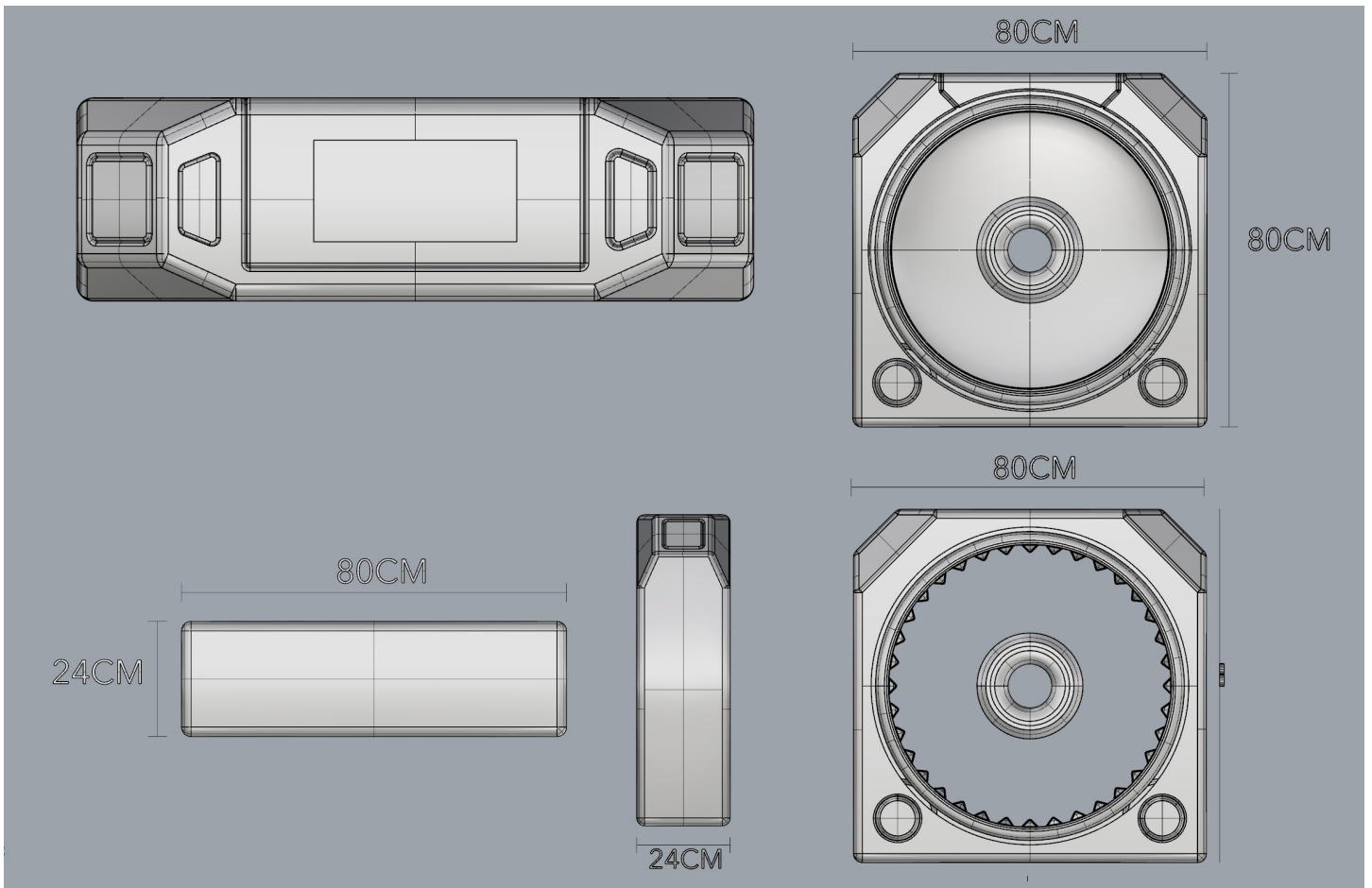
## Compact Washer

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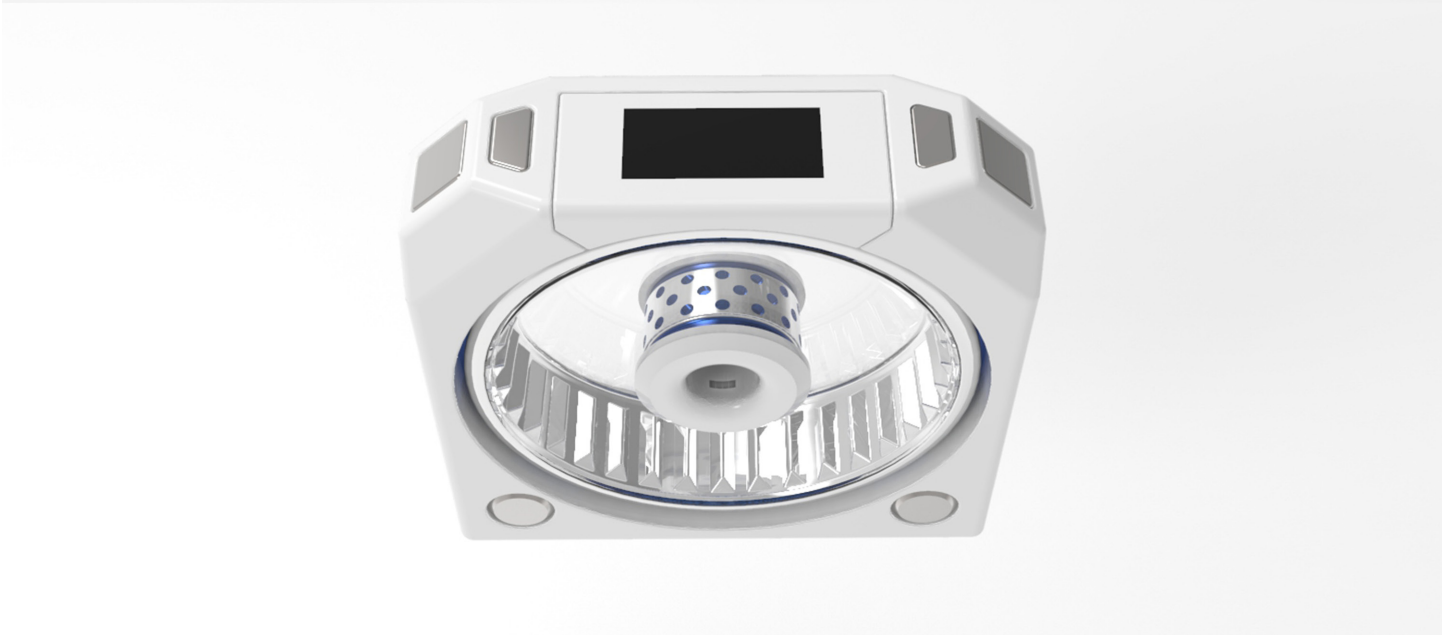
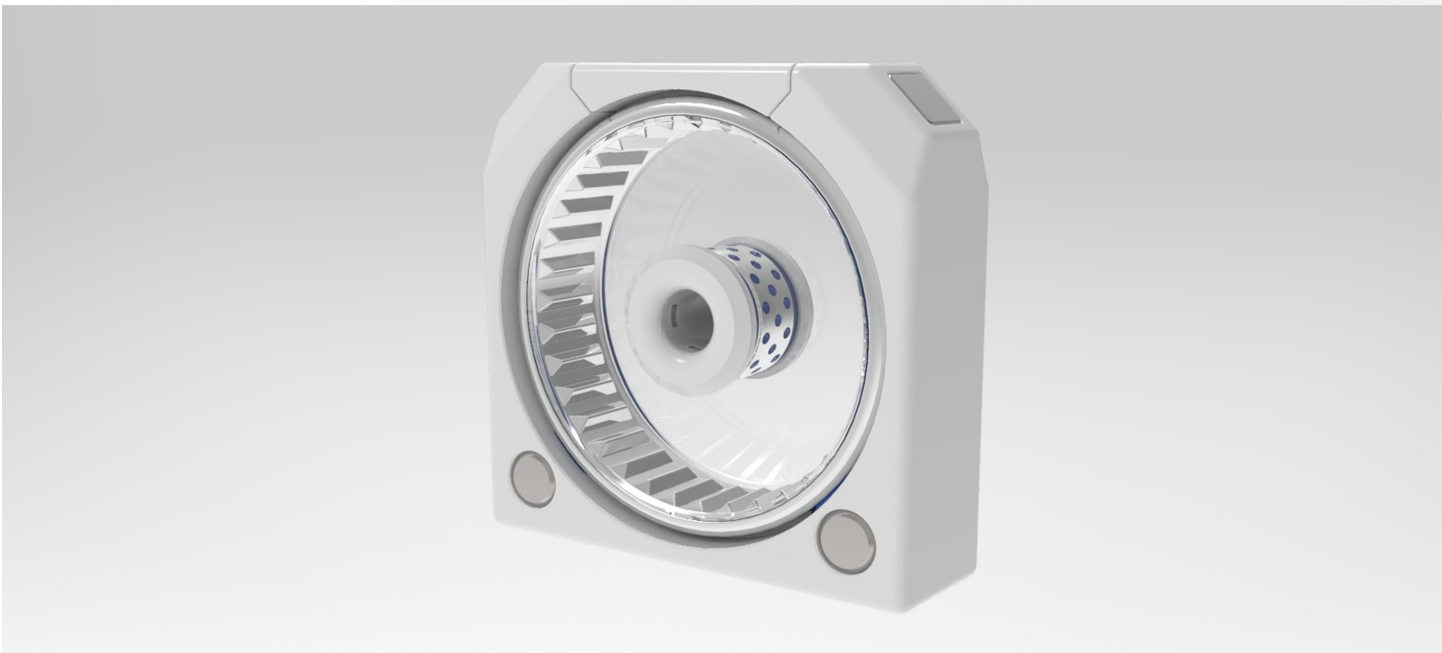
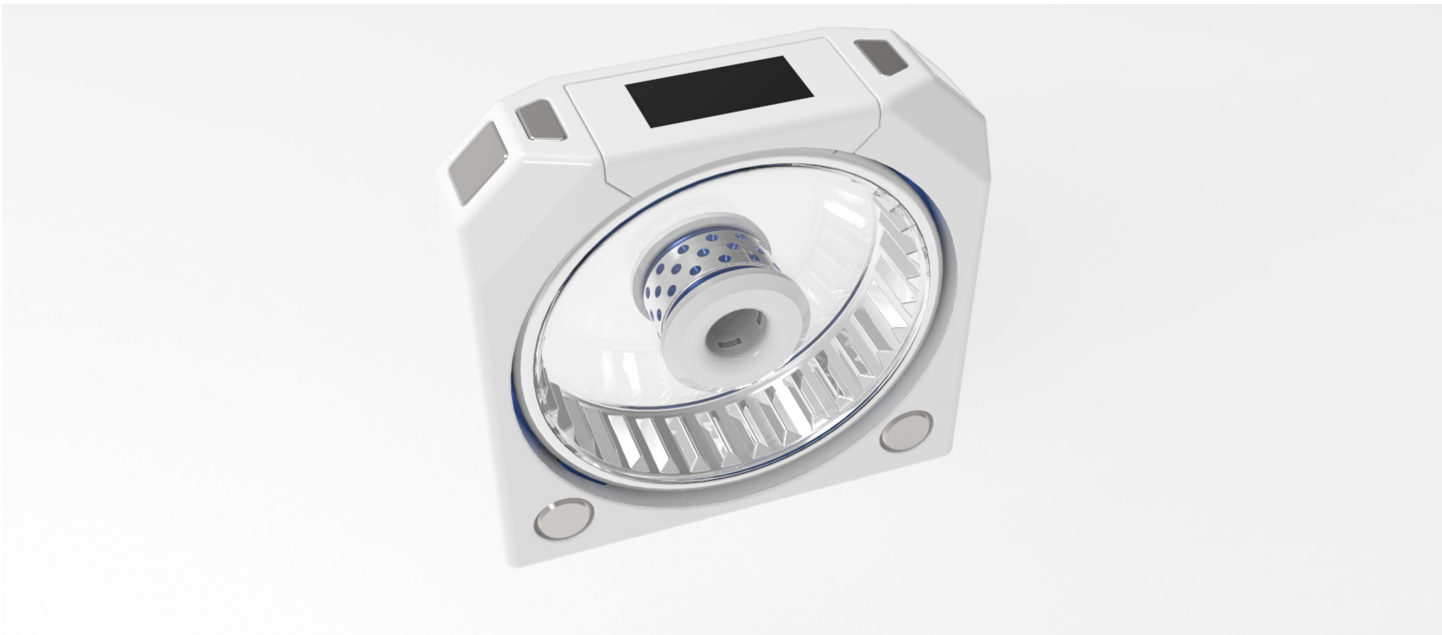
Doing the laundry is an inconvenient process for most people who live in a typical American apartment. Many apartments in the United States don't have features like a washing machine or a water outlet. Washing clothes in a public washer can make many people feel uncomfortable. This issue led me to design this compact washer for limited apartment space and is intended to be installed on the bathtub or any tight space. This product will allow people to wash their clothes more regularly and efficiently.



