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MASTER OF FINE ARTS

AdTech© Interactive Media Network

By

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Dedication

This thesis application and documentation is dedicated to the memory of my grandfather, Mr. Mariano F. Bianco (1922-93). He was a man of many skills and much wisdom; though he was not very scholarly. He was a first generation American who struggled to survive and did so for himself and his family. He was one of the most important people in my life. I will always love, remember, respect and miss him. This is for you papa...

Preface

As the 1992-93 academic year opened at the Rochester Institute of Technology many young people would embark on a magnificent, though sometimes arduous, journey - a journey which would ultimately shape each individual's future in yet unknown ways. For some it would mark the beginning of a glorious crusade into the realm of academia. A crusade to find knowledge, wisdom, and self. For others it represented the end of that same noble quest. For me it was both the beginning and the end (for now) of one of the greatest experiences of my life; my college education.

The beginning of the 1992 fall quarter was a period of reflection and satisfaction. I had survived the many trials and tribulations of my journey, so far, and I knew that I was near its end. I was both ready and determined to finish my journey into academia; whatever the cost. I had made many sacrifices and overcome many obstacles to get where I was and would let nothing stand in my way now that the end was in sight. The final leg of my journey, my MFA thesis, was about to begin and I found myself anxious and fearful, as many others who had reached this point (in their own journey's) before me must have felt, of what lay ahead. Actually, now that I look back, I find that I was more frightened of the word "thesis", which in my mind represented both the end of my present journey and the beginning of many new ones, more than anything else. I was unsure of myself and of the knowledge and wisdom that I had acquired throughout my life. I questioned whether the knowledge and wisdom which I had amassed, over the span of my 25 years, would be enough to produce a truly unique and powerful thesis. I could only hope that it would.

My final journey, my Thesis, began in the fall of 1992 and wouldn't conclude until the spring of 1994. During this time I found myself struggling to achieve my ultimate dream; finding knowledge and a sense of "self" through education. I found myself clinging to RIT, my home for the past seven years, and my freedom. In a way I was unwilling to give up either one. When my journey is complete I will inevitably go home, to New York City a place which is now unfamiliar, to begin my career. My home in NYC is a place which I have occasionally visited; but no longer the place that I live. And so I stood vigil in my present sanctuary, RIT, a place which was familiar and a place which I care greatly about. My deepest fear was to go "home" and lose both my freedom and my "self". I have grown during my time at RIT; I have changed. I am no longer the boy who grew up on Staten Island in NYC. I am no longer the naive young man who first stepped onto the RIT campus in 1987. My friends and, in some cases, my family are here now; in Rochester -at RIT. I was confused and afraid, yet, I continued my vigil. Now, as I write this document, I understand the importance of the past eleven months. It wasn't merely the time in which I would finish my thesis and conclude my education; it was much more important. This was the time in which I would ultimately find my sense of "self". I am no longer the boy or naive young man that I once was. I have grown strong in mind, heart, and soul. I

have developed confidence in who I am and what I can achieve. It is not the future which I find myself frightened of; it is the present. The future, I know, will be filled with both success and failure; to think anything else would be foolish. In this way I have truly grown. And so, with this document, I end my long vigil and take the final few steps of my journey into academia; a journey which I will always cherish.

Introduction

The Twentieth Century is rapidly coming to a close; the rushing flood waters of technology have begun pouring into our homes. In recent years communication technology has developed at an exponential rate. The development of digital computers, cable TV, and interactive media have helped route the waters directly to the consumer. The era of radio, television, and video has begun to pass. A new age of laptop computers, cellular phones, digital images, and interactive CD-ROM has given consumers an appetite for new technology.

The persistent development of technology has changed the way people work and think. The separation between TV, radio, computers, telephones, and other communication media will soon become indistinguishable from one another. Current trends in communication technology have merged the best elements of each medium to produce multi-media applications. A storm front of new technology has landed and it brings with it the tide of change.

Multi-media applications will be the primary communication networks of the Twenty-first Century - or so it seems at the present time. Videophones, interactive books (in CD-I, CD-ROM, or Laser-disc format), Interactive (cable) TV and archives (such as those presently used at the George Eastman House Museum and within the Graphic Design Archive at RIT) are emerging to form the foundation blocks of the current multi-media revolution.

Closed linear systems used in current book production and primary education are quickly becoming obsolete. Recent developments in multi-media communications have brought about new approaches to thinking, learning, and teaching. The closed linear systems of book technology and sequential learning are being overpowered by systems based on non-linear, or network, modes of thought. AdTech© was developed as a prototype non-linear interactive book based on the "network" (i.e. "web") theory of communication.

AdTech© is a prototype Interactive Media (hypermedia) Network; which uses a non-linear mode of communication as its foundation. The "Web" flowchart, the AdTech© Navigational Map (**Appendix E**), is the primary navigational tool and the foundation element of the AdTech© network. The "Web" map was derived from a metaphor based on the web of a spider and was the primary element used in the development of AdTech©. The "web" flowchart may be represented in either a symmetric or asymmetric manner which aided in its usability as a tool during the developmental stages of AdTech©. The main reason the web metaphor was used was to promote the expandable nature of the AdTech© network. The user, of AdTech©, has full access to any area of the application (as a spider would have access to its web) at all times (when working with the application). The user has the ability to read/write notes, refer to and use a interactive glossary and bibliography, and add their own notes, comments, and/or evaluations to the current information within the AdTech© network.

The AdTech© Interactive Media Network has been designed to parallel the development of technology (through HyperCard©) and grow with future use. AdTech© was developed to be an interactive book which, through continued use by students, educators, and professionals in design, will be able to grow into (and eventually become) a limitless resource of knowledge.

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Preliminary Ideation

During the last critique/meeting of the 1992 Spring Quarter/academic year Professor R. Roger Remington suggested that I do some preliminary ideation, if not actual research, in preparation for my thesis project which I would begin the following fall. I had already been thinking about this within the last few weeks of the quarter and during the meeting Prof. Remington and I discussed several of the ideas which I had been pondering. One of the first ideas that I had come up with dealt with the Cipe Pineles, Will Burtin, and William Golden archives which had been acquired by the Graphic Design Archive - a design archive and collection at RIT's Wallace Library. I had studied, basic, conservation and preservation (of photographic works) procedures during my undergraduate studies at RIT and thought that I might produce a series of "archival" as well as educationally functional housings for a number of the pieces within the archive. A second idea dealt with the study of archetypes (i.e. the hero's journey) - a subject which I was introduced to by Prof. Remington as a part of the coursework in his graduate graphic design class. Both ideas were put on the "back burner" so that I might continue my search for a topic over the summer.

Over the summer I began listing, both mentally and on paper (when a sheet or scrap was available), topics which I thought would work well as a topic for my MFA thesis. At this time I thought about an archetypal study of the characters within the movie "Star Wars" (a study which Prof. Remington had suggested during a class the previous fall). I also thought about a similar study dealing with the use of characters and people within advertisements. In July, during a visit to the design studio, Prof. Remington gave me a copy of "In search of lost women" an article by Karrie Jacobs which he found in the April 1992 issue of "Metropolis"; he had highlighted text pertaining to the topic of collaborations of designers (**Appendix A**). He thought that the topic might be of interest to me since my undergraduate education had focused on photography; he seemed to feel that I would understand and appreciate the issues of collaboration between designers, artists, photographers, etc., more than some of the other students. I briefly looked over the article and kept the topic on my list for the fall quarter.

By the first "group" meeting of the fall quarter I had a list of topics which ranged from the aforementioned topics to: "a study of communication technology", "advertising in the 21st century", "the computer magazine", "an identity system for the Spirit (RIT) Solar Car", "writing a story with pictures and illustrating it with type", etc. The focus of the meeting was to inform all of the second year graduate students about the requirements of our thesis projects. We were given a list of nine criteria which our thesis projects were to touch upon. The list consisted of: 1)History, 2)Theory, 3)Methodology, 4)Application, 5)Research, 6)Writing, 7)Critical Thinking, 8)Innovation (i.e. breaking new ground - or starting to), and finally 9)Evaluation. At this time we were told who our "Chief Advisor" would be, informed of our critique times, and informed that we needed to choose two or three associate advisors for our "Thesis Committee" from among the College of Imaging Arts and Sciences faculty. We were also told that our proposals were due; September 15th. By this time we were all ready to begin; as soon as we finished our frenzied search for both a committee and a focussed thesis topic.

Preliminary Proposal Development

As the deadline for the preliminary thesis proposal drew near I had managed to focus my attention on an area of graphic design which was quite familiar to me; advertising. I was uncertain of how advertising was truly related to the field of graphic design, so I asked several of my peers and Prof. Remington how they felt this subject fit into the field of design. On average the response was that advertising was a field within the field of graphic design. This is understood in the following: Advertising is an area of graphic design, in as much as interior design is an area within architecture. One response that struck me as quite unique was "Advertising is the bastard child of graphic design". I wasn't pleased with the responses I had received (especially the "bastard child" analogy); so I asked my Prof. Remington where he thought advertising stood in relation to graphic design. His response, after hearing the "bastard child" analogy, was that "Advertising was more like the father of graphic design, than its bastard child. Many historic designers worked in the field of advertising or editorial magazine publication before the term 'graphic design' was even coined". It made sense and it made me feel a little bit better about my choice of subject matter for my thesis.

As advertising, actually advertising photography, was the focus of my previous studies at RIT; I thought that it would be an appropriate choice for the subject of my thesis. I was quite knowledgeable in this area of design and knew that there would be an endless amount of research materials to be found within the subject area as well as an entire college of professionals who had worked for many years within the advertising field. By choosing advertising I was choosing a familiar area and in some way a comfortable area as the subject of my thesis. This topic unlike any of the other preliminary topics, which I have discussed earlier, felt right - so I decided that I would focus my attention on it.

I began writing the preliminary thesis proposal (**Appendix B**) with all of the above in mind. I was also looking at the area of interactive media as an element within my thesis (though it would be some time before I committed myself to the interactive piece which I was eventually going to develop). At the time I had only taken one class based upon interactive media; the class was in HyperCard although I was registered for a second class dealing with the same application during the 1992 fall quarter. This course would focus more deeply in the areas of scripting, the production of QuickTime Movies, and interactive media design; all areas that the first course did not encompass. I still wasn't sure if I could develop a thesis, which would satisfy the many requirements for exhibition, based upon the little knowledge I had gained in taking the two HyperCard© courses. While I was writing the preliminary proposal I decided that it would be in my best interest to leave the format of the final application open to future developments and study. Most of all I left the application's format open so that I could learn more about interactive media and build confidence in my ability to create a thesis application within this newly discovered area of design.

Committee Search

After the preliminary proposal was finished I began my thesis committee search. Prof. R. Roger Remington had already informed me that he would be my chief advisor; well that was simple enough. I set out to select two or three individuals which I thought would be helpful in the development of my thesis. I had originally thought that Prof. Doug Rea, Prof. David Robertson, and Dr. Richard Zakia would be good choices for my thesis committee. Prof. Remington felt that my thesis committee would be of greater value to my project if it was allowed more diversity in the backgrounds of the individuals. I couldn't disagree with this point as it was extremely valid. Prof. Remington then suggested Dr. John Ciampa, Prof. Mark Collien, and Dr. Jack Slutzky as potential members of my committee. Prof. Remington and I then discussed the pros and cons of each individual for a short time.

Doug Rea is a professor of photography and the director of the Electronic Still Photography (ESP) section of the RIT photo department. I had taken several classes with him, including the ESP class, and felt that he would be quite helpful.

David Robertson was, he's now retired, a professor of photography at RIT and a professional art director for many years. I had also taken several classes with him and I thought that his knowledge of advertising could be of potential use.

Richard Zakia was, he is now semi-retired, a professor of photography at RIT (in several areas) as well as an expert in semiotics, advertising, art, color theory, etc. I had taken two classes with him, including "Teaching Photography" and a "Theory and Methodology" seminar also involving Prof. Remington and Prof. Keough. I knew that his knowledge of advertising, photography, etc., would be helpful.

John Ciampa is the director of the American Video Institute as well as a communication theory professor. He has worked for many years in both TV and Interactive media design. His position within AVI was an important link to the equipment resources within the AVI department.

Mark Collien was a an adjunct faculty member (and my fall quarter HyperCard professor) of AVI as well as a "master" of the HyperCard scripting language; HyperTalk. He was also a valuable link to the resources within the AVI department.

Jack Slutzky is a professor within the NTID supported design program as well as a former art director/owner of an advertising agency for many years. He also has degrees in psychology and art education which I thought would help in the creation of my thesis.

After some deliberation I chose Dr. John Ciampa, Dr. Richard Zakia, and Dr. Jack Slutzky as the members of my potential thesis committee. I chose these individuals because of their vast knowledge, specific backgrounds, and basic friendliness. After the preliminary proposal was finished I brought each individual a copy, had them read it over, and then formally asked them to be a member of my thesis committee. They each agreed to help me develop my thesis.

Secondary Proposal Development

Once my preliminary proposal was handed in, and my committee selected, I began developing a secondary thesis proposal. This proposal was to be, as it was explained to me by Prof. Remington, a focused and insightful investigation of my thesis topic in preparation for the projects eventual development and exhibition. As I labored over the development of a mission statement, project goals, project objectives, processes and strategies, a project timeline, budget, etc. (from a handout given to the second year students by Prof. Remington (**Appendix C**)), I found myself unclear of how this proposal would help focus my thesis. I felt as if I was spinning my wheels for no apparent reason. This proposal seemed to hinder the overall development of my thesis more than it helped it. Prof. Remington seemed to want a proposal which was both specific and vague; simultaneously. He didn't want deeply involved research to be used within the proposal; though he did want the proposal to become a guide for the development of the final application. I found the task to be both tedious and time consuming; too much so for a thesis which would need to be fully developed by mid April 1993.

As the organizational development of the proposal continued I found myself at a loss for its actual purpose. I felt as if the application wasn't researched enough for an investigation of this type; at least not yet. I was unclear of what the actual application would be, let alone, what areas it would specifically touch upon. If this proposal was going to help in the development of my thesis application, it was doing so in a very strange way. Prof. Remington suggested that "Design Planner©", a thesis application developed by Roy Prochaska in 1992, and "MacProject©", an archaic (by today's technical standards) timeline development application, be used in the creation of this proposal. I was game for anything; if it would ultimately help get my thesis on the right track. After a frustrating attempt (due to grammatical and spelling errors encountered within the application's text) at using "Design Planner©" I found myself even more confused about the purpose of this proposal. When I sat down to use "MacProject©" I found only further frustration; I later decided to create my own "Timeline" in an application which I was able to use more efficiently. After several proposals, or at least segments of proposals, were shown to Prof. Remington I questioned the purpose of creating a proposal which had little, if any, research to back it up. He said that the vagueness of the proposal would help it eventually become a tool for my use in the organizational development and project planning in the future. Well, that would be great in the future, too bad I needed more understanding of my thesis right at that moment. Eventually a "final" proposal, as vague and ridiculous as it seemed, was developed; though I felt no closer to achieving a "final" solution for my thesis.

Now that I look back at the secondary proposal, which I found myself loathing throughout its development, I find that it helped in the development of the basic structural elements of my thesis application. The "spider-web" metaphor, which was developed a short time later, would eventually become the main structural

element of my thesis, but this proposal allowed me to categorize some of the final elements/advertisements which were to be used as examples within the AdTech Interactive Media Network. Somewhere along the way the purpose of this proposal became unclear and I became anxious to emerge myself in the development of my thesis; rather than another thesis proposal. If Prof. Remington had simply taken the time to tell/remind me that this proposal was meant to be a study of organizational procedures and/or project planning, rather than a "secondary" and/or "final" proposal, when I repeatedly asked him about the purpose of this proposal I would have been able to use both the proposal and my time to its full potential. But not until I was satisfied with the research stage of my thesis. I see it this way: If you have flour and water, but no yeast, how can you make bread...

An Epiphany

By the end of the 1992 Fall Quarter I was both frustrated and disgusted with the amount of progress I had made in the development of my thesis. I was more than ready for the fall/winter break to begin. I felt as if my time and energy was wasted during the fall quarter. It seemed as if had been moving backward in my journey; rather than toward its final end. I was not looking forward to beginning the winter quarter. I felt that I couldn't possibly conceive, develop, and refine a project which would be an effective application for exhibition within a Master's level thesis show; within the time that I had left. I needed to focus; and I needed to focus quickly. I knew that I needed to relax and I decided to do some reading for myself; rather than for my thesis project.

One of my roommates, at the time, had a large collection of Sci-Fi/fantasy novels which I had only dipped into occasionally. Since I didn't know much about the Sci-Fi/fantasy genre, I asked my roommate to select a series of books which he thought I would enjoy. At the time I didn't care what I read; just as long as it would help me relax and find focus. It seemed that he chose the right series of books because they would ultimately help me in the creation of my thesis. Of course I wouldn't know that the books would effect the development of my thesis for quite a some time (roughly one year). I did know that clearing my mind would help me focus on the task which lay ahead of me.

The main character in R.A. Salvatore's fantasy novels was Drizzt Do'Urden, a "drow elf" (known in the fantasy genre to be an evil race), who is on a quest to find his place in the world. He, unlike his evil kindred, possessed honor and integrity as well as the skills of a mighty warrior. The story is about his journey, his own hero's journey, to find out who he is and why he is not like the rest of his people. The story tells of his mastery with the blade, his education in the warrior's "academy", his struggles "alone" in the wilderness (where he became "the hunter"), and his courage to defend his own honorable beliefs. The "evil" deity discussed within the story is "Lloth", the evil spider queen. The homes, temples, etc., of the drow elves within the books were decorated with spiders, spider-webs, etc. The hero's journey of Drizzt Do'Urden was noble and just; though he would often be judged by his appearance before his character. Throughout his journey he would be forced to battle the "demons" within himself as much as those who opposed him merely because of his heritage. Eventually he would find the path which lead to his destiny. He would ultimately find his sense of "self".

I am, sometimes, amazed at how the subconscious mind works. I would have never thought that reading a series of fantasy novels would help me form the foundation elements of my thesis; but it did. During, the month of, December 1993 I questioned myself about the origin of the "spider-web" metaphor which I used in the creation of AdTech©. I couldn't figure out where the original idea had come from; until I looked back at my activities during the fall and winter

quarters of 1992-93. I had worked on a preliminary and secondary proposal, began researching a number of topics, was frustrated with the little progress I had made, read some fantasy books to relieve my stress, read a book on hypertext, and eventually came up with the concept for the web map, web metaphor, etc. There it was. After reading the fantasy novels and "HyperText" (both discussing webs of one kind or another) I began developing AdTech. Consciously I was frustrated with my thesis and its progress. Subconsciously, it seems, I was developing structuring, and formalizing each aspect of my thesis.

Research and Development

As the Winter Quarter began I focused my attention toward the development of an interactive thesis application based upon advertising. The HyperCard class I had taken in the fall built up my confidence in working with interactive media and taught me how to create QuickTime movies, sound resources, etc. These items would eventually become an important part of my application. Before the fall break began Prof. Remington had given me a copy of "HyperText" by George P. Landow, to look over. He had just finished reading the book and thought that it might help me in the development of my thesis; he let me borrow it until I could get my own copy. At this time, he also brought me a copy of the book "Decoding Advertisements" by Judith Williamson. I had already purchased the book by Williamson but Landow's book seemed as if it might be helpful. After reading "HyperText" I understood more about how an interactive piece could, and in my mind should, be developed. I had found new confidence in my ability to create an interactive media piece, but, I was still unclear about what the final application would be. I knew that my thesis would be based upon the area of advertising within the field of graphic design since I had focussed my earlier proposals within that subject area. I had also begun collecting and categorizing several hundred advertisements which I thought could become a part of the applications content. I just wasn't sure how a study of advertising could be used within this "new" interactive medium. Prof. Remington thought that a metaphor might help me in developing my application. He knew that Jeff Arbegast, another second year student, was developing an application using "metaphor" as its primary vehicle of communication and thought that a metaphor might help me get my thesis moving along. At this time I began planning a formal meeting of my thesis committee for December 11th; I hoped that my committee could help me focus on a final solution.

As I began planning my committee meeting for December 11th I ran into several snags. Prof. Remington and Dr. Zakia placed the date on their calenders. I set up a time on Dr. Slutzky's appointment schedule and later that day went to speak with Dr. Ciampa. Dr. Ciampa told me that he would be out of town, at a conference in Washington D.C, and I asked if I could set up a time to meet with him to discuss my thesis. He said he wasn't busy, though he was hungry, at that moment so we went to the Ritz to talk and eat. We began the meeting by discussing my final proposal and some of the topics that could be related to it. He suggested several books by Mumford and McLuhan including "Art & Technics" and "Understanding Media" respectively. We then discussed the differences between linear and dynamic media systems, the effects of advertising on the public, the juxtaposition of text and image on both page and screen, as well as screen design, the early development of language through images and the current trend which seems to be shifting back toward imagery and aural knowledge. He also spoke about the first Conference on Interactive Media at Columbia University in 1979 and how the field has developed since that time. The discussion was quite informative and extremely helpful in narrowing and focussing my mind on my thesis.

Before my committee meeting on December 11th I began developing several "informal proposals" (**Appendix D**), to help me limit my ideas; and to help my thesis committee understand my overall intentions for my thesis. The meeting didn't begin as smoothly as I had hoped. Prof. Remington and I waited for several minutes and then I went to Dr. Slutzky's office to see if he was delayed; he wasn't there. Dr. Zakia was nowhere to be found and my meeting was beginning to flop. A short time later Prof. Remington and I began discussing the new developments of my thesis, my new "informal" proposal, and the possible creation of an interactive book. By 1:30 Prof. Remington needed to leave; he had another meeting to attend. Dr. Slutzky walked in just as Prof. Remington was getting up to go; the day was saved. Dr. Slutzky and I began discussing the proposal, the possible use of a metaphor, and then the psychological aspects of producing an interactive computer piece; especially a book. He stated that the aesthetic difference between a book's page and a computer's screen (layout) is found in the shift from stationary text (text always present, as on the page of a book) to transitory text (text existing for a short time and only on a computer's screen). We also discussed the portability of the book in relation to the computer. A traditional book, can be easily carried, can be read in a variety of places (i.e. under a tree, in a recliner, etc.), and for a variety of reasons (i.e. study, relaxation, enjoyment, etc.). A computer book, on the other hand, can only be read if the reader is at a desk or table which has computer on it and a power supply nearby. I then mentioned the current popularity of laptop/portable computers. A laptop, similar in size, shape, and weight of a traditional book, could be used like a book but its power supply (i.e. batteries) would eventually need to be plugged in and/or recharged. (This part of the discussion helped me in deciding the final format size of my application's screen display) We later discussed the other three members of my thesis committee. Dr. Slutzky knew that the group was extremely knowledgeable and would be of great help in the development of my thesis. He then added that getting the four committee members together (in many instances) would be like getting the four winds to blow in the same direction; at the same time. As I continued my thesis development I found this to be, somewhat, true (as they were all busy men) and decided to speak with my committee members individually from that point on.

Before my next "weekly" meeting with Prof. Remington, I began developing a metaphor which I hoped would get the proverbial ball rolling. I hoped that it would become a skeletal structure for my thesis application. By this meeting I had decided that I would create an interactive/computer book and was interested in focusing upon its layout, design, etc. I wanted the metaphor to allow for easy access, non-linear navigation, and read/write capabilities, as well as, the ability for it to expand with future use. As I began developing the metaphor I focussed its basic structure on a series of simple objects. The three objects which I chose were a pie, bicycle tire, and spider-web. The pie and tire, after a brief study, were found to be too limiting in their functional use as a structural element of my metaphor. While a pie has the ability to be cut into

sections and consumed it cannot be expanded upon unless a new pie is made. The bicycle tire, similar to the pie, was able to be divided into sections (via its spokes) and could move forward (around a central axis), but it couldn't be expanded upon either. After little success with the first two objects I turned my attention toward the spiderweb as the structure for my metaphor. The spider-web seemed to be a perfect element to focus my thesis metaphor upon. The spider-web could be divided much like the pie and tire could. It could be expanded upon by changing its shape. It could be displayed in a symmetric or asymmetric manner; allowing for deeper focus into individual areas within the network's structure. It could also give the user complete access/control of the network by means of a non-linear path. This was what I had wanted for my thesis. I wanted the user to have control of what they viewed as well as how they viewed it. I wanted a structure which was strong (i.e. durable) as well as simple to understand and develop. My web, much like a spider's-web, would be able to capture and hold information (i.e. prey) until the user (i.e. spider) needed it.

During my next "weekly" meeting with Prof. Remington I prepared a new proposal and was ready to discuss the basic metaphor which I had been developing. As the meeting began I discussed the metaphor and how it would help categorize all of the information within the network (i.e. stacks, cards, etc.) of my proposed interactive/computer book. Roger didn't fully understand how the "spider-web" worked at this time. To better explain my intent for the metaphor I drew a rough sketch of what I was proposing (**Appendix E**- web 1.0). After we discussed the metaphor further, as the structural element of my thesis application, he felt that the metaphor had a great deal of potential and suggested I develop a more refined sketch, possibly on the computer, of what I had proposed in the meeting.

For the next meeting I had a list of topics, categories, and sub-categories which I could use as content within my thesis application. I also had a refined sketch of the "spider-web" map which I had discussed in the previous meeting; including, this time, a spider to demonstrate how the user would navigate throughout the network (**Appendix E**- Web 2.0). Roger was fascinated by my use of the metaphor and my simple display of navigation within my proposed network. Basically I ran the spider (i.e. user) around the web (i.e. network) and discussed the non-linear path's main purpose. The final network would ultimately be a "spider-web"(**see figure 1.0**); composed of spokes (representing stacks within the network), circular/arching levels (representing categories within the stacks), as well as individual lines within the web structure (which would represent cards, buttons, etc.). The web form also created a central focal point for the network. At this time I proposed that the center of the web would represent the current "stack" position of the user within the network. After discussing my "web" theory, a theory similar to the network and "web" theories discussed within "HyperText", for a short time we began discussing topic areas (such as gestalt and semiotics),

Evaluative Systems

Advertising Creation

Media Technology

Production

Layout

Semiotics

Comments

Relevance

AdTech

Print Ads

Radio Ads

TV Ads

Computer Generated Ads

Glossary

Bibliography

User Added Information

Art as Ad

Art In Ad

Art Implied In Ad

Logo In Ad
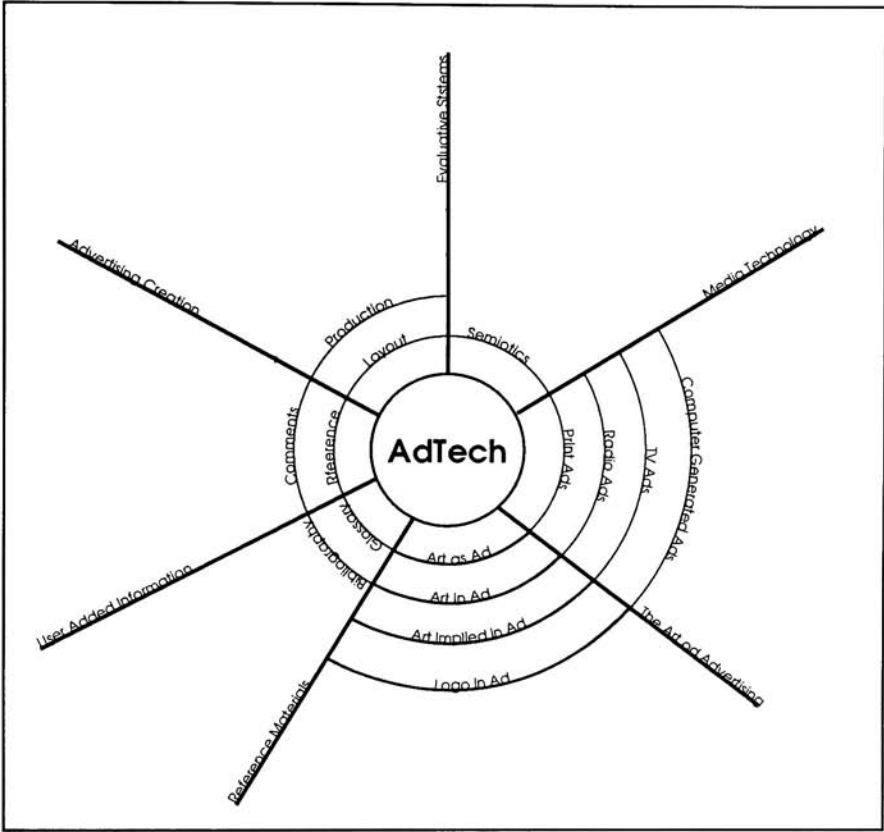
The Art of Advertising

Reference Materials

Figure 1.0

This is the "web" map (i.e. flowchart) of the Adtech Interactive Media Network. The center of the web (i.e. network) is the "AdTech Intro" stack which contains the "Navigational Map" card. The web's shape is ultimately determined by the actions of the user. The six lines radiating from the center of the web represent the main content of the network. The circular/arching lines which make up the basic mesh of the web represent the categories within the individual stacks. It is within these categories that one will find the specific cards (containing image and textual information) related to the subject matter within the stacks.
(The web map reads in a clockwise direction)

stack names (such as Evaluative Systems) for the various stacks, etc. Professor Remington also suggested that I create several "blank" stacks, at this time, for the future development of the network. He seemed to feel that the "web" metaphor/concept which I had developed was quite good and suggested that I refine the "web" more. He suggested that I speak with my other committee members about the areas which should be included within the network.

After my meeting with Prof. Remington I asked each committee member to look over the list of categories and discuss specific changes/additions which they thought would improve it. Prof. Remington and Dr. Zakia looked over the list first. Prof. Remington suggested a couple of changes in the development of the timelines and Dr. Zakia suggested that I discuss the use of "Art in Advertising" within one of the stacks. While Dr. Zakia was available to me I also discussed the "web" metaphor that I had developed (showing him how the stacks, categories, etc., would be placed within the mesh of the web), asked him about his book "Aducation" (he gave me a copy later that week), and the use of semiotics in advertising. He looked over a list of semiotic and visual rhetoric terms (which I had made during the "Theory & Methodology" seminar which he taught) and discussed the development of a "visual dictionary" with the ads that I was collecting. After speaking with Prof. Remington and Dr. Zakia, I went to Dr. Slutzky and Dr. Ciampa for their opinions about both the "web" map and the list of topics. Dr. Ciampa felt that the "timeline" and "case studies" sections on the list were more inclined to be content within a category than a category in and of themselves. He looked at the "web" map (i.e. flowchart) and asked me to make a similar flowchart in a more traditional manner. I attempted to develop a more traditional flowchart for the network but found it to be confusing. I found the movement, of the user, within the traditional flowchart to be linear rather than non-linear and it ultimately defeated the main reason for developing both the metaphor and network. Dr. Slutzky and I discussed the timeline and ad creation areas briefly; he suggested I focus on the areas of sales and promotion, and possibly a specific study on point of purchase ads or something similar. What I found out, through the individual discussions with my committee, was that my list was to large and not focussed enough. I decided to limit and omit some of the material within my next series of web maps.

The "web" map and concept were further refined during January/February 1993. Over time, the web map and concept, changed dramatically in shape and purpose. The first few computer generated sketches of the web map seemed more pie-like than web-like (**Appendix E** Web - 2.0 to 4.0); so I refined them even more. After this additional refinement the web map began to take on the look and feel of a "true" spider-web (primarily due to the removal of several circular lines within the structure). By the time the final web (**Appendix E** Web -final) was made, around the middle of March, it had developed an asymmetric form which, I thought, was more befitting an actual spider-web. The final web, developed for use on the navigational map and the exhibition poster,

was produced in this asymmetric manner to accentuate the non-linear movement of the user within the network, to promote the network's expansibility in the future, and to highlight the "spider-web" metaphor. During its final refinement, the web concept was further developed to be de-centralized as well as non-linear. The non-linear aspects of the application were developed to give its users the ability to navigate through the application freely; though there are limitations.

This non-linear theory allows the network's user to choose which subjects and specific subject areas they wish to view, as well as, what order they wish to view it. This means that the application and information will be the same for each user, but each user will have the ability to choose the order in which they obtain the information. To put it simply: each user is reading the same book (i.e. AdTech) and each will, ultimately, receive the same information from it, but the individual path which they take in reading/gathering the information within the network will be different (i.e. same book - different ending).

The de-centralization principle, which I developed after reading Landow's book, is just about as simple to understand. If the user wants to learn about the study of "semiotics" they can go to the "Evaluative Systems" stack; the stack in which the "semiotics" topic is found. If they wish to learn about the use of "Art in Ads" they can go to the "Art of Advertising" stack. When the user clicks a category, on the navigational map, they are actually choosing a stack which they wish to center the network upon. For example: when the user views the "Navigational Map" card they are viewing that card within the AdTech network. This means that they are centered on that card within the "AdTech Intro" stack. Once the user selects a category which is on the "Navigational Map" they are, theoretically and physically, "re-centering" the focus of the network to the new subject (**see figures 2.0 and 2.1**). After returning to the map card, via the "Nav Map" button, the user re-centers the network onto the "Intro stack"; thus returning the web structure to its original form. (**see figure 1.0**)
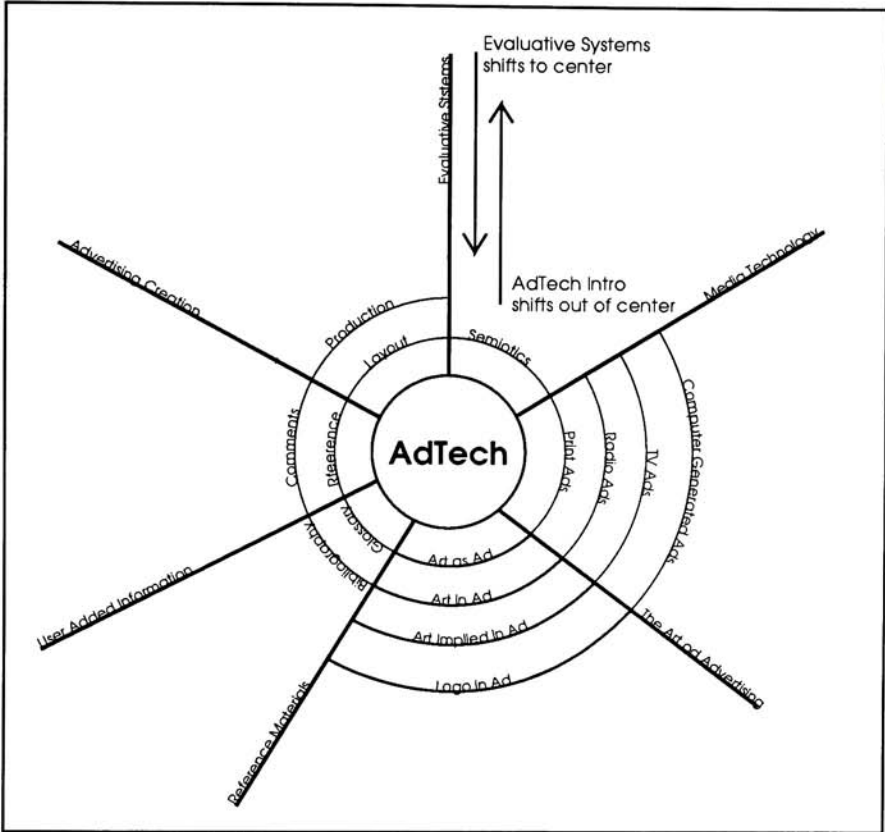
Figure 2.0

This example displays the theoretical and physical shifting of the network's center. The user, already on the map card of the intro stack, presses the button entitled "Evaluative Systems". This action causes the center of the network to shift from the "AdTech Intro" stack, the location of the map card, to the "Evaluative Systems stack". During the shift the center of the network (the Intro stack) moves to the toward the radiating spoke while the stack currently positioned in that space moves toward to the cenetr of the network. The "evaluative Systems" stack becomes the new center of the network. (see figure 2.1).
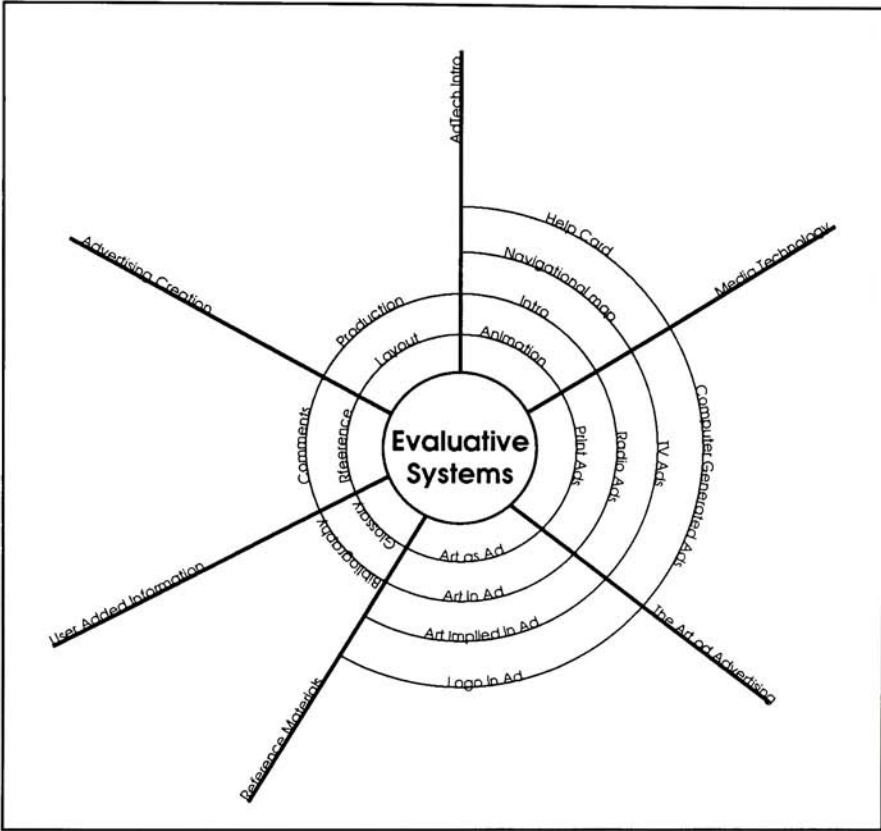
Figure 2.1

This example represents the final shift as explained in Figure 2.0. One will note that the center of the web has taken the name of its new occupant as well as a new shape. The new shape is created when a stack shifts from the center to the spoke-like appendages of the web (i.e. network). A similar shape change occurs when the other stacks within the network move into the center. The network's shape will vary depending upon the users path through the network. Once the user returns to the "Navigational Map card" (i.e. the Adtech Intro stack) the shape will return to the original "web" form (see figure 1.0).