The design goal was to reduce the size of the laundry machine, but keep it fully functional. There are two types of washers in the current market. Top-loaders typically take up less space because they don't need extra room for opening the door. However, this design has no improvement in reducing the size because the nature of the drum is round. The front-loading type can be made smaller by reducing the loading capacity. However, it still needs considerable space for opening the door, which depends on the diameter of the drum. My solution is to combine these machines' advantages into one unit with a horizontal drum and top-loading design. As a result, people can put the appliance on the bathtub or in any tight space. I also eliminated motor space on the back of the drum by separating the driving mechanism into two small units. This modification makes this design even narrower, so it saves space. The final appliance features a similar loading capacity to current machines on the market, but with a 70% size reduction.



There are two new things that I wanted to try in this illustration. The subject of this illustration is of a different race. I picked a young black man as my model so I could experiment with illustrating a range of skin colors and improve my technique. Second, I packaged everything in a small space to show how compact the unit is. Because dark skin has an exciting transition under the light, the contrast needs to be pushed quite a bit to show the correct skin tone and lighting interaction. I intended to put this machine in a small space, like the top of the bathtub, to show its narrow profile. To make this space feel even tighter, I put a wall behind the washer to cut off more of the room. The interior rendering technique was utilized to make the wall see-through to show the entire appliance.



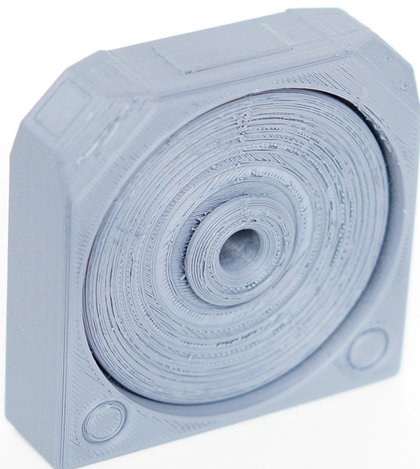
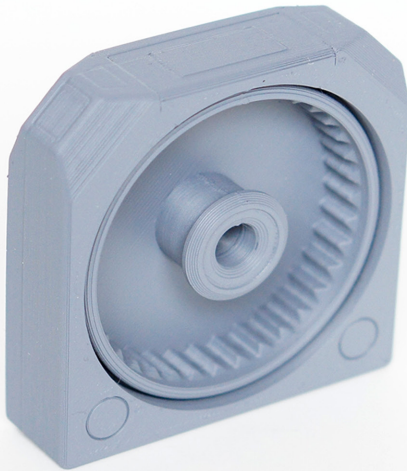