Project Development

As the final refinements of my thesis concept were completed I turned my attention toward the production of a "prototype" application which would be displayed in the third MFA thesis exhibition of 1993. In developing the AdTech© "prototype" application I needed to focus on several specific areas of design including screen layout/design, organizational procedures, logo/identity mark design, and poster design. Along with developing these design areas I found myself finalizing my image selection, photographing the "final" images, scanning the images, creating sound resources and QuickTime movies, writing the informational text, and scripting the interactive features of the network. The later two areas needed considerably more attention and development than I had originally expected; I ultimately continued the "final" application's development after the exhibition and well into the 1993-94 academic year.

In late January 1993 I began a brief investigation of interactive media design in preparation for the creation of my thesis application. During my investigation I viewed several interactive applications such as "The Legacy of Graphic Design", the George Eastman House's interactive museum, "Design Planner", etc., to understand how they worked and how easily a user could work with them. As I worked with these applications I found some to be extremely "user friendly" while others were difficult to operate. I noted the screen size, the text and image relationships, the navigational path of each system, and the basic elements of the screen design for each application. The basic screen size of the applications ranged from an early Mac-SE/Plus (black and white) screen, roughly 9 inches, to a 14 inch (Mac-II style) color monitor. The screen design of most of the systems was average; though the George Eastman House museum's interactive archive was exceptional (as would be expected). After working with these systems I focused on the format and screen layout of my own application.

In developing the format size and screen layout for my thesis application I had to review the initial intent for the project's development. Originally, I hoped to create an interactive/computer book (i.e. a series of HyperCard stacks which used together form a network) for use by art directors, advertisers, and other imaging artists to be used as a tool in the fields of advertising and design. I wanted my "book" to have read/write capabilities, use a non-linear navigational path, and have a "User Added Information" stack which would allow the application to grow with future use. At this time, I also needed to re-think who the final user of my thesis project would be (i.e. I did a reality check). Since the application was being developed as a thesis project it would probably be used by students and faculty at RIT more than anyone else; although the "web" concept, developed specifically for this project, could eventually be used in the fields of education, graphic design, computer graphics, etc., to produce non-linear networks for multi-media applications.

In creating my application with this new objective in mind I focussed on the screen design of the "basic" cards within the system. Since the application was,

in essence, a book I began developing a layout which emphasized its two main components (i.e. the informational text and imagery). Due to the estimated size of these two elements, within the overall layout of the application, I felt that a large screen format, based upon the 12 inch diagonal of the Mac-II screen, would be necessary for optimum readability/legibility of the verbal/visual materials presented. The larger screen size was also chosen to limit the network's use to "full size" Mac-II computer systems only; this was based upon my prior discussion with Dr. Slutzky about the aesthetic differences between the page and the screen. I felt that a smaller screen format, though more accessible by users of early macintosh computers and recently developed power-books, would make the card layout seem cramped/cluttered or cause a reduction in the legibility of the information displayed on the card. Once I established the basic card size (i.e. screen format) I was ready to begin the preliminary layout/design of the application. My first step, in developing the layout of the network, was to create a series of thumbnail sketches (**Appendix F**) and "demo" stacks (**Appendix G**) which would rough out the placement of the text, image, title features, and navigational elements of the basic card within network. These preliminary sketches/stacks also allowed me to formulate a position for the "User Note Pad"; the interactive "read/write" element of the network. The sketches were shown to Prof. Remington and discussed briefly. After viewing the sketches and stack printouts he suggested the use of a "stack" icon which would relate directly to the "web" flowchart developed as the main navigational tool for the network. The icon would be a simple "graphic" representation of the web map found on the Navigational Map card of the network. It would, basically, act as a "book mark" for the applications user. The final layout of the basic informational card was chosen after this discussion. In selecting the final layout of the basic informational card (**see figure 3.0, 3.1**) I needed to organize the elements in a way that was both easy to understand and easy to operate (i.e. user friendly). Basically, the card layout was divided into four primary organizational areas which included the titling area, the informational text area, the image area, and the navigational control area.

The titling area, found at the top of the basic card, was originally a black band which was meant to contain all titling elements for each individual card. In the final card layout the titling area was divided into four subject areas which included: a stack icon (a simple graphic of the "web" map), the stack name (a short white band containing black 18 pt. type), the category name (a long black band containing white 18 pt. type), and the card/image name (a long white band containing black 18 pt. type). The later three bands were positioned on the card so that they would contrast each other (i.e. white, black, white).

The text area, found on the left side of the card layout just under the titling band, would contain any informational text that each card within the overall network needed. In the final application this area would contain either one or two, standard/scrolling, text fields (although a handful of cards within the network
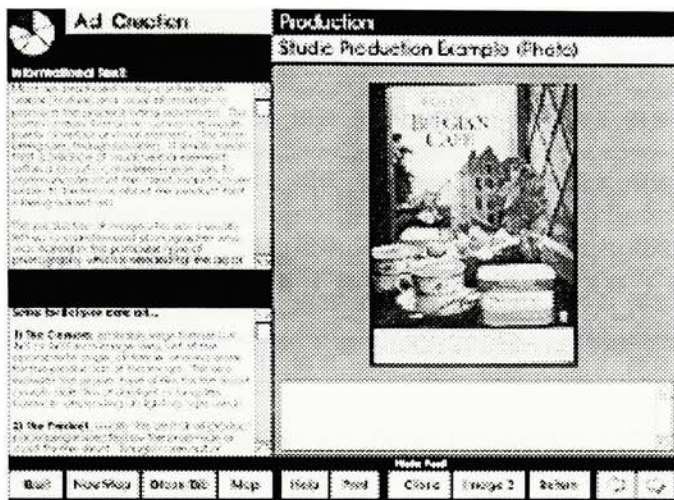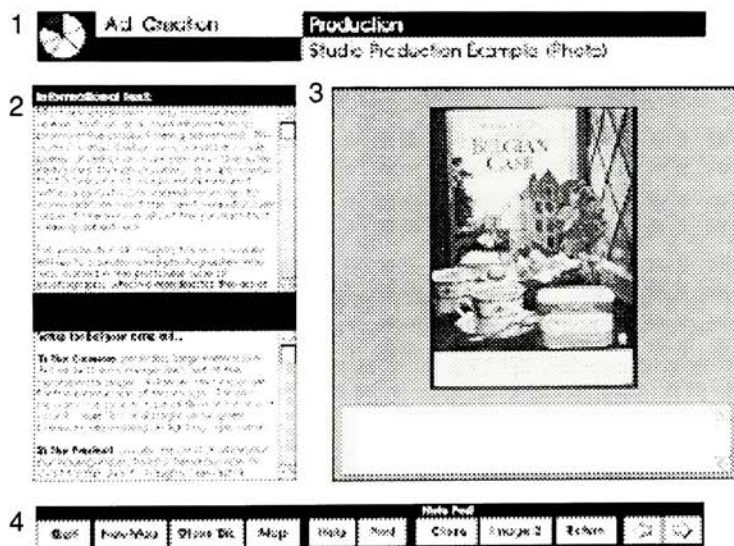
Figure 3.0 - Basic Informational card layout

Figure 3.1 - Organizational break-up of the basic card layout
The four basic sections of the card layout are:
1) The title area
2) The informational text area
3) The image area (including the "User Note Pad")
4) The navigational "button" area.

containing interactive features such as "hot text" would have more). The grey colored image area, to the right of the informational text, was designed to be the presentation area of the basic card layout. It functions as a palette or matte which is meant to surround the imagery discussed within the informational text to its left. The area's grey coloring was chosen to enhance the final imagery to be displayed within its borders. A black or white presentation area would cause the final imagery, especially images containing large amounts of black or white, to seem higher in contrast than they actually were. The grey coloring of this area lessens the chance of this type of contrast problem. This area also houses the "User Note Pad", the read/write feature of the AdTech© network. Its placement within this area allows the user to keep their notes, essays, etc., separate from the informational text of the main application; causing less confusion.

The navigational elements (i.e. buttons), found at the bottom of the card layout, are displayed in a standard manner; directly across the bottom of the screen. These buttons have been grouped according to their function and type. To the left of the screen, under the informational text area, one will find the "function" or main navigational (i.e. Quit, Nav Map, Bib/Gloss, and the (stack) Map) buttons of the network. They allow the user to quit the application, access reference materials, and view the main navigational map of both the network and current stack. The next two buttons (Help and Print), separated from the previous group by a small gap, are "option" buttons; allowing the user to print information or get help when needed. The next set of buttons (Open/Close "note pad", Image#, or Play, or PlayStop), separated by another small gap, are the "interactive" buttons; they allow the user to operate the "note pad", view supplemental imagery, play TV ads, or stop a radio ad from playing; respectively. These buttons are only on cards that contain supplemental images, radio ads, TV ads, etc. The final set of buttons, also separated by a small gap, are the basic navigational buttons for the current stack. They allow the user to move forward/backward within the current stack or return to the last card viewed.
*** Special Note ***
The "Return" button also allows the user to re-trace their path within the network.

Once the layout for the "basic" card of the application was finalized, in February 1993, I knew that the rest of the elements of the network would fall into place. In fact, shortly after I finished developing the layout I found myself working on the logo/identity for the network. Basically, I had a navigational concept and layout for the network, but, my application didn't have a name yet. Early on, during the proposal stage of my thesis I had several names for my project; some are unfit to print in this paper. The first draft of my "secondary" proposal calls the project "Advertising and Technology", the rest of the drafts call it "Marketing Design and Technology". While writing my thesis proposals the name of the application wasn't a critical part of the project's development; now it needed a name. At this time I developed the AdTech© logo/identity

and the introductory animation for the network. I was finishing a class dealing with corporate identity development, taught by Prof. Remington, and decided to apply my new found skills in identity development to my thesis project. In developing the logo/identity for my network I focussed on the two words which were directly related to the project: "advertising" and "technology".

Although it may seem that I took a step backward in selecting these identifying words; I was actually moving ahead quite rapidly. The network that I was developing was about advertising/advertisements and used current technology as its display medium. I felt that the name should reflect this in some way. The title "Advertising and Technology" was to long for use as an effective logo. The corporate identity class made this quite clear to me. I decided to abbreviate the words "Advertising" and "Technology" to "Ad" and "Tech"; both commonly accepted forms of their respective words. Once the two words were simplified they were easier to handle and develop into a logo. The two words, when said together, had a nice ring to them. This would, eventually, help me decide upon a final logo. I wanted the logo to be simple and easily remembered, yet, stylized and slick in nature. As a preliminary study, I created a series of sketches (**Appendix H**) to establish a basic relationship between the two words which I hoped would effectively display the overall concept of my thesis. After some experimentation with type size, the use of caps and lowercase letterforms, using serif and sans serif typefaces, using grey tones, and superimposing/fusing the words, I produced the final three logos which maintained the integrity of the individual words; while allowing the two elements to fuse and become one. At the time I was interested in creating a logo that would act as the centerpiece for my "web" map; though I was also looking into its use within the screen layout, poster, etc., of the application. The final logos were placed within circles to formulate whether they worked as the "centerpiece" of the "web" or not. I felt that they worked well within the circle and began deciding upon the final logo. I brought the sketches to Prof. Remington for his opinion/criticism; though I had already decided upon the final logo that would be used.

The final logo, in my mind, needed to promote the fusion of advertising and technology within my thesis application; while maintaining the integrity of the two word elements. I hoped to fuse the word elements of the logo, promoting the network concept of my thesis, while creating a balance between the two elements. The logo would use the word "Ad", with a capital "A", and the word "Tech", with a capital "T", kerned so that the lowercase "d" in "ad" and the capital "T" in "Tech" fused at the horizontal and vertical strokes of the two letterforms. The kerning would also bring the letters "A" and "d" in the word "Ad" closer together as well as the letters "e", "c", and "h" in the word "Tech"; so that they barely touched. The typeface used for the final logo was "Avante Garde". I chose this typeface because of its simple beauty. Avante Garde, a classic sans serif typeface, had the roundness and fullness of form that I wanted

to display in my logo. In selecting this typeface for the logo I had also decided upon the typeface that would be used throughout the network. After viewing the logos Prof. Remington agreed with my final choice and then reminded me of the amount of time that was left before my application would be displayed. At this time I mentioned my search for TV and radio advertisements (at the Media Resource Center) and after discussing the lack of co-operation with the woman at MRC, for a short time, Prof. Remington lent me a videotape and audio tape containing several "Levis" ads from the 1960's and 70's to examine. He also suggested that I use "hot text" within my application as another interactive feature within my network. I didn't know what "hot text" was but I made a mental note to ask someone in computer graphics, AVI, etc., about it. I later received a basic "hot text" script from, Connie Harvey, another design student; who was also working on an interactive thesis application.

While I was working on my logo I needed to prepare an art piece for use on the 1993 MFA thesis exhibition (i.e. Gallery) poster (**Appendix I**). Several second year students, myself included, were on the exhibition "poster committee". We were asked to develop a poster for use at all of the 1993 thesis shows. The group of six (or so) students, more interested in finishing our thesis applications than anything else, came up with a simple idea for the exhibition poster; we felt a "yearbook" style approach (giving everyone a chance to place something personal on the poster) would be an effective solution to the poster's development. This concept was simple enough to develop in the time that we had to produce the poster (roughly three weeks) and everyone, on the committee, agreed to the idea. The basic concept of the poster was to get all (or as many as possible) second year MFA students in the CIAS to produce a small sketch/art piece, roughly 2x2 inches, related to either their project or their personality for use on the exhibition poster. Not everyone liked the idea (or wanted to place an image on the poster); so those that didn't develop a piece would have their name on the poster; only. Rod Martinez, another graphic design student, was placed in charge of the production/layout of the exhibition poster. Along with the poster, a series of invitations were produced for each of the individual thesis shows.

My personal square on the poster (**Appendix I**) was developed as a symbolic representation of my thesis project. It would also (eventually) be used as the introductory animation/teaser element of my application. The four elements of the image represent technology and the three basic types of perception which are active within my thesis application. The watch mechanisms, used in the image, are a symbol of technology; though they are basic in nature. They symbolize the development and use of technology in society today. They represent the technological gizmo's and do-hickeys that people have become dependent upon. They are a symbol of progress. The three other elements (i.e. the eye, the camera shutter, and the Yin-Yang) are symbols of the three basic types of perception. The eye is a symbol of human perception; it views the object before it by using the heart and mind of the viewer. It is "pure" in the

sense that it is not the same for everyone. It views the object through shape, color, and other relationships on the object's surface. The camera shutter is a symbol of mechanical perception; it views the object before it using technology and light. Because it cannot see on its own it is not pure; though many feel that it is the purest form of perception (i.e. The camera doesn't lie). Mechanical perception has the ability to distort and manipulate ones human perception into believing something that is untrue. The mechanical eye sees only what it is told to see; nothing more. The final perception, the Yin-Yang, is the symbol of inner/spiritual perception (i.e. the third eye); it views an object before it using the viewer's soul. It looks into the object as well as at it. It has the ability to see and feel the the emotions of both the object and its creator. Inner/spiritual perception can be deceived, but it can also look beyond the deception to find truth. Each of these perceptions plays a important part in the development and/or creation of advertisements; thus playing an important role in the development of my thesis.

In late February (early March) 1993, after developing the layout for the basic informational cards, the AdTech© logo, and the square for the exhibition poster, etc., I started producing the stacks which would be the major element of my thesis application. By this time, I had selected (most of) the advertisements which I intended to use, or would actually use, in my "final" application. I had grouped the 250 "final" ads into categories such as "art ads", "implied sex/erotic ads", "case study ads", "technology ads", "adventure motif ads", "ads about women", "ads using celebrity spokesperson's in them", and ads relating to "semiotic principles", to help me order and establish the number of stacks that I would need to create for my network. I also categorized the radio ads and TV ads which would be used in my application at this time; though none of the imagery was photographed, scanned, or made into QuickTime movies at this time. After looking over the topic areas that I had collected ads for I created the seven stacks which would be used as the foundation of my network. Four of the seven stacks, which I will refer to as "informational" stacks, discuss specific topics in the field of advertising such as the history/technology of advertising, the use of semiotics in ads, the use of art within ads, and finally advertisement creation. These stacks would contain the bulk of the informational text and imagery for the network. The other three stacks, which I will call "reference" stacks, would contain the network introduction, the reference materials for the network, and a user added information/reference section (for user notes, comments, and future development) of the network. While all of the stacks within the network were produced (to some extent) by the exhibition date in April 1993, the development and final refinement of the informational text, interactive scripts, read/write features, etc. of the network would need more time than I had originally expected. The network would be completed over a period of eleven months, from March1993 to February 1994, mainly to satisfy my own expectations of what a thesis is; or what a thesis should be. The following list of stacks (and their basic content) contained within the network chronicles

their order of development; first by "informational" stack and then by reference stack. The completion dates, stated at the end of each text block below, will allow one to understand the chronological development order of each stack. The first "informational" stack which I began developing in March 1993 was the "Evaluative Systems" stack. This stack was meant to be a "visual dictionary" of semiotic principles/terms for use within the "Theory and Methodology" seminar; a part of the first year graduate design coursework. The name of the stack was decided upon during one of my early discussions with Prof. Remington. He suggested the name as a way of opening the network up for future development. The title, "Evaluative Systems", basically expects future users to develop this area further; as semiotics is not the only type of evaluation system for advertisements, design works, etc., used in conceptual development. Other evaluative systems dealing with "Gestalt Principles" and "Archetypes" will hopefully be developed by future users of the network. This stack was developed by October 1993.

The second "informational" stack, developed, was the "Art of Advertising" stack. It would primarily deal with the use of art as an element in advertising. The creation of this stack was suggested by Dr. Zakia; after showing him the original topic list. He said that the use of art elements within advertising, an area of personal interest, though commonly observed is a subject which is rarely studied. His statement intrigued me; so I produced the "Art of Advertising" stack as an investigation of this subject. This stack would discuss the use of "art" as a primary, secondary, or implied element within the production of advertisements. It would include sections that discussed the use of "Art in Ad" (i.e "Art in Advertisements"), "Art as Ad", and "Art implied within Ad". During the final production of this stack a fourth category, stemming from the "Art in Ad" section, based on the use of logo's as main elements within ads or "Logo in Ad" would be developed. The "Art as Ad" section would also include ads which used art produced by famous artists, or in the style of a famous artist (i.e. "Absolut Warhol", commissioned by the CEO of Absolut Inc.). This stack was fully developed by November 1993.

The third "informational" stack, developed, was the "Ad Creation" stack. This stack would discuss the "production" of ads and the development of an ad's "layout". The "layout" section would focus on the "basic" (and I mean basic) use of grids, selection of typefaces, type styles, point size, etc., during the development of advertisements. The "production" section would focus on the development of print ads, TV ads, etc. In the final application this stack would also contain the "case studies" section of the network. This is the subject which Dr. Ciampa had suggested I make a part of the content of a stack; rather than a stack itself. I placed the "case studies" into the "production" area of this stack because they dealt with the final development rather than preliminary development of ads. This stack would also include the "Sex and Erotica in ads", "celebrity spokesperson in ads", "women in ads", and "adventure in ads", which were initially meant to be in a stack dealing with common motifs used in the field of advertising. The later two subject areas were subsequently omitted from

the stack due to my personal frustration with the development of their informational text. This stack was fully developed just after the end of the Winter (i.e. Christmas) break of 1993- 94; in January 1994.

The final "informational" stack, developed, was the "Media Technology" stack. It was produced as a historical summary of the effects of technology on the field of advertising. It includes print, radio, TV, and computer generated (TV) ads which were produced over the last 20 years. The example ads are discussed briefly while the main part of the informational text is devoted to the history and development of media technology as we know it today. This stack also contains a card which is devoted to historical timelines. The timelines display important dates, places, and people involved with technological development in the areas of art history, book production, American technology history, and printing technology history. Also included on this card is a list of 20th Century Graphic Designers (including biographical information about the designers). This stack was fully developed by February 1994.

The "AdTech© Intro" stack, one of the "reference" stacks within the network, was developed in March/April 1993. This stack contains the intro animation (using the exhibition poster square discussed earlier), the Intro card, the navigational "web" map, the help card, and the credits card for the network. The main elements of this stack haven't changed over the course of AdTech's development; though the "help" and "credits" cards of the stack were completed during the fall of 1993.

The "Reference Materials" stack, containing the glossary and bibliography cards, was developed in March/April 1993; though it wouldn't achieve it current look and interactivity until later. The "interactive" glossary and bibliography are accessible to the user from any informational card within the network. When using the interactive glossary, which contains 150 words and definitions, the user can either select a word, from the word list, by scrolling the "word list" field or by using an alphabetical list provided. Once a word is clicked that word and its definition are displayed in another field on the card. The bibliography card works in a similar manner. This stack was finished during the fall of 1993.

The "User Added Information" stack was the last and most critical stack to be developed within the AdTech© network. It was the stack which my entire thesis concept was based upon. This stack would allow my application to continually develop well into the future. It would constantly look to its future users for new input/knowledge about media technology. It would allow future developments in technology, advertising, computer graphics, and other imaging art mediums to be included within my network even before they would come into being. This stack would be the endless chapter of my "computer" book. Its development would be left up to the future users of the network (i.e. students, faculty, etc., working and learning at RIT). It would let my thesis develop beyond the

conclusion of my work, beyond my stay at RIT, and possibly beyond my very existence. It would be my legacy. It would eventually, (hopefully) with future use, become a collection of ideas, knowledge, and wisdom beyond any one individual's comprehension. This stack was developed in January/February 1994. It is not meant to be completed; it is meant to be used and expanded upon by the future users of the network.

In March 1993, as I developed the "prototype" stacks, I began finalizing the imagery which would be used within the application. I had selected the best 250 (or so) advertisements, which I felt effectively addressed one of the topics within the network, from the ads that I had been collecting since the fall of 1992; these ads would eventually be photographed, scanned, imported into the stacks, and written about during the months of March and April 1993. As I selected the "final" ads, I found myself hesitant about committing to several of the ads which were to be used in the network; especially ads which were to be used in the "visual dictionary of semiotics". I was hoping that I would find better examples by the date of the photo shoot. Of the 250 (or so) ads I had selected, I basically knew, where each example would be placed within the overall network and created a card for each individual example. This allowed me to continue developing the network without the final imagery in place. Several of the "final" ads, primarily dealing with the "visual dictionary of semiotics" for the network, which I thought were questionable were shown to Dr. Zakia for his opinion. I asked him if he felt that the semiotic principles, which I personally perceived as a element, within the ads was easily understood to be so. He looked over the ads, which I questioned, and basically stated that any semiotic principle which I may observe within the ads, since I was specifically looking for these semiotic elements, may be assumed to be within the ads; primarily because of the subjective nature of semiotic evaluation. He also stated that each individual who looks at a given ad may observe something, within the ad, that another individual may not. After this discussion I felt confident about my "final" selection of ads, especially those dealing with the semiotic section, for use in my thesis.

I had decided that the imagery for my application would be produced as slides; though slides are not considered appropriate for use in a thesis at RIT. There were five basic reasons that I chose to produce slides as the image format for my application: 1) Slides are clearer than photographic prints; usually. 2) Slides are less expensive to produce; approximately half the price. 3) Slides are more compact than photographic prints (in the long run). 4) Slides would be easier to scan; using the Kodak 2035 type film scanner (**Appendix U**) in the Electronic Still Photography (ESP) lab. 5) The slides could, eventually, be used by students and faculty at RIT to produce slide lectures or reports. Being a photographer, I knew that the cost of film and development would be large no matter how the images were produced; but that slides would be the lesser of the two evils. After checking the local prices of film, processing, copy images through MRC, etc., I

concluded that my best option would be to photograph the ads, using slide film, myself. I purchased a 100 ft. bulk roll of ektachrome professional (tungsten) slide film (50 ASA), for roughly $100, which I knew would produce about 25 rolls of 36 exposure film. I was only able to get 23 and a half rolls out of the bulk roll. I used the copy stand in the Graphic Design Media Center to photograph the final images. After 12 hours, give or take an hour or two, I completed the job at hand. The images were photographed in a, relatively, controlled way; as the shooting order list (**Appendix J**) details. I knew that some of the images, primarily those near the beginning or end of any given roll, would need to be photographed again. I had to wait until after all of the first 21 rolls came back from processing to be sure of which images needed to be taken again. The film processing was done in RIT's photo processing facilities (in the basement of building 7), on April 12th, at a cost of $3 per roll (mounted); though they couldn't guarantee all the rolls would be developed in one day. It took two days to get all of the rolls back; not to bad. The next step was to find out which images would need to be re-photographed. I was able to complete one full set of 250 images (thank god) and then made a list of any missing images; the missing images (roughly 60) were photographed and processed by the 20th of the month. The total cost of production, for the three sets of slides, was just under $200. This was less than one third the cost of photographic prints or slides made at MRC.

On April 14th, 15th, and 17th, I scanned the set of 250 images for my network in the ESP lab. I had taken the ESP class during my undergraduate coursework in 1991 and knew, basically, what computers, scanners, output devices, etc., that the lab had available for use. The ESP lab is a restricted lab within the photo department; available to current/past ESP class members only. Since I had taken the class I had access to the lab. I knew which scanner, within the lab, would be the best and most efficient for my task. The Kodak 2035 film scanner (**Appendix U**), in the lab, is one of the fastest scanners available on the market and it was my first choice for the amount of scanning I needed to do. It takes 40 seconds, give or take a few seconds, to scan a full color image using the 2035 scanner. The only problem was that computer/scanner availability within the lab is limited, it is quite a small lab, and thus I needed three days to finish scanning all of my images. Hypercard 2.0 has the ability to display color/b&w images, but only as Pict or Pict resource files. While scanning the images I was able to save some time by saving the images as Pict resources. The images were scanned at 72 dpi during the three day scanning process to save space and because the Mac-II style monitor can only display at 72 dpi resolution. The rough images were saved to a Syquest disk for transport and then saved to one of the system hard-drives in the graphic design studio. The images were then cropped, sized, de-speckled, etc. for use in the application.

After spending several days adjusting the final images for presentation, I placed them into the resource forks of the individual stacks which were being developed The images, in the form of Pict resources, were easily imported into the stacks

using ResCopy and ColorPict; two resource development applications based within HyperCard. The images were named, numbered, and placed into the card scripts of the individual stacks at this time. The scripts, for the AdTech© "prototype" stacks displayed during the exhibition opening were extremely basic; though quite functional. They used simple commands, variables, handlers, etc., to make the application work well enough for presentation; though I knew that further refinement and development would be needed to make it work in the way I had originally planned. Over the summer and fall of 1993 I developed the final scripts and interactive features of the network.

As the date of my exhibition drew closer time became a precious commodity; a commodity which I had little of. The "prototype" stacks were developing by leaps and bounds with each passing day but I still had a long way to go before my application would be completed -- and I would be satisfied. I began working aggressively on the other elements of my application such as the informational text, the stack intro cards, the navigational map and stack map cards, the intro animation, the QuickTime movies, and the application poster. By this time I could tell that my application wouldn't be fully completed by the exhibition opening on April 30th; I did know that I have always worked better under pressure and that I was determined to complete as much of the application as possible for the thesis exhibition. I also knew that any refinements that needed to be made within the layout, navigation elements, etc., could be dealt with after the exhibition, in the summer, and into the next year.

In March 1993 I had begun writing the informational text for (some of) the "final" ads, which were definitely going to be used in my application, as I continued developing the "prototype" application. As I started writing the text for the ad examples in my stacks, beginning with the "Evaluative Systems" stack, I used Judith Williamson's book, "Decoding Advertisements: Ideology and Meaning in Advertising - ideas in progress", as a guide for the development of my text. I felt that her writing style, for the example ads discussed in her book, was quite good and very effective. I thought that a similar "stylized" writing approach would be useful within my own application; though some of the ads which I had selected didn't lend themselves as easily to this writing style as I had hoped. In developing the informational text, of my thesis, I needed to focus on the main topic of each area. The "Evaluative System" text would discuss the visual content of each ad as well as the semiotic content (i.e. What is seen at first glance and then what is seen through the use of semiotic evaluation). The "Media Technology" stack would simply discuss the historical development of various media and how they have had an effect on advertising. The "Art of Advertising" stack would discuss the use of art (beit a primary, secondary, or implied element) within the ad. The "Ad Creation" stack would discuss the development of layout, the use of type, and the basic production of advertisements. It would also discuss the development of ad campaigns and the use of popular motifs in the production of ads. The other stacks, which I needed to develop, would contain the introductory text, credits, and reference materials for the overall network. The "User Added Information" stack would contain the notes, comments, and evaluations of any future user that wanted to add these elements to the overall network. The only text that I needed to produce in this area would be the intro text and the instructions on how to use the read/write sections of the stack; the rest would be up to the future users.

After beginning the development of my network I experimented with the layout for the main navigational map card, the intro cards, and the stack map cards of the network; with little success. I knew that these cards needed to reflect the

principles used in the development of the basic card layout, to maintain continuity within the overall layout of the network, but I wanted them to stand apart from the other cards in some way. I tried using the web concept, of the network, as an element within the map card layout. I attempted to use the "pie" icon, the contrasting title bands, and different color (i.e. black and white) backgrounds in hope that I would find a final solution; all that I found was frustration. In an attempt to move ahead, now that I found myself standing still, I shifted my attention toward the development of the poster element of my application. Over the past few months I found myself constantly struggling to overcome minor obstacles; each time I was able to re-focus after removing myself from the stress and strain for a short time. In shifting my attention toward the poster I was re-grouping my thoughts and energy (the little that I had left) so that I could move on.

As I began working on my new task I created a series of thumbnail (and in some cases full sized) sketches for my poster (**Appendix K**). The sketches allowed me to rough-out the layout and placement of the various elements to be used on the poster. Most of my preliminary sketches were based upon a vertical layout; using the web map, which was created earlier, as their central focus. For some reason I wasn't pleased with any of the drawings. The roughs were alright yet, I couldn't understand why, I wasn't pleased with them. In passing, Michel Makhoul, one of my classmates suggested I try a horizontal poster format; rather than the vertical ones I had been working on. He noticed that the vertical layouts which I had been drawing seemed to contrast the basic horizontal format of my computer application. I hadn't noticed or realized this fact until he mentioned it. I tried a horizontal sketch, similar to one of the last few experimental card printouts that I had made, and was able to see my error. I now knew why the vertical posters were unappealing to me; they didn't fit into the overall design package that I was trying to develop. Somewhere along my path I had stoped looking at the whole picture, as some would say, and my focus had become blurred. Where? I don't know. At least I was back on track; now. As I developed the, horizontal format, poster I was able to produce a layout for each of the cards that I was unable to earlier. Basically, as I worked on the poster, intro, and map cards layouts I was able to finish developing the organizational system of my thesis. Since I only had a few weeks left before the exhibition date I could only hope that any further snafu's could be avoided.

The poster for the application was developed using the some of the elements of the basic card layout of the application as well as elements from the "map" card developed during the experimentation stage. The basic look of the last "map" card developed was alright; I wasn't happy with the titling area. The computer generated sketches (**Appendix K**) of the poster layout, using the Design Studio software package, began establishing the final look of the poster, the intro cards, and the map cards of my application. In these sketches one can see the use of the AdTech logo and the rule which became an important feature in the overall layout. The poster was divided into the four basic sections

of the informational card (i.e. titling area, text area, image area, and navigation area); though the lower (navigational) area would be left blank. The logo's placement on the final poster (centered) was chosen due to personal preference; I felt that it balanced the image and text areas well. The logo was fused with the rule line so that they met at the inclined stroke of the "A" and the (second) vertical stroke of the "h". The letter-forms between the "A" and the "h" were left untouched; so that they seemed to hang from the rule. The poster was given a 2 inch border at the top (containing the logo/rule line) and bottom (rule line only) as well as 2 inches of space on both sides. This border acts as a frame/matte for the text and imagery. The two tone coloring of the poster was decided upon because it highlighted both the logo and the text/image areas of the overall poster. I also decided upon the two tone coloring because it had a slickness that appealed to me. The poster was printed using a large, Xerox style, copier at Ayers Printing Inc. Rochester, NY. Two full size, 18x24, copies were made, cut, and merged to become the final poster element of the application; exhibited in the Bevier Gallery for the 2 week display period of the exhibition. The text on the poster, intended to be the introduction for the application, was (altered slightly) also used at the beginning of this document and on the AdTech network's Intro card. The poster was ready and in the gallery by April 27th. It was on a small, single panel, wall in the back of the gallery; facing the rear wall of the gallery.

As I developed the poster layout I began re-working the "Navigational Map" card layout for the network. The final layout emerged from the fusion of poster, basic card, and experimental layout elements which were, subsequently, reviewed. The background color of the map card was chosen to mimic the application's poster. The layout was divided into the four sections of the basic card. The titling band was left as a black band, rather than divided and color contrasted, across the top of the card layout; reflecting the titling area of the poster. The AdTech© logo, a two point rule line, and the words "Navigational Map" were added to the black band and reversed out; this also reflects the logo and rule line's use on the poster. The logo was placed into the left side of the black titling band and the words, "Navigational Map", were placed above the rule line which runs across the top of the card layout. The final web map was placed into the right side of the layout (i.e. the image area of the basic card) just below the black band; mimicking the web map's use on the poster. To the left of the map, in the text area of the basic card, the stack headings and category headings of the individual sections of the web were listed. Invisible buttons were then placed over each of the grouped headings. Instructions for the Navigational Map card are displayed between the black title band and the first listed heading. The bottom of the card was left alone until all of the final button elements were decided upon.

The "Intro" card(s) layout was developed in much the same manner. The titling area, as described in the text above, was copied and placed into the layout of

all of the stack intro cards as well as the introduction card of the network. The black background color of these cards was selected as a personal preference. Each of the respective titles, of the intro cards, was placed in the upper right area of the titling band as described for the Navigational Map card. A text field, meant to contain the introductory text for the individual stacks of the network, was placed into the left side of the card layout. Images selected from the individual stacks were presented in the image area of the card layout. A second text field was placed under the image area and a quote pertaining to the information within the stack was placed within the field. The text style of the "quote" field was adjusted so it could be viewed on the black background of the card. The lower area of these cards (i.e. the navigational button area of the basic card layout) contains buttons which have been reversed-out of the background. In the titling area one will note the addition of a second rule line; this has been placed to help accentuate the titling area. A rule line was also added to the bottom of the card; this is meant to mimic the lower rule within the poster layout. Each of the intro cards (except for the network introduction card) contain music. Most of the audio elements were obtained from a Syquest disk which was purchased in May 1993; though one sound resource was obtained from another student. *The Intro card for the network contains all of the elements stated above (minus the music elements) plus a "table of contents" field which is found on the individual stack map cards. This was added to this particular card because it acts as both the intro and map card of the "AdTech Intro" stack.*

The "Map" card(s), for each of the individual stacks, also use the basic elements of the two previously described cards; though each map card is different from the others. These cards, like the Intro cards described above, use a black background. The "Evaluative Systems" map card uses buttons containing the names of the individual semiotic terms discussed with the stack; this was due to the large   number of categories that needed to be listed. The rest of the map cards use (primarily) image oriented elements within the "actual" map within the layout. The only additional element found on these cards is the "table of contents" field which allows the user to access the individual cards within the stack.

The AdTech© "teaser" or "animation" card of the "AdTech© Intro" stack is meant to act as the "book cover" for the network. This card uses the poster square, discussed earlier in this report, as a simple animation sequence (including color and music) to welcome the user to the network. It's a black card which uses the logo as described above; though the logo is centered in the titling area.

In mid April 1993 I began producing the (preliminary) sound resources and QuickTime movies for the network. I had already acquired several video/audio tapes containing TV and radio ads which I had intended to use in my application; though there were a few ads which I needed to get through MRC. The people at MRC were unwilling to let me check out the tapes, because I wasn't faculty, so Prof. Remington wrote a note for me. I also asked several friends to record

(several hours of) primetime TV to get several current ads being aired (including the Listerine mouthwash ad) created using computer animation (**Appendix J**). I looked through the tapes and prepared my final selections. With two weeks left, before my thesis exhibition, I created the QuickTime movies that would be used in my presentation. I used the resources available in the AVI department/lab to produce six QuickTime movies; each of which was used in the network. After creating the the movie resources using the, Raster Ops equipped, computer in the lab, which also contained Media Grabber (QuickTime movie making) software, I placed them on my Syquest and edited them, using the Simple Player software, in the graphic design studio. After editing the movies, I placed the required Xcmd's, projector elements, etc., into the individual stack resource forks. Once this was completed I scripted the "Play" buttons on each of the cards that contained the QuickTime movies (i.e TV ads).
••• Special Note•••
The scripts for the "play" buttons within the network are specifically designed to work on the individual disk (beit hard-drive or Syquest) that the application is currently on. If a copy of the application is made (or transferred to a new drive) the scripts for the "play" buttons must be changed so that the network knows where to find the individual QuickTime movies (i.e. the QTMovie folder - which also needs to be copied).

After creating and importing all of the image, sound, and movie resources into the stacks within my network I concentrated on writing the informational text and script elements of my "prototype" application. I had approximately a week to prepare the application's interactive features, navigational buttons, etc., for display during the exhibition's opening on April 30th. I was determined to complete as much of the text and script elements as possible in the time that remained. In this time I was able to get most of the elements of my application to work; to some degree. Everything was working well, or at least well enough to display in the exhibition, then it happened... The night before the opening I couldn't get the QuickTime movies to play. I don't know why the movies wouldn't play; they just wouldn't play (I guessed that there was a problem with the script). Well, there wasn't anything that I could do at this point; except pray.

Murphy's Law - If anything could possibly happen, it will always happen at the most inappropriate and/or inopportune time.

Well, it was show time, as they say in theatre, and I didn't know if that was good or bad. I was physically, mentally, and emotionally exhausted. I was waiting, maybe even hoping, for lightning to strike me down; from the very start of my work anything (and everything) that could have possibly gone wrong did... a lightning strike wasn't out of the question. The fact that the QuickTime movie elements didn't work wasn't much of a surprise to me. Anything that could have possibly gone wrong had; this was the proverbial "icing on the cake". I didn't know whether to laugh or cry. I had been working non-stop, trying to prepare for this very day, and now all I could see was my failure; but that didn't seem to upset me. I started laughing at the absurdity of the whole, damned, thing; the words "it doesn't work; it just doesn't work" ringing loudly in my head. The AdTech "prototype" was as ready for the exhibition as it was going to be, there were 25 (or so) fully developed cards with working buttons, and I was willing to accept defeat with a smile, as twisted and pitiful as it was, on my face. No thunder, no lightning, not a cloud in the sky; oh well. I went home to rest for a short time and get myself ready for the exhibition.

As the eleventh hour approached I grew anxious and impatient. I wanted the exhibition to be over with; so that I could continue my work and bring my journey to an end. The exhibition wasn't extremely important to me; my family wouldn't be present and I would be alone to bare my burden. I did have a few people in my corner though; two of my closest friends, Jamie and Paul, and a third person (who asked for me but, I didn't get to see) came to the exhibition. I had to pick Paul up at his place and I was unintentionally late to the opening which started at 7:30 PM. By the time I had arrived my third guest had departed; I still don't know, exactly, who it was but I have a hunch. Throughout the evening each person I came upon seemed to ask me the same question, "How does it feel to be done", to which I could only reply, "I'm not done" or "It doesn't work". Each then shrugged their shoulders and said, "Well, you'll finish" or "Oh, I'm sorry". I too shrugged my shoulders and smiled; hoping that everything would work out.

The three computers available, in the graphic design studio, were being used by five individual students throughout the exhibition. When one student displayed his/her work another had to wait idly by for the presentation to end before they could display their own work; it was a pain in the neck, but it worked out alright. The first person to see my application, up and running, was Prof. Remington. He sat down as I began loading the program and stated that "I (he) have (had) been waiting all day to see some QuickTime movies"; not something I was eager to hear. As the application loaded I mentioned that my movies weren't playing due to a problem with the script; he seemed as disappointed as I was. For some reason I opened the script box for the "play" button, I believe in an attempt to show him where the problem was and what I meant, then I noticed the extra space in one of the commands within the script. I removed the space, thinking the script had more than a simple typo as it's main functioning problem, and

found myself astounded when the movie actually played. At this point I could only laugh at the obviously ridiculous error and a large weight was lifted from my shoulders. All Prof. Remington could say was, "what do you mean it doesn't work... it works". I thought, earlier in the day, that the exhibition and the entire day would be a total disaster; it actually turned out pretty good. I was able to enjoy the rest of the exhibition and accepted it as a victory. As I continued displaying my "unfinished" work to Dr. Zakia and the others I found confidence in both myself and my application.

The beginning of the end

Shortly after my thesis exhibition I began wrapping up my classwork for the year; a large amount of this work was put aside as I worked on my thesis. I had hoped to complete my thesis by the end of May 1993 but as the time grew shorter, and several unfortunate events took place, I began to view this possibility with great skepticism. In the second week of May my grandfather, who was recovering from heart surgery, fell ill and his future looked bleak. On May 15th, a week before RIT's commencement, my grandfather passed away and I went home for the funeral; putting all of my work aside to be with my family and to pay (him) my last respects. He was too important a figure in my life not to do so. During the funeral I found myself confused by the mixture of remorse and congratulations which I received from my friends and family members. This, the very week of commencement, was meant to be a time of "pomp and circumstance" yet I found my heart filled with pain and sorrow. This week became even more confusing when I returned to Rochester. On the very day that my grandfather was buried, and I returned to my apartment, I walked into the middle of a "stag" party (stripper and all) that one of my roommates was holding for one of his Navy buddies. Once again, I began laughing at the absurdity (or irony) of the whole thing. My parents came to Rochester for commencement and to take most of my belongings home. I continued working on my thesis during their stay and after they left. I began looking toward the summer quarter, to complete my coursework, for closure. Near the end of the month I was told that the graphic design studio was going to be closed for "part" of the summer; the floors needed to be waxed and the walls painted. I made several attempts to gain access to a computer lab and the graphic design studio so that I could continue my thesis. The studio was closed for the entire summer and only the floors were cleaned.

During the summer I found myself writing, in longhand, some of the informational text of my thesis application; primarily text pertaining to the semiotics section of my project. I was hoping that I might be able to gain access to my studio and/or any computer lab so that I could complete my work. As the summer drew to a close I began, frantically, searching for a lab that would allow me access and/or time on a computer. After finding the Integrated Electronic Publishing lab (IEPL) open, and subsequently speaking with the lab assistant, I asked Prof. Remington to sign a permission form so that I could use the lab. The lab was closing at the end of that week; but any computer time I would be able to get would be better than none at all. Later that week I spoke with Melissa Sheldon, a computer graphics student, who had been given permission to use the "Information Systems Technology" lab (Inter-lab). I then spoke to Prof. Remington about getting access to this lab instead of the IEPL lab; as it would be open until the beginning of the fall quarter. He told me to speak with Prof. Steve Kurtz; who agreed to let me use the lab. During the two weeks I was able to use the   inter-lab I was helped by Prof. Peter Serrao with the scripting of both the basic card and some of the interactive elements of my application. His knowledge of the HyperTalk scripting language was a great benefit to my

project. He was able help me set up the "user note pad" and "interactive glossary". During the fall I was able to use these same basic scripts, with minor changes, to complete the "timeline" card and the cross-referencing "hot text" fields. Also in this time, I was able to re-script my entire application and setup the final presentation buttons for the network. This time, though extremely short, was most invaluable to my thesis project. I could now see and sense the end of my journey; though it was still quite far away. Time was my only concern at this point; and I had as much, or as little, as I needed.

The only elements of my network that needed completion during the fall/winter quarters were the informational text for each of the stacks, and the scripts for the "User Added Information" stack as well as the cross-referencing (i.e. "hot text") elements. During the fall quarter I continued writing the informational text for the "Evaluative Systems" stack of my network. Over the summer I had begun limiting the number of images that would be used in the network and I continued this editing process in the fall; I wanted to complete my work as soon as possible. By this time, I knew that the writing necessary, to be developed, for the 250 ads which I had intended to use in the application would only prolong my stay. I edited the number of examples to the 140 ads which were most appropriate for use in the application. Now, at least, I had a more manageable project to work with; though it was still quite a handful. By the end of October I finished writing the "Evaluative Systems" text and had imported it into my network. By November I had finished the "Art of Advertising" text which wasn't imported into the network until after the winter quarter break.

During the winter quarter I continued writing the text for the other stacks within the network; until February 1994 when all of the text was completed. At this time, I also developed the "hot text", interactive, element of my project. Although I wasn't sure how this interactive feature would benefit my project when it was originally suggested, by Prof. Remington in February 1993, I now saw it as a second way of accessing the information about specific ad examples within my overall network. It would act as a second, and more topic oriented, non-linear navigational path, a forking path, that could also be traveled by the user. I focused on two specific ad types to highlight the non-linear capabilities of the "hot text" and the overall network; though it was also used at the beginning of each of the four "informational" stacks so the user could directly access the ad examples displayed on the intro cards of the individual stacks. The two ad types that I chose to focus the "hot text" upon were the "Absolut" and "Volkswagen (VW) Beetle" ads which were both plentiful and dispersed throughout the stacks of the network. Basically, the informational text fields of these cards, containing the "hot text", would form a smaller topic oriented structure within the main web structure of the network (**see figures 4.0, 4.1, 4.2**). The two "hot text" areas would work independently of the main "web" of the network while promoting the interactive capabilities and non-linear navigational structure of it. By clicking the highlighted words within these fields the user has
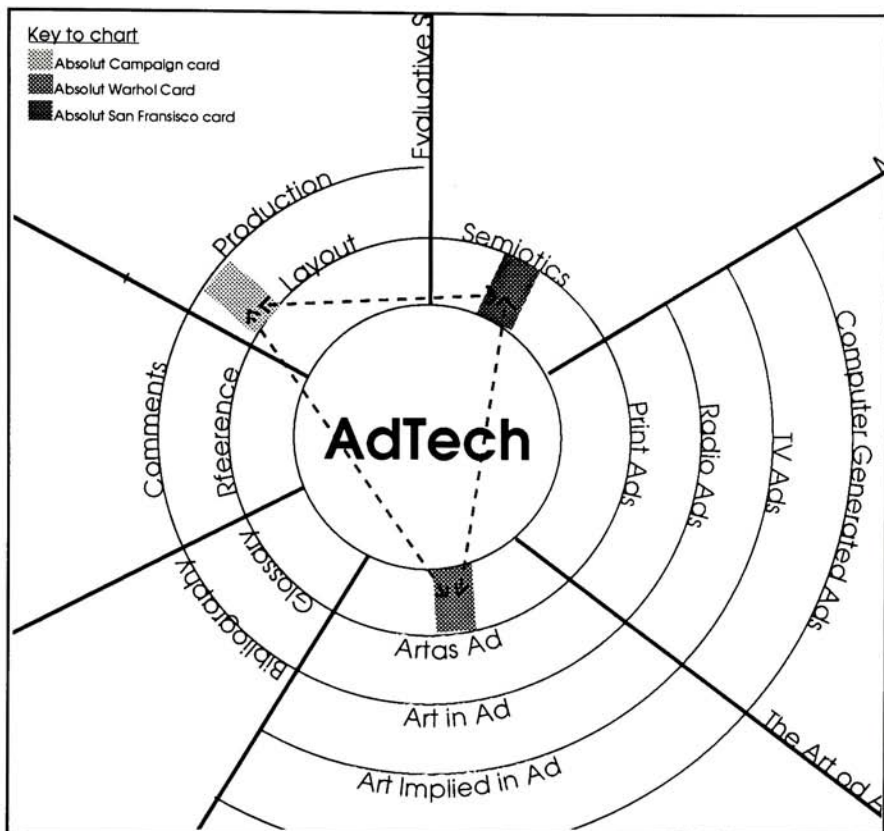
Figure 4.0

This example displays the basic cross-referencing path that may be taken, via the "hot text" fields, within the network; specifically pertaining to the Absolut ads. The triangle line (i.e. the dotted line) represents the multiple paths that one may take when clicking the "hot text" fields. The three rectangles represent the three cards within the network that contain Absolut ads (see key chart for exact card name). The path varies and is dependant upon where the user begins and where they end up; each user has the ability to choose their individual path. Once the user goes to another card, outside of the "hot text" path, they return to the main path of navigation for the non-linear web concept of the application. See figures 4.1 and 4.2 to understand the navigational path of the cross-referencing feature.
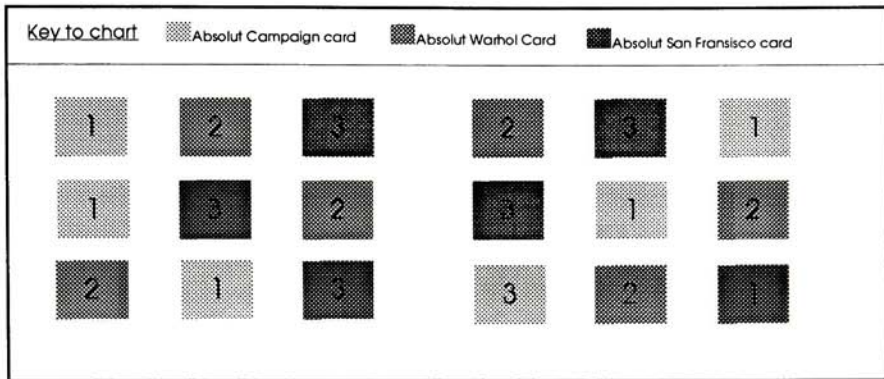
Figure 4.1- Cross-referencing the Absolut examples

The above color blocks display all possible ordering sequences one may access as a path during navigation using the "hot text" within the fields of the Absolut ad examples within AdTech.
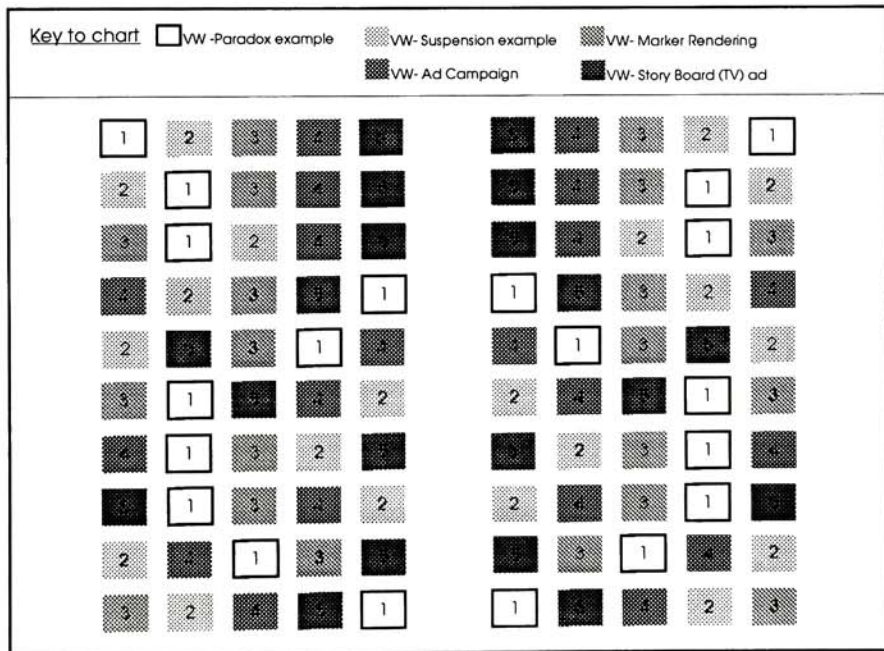
Figure 4.2- Cross-referencing the VW examples

The above color blocks display 20 of the possible 120 ordering sequences one may access as a path during navigation using the "hot text" within the fields of the VW ad examples within AdTech. The blocks to the right mirror the blocks on the left.

the ability to investigate the various topics of the network with more focus; understanding and/or learning about the main concept of the network and the use of non-linear navigation in interactive media upon doing so.

In late February 1994 I completed the "User Added Information" stack of AdTech. While I developed this stack I needed to focus on how much the user would be allowed to alter the total network. Landow, in his book "HyperText", discusses the total ability of the user to establish links (i.e. lexias) between the individual parts of the "In Memorium Web". While, I would have like to attempt having the user add elements directly to my application or link various elements within the application together, I didn't want the main stacks of my to be altered; it was my thesis project. I wanted the "web" structure/concept to maintain the form that I had originally intended and developed. If someone, who knew little about interactive media decided to alter my application, not knowing what they were doing and accidentally disturbed the main navigational or interactive features all of my work would have been for naught. I decided to allow the user access to one stack so that they could save any notes, comments, etc., that they had about the application; thusly becoming a "co-author" of the network. I also developed an interactive "user evaluation" which could be made and saved to the network. As I developed this stack I had originally wanted to make a new card for each individual user that would open the stack; this was meant to contain all of the above elements. As I developed the stack I found several problems with this original idea; the most important of which was how to get all of the cards to be added and named properly. I then decided to work with six cards; two cards for each of the sections (i.e notes, comments, and evaluations) one of which would be the "readable" card and the other the "writable" card. This also had problems. I then came up with the final solution: three cards. The "read" card of a section would also be the "write" card within that section; this allowed all of the text within the card fields (specifically the background fields) to be accessible whenever the user is using the stack. The scripts that enable the user to both read and write to the same card, without being able to access or change anyone else's notes, comments, etc., pushed my HyperTalk scripting skills to the limit. I actually needed to refer to previous "basic" and "Pascal" programming skills and training that I had obtained, through weekly tutoring, during high school. If it wasn't for this previous training I don't know if I could have scripted many of the interactive features of my application. I found the HyperTalk scripting language extremely similar to Pascal; which was quite helpful.

Once the application was completed I began organizing my resource materials, notes, scripts, printouts, etc., to help me prepare for the writing of this document. I also finalized all of the minor elements such as the buttons, "hot text" fields, sound and movie resources, etc., of my thesis. I needed to know that all of these elements worked the way they were supposed to. Although I was quite thorough I may not have found all of the bugs within the application, I'm not

perfect, but I think everything is working properly; if something does go wrong someone with even rudimentary skills will be able to fix the problem, quite easily, as my scripts are not very difficult to understand. After I was satisfied with the refinements of the application I began the project's evaluation. I didn't need to worry about setting up a page layout for this section of my project because the evaluation is an interactive part of my application; this was a definite plus.

The Evaluation Process

I began the evaluation portion of my thesis as soon as I was satisfied with the final development/refinement stage of my work. As the evaluation was included in my computer application I didn't need to bother with setting up a layout for it; it was already within the layout of the evaluation card. I made this a part of my application because I wanted future user's to know how other users, especially those surveyed right after the application was completed, felt about the network. When I began developing the application I knew that it was revolutionary, by todays standards, and could basically guess at the evaluation's final outcome; even before it was finished. The evaluation is made up of 25 questions (**Appendix T**) which are classified and ordered, on the survey, by content. The first few questions ask the user about their knowledge of computers. The next set asks about the user's knowledge of interactive applications and whether they think this type of application is an effective learning tool. The next series of questions refer to specific areas such as card layout, legibility, the user note pad, the use of QuickTime movies, etc., within the network. The final series of questions ask for the user's opinion of the network and whether they would wish to use it again.

Basically, as I started the evaluation process I knew that the QuickTime movies, interactive glossary/bibliography, media timelines, and other interactive features of the application would be the most appealing elements of the network. Most of the people that were surveyed, except for the computer graphics students, were amazed by these elements; the computer graphics people were merely interested in the technical aspects/flaws of the application - as I knew they would be. I am not a computer graphics designer and, although my application is based in this "new" computer medium, I don't profess to be one; my project is based upon my knowledge of photography, graphic design, and computers. In developing this interactive application I wanted to explore this new interactive medium and its possible uses in the future; my possible uses in my future.

Although I only finished 13 of the 20 evaluations that I had hoped to complete, since 20 surveys is relatively standard, I knew (from what I had gathered) what the others would basically tell me. Most of the people, 9 of the 13, surveyed have worked with Macintosh computer systems between 1 and 5 years. This was easily understood because most of the people surveyed were students who have worked with Macintosh computers during their time at RIT. The two other questions within this group dealt with the number and type of systems used. Of the 13 people surveyed 9 had used 1 to 4 systems besides the Macintosh, of these the IBM was the most predominantly used system; this was somewhat of a given before I even started the evaluation. Seven of the people surveyed had used interactive applications before; five of them were, still, amazed by the QuickTime movies, interactive fields, etc., within the application. Of this group, two thought the AdTech network to be easy to use and navigate through, two thought it was difficult to use (these were both computer graphics majors), and three didn't know or care. When they were asked about the use/effectiveness

of interactive applications in education, 12 of the 13, felt that this type of application would be helpful to education now and in the future; the other individual was indifferent. Eleven of the 13 would like to see more interactive applications, such as AdTech, in use while two were unsure. Nine of the people thought that the navigation within the network was flexible or extremely flexible; four felt indifferent about it. Most of them were pleased with the individual stack intro and map cards; the others weren't sure whether these cards helped in the understanding of the content of the network. When asked about using the "note pad" 11 of the 13 said that they would use it between 25% and 50% of the time which I basically expected. Nine people felt that the note pad would enhance comprehension of the materials within the network, one felt that it wouldn't, and three were unsure. Eleven of the people felt that the text was either legible or very legible; the two computer graphics people felt that the text was illegible. Nine of the people felt that the layout was good, three felt it was fair, and one felt indifferent about the layout's look. One of the final questions, number 24, was created so that I would be able to understand the effectiveness of my application. The answers, to this particular question, were based upon a numerical scale that I would be able to average. The scale ranged from 1 to 5, 1 - doesn't meet the user's expectations, 3 - functional, and 5 - surpasses the user's expectations, and acted as a grade which I was able to give myself for my work. The average response was 4- meets all expectations. The final question asks the user if they would wish to use AdTech again; eleven of the people surveyed said yes and two were indifferent.

The final results of my evaluation were not of a great shock to me. I knew that most of the people to be surveyed, primarily students, would be amazed by the display of images, movies, etc., within my application; much the way a child is amazed by simple magic tricks. Basically, the public is aware of the development and increased use of interactive media applications, CD-ROM, etc., but they have still had very little hands-on experience with these new media forms. It seems that until the public learns that a computer is more than just a typewriter that they will continue to be dumb-struck by every new interactive piece, or new technology, that comes along.

Conclusion

The world, in which I live, is one of linear thought and linear action; yet I find myself (my mind) continually working and developing in a non-linear manner. I'm, in a way, privileged to live in the time that I do, the computer age - the information age, yet I'm uncomfortable with the world around me; the linear world of the 20th century. For twenty years, throughout my entire education, I have been taught (and have learned) to work, think, and survive in this linear world; yet I am unable to accept it, fully, as my own. The world, in which we live, is in a period of transition and/or resurrection, we are living in a Neo-Renaissance -if you will, which emanates from the "electronic age". This Neo-Renaissance, unlike its predecessor -which was founded upon linear space and perspective, is based upon the non-linear and the fourth dimensional world of the computer; a world for which I have waited a long time.

As the development of interactive media and multi-media applications continues into the 21st Century, the the world that we live in will need to change; it will need to become non-linear, like the computers that will help run it. This will ultimately force man to change; he will need to learn how to survive in his new world and he will turn to this new medium for knowledge. I can only hope that the application that I have developed will allow this learning, or re-learning, process to begin. As I developed AdTech I felt obligated to make it a tool for learning, both about advertising (the content) and technology (the medium); because I understand the growing need for change. The Information Superhighway is just around the corner and only a handful of people really know how to navigate on, or through, it.

As I developed the application I became excited by the endless possibilities that it could offer its users. The "web" concept, developed for the application, could be used in the future as a foundation for other interactive applications; its expandable nature makes it quite versatile for this new media format. As I developed the application I had to deal with the limitations, and linearity, of HyperCard; the base application used by my network. I was attempting to create a non-linear environment within the structure of Hypercard's linear environment; a feat which most individuals wouldn't begin to understand. Because I'm able to conceptualize and abstract my thoughts in a non-linear way, possibly because I grew up using computers, I was able to manipulate Hypercard so that it would act non-linear; even though it remained linear.

In the beginning of AdTech's development I focussed much to much on the medium and conceptualization of the application and not enough on the content of the application; this was due, partly, because of my fascination with the new technology which I had within my grasp. I found myself interested in the structural development of the "web" concept and the possible uses for it in the future; this was one of the reasons that it took nearly an extra year to finish. On many occasions I found myself frustrated by both the limitations and linearity of HyperCard; I wanted to do more than HyperCard could handle. The limitations of current technology seemed to stifle much of what I wanted my to do yet I prevailed and completed my work; until I was satisfied.

The AdTech© Interactive Media Network is an application which is unique. It was created to allow its users to expand upon and develop the application in the future. The application, as it stands, has the ability to teach and, in essence, learn from its future users. With continued use, AdTech© can become a vast storehouse of knowledge and wisdom which can be used to educate and develop the minds of its future users; specifically those individuals who wish to learn about advertising, semiotics, and interactive media. At first, I was unsure of the amount of use that my application would get in the future; I wasn't sure if the amount of time and energy that I had put into the application was actually worth it. Dr. Zakia has informed me that my work will be used in his "Theory and Methodology" seminar in the future. Upon learning this I have found hope in the fact that my application will be allowed to develop in the way it was originally intended. I'm now fully satisfied with my work and my efforts. As I conclude this document, and thus my MFA Thesis, I know that my efforts were well spent.

Glossary

Abstraction:
Process of image development in which form becomes non-recognizable as representational reality.

Accumulation:
A grouping of different items that portray a feeling of abundance.

Addition:
Semiotic principle where one or more elements are added to a word, sentence, or image.

Additive:
Refers to a method of developing a form in which the syntactic elements are applied sequentially, one after the other until the form is completed.

Allusion:
Implied substitution. Same as identical.

Ambiguity:
Configuration of form in which the perception doesn't follow logical directions. Ambiguity, when built into a form, can create interest and memorability. In semiotics, it is considered to be vague, or open to interpretation.

Ampersand:
The concatenation operator (&) used to join together two or more strings.

Anacoluthon:
Impossible images, the use of montage, collage, etc. (i.e. Man Ray, Magritte).

Analog-to-digital:
Converts an analog signal representing some real-world quantity converted into a binary number that approximates its current value.

Anamorphic:
Producing or having different magnification of the image in each of two perpendicular directions. Distorted optical image.

Antanaclasis:
The adding of elements that create an illusion, or difference between appearance and reality (i.e. the works of Escher and Magritte), attention getter, seduces the eye.

Anthropomorphic:
Thought to have human feelings or characteristics while the subject has none. It could also pertain to a human form which is seen as genderless.

Antimetabole:
A condition in which one can find double meaning.

Antonomasia:
The substitution of an epitaph for a proper name (i.e. The Iron Lady= the Essex or Margaret Thatcher).

Application :
A program for some specific purpose, such as word processing, graphics, page composition, or telecommunication.

Archetypes:
An inherited idea or mode of thought in the psychology of C.G. Jung that is derived from the experience of the race and is present in the unconscious of the individual.

Artificial Intelligence:
Those human skills that illustrate our intelligence, e.g., understanding visual images, understanding speech and written text, problem solving.

Asyndeton:
One or more unconnected visual elements which are brought together to form a whole.

Asymmetry:
A form of balance in a graphic image or format in which the parts are unequal on either side of a central axis.

Audience:
Refers to the receivers of the image. This may either be individuals or groups to which the message is directed.

Balance:
The effect of a successful gestalt in the image or format. An overall sense of visual evenness in the format between components.

Bitmap:
An electronically displayed graphic image made up of a matrix of dots. Templates and preview images are bitmap images.

Bleed:
Term used to describe a printed image that extends to the trimmed edge of the sheet or page.

Body:
The main section of a brochure, book, article, or other text material.

Brochure:
A folded pamphlet or small booklet.

Bug:
A programming or scripting error.

Button:
A mechanism used for moving around a stack in HyperCard, SuperCard, and MacroMind Director.

Chiasmus:
Something is being exchanged where the grammar (content) is correct.

Circumlocution:
Part of the element is showing while the entire element is reflected in a mirror. The removal of all information except the most critical parts for identity.

Clipboard:
The holding place in the computer's memory for what you last cut or copied; a buffer area in memory.

Color:
A syntactic aspect of visual form which has as its dimensions hue, value, and chroma.

Comment:
Any information between the double-dash (--) and the end of a line within any handler, or any text in a script that's not part of a handler. Hypertalk ignores comments; they're strictly for the use of the scripter.

Common Contour:
A gestalt perceptual principle which concerns forms whose extremities share a single edge. Common contour can be a useful means of achieving ambiguity in a form.

Communication:
The purpose of graphic design is to facilitate messages and meaning for a purpose. This is communication.

Comp:
Traditionally, a designer's "comprehensive" sketch of a page design that shows the client what the final page will look like when it is printed.

Composition:
The layout or arrangement of elements within a format. It may be either formal (symmetrical) or informal (asymmetrical). An organization method must be used in determining how the composition works in communicating a message.

Computer Graphics:
The group of systems and programs that make or manipulate non-textual data like photographs, charts, or line drawings. The changes appear at once on a video display as they are made by the operator.

Content:
The substance of the message involved in an image. Content refers to the specific information that is communicated by the form.

Context:
The environment in which form is created. It may be positional (left to right), time-oriented (past to present), or sequential in other ways. The consideration given to context is a useful means of seeing conceptual relationships in form development.

Continuity:
A gestalt perceptual principle which refers to the enhancement of communication in forms which show continuous direction in their relationship. A series of dots might line up or a series of edges might align to provide continuity in a form.

Continuous Tone Image:
A photographic image that contains gradient tones from black to white. When you scan an image, it is converted from a continuous tone image to a halftone.

Contour:
Refers to the definition of the edge(s) or extremities of a form. May be defined by the line, shape, texture, or other means.

Contrast:
The ultimate difference in visual form (i.e. Black against white). Unity is the opposite of contrast. A visual effect in which a form is contrasted on a given edge to change from one extreme to another (i.e Black shape on a white shape)

Default:
The initial setting of value or option. Used to describe the value(s) or mode(s) that is used in processing information when no other value or mode is specified.

Deselect:
To un-highlight a selection; to remove the insertion point from the Message box or a field (in hypercard).

Desktop Publishing (DTP):
The use of personal computers and software applications to produce camera-ready publications, finals, etc.

Dialog Box:
A window or full-screen display in response to a command that calls for setting options.

Didactic:
A form or message intended for instructional purposes.

Digital:
A method of data storage and/or transmission where in each code is given a unique combination of bits. Each bit generally indicates either the presence or absence of a condition (such as on-off,etc)

Digitize:
To convert an image to a series of binary codes that can be stored in the computer. Digitizing equipment includes electronic drawing boards, flat-bed scanners, and video scanners.

Disk:
An information-storage medium consisting of a flat, circular, magnetic surface on which information can be recorded in the form of small magnetic spots.

Double Entendre:
The use of double imagery (reflections in a mirror) or the repetition of the same sounds in words.

Edge:
Refers to the limit or extremity of a form. It may be the dividing place between one element and another.

Element(s):   The parts, components, or variables of form within a format.

Ellipses:
The opposite of repetition, leaving elements out of an image without causing a problem with the closure of the image.

Equivocal: A word or phrase susceptible to double interpretation.

Euphemism:
A soft way of saying something unpleasant. (i.e. "Your cat is dead, but your car is fine").

Evaluation:
The most basic purpose of all graphic design methodology is to develop the knowledge, skills, and sensitivities to be able to decide yes or no, in or out in any form or problem-solving situation.

False Homology: The use of puns or wordplay in the creation of visuals.

Feedback:
Synthetic audio or visual imagery produced within equipment used without any dependence from external activity.

Field Dependency:
Deals with the environment within its horizontal and vertical context. Tilted items cause tension.

Figure/Ground:
The central Gestalt perceptual principle, Figure/Ground refers to the reading of a form either as figure (positive image) or ground (background or negative image). It is perceptually impossible to see both figure and ground at once. It means the same as positive/negative form.

File: Named collection of information that resides on a disk.

Final (Final Comp):
The last stage of process leading to production of a finished piece beit a brochure, book, poster, etc. A slick (crisp, clean) comp created to represent the look of the final piece.

Font:
Refers to a computer generated alphabet that exists for visual communication. A high-tech version of a typeface.

Formalism: Adherence to a prescribed or traditional form of design.

Format:
The space in which an image lives and works. In determining formats, the designer needs to be conscious that, in its most basic sense, the format is communicating a message by itself.

Framework:
Refers to the under lying grid structure of any graphic form. This structure may be conceptual first (a matrix) and then realized in form (a grid). Elements (such as type, symbols, shapes, etc.) are arranged according to the structural possibilities of the framework.

Gestalt Principles:
A series of perceptual laws that were identified by several german psychologists in the early 1900's. A working knowledge of these "organizational or grouping" laws allows the graphic designer to create form that takes into allowance the physiological ways that human beings perceive images.

Global Variable:
Variable whose value is available throughout hypercard until you quit the program.

Graphic Design:
Imagery which, in an ideal sense, exemplifies a balance between aesthetics and information

Greek Text:
Traditionally, a block of text used to represent the positioning and point size of text in a designer's comp of a design.

Grid:
A structural system or framework for organizing elements within a format. A grid can be conceptual (i.e. matrix), or physical (a typographic unit grid). It can be built upon typographic, compositional, or constructional bases. It can be regular, irregular, or progressive in rhythm. In the computer age a grid can be composed of a series of nonprinting horizontal and vertical lines shown on the screen that intersect (i.e. rule lines).

Hairline: The thinnest rule possible; generally 0.25 point.

Handler:
Named group of hypertalk statements beginning with an on or function statement and ending with an end statement. The handler is the basic HyperTalk structure.

Hard Copy:
Information printed on paper, as opposed to being stored on disk.

Hendiadys:
Trying to visualize an abstract phenomenon. A connection between a concrete object and an abstract idea.

Hologram:
A visually "true" three-dimensional image recorded on a two-dimensional emulsion. The image is formed in the emulsion by interference between laser light reflected from the scene to be recorded and a laser reference light.

Homology:
Same meaning presented in successive images that are different.

Hyperbole:
Form of exaggeration, something appears bigger than it really is.

HyperCard:
An interactive media program used on the Macintosh Computer system.

HyperTalk:
The object-oriented scripting language used in the automating of buttons, cards, and fields in Hypercard.

Icon: An image used as a graphic.

Iconic: A likeness of something. "It looks like..."

Implication:
In ambiguous graphic forms, often an edge or contour is suggested by implication (i.e. gestalt principle of continuity or common contour). It is a useful construct that creates interest and memorability in a form because the audience is required to participate in the perceptual process.

Indexic:
Points to something. (i.e. fingerprints, footprints, a wallet, etc. point to something that has been there).

Infrared:
The part of the electromagnetic spectrum characterized by waves of lower frequency and longer wavelengths than those of visible light.

Interlocking:
This refers to relationships of adjacent forms in an image. They may overlap, counter-change, or share a common contour.

Intuitive:
Refers to a methodology or approach to design process which is largely subjective and relies upon emotional factors. It is useful to view intuitive processes as part of a cycle with systematic processes as its opposite.

Inversion: Inversion of identical elements.

Laser Printer:
A printer that uses a laser to xerographically generate the image to be reproduced. Laser printers are typically the most sophisticated printers, often capable of producing both character and graphics images via raster image technology, often rivaling typographic quality.

Layout:
The process of arranging text and graphics on a page. Also, a sketch or plan for the page.

Legibility:
Refers to the recognizability or readability of a form in relationship to its purpose and context. It may be representational, abstract, or a point between but it communicates its intended message clearly.

Leveling/Sharpening:
Seeing more in an image after looking at it carefully.

Litotes:
A form of exaggeration, where the object appears smaller than it really is.

Logotype:
A type of graphic mark in which several letter forms or type forms are fused to create a new entity for identification purposes.

Mach Band:
When two colors butt up together and where a value difference is known (or the colors are complimentary) the common edge shows a visual vibration.

Mechanomorphic:
Human form created from mechanical images.

Metaphor:
A likening to something (i.e. He was a lion in battle or light as a feather).

Methodology:
This refers to the process or method by which a designer works. It may be systematic, intuitive, or a combination . Methodology is also referred to as a systematic and logical process for controlling change.

Metonymy:
Things are different but connected. An associated detail is used to invoke an idea.

Noise:
Anything that interferes with the audiences reception and recognition of the message. Noise usually occurs within the medium of transmission.

Object:
Hypercard unit capable of sending and receiving messages.

Opposites:
Refers to a theoretical mind set by which ideas can be developed by placing them in a context of polar opposites (i.e. simple to complex, or light to dark).

Opposition:
Same as opposites. Refers to a global theory of opposition" which has been in evidence through history. Semiotically, it represents an item taken out of its original context (or environment) and placed into another.

Organic:
Refers to a form which is derived from natural or organic sources rather than mechanical ones, Organic is the opposite of geometric form.

Overlay:
A transparent acetate or tissue covering over a printed page, where color indications and other instructions to the offset printer are written.

Oxymoron:
A complete contradiction within a statement (i.e. Jumbo Shrimp).

Paradox:
Contradictory statement. "lose weight while eating all you want."

Perception:
Refers to form which is based on cognitive considerations such as Gestalt Principles.

Periphrases:
A roundabout way of saying something unpleasant.

Positive/Negative:
Same as figure ground... Positive/Negative refers to the reading of a form either as positive (figure) or negative (ground or background image). It is perceptually impossible to see both positive and negative at once.

Pragmatic:
Factors which relate to the functionality of the visual communication (i.e. legibility).

Preterition:
Where the image feigns something that it is not (false modesty). It feigns a secret or suggests hidden detail.

Process:
A critical facet of graphic design which describes the intangible stages and methods used in form making as applied to communication.

Proof:
A copy of typeset materials used for proofreading, corrections, and alterations.

Proportion:
A comparative relationship based on geometric progression.

Proximity:
A gestalt principle which means that forms which are arranged near each other are perceived as a unified entity.

Readability:
Refers to the extent that the image is legible and thereby understandable.

Read Only Memory (ROM):
Memory whose contents can be read, but not changed; used for storing data.

Refinement:
The part of the image development process which involves the final stages of detailed articulation.

Repetition:
The addition of identical elements (i.e. repeating shapes, words, etc).

Resolution:
The number of dots per inch (dpi) used to represent an alphanumeric character or graphics image.

Return:
To evaluate an expression and pass its value to the calling function. As a noun, it refers to the return key.

Scanner:
An electronic input device that converts analogue images, such as photographs, line art, or typographic copy into a digital data file that can be manipulated as an electronic display image.

Script:
Collection of handlers and comments associated with a particular object.

Semantics:
Having to do with the intended meaning and significance of a visual communication message.

Semiosis:
A process in which something functions as a sign.

Semiotics:
The theory of semiotics describes the process of how people represent and interpret information, and helps identify logical relations of parts that interest in forming meaning. The theory of sign and symbol and their function in both artificially & naturally constructed languages comprising: Syntactic (visual grammar), Semantics (meaning), and Pragmatics (context).

Signifiers:
Representatives of the concept used in the communication or design.

Similarity:
A gestalt principle which means that humans prefer forms or elements that can be perceived because they share a formal likeness (i.e. same shape, size, color, etc.)

Stat (Photo Stat):
A photographic copy of type or art in the same size or a different size than the original.

Static:
A visual situation in which an evenness is maintained to the point where an image may not be as interesting because of its lack of contrast or dynamism. The rhythmic interval of regularity tends to become static in effect.

Suspension:
Holding back a part of the message for later. The creation of a cliffhanger.

Symbol (Symbolic):
A agreed upon convention. (i.e. a cross is symbolic of Christianity, apple pie could be a symbol of America).

Synecdoche:
The creation of closure when only a part of the object is shown.

Synergy:
A collaboration between or combination of forces that creates a result greater than the sums of the separate, individual, contributions.

Synesthesia:
The process in which one type of stimulus produces a secondary, subjective sensation, as when a color evokes a specific smell.

Syntax:
The grammar of visual communication (i.e. line, shape, etc.).

Syntactic:
Having to do with the grammar or structure of information.

Synthesis:
This means the bringing together of ideas, images, or elements into an integrated whole.

Tautology:
Saying something in a way that has another meaning where the second use is not obvious. It usually creates an atmosphere of redundancy (i.e. A Volvo is a Volvo).

Template:
A standardized format tool by which duplicates can be easily created. A page layout file containing the layout grid, master pages, estimated number of pages, boilerplate text, and graphics for a periodical or book.

Theory:
A set of generalizations related by a net of deductive thinking and arrived at by discovery, verification, and comparison.

Theriomorphic:
Having a scary or frightening form.

Tonality:
An actual or implied value of lightness or darkness in the form created. Controlled tonality can be a useful visual variable in achieving unity or contrast.

Typeface:
Refers to an alphabet that exists for visual communication. Helvetica, Univers, and Standard are all sans serif typefaces.

Thumbnail:
A miniature copy or sketch of a page, graphic, etc., that is used to generate ideas in the creation process. Refinements later lead to comps and finals.

Visual Language:
The formal aesthetic communications system used in graphic design.

Visual Priorities:
An effective image will show a hierarchy of visual importance among its elements. The reader is led through the design from most important elements to lesser ones. This prioritization can happen because of size, color, position, or other variables alone or in combination.

Visual Rhetoric:
The study of the visual elements used in design and public showing, such as content, structure (layout), cadence (rhythm), and style. There are four rhetorical operations: Addition, Subtraction, Substitution, Exchange of visual elements.

Weight:
Typographically, weight refers to the relative lightness or darkness of a typeface/font (i.e. Helvetica extra bold is a heavier weight than Helvetica regular or light).

Windoid:
The message box, tool, or pattern windows after they've been torn off the menu bar or any palette.

XCMD (External Command):
The resource type for, and popular name given to, an external command.

XCFN (External Function):
The resource type for, and popular name given to, an external function.

Zoomorphic:
Having the form of an animal.
Seeing animals in inanimate objects and forms.