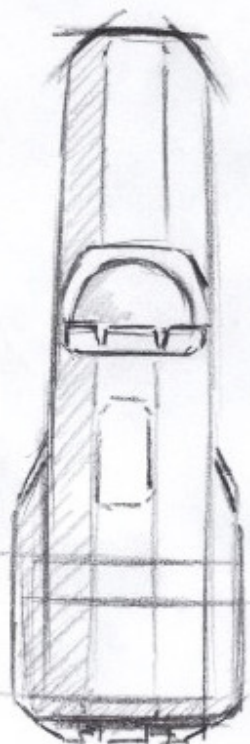
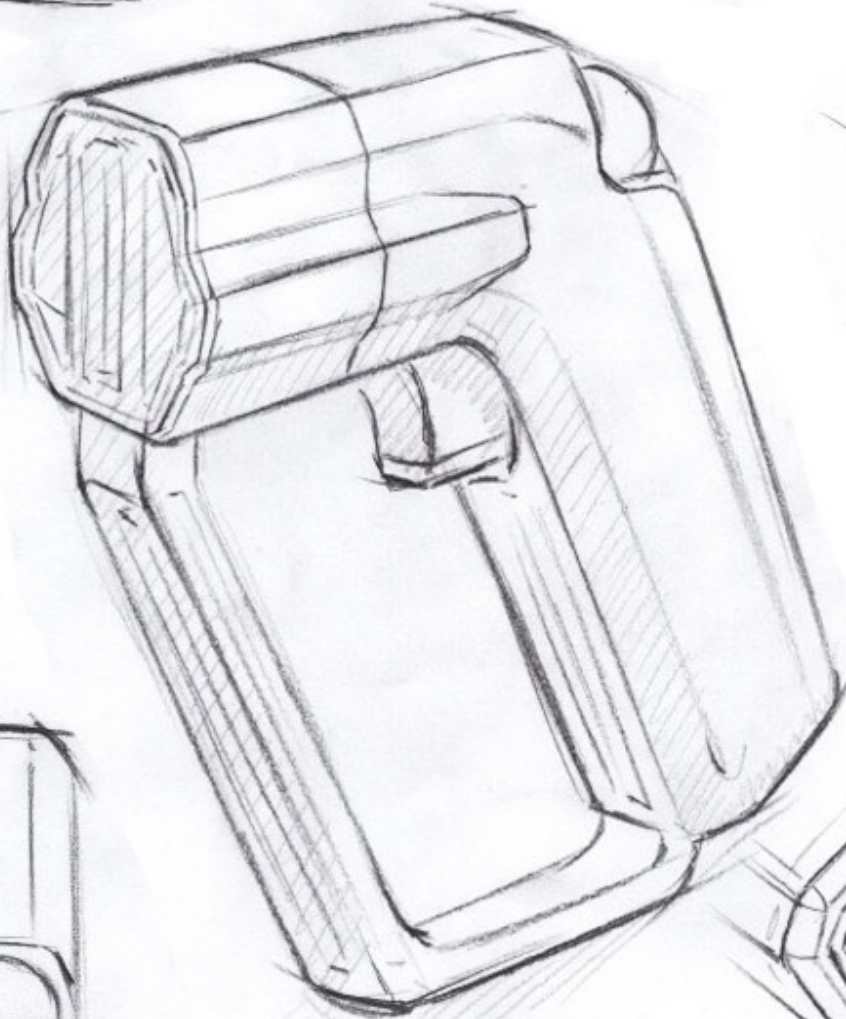
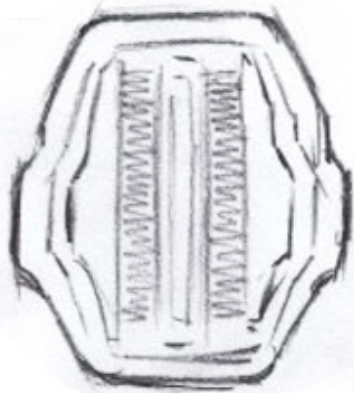
Illustration - A quick check after crash



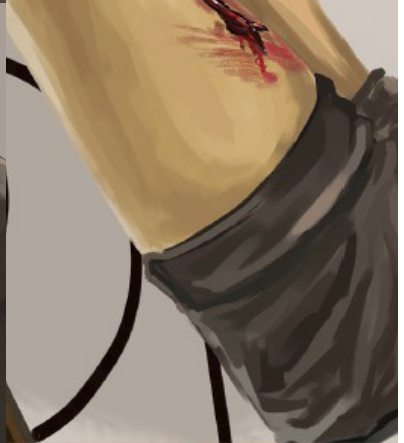
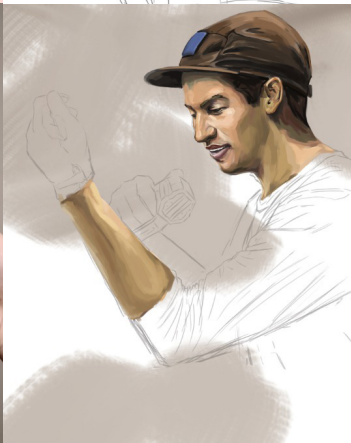
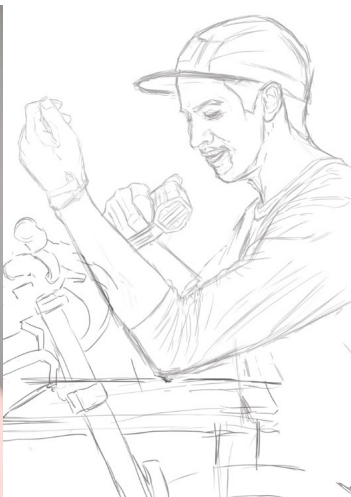
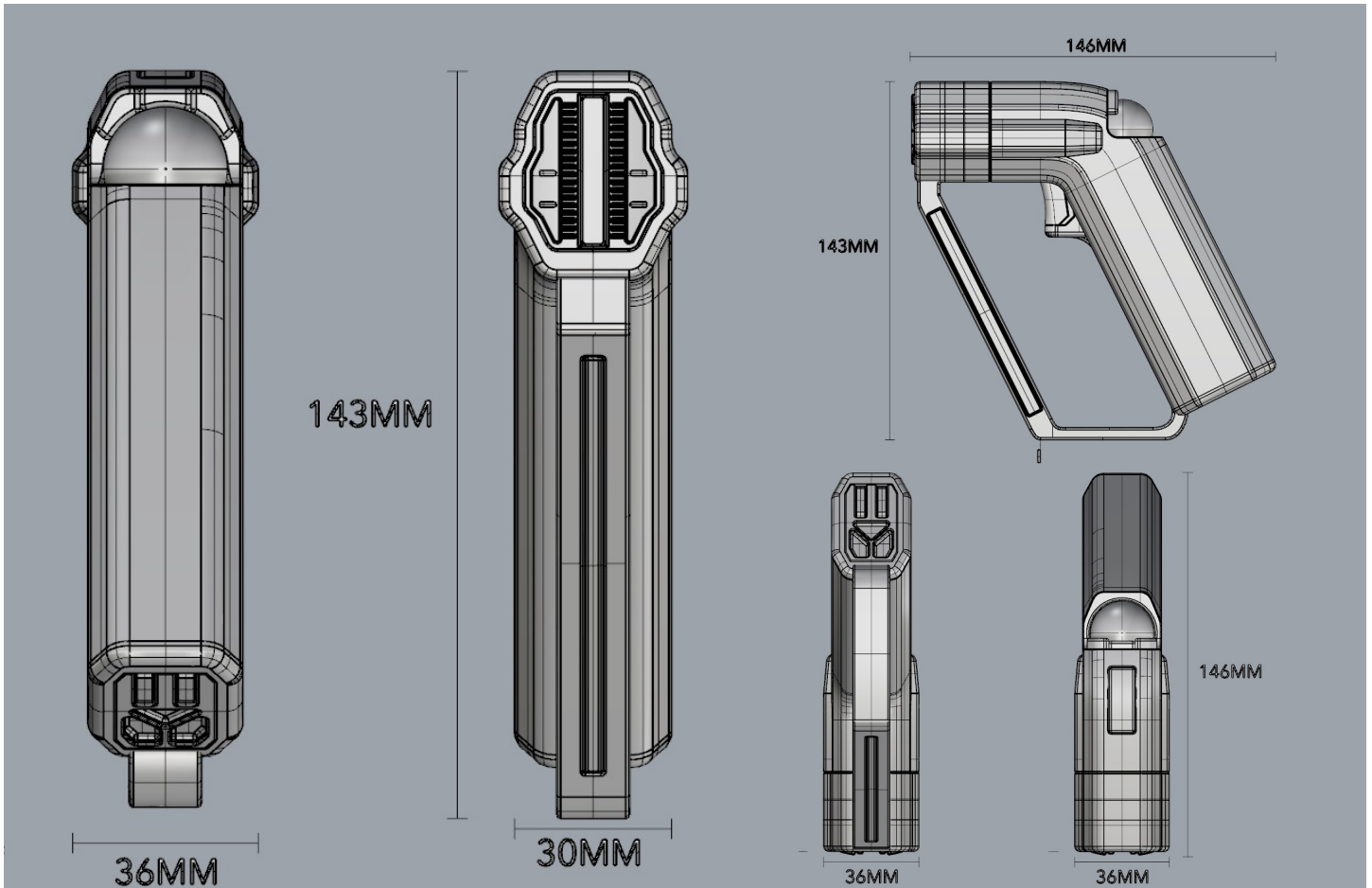
## Personal Health Scanner