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in search of
lost women

VOGUE

1950

297 covers
artist ERWIN BLUMENFELD
art directors ALEXANDER LIBERMAN PRISCILLA PECK
publisher THE CONDE NAST PUBLICATIONS INC.
publication VOGUE

✧ AWARD FOR DISTINCTIVE MERIT

PROTOTYPE

P

by Karrie Jacobs

ROUGHLY TWO YEARS AGO, I was having lunch with a couple of editors from Harry Abrams. I'd been asked by a rather august group called the Documents of American Design Inc. to write one of the volumes of their Masters of American Design series. The Documents group, which then consisted of Sam Antupit, Peter Bradford, Seymour Chwast, Richard Coyne, Alvin Eisenmann, Steve Heller, Will Hopkins, Martin Moskoff, and Richard Saul Wurman, had commissioned authors to write books about Alexy Brodovitch, Frederic Goudy (these two have already been published), Will Bradley, Gene Federico, and Saul Bass. They had asked me to write about Will Burtin.

Burtin, you'll recall, did some wonderful work in the Forties on Fortune and in the Fifties on Scope, a magazine published by Upjohn pharmaceuticals. He was also the second husband of Cipe Pineles, who had been the founding art director of Seventeen and Charm magazines.

Anyway, one of the editors was saying that this Burtin book would be easier to research than the volume on Brodovitch because Burtin had left a family behind. Pineles herself would be a rich source of information. But there was a small problem. Pineles, who was getting on in years, was a little confused. She believed that Abrams wanted to do a book on her and her work. Of course, that wasn't the case, the editor told me, but somehow we would handle the situation.

The contract was supposed to be issued promptly. And I was waiting to finalize the deal before I did more than just perfunctory research. I didn't want to interview Pineles or anyone else until I'd agreed to the terms. In book publishing, things move slowly, so it took a year for a contract to be issued. During that year, Cipe Pineles died.

When I read her obituary in the Times, I thought back on the lunch. I had been annoyed by the assumption that of course we weren't doing a book about her. But I'm more polite over lunch than I am in print. I smile a lot and worry about how I'm holding my fork. So I didn't say anything. The "of course" is what bothered me then and still bothers me now. Is Cipe Pineles any less a Master of American design than Saul Bass or Gene Federico?

I WON'T BE WRITING THAT BOOK about Will Burtin, in part because the contract was problematic but, more than that, because I don't believe in that theory of history. The Masters Theory. The Great Man Theory. I don't believe that profiling Masters (even if the masters are women) is the most illuminating approach to design history. Monographs rarely reveal much about the designer or the design. Design, if we're being honest, is rarely about great individuals. It's about great collaborations—between designers, between designers and clients, between designers and other creative professionals—or great circumstances.

The monograph is a little monument, a form of mythmaking. It sells the idea of the designer as great man to the public and to prospective clients.

The message of the monograph with its big, beautiful pictures is that if you hire a great designer and give him free reign, your company's collateral material will be important enough to be commemorated in a handsome hardbound edition. Living designers who, one way or another, get their own monograph published are consciously securing a place for themselves in design history.

IF YOU LOOK at the Art Directors Club of New York annuals from the Forties and Fifties, you'll notice that as many as 10 percent of the designers represented are women. If you check the books of design history, A History of Graphic Design by Philip Meggs for instance, you'll notice that at some point over the decades, most of them vanished without a trace.

Many of the women I found were book designers: Priscilla Crane in the Twenties, Jane Grabhorn in the Forties, and Elaine Lustig-Cohen in the Fifties and Sixties. Book publishing, where the pay is generally low, has always employed a lot of women. There were also many women who art-directed department store ads. Someone named Ann Bryant even won a medal from the Art Directors Club of New York in 1954 for her achievements as the art director of Neiman-Marcus. But department store ads, unless they were done by noted Modernists, have never been analyzed by design historians.

EMMY ZWEYBRUCK, BY CONTRAST, was a progressive, innovative corporate designer. She was the art director of the American Crayon Company. The "all woman issue" of Print magazine published in 1959 featured an article on Zweybruck and the company. The introductory editorial to the issue said, "The company's art director, Vienna-born Professor Emmy Zweybruck, whom we had met at one of the first Aspen Design Conferences, was put in charge of a bold program of integrated design. She commissioned Charles Eames, Alvin Lustig, and other distinguished designers to work on special publishing, packaging, and decoration projects for her company, which today shares with Container Corporation of America, CBS, Olivetti, and too few other firms, the distinction and many advantages of intelligent and consistent design planning."

Emmy Zweybruck. She was European. A Modernist. She went to Aspen. She hired all the right boys. What happened to her? How'd someone like that get lost?

While 1959 might seem early for an "all woman issue," I'd like to suggest that it was a little late. The period from the mid-Forties, when World War II caused an influx of women into the work force, through the early Fifties, was a good time for women in design, particularly at magazines. Alexy Brodovitch at Harper's Bazaar and Alexander Liberman at Conde Nast both hired women to be, not art directors in their own right, but co-art directors.

Alexander Liberman and Priscilla Peck were jointly credited as art directors in the annuals of the period for some of the most memorable design done under Liberman's regime. Earlier, in the Forties, Peck is listed on the line below Liberman as art editor, but later she is placed on the same line as co-art director. Like Tina Fredericks at Glamour or Wolfgang Fyler at House & Garden, Peck's name always came second. And somehow, even if it's on the same line as the first name, the second name

has a way of falling off. It just disappears.

Miki Denhoff, who joined Conde Nast in the mid-Forties as a promotions art director for Vogue and went on to become art director of Glamour, recalls: "Priscilla Peck was Mr. Liberman's right hand. She always did the January issues with lots of multiple photos . . . . She was also a painter. A very reticent person. A very private person." Denhoff remembers having lunch with Peck in about 1968 and believes that not too long after that Peck died.

Meanwhile, at Hearst publications, Alexy Brodovitch was working with a young photographer. Not Richard Avedon or Man Ray, but Lillian Bassman. From the mid-Forties, when Bassman was a student in one of Brodovitch's classes, until Junior Bazaar, a Harper's Bazaar spin-off folded in 1947, Brodovitch and Bassman worked closely together. She went on to be a fashion photographer and continued to work with Brodovitch in that capacity. She still lives in New York, takes pictures, and exhibits her work.

"Junior Bazaar was like my own magazine," Bassman recalls. "First it was offered to me. But Brodovitch was jealous of having a new baby to play with. So we made peace. We were joint art directors. We worked on both at the same time. I ran Junior. He ran Senior."

IN THE BRODOVITCH BOOK from the Masters of American Design series, Bassman's photos are shown and properly credited, but she is given short shrift in the text. In a section about Junior Bazaar, she's mentioned in passing as "the magazine's other art director." Later she's quoted describing the classes Brodovitch taught. Left unexplored is the notion that theirs was a collaborative relationship, perhaps as significant as Brodovitch's creative partnership with the more famous Richard Avedon.

In his book, Modern Magazine Design, William Owen does a better job of recognizing the contributions of the co-art directors. In a caption he allows that Liberman, Penn, and Peck "evolved into one of the most creative partnerships in American magazine publishing."

DESIGN, ESPECIALLY MAGAZINE DESIGN, is most often a collaborative process, and the people who are in the lower echelons invariably get lost. Associates and assistants, male and female, are more or less anonymous. But Peck and Bassman, in particular, were more than lowly assistants. They were true collaborators and deserve their share of credit and attention. Their careers were more than just footnotes to the careers of great men.

Social change was something that began at Conde Nast and Hearst, not just in the art departments, but in all the departments, because those publishers gave women positions of authority. The period from the mid-Forties through the Fifties in magazine publishing should be the focus of some design historian's attention. Not just what Mr. Liberman did and not just what Brodovitch did, but what those other art directors did, those women who are not officially Masters of American Design, but should be.

[This column was adapted from a talk given by Karrie Jacobs at the 1992 Graphic Design History Symposium sponsored by the School of Visual Arts.]

Ben gal - 8 2646   Deb — ×2664
Roy — ×2658

Thesis —

11:00 4/ Rog
2:00 see deb
1:00 @ AVI   AVI   at 4:00

Thesis Idea — Communication Technology   (fusion)
Communication tech in advertising
— Advertising in the 21ST century
                        (new Era)
Writing a story w/pictures and illustrating it w/type   Proposal — 4 copies
Thesis Requirements   by 25th

- History   ✓
- Theory   ✓
- Methodology   ✓
- Application   ✓
- Research   ✓
- Literature
- Critical thinking   Cut.
- ~~Innovation~~ · B/N G
- Evaluation   ✓

MUST contain these aspects

marketproject
design planner   MRS

Advertising in the future
Computer as magazine

Benedito Rog
3 credits Deb

Roger
Planning methodology
Planning thesis

Debra

2

Thesis Ideas

His - Collaborations
- Star Wars (Heroes Journey)
(- Ethics in Video Media
His - Cipe / Will / Bill Archieve
- Spirit (Solar promo)
Communication Technology (fusion of GD, Photo, Printing)

"Aspire
mag"

.

"Knowledge" Navigator

Evolution — Growth — High Tech — Future — Space Station — Computer Book

Exploration — Space Station — Time — GPT chip — Printing

Virtual — Wide Screen — 3D — HiFi — Holography — Hand Tools — Buildings — Anti High Tech

Digital Imaging — Photography — Programs — Computers — Hardware

Technology — Transportation — Culture

Past — Media

Transportation — Air — Sea — Tools

Air — Planes — Space ship — Balloon — Blimp — Zeppelin — Hydroplane

Planes — Commercial — Private — B-2 Bomber — Stealth Bomber — Boeing 747 etc.

Commercial — Jet — Prop — Single — Simple-Private — Tristar — Biplane — 2wings — 3wings — Cessna

Sea — Ship — Submarine — Freighter — Cruise ship — Recreation

Tools — Stone Age — Iron Age — Hand — Home

Media — Visual — Audio — Written

Visual — Photographs — Apps — Print — Screen — TV — Projects — Graphics — Sight — Color — Braille — Blind

Audio — Sound — Hearing — Poor Hearing — Deaf

Written — Word Processing — Computers — Combinations — Image + Text together

Word Processing — Software — Hardware — Technology — Tools

Writer — Handwriting — Script — ID — Language — Communication — Thoughts — Ideas

Language — English — Foreign — Sign — Supports

Communication — Thoughts — Ideas — News — Papers

Ads Classified — Buy — Sell — Want — Need

Knowledge

4

Multimedia Design Program

The development of high technology has opened new creative frontiers in education and communication. Visual, auditory and textual material may now be combined and presented in a way that responds to the unique needs and desires of each individual user. Mass media, such as radio, television and motion pictures are all premised on producing a single presentation for a group of viewers or listeners to passively absorb. The new technology makes it possible for the recipient of multimedia communication to become an active participant in the communication through responses, decisions and requests which are allowed and accommodated by the design of the multimedia presentation. This new participatory dimension to electronic communication has created new opportunities and challenges for the media designers of tomorrow.

Students will become familiar with the fundamentals of the technology and the design issues raised by multimedia technology in a series of three courses, Multimedia Fundamentals, Multimedia Design and Multimedia Project. In addition, Communication Theory will address fundamental issues of human communication and Law and Ethics in Interactive Media will explore the legal and ethical issues raised by multimedia.

Communication Theory
Course Number 04-02-766-02
3 Credit Hours
Fall 1992

"The medium is the message." Marshall MacLuhan said. In Communication Theory students will learn how the form of communication affects its content and which forms are best suited for different kinds of messages. Examples will be studied and analyzed from a variety of contexts, including speech, text, the use of images, television, radio, film and multimedia. Classes will consist of lectures and group discussions of assigned readings and topics. Students will read on the subject of communication and communication theory from an assigned text and from other sources of the students' choosing. Students will also complete a course project related to communication theory.

"The medium within the medium is a handy device for
conveying the separation of microtime and macrotime realities,
or vicarious and real experience, but the outer layer, the
real experience must still be presented within the medium."

<p align="center">J.Ciampa</p>

The piece exists in the mediate storage class/Plastic
Arts-Movie. The compound (subform) is a merging of painting,
photography, and movie. The movie connection is illustrated
by the arrangement, interplay and sequencing of the images,
as opposed to random selection. In the movie, as in dream
life, there exists jump cuts and dissolves. Simultaneous
and serial processing of images (the quickness of projection
and the linear structure) and the organization of visual
information, puts expression in the communicator's control.

The compound is painting, photography, movie. The images
were painted photographs/negatives. The desire is to commun-
icate, in a non-verbal way to the 'old brain' area (the
primordial mind) where the image impacts instantaneously
on a gut level and washes the body with emotion.

Electronic Book —

web/network

> Time line — Tech/Design
> Timeline — Advent

INTRO
Time Table   — Ad/design Tech
Advent
Typography   — 1880 — Present (classified — ?)
Image   — 1800 — Present (Sears roebuck — Photo manip)
Type/Image

---

interactive	Electronic	Book	
NON linear			**Linear**
read/write	virtuality	(Hand) Manuscript	
Image Text manip.	digital	┌ Printed Type (Gutenberg)	
Linking Text	disk	(Print) ┤ Lithography	
NON linear		│ Heliography (Image)	
Photo (Print)/slide		└ Photo Litho	
		(electric) Desk Top	

Book

read Text
View Image
read comments
read references
~~list source~~

Inter book

write comments
add image (?)
Expanding/development
Self evaluating
view movie
Listen sound

Advertising + Technology

1) Technology
2) Case studies

60's   80's   80's   70's
VW, Absolute, IBM, Toy

3) Print media
4) Radio media
5) TV/video media
6) References / Bibliography
7) Glossary
8) User comments
9) Computer media
10) Ad creation   - The "How To of Advert"

Timelines
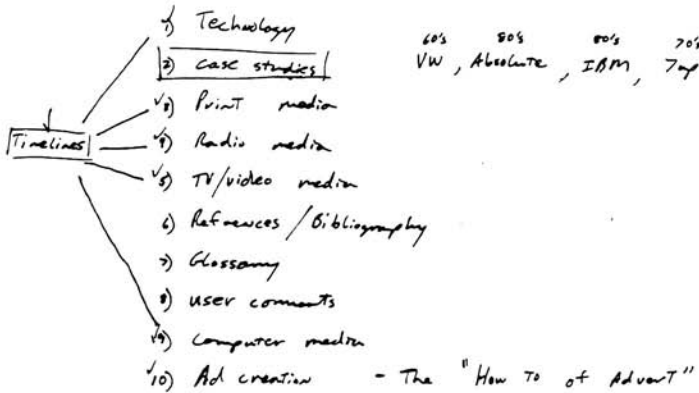
Types of Ads
   Transportation   — shoes, bikes, cars, etc.
   Beverage   — soda, beer, Liquor
   Clothing   — womans, mens, children
   medication   — Aspirins, alca-seltzer, cough/cold.

1) Self promo
2) Product Promo
3) Local Ad
4) National Ad

Legacy of GD

Computer Thesis meeting
march 18th

Timeline   — Tech
                — Design

Approx.
(Gutenberg ⟶ present)

~~Typography~~ ~~layout~~
~~Ad~~ ~~graphic~~ ~~design~~

Use of Grids
Compile Ads/campaigns (print/video)

(System for design)
(Good/bad)

↓

Hyper media   application   (tool for industry)

Hypertext   ⟶   continue reading (wait for own copy)

Screen design   ⟶   layout and interactive capabilities

revise proposal ⟶

phil Bonarth

(New Technologies)
CD-I
Hypercard
CD-Book "Alice to Ocean"   (visual)

Art index   ⟶   Hyper media
                  Interactive media
                  Screen design

Show #2
   or
Show #3 (option B)   ?
                        o

9

The Map of Media:
understanding the contexts for communications

ART (ART HISTORY)

SELF

COMMUNICATION

ART
Painting
Drawing
Sculpture

GRAPHIC ARTS
Printmaking
Photography
Cinema

VISUAL DESIGN
Graphic Design
Advertising Design
Typography
Design for Mass Media
Exhibition Design
Corporate Identity

THE CRAFTS
Ceramics
Jewels
Weaving

INDUSTRIAL DESIGN
Product Design
Tool Design
Systems Design
Transportation Design
Bionic Design
Packaging Design

ARCHITECTURE
Environmental Design
Interior Design
Landscape Design
Urban Design

PRODUCTION

SOCIETY

static presentational

dynamic presentational

5 photography 1840

8 movies 1915

7 recording 1890

10 television 1950

9 radio 1920

2 drawing 20,000bc

1 speech ?

4 printing 1450

3 writing 1,500bc

6 tele/graph phone 1850

static sequential

dynamic sequential

1. Accumulation ✓
2. Addition ✓
3. Ambiguity ✓
4. Anacoluthon ✓
5. Antimetabole ✓
6. Antonomasia ✓
7. Asyndeton ✓
8. Chiasmus ✓
9. Circumlocation ✓
10. Double Entendre ✓
11. Ellipses
12. Equivocal
13. Emphasizer
14. False homology
15. Hendiadys
16. Hyperbole
17. Identical
18. Inversion
19. Litotes
20. Metaphor
21. Metonomy
22. Opposition
23. Oxymoron
24. Paradox
25. Periphrasis
26. Preterition
27. Repetition
28. Similarity
29. Suspension
30. Synechdoche
31. Tautology

— L. Mumford — "ArT + TechNics"

⟶ The seperation

Ad — Linear static media   — volumes.
        one layout

Hypertext — Dynamic media
              multi layers.

┌─────────────────┐
│ Target message │
└─────────────────┘

Technology in the database.   ads placed by locals
sales   ... into advert.   in national market.

* The Illuminated manuscript —vs— The ad.

Photo novella   — Stully

Print is a secondary element in print ad.

⟶ McCluhan — " the medium is the message"
        * " — understanding media

T.V. — Dynamic —v.— (Then)

Tech affects advertizing and advert on public

* compounds Text/image juxtaposition

Zahia — Focal press

2062

Language developed from image, it now is
returning through the mixture of image + text.
Language abstracted.

2D screen → 3D (implied) → 4th dim (responsive system)
How with This effect design.

use of fast
Image

Use of Tech in Video
Channel.

Vocab of semiotic imagery
Explication

computer graphics ———→ dynamic
(Production) (Display)

✳ Screen design. —

object -vs- subject.

The unne-essary image

Text + art

The difference ~~the~~ between psychology. of
Book and Computer.

Emotional
Physical   > computer
Psych.

Difference in aesthetic from page to screen.
stationary / Transitory.

Integrated Electronic Prepress Lab

Project/Use Approval Form

Date Submitted _____7/8/93_____

Student's Name _STEVEN BUCCELLATO_   ph≠ 271-2033

SS # _123-62-3011_   Program _FADC - 6_

Quarter(s) Lab To Be Used _Summer_

Hours Per Week Expected Lab Usage __(10)__ only 4 hrs can be reserved

Project Description: _Thesis Application dealing with the_
use of advertising and technology in society today.
_____
_____
_____

Hardware/Software/Supply Resources To Be Used:

Mac II, sygnesT, printer, Photoshop, Quark express, etc.
_____
_____

I request that the above student be granted permission to use the
IEPL facilities for this project.

_____   7/8/93
Faculty Sponsor Signature   Date

_____   7-9-93
SPMS Department Approval   Date

Comments (if necessary)

Thank you - R Remington

Distribute Copies To: IEPL Manager
                       Student
                       Faculty Sponsor
                       SPMS File

Bed Info

Chianga — Technology,
Slutsky — Philos/phys/media

Thesis proposal for Master of Fine Arts Degree

College of Imaging Arts and Sciences
Rochester Institute of Technology

Technology + Adv

Title: ~~Technological Advancements and The Future of The Advertising Media~~

Submitted by: Steven Buccellato   Date:

Thesis Committee:
Chief Advisor: Roger Remington
Associate Advisors: 1. *Re..*
                             2. *Gillian*
                             3. *Dr...*

Slutzky — N...
Zakia

Department Approval: *Anne R*
Signature: Date:

Approval, Special Assistant to the Dean for Graduate Affairs:
Signature: Date:

check Disk with ads at AVI

Computer needs:The computer will be used as a word processing tool, a storage device for collected data, a type generation tool, and possibly as a tool for design using interactive media. Other materials which may be needed are SyQuest drive, color scanner, Cannon Still Video cameras and accessories, possibly a Scitex image scanner, CD-ROM, etc.

Comm Theory Thurs 5:00 at AVI

Committee Approval: Date:

The field of Graphic Design is presently in a period of transition. It has slowly been merging with the fields of Photography and Printing through technological advancements within the mediums of still video, computers graphics, CD-ROM, etc. These technologies have opened new doors in the field of Graphic Design and especially within the realm of advertising.

The purpose of this thesis is to explore the use of technology through- out the history of advertising. I will examine the relativity between the growth of advertising through the ages and how it has been effected by new mediums which were introduced to it. I will try to answer various questions dealing with communication through advertising. How has technology helped in the development of the advertising media? What has caused the need for growth? Where might the field of advertising be heading in the future? How will the general populous react to the new technologies? How is the public reacting to the use of computer gener- ated commercials which are being aired today?

Through various research methods (ie. mind maps, matrix studies, text and magazine reference, etc.) I will find pertinent information dealing with the above topic. I will attempt to coralate all information gathered and create an application (ie. poster series, multi-media design application, etc.) which will be appropriate for the above topic.

Thesis proposal for Master of Fine Arts Degree

College of Imaging Arts and Sciences
Rochester Institute of Technology

Title: Technology and Advertising

Submitted by: Steven Buccellato   Date: 09/15/92

    Thesis Committee:
    Chief Advisor: Roger Remington
    Associate Advisors: 1.   John Ciampa
                          2.   Jack Slutzky
                          3.   Richard Zakia

Department Approval:
Signature: Date:

Approval, Special Assistant to the Dean for Graduate Affairs:
Signature: Date: 9/16/92

Computer needs:The computer will be used as a word processing tool, a
storage device for collected data, a type generation tool, and possibly as a
tool for design using interactive media. Other materials which may be
needed are SyQuest drive, color scanner, Canon still video cameras and
accessories, possibly a Scitex image scanner, CD-ROM, etc.

Committee Approval: Date: 9-21-92

The field of graphic design is presently in a period of transition. It has slowly been merging with the fields of photography and printing through technological advancements within the mediums of still video, computers graphics, CD-ROM, etc. These technologies have opened new doors in the field of graphic design and especially within the realm of advertising.

The purpose of this thesis is to explore the relation of technology and advertising. I will examine the relativity between the growth of advertising through the ages and how it has been effected by new mediums which were introduced to it. I will try to answer various questions dealing with communication through advertising. How has technology helped in the development of the advertising media? What has caused the need for growth? Where might the field of advertising be heading in the future? How will the general populace react to the new technologies? How is the public reacting to the use of computer generated commercials which are being aired today?

Through research methods (ie. mind maps, matrix studies, text and magazine reference, etc.) I will find pertinent information dealing with the above topic. I will attempt to correlate all information gathered and create a critical application (ie. poster series, multi-media design application, etc.) which will be appropriate for the above topic.

R·I·T

September 23, 1992

MEMO:

To: Steven Buccellato
From: Robert P. Keough, Professor Graphic Design
Subj: Thesis Proposal

I have reviewed your thesis proposal there is some equipment on your proposal that is not in your area and you should work with Carlos for the color scanner, people in Electronic Still Video for the canon still viedo equipment, Joe Noga in printing for the Scitex equipment and maybe AVI on the CD-ROM to make sure that the equipment you need is available. Having your thesis approved does no insure access to this equipment.

Thank you

cc: R. Roger Remington

Components of a project proposal/plan

1.	Project Title	WHAT
2.	~~Client and address~~	WHO
3.	Designer and address	WHO
4.	Problem Statement or project description (The problem & its setting, including audience,context)	WHAT
5.	Documentation of Need or Situation Analysis (Including initial assumptions and importance of study to the designer, to the discipline, and to the society)	WHY
6.	Mission Statement	
7.	Goal (s)	WHY
8.	Objectives (Including subproblems)	WHY
9.	Processes and Strategies (Methodology for gathering info, for analyzing info, for generating solutions and for evaluation)	HOW
10.	Time/Implementation Plan	WHEN
11.	Pragmatic considerations (i.e. estimated budget, resources needed, etc.)	HOW
12.	Dissemination	WHERE
13.	Evaluation Plan	WHY
14.	Bibliography	WHERE
15.	Glossary of Terms	WHAT

Specify Preliminary Design Criteria

Print notes
Print a field

The purpose of specifyng "design criteria" is to assist in the development of relevant project goals. After your initial client meeting you should be able to determine what some project criteria may be. Keep in mind the problem to be solved through your efforts, the constraints already defined, the client's expectations of your performance, as well as anything else relevant to this particular assignment.

Preliminary Design Criteria

advertising.
To create a seires of images or a multimedia program that deals with the growth of tech. and advertising.
To appeal to the field of art direction.
To understand the relation between advertising and techn ology.
To allow the artist of today prepare for the changes in the future.
To address the posiblities of advertising in the future.
To expand the understanding of todays communication field.

Map	←	→
Quit	Return	Edit

Mission	Goals	Objectives	Success Indicators	Processes & Strategies

Write a project Mission Statement

Example
Print notes
Print a field

The ideal "Mission Statement" will address the following issues:

Who, What, When, Where, Why, and How.

Who is the target audience?
What will your project do?
When will the project be complete?
Where will the project be implemented?
Why are you proposing the project.?
How are you going to accomplish the project?

*A **Mission Statement** is a very general, brief statement of intent. It should not exclude any possible outcome of the project, and be in the broadest of terms. Allowing for multiple interpretations is appropriate at this stage of the proposal. By filling in the blanks of the following statement you will develop an effective Mission:*
"A/The_____ is a_____
that will _____ to this end_____."

Mission Statement

The target audience will cosist of advertisers and art directors. The poject will help in defining the growth of advertising through technology. The project will be completed by the middle of spring quarter 1992. The project will be shown at the opening of the fine arts Thesis show. I would like my project to address the use of new technology in the advertising media. I will create a series of posters or an interactive media program which can be used by Advertisers.

Map	←	→
Quit	Return	Print

Mission	Goals	Objectives	Success Indicators	Processes & Strategies

2

Project Title: Advertising and Technology

Client: Advertisers, Art Directors, and other Graphic Artists

Designer:
Steven Buccellato
240 Maybury Ave.
Staten Island, NY 10308
(718)356-5490

Documentation of Need:

The field of graphic design is presently in a period of transition. It has slowly been merging with the fields of photography and printing through technological advancements within the mediums of still video, computers graphics, CD-ROM, etc. These technologies have opened new doors in the field of graphic design and especially within the realm of advertising.

Problem Statement:

The purpose of this thesis is to explore the relation of technology and advertising. I will examine the relativity between the growth of advertising through the ages and how it has been effected by new mediums which were introduced to it. I will try to answer various questions dealing with communication through advertising. How has technology helped in the development of the advertising media? What has caused the need for growth? Where might the field of advertising be heading in the future? How will the general populace react to the new technologies? How is the public reacting to the use of computer-generated commercials which are being aired today?

Through research methods (ie. mind maps, matrix studies, text and magazine reference, etc.) I will find pertinent information dealing with the above topic. I will attempt to correlate all information gathered and create a critical application (ie. poster series, multi-media design application, etc.) which will be appropriate for the above topic.

Mission Statement:

Advertising and Technology is an interactive media application (or poster series) that will explore the history, current practices, and future uses of technology in advertisements to help advertisers, Art Directors, and other Graphic artists use new technologies to create more interesting, comprehensive visuals for commercial advertising.

Goals:

1- To provide the user with a short history of technology and design.

2- To explore the use of technology in the realm of design.

3- To research and analyze the semantic issues of technology in design.

4- To compile information gathered into an interactive communication program.

5- To provide the user with a systematic way to use the pragmatic information gathered.

6- To evaluate the application through various means.

Objectives:

Objectives for goal #1:
1.0- To develop an accurate timeline for the history of technology.
1.1- To develop an accurate timeline for the history of design.
1.2- To combine all pertinent information retrieved from the above timelines.
1.3- To extrapolate all information gathered in a new and improved timeline.
1.4- To write a brief summary of the history of technology and design.

Objectives for goal #2:
2.0- To cite any historical references that deal with both technology and design.
2.1- To investigate the correlation between technology and design throughout history.
2.2- To differentiate between the "need for growth" and the "want for growth" in technology and design.
2.3- To justify the "needs" from the "wants" in the above.
2.4- To identify the difference between "needs" and "wants" in the above.

Objectives for goal #3:
3.0- To evaluate gathered information.
3.1- To summarize all semantic issues dealing with technology and design

Objectives for goal #4:
4.0- to create an interactive communications program to be used by imaging artists.

Objectives for goal #5:
5.0- To arrange all information gathered into a complete package for easy retrieval
5.1- To formulate a method of information retrieval for the user.

Components of a proposal:

Submitted to R. Remington

Project Title: Marketing Design and Technology

Client: advertisers, art directors, and other imaging artists

Designer:
Steven Buccellato
240 Maybury Ave.
Staten Island, NY 10308
(718)356-5490

Documentation of Need:
The field of graphic design is presently in a period of transition. It has slowly been merging with the fields of photography and printing through technological advancements within the mediums of still video, computers graphics, CD-ROM, etc. These technologies have opened new doors in the field of graphic design and especially within the realm of marketing design.

Problem Statement:
This thesis will explore the relationship of technology in graphic (marketing) design. It will examine the relativity between the growth of marketing design through the ages and how it has been effected by the new technologies introduced to it. It will answer questions about communication in design and how technology has helped develop many media forms. What has caused the need for growth? Where might the field of marketing design be heading in the future? How will the general populace react to new technologies or the combination of technologies in design?

Mission Statement:
Advertising and Technology is an interactive communications program that will explore the history, current practices, and future uses of technology in marketing design to the end that advertisers, art directors, and other imaging artists can use new technologies to create more interesting, comprehensive visuals in the future.

Objectives cont.

Objectives for goal #6:
6.0-To construct a means of evaluation for the project.
6.1-To conduct a survey about the project.
6.2-To predict the outcome of the survey based on current knowledge.
6.3-To gather all information requested from the survey.
6.4-To sort the various parts of information gathered.
6.5-To compare the results of the survey with the predicted outcome.
6.6-To translate the results into an appropriate form.
6.7-To present all information in a formal manner.
6.7-To suggest other possible uses for the project.

Processes and strategies:

Through research, I will find pertinent information dealing with the above topic. I will attempt to gather and correlate all information necessary to create a critical application which will be appropriate for use with the above project. I will predict the outcome of and plan a formal evaluation process for the project. I will re-evaluate and suggest other uses for the information gathered.

Timeline:

Project Title: Marketing Design and Technology

Client: Advertisers, art directors, and other imaging artists

Designer:
Steven Buccellato
240 Maybury Ave.
Staten Island, NY 10308
(718)356-5490

Documentation of Need: The field of graphic design is presently in a period of transition. It has slowly been merging with the fields of photography and printing through technological advancements within the mediums of still video, computers graphics, CD-ROM, etc.. These technologies have opened new doors in the field of graphic design and especially within the realm of marketing design.

Problem Statement: This thesis will explore the relationship of technology in graphic (marketing) design. It will examine the relativity between the growth of marketing design through the ages and how it has been effected by the new technologies introduced to it. It will answer questions about communication in design and how technology has helped develop many media forms. What has caused the need for growth? Where might the field of marketing design be heading in the future? How will the general populace react to new technologies or the combination of technologies in design?

Mission Statement: "Marketing and Technology" is an application program that will explore the history, current practices, and future uses of technology in marketing design to the end that advertisers, art directors, and other imaging artists can perform from an informed point of view.

Goals	Objectives	Processes and Strategies
1-To provide the user with a short history of technology and design.		
		1.0- To develop an accurate timeline for the history of technology.
		1.1- To develop an accurate timeline for the history of design.
		1.2- To combine all pertinent information retrieved from the above timelines.
		1.3- To extrapolate all information gathered in a new and improved timeline.
		1.4- To write a brief summary of the history of technology and design.
		1.0 To research the History of technology and design.
		1.2 To corolate info into a usable form for application purposes.
		1.3 To produce a usable product for use by image makers.
2-To explore the theories of technology in the design.		
		2.0-To cite any historical references that deal with both technology and design.
		2.1-To investigate the correlation between technology and design throughout history.
		2.2-To differentiate between the "need for growth" and the "want for growth" in technology and design.
		2.3-To justify the "needs" from the "wants" in the above.
		2.4-To identify the difference between "needs" and "wants" in the above.
		2.0 To research the "need" for technology in design.
		2.1 To research the "want" for technology in design.
		2.2 To corolate the "needs" and "wants".
		2.3 To survey the corolated results.
3-To research and analyze the methodologies of semantic issues of technology and design.		
		3.0-To evaluate gathered information.
		3.1-To summarize all semantic issues dealing with technology and design
		3.0 To survey semantic issues dealing with Technology and design
		3.1 To corolate all pertinent info into a usable format.
4-To compile information gathered into an application program.		
		4.0-to create an interactive communications program to be used by imaging artists.

Goals	Objectives	Processes and Strategies

4.0 To study the use of the application in the final stages.
4.1 To apply pertinent info gathered into a usable application (ie. use of grids, type, etc.)

5-To provide the user with a systematic way to use research gathered on pragmatic issues in technology and design.

5.0-To arrange all information gathered into a complete package for easy retrieval
5.1-To formulate a method of information retrieval for the user.

5.0 To survey pragmatic issues within technology and design

6-To evaluate the application through various means.

6.0-To construct a means of evaluation for the project
6.1-To present all information in a formal manner.
6.2-To predict the outcome of the evaluation process
6.3-To gather all information from evaluation.

6.0-To conduct a survey about the project.
6.1-To sort the various parts of information gathered.
6.2-To compare the results of the survey with the predicted outcome.
6.3-To translate the results into an appropriate form.
6.4-To suggest other possible uses for the project.

Project Title: Marketing Design and Technology

Client: Advertisers, art directors, and other imaging artists

Designer: Steven Buccellato

240 Maybury Ave.
Staten Island, NY 10308
(718)356-5490

61 Turner St
Rochester, NY 14619
(716)328-9071

Documentation of Need:

The field of graphic design is presently in a period of transition. It has slowly been merging with the fields of photography and printing through technological advancements within the mediums of still video, computer graphics, CD-ROM, etc. These technologies have opened new doors in the field of graphic design and especially within the realm of marketing design.

Problem Statement:

This thesis will explore the relationship of technology in graphic (marketing) design. It will examine the relativity between the growth of marketing design through the ages and how it has been effected by the new technologies introduced to it. It will answer questions about communication in design and how technology has helped develop many media forms. What has caused the need for growth? Where might the field of marketing design be heading in the future? How will the general populace react to new technologies or the combination of technologies in design?

Mission Statement:

"Marketing and Technology" is an application program that will explore the history, current practices, and future uses of technology in marketing design to the end that advertisers, art directors, and other imaging artists can perform from an informed point of view.

Goals   Objectives   Processes and Strategies

1.0-To provide the user with a short history of technology and design.

1.1- To develop an accurate timeline for the history of technology.
1.2- To develop an accurate timeline for the history of design.
1.3- To combine all pertinent information retrieved from the above timelines into a new one.

1.5- To write a brief summary of the history of technology and design.
1.6 To research the History of technology and design.
1.7 To corolate info into a usable form for application purposes.
1.8 To produce a usable product for use by image makers.

2.0-To explore the theories of technology in the design.

2.1-To cite any historical references that deal with both technology and design.
2.2-To investigate the correlation between technology and design throughout history.
2.3-To differentiate between the "need for growth" and the "want for growth" in technology and design.

2.6 To research the "need" for technology in design.

3.0-To research and analyze the methodologies of semantic issues of technology

3.1-To evaluate gathered information.
3.2-To summarize all semantic issues dealing with technology and design

3.3 To survey semantic issues dealing with Technology and design
3.4 To corolate all pertinent info into a usable format.

Goals   Objectives   Processes and Strategies

4.0-To compile information gathered into an application program.

4.1-to create an interactive communications program to be used by imaging artists.

    4.2 To study the use of the application in the final stages.

    4.3 To apply pertinent info gathered into a usable application (ie. use of grids, type, etc.)

      include scrap book
      include Grid Schematic

5.0-To provide the user with a systematic way to use research gathered on pragmatic issues in technology and design.

    5.1-To arrange all information gathered into a complete package for easy retrieval

    5.2-To formulate a method of information retrieval for the user.

    5.3 To survey pragmetic issues within technology and design

6.0-To evaluate the application through various means.

    6.1-To construct a means of evaluation for the project
    6.2-To present all information in a formal manner.
    6.3-To predict the outcome of the evaluation process
    6.4-To gather all information from evaluation.

    6.5-To conduct a survey about the project.
    6.6-To sort the various parts of information gathered.
    6.7-To compare the results of the survey with the predicted outcome.
    6.8-To translate the results into an appropriate form.
    6.9-To suggest other possible uses for the project.

Time Implementation Plan

1992-93 Timeline for Thesis	RIT Calender	Committee Meetings	Thesis Project Dates
Fall Quarter	September 3: First day of classes November 11: Last day of classes November 12: Reading day November 13-17: Final exams November 19-29: Fall/Winter Break	September 8: First Meeting with RR. September 8-Nov. 3: Weekly Mtgs. with RR.	September 15 (25): Proposal due (First Draft) September 13- Nov. 12: Weekly revisions of full fledged proposal November 6: Mtg. for 2nd year Thesis shows November 13: Finished Proposal to RR. (Second Draft)
Winter Quarter	December 1: First day of classes December 19- Jan 3: X-mas Break January 4: Classes resume February 22: Last day of classes February 23-26: Final Exams February 28-Mar. 7: Spring Break	December 3: First meeting with RR. December Jan 7/RIT: First com. mtg. at begining of Winter Qtr. December 4-Feb. 22: Follow up mtgs. with thesis com. for application refinements and overall input. (Approx. 2-4)	December 3-Feb. 26: Development of Thesis Research, Development of application, Prep. writing of Thesis book.I implementation of application, Evaluation. Minor re-working of application. Prep. for Thesis show.
Spring Quarter	March 9: First day of classes. May 17: Last day of classes. May 18-22: Final Exams. May 22: Commencement	March 9: First meeting with RR. March 9-April 2: Weekly mtgs. with RR March 9- April 2: Com. mtgs. for minor refinements on app. Refinements of Thesis book. April 2-May(?): Continued refinements of Thesis book. May (?): Final Draft of book. Signatures of com.	March 9- April 2: Final refinements of app. Final prep. for Thesis show. Continued work on Thesis book. April 2-4: Installation of show. April 9: Opening of Thesis show #2. April 5- 21: Thesis show #2 April 22: Removal of exhibit April 2-May 21: Final revisions on Thesis book. May(?): Department approval Signatures of com. mems. Final copies of Thesis book bound.

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Glossary

Analog- to-digital converter — Converts an analog signal representing some real-worldquantity into a binary number that approximates its current value.

Application Program — A program for some specific purpose, such as word processing, graphics, page composition, or telecommunication.

Artificial Intelligence — Those human skills that illustrate our intelligence, e.g., understanding visual images, understanding speech and written text, problem solving.

Bitmap — An electronically displayed graphic image made up of a matrix of dots. Templates and preview images are bitmap images.

Bleed — Term used to describe a printed image that extends to the trimmed edge of the sheet or page.

Body — The main section of a brochure, book, article, or other text material.

Brochure — A folded pamphlet or small booklet.

Button — A mechanism used for moving around a stack in HyperCard, SuperCard, and MacroMind Director.

Clipboard — The holding place in thew computer's memory for what you last cut or copied; a buffer area in memory.

Comp — Traditionally, a designer's "comprehensive" sketch of a page design that shows the client what the final page will look like when it is printed.

Computer graphics — The group of systems and programs that make or manipulate nontextual data like photographs, charts, or line drawings. The changes appear at once on a video display as they are made by the operator.

Continuous tone image — A photographic image that contains gradient tones from blacxk to white. When you scan an image, it is converted from a continuous tone image to a halftone.

Default — The initial setting of value or option. Used to describe the value(s) or mode(s) that will use in processing information when no other value or mode is specified.

Desktop publishing — The use of personal computers and software applications to produce camera-ready publications.

Dialog box — A window or full-screen display in response to a command that calls for setting options

Digital — A method of data storage and/or transmission wherein each code is given a unique combination of bits. Each bit generally indicates either the presence or absence of a condition (such as on-off, true-false, etc.)

Project Title: Marketing Design and Technology

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Designer: Steven Buccellato

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Mission Statement: "Marketing and Technology" is a design package that will explore the history, current practices, and future uses of technology in marketing design (advertising) to the end that advertisers, art directors, and other imaging artists can perform from an informed point of view.

Goals	Objectives	Processes and Strategies
1.0-To provide the user with a short history of technology and design.		
		1- To develop a timeline for the history of technology (1500- present).
		2- To develop an accurate timeline for the history of design (1500- present).
		3- To combine all pertinent information retrieved from the above timelines.
		4- To extrapolate all information gathered into a new and improved timeline.
		5- To write a brief summary of the history of technology and design.
		6-To research the History of technology and design.
		7-To corolate info into a usable form for application purposes.
		8-To produce a usable product for use by Image makers.
2.0-To explore the theories of technology in the design.		
		1-To cite any historical references that deal with both technology and design.
		2-To investigate the correlation between technology and design throughout history.
		3-To differentiate between the "need for growth" and the "want for growth" in technology and design.
		4-To justify the "needs" from the "wants" in the above.
		5-To identify the difference between "needs" and "wants" in the above.
		6-To research the "need" for technology in design.
		7-To research the "want" for technology in design.
		8-To corolate the "needs" and "wants".
		9-To survey the corolated results.
3.0-To research and analyze the methodologies of semantic issues of technology and design.		
		1-To evaluate gathered information.
		2-To summarize all semantic issues dealing with technology and design
		3-To survey semantic issues dealing with technology and design
		4-To corolate all pertinent info into a usable format.

\\

Time Implementation Plan

1992-93 Timeline for Thesis	RIT Calender	Committee Meetings	Thesis Project Dates
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Pragmatic Considerations

Estimated Budget

Computer accessories	$ 200
Color copies	$ 150
B/W copies	$ 75
Paper supplies	$ 75
Stats, INT, etc.	$ 200
Misc. related books,mags, etc.	$ 100
Film and photography suppl.	$ 100
Misc. supplies	$ 300
Approx. Total	$1200

Resourses:

The current resources that may be used for the completion of the application, "Marketing and Technology, will be:

The Rochester Public Library System
The RIT Library and Archives
The Libraries of other Rochester schools (i.e. Nazareth, Fisher, UR, etc.)
Int. Museum of Photography- at George Eastman House.
The Faculty,Staff, and or experts working in the above organizations.

Dissemination:

The application, "Marketing and Technology", will be used as an interactive media program that will enhance the ability of its user to comprehend the use of technology in the field of design and possibly project future endeavors in the profession.

Evaluation Plan:

To create a formal questionnaire that will aid in the overall summa-tions of the usability of the application "Marketing and Technology".

4.0-To compile information gathered into an application program.

1-to create an interactive communications program to be used by imaging artists.

2 To study the use of the application in the final stages.

3 To apply pertinent Info gathered into a usable application (ie. use of grids, type, images, etc.)

5.0-To provide the user with a systematic way to use research gathered on pragmatic issues in technology and design.

1-To arrange all information gathered into a complete package for easy retrieval

2-To formulate a method of information retrieval for the user.

3 To survey pragmatic issues within technology and design

6.0-To evaluate the application through various means.

1-To construct a means of evaluation for the project

2-To present all information in a formal manner.

3-To predict the outcome of the evaluation process

4-To gather all information from evaluation.

5-To conduct a survey about the project.

6-To sort the various parts of information gathered.

7-To compare the results of the survey with the predicted outcome.

8-To translate the results into an appropriate form.

9-To suggest other possible uses for the project.

Glossary

Analog- to-digital converter
Converts an analog signal representing some real-worldquantity into a binary number that approximates its current value.

Application Program
A program for some specific purpose, such as word processing, graphics, page composition, or telecommunication.

Artificial Intelligence
Those human skills that illustrate our intelligence, e.g., understanding visual images, understanding speech and written text, problem solving.

Bitmap
An electronically displayed graphic image made up of a matrix of dots. Templates and preview images are bitmap images.

Bleed
Term used to describe a printed image that extends to the trimmed edge of the sheet or page.

Body
The main section of a brochure, book, article, or other text material.

Brochure
A folded pamphlet or small booklet.

Button
A mechanism used for moving around a stack in HyperCard, SuperCard, and MacroMind Director.

Clipboard
The holding place in thew computer's memory for what you last cut or copied; a buffer area in memory.

Comp
Traditionally, a designer's "comprehensive" sketch of a page design that shows the client what the final page will look like when it is printed.

Computer graphics
The group of systems and programs that make or manipulate nontextual data like photographs, charts, or line drawings. The changes appear at once on a video display as they are made by the operator.

Continuous tone image
A photographic image that contains gradient tones from blackk to white. When you scan an image, it is converted from a continuous tone image to a halftone.

Default
The initial setting of value or option. Used to describe the value(s) or mode(s) that will use in processing information when no other value or mode is specified.

Desktop publishing
The use of personal computers and software applications to produce camera-ready publications.

Dialog box
A window or full-screen display in response to a command that calls for setting options

Digital
A method of data storage and/or transmission wherein each code is given a unique combination of bits. Each bit generally indicates either the presence or absence of a condition (such as on-off, true-false, etc.)

Digitize — To convert an image to a series of binary codes that can be stored in the computer. Digitizers include electronic drawing boards, flat-work scanners, and video scanners.

Disk — An information-storage medium consisting of a flat, circular, magnetic surface on which information can be recorded in the form of small magnetic spots.

Feedback — Synthetic audio or visual imagery produced within equipment used without any dependence from external activity.

Greek text — Traditionally, a block of text used to represent the positioning and point size of text in a designer's comp of a design.

Grid — The underlying design plan for a page. The grid can be composed of a series of nonprinting horizontal and vertical lines that intersect to form a "grid".

Hairline — The thinnest rule possible... generally 0.25 point.

Hologram — A visually "true" three-dimentional image recorded on a two-dimentional emulsion. The image is formed in the emulsion by interference between laser light reflected from the scene to be recorded and a laser reference light.

Hard copy — Information printed on paper, as opposed to being stored on disk.

HyperCard — An interactive media program use don the Macantosh Computer system.

Hypercube — A form having more than three dimensions in a (mathematical) space of more than three dimensions.

HyperTalk — The language used in the scripting of buttons, cards, and fields in the HyperCard interactive media program.

Icon — An image used as a graphic (pictograph).

Infrared — The part of the electromagnetic spectrum characterized by waves of lower frequency and longer wavelengths than those of visible light.

Laser printer — A printer that uses a laser to xerographically generate the image to be reproduced. Laser printers are typically the most sophisticated printers, often capable of producing both character and graphics images via raster image technology, often rivaling typographic quality.

Layout — The process of arranging text and graphics on a page. Also, a sketch or plan for the page.

Overlay — A transparent acetate or tissue covering over a printed page, where color indications and other instructions to the offset printer are written. Also, an overhead transparency that is intended to be projected on top of another projection.

Proof — A copy of typeset material used for proofreading, corrections, and alterations.

Random Access Memory (RAM) — Memory in which information can be reffered to in an aritrary or random order.

Read Only Memory (ROM) — Memory whose contents can be read, but not changed; used for storing firmware.

Resolution — The number of dots per inch (dpi) used to represent an alphanumeric character or graphics image.

Scanner — An electronic input device that converts analouge images, such as continuous-tone photographs, line art, or typographic copy into a digital data file that can be manipulated as an electronic display image.

Semantic — Having to do with meaning and significance.

Stat — A photographic copy of type or art in the same size or a different size than the original (photostat).

Synergy — A collaboration between or combination of forces that creates a result greater than the sums of the separate, individual contributions

Syntactic — Having to do with the grammar or structure of information.

Template — A page-layout file containing only the layout grid, master pages, estimated number of pages, and boilerplate text and graphics for a periodical or book.

Thumbnail — A miniature copy or sketch of a page.

Typo — An abbreviation for typographical error. Any unintentional mistake on the part of tha operator resulting in misspelling or misplacement of type.

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information network

elec. publication

The application which I will create is based on the future of the de-
signer in the publication of books. The application will be an inter-
active (electronic) book. The operations of the book will be as inter-
active as can be achieved at the present time with the technologies at
hand. The book (probably created with Hypercard) will give the user
the ability to read/ view/ listen to the presented information, as well as
add their own theories (via. written text) to the actual text through
linking devices (buttons). The "book" itself will not be fully interactive.
I will not allow the user to actually interfere with presented text which
will be created. The user will have the ability to create additional
cards in the stack (as reference materials) and link them to the card(s)
that they have "new" information about. The ability for the text to be
both read and write simultaneously has many benefits. The book will,
unlike most published works, have the ability to expand as new ad-
vancements in advertising and design technology are developed. The
book will be self evaluating because of its interactive nature.

MAD - contents

DISC cont wells

Friend
H'str
Store
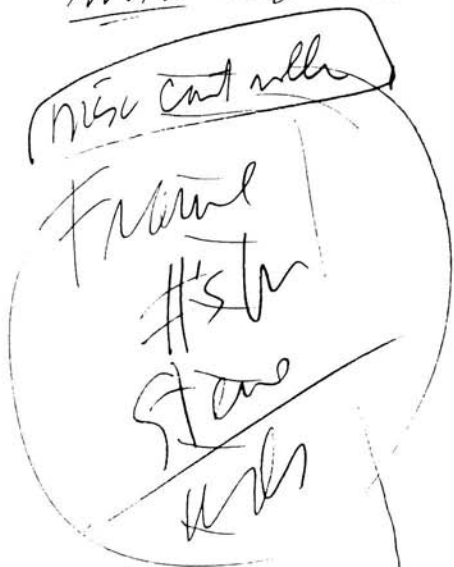
PROGRAM
ELECTRONIC PUBLIC
INFORMATIONAL
NETWORKED
HYPER TEXT
META TEXT

ADV.

In recent years the field of Graphic design has changed and in some cases merged with other fields such as computer science (through computer graphics) and photography (through advances in Macintosh software such as Adobe Photoshop). Todays media (beit Advertising, design, photography, book publishing, etc.) has become more dynamic than linear due to advancements in technology. The thought patterns of today are different than those considered up to date only a few years ago. How to use the new media as a tool for education, archiving, consumer growth, and advertising has become a critical issue in our time. Guidelines to structure the computer screen for commercial use have only recently been developed. They are rigid and divide the screen into document and commercial space. I am interested in exploring the new media developments in technology and design. "Designing the page and designing the screen", should not be as separate a subject as it is presently.

To Limitir.

Hyper Test   G. Landon

Big Brother issue and computer.

Media becomes The message

Tech

Categories

Adv

1800
1900
2000
2050

TRANS

Ref
Standard
roots
Businesses

Case study vs Ident topics

List or map

Combo

Text   Image

Timeline   Adre

Into

Resources

References   user

403

user

43

404

Front Book   1
              2
              3

7

Ad creation ②

APP. HEROES

4.0

Future

media Tech ⑤

users

Ad campaigns
Ad creation
Dev. of ad agency
Growth of Ad
Type Design
History
Hist. of des.
Designers

Timelines ③

Future

Advertising
And
Technology ①

EVALUATIVE
CRITICAL
ANALYZE
SYSTEMS
SERVICES & ADs
GESTALT
RAKER
MARKET RESEARCH

Print - UN
Print - IBM
Print - Absolut
TV - Energizer Bunny

Case
studies

Glossary ⑥

Hyperlinks text

Ad Pools

User References

Web -2.0

John (handwritten signature)

Advertising and Technology	Categories (Headings)	Sub-Categories (Sub Headings)
Timelines *(change to form)*	Business History	History of ad agency / Business history
	Advertising and design History	Growth of advertising (1800-1993) / Develop. of ad agency (Ad-man) / Ad creation (1800-1993) / Ad campaigns
	Technology history	Devel. of print tech. (1440-1993) / Devel. of media tech. (1440-1993)
Advertisement Creation	Advertising Layout & Design	Self Promotion / Corporate identity/ logo / Ad Campaigns: / National / Regional / Product / Nonproduct / Public Service
Media Technology	Print	Verbal/ Visual relationships / Type/ image relationships / Sample ads.
	Radio	Audio / Nonvisual / Commercial Advertisements / Examples
	TV/ Video	Motion Pictures / Commercial advertisements / Advertising motion / TV Campaigns / Examples
	Computers	Computer graphics / Animation / Background design / Examples
Case Studies *(This is content)*	Print, video, radio, multi-media	Volkswagon / IBM / Absolut / Energizer bunny, Etc.
Art in Advertising	All media	Art as advertisement / Art in advertisement
Glossary	User defined references	User Knowledge, resources
	Program designated	Program designated
References/ Bibliography	Program designated	Resource materials

Steven Buccellato FADC MFA Candidate   Show #3

Advertising and Technology	Categories (Headings)	Sub-Categories (Sub Headings)
Timelines	Business History	History of ad agency
		Business history
	Advertising and design History	Growth of advertising (1800-1993)
		Develop. of ad agency (Ad-man)
		Ad creation (1800-1993)
		Ad campaigns
	Technology history	Devel. of print tech. (1440-1993)
		Devel. of media tech. (1440-1993)
Advertisement Creation	Advertising Layout & Design	Self Promotion
		Corporate identity/ logo
		Ad Campaigns:
		National
		Regional
		Product
		Nonproduct
		Public Service
Media Technology	Print	Verbal/ Visual relationships
		Type/ image relationships
		Sample ads.
	Radio	Audio
		Nonvisual
		Commercial Advertisements
		Examples
	TV/ Video	Motion Pictures
		Commercial advertisements
		Advertising motion
		TV Campaigns
		Examples
	Computers	Computer graphics
		Animation
		Background design
		Examples
Case Studies	Print, video, radio, multi-media	Volkswagon
		IBM
		Absolut
		Energizer bunny, Etc.
Art in Advertising	All media	Art as advertisement
		Art in advertisement
Glossary	User defined references	User Knowledge, resources
	Program designated	Program designated
References/ Bibliography	Program designated	Resource materials

Evolutive Systems

Advertising and Technology Web
For Thesis

Steven Buccellato

Media Technology

Glossary

User Studies

Computer Graph

TV-Video

Radio

Program designated

Print

Advertising and design

User defined

Technology

For Future Studies

General Hist

Ad and Tech

Timelines

Advert. Creat

Program Designated

Advert. layout and design

Historical Tour

Computers

Art in Ad

TV-Video

Art as Ad

Radio

References and Bibliography

Art in Advertising

Print

Case Studies

Advertising and Technology Web
For Thesis

Steven Buccellato

Media Technology

Glossary

Computer Graph

Evaluative Systems

TV-Video

Radio

Program designated

Advertising and design

Print

Technology

Semiotics of advert.

General Hist | User defined

Gestalt

Ad and Tech

Timelines

Advertising Creation

User stacks

Advert. layout and design

Historical Tour

Prog. desig.

Art in Ad

Computers

Art as Ad

User studies

TV-Video

art applied

References and Bibliography

Radio

Art in Advertising

Print

Case Studies

Web -40

Advertising and Technology Web
For Thesis

Steven Buccellato

Glossary

Evaluative Systems

Media Technology

Computer Graph

TV Video

Radio

Print

Advertising and design

Technology

Program designated

User defined

General Hist

Semiotics of advert.

Gestalt

Ad and Tech

Advertising Creation

Timelines

User stacks

Prog. Design

Computers

TV-Video

Radio

Print

Case Studies

User studies

References and Bibliography

Evaluative Systems

Advertising Creation

Media Technology

User Added Information

Reference Materials

The Art of Advertising

AdTech

Evaluative Systems

Advertising Creation

Media Technology

User Added Information

Reference Materials

The Art of Advertising

Production

Layout

Semiotics

Comments

Reference

Glossary

Bibliography

Print Ads

Radio Ads

TV Ads

Computer Generated Ads

Art as Ad

Art in Ad

Art Implied in Ad

Web -final

button

field

background

mb back

nc

button background back

field mb nc

- Evaluative Systems
- Media Technology
- The "Art" of Advertising
- Reference Materials
- User Added References
- Advertisment Creation
- —————
- —————

This is the field in which the reader will find a ll information pertaining to the image or images that show to the right.

print card | Map

create reference
read reference

This is the field in which the reader will find a ll information pertaining to the image or images that show to the right.

print card | Map

create reference
read reference

Nav icon

Title

TEXT

Scroll text

Image space

Buttons

```
sdfghoidiogfhjgboiohfikghklhzldfh
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| create reference | read reference | image | print | home | Help | Map | ⬅ | ➡ |

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| create reference | read reference | image | print | home | Help | Map | ⬅ | ➡ |

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create reference   read reference   image print home   Help   Map   ⇦   ⇨

Fendi watch Ad

Semiotic/Visual Rhetoric:

Advertisment Content:
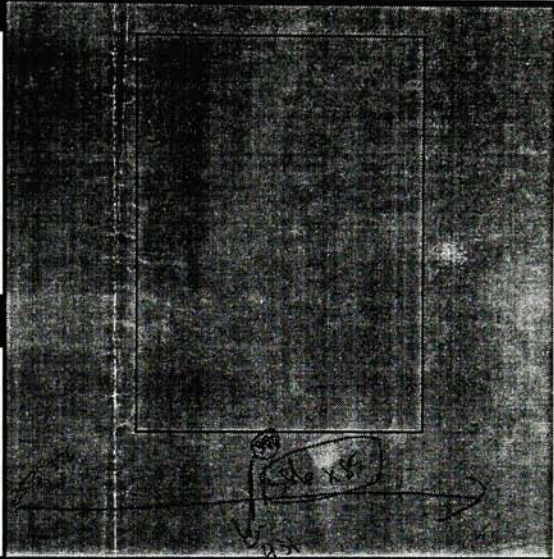
| Glossary | Reference | | Help | Print | Home | Map | | |

Christian Dior Parfume

Semiotic/Visual Rhetoric:

Ad cont

Semiotic

Advertisement Content:

| Glossary | Reference | home | print | Help | Map | | ⇦ | ⇨ |

Top Panel

Advertisment Content:

This ad, for Folgers coffee, is an example of addition. It uses comparison and added elements as a basis for selling the product. The comparison is simple; a jar of Folgers coffee has been placed beside (therefore compared to) a jar of "another leading brand" of decaffinated coffee.
The ad contains:
1. Two jars of coffee, the product being sold and a brand being used for comparison.
2. Two cups, one real and one added by an artist later.
3. Headline and body copy.

Semiotic/Visual Rhetoric:

The ad contains several semiotic signifiers which help sell its product. The ad is shown as a simple comparison which uses the product and "another leading brand of coffee". The two jars represent the two brands of coffe which are being compared. The brand to the right is the product which the ad is selling. The brand to the left is an iconic signifier which is understood to be representative of all other leading decaffinated coffees. Looking at the comparison brand closer, one may notice that the colors and shape of the jar are a symbolic
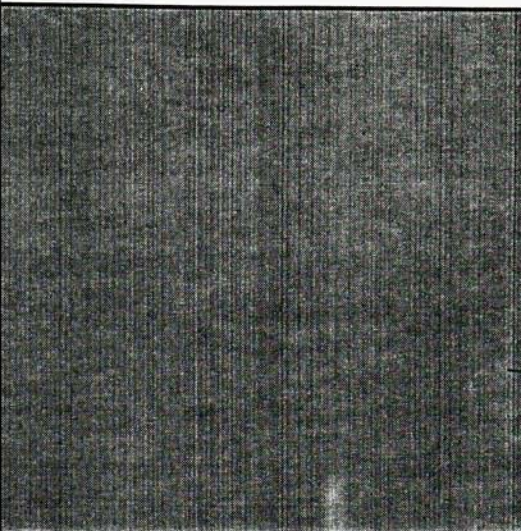
Note Pad

Quit | Map | Bib/Gloss | Return | Help | Print | Open

Bottom Panel

Advertisment Content:

This ad, for Folgers coffee, is an example of addition. It uses comparison and added elements as a basis for selling the product. The comparison is simple; a jar of Folgers coffee has been placed beside (therefore compared to) a jar of "another leading brand" of decaffeinated coffee. The ad contains:
1. Two jars of coffee, the product being sold and a brand being used for comparison.
2. Two cups, one real and one added by an artist later.
3. Headline and body copy.

Semiotic/ Visual Rhetoric Elements:

The ad contains several semiotic signifiers which help sell its product. The ad is shown as a simple comparison which uses the product and "another leading brand of coffee". The two jars represent the two brands of coffee which are being compared. The brand to the right is the product which the ad is selling. The brand to the left is an iconic signifier which is understood to be representative of all other leading decaffeinated coffees. Looking at

Note Pad

Quit | Nav Map | Bib/Gloss | Map | Help | Print | Close | Return

visc ~

Navigation Map

Please click choice on
Web from corresponding
list below

Authors

Evaluative Systems
Semiotics

Media Technology
Print Ads
Radio Ads
TV Ads
Computer Ads

The Art of Advertising
Art as Ad
Art in Ad
Art implied in Ad
Logo in ad
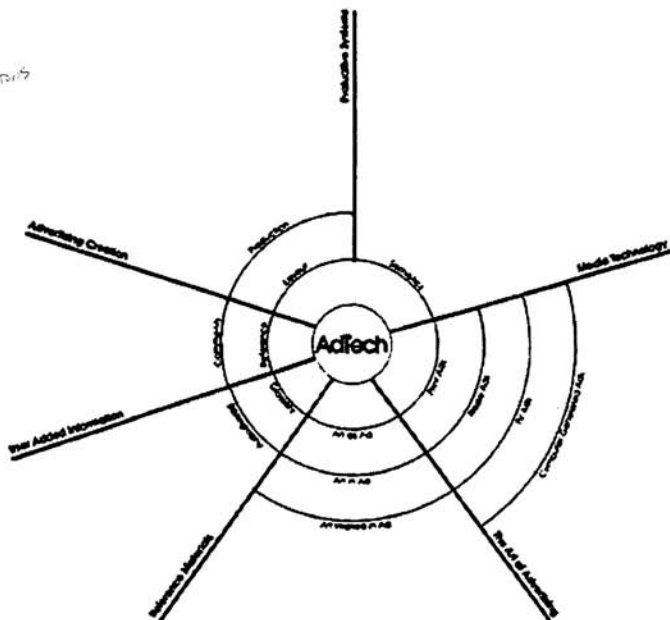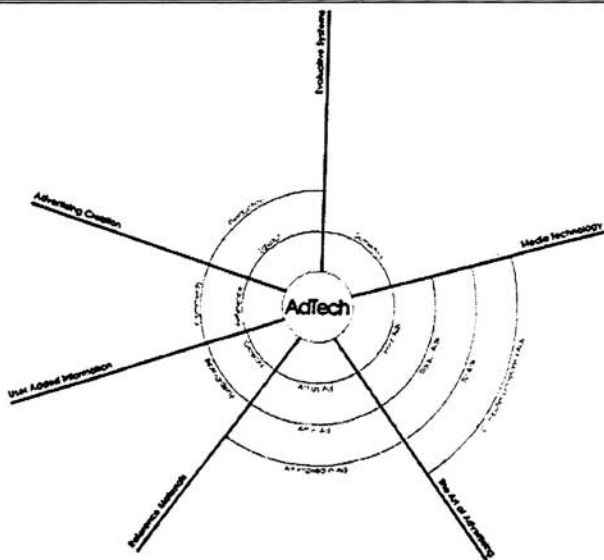
Advertisment Creation
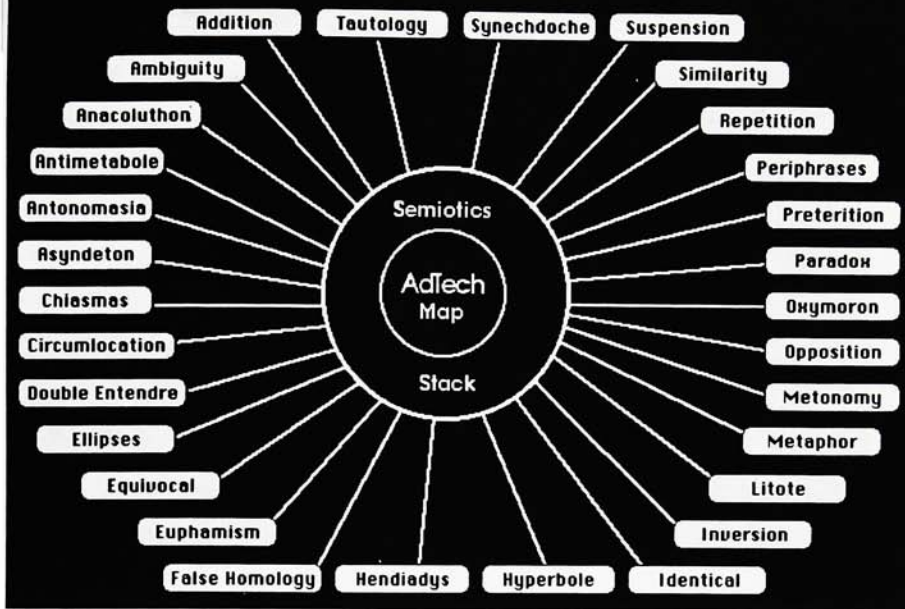Layout
Production

Reference Materials
Glossary
Bibliography

User added Information
Reference
Comments

Quit

AdTech   Navigational Map

Please click choice
corresponding to web

Evaluative Systems
Semiotics

Media Technology
Print Ads
Radio Ads
TV Ads
Computer Ads

The Art of Advertising
Art as Ad
Art in Ad
Art implied in Ad
Logo in ad

Advertisment Creation
Layout
Production

Reference Materials
Glossary
Bibliography

User added Information
Reference
Comments

Quit AdTech

Return

Semiotics

AdTech Map

Stack

Addition Tautology Synechdoche Suspension Similarity Repetition Periphrases Preterition Paradox Oxymoron Opposition Metonomy Metaphor Litote Inversion Identical Hyperbole Hendiadys False Homology Euphamism Equivocal Ellipses Double Entendre Circumlocation Chiasmas Asyndeton Antonomasia Antimetabole Anacoluthon Ambiguity

---

The map, shown to the right, is the main navigational tool of the "Semiotics" section of the "Evaluative Systems" stack. Each box, to the right, is a button which contains the name of a semiotic or visual rhetoric principle. The number, in parentheses, states how many examples may be found in the area.

Addition (1)	Equivocal (2)	Opposition (3)
Ambiguity (1)	Euphamism (1)	Oxymoron (1)
Anacoluthon (2)	False Homology (2)	Paradox (2)
Antimetabole (3)	Hendiadys (2)	Periphrases (3)
Antonomasia (1)	Hyperbole (2)	Preterition (2)
Asyndeton (1)	Identical (2)	Repetition (2)
Chiasmas (1)	Inversion (1)	Similarity (2)
Circumlocation (4)	Litote (2)	Suspension (2)
Double Entendre (3)	Metaphor (2)	Synecdoche (1)
Ellipses (3)	Metonymy (3)	Tautology (1)

Click the button to continue

Quit Nav Map   Help   Return

The "Evaluative Systems" stack within **AdTech**© is a compilation of advertisments which can be used by students, advertisers, art directors, and other visual artists as a basis for the understanding of the principles of "Semiotics."
The images in this stack have been collected for their ability to properly present at least one principle of Semiotics or Visual Rhetoric.
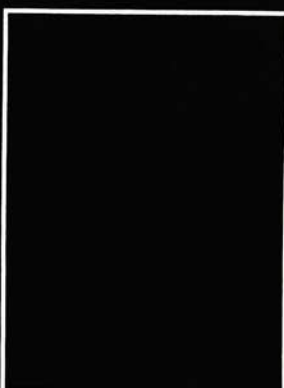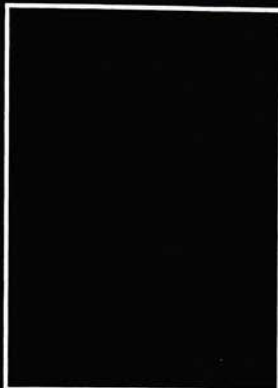
Click the images to continue

| Quit | Map | | Return |

The **Evaluative Systems** stack within **AdTech**© is a compilation of advertisements which can be used by students, advertisers, and other visual artists as a basis for the understanding of verbal/visual coding in the field of advertising. The images in this stack have been collected for their ability to properly present at least one principle of **Semiotics or Visual Rhetoric**. The informational text presented with each ad was developed as a basic example of the decoding process which can be used to understand each of the principles of semiotics

"It often happens that what stares us in the face is the most difficult to percieve."

-- Teilhard de Chardin

Click the images to continue

| Quit | Nav Map | | Help |

Abstraction
Accumulation
Addition
Additive
Allusion
Ambiguity
Ampersand
Anacoluthon
Analog- To- Digital
Anamorphic

Anacoluthon:

Impossible images, the use of montage, collage, etc. (i.e. Man Ray, Magritte).

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

Click field or buttons to use glossary

Note Pad

Quit   Nav Map   Help   Print   Open   RETURN   ⇨

Aaland, Mikkel with Burger, Rudolph. Digital Photography. New York: Random House 1992.

Adas, Michael. Machines as the Measure of Men: Science, technology, and ideologies of western dominance Ithaca, New York, Cornell University Press 1989.

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

Click scrolling field or buttons to use Bibliography

This is the user note pad

Note Pad

Quit   Nav Map   Help   Print   close   RETURN   ⇦
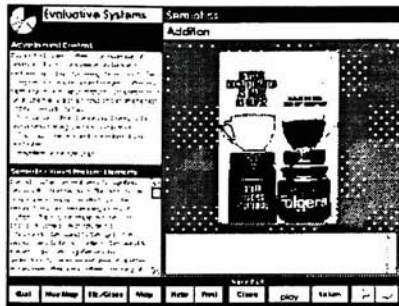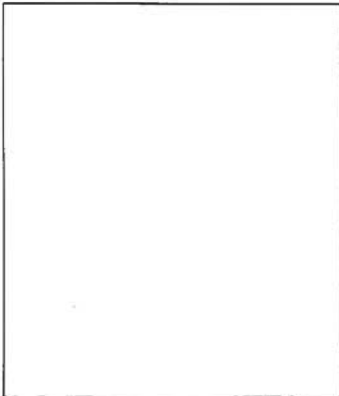
Hold mouse down over card area for further information

Quit　Nav Map　　　　　　　　　　　　Return

AdTech

Click the images twice to continue

Quit

Introduction:

Welcome to the **User Added Information** stack within the **AdTech©** Network.

This stack was specifically created to allow you (the user) to become a 'co-author' of the Adtech© Network. The information you provide will help this application develop with the passage of time and the many changes in technology which are yet to come. By saving your notes (from the NotePad), your comments about the network, and the information from your evaluations, you will help future users understand more about the topics within Adtech© by making your opinions known

User Map
Write/Save Usernotes
read Usernotes
write/save comments
read comments
write/save evals

Write/Save

Notes

Comments

Evaluations

Read

Notes

Comments

Evaluations

Click anywhere to continue

| Quit | Nav Map | | Help | Print | | Return |

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Media Technology

Computer Generated Ads

TV Ads

Radio Ads

Print Ads

Semiotics

The Art of Advertising

Art as Ad

Art in Ad

Art Implied in Ad

Evaluative Systems

AdTech

Layout

Production

Reference

Glossary

Audio/Music

Reference Materials

Comments

Advertising Creation

User Added Information

AdTech

AdTech

AdTech

Semiotics

Layout

Glossary

Reference
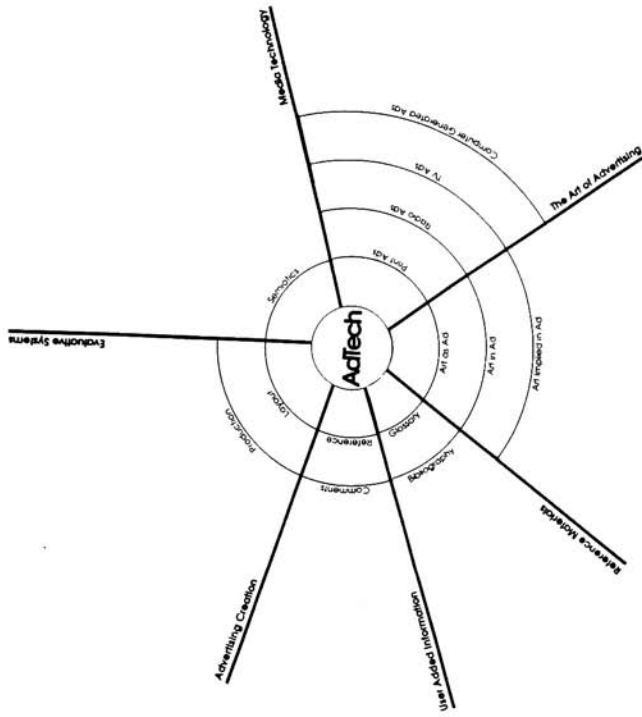
AdTech

Click the images twice to continue

Quit

mfa

Rochester Institute of Technology

School of Art and Design

School for American Crafts

1
March 15 - 31, 1993
Opening Reception:
Friday, March 15
7:00 - 9:00 p.m.

2
April 5 - 21, 1993
Opening Reception:
Friday, April 5
7:00 - 9:00 p.m.

3
April 26 - May 12, 1993
Opening Reception:
Friday, April 30
7:00 - 9:00 p.m.

Three exhibitions of graduate work in partial fulfillment of the requirements for the Master of Fine Arts degree.

| | March 15-31, 1993 | Show | 1 |

"Plastics"

Imagine... what can be...

The Graduate

	Show 1	
1	Blair Art	Painting
2	Jason Berg	Ceramics
3	Michele A. Soins	Graphic Design
4	Paul Julian	Industrial Design
5	Chen Tzai Lai	Industrial Design
6	Will Fujioch	Printmaking
7	Todd Peldman	Painting
8	Danielle Pacelle	Graphic Design
9	Anna Santos	Ceramics
10	James Sage	Painting
11	Poland Saselle	Painting
12	Carmine Wagiari	Fibers

| | April 5-21, 1993 | Show | 2 |

	Show 2	
1	Pontico Bonsontor	Computer Graphics
2	Lorraine Ford	Graphic Design
3	Wendy Cantrell	Printmaking
4	Pat Gogolin	Painting
5	Sandra Steel Wile	Ceramics
6	Yoon Sook Choi	Ceramics
7	Mark Clymon	Industrial Design
8	Alan Banden	Painting
9	Holly Somers	Ceramics
10	Ben-Hynt Lee	Fibers
11	Leonard Lo	Industrial Design
12	Savannah Manthos	Computer Graphics
13	Mary McLane	Computer Graphics
14	Fred Stuart	Painting
15	James Soul	Industrial Design

| | April 26 - May 12, 1993 | Show | 3 |

	Show 3	
1	Peter Ames	Computer Graphics
2	Jeff Arbogart	Graphic Design
3	Jun Maria Arbolast	Computer Graphics
4	Spence Bonenholtz	Graphic Design
5	Paul Bolbotsmin	Computer Graphics
6	Preston Boinum	Ceramics
7	Jean Dowling Byrd	Industrial Design
8	Pamela Frederickson	Computer Graphics
9	Manuel Gorbina	Industrial Design
10	Shawna Guilfoi	Computer Graphics
11	Corinne Hynn	Graphic Design
12	Shahnaz Indira	Computer Graphics
13	Ching-Pei Hou	Computer Graphics
14	Daniel James Mabool	Graphic Design
15	Roger Marineo Calton	Computer Graphics
16	Shannon Sauif	Painting
17	Alba Solon Amein	Graphic Design
18	James Hagen	Computer Graphics
19	Shirosho Sammn	Computer Graphics
20	Barbara Bonenholtz	Computer Graphics
21	Francisco O'Leahy	Computer Graphics
22	Shannon O'Neil	Interior Design
23	Jeff Potts	Industrial Design
24	Shannon Ploll	Fibers
25	Daniel Powell	Graphic Design
26	Richard Prison	Wood
27	Sandra Spin	Graphic Design
28	Shiroko Stockton	Computer Graphics
29	Wioletta Vitont	Interior Design
30	Lynold Sienna	Graphic Design
31	Mark Serpenson	Computer Graphics

* Denotes graduate students whose work will be completed in reserve 2413 and 2428

Roll 1
mitchel
EOS
Soco
Listen
Sub
Hip
Bounce
merit
NW
Rocks
Peach (33)

Roll 2
MRF (3)
Trees
Light
Sharp
Marlboro
Mary I
Max
Tiger
Savory
Cambridge
Man Air (33)

Roll 3
Underwood
Rose
JR
Nelson
Vision
Cornea
Low Ray
Kohler
Andi
SOCO
Tylenol (32)

Roll 4
Tylenol (1)
Forbes
Swen
Finla
Forbes
Tribes
wishy
Pool
ficle
wimpel
De Box
1A dryer (34)

Roll 5
Glendich
Bobo
bey
Darken
Sanfran
Elford
Ears
Folgers
Alpine (33)
Wholesome (34)

Roll 6
Wholesome (42)
Ren Am   345
MGA   678
Eagers   9
Nicks
Timer
Turkey
Ray Day
Grasshoppa
Amaretto 1
Amaretto 2
De Carol (53) (34)

Roll 7
Card
Jubilee
Dogs   567
Red   8470
Belgian
Meadow
Cul...
Espresso
Forbes
Northland
Post iT
Lous   (34)

Roll 8
Kohler
Sterling
olds   789
Solids
warhol
Levis 1
Travelers
Lovis 2
Fash Vic
ZA R R
Snap   (33)

Roll 9
Kent
J.F   456
Fendi   784
Moss
Scooby
Switz
Santa
Pontiac
TBird
Toyota
Delta
Kellogg (34)

Roll 10
Kellogg
Discoon 345
Turbo
Pants
OJ
Cuervo
Slims 1
Slims 2
Slims 3
Slims 4
Slims 5 (31)

Roll 11
Bing 1
Bing 2
Bing 3   764
CK
Popsicle
Centhedral
Vanilla
Chrysler
Northern
coffee
Sulga

Roll 12
Samson
Drum   456
IKE Dea
yoyo
DJ
Joe
Agon
Paint
Sea
mikey
Sub1 (34)

Roll 13
Sub 1
Sub 2   345
3   678
4
Altar
Print
Massy
Corpen
Tmmt
ATut
Tank 1
Tank 2

Roll 14
Tank 2 (0)
Tank 3   456
Tank 4
Tank 5
Tank 6
Bohen
Plover
moch
Bross
Sangria
Lover
Savor (36)

Roll 15
Body   (5)
Sue   456
Samy
Tuscany
Reya
Caroline
Dior
melk
Ob 1
Cam
Ob 2
boger (34)

Roll 16
bijan   (2)
velvet   345
Boat
TBird
Eagles
Scout
GM
La ken
Bennett
Jeep
Rocky
Kodie (33)(34)

Roll 17
Kod   (1)
Paper
Recall
Kolun
Al Locker
Mist
Paul
Wart
Harbor
Ryan
Dara 1
Dara 2 (3)(34)

Roll 18
Sanzen (3)
Nike   456
Gulf
EZ
Ab Tree
Ab Ken
Ab San
Ab Pop
Ab Willa
Ab Twist
Ab Ay
Ab Lou (4)

Roll 19
Ab land (1)
Ab com   334
Ab Unelsh 562
Ab Arma   8470
Ab now
Ab Atlant
Ab Bos
Featherath
Thayse
B Air
Hanos
Say   (20)(21)

Roll 20
Scag   (2)
Grey Pony (3)
Stany   4 00
Grand   00
Bre   6 00
JB   7 00
Dis   8 00
miTS (E) 9 00
miTS (B) 10 00
Kris   00
Dog   00
Collyse   00
Dish   00
Samsung   00
Volvo   16 00
Volvo   17 00
Plane   18 00
Kodak   19 00
Boomerang 20 00
AKari   21 00
Sunyo   22 00

Am cho   27 00
ounce   24 00
Moss   25 00
Kolun   26 00
Geo   27 00
Geo   28 00
Geo   29 00
Cheese   30 00
Ford   31 00
Animal   (32) 00
Disco   (33) 00
         (244)

Ad
Leun
Snall   25 26
Shift
Lingh   24 30

Old mast 0
corner

Roll 21
E Leun +
How tel 2
Snall   3
Shift   4
Coke   5 00
Don't Laugh b.
Dead   7 00
artt   8
ugly   4 00
meat   10 00
Line   11 00
What is it 12 00

Bunch E 13 00
Bing   14 00
Bye   15 00
Rubes   16 00
East bank 17 00

Roll 1	
Dis	12
Gang	34
Sailor)	5
old most	67
Bac	89
Grand	10 11
JS	12 13
mix20	14 15
nite20	16 17
cons	18
Sanyo	19 20
Plane	21 22
Kodak	23 24
Boom	25 26
MRF	27
Peach	28
Am Air	29
Tyla	30 31
Snoop Dis	32
Sublime (Rok)	33
Tank	34
Ann	35
Carl	36 37
Body	38
Ski	39

Roll 2		Roll 3	
Kris	12	Kellogs	1
Dog	34	cheese	23
Cooper	56	Alpine	45
Sam Sung	78	WH_2Olo	6
IBM	910	Queen	7
Land	11 12	Bi Re	89
Sansa	13	Bakes	10 11
dam sky	1415	Coke	12 13
Disco	16 17 18	Dead	14 15
Animals	19 20 21	Rudial	16 17
Bijan	22 23	Big	18 19
Akai	24 25	refy	20 21
Sony (lip)	26	mast	22 23
Kalma	27 28	Wheat	24 25
Olym	29	Bijel	26 27
Geo1	30 31	Line	28 29
Geo2	32 33		
Gum	34 35		
check	36 37		
mazola	38 39		
Kellogs	40		

Reshoot

Peach Tree	1
ALF	1
Am Air	1
Tylenol	2
Ebgun	1
Alpine	1
Bcland	2
Goots	1
Snoopy (one)	1
Kellogs	1
Star (Dika)	2
Queen	1
Sublime (Rokk)	1
Thankyou (bot)	1
Bacon (K.s)	1
Body	1
Bijan	2
Kodak (chip)	1
Dawn (chip)	2
Sansa	1
Abland	2
Sony (love)	1
Sony (lips)	1
indyoutside	1
	30

VW
cake	2 ✓
dead	2 ✓
kyle	2 ✓
mast	2 ✓
Line	2 ✓
what	2 ✓
Gum	2 ✓
Any	2 ✓
Bare	2

Gray fox	2
Grand	2 ✓
Bac	2 ✓
JS	2 ✓
Queen	3
mix20	2 ✓
nite20	2 ✓
Kris	2 ✓
Dog	2 ✓
Coop	2 ✓
IBM	2 ✓
Samy	2 ✓
Whee	2 ✓
Whoo	2 ✓
Plane	2 ✓
Kodak	2 ✓
boomy	2 ✓
Akai	2 ✓
Sanyo	2 ✓✓
check	2 ✓
gum	2 ✓
mazo	2 ✓
Kalma	2 ✓
Geo1	2 ✓
Geo2	2 ✓
olym	2 ✓
find	2 ✓
cheese (reshoot)	3 ✓
Disco	3 ✓
old most	2 ✓

Bakes 2 ✓

	30
	62
	20
	112

7/

TITLE   Broadcast commercial news [videorecording] : the best of
                 broadcast commercials. From famine to feast.
                 Princeton, NJ : Films for the Humanities, c1991.
FELLINER/VASCRIPT
NOTES   VHS.
                 Editor, Per Zetterman.
                 Title on videocassette: Broadcast commercials 1 from famine to
                    feast.
                 Includes ads entered in the film festivals held in Toronto,
                 Canada, in Sydney, Australia, and in Cannes, France. The
                 subjects of the ads include famine relief, cat food, Carling
                 beer, Jiffy condoms, etc. Includes interviews with Cannes
                 Festival jurors, Saatchi & Saatchi's creative director and
                                                               STATUS
                                                               AVAILABLE
LOCATION
MEDIA RESOURCE CENTER   CALL #
                             VH 739A

PUBLINER   Princeton, NJ : Films for the Humanities & Sciences, Inc., [1991]
DESCRIPT   1 videorecording (50 min.) : sd., col. ; 1 1/2 in.
NOTES   VHS format.
                 FFH 2895.
                 Title on container: From winecoolers to Greenpeace.
                 Title on videocassette: Broadcast commercials: From winecoolers
                    to Greenpeace.
                 This series offers the most effective and innovative worldwide TV
                 commercials, together with interviews with those responsible
                 for sponsoring, commissioning, creating, and producing them.
                 Among the 51 ads in this segment are ads for: Pepsi, NYNEX,
                                                               STATUS
LOCATION   CALL #   AVAILABLE
MEDIA RESOURCE CENTER   VH 739B

NOTES   FFH 2895.
                 Title on container: From winecoolers to Greenpeace.
                 Title on videocassette: Broadcast commercials: From winecoolers
                    to Greenpeace.
                 This series offers the most effective and innovative worldwide
                 TV commercials, together with interviews with those responsible
                 for sponsoring, commissioning, creating, and producing them.
                 Among the 51 ads in this segment are ads for: Pepsi, NYNEX,
                 Kodak, marshmallows, and financial services.
SUBJECT   Television advertising.
ALT TITLE   Broadcast commercials [videorecording]
                 The best of broadcast commercials.
LOCATION   CALL #   STATUS
MEDIA RESOURCE CENTER   VH 739B   AVAILABLE

TITLE
PUBLINER
DESCRIPT
NOTES   VHS format.
                 Closed captioned.
                 Producer and director, Steve York.
                 Includes history of advertising in the United States. Discusses
                 how advertising works by taking viewer inside an advertising

3

18 X 24

Thumbnails
for Poster

LeT is PUT

AdTech   AdTech   AdTech

AdTech

AdTech

The twentieth century is rapidly coming to a close, the rushing flood waters of technology have begun pouring into our homes. In recent decades communication technology has developed at an exponential rate. The development of digital computers, cable TV and interactive media have helped route the waters directly to the consumer. The era of radio, television and video has begun to pass. A new age of laptop computers, cellular phones, and digital images has given consumers an appetite for new technology.

The persistent development of technology has changed the way people work and think. The separation between TV, radio, computer and other communication media will soon become indistinguishable from one another. Current trends in communication technology have merged the best elements of each medium to produce multimedia applications. A storm front of new technology has landed and it brings with it the tide of change.

Multimedia applications will become the communication network of the twenty-first century. Videophones, interactive books (in CD-ROM format), and interactive TV are slowly emerging as the foundation blocks for the new multimedia revolution.

Linear systems used in books and education have become obsolete. Recent developments in multimedia communications have brought about new approaches of thinking, learning, and teaching. The linear system is being overpowered by systems based on non-linear or network modes of thought. The example (Figure 1.0) of a non-linear navigation map or 'Web' was structured from one of these theories. The 'Web' is a flow chart representing a series of individual stacks (ie the spiderweb appendages) which are linked together to form a larger 'megastack' (ie AdTech).

AdTech, a prototype interactive hypermedia application, uses a nonlinear mode of communication as its foundation. The 'Web' shown in (figure 1.0) was derived from a metaphor based on the web of a spider and is the primary navigational tool used to develop AdTech. The 'Web' can be represented in either an asymmetrical or symmetrical manner which aides in its usability as a tool. The user of AdTechC has full access to any area of the megastack at all times. They have the ability to read and write comments, add additional stacks, or references to the information currently present in the megastack.

AdTech has been designed to parallel the development of technology and grow through future use.

KEY CHART

Stack	——————
Subhead	—————

Figure 1.0   Navigational Web for AdTechc application

The twentieth century is rapidly coming to a close; the rushing flood waters of technology have begun pouring into our homes. In recent decades communication technology has developed at an exponential rate. The development of digital computers, cable TV and interactive media have helped route the waters directly to the consumer. The era of radio, television, and video has begun to pass. A new age, of laptop computers, cellular phones, and digital images has given consumers an appetite for new technology.

The persistent development of technology has changed the way people work and think. The separation between TV, radio, computer, and other communication media will soon become indistinguishable from one another. Current trends in communication technology have merged the best elements of each medium to produce multimedia applications. A storm front of new technology has landed and it brings with it the tide of change.

Multimedia applications will become the communication network of the twenty-first century. Videophones, interactive books (in CD-ROM format), and interactive TV are slowly emerging as the foundation blocks for this new multimedia revolution.

Linear systems used in books and education have become obsolete. Recent developments in multimedia communications have brought about new approaches of thinking, learning, and teaching. The linear system is being overpowered by systems based on non-linear or "Network" modes of thought. This example (figure 1.0) of a non-linear navigation map or "Web" was structured from one of these theories. The "Web," shown is a flowchart, represents a series of individual stacks (ie. the spoke-like appendages) which are linked together to form a larger "Megastack" (ie. **AdTech**©).

AdTech©, a prototype interactive hypermedia application, uses a nonlinear mode of communication as its foundation. The "Web" shown in (figure 1.0) was derived from a metaphor based on the web of a spider and is the primary navigational tool used to develop **AdTech**©. The "Web" can be represented in either an asymmetrical or symmetrical manor which aides in its usability as a tool. The user, of **AdTech**©, has full access to any area of the "megastack" at all times. They have the ability to read and write comments, references, or add additional stacks to the information currently present in the "megastack." **AdTech**© has been designed to develop alongside technology and grow through future use.

The twentieth century is rapidly coming to a close. The nurturing flood within of technology have begun pouring into our homes. In recent decades communication technology has developed at an exponential rate. The development of digital computers, cable TV and interactive media have helped route the waters directly to the consumer. The era of radio, television, and video has begun to pass. A new age of laptop computers, cellular phones and digital images has given consumers an appetite for new technology.

The persistent development of technology has changed the way people work and think. The separation between TV, radio, computer and other communication media will soon become indistinguishable from one another. Current trends in communication technology have merged the best elements of each medium to produce multimedia applications. A storm front of new technology has landed and it brings with it the rate of change.

Multimedia applications will become the communication network of the twenty-first century. Videophones, interactive books (in CD-ROM format), and interactive TV are slowly emerging as the foundation blocks for the new multimedia revolution.

Linear systems used in books and education have become obsolete. Recent developments in multimedia communications have brought about new approaches at viewing, storing and learning. The linear system is being overpowered by systems based on non-linear or network models of thought. The example (Figure 1.0) of a non-linear navigational map or 'Web' was structured from one of these theories. The 'Web' is a flowchart representing a series of individual stacks (ie the spoke-like appendages) which are linked together to form a larger 'megastack' (ie AdTech).

AdTech, a prototype interactive hypermedia application, uses a nonlinear mode of communication as its foundation. The 'Web' shown in (Figure 1.0) was derived from a metaphor based on the web of a spider and is the primary navigational tool used to develop AdTech. The 'Web' can be represented in either an asymmetrical or symmetrical manner which aids in its ability as a tool. The user of AdTech has full access to any area of the megastack at all times. They have the ability to read and write comments, add additional stacks, or references to the information currently present in the megastack. AdTech has been designed to parallel the development of technology and grow through future use.

KEY CHART:

Stack —————

Subhead ————

Figure 1.3   Navigational Web for AdTech application

STEVEN BUCCELLATO

"Navigational Web for AdTech°
Hypermedia Application"
Duplicate of Computer
Generated Document
18 x 24 inch.

Adtech Animation
Adtech Intro
Navigational Map
Help Card
Credits Card

Welcome to the AdTech© Interactive Media Network.

This is the AdTech© stack icon. It is a visual symbol of the users current placement within the "Web" Navigational Map. It is a simple color translation of the actual Web Network which controls this program.

This box contains the title of the Stack which represents part of the users current position within AdTech©. It is a verbal representation of the icon to its left. On the Navigational Map it is represented by the black spoke-like lines projecting from the center of the Web.

This box contains the title of the Category which represents the users current position within AdTech©. It represents the type of information which may be found within that given section. On the Navigational Map, it is represented by the gray arching structures which make up the web.

This box contains the name of the Current Card being viewed by the user. It represents the specific information pertaining to that card within AdTech©.

The Quit button allows the user to leave the Adtech© application. If the user has made notes in the notepad, the application will first go to the User Added Information stack of AdTech© to save a copy of the information as a part of a user reference section.

The Nav Map button allows the user to return to the Navigational (Web) Map card of AdTech©. The card itself gives the user full access to AdTech©.

The Bib/Gloss button opens the Reference Materials stack within AdTech©. It gives the user full access to both the AdTech© glossary and bibliography for reference purposes.

The Map button sends the user to the stack map within a specific stack for quick access to subject matter.

The Help button will bring the user to this card.

The Print button allows the user to print cards(minus the images)or specific text fields within AdTech©.

The Open/Close buttons for the user note pad allows the user to open and close the user NotePad within all designated cards of Adtech©. Press on the note pad for more information.

The Play/ Image buttons allow the user to view QuickTime movies or supplemental imagery pertinent to that specific card.

The Return button allows the user to return to the previous card that they viewed. It's main function is to return the user to the card they were on before entering the glossary.

The Arrow buttons allow the user to go forward and backward within a stack.

This grey colored area of each card within AdTech© is designated for the image (i.e. Advertisement) which is being discussed. This area also contains the user note pad.

The field(s) in this area of the card contain the supporting information for each ad displayed in the grey area to the right (the image area). This informational text in this area is directly related to the topics of the stack, category, and specific ad displayed on each card.

The Note Pad is an interactive tool for the AdTech© user. It allows the user to make notes on any designated card within the network. The information typed in the note pad travels from card to card with the user and will be saved to the User Added Information stack for the reference of future users. This interactivity, basically, allows the user to become a "Co-Author" of the content of AdTech©. The information entered by the user will become a part of a user reference section which is meant to (and will hopefully) expand this application as new technologies are developed.

The Twentieth Century is rapidly coming to a close, the rushing flood waters of technology have begun pouring into our homes. In recent decades communication technology has developed at an exponential rate. The development of digital computers, cable TV, and interactive media have helped route the waters directly to the consumer. The era of radio, television, and video has begun to pass. A new age of laptop computers, cellular phones, digital images, and interactive CD (i.e. CD-I) has given consumers an appetite for new technology.

The persistent development of technology has changed the way people work and think. The separation between TV, radio, computers, telephones, and other communication media will soon become indistinguishable from one another. Current trends in communication technology have merged the best elements of each medium to produce multi-media applications. A storm front of new technology has landed and it brings with it the tide of change.

Multi-media applications will be the primary communication system (i.e. network) of the Twenty-first Century. Videophones, interactive books (in CD-I, CD ROM, or Laserdisc format), Interactive (cable) TV and archives (such as those presently used at the George Eastman House Museum and the National Graphic Design Archive -- NGDA at RIT) are gradually emerging to form the foundation blocks of the current multi-media revolution.

Closed linear systems used in book production and primary education today are quickly becoming obsolete. Recent developments in multimedia communications have brought about new approaches to thinking, learning, and teaching. The closed linear systems of book technology and sequential learning are being overpowered by systems based on non-linear or network modes of thought. **AdTech©** was developed as a prototype for a non-linear interactive CD based on a network or "web" theory of communication.

AdTech© is a prototype Interactive Media (hypermedia) Network; which uses a non-non-linear mode of communication as its foundation. The "Web" flowchart, the **AdTech© Navigational Map** seen on the next card is the primary navigational tool and the foundation element of **AdTech©**. The "Web" map (i.e. Navigational Map) was derived from a metaphor based on the web of a spider and was the primary element used in the development of **AdTech©**. The "web" may be represented in either a symmetric or asymmetric manner which aids in its usability as a tool. The main purpose for the web metaphor is to promote the expandable nature of the network. The user, of the **AdTech© Network**, has full access to any area of the application (i.e. the metatext) at all times when working within the system. The user has the ability to read/write comments, refer to a glossary/reference section, and also add additional stacks to the current information within the metatext environment of **AdTech©**

The **AdTech© Interactive Network** has been designed to parallel the development of technology and grow with future use. The premise of the **AdTech© Network** is found in the development of an interactive book which unlike hard bound books is able to grow and become a limitless resource for learning.

"Whilst part of what we perceive comes through our senses from the object before us, another part (and it may be the larger part) always comes out of our own mind."
- William James

Dedication:

This thesis application is dedicated to the memory of my grandfather, Mr. Mariano F. Bianco (1922-93). He was a man of many skills and much wisdom, though he was not scholarly. He was a first generation American who struggled to survive and did so for himself and his family. He was one of the most important influences in my life. I will always love, remember, respect, and miss him. This is for you papa....