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This product is designed for people who often find themselves needing a health check in various situations. In certain circumstances, users can check their illness or injury first, then decide whether to go to the hospital or mend themselves. For instance, it is very common for mountain bikers to crash while riding. This scanner would be an appropriate tool to keep in a mountain biker's backpack. It can be used to scan an injury right after a crash to determine if any bones are broken. Other individuals might also use it to check their health data frequently for specific disease management. This scanner is an excellent tool for a variety of daily health issues and applications.



I considered two primary goals when I designed this device. It needed to be functional and ergonomic. For functionality, I put multiple sensors on both the head and handguards for scanning different data. One sensor on the head with metal terminals will touch the skin. Another is integrated into the handguard. There are also two projectors on either side of the handguard for projecting images. Ergonomically, the scanner has an asymmetrical design for both left and right-handed users. The button can be reached with a single hand. I also integrated a trackball to improve control.



In this illustration, I used a new method for referencing 3D models for illustration. A scanner is a simple object with a single tube and a bar, but the hand that holds it is complicated to draw. For accurate reference, I printed the scanner in its actual size so I could use my own hand to simulate the circumstance of the illustration. This illustration depicts a biker checking his arm to see if there is anything broken after a nasty crash. I added some details, such as a large wound on the rider's arm to communicate the situation.