```
on openstack
   Global Username, LastBtnClk, Cardname
   -- list of variable names

   set the userlevel to 2
   -- sets the userlevel to read/write only
   -- no drawing, or scripting allowed at level2

   if UserName is empty then
   -- checks to see if the User has been to the User Added Stack
   -- if the user has been the UserName variable will be full

      put "" into LastBtnClk
      put "" into Cardname
      -- puts a blank space into LastBtnClk and Cardname variables
      -- if the UserName variable is empty

      put "none" into Username
      -- puts the word "none" into the UserName variable if the user
      -- has not been to the User Added Stack

      lock screen
      -- locks screen clearing all variables.

      hide menubar
      -- hides menubar

      unlock screen
      -- unlocks screen so user can work.

      choose browse tool
      -- chooses browse tool in case another was selected
      -- for some unknown reason.
   end if

   if UserName is not empty then
   -- checks to see if the User has been to the User Added Stack
   -- if the user has been the UserName variable will be full

      put "" into LastBtnClk
      put "" into Cardname
      -- puts a blank space into LastBtnClk and Cardname variables
      -- if the UserName variable is not empty

      lock screen
      -- locks screen clearing all variables.

      hide menubar
      -- hides menubar

      unlock screen
      -- unlocks screen so user can work.

      choose browse tool
      -- chooses browse tool in case another was selected
      -- for some unknown reason.
   end if
end openstack
```

```
on opencard
   choose browse tool
   -- chooses the browse tool from the palette

   repeat until the mouseclick
   -- begins repeat command and waits for mouseclick to stop

      play "honkytonk"
      -- plays "Honkytonk" music until mouseclick

      showpict "ADtech", 230,180
      wait 3 ticks
      Showpict "adtech1", 230,180
      wait 3 ticks
      showpict "adtech4", 230,180
      wait 3 ticks
      Showpict "adtech5", 230,180
      wait 3 ticks
      Showpict "adtech2", 230,180
      wait 3 ticks
      Showpict "adtech6", 230,180
      wait 3 ticks
      Showpict "adtech3", 230,180
      wait 3 ticks
      -- shows animation sequence by displaying image then
      -- waiting 3/10ths of a second to show the next image.

   end repeat
   -- ends repeat command after the mouseclick
end opencard

on closecard
   play stop
   -- stops the music after the mouseclick and the closing of the card
end closecard
```

1

```
on opencard
  showpict "map5",190,53
  -- -- shows map image seen on this card
end opencard
```

1

```
ON opencard
  displayp "listen", 228,62
  displayp "grid1", 351,62
  displayp "kiss1", 474,62
  displayp "sure1", 228,222
  displayp "map2.2", 351,222
  displayp "artimptitle1", 474,222
  -- Displays the card image(s) at their xy coordinates.

  pass opencard
  -- -- Passes the variable DisplayP to the background script
  -- -- to allow the card images to show.
END opencard
```

```
on opencard
  hide cd fld "icon"
  hide cd fld "Stack name"
  hide cd fld "Category"
  hide cd fld "Card name"
  -- -- hides all Card heading information fields

  hide cd fld "quit"
  hide cd fld "navmap"
  hide cd fld "bib/gloss"
  hide cd fld "map"
  hide cd fld "help"
  hide cd fld "print"
  hide cd fld "play"
  hide cd fld "return"
  hide cd fld "open/close"
  hide cd fld "arrow"
  -- -- hides all Button information fields

  hide cd fld "image area"
  hide cd fld "userpad"
  hide cd fld "fields"
  -- -- hides all Image/text information fields

  hide cd fld "help text"
  -- -- hides the field used for printing a copy of the information.
end opencard
```

```
on displayP nameP, locX, locY

  showpict nameP, locX, locY
  -- -- This is where the pass opencard goes
  -- -- It allows all the pictures to show on the card
  -- -- using displayP rather than showpict
end displayP
```

1

```
on displayP NameP, locX, locY
   showpict nameP, locX, locY
   -- -- This allows all the pictures to show on the card
   -- -- if they use displayP rather than the normal showpict
end displayP

on opencard
   global UserNotes
   -- -- This is the handler which the card script passed to

   put UserNotes into bg fld "note pad"
   -- -- This is the function which takes all info from the note pad
   -- -- and places it in the handler UserName. It is used while
   -- -- Adtech is running.
end opencard
```

```
ON opencard
   Global UserNotes
   -- looks for global variable

   hide cd fld "print credits"

   pass opencard
   -- Passes the global variable UserNotes to the background script
   -- where it is put into temporary holding until needed
END opencard

on closecard
   global UserNotes
   -- this is the global variable for UserNotes

   put bkgnd fld "note pad" into UserNotes
   -- this puts any info in the note pad of all cards into the global
end closecard
```

Scripts for Buttons in the AdTech Intro Stack

Animation Card Buttons

--- **script of 'quit' button on Animation Card**

```
on mouseUp
  DoMenu "Quit Hypercard"
end mouseUp
```

--- **script of 'go next card' button on Animation Card**

```
on mouseUp
  go next card
end mouseUp
```

Intro Card Buttons

--- **script of 'go next card' button on Intro Card**

```
on mouseUp
  go next card
end mouseUp
```

--- **Script for 'Quit' button**

```
on mouseUp
  DoMenu "Quit HyperCard"
end mouseUp
```

--- **script for button "Help" on Intro Card**

```
on mouseup
  go card "Help Card" of stack "AdTech© Intro"
end mouseup
```

--- **script for button "Print" on Intro Card**

```
on mouseUp
  answer "what do you want to Print?" with "Card", "Text Fields", "Cancel"
  If It is "card" then
    domenu "Page Setup..."
    domenu "Print Card"
  end if

  If it is "text fields" then answer "Which one?" with "Intro", "Quote", "Cancel"
  If It is "intro" then
    domenu "Page Setup..."
    print cd fld "Adtech Intro"
  end If
  If it is "quote" then
    domenu "Page Setup..."
    print cd fld "Quote"
  end If

  If It is "cancel" then
    close printing
    go this card
  end If
end mouseUp
```

--- **Script for "Credits" button**

```
on mouseUp
  go to card Id 6270 of stack "AdTech© Intro"
end mouseUp
```

9

Navigational Map Card

--- script for button "evaluative systems stack" on Nav Map Card
on mouseUp
    go to card id 33703 of stack "Evaluative Systems"
end mouseUp

--- script for button "Media Tech stack" on Nav Map Card
on mouseUp
    go to card id 14517 of stack "Media Technology"
end mouseUp

--- script for button "Art of Advertising stack" on Nav Map Card
on mouseUp
    go to card id 14517 of stack "art of advertising"
end mouseUp

--- script for button "Ad Creation stack" on Nav Map Card
on mouseUp
    go to card id 14517 of stack "Ad Creation"
end mouseUp

--- script for button "BIB/GLOSS" on Nav Map Card
on mouseUp
    Answer "Which would you care to see?" with "Glossary", "Bibliography", "Cancel"
    If it is "Glossary" then
        go card "Glossary card" of stack "reference Materials"
    end if
    If it is "Bibliography" then
        go card "Bibliography card" of stack "reference Materials"
    end if
    If it is "cancel" then go this card
end mouseUp

--- script for button "User Added Info stack" on Nav Map Card
on mouseUp
    go to card id 7389 of stack "User Added Information"
end mouseUp

--- Script for "Quit" button
on mouseUp
    DoMenu "Quit HyperCard"
end mouseUp

--- Script for "help" button
on mouseUp
    go card "help card" of stack "adtech© Intro"
end mouseUp

--- Script for "Credits" button
on mouseUp
    go to card id 6270 of stack "AdTech© Intro"

--- Script for "Return" button
on mouseUp
    go back
    . . . .

Help Card

--- The demo buttons are found on top of the card demo image on the help card

--- script for Help Card demo "ICON" button
on mousedown
    show cd fld "icon"
end mousedown

on mouseup
    hide cd fld "icon"
end mouseUp

--- script for Help Card demo "STACK" button
on mousedown
    show cd fld "stack name"
end mousedown

on mouseup
    hide cd fld "stack name"
end mouseUp

--- script for Help Card demo "CATEGORY" button
on mousedown
    show cd fld "category"
end mousedown

on mouseup
    hide cd fld "category"
end mouseUp

--- script for Help Card demo "CARD NAME" button
on mousedown
    show cd fld "card name"
end mousedown

on mouseup
    hide cd fld "card name"
end mouseUp

--- script for Help Card demo "IMAGE AREA" button
on mousedown
    show cd fld "image area"
end mousedown

on mouseup
    hide cd fld "image area"
end mouseUp

Help Card

... The demo buttons are found on top of the card demo image on the help card

... script for Help Card demo 'ICON' button
```
on mousedown
show cd fld 'icon'
end mousedown

on mouseup
hide cd fld 'icon'
end mouseup
```

... script for Help Card demo 'STACK' button
```
on mousedown
show cd fld 'stack name'
end mousedown

on mouseup
hide cd fld 'stack name'
end mouseup
```

... script for Help Card demo 'CATEGORY' button
```
on mousedown
show cd fld 'category'
end mousedown

on mouseup
hide cd fld 'category'
end mouseup
```

... script for Help Card demo 'CARD NAME' button
```
on mousedown
show cd fld 'card name'
end mousedown

on mouseup
hide cd fld 'card name'
end mouseup
```

... script for Help Card demo 'IMAGE AREA' button
```
on mousedown
show cd fld 'image area'
end mousedown

on mouseup
hide cd fld 'image area'
end mouseup
```

... script for Help Card demo 'NOTEPAD' button
```
on mousedown
show cd fld 'userpad'
end mousedown

on mouseup
hide cd fld 'userpad'
end mouseup
```

... script for Help Card demo 'INFO FIELDS' button
```
on mousedown
show cd fld 'fields'
end mousedown

on mouseup
hide cd fld 'fields'
end mouseup
```

... script for Help Card demo 'Quit' button
```
on mousedown
show cd fld 'quit'
end mousedown

on mouseup
hide cd fld 'quit'
end mouseup
```

... script for Help Card demo 'NAVMAP' button
```
on mousedown
show cd fld 'navmap'
end mousedown

on mouseup
hide cd fld 'navmap'
end mouseup
```

... script for Help Card demo 'BIB/GLOSS' button
```
on mousedown
show cd fld 'bib/gloss'
end mousedown

on mouseup
hide cd fld 'bib/gloss'
end mouseup
```

... script for Help Card demo 'STACK MAP' button
```
on mousedown
show cd fld 'map'
end mousedown

on mouseup
hide cd fld 'map'
end mouseup
```

... script for Help Card demo 'HELP' button
```
on mousedown
show cd fld 'help'
end mousedown

on mouseup
hide cd fld 'help'
end mouseup
```

Help Card Cont.

... script for Help Card demo 'PRINT' button
```
on mousedown
show cd fld 'print'
end mousedown

on mouseup
hide cd fld 'print'
end mouseup
```

... script for Help Card demo 'OPEN/CLOSE' button
```
on mousedown
show cd fld 'open/close'
end mousedown

on mouseup
hide cd fld 'open/close'
end mouseup
```

... script for Help Card demo 'PLAY/IMAGES' button
```
on mousedown
show cd fld 'play'
end mousedown

on mouseup
hide cd fld 'play'
end mouseup
```

... script for Help Card demo 'RETURN' button
```
on mousedown
show cd fld 'return'
end mousedown

on mouseup
hide cd fld 'return'
end mouseup
```

... script for Help Card demo 'ARROW' button
```
on mousedown
show cd fld 'arrow'
end mousedown

on mouseup
hide cd fld 'arrow'
end mouseup
```

... script for 'Quit' button
```
on mouseup
DoMenu 'Quit HyperCard'
end mouseup
```

... script for 'Nav Map' button
```
on mouseup
go card 'Navigational Map' of stack 'adtech©
Intro'
end mouseup
```

... script for 'help' button
```
on mouseup
go card 'help card' of stack 'adtech© Intro'
end mouseup
```

... script of 'Print' button on Help card
```
on mouseup
answer 'what do you want to Print?' with 'Card';
'Text'; 'Cancel'

If It Is 'card' then
domenu 'Page Setup...'
domenu 'Print Card'
end If

If It Is 'text' then Print '_____ AdTech Help
Card _____' & return & cd fld 'help text'

If It Is 'cancel' then
close printing
go card this card
end If
end mouseup
```

... script for 'Credits' button
```
on mouseup
go to card Id 6270 of stack 'AdTech© Intro'
end mouseup
```

... script for 'Return' button
```
on mouseup
go back
end mouseup
```

Credits Card

- - - Script for "Quit" button
```
on mouseUp
  DoMenu "Quit HyperCard"
end mouseUp
```

- - - Script for "Nav Map" button
```
on mouseUp
  go card "Navigational Map" of stack "adtech© intro"
end mouseUp
```

- - - Script for "help" button
```
on mouseUp
  go card "help card" of stack "adtech© intro"
end mouseUp
```

- - - script of "Print" button on Credits card
```
on mouseUp
  answer "What would you like to print?" with "Card", "Text", "Cancel"
  If it is "card" then
    domenu "Page Setup..."
    domenu "Print card"
  end if

  if it is "Text" then
    domenu "Page Setup..."
    Print cd fld "print credits"
  end if

  If it is "cancel" then
    close printing
    go this card
  end if
end mouseUp
```

- - - Script for "Open" button
```
on mouseUp
  show bkgnd fld "note pad"
  hide bkgnd btn "open"
  show bkgnd btn "close"
end mouseUp
```

- - - Script for "Close" button
```
on mouseUp
  hide bkgnd fld "note pad"
  show bkgnd btn "open"
  hide bkgnd btn "close"
end mouseUp
```

- - - Script for "Return" button
```
on mouseUp
  on back
```

Evaluative Systems

AdTech — Semiotics Map

Addition (1)	Equivocal (2)	Euphemism (1)	Oxytocone (1)
Ambiguity (1)	Euphemism (1)	False Homology (2)	Paradox (2)
Anacoluthon (2)	Antimetabole (3)	Hendiadys (2)	Periphrases (5)
Antimetabole (3)	Metonomology (3)	Hyperbole (2)	Preterition (2)
Metonomase (1)	Hyperbaton (1)	Identical (2)	Repetition (2)
Hyperbaton (1)	Chiasmus (1)	Inversion (1)	Similarity (2)
Circumlocution (4)	Litotes (2)	Suspension (2)	Suspension (2)
Double Entendre (3)	Metaphor (2)	Synecdoche (1)	Synecdoche (1)
Ellipse (3)	Metonymy (3)	Tautology (1)	Tautology (1)

Semiotics — Addition

Advertisement Context

Semiotics / Visual Rhetoric Elements

Semiotics — Ambiguity

Advertisement Context

Semiotic / Visual Rhetoric Elements

Semiotics — Anacoluthon

Advertisement Context

Semiotic / Visual Rhetoric Elements

— Tzvetan de Chastin

"That is happens that what I see is the face in the most of our fastic ever"

Buttons: Quit · Nav Map · Bib/Gloss · Map · Help · Print · Note Pad · Close · Return

Evaluative Systems | **Semiotics**
Antimetabole

Evaluative Systems | **Semiotics**
Antimetabole

Evaluative Systems | **Semiotics**
Antimetabole

Advertisement Content:

Semiotic / Visual Rhetoric Elements:

Start Nav Map Bib/Gloss Map Help Print Return Note Pad Close

Evaluative Systems | **Semiotics**
Antonomasia

Evaluative Systems | **Semiotics**
Asyndeton

Evaluative Systems | **Semiotics**
Chiasmus

Advertisement Content:

Semiotic / Visual Rhetoric Elements:

Start Nav Map Bib/Gloss Map Help Print Return Note Pad Close

Evaluative Systems | Semiotics | Circumlocution

Evaluative Systems | Semiotics | Circumlocution

Evaluative Systems | Semiotics | Circumlocution

Evaluative Systems | Semiotics | Double Entendre

Evaluative Systems | Semiotics | Double Entendre

Evaluative Systems | Semiotics | Circumlocution

Evaluative Systems Semiotics Metaphor

Advertisement Context

Semiotic/Visual Rhetoric Elements

Quit Nav Map Bib/Gloss Map Help Print Note Pad Close Return

Evaluative Systems Semiotics Metonymy

Advertisement Context

Semiotic/Visual Rhetoric Elements

Quit Nav Map Bib/Gloss Map Help Print Note Pad Close Return

Evaluative Systems Semiotics Metonymy

Advertisement Context

Semiotic/Visual Rhetoric Elements

Quit Nav Map Bib/Gloss Map Help Print Note Pad Close Return

Evaluative Systems Semiotics Metonymy

Advertisement Context

Semiotic/Visual Rhetoric Elements

Quit Nav Map Bib/Gloss Map Help Print Note Pad Close Return

Evaluative Systems Semiotics Opposition

Advertisement Context

Semiotic/Visual Rhetoric Elements

Quit Nav Map Bib/Gloss Map Help Print Note Pad Close Return

Evaluative Systems Semiotics Opposition

Advertisement Context

Semiotic/Visual Rhetoric Elements

Quit Nav Map Bib/Gloss Map Help Print Note Pad Close Return

Evaluative Systems | Semiotics
Similarity

Advertisement Context

Semiotic/Visual Rhetoric Elements:

Start | Nav Map | Bib/Gloss | Map | Help | Print | Close | Note Pad | Return

Evaluative Systems | Semiotics
Suspension

Advertisement Context

Semiotic/Visual Rhetoric Elements:

Start | Nav Map | Bib/Gloss | Map | Help | Print | Close | Note Pad | Return

Evaluative Systems | Semiotics
Suspension

Advertisement Context

Semiotic/Visual Rhetoric Elements:

Start | Nav Map | Help | Print | Close | Note Pad | Image 2 | Return

Evaluative Systems | Semiotics
Synecdoche

Advertisement Context

Semiotic/Visual Rhetoric Elements:

Start | Nav Map | Bib/Gloss | Map | Help | Print | Close | Note Pad | Return

Evaluative Systems | Semiotics
Tautology

Advertisement Context

Semiotic/Visual Rhetoric Elements:

Start | Nav Map | Bib/Gloss | Map | Help | Print | Close | Note Pad | Return

Intro card

The **Evaluative Systems** stack within **AdTech©** is a compilation of advertisements which can be used by students, advertisers, and other visual artists as a basis for the understanding of verbal/visual coding in the field of advertising. The images in this stack have been collected for their ability to properly present at least one principle of **Semiotics** or **Visual Rhetoric**. The informational text presented with each ad was developed as a basic example of the decoding process which can be used to understand each of the principles of semiotics presented. The information presented with each ad will not be agreed upon by all users. This is due to the pragmatic nature of verbal and visual coding in semiotics. The information presented in this section is that of one individual. It is not meant to set the standard by which verbal/visual coding should be studied. It is meant to introduce sign theory to those interested. It is to be used as a reference tool for the understanding of the coding of information within ads. Each individual, because of their own life's experiences, perceives all images differently. It is critical that the individual uses his/her own experiences to further their understanding of signs and sign theory (semiotics). This section of **AdTech©** has been created as a reference tool for both the beginning student and/or seasoned art director for the comprehension of semiotics in advertising.

To truly understand the nature of semiotics, one needs to evaluate the images presented for themselves. The user can then use the information found in any given ad to increase ones knowledge of coding and semiotics. Only after this is done will an individual understand how they, as an individual, perceive signs. The **Note Pad** and **User Stack** provides the user with the ability to make their viewpoints known. The ads are arranged in alphabetical order for easier user access.

••• NOTE •••

The examples shown here are included in this stack and can be viewed in greater detail by pressing the **Litotes** or **Double Entendre** buttons on the Semiotics Map of the following card respectively.

"It often happens that what stares us in the face is the most difficult to perceive."
– Teilhard de Chardin

Map Card

The map, shown to the right, is the main navigational tool of the **Semiotics** section of the **Evaluative Systems** stack. Each box, to the right, is a button which contains the name of a semiotic or visual rhetoric principle. The number, in parentheses, states how many examples may be found in that area.

Addition

This ad, for Folgers coffee, is an example of addition. It uses comparison and added elements as a basis for selling its product. The comparison is simple; a jar of Folgers coffee has been placed beside (therefore compared to) a jar of "another leading brand" of decaffeinated coffee. The use of actual and implied cups in the ad also suggests a comparison between the brands. In this case the brands are compared by color, which is meant to suggest richness of flavor. The ad contains:

1. Two jars of coffee, the product being sold and a brand being used for comparison.
2. Two cups, one real and one added by an artist later.
3. Headlines and body copy.

This ad, for Folgers coffee, contains several semiotic signifiers which help sell its product. The ad, as observed, is a simple comparison which uses the product and "another leading brand of coffee" to suggest the product is of higher quality than other brands. The two jars seen in the image represent the two brands of coffee being compared. The brand to the right is an image of the product which the ad is selling. The brand to the left is an iconic signifier which is understood to be representative of all other leading decaffeinated coffees. Upon viewing the comparison brand more closely, one may notice that the colors and shape of the jar are a symbolic representation of a specific brand of coffee (the brand is Sanka). This closer observation (using perception at a subliminal level) now leads the viewer to believe that the Folgers coffee is being compared directly to Sanka. This use of subliminal stimuli (such as this) only works if the color, shape, etc. of the Sanka brand jar are recognized by the consumer. The two cups are indexic signifiers of the two brands of coffee. The two brands are known to be the product and another leading brand (Sanka). Upon viewing the cups one notices that one cup is real, while the other is a drawing of the cup's shape. The dotted line is used as a signifier that the cup exists within the ad. The addition of the dotted line in the ad is meant to signify the presence of the "leading brand" of coffee in several ways. The dotted line may be perceived by the viewer as an abstract representation of a cup containing the comparison brand of coffee (Sanka) implied in the ad. The false cup implies that the darkness (i.e. richness/flavor) of the other leading brand is of lower quality when compared to Folgers. The color of the comparison product is not needed for display because the other leading brands will never match the color of Folgers. The headline, "Is your decaffeinated as dark as ours?", reflects the concept that the darker coffee is the better coffee. It questions the viewers choice of coffee and suggests that they try Folgers. The suggested test in the body copy also reflects the comparison by color since it reads "...just because the amounts are equal doesn't mean the results will be". The suggestion of the manufacturer noted in the second headline is that Folgers is "so dark and rich, shouldn't you switch". The viewer is basically asked to try the product and compare its richness and flavor to their normal brand of coffee. It suggests that the viewer isn't being satisfied by their current brand of coffee (which may or may not be the case) because it isn't as good as Folgers.

Ambiguity

The Eastern airlines ad shown to the right is a good example of ambiguity. The ad is simple and may seem direct to some viewers, but it contains very little information which one would use to link the subject matter together. The ad contains two main elements which are:

1) The image, which shows a wooded scene in a mountainous area. The scene contains a vast amount of foliage and a running brook.
2) The eastern Airlines logo and catch phrase "the wings of man", which are placed in the lower (almost central) part of the image.

The ad is a good example of ambiguity because it lacks a bold and definite meaning. The viewer isn't able to directly link the logo with the scene (except that they are in proximity to one another) because it isn't set in an exotic, monumental, or well known landscape. The scene, in comparison to a monumental or well known landscape such as Niagara Falls, the Grand Canyon, or Yosemite National Park, is quite mundane (although peaceful). Although the scene is peaceful, I don't feel the viewer has the ability to link the airline with the

scene because of the lack of information within the ad. The image isn't specific enough to generate much interest. The scene could be anywhere. If one were interested in hiking or camping, the scene might be of great interest, but generally the scene is quite common.

If viewing the scene through its symbolism, one might notice a metaphor derived from flight. This is not a very easy metaphor to perceive but is there (or so I think) if one is really interested the scene could be understood to be symbolic of a destination which one may encounter after a flight (or path of the flight itself. This symbolic theory of flight can be best understood when looking at the logo (or path of the logo). The logo (representing the airline in general) is an iconic signifier representing the plane. It starts on the ground (or close to it), moves along the runway (signified by the brook path), and eventually enters the sky through the tree tops which are shrouded in a dreamy mist. The mist could be symbolic of the actual presence of a plane in the sky or the living one may have during a flight. If the ad contained more information (via more text) one might view the scene in a different way, but presently the ad is to ambiguous to really sell its point (or product).

Anacoluthon

The Courvoisier ad to the right is an example of anacoluthon, a semiotic term dealing with the reality portrayed within an image. The ad is simple and presents a special treatment of figure and ground which is a gestalt property. The beauty of this ad lies within the glass, which isn't really there. The image is merely a negative cut out from the black background

There are three components of the ad:
1. The bottle, found in a box in the top center of the page.
2. The glass (brandy snifter) which is a negative cut out of the background containing a well detailed pattern of color giving the appearance of liquid within.
3. The type which covers the top of the glass and rests underneath it.

This ad uses figure/ground as a dominant theme. It contains many visually pleasing elements, but unmistakably the main focus is the glass which dominates the image. The interesting fact about this element is that it doesn't exist. The glass is not real. The highlight and shadow detail of the image projects the illusion of a glass while all one is looking at is empty space. Due to the shape and relation of the glass and liquid the image is in balance. The figure/ground relation of the glass and liquid cannot be seen by the eye simultaneously and therefore is perceived as a whole. The liquid within the glass only exists because it is in direct proximity with the glass outline. The image would only be seen as a flat cutout without the detail to be focussed on by the eye. The eye cannot focus simultaneously on the outline and the inner detail so the secondary element is in softened giving a presence of three dimensionality. Another factor that can be seen, but may not possibly be perceived is the relation between the type and imagery. The type at the top of the glass creates a symmetry and a triangle when connected to the bottle at the top of the page. The use of the triangle within an art piece can be witnessed throughout history. Its use within this ad can be seen in from two view points. The first view point is that the triangle is used to create a balance within the ad. The triangle is equilateral in style and therefore is balanced. The second view is that the triangle is arrow shaped and therefore pointing to the bottle above. The text at the bottom of the glass rests as if it were a coaster.

This advertisement is another example of anacoluthon. The ad, for J&B scotch, was produced as a reflective story told of the great 'vision' of the founders of the company. It contains many items of importance which can be easily perceived, but the underlying symbolism that the image contains is not as easily understood.

There are many important objects in this image.
1. The glass, which is one of the central objects of the ad.
2. The shadow of a bottle, which is coming from the glass.
3. Three (?) bottles, which suggest the availability of several sizes.
4. The soldier figures, they seem out of place but are one of the more interesting objects to gain an understanding about.

The image uses several semiotic signifiers to explore the concept of 'vision' within its frame. The text speaks of the vision of the founders to create a scotch of high and rare character. The shadow suggests the wonder

and magic that can be tasted in each glass of the liquor. The symbolic use of soldiers as protectors on top of the bottles helps the viewer distinguish this beverage as something that may need to be guarded or kept secret from everyone. The fact that there are several other bottles in the ad suggest that one may want to keep a few bottles on hand, because once someone knows of it they will not want anything else. The ad shows a false reality in the shadow of the glass couldn't possibly be in the shape, color, or length that it is shown.

Antimetabole

The ad to the right is an example of antimetabole for a line of exclusive skin-care products that cannot be bought in stores suggesting alternate measures that may be used to obtain the desperately wanted product. The woman in the ad would be considered of a high social class and not the type to be begging for anything, yet for this product she may be turned down. The grid used in the layout of this ad is also important to the ads overall comprehension. Some of the elements that are important for understanding the ad are:
1. The woman and her dog both in a posture directly related to begging
2. The color of the ad, which gives a cold and somewhat desperate look.

The ad is relatively simple in promoting its product. The woman who is not able to get the product from the company has now resorted to begging in hopes that the people will reconsider her. The dog in a begging stance makes the position that the woman is in that much more comical. Literally the woman has stooped to the level of a dog begging for a treat. The dog may not have any grasp of what its master is doing and may be only repeating her thinking that it may get a treat if the woman doesn't. The layout of the text in front of the woman may be indexic of the rejection letter that she has been given by the company. It could also be seen as a monument to the quality of the product being sold. The color in the ad is symbolic of the rejection. In this ad the color symbol of the cold shoulder that she has received. It could be indexic of the laboratory in which the product is created.

This Kodak ad is another example of antimetabole as a useful selling tool in advertising. The ad uses well known fictional characters to sell it's product in a humorous way. The five important elements in this ad are:
1) The Lone Ranger and Tonto, two famous radio and TV characters.
2) The body text
3) The headline 'What's one without the other?'
4) The Kodak name and logo

The use of antimetabole in this ad is very apparent in the placement of the products and celebrity endorser's. When viewing the ad one first reads the heading "What's one without the other?" and then notices the two personalities shown (ie. the Lone Ranger and Tonto). When the eye moves over the image one views the product and links this to the headline through the characters displayed in the image. The product, a portable printer, is currently in production from Kodak. It is understood to be a sidekick for ones portable (personal) computer. The placement of the computer and printer in the photo with the two celebrities helps the double meaning of the entire ad come across easier to the public. A hard sell isn't really needed at this point (or in this way) but the advertiser probably figured, 'what the heck'. Turning to the main point of the ad one realizes that the headline refers to the addition of a portable printer to ones current portable computer. The relationship between the two personalities and the objects they hold are finally linked together. An understood question is automatically asked. What's the Lone Ranger without Tonto? Well, what's a portable computer without a portable printer? Once the viewer connects these two simple ideas the ad has done its job. Other personalities (such as Batman & Robin, George Burns & Gracie Allen, etc.) could replace the present characters, but these replacements wouldn't seem as effective.

The Denka vodka ad to the right is an example of antimetabole in that the text contains double meaning and the image contains many interesting elements. The ad shown contains four main elements which are
1) A beautiful woman playing pool in a billard hall.
2) A vodka bottle and glass resting outside the image plane

3) The woman's statement, "When I said vodka, I meant Denka", which is shown above her left shoulder in quotes.
4) The soft focus figure(s) in the background

This is one of the most interesting ads that I was able to find. The woman in the ad is portrayed as dominant in nature. She generates this dominant characteristic in several ways. First, she is shown playing pool, generally considered a masculine sport. The atmosphere of a pool hall is represented in a stereotypical way. It is seen as a dark, smoky, and dreary place; not the normal place a beautiful (sensual) woman would be found. Yet, this woman seems accustomed to, if not comfortable in her present surroundings. Secondly, the pose and lighting used to photograph this woman is considered to be masculine in nature. This woman is sure of herself. She isn't interested in small talk. She knows what she wants and knows how to get it. The statement she makes is also masculine: "When I said Vodka, I meant Denka" isn't a request; it's an order. The lamp above the statement is used as an arrow (i.e. indexic sign) to make sure the viewer gets the message. Although one can sense the dominant traits in this woman, she is still very much a woman. The feminine side of this woman is evident through her well developed bosom and the hair which is draped over her shoulder. From these clues one knows that she is all woman. Other elements in the image give information about the pool hall. The figures in the background represent some of the other patrons. The man (in white) is probably a sailor and the woman with him (nearly wrapped around him) is his date. She is in the more submissive roll in their relationship. This background display is in contrast to the foreground relationship between the viewer and the woman. The background couple generate an unnerving passion which one may only hope to achieve with the sensual brunette. There's always hope. The bottle and glass shown outside the plane are a reminder of the product, primarily shown for product recognition. They are, however, placed in close proximity to the woman's hand. This could be seen as a sign that she will get the drink herself since her date is so incompetent. All the elements within this ad are wonderful. But the 'creme de la creme' is the text at the bottom of the ad. It simply reads, "In a world of Absolutes,' referring directly to the competition (Absolut vodka). 'Denka excels'. This statement can only mean that Denka vodka is better than Absolut. The use of word play in this statement is breathtaking. How can one better attack the competition than by using their own words against them. To conclude this one can only say that the use of antimetabole in this ad is 'Absolut Poetry.'

Antonomasia

This ad for Grand Marnier is an example of antonomasia. It is a beautifully colored ad created by an illustrator. The illustration is centered around a piece of sheet music. The notes on the music are shown as both oranges and glasses of grand marnier. The ad contains several important elements.
1) The bottle of grand marnier
2) Oranges/glasses in form of musical notes
3) The sheet of music
4) The two birds
5) The background foliage
6) The title "A Grand Chorus"

This ad uses antonomasia (visually) with the substitution of the grand Marnier bottle, glasses, and oranges as pieces of music on the sheet. The bottle is visually placed within the treble cleft of the music while the notes themselves are replaced by oranges and glasses. The sheet music is an indexic signifier which points to the quality of music and hence the quality of the liquor. The color of the sheet (a warm yellow) also projects a sense of quality as it represents a piece of fine parchment. The foliage (possibly that of an orange tree) in the background is in full bloom. This projects a quality of aroma which the liquor holds. The two glasses and the two birds are indexic signs that simply state Grand Marnier is better enjoyed by two. This is a subtle hint at the sensuality the liquor can create in the right setting. This isn't an everyday drink like beer -- it should be saved and savored for the right moment. The oranges replace the musical notes to symbolically represent the flavor of the liquor. The use of illustration rather than a photographic approach connects the underlying element that drinking Grand Marnier is an art form of it own. The final addition of the title 'A Grand Chorus' directly links this art element to the entire ad.

Special Note
One of the special points of this ad is its use of an artistic technique called Trompe L'oeil. Trompe L'oeil is a special approach to art which creates a three Dimensionality within a piece. Trompe L'oeil uses overlapping, shadowing, and other Three dimensional rendering techniques to aid it in its making a piece seem more than a flat two dimensional piece.
The viewing of the trompe L'oeil effect of this piece can best be seen when the image is viewed on its diagonal axis. The bottle, glasses, and oranges exist on two planes at once and when viewed at the correct angle stand above the image surface projecting an even more three dimensional effect.

Asyndeton

This ad for J&B scotch uses Asyndeton, the grouping of unrelated subject matter to create a whole image, to sell the product. The use of subject matter in this ad is quite perplexing. If there is a relationship between hip joints and drinking J&B scotch then only the advertiser and client know of it. One can only ask why and then hope for a reasonable answer. The ad is simple but not easily understood. The four elements in the ad consist of:
1. The pelvic region of a skeleton.
2. The red letters J&B.
3. The yellow background.
4. The catch phrase: "J&B in a hip joint".

The use of unrelated objects within this ad for J&B is somewhat ridiculous but in many ways effective. The ad would most likely be passed over by the viewer if it wasn't so odd. The relationship between a hip joint and J&B scotch is not important. Stopping the viewers eye while they read a magazine is. After the shock value of the ad wears off the viewer will return to the magazine. Shock value may be an easy out for many advertisers but it is not as simple as it looks. The thought of J&B in a liver spot may be appealing to some viewers but the client probably wouldn't agree. Another alternative could be: the image and caption 'J&B in an eye socket', but would this have been as appealing as a hip joint. Probably not. The hip was most likely used because it is less threatening to the viewer than any other body parts. It may also have some indexic sign relating to sex, but personally I would have to say, not likely.

Chiasmus

The universal remote ad to the right was the only example of chiasmus I found that I really felt comfortable with. The example was found in a magazine for retailers and primarily focuses on the fact that this remote is the one they should be selling. The fact that this ad is not normally seen by the public, but by the retailer makes it quite interesting to inspect. Basically the same principles used for selling to the public are used to sell to the salesmen. The ad contains five primary elements.
1) The boomerang shaped remote control.
2) The headline
3) The body copy
4) The inset photos of the product
5) The product logo

The ad for universal remotes uses the principle of chiasmus in a light hearted and comical way. The prop used in the ad would be considered a 'low tech' counterpart being advertised. The ads use of chiasmus is dominant in its use of the prop. The thought that this boomerang remote might actually be used is absurd, but it is quite intriguing. Basically, the 'low tech' remote would be used in primarily the same way as its 'high tech' counterpart. One would throw the boomerang at the TV, VCR, or stereo to change the station and then simply catch it and repeat if desired. One is able to understand the change of context while the grammar remains constant. The ad is wonderful in that it presents a conceptual idea brought to fruition through the advertising medium. The headline text makes reference to the retailer whom the ad is meant to target. It is meant to make no other universal remotes seem out of date and

Inferior to the currently advertised product. Once the viewer reaches beyond the prop and headline they learn about the product and its capabilities, other features, etc. through the body text. The inset images display a sampling of the products which are being used for recognition. The logo in the lower right corner although not very familiar does make a connection to the product. It can be seen on the packaging of the remotes on the inset photos. This ad is quite complex in that it's trying to sell a product to the retailer that will then try to sell it to the public. The implied use of the humorous prop would easily sell the product to the public. Too bad most people won't ever see it.

Circumlocution

This ad, for Gio perfume, is an example of circumlocution in that it hides the product from the viewer during the initial contact with the ad. The ad asks the viewer a question "who is Gio?" and shows a picture of a woman in a car (most likely a limousine) being viewed by a man which is hidden in the shadows. This ad is one of many that can be considered interactive because it allows the viewer to smell the fragrance being offed. There are several elements of interest in this ad. The most important of which are:
1) The woman in the car
2) The man in the shadows seen as a reflection in the window
3) The bottle on the inside spread
4) The scent from the perfume.

The ad uses circumlocution in that the viewer doesn't know what the product is until the scent and image are noticed on the inside spread. It uses circumlocution also in dealing with the presence of the man within the cover image. Is the man a fan of this unknown woman, possibly a stalker, or a paparazzi waiting for a photo opportunity. Who knows. Well, Gio knows. But who is Gio? Gio is the perfume which has created a seductive look into the world of expensive cars and hidden faces. The man is an indexical signifier representing the perfumes compelling scent. He must get close to her because he has no control of himself. The woman represents the object of desire. What the woman looks like doesn't matter, that fragrance is the true object of pleasure (an aphrodisiac). A woman viewing the ad will place herself in the position of the woman and will feel more attractive. She will control the men around her. She will be a goddess. The man seen in the ad looking at her/she has become the woman in the ad) becomes the man of her dreams. She places herself into this fantasy and knows that she will be attractive and find her prince charming, if only she had this unbelievable perfume. When the question "who is Gio?" is asked again the female viewer will respond "I am Gio, it (the object of desire) is me".

This Cambridge ad uses circumlocution in a very different way. The ad moves in close to the product using close-up photography which displays an unusual perspective of the products packaging. In the post close-up imaging was shunned because many advertisers felt the viewer needed the entire product to be displayed for easy comprehension. The use of close-up photography has only recently become popular in the advertising field. The main elements of the ad are:
1) The name "Cambridge", naming the product
2) The cigarettes at the upper right, showing the product
3) The label on the pack "Low Price"
4) The slogan "taste and compare"
5) The surgeon generals warning

The use of circumlocution in this ad is really interesting. Instead of removing part of the product (by covering it) the ad heightens it by making it extremely large (via close-up photography). One doesn't see the entire package but one sees the important elements that make it what it is. The name of the brand is the most dominant text. It simply says "Cambridge" which is an iconic signifier of the brand. The statement "Low price" indicates that the brand is affordable or at least not any more expensive than other brands of cigarette. The progressive red lines within the design of the package is used to symbolize the brand. It is probably the only one with red progressive stripes on the market. The cigarettes to the right show the product for what it is, in this case a filtered cigarette. The fact that two cigarettes are showing makes the product unmistakable. The catch phrase

"Taste and compare" basically tells the viewer that they should try this brand, they might like them better than their current one. And don't forget that Cambridge are "low price", so one won't be losing much by trying them. The warning shown in the lower left of the ad is a government mandate that is supposed to discourage smoking. In some ways it defeats the whole purpose of the ad. The ad is trying to sell cigarettes, isn't it. Well, this warning states that smoking may cause lung cancer, heart disease, emphysema, and may complicate pregnancy. The warning is clear enough and yet the tobacco industry is doing quite well. I don't think that the warnings are even noticed anymore.

The Absolut San Francisco ad shown is a wonderful representation of circumlocution. If the ad uses extreme minimalism as its foundation. Although the information within the ad is limited, the given information is well understood by the public. The absolut campaign that has been used since the products first appearance has many similar qualities to the overall absolut campaign. This specific ad (promoting a city) is a part of a sub-category within the overall absolut campaign. It is one of many that were found including Boston, Atlanta, and Manhattan (in NYC). The ads seem to promote the widespread acceptance of Absolut as a quality product in the USA. The ads are both humorous and to the point. Nothing is hidden perse (except in this ad). The ad contains three major elements:
1) The top of an Absolut vodka bottle which is known through its distinctive shape and style.
2) The white misty cloud surrounding the bottle.
3) The white san-serif type at the bottom of the page within the mist.

The extreme simplicity of this ad makes it a great example of circumlocution. Most ads dealing with this semiotic principle show a major clue of the product within it. Usually a logo, name, color, or in some cases the product's shape is enough for recognition. Very few products have become known well enough to be recognized by shape alone. CocaCola and Volkswagen are two products which are very little (if any) information to identify them due to the products world wide notoriety. The ad therefore represents a new member of this elite group of easily recognized products. Showing only the silvery top, bottle neck, and a hazy fragment of the products silver crest is now known to be enough information to represent it fully. The ad works on several psychological levels. First it makes one think. Not really about drinking the product (although that is the overall goal) but through humor and underlying information. The bottle is the main subject of the ad while the atmosphere created around it adds another level of awareness. The mist surrounding the bottle is used to emphasize the text at the bottom of the ad which simply says "Absolut San Francisco". The mist is used as an indexic signifier of the city of San Francisco, which is known for its air pollution and fog (much like Los Angeles). The text within the ad is subdued due to it's white color. The text is seen as a part of the fog and represents its thickness or density. If the text were black or grey the text would create an imbalance in the overall layout and concept of the ad. There is an old saying, "the fog is so thick you could cut it with a knife." This mist is quite thick, but not thick enough to make one forget about the great product it hides -- quite an excellent representation of circumlocution and on even more astounding campaign. Like the VW ads of the sixties and seventies the absolut ads of the eighties and nineties have become an important part of pop culture.

This American Airlines ad also represents the principle of circumlocution. The ad contains a classical (ie European) appearance due to the images subject matter. Not many castles exist in the USA, hence one knows that the ad is for distant travels to Europe. Where specifically, who knows. This is left up to the viewer. The ad contains five points of interest:
1) The image of a historic castle somewhere in Europe.
2) The shadow of a large jet plane within the image.
3) The American Airlines slogan, "There's something special in the air". know for many years.
4) The body text.
5) The airline logo.

This ad by definition is a good example of circumlocution. The image alone wouldn't contain enough information to really represent American Airlines. The castle shown in the image isn't American, since no rulers built castles in the USA. The European castle is used as a signifier representing the airlines other destinations than

within the USA. The architectural style of the castle isn't specific enough for the layman to know which country it exists in. To an architectural historian on the other hand, this castle may be known by its specific style, name, or past occupants. To the general public the castle is generic. It could be in any European country that the viewer would personally wish to visit. The use of a jumbo-jet's shadow doesn't give specific enough information to determine the company name and thus could not stand on its own. It is a good representation of circumlocution though. The use of the shadow rather than the plane itself allows one to fantasize about a European holiday (ie a trip in general). Once one reads the headline text one should know the specific airline being referred to. The slogan of American Airlines hasn't changed much since the companies beginning. This slogan, 'There's something special in the air', is so well known that it could be used as an ad itself -- in the past it probably has. The body text it read speaks of castles in France, Germany, and England which might appeal to some people as a vacation spot. The text also speaks of affordable rates and quality service. The slogan is used three times in the ad so that the viewer won't forget it. The logo at the bottom of the body text shown in red and blue (ie the company colors) gives the airline its specific identity without question. Only the red (implied white) and blue stand for American Airlines and hence America. Due to the name and colors used by the airline it has certain American values as an underlying element. Taking this airline on ones next vacation one is helping support liberty, freedom, and the American way. This is very patriotic, don't you think.

Double Entendre

The Minolta flash meter ad to the right is a great example of (visual) double entendre. The use of double entendre is primarily observed in the main image of the tiger, but there are other important elements used in the ad. The elements of fear, power, and quality are all implied within the ad.
The ad contains:
1) The tiger and its reflection within the pool.
2) The headline text.
3) The flash meter (product as inset image).
4) The body text
5) The Minolta logo to the left.

The Minolta flash meter ad presented here contains many important and intriguing elements. The tiger shown in the image presents a great example of double entendre. The mirroring created by the reflection in the pool is the primary focal point. Although this ad is being used as an example of double entendre, it could be used as an example of many other principles.
The tiger itself is an important signifier in that it could represent danger, power, fear, or the ever elusive image. This specific idea of power or danger is best accentuated by the headline which reads, 'Approach every subject with the utmost sensitivity.' This statement is justified by the presence of the tiger in the image. Many of these rare and beautiful beasts are considered man eaters and should be approached with the utmost care. They are wild animals and very unpredictable ones at that. The link between the tiger and the meter is implied through the idea that quality and safety are assured when using this meter. When using this meter one knows that they won't need to worry about the accuracy of the exposure. It will always be the best. In another instance the flash can be understood to signify power which is also shown through the tiger. To own and control this meter one will have to be powerful, in fact one will have power over man and beast. This is quite a concept. The actual product, the meter, is shown in the lower right corner of the ad under the main text which speaks of the advantages of owning this particular meter. The one specific interest point of the meter is the white edge surrounding it. This outline could be viewed from two perspectives: the first is basically a white line used to separate the meter from the background, the second, and more interesting, is that the white outline is symbolic of a glowing energy, or force being emitted by the meter. The logo is in good proximity to the bulb on the meter just within the basic grid structure of the ads grid system. The logo is also a reminder of the product and works as a symbol of the company.

The Tamaron lens ad uses a word oriented form of double entendre known to some as antonaclasis. This is a verbal approach to this specific principle. The ad uses a group of lenses to display the product line that Tamaron sells. It shows the diversity and equal quality of name brand lenses of similar size and type. The main elements are:
1) The bold headline, 'Maximize Your Maxxum'
2) The lenses, ranging from 35mm-70mm zoom to 200mm zoom
3) The body text and chunked text blocks around the lenses.
4) The Tamaron logo.

This Tamaron lens ad is a good example of another form of double entendre which is classified as antonaclasis. This sub-category of double entendre reflects the use of similar sounds within an ad. The main use of antona-clasis (double entendre) in this ad is found in the headline 'Maximize Your Maxxum' which uses the words/sounds 'maxxim' and 'maxxum' in within it. The verbal word play and audio simile effect produced by the headline is beautiful. The rest of the ad describes the various lenses and components which can be adapted for a Minolta Maxxum camera. The lenses in the ad are arranged in order by size and power (a 35mm-135mm lens in front, a 200mm zoom in back). One of the various text chunks near lens refers back to the headline by referring to the adaptability the Tamaron lenses have with the maxxum. The main body copy speaks of the professional quality, technical excellence, and superiority of the lenses. Finally the tamaron logo is centered at the bottom of the ad. The text based logo is combined with the companies slogan "we design excitement" which also refers to the greater quality of their product and the recreational enjoyment of photography. The use of special lenses (zooms, portrait, and fisheye lenses) in this ad makes the viewer feel that the new lens they're looking for may be available from this company. In fact Tamaron may be a better and less expensive lens.

Ellipses

This ad for Glenfiddich scotch uses the principle of ellipses (ie closure) in the most common way. The ad is a simple product shot in which the product is photographed on a plain background. Personally, I feel the image lacks crispness. The image isn't technically or visually wonderful, but it gets the point across. The three important elements in this ad are:
1) The two bottles of Glenfiddich Scotch.
2) The text block titled 'Enigma'.
3) The text block title 'Revelation'.

This ad is the most basic example of ellipses one can and will find in the field of advertising. It isn't really the most interesting or beautiful ad one might wish to view, but it is only an example. The overall image is bland or dreary at best. It has an amateur quality (photographically). The lighting, backdrop, and details on the bottles (and labels) are technically of inferior quality. The two bottles placed in close proximity with their labels turned inward create a simple closure. The labels are basically readable over the expanse of the bottles although there is a gap in between the bottles. The text on the labels fold with the curvature of the bottles making the 'f' and 'i' in the products name barely discernable. Other problems, including the shadow on the left bottle (on the label above and below the name) and the yellow highlights on the bottle (not symmetric) are awkward. The text block under the left bottle titled 'Enigma' reflects that drinking Chivas, Black Label, and Pinch seem puzzling when the superior Glenfiddich is available. The text entitled 'Revelation' is the main selling point of the ad. It basically states that once one takes one sip of Glenfiddich one will realize his/her mistake. In fact the title seems to imply a possible religious experience when drinking Glenfiddich. The ad is not of exceptional quality photographically or in layout, but it does explain ellipses.

This simple ad for Southern comfort uses one of the most exciting gestalt principles in a beautiful and creating way. Ellipses is used to show closure within the two glasses. If a closure is attempted without precise measurement of the variables the effect of closure will be lost. This ad is an excellent example of ellipses for its preciseness. The text and image forms on the glasses connect and close with great precision. The main elements of this ad are
1) The two glasses, one of triangular shape and the other round or bulb like

2) The text and scene on the glasses.
3) The headline text above the left glass.
4) The two chunks of text beside both glasses.

Visually this ad is extraordinary. The ad is quite simple but the beauty is found in its precise use of ellipses. Normally, the use of closure found in an image can be observed in the placement of similar products placed in close proximity to each other. The use of ellipses in this ad is of special interest because of the two distinct forms used to create the closure. The glass to the left, of conical shape set next to the bulbous glass to the right seems to enhance the closure. The closure created by these two oddly shaped glasses is easily readable which enhances the stability of the ellipse. The closure of the oval image and southern comfort text above it is stunning. The closure is so precise that one might expect it top have been computer generated. If it is computer enhanced the image is quite good, but if the closure was created through a direct (unmanipulated) photographic process it is exceptional. After the preliminary closure is observed one then turns their attention to the text (and/or its placement) above the conical shaped glass. The text placement is exquisite. It is placed above the noticeable highlight on the glass which optically creates a straight line (although not as strong on the left edge as could be achieved). This could also be considered a use of ellipses, although it leans more toward a sub-category in gestalt dealing with proximity and common contour. The use of a graded background and the proximity of the glasses to the ads edge one can sense the foundation of the overall image. The small text chunks near the glasses work at a separate level. They both give recipes for the drinks shown in the ad. This is common in liquor ads since the early fifties. It's a nice touch by the advertiser for intriguing the public's further use of the beverage they are promoting. This ad is in a class by itself. It's simplicity and slick beauty make it truly a work of art.

This Tylenol ad uses the principle of ellipses in an interesting way. Rather than forming a closure using the product or its label, the headline text of the ad closes. When the viewer reads the text he/she will automatically fill in the blanks. This verbal/visual form of ellipses uses the same principles as the previous ads but works at a level dealing with past knowledge and word recognition. The three elements of interest in this ad are
1) The headline "Is your allergy Medicine missing something?". missing several letters
2) The body text.
3) The inset image, the product's packaging

The Tylenol ad uses ellipses in a verbal/visual form in that the text only closes when the viewer adds the missing elements. The headline of the ad promotes its product by suggesting other brands don't contain 'all the medication' that Tylenol does. The text is used to imply this in a very simple and elegant manner. The removal of several letter forms within the text implies missing pieces as the text (in this case missing ingredients. When one views the ad (even with the missing characters) one is able to comprehend its meaning quite easily. The missing characters in the headline are simply replaced by the viewer while in the course of reading the text. The ad is effective in its use of a mind puzzle which allows the viewer to interact with the ad. The body text promotes the extra medication used in Tylenol's allergy sinus gelcaps and recommends them above other brands. In fact the ad states that the relief goes 'clear to your sinuses.' Well, it makes sense. The product (its packaging) is inset in the lower right corner for product recognition. The ad works well and is quite effective.

Equivocal

This ad for Finlandia vodka is an example of equivocal in that the double meaning within the ad is quite apparent. The ad is extremely simple and is very effective due to this simplicity. Placement and repetition play an important role in the effectiveness of the ad. The main elements are.
1) The row of Finlandia bottles.
2) The small text above the bottles
3) The text within the black box under the main image.

This ad for Finlandia uses the basic equivocal principle of semiotics quite well. The ad through its simplicity, effectively, promotes a double interpretation. There are two levels of interpretation which can be seen in viewing the ad. The first level deals with the bottles, placed next to each other which are perceived as a row or in this case a line of bottles stretching infinitely. This line of bottles promotes the worldwide appreciation the product has found. The second level deals with the text above the bottles which is understood to be the end of a race in this context. The connection between the product and the text above it is made after the viewer reads it. The headline seen is 'The Finish Line' meaning that it is a line of Finland's best vodka or that it is the end of ones search for the best vodka shows the duality of the ad. The double meaning within the ad is accentuated by the text under the bottles which simply states that Finlandia is 'The final word in vodka'. The slogan used in this ad is effective and as simple as the ad itself. The implied finality of the statements in the ad and the repetition of the product help enhance the products quality. The repetition of the red dot from the products logo can also be seen as a target (in this case the bullseye) which will help one in finding the product in the vodka section of liquor store.

The use of the equivocal principle used by Forbes magazines advertising department is very interesting. It uses a true life experience to promote the wide circulation that Forbes magazine currently has. It also discusses the use of cutting edge technology in both police investigations and in its magazines production. There are four interesting elements in this ad.
1) The photo of fingerprints.
2) The headline, which sparks the fist interest in the ad.
3) The murder investigation story.
4) The issue, selling ads in Forbes magazine.

The use of the equivocal principle of semiotics in this Forbes Magazine ad can be understood through its headline text and image use. The image displays many fingerprints and implies a crime had been committed. The headline states that 'without a computer, finding the text that match could be murder'. This is where the double meaning is most apparent. The headline uses the word 'murder' which could mean that a suspect wasn't found and that the criminal might strike again, or that the case will cause the police a great deal of frustration. The body text then explains that the police were using computers to find suspects in many investigations. The ad promotes the use of computers and the many benefits that they have over the technology of only a few years ago. The body text then discusses a case in which a computer was used to solve a murder by identifying a fingerprint found at the crime scene. The body text later discusses the use of computer technology at Forbes magazine (especially in its advertisement department). It states that the information found in Forbes is always the most accurate and crucial information one can find on any business subject. It also states that forbes is so widely read that the magazines advertisements are the most widely seen. This is the selling point of the ad. It tells advertisers who are looking for a good market that Forbes is their best choice. The ad is interesting when first seen, but after reading through it and finding it only to be selling space is a bit disappointing. The ad of the fear, created by the headline, is effective in drawing the viewers attention.

Euphemism

The use of euphemism in advertising is usually shown in a 'glad that didn't happen to me' sort of way. It uses the viewers (general) fears to promote a products reliability and safety. This ad for Subaru cars uses euphemism in very much the same way. It creates an environment which viewers could possibly find themselves in unintentionally and promotes the ability of Subaru cars ability to respond in hazardous weather conditions. The scene is quite a frightening experience to anyone whom may have been in a similar situation. There are five main elements of importance in the ad and one secondary element which is just as important for driver safety. These elements are:
1) The scene which shows skid marks and a broken guard rail on what seems to be a downhill slope.
2) The headline text which reads. 'Subaru 4 wheel drive keeps a car from becoming an off road vehicle.'
3) The body text.
4) The car shown as an inset image.
5) The Subaru logo and slogan at the bottom in the white box.
and finally a warning promoting seat belt use

from narrow to wide to narrow line of length. This creates the basic shape which resembles an iconic style column. The headline under the washer both introduces the new product as well as remarks that all other washers wish they were like this one. The body text itself uses puns and humor to promote the washer. It states that while the competition gets 'agitated over which features to feature' Westinghouse adds them all. It also states a simple fact which also directs the consumer to the advertised product, 'why sell a wishy washer (using the previous lingo) when the smarter choice is the obvious choice.' The logo, name, and slogan are important elements in the comprehension of the column structure. They are used to complete the column, give recognition marks for the product, and help in the overall legibility of the ad. The use of specifically defined grid structure is apparent in the ad except for those noted earlier.

The image to the right, representing false homology, is quite clever. It uses wordplay, puns, and simple light-hearted humor to promote its product. It is the epitome of the conceptual ad brought to fruition by the advertiser. The spokesperson and props used in the ad are outstanding. They are simple and direct. They help make the advertisement playful and work for multiple age groups. The child of two and the adult of ninety two can both fully enjoy the ad for its simplicity and friendliness. The ability for this ad to work at different comprehension levels only adds to its extraordinary power in selling its product. The ad contains several important elements which are:
1) The finger/spokesperson
2) The Freezer scene at the top of the ad.
3) The headline text, 'protect your ears.'
4) The body text.
5) The counter top image shown at the bottom of the ad

This ad displaying false homology is truly amazing. It brings a simple conceptual idea to life in a way only matched by the Hans Christian Anderson's story, 'Thumbelina'. The ads spokesperson may even have roots leading back to this timeless story. The simple addition of eyes, nose, and smile makes this finger the leading spokesperson for Ziploc freezer bags. The concept that the bag ca be closed using just one finger is quite impressive. The image of the finger is implied directly through the spokespersons presence. Although the ad was probably ridiculed by the client or creative director when first presented it is definitely one to be remembered. It's simple humor is effective and to the point. The image presented at the top of the ad is a representation of a freezer, which reflects the chilling environment that most food will see at some point in its life. The border around the image represents either the freezers arctic feel or the clearing of the camera lens before the beginning of the shoot. The image shows two Ziploc bags holding ears of corn which were placed there to maintain freshness for a later date. The spokesperson is depicted as an investigative reporter, on the scene for the latest news update on the freezer situation (earmuff and all). This image linked with the headline text is the main focus of false homology in the ad. The text, stating that one should 'protect your ears' refers to both the corn and the spokespersons earmuff. The ears are usually the first body part to get cold and have a need for some type of protection from frostbite. Similarly the ears of corn could be considered a delicate item that needs special protection from freezer burn. The ad uses this humorous connection to its advantage, making sure that nothing (including freshness) is lost. The body text speaks of the 'yummy fruits and veggies' that need special attention and tenderness.

It also mentions the ever popular 'Gripper Zipper' and added thickness which helps the bag hold the item's freshness in. The counter image showing the products packaging and the spokesperson of actual size is beautiful. It not only shows the product but places the spokesperson in the space designated for the letter 'i' in Ziploc. The finger is seen as a symbolic representation of the viewer. The underlying idea is that the viewer is able to close this bag easily. The fruits and vegetables surrounding the product are there mainly to give the viewer an idea of the versatility of the product. The bags don't only hold corn, they can hold any items one wishes to place in them. The slogan 'There's only one Ziploc' used at the bottom of the ad is direct and easily understandable. It simply states that any other bag could cause ones food to spoil in the freezer. The use of humor in the ad seems to benefit the sale of the product.

Hendiadys

The ad for Listen perfume uses a semiotic principle called hendiadys to sell its product. The perfumes name

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The Subaru ad shown to the right is quite effective in its use of euphemism because of the scare tactic used in the ads production. The scene depicts a slippery and dangerous road during a storm. It displays the possible dangers of bad weather conditions while driving and the apparent outcome (or part of it) of the underlying event. The skid marks and deformed guard rail are the only information needed in this ad to inform the viewer of how bad the road conditions were and to show that an accident has already occurred due to them. While driving, a scene like this, will automatically makes one want to if not start to slow down. One doesn't want to find oneself in a similar predicament. The overall selling point of the ad could be seen as 'if you were driving a Subaru, this wouldn't have happened' and basically it is. Not that Subaru promotes the crashing of other cars. It is just saying that a Subaru would probably offer more choices. It may seem cold and in some instances harsh, but it is effective. It uses the fear of the individual viewer to promote the sale of the product. The headline uses an unnerving sort of humor to promote Subaru cars which are available with four wheel drive capabilities. Hence the 'keeps a car from becoming an off road vehicle'. This statement is also the main focus of the principle being described. It uses a not so pleasing statement in a more pleasing way to get the overall message across to the viewer. In essence it says that ones car may not be able to handle this situation and that a Subaru could. The body text of the ad promotes Subaru in a less frightening way. It describes the four wheel drive option on all Subaru's and the dependability, reasonable price, nearly carefree maintenance, and its ranking in sales for the USA. It then refers back to the headline by saying that, 'Subaru (is) the car that keeps hazardous road conditions from turning into hazardous driving conditions'. This is a powerful statement, which just might be enough to sell the product by itself. The car shown as the inset image displays the car in all its supreme glory. The car shown is most likely red to promote the sportiness and other friendly aspects of the car. It is meant to lighten the mood of the Subaru logo and slogan are at the bottom of the page as another means of product recognition and to aide the ad by stating that 'We built our reputation by building a better car'. If the company is willing 'to go the extra mile' the viewer should at least take a look. Lastly, and not as important a part of the ad is the seat belt warning in the upper left corner of the ad. Since most states now mandate that everyone wear seat belts while in a car, this is basically promoting safe driving habits.

False Homology

This ad for White-Westinghouse washing machines uses a simple and enjoyable play on words to sell its product. The use of false homology can be seen in the headlines and throughout the main text where a use of pun is played upon. The washer is simply compared to lesser models of other brands to help it promote its superiority. The comparison would be considered of no real interest except for its interesting use of wordplay. There are five primary elements in the ad:
1) The image of the Westinghouse washer to the right
2) The images to the left, of the competition
3) The blocks of headline text
4) The main body text.
5) The company logo, name, and slogan.

The ad to the right is a good example of false homology in that the ad uses puns and humor to sell it's product. The idea of the 'Wishy Washers' or competition's washers, is easily comprehended through the use of wordplay in the headline text and the display of the competitions washers as smaller (less important figures) in the entire ad. This, when fully understood works on two levels. The first, is that the washers don't compare to the Westinghouse model because of the missing control options. The second is that the washers are of a lower quality and should be seen as unequal in all respects (they are subordinate) to, although they are most likely the same size as the product. The 'Washy Washer' is simply the product displayed as the 'Ego' dominant product. It is simply stating that it is more valuable and effective than the others due to the extra options one has with it. The placing of the product on a pedestal is easily noted by the edge of the body text in comparison to the headline above it. At first one perceives this as a mistake in the ads adherence to its grid structure, but then one realizes the intentional use of the bold headline text on top of the normal style text below it. The use of centered text in the headline allows one to fully witness the columns development. The body text and logo are used to move straight up the grids boundary as its base. The columns crown is perceived in the movement

abstract idea that a drink containing "Comfort" will bring comfort is very apparent. It is also used to emphasis the flavor that the product brings to the most common of beverages. It states, in the headline and secondary text, that any cola (ie relaxation) will add to the flavor of a drink. It could also mean that the addition of Southern Comfort to a drink will aide one in becoming relaxed. The use of the cola glass promotes the product as refreshing and tasty rather than strong and highly alcoholic. This image, as opposed to a straight shot of the product, makes one feel more comfortable about the liqueur in general. The look of the drink must be appealing for it to sell it's product. The use of a lemon wedge and straw makes the drink seem more pleasant and enjoyable. It is basically a cola with a kick. The use of the products logo on the glass is important since the drink is not a regular cola and shouldn't be given to minors. It is also important for product recognition because the product's package isn't actually shown. The recipe shown is the proper way to mix this drink. A touch of the product and fill the rest with a non-alcoholic beverage. It implies the safe use of alcohol through proper mixing. One shouldn't overdue a good thing. The manufacturer doesn't want to promote excess drinking, just the drinking of their product. The bubbles within the glass signify that the drink is freshly poured, the droplets on the outside signify that the drink is cold, and the fizz shown above the glass signifies the full refreshing qualities of the drink. Unless these signifiers are used the product will not be understood as cool and refreshing. The ice helps in interpreting this. If the ice in the glass was shown with no other signifiers being presented it would be mis-understood to be flat. Every aspect of this ad had to be taken into consideration during its production since the actual product packaging isn't displayed. This is another way that the ad uses abstract ideas to promote the product. If the ad didn't contain the Southern Comfort logo it could be seen as a cola ad. The glass may only contain cola, but the implication that the beverage contains Southern Comfort is an abstract idea being assumed.

Hyperbole

The whole premise of advertising is the selling of products, therefore the use of exaggeration could be considered a main focus of all ads. This ad for Audi is a great example of hyperbole. The ad uses this semiotic principle of exaggeration in a blatant and matter of fact manner. The ad is simple and effective in its presentation of the product and its selling point. It uses its odd display of the vehicle to catch the viewer's eye. It reflects advertising long history of misrepresentation of a products during the 1900's, through the use of false statements and images, although adhering to guidelines set within the ad industry. The ad contains four main elements:

1) The car, shown sideways on the right edge of the page.
2) The headline text which reads: "A Slight Exageration Of How Well The Audi V8 Quattro Grips The Road"
3) The body copy
4) The Audi logo

This ad creates interest in its use of hyperbole, due to the extreme angle of the car in the ad. The ad exaggerates the quality and handling capabilities of the Audi Quattro V8 by displaying, in a humorous and somewhat absurd way, its ability to grip the road under extreme conditions. The car's placement on the page, flush to the ads right edge, is unconventional and is the eye catching element of the ad. The wheels, shown touching the edge of the page create a horizon line under the car, which replaces the horizon presumed to exist at the bottom of the page. One perceives the horizon under the car because one is not willing to accept the image as it is shown. Since no car can park in the manner shown (unless bolted to a wall) the exaggeration displayed is taken in a light hearted way. The car is not expected to climb walls but it will probably turn a curve quite well, since it uses an all wheel drive principle for steering. The placement of the car near the top of the page makes it seem light and able to float rather than creating a heaviness which could easily draw on the objects weight. If the car was placed near the bottom of the page (flush to both the right and bottom edges) it would be seen as leaning against the wall rather than holding or gripping onto it, hence creating a completely different feel to the ad. The exaggeration is only heightened by the headline text which says that the view seen is a "slight" exageration, meaning that the car could easily do things the competition couldn't dream of. The "viewer knows that the view is quite absurd and expects this type of represention in some if not all ads. The selling approach is gimmicky, somewhat appealing, and most of all, is reminiscent of the ads of the 1900's when advertising wasn't regulated. The body text discusses the usefulness of the all wheel drive feature on the Audi

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and the background image link together creating a light and fluid atmosphere, somewhat like a musical score. The linking of two senses, both sound and smell, within the ad is the main focal point of the principle being used. The principle is based on the formulation of concrete objects with abstract ideas. The ads main selling point is that the fragrance is more than just a normal perfume. Its aroma is so compelling that it can only be compared to the sound of beautiful music. The five main elements of this ad are:

1) The perfume bottle, shown both real and graphically as inset images.
2) The background image of a (jazz) trumpet player.
3) The gradated background colors, purple near the top and pink near the bottom.
4) The perfumes name, "Listen", shown in a script style typeface.
5) The text under the perfumes name.

This ad is quite remarkable in its presentation of verbal, visual, and some subliminal information. The use of hendiadys within the ad and can be seen at many levels. A link is first created by the perfumes name, "Listen", and the ads background image (a jazz musician). The name, "Listen", lends itself easily to music due to the word's aclusial meaning and the fluid script type used to create it. Although, one would connect fragrance more closely with taste the music motif is still quite effective. The basic connection displayed throughout the text and image elements is that the perfumes aroma is not only intriguing to ones nose but to ones other senses as well. The aroma is so compelling that one could almost hear it on a woman. A similar link is made within the statement under the perfumes name which reads. "Once in a great while there comes a fragrance that hits the perfect note". The connection between the fragrance and the music motif within the statement is also easily recognized. It states, in a round about way, that the perfume is nothing less than perfection. It uses sex value to persuade the viewer. If a woman smells perfect, then she has to be perfect. The text proves to be an elegant and effective line of copy. The shadow of a jazz trumpet player in the background is easily recognized by his stance (leaning slightly back with arms raised high). The shadow (an indexic signifier, linked directly to music) and the background colors set the mood of the image. The atmosphere is one that is relaxed and peaceful. The sound of the music is understood to be upbeat, soft, and mellow due to the instrument chosen for the image. The jazz trumpet is played with feeling and love. As one can see this musician is putting all of his heart into this song. The pastel colors of the background add to this by invoking the feel of sunset adding to the ads evening feel. The product is shown in the ad in two ways. The first, as the actual bottle filled with this irresistible scent. The second as the graphic representation of the bottle, which seems more intriguing. The bottles shape has a fluid quality adding to the feeling of the script type in the name and the overall musical motif of the ad. It's counterpart, the graphic image of the bottle, is much more intriguing. The artists use of color and graphics on the product's packaging is fabulous. The colors contrast slightly with the background, but this isn't distracting. The graphic translation of the bottle on the box is beautiful. It presents the fragrance in a new light. The bottle is soft, yet, crisp and dynamic, somewhat like the music in the background. It's the center piece for this ad, and a very nice one at that. The ad is simply beautiful.

The use of hendiadys in this ad for Southern Comfort is not easily understood because of the double meaning also displayed. The ad uses a minor form of abstraction to connect the product with the main selling point. The product, a well known whiskey, is sold as the ingredient one would add to any favorite drink. The use of the products name lends to the appeal of the ad as it implies more than just the great taste and smoothness of the liqueur. This is the main focus of hendiadys within the ad. The six main elements that help sell the product are:

1) The cola (style) glass
2) The headline text. "Any cola's more delicious with a touch of comfort"
3) The secondary text under the headline
4) The straw and lemon wedge in the glass.
5) The Southern Comfort logo.
6) The bubbles/water droplets in/on the glass

The use of hendiadys is not easily understood in this ad because of the supple way the concept is shown. The ad uses underlying meanings of words and images to display the principle. The drink shown in the ad is a "Comfort and Cola". The use of the word "Comfort" rather than the products actual name helps sell it by promoting relaxation. After a couple of the drinks shown, just about, anyone will be quite relaxed. The use of the

Quattro. It makes reference to the quickness and reliability of the power transfer system used to control the wheels. It also allows the viewer to comprehend the reason for the unorthodox placement of the car. The placement is the only way the company felt would do this handling feature any justice. It also suggests a way to better understand the view; a test drive. The airiness created by the white space around the car presents a spaciousness or roominess, which might be referring to the car as well, though it isn't a dominant enough element to really convey this underlying message. The placement of the logo at the lower right of the ad near the conclusion of the body text seems to be a standardized (although not recognized as such) way of presenting company insignias and slogans. The ads use of placement to create exaggeration is well maintained and easily understood. This is quite a nice ad overall.

The use of hyperbole within this Rodenstock lens ad is easily recognized through both the image and body text. The ad uses the enlarging of an object through the use of photography as its primary selling point. The enlarged image of the salt shaker is the visual representation of hyperbole in the ad. The body text uses the principle of hyperbole in a verbal manner. It discusses the ability to enlarge an image and maintain the really of it. The five elements of this ad are:
1) The headline text. "Enlarge upon reality without losing it."
2) The image of the salt shaker.
3) The salt shaker.
4) The body text.
5) The rodenstock logo and catch phrase.

Identical

This ad for MGA televisions is a great example of the identical principle of semiotics. It uses shape and image to intrigue the viewer into taking another look at the image. The fish tank and TV are used in a playful way to promote the product. The large fish seen in both objects is the device used to link the concept. After viewing the image one understands the underlying quality and reality that one perceives when viewing the TV's image. The six main elements are:
1) The fish tank to the left.
2) The TV to the right.
3) The large orange fish shown on both the TV and tank.
4) The man in the armchair.
5) The remote in the man's hand which is highlighted
6) The text and logo at the ads bottom

This ad, for MGA Televisions uses many semiotic principles at once. The most predominant of which is identical shapes and images. The fish tank to the left is a real object containing a specific environment. In the 19th cen-

The ad for Rodenstock lenses to the right uses the principle of hyperbole in a basic, yet, sophisticated way. It sells it's product by promoting the clarity and quality the lenses are known for. The enlargement of the salt shaker shown displays the accuracy of imaging that the company's reputation is founded on. The salt shaker is displayed for the viewer to make a comparison between it and the enlarged image. It uses the headline text to further emphasize this fact by stating that one can "Enlarge (capture) reality with losing it (detail)." This statement linked with the image proves to be quite effective; since details that aren't evident in the actual object appear on the enlargement. The viewer observes the hyperbole first through the photographic enlargement and later within the text discussing the product. The use of hyperbole in the text is not as easily noted because the principle is more visual. The text does present the feeling of hyperbole through its use of 'hype'. The text speaks of the 'commitment to the enlarging field', that Rodenstock has 'the world's largest selection of enlarging lenses', that the "Apo-Rodagon line of lenses are known to yield the best results', and that '(the lenses) 'merely' enlarge with edge to edge clarity.' This 'hype' of the products quality is a verbal form of hyperbole. The logo and catch phrase are used for product recognition; since the actual lenses aren't shown in the ad. The catch phrase, "The world's greatest depth of quality' also give the lenses a feeling of superiority.

tury some people (usually wealthy) kept fish tanks in their homes for entertainment. It was a basic form of visual stimuli for individuals and groups to watch and be entertained by. The creation and development of radio and TV quickly outdated this form of entertainment. The keeping of fish is still practiced, but not solely in the 19th century way. TV's are found more regularly in homes today than fish tanks. This image places both fish tank and TV on the same entertainment rack. It uses this placement to its advantage by placing a large fish within both objects at once. The fish seems to exist on two planes of existence at the same time since it is both in the tank and on the TV in the same image. This 'simulated picture' as stated above the TV is quite interesting because of its visual playfulness. The similarity between the TV and fish tank (in both size and shape) is easily comprehended by the viewer because of the fishes presence within them. The blue background within both objects is used to accentuate the identical point further. The man sitting in the armchair is probably amazed at the sight in front of too. His posture doesn't seem as relaxed as it should be. He holds a remote in his hand (which is one of the TV's accessories) and seems to be deliberating whether to change stations or not. The image is somewhat confusing while it remains interesting. The limited text, at the bottom of the ad, projects the underlying concept of reality being shown in the image. The statement, "MGA color television is alive', makes the ads content quite clear. The logo is simply shown for product and in this case manufacturer recognition. The visual also uses the semiotic principles of ellipses, chiasmus, periphrases, opposition, etc.

This simple ad for Kohler sinks and faucet's uses the identical principle of semiotics. It uses the principle beautifully. The repetition of shapes as seen in the placement of the hands compared to the sink is wonderful. Actual identical forms are not needed in this ad due to the implication of identical forms created by the hands.

The symmetry created is fabulous. Only minor flaws are noted within the negative space between the hands and the sink. The image is crisp and of exceptionally high quality (like the product) The four main elements of the ad are:
1) The image of the sink.
2) The hands reflecting the shape of the sink.
3) The product's slogan, 'the bold look of Kohler'
4) The body text.

The simplicity of this ad is really the best part. Its use of the identical principle is not as obviously seen due to the mixture of elements within the image. The sink is the product while the abstract representation of the hands is seen as an identical counterpart. The image uses the similarity of the shape to present the principle. While the ad lends itself to many other semiotic principles, it felt more at home in this category. The use of negative space between the hands and sink is an important aspect of the image. Although the best representation for this topic would be in the use of (absolutely) identical objects, this ad still works. The sink is simply what it is... a sink. The hands, on the other hand (pardon the pun), can be perceived as a sink as well. The use of proximity to the product and the similarity of contour links the hands with the sink, therefore making them an abstract representation of the object.

The lighting and tonal qualities presented also influence the overall view. The image is based on similarity of character more than the object's unmistakable identity. The use of the hands as a repetitive element is extraordinary. The product's slogan 'the bold look of Kohler' is fitting since the image is quite bold. It's not the best copy ever printed but it works and hopefully sells the product. The body text uses the hands in as a gimmick to sell the product. The first sentence says, "European styling and Kohler quality join hands." Although the copy does give an explanation for the ads image, it really isn't as attractive as the image itself. The copy also discusses the fourteen other colors that this made of sink is available in and the line of additional faucet's that Kohler makes. The ad is beautiful from a simplicity stand point but very bland otherwise. The blandness of the copy within the ad is really a shame. The image is definitely the high point of the ad

Inversion

This ad for Canon's EOS-1 camera displays the principle of inversion quite well. It uses repeated images in a flip-flop pattern to show the inversion principle. The flip-flopping of images shown in the ad is created using mirrors which can be easily seen. The symmetry

within the ad is not perfect, but the concept is still very clear. The expression 'shoot it hot' used by the company to promote the speed that one can make images is promoting the asking of images while the action is happening. What it has to do with the image shown isn't easily comprehended. The six main elements of the ad are:
1) The image of a runner, made using mirrors.
2) The headline text, 'Shoot it hot'.
3) The text under the image, a current users statement of the products excellence
4) The body text
5) The Canon EOS-1 logo
6) The camera, shown as inset

The ad shown here is effective in its display of inversion. It uses the flipped images produced by mirrors during the photo shoot to convey the principle. The inverted images are seen as a multi-dimensional view of both the runner's and the camera's abilities. The text under the image and near the top of the body copy is basically a satisfied customer's statement after using the product being sold. The statement discusses the 'quick control dial' and 'auto focus' capabilities of the camera and its possible future in photography. The rest of the text discusses the many other features, the sleek 'new design', and the 'rugged construction' of the camera. The headline creates the feeling of power and accuracy which the camera has, as well as the speed at which it can capture images. The red color of the text is meant to strengthen this feeling for the viewer. The use of the logo and catch phrase of the new product at the bottom of the ad is normal. The image of the 'quick control new professional' is not extraordinary, but it does the job. It does include some interesting information for those photo buffs though. The image was taken with a Canon EOS-1 using a 15mm f2.8 fisheye lens at 1/1000th sec. The aperture was set to f3.5 with film iso 50. The inset camera is used for recognition and to display the new 'streamlining' that makes this camera special. It does display the style camera and fisheye lens used in the production of the image shown. The squiggly line breaking the contour formed by the images edge is just a graphic someone felt would help in the ads overall selling point of speed, whether it works is up to the individual.

Litotes

This ad for Honda Accord is a good example of the use of litotes, a semiotic principle dealing with understatements. It uses the principle in a simple and effective way, much like an earlier ad by VW for its line of Beatles. The ad showing a great expanse of sky behind the car makes the car seem small. The text of the ad is used to further call out the understatement. The four main elements of the ad are:
1) The car, shown as diminutive on a sand like surface against the images background
2) The background, a scene displaying large airy clouds sometime around sunset.
3) The headline text which reads, 'Understatement of the year.'
4) The company's logo and the name of the car shown.

This ad for the Honda Accord Coupe is a good example of litotes because of its simplicity. It uses Honda's well established reputation for quality as a foundation for selling the Accord. The reputation Honda has achieved for excellence is implied through the ads simple and direct statement. The ad is the 'understatement of the year' because the quality of a Honda is always assured. The viewer understands that the car is the best selling model of its class without the ad directly stating that fact
By not showing the car in an overly enthusiastic way the car seems more down to earth and reliable the car manufacturer and advertiser uses an anti-gimmick approach in this ad to make its competitors look more gimmicky. In essence the ad uses its own customer backed superiority as its gimmick. The ad is similar to the Volkswagen ad of the 1960's which used the principle of down playing the product to sell VW Beetles. The ad, in the VW case, used 'Think Small' as its selling point. The VW Beetle was the first small (compact) car actually sold in any large numbers in the USA (due to its reputation of quality). The VW's popularity forced American car manufacturers to begin a line of compact cars during the mid 1960's. This ad uses the same foundation, based on the reputation, to sell its car. The use of sublime background imagery which makes the car seem small (due to the overall vastness of the sky) helps represent the 'heavenly feeling' or 'Utopia' one will find when driving a Honda Accord. It could also be making a statement of affordability. The underlying statement here would be

out of sight prices of other cars and the affordable price of a Honda (since it's more down to earth. The clouds could represent a day dream or fantasy the viewer may have of driving the car. The model name and company logo under the car are presented as the only (means) of product recognition. Without these elements the ad would not be fully comprehended. They are probably more important in this instance than the actual car. The ad is also a good example of the idea that 'less is more' in art and advertising.

The use of litotes in this ad for Ford Extended Service Plan is quite evident. The small size of both the car and man within the jar displays an extreme use of the principle. The message of the ad is simple and direct. The headline, 'Put a $25 lid on major car repair costs', is used to evoke viewer interest in the ad. The body text explains the plan in a general way, speaking about the $25 cap on repairs covered by one of the plans. The four main elements of the ad are:
1) The hand, holding a jar lid inscribed with the Ford logo and the acronym for the advertised plan.
2) The jar, containing a small car being repaired by a small man.
3) The headline text.
4) The body text.

The use of litotes in advertising is not uncommon. Many ads use hyperbole to accentuate their product next to a physically smaller competitor. Others use the principle of litotes to focus the viewers attention to the product by making it seem less impressive and (in most instances) more affordable. This ad for fords ESP plus coverage uses litotes to convey this type of affordability message. It shows a hand gently placing a lid on a jar. The jar lid is symbolic of a maximum payment for a car repair (ie. a cap). The jar could be considered an indexic signifier representing the lost money from a person's savings (ie. money from the cookie jar). The car, shown on a garage lift, also signifies lost money (either from the repair, the time needed to fix it, or the lost salary that it may have caused). The hand (of a woman) signifies the (stereotypical) lack of mechanical expertise of the best in need of car repairs. The body copy states in a direct way that the plan being advertised is the best in the automotive industry, next to other ford plans. The coverage described puts a cap on the repair. If it's a $600 repair, it only will cost $25. The text also discusses the way one can learn more about it. It basically tells the viewer to see a Ford or Lincoln-Mercury dealer, or to call the number given for details. The Ford logo is used several times within the ad. It's used in the same way that most other ads display their product's logo.

Metaphor

This ad for LensCrafters is a basic example of metaphor use in advertising. The metaphor is based on feathers (ie light as a feather). It uses this metaphor to sell its product as revolutionary, 'more' comfortable, and lighter in weight. The use of metaphors such as this within advertising is not uncommon. Many advertisers feel that the viewer won't grasp the information shown in an ad without their help. They then use simple metaphors to enhance an ads product and viewer understanding. A metaphor doesn't need to be difficult to be understood. The metaphor used should be easily comprehended by the viewer so that there is no possibility of misunderstanding. The metaphor being used in the ad to the right projects comfort through the revolutionary lightweight frames used in making prescription glasses. The metaphor is primarily implied through the image and text in the ad. The four main elements of the ad are:
1) The headline text.
2) The image, a pair of glasses resting on a feather in front of a sky-like backdrop.
3) The insert image, of a woman wearing the FeatherWates style of glasses
4) The body text.

The use of metaphor in this ad is easy to comprehend due to the connection made between the ads headline text and its image. The headline of the ad states that, "FeatherWates (are) Light as a Feather". This statement implies it. The viewer understands the glasses are 'as light', or lighter than, 'a feather'. This is not actually true, but the metaphor in the image. The viewer understands this concept through the placement of the glasses (on top of the feather) in the headline text.
The viewer understands the 'feather-like quality of the glasses as a form of freedom from the traditional 'heavy' glasses they are used to. The background of the image (displaying blue sky with no land signifier) projects a

feeling of height to the viewer, which adds to the overall lightness and comfort that the advertiser is trying to promote. The glasses seem to be floating down to earth on or at least with the feather. The body text of the ad describes the comfort and 'dramatically lighter' weight of the glasses. It speaks of LensCrafter stores as 'America's leading onehour eyewear store'. The text also speaks of the great experience of wearing the product. The inset image is of an attractive woman who is shown wearing the product. The expression on her face (one of happiness and comfort) is used as proof (by the advertiser) that the product is as good as they say. The use of happiness in the ad's quite good. The dark blue background of the page is used to add contrast to the rule lines (shown in red) and the image. The layout of the ad is quite nice too. It uses a four column grid which is broken by the two progressive rules containing the headline text and the company logo.

1) The headline text.
2) The six-pack of Molson Golden.
3) The rustic wooden chair.
4) The person shown sitting in the chair
5) The second pair of boots, to the left

The use of metaphor in this ad for Molson beer is understood through the headline copy of the ad. The statement (ie metaphor), 'Molson is Canadian beer' is a direct and easily understood line of copy. There are no comparisons made and no 'real' gimmicks implied in this ad, although there is a great deal of symbolism. It is just a simple and direct statement of what Molson is and where it is made. Anyone that drinks beer knows that Molson is a Canadian brand of beer. It doesn't need to be implied, it is a given. The metaphor of the ad is easily understood through the symbolism within the image. The five elements of the ad are

1) The headline text.
2) The six-pack of Molson Golden.
3) The rustic wooden chair.
4) The person shown sitting in the chair
5) The second pair of boots, to the left

The use of metaphor in this ad for Molson beer is quite simple. The headline says, 'Molson is Canadian beer'. This simple and logical statement is about as easy to understand since the beer is made in Canada. The main point of the metaphor (and the ad for that matter) is that Molson is the best beer brewed in Canada. The ad places Molson beer (whether it's Molson Golden, Canadian, Brador, etc.) at the very top of the 'Canadian 'best' beer list. It's a 'real' beer, strong and smooth. The imagery used to accentuate the metaphor is quite good. The person shown in the ad is what one might call a 'real' man. He's the 'Paul Bunyan' or 'Canadian Mountie' type. From an archetypal standpoint he is the hunter and warrior. He drinks Molson beer because it's 'real' like him. He doesn't use coasters and he drinks from the bottle, like a 'real' man should. He knows his way around the woods and is most comfortable wearing flannel shirts, jeans, and boots. He doesn't want a soft padded chair or a sports car. He relaxes in a rustic looking (handcrafted) wooden chair and probably drives a 4x4 truck. His is a simple lifestyle. He works in the outdoors and survives off the land (when he can). If he wants a beer, he doesn't want a 'lite' beer, he wants the best beer; a Molson Golden. The six-pack shown in the ad is for Molson Golden and not Molson Canadian beer. The ad is used for specific product recognition (since the ad is for Molson Golden). The image seems quite comfortable, peaceful and inviting. It possesses a 'down home' country feeling. It also drives home the concept that Molson beer (whatever the type) is 'Canadian Beer'.

Metonymy

This ad for J&B scotch whiskey is a great example of metonymy. It uses the headline text and the image to promote the semiotic principle of metonymy in a humorous and creative way. When one looks at the ad one sees a group of letters imprinted with the J&B logo. This is the main focus of the principle within the ad. The three main elements of the ad are:

1) The headline text, 'J&B on the rocks'.
2) The image, showing many rocks with the J&B logo printed on them.
3) The body text at the bottom of the page

The use of metonymy in advertising is not uncommon. It is usually used to represent both a verbal and visual concept in a creative way. This ad for J&B uses metonymy in an easily understood manner. The image is used to catch the viewer's eye and make them 'really' look at the ad. The headline, 'J&B on the rocks', is then used to heighten the viewer's awareness of the ad's purpose and direction. The simple humor involved in the ad is projected as light-hearted and friendly. The use of basic scotch ordering slang (or etiquette, your choice) in the ad provides the final touch to aide in the humorous presentation. Occasionally, when scotch drinkers order their favorite beverage at a bar they will ask for a 'scotch on the rocks', as this is a way for them to enjoy their drink slightly chilled. The statement 'on the rocks' can usually be signified as 'over ice'. This ad takes advantage of this signifier by using wordplay to enhance the visual presentation of the image. The thought that one would serve scotch in a glass filled with rocks is absurd. The concept of replacing the expected 'ice' in the verbal statement with actual rocks is brilliant. What better way to promote a product than to replace the expected with the unexpected. After the viewer has made the connection between the two main elements and the underlying concept the ad has done its job. This concept is similar to the Volkswagen campaign of the 1960's in that it uses common language (in headlines) and places the product (in this case the logo) in unexpected settings. It is a good example of a soft sell ad campaign which is quite successful. The body text of the ad tells the viewer that J&B scotch is 'blended and bottled in Scotland by Justerini & Brooks (since) 1749. Another example ad from this campaign can be viewed under the heading Asyndeton in this stock.

This ad for Dekuyper's 'Peachtree' schnapps is a great example of the use of metonymy in advertising. It's concept is based on the serving of a chilled beverage. It replaces the conventional chilled glass with a block of ice. It uses the headline, 'Peachtree on ice imagine the taste' as the link between the visual representation and the conceptual idea. The five important elements of the ad are

1) The headline text.
2) The image, a peach frozen in a block of ice with a straw through both for drinking.
3) The bottle (of Peachtree schnapps) and the glass (filled with a Peachtree fuzzy navel).
4) The body text.
5) The secondary headline text

This ad is a good example of metonymy because of its image. The block of ice is an indexic signifier) used in place of a chilled glass, while the peach represents the flavor of Peachtree schnapps. This is easily understood by the viewer because of the simplicity of the concept. Although one may find drinking from a peach frozen in a block of ice amusing, one will also realize the absurdity of this idea. The headline 'Imagine the taste' is used to intrigue the viewer and display a conceptual representation of the products true flavor. The 'imagined' flavor of the product displayed in the image couldn't represent Peachtree's flavor better. The bottle of Peachtree shown to the lower right of the ad is used primarily for product recognition. If the viewer can't recognize it they won't buy it. The glass next to the bottle represents a 'real' drink made with Peachtree. The body text states that 'Now that you've imagined the taste of Peachtree on ice' it's now time to 'imagine the taste of peachtree and orange juice or as they called it 'The 'Peachtree Fuzzy Navel'. The secondary headline text uses the catch phrase, 'the taste on everyone's lips', of Dekuyper liqueurs and mentions that 'Peachtree (is) from Dekuyper'. The ad is quite nice Personally, I feel the image is one of the most interesting that I have seen.

The use of metonymy in this ad for the National Ecology Company is simple, but takes some thought to fully comprehend. The ad uses the legendary assumption that treasure (i.e. a pot of gold) can be found at the end of any rainbow. The trash, at the bottom of the rainbow, represents the 'pot of gold' which could be found if a material Recovery Facility (MRF) was to be built in a community. The National Ecology Company is trying to promote the financial gain to be found in a community that recycles. The ad is for the 'state-of-the-art' facility which the company is offering any community interested in making money from the recyclable items found in trash. The text states that the system is technically proven and easy to finance. The ads four main elements are:

1) The headline text.
2) The image, showing recyclable trash at the end of a rainbow.
3) The body text.
4) The logo in the lower right corner of the page

Though the use of metonymy in this ad for the National Ecology Company is not wonderful it does aide in the understanding of the principle. The ad uses the 'pot at the end of the rainbow' legend (a signifier for prosperity) to promote its product: a 'state-of-the-art' waste recovery facility. The 'pot of gold' expected to be seen at the end of the rainbow by the viewer has been replaced by 'clean', although used, recyclables. The age of recycling is here and many communities have been making money to support local government from the recovered materials that are now separated from the regular trash. This ad for a new waste recovery facility known as MRF promotes the efficiency and affordability of the facility. The headline 'Leading the way in MRF Technology' makes a direct statement about the capabilities of this new facility. It isn't one of the better facilities a community could have built; it's the best. MRF isn't following the way of other companies in their quest for better recovery programs, it's 'leading the way'. The use of the rainbow, as a signifier of prosperity, is seen in two ways within this ad. The first supports the myth that one can find a 'pot of gold' at the end of a rainbow. In this case the treasure is the money made from the recovered materials shown. The second use of a rainbow can be seen within the National Ecology Company logo. The logo, consisting of a rainbow and tree within an arch, represents the 'prosperity' the earth will receive for future generations. The rainbow's significance in both the image and the logo should be clear to the viewer. The ad is meant to interest a community in the product by providing a profitable and effective solution to waste management problems. It also stimulates an interest in the preservation of natural resources within the community.

Opposition

This ad for Joe Boxer underwear could be considered a textbook example of opposition. It removes the man from his 'normal' context (i.e. a bedroom, locker room, etc.) and places him in the context of the background image (the cow pasture). The removal and replacement of the man's environment is the main focus of the principle within the ad. When first observed, the images seem to be fused together. The images do maintain their individuality through the use of color signifiers. The man is pictured in black and white format, while the cow pasture is displayed as a duo-tone (i.e. black and green) image. The separation of the images is further enhanced by the scale shift between the man and the (foreground) cow, and the white outline seen around the image of the man. The headline, 'almost basic underwear', refers to the 'natural' fit and feel of the underwear garments. The motif 'back to basics' or 'back to nature' is promoted in the ads images and text. The background image, of a cow pasture, could be understood to promote a 'down to earth' or 'country' feeling. The secondary headline is probably used to signify that the product is made in America. The four elements of interest in this ad are:
1) The headline.
2) The black and white image of the man, shown in his underwear
3) The duo-tone background image, of cows in a pasture.
4) The secondary headline.

The ad, for Joe Boxer underwear, shown to the right is quite good. It displays the principle of opposition through the visual styling of the foreground and background images. It basically takes the man out of his 'normal' environment and places him into an 'alien' one. In this case, the man is removed from a bedroom, locker room, etc., and placed into a cow posture. This replacement of elements displays the opposition principle in its simplest form. Visually, the foreground image merges with the background image, while allowing the images to maintain their individuality. The black and white image of the foreground creates a contrast between itself and the duo-tone image of the background. When viewing the ad one places the man in the cow posture; although it is understood that he is not really there. The ad, uses color signifiers to separate the images so that the opposition displayed becomes less confusing to the viewer. The headline, 'Joe Boxer - almost basic underwear' is used to promote the simple styling of the product. The word 'Joe' used in the products name signifies the 'commonness' of the garments styling. 'Joe', (when not used as a proper name for a person) a stereotypical reference to the common man or the 'Norm' of the population. Hence statement, 'He's a common Joe', is understood to mean, 'He's normal' (i.e. common). In this case it seems to imply that the man in the image is

'the boy next door'. The statement 'almost basic' in the headline is meant to imply that the product is not 'the same as' other brands. The styling may be similar, but the quality and comfort are different. The use of the word 'basic' in the headline may imply a 'back to basics' or 'down home' quality to the product. This may be reflected in the background image of cows in a pasture. One can't get more 'basic' or 'down to earth' than on a farm. The secondary headline, 'Underwear For America!', as stated in the above field probably signifies that the product is manufactured in the USA. The 'Made in USA' label and logo are not shown in the ad which may mean that the product isn't, or that the ad predates the use of those insignias. The ads overall use of signifiers and the principle of opposition is excellent.

This ad for the Fisher 9000 series stereo system uses the principle of opposition in a light hearted way. One would normally expect to see a stereo displayed in a living room or den. This ad places the stereo in a boxing ring to promote its power and durability. It also uses the comparison chart at the bottom center of the page to display the products features. The secondary headline, 'Another TKO from Fisher', some copy within the body text such as 'in your corner', 'takes a good punch', and 'throwing in the towel', as well as the crowd of people (mostly press) enhance the boxing atmosphere of the ad. The six main elements in the ad are:
1) The stereo, in a boxing ring.
2) The headline, 'Another TKO from Fisher'.
3) The clumped towel, shown with implied motion.
4) The crowd of people.
5) The comparison chart.
6) The body text.

This ad for the Fisher 9000-series stereo uses a vast amount of symbolism (signifiers) to promote product. Opposition is presented in the image through the current environment of the stereo system. One would naturally expect to see a stereo in the corner of a living room; but not the corner of a boxing ring. This change in context is the main focus of opposition in the ad. The product's placement in a boxing ring is of great significance within the ad. The boxing ring (or boxing match) is an important signifier to the comprehension of the ad. It could be viewed as both a symbolic or iconic signifier of the 'life' of the stereo. The 'life' of the stereo is understood through a process called mechanomorphism (the giving of human characteristics to a mechanical object). The boxing ring (boxing match) is used to signify the wear and tear one would expect the stereo to be subjected to in ones home. It displays the product as triumphant over its competitor. Time. The image could also be depicting the competitor as another brand of stereo. In this case the product is understood to be superior to its competition since it has won the fight. The competition has 'thrown in the towel', which is seen in the ring. The headline, 'Another TKO from Fisher', verifies this point even further. The crowd of 'PRESS' outside the ring could be seen as symbolic signifiers of fans, owners, or the Fisher company itself. The 'fan' signifier seems to present the crowd as a group of shoppers interested in the purchase of the product. They are gathered around it to get the first chance of purchasing it. The 'owner' signifier would present the crowd as a group of satisfied customers. The 'Fisher company' signifier presents the crowd as the Fisher company backing their company name and the quality of their product. The chart at the bottom of the ad is used to promote the product. It uses a comparative method of analysis to describe the many features the product has over its competition. It could be seen as symbolic signifier of a score card. A score card (tabulation card) is used in boxing to establish a winner in close fights. The chart shown dismisses the possibility that the opponent is (was) even close. The body text of the ad discusses the products features, easy maintenance, and 'step-up extras' in an interesting (although gimmicky) way. The text is written with the influence of boxing readily apparent. Text such as 'knockout', 'takes a good punch', 'power packed combinations', and of course, 'throwing in the towel' are used to accentuate the overall boxing motif. This intermixing of these elements with the actual text is effective and well executed.

This ad for Libbey 'Sheer Rim' glassware uses the principle of opposition to display the durability of its product. Conventionally, glassware is shown in a romantic or festive atmosphere. This setting usually promotes the product as elegant and special. Not the 'every day' object one would normally use. This ads image removes the product from this expected context and places it into a context which could be considered hazardous. The thought that one might use a set of stemware to replace the balls in a billiard match is ridiculous. The underlying concept displayed to the viewer is that the glasses can withstand rough handling, without chipping. The

seven elements of importance in the ad:
1) The headline.
2) The set of glasses displayed as balls in a game of billiards
3) The cue ball and stick.
4) The green surface of the table.
5) The three styles of glasses shown as inset images, with a ball, in the lower left corner
6) The body text.
7) The Libbey Sheer Rim logo

The use of opposition in this ad for Libbey Glassware is intriguing. It removes the product from its normal context (i.e. a romantic dinner, a party, etc.) and places it in an environment which promotes the damage of the product. One would normally expect a glassware company to display its product in a tabletop environment, but not a 'pool tabletop'. The product's placement in the image, as a substitute for billiard balls, is quite unconventional. It's this unconventional placement within this new environment which is the main focus of opposition in the ad. The image places the product in a hazardous position. After being struck by the cue ball one would expect the product's survival to be slim. In fact, the viewer expects the glasses to shatter upon impact with the cue ball. The advertiser has placed the product in this precarious position to display the durability and strength of the product. The possible damage implied in the image is balanced by the headline text which guarantees the product against chipping. The advertiser would probably expect the owner of the product to care for it more than the image shows. The cue ball and cue stick, at the ready, imply that the image is an actual demonstration