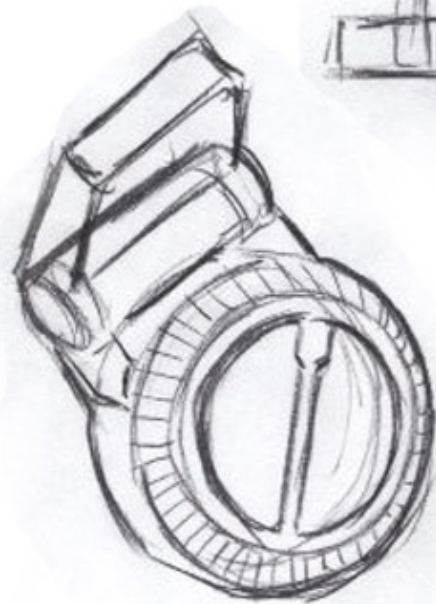
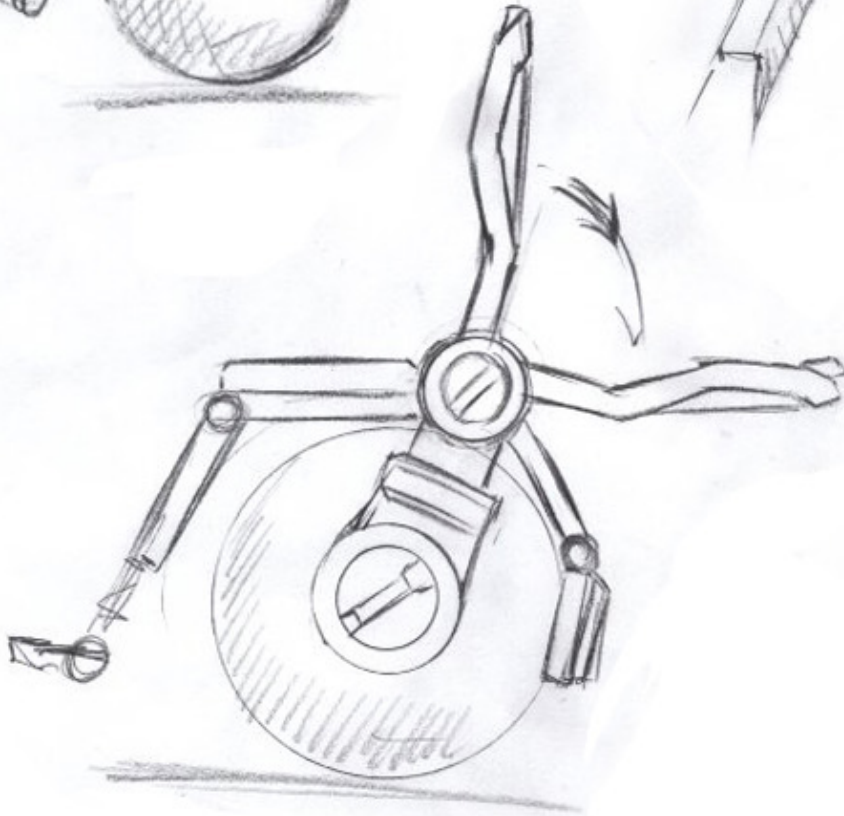
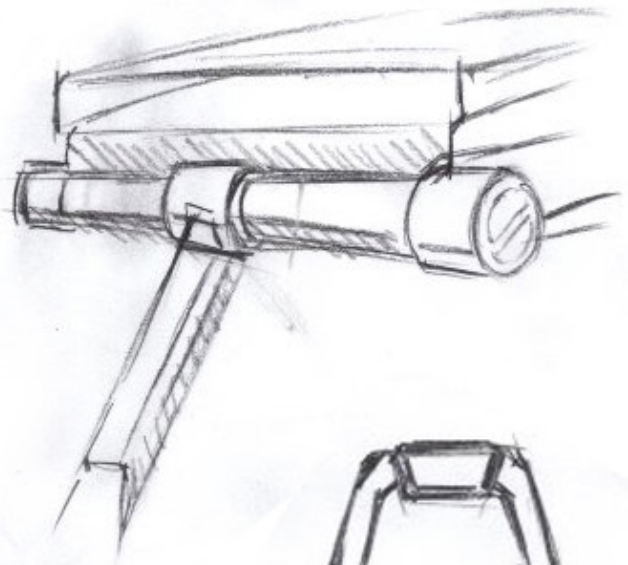
Illustration - A Moving Comfort



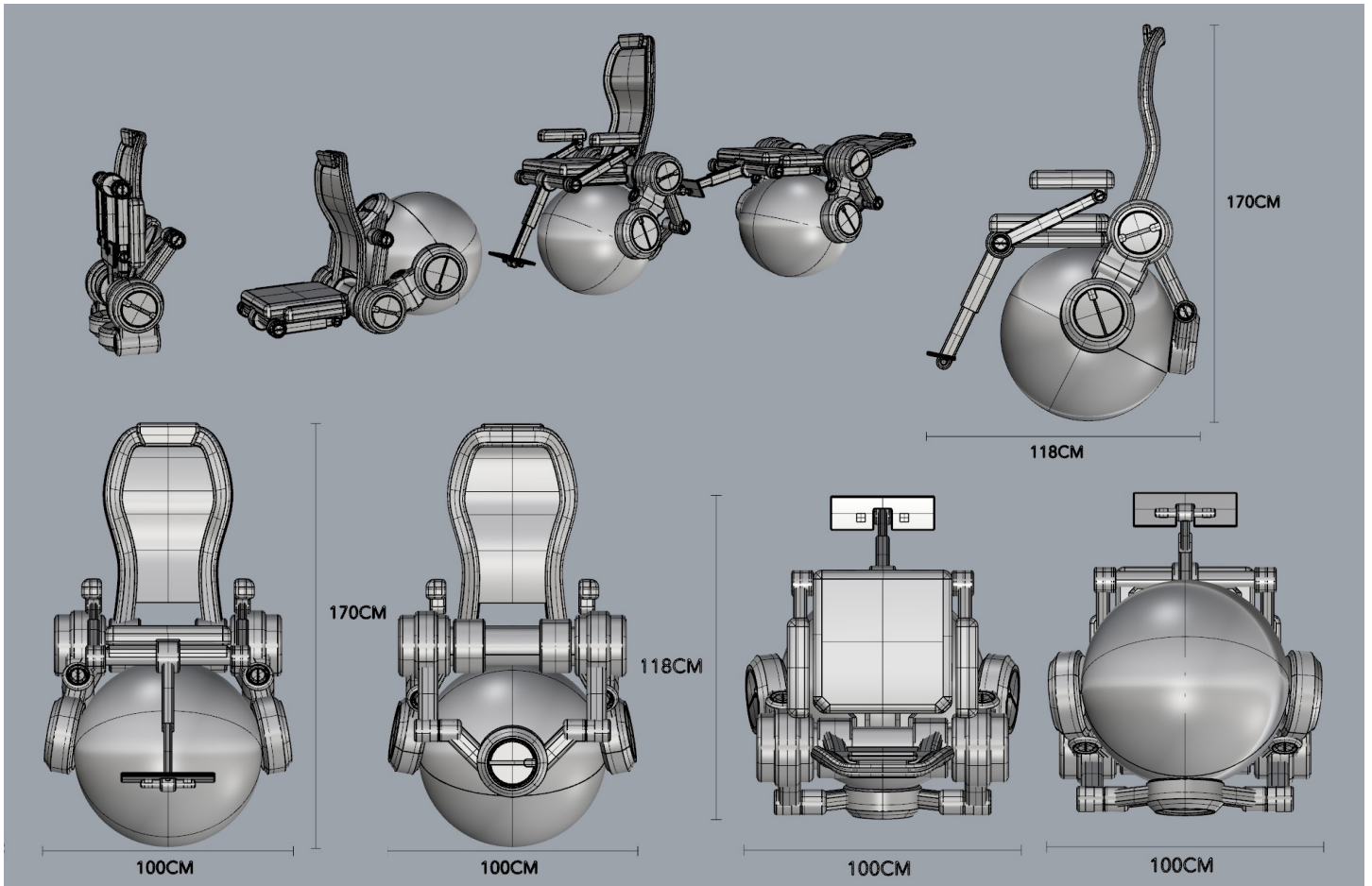
## The Ball Chair

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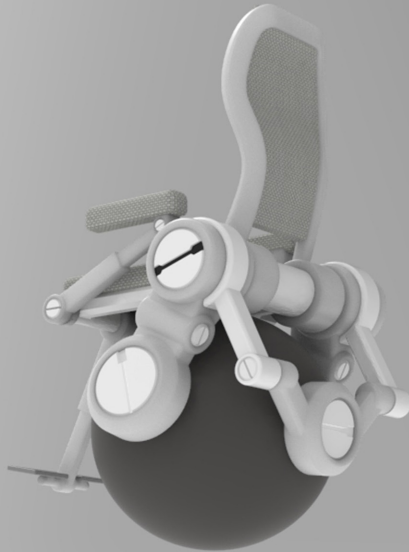
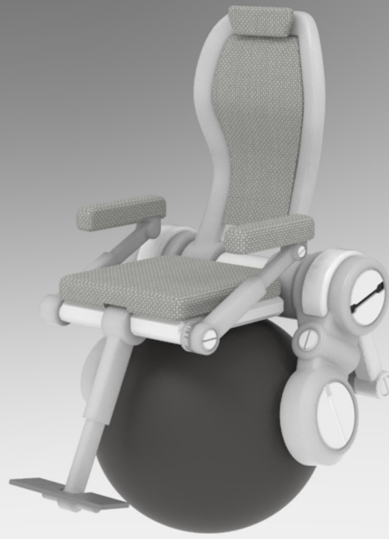
When I think about the future of the wheelchair, I think back to the car from the movie *I, Robot*. The ball-shaped wheel design from that car inspired so many concepts for transportation design. The well-known tire company, Goodyear, has already made this kind of tire—it is called the “Eagle 360.” All of these concepts inspired my idea for the ball chair. There are several advantages to the ball-shaped wheel design. The top benefit is that this device is capable of changing directions, rotating, and rolling, all at the same time. By using the ball as a big pivot, I designed the chair to be foldable. It also has the ability to open and become a bed. This design will benefit hospitals by effectively saving space and providing excellent convenience for both doctors and patients.

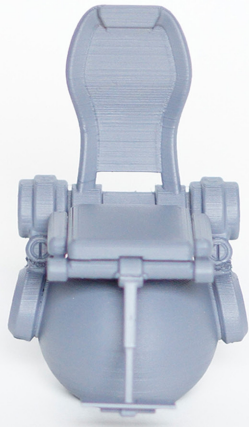


The chair was designed on two pivots. The first pivot connects the driving ball and chair body, which provides two primary functions. One is to control the moving and turning of the whole system, and the second is to adjust the position and height of the entire platform. I designed two generators—one on either side and one on the back to connect the chair and the driving ball. The driving system is located inside the ball, which results in less weight, better foldability, easy storage, and easy reparability. The back support was made of mesh material inspired by modern furniture design, which delivers comfort, as well as a slick and simple style. The head support adds extra comfort. Lastly, the arms and footrest are both adjustable and foldable for usability, functionality, and convenience.



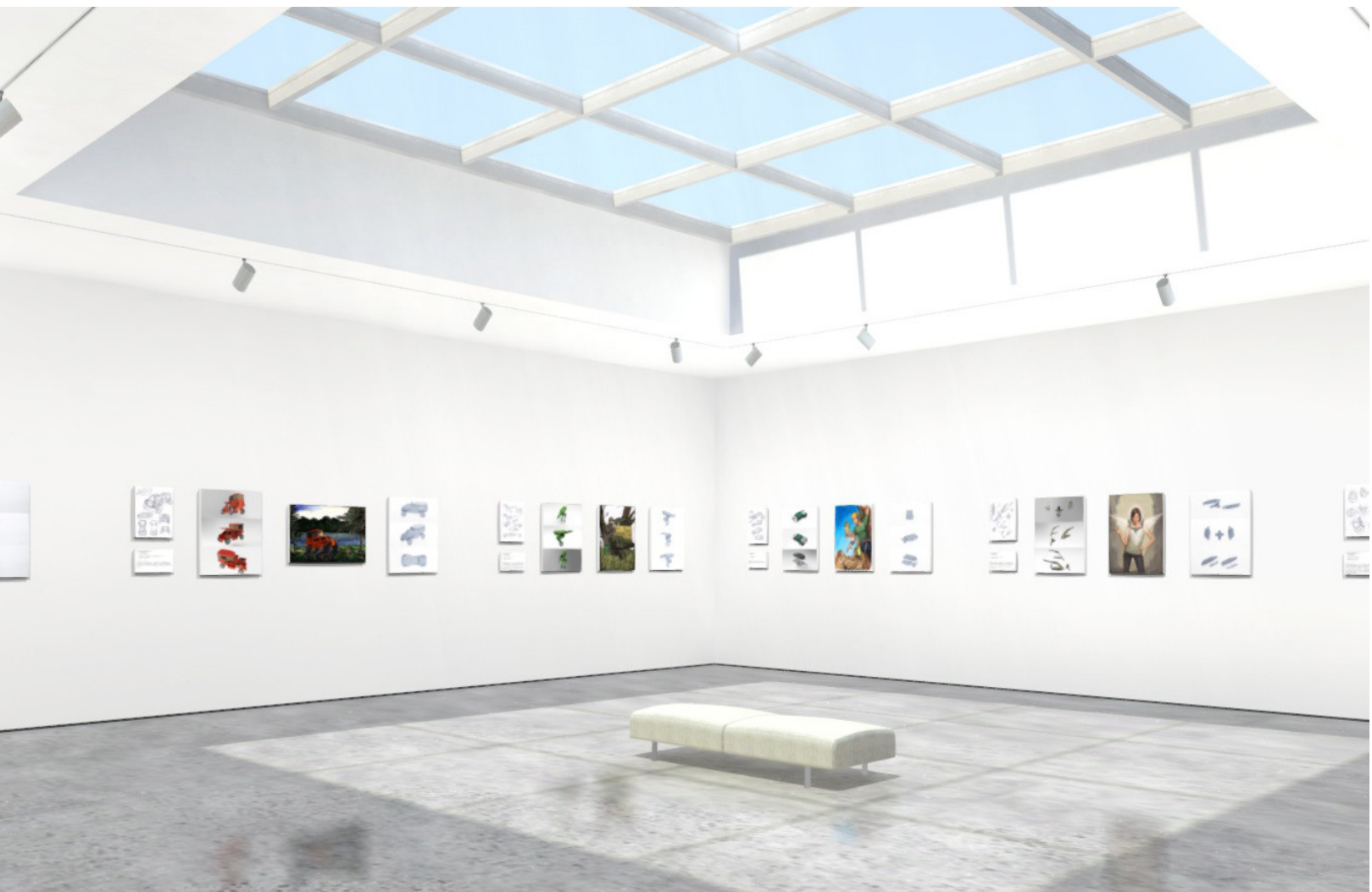
While producing this illustration, 3D modeling showed its advantage in illustration referencing. To start with, I first shot the image for the composition to find the right angle at which to show the object. I then took a screenshot from the 3D software for reference. This process resulted in a true and accurate drawing. I also incorporated a realistic color palette in this piece. The facial expression is something I wanted to highlight in this piece. Besides portraying the figure, the background is another critical part of enhancing the visual experience. The quantity and level of roughness are vital to balance the whole image. Enough detail and roughness were incorporated to fill the negative space, as well as to represent the environment successfully.



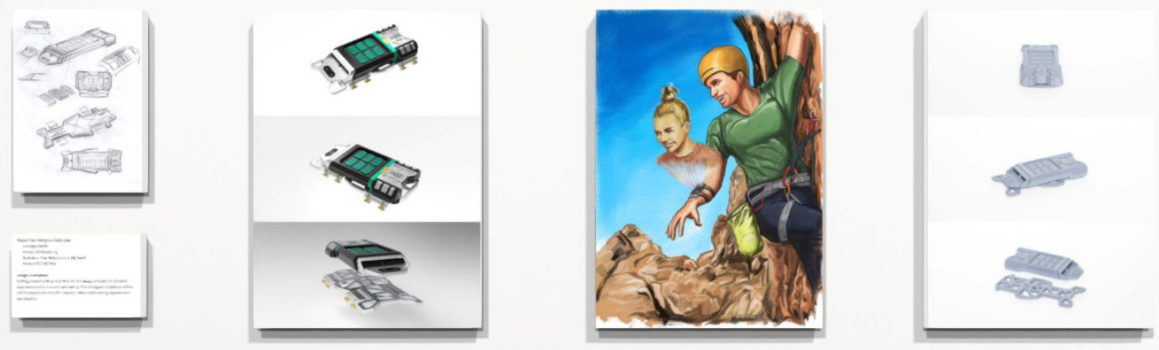
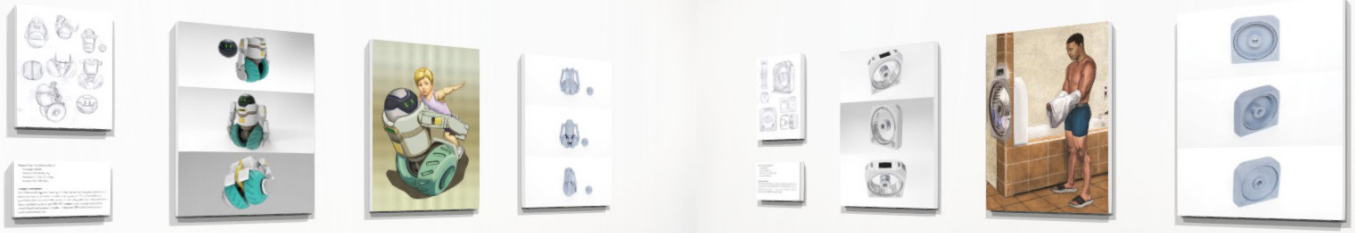


# Exhibition

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The purely aesthetic and educational value of Art will always inspire man who feels that it is his mission to remind the world of beauty. forgot that Art has its place in the world - that it ranks as an ennobling influence with music and poetry, one would have to turn the faces of Old Masters the wall and close the World's Picture

Tom Purvis, Journal of the Royal Society of Arts, 1929

## Conclusion

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Neo-Commercial Illustration demonstrates, documents, and explores the ways that designers and illustrators are visualizing the future.

Designing a new product to improve an existing problem is challenging and requires research and critical thinking. However, experiential learning and design experimentation result in excellent content for commercial illustration. Technology influences the way we make illustrations, both conceptually and physically. As illustrators, we should master the fundamentals as well as actively merge new techniques and methods. Attention must also be paid to using 3D modeling for both product design and as a tool for supporting the development of illustrations. The improvements of the future are putting new technologies into our hands; this intersection is Neo-Commercial Illustration.

Afterward: I experienced many challenges and lessons during this exploration of work. The time I spent holding a pen and drawing makes me a stronger illustrator than I was before. The challenges from tedious 3D modeling and plastic printing have made me a versatile designer and illustrator. The most important thing is that I enjoyed this journey thoroughly and gave it my all.

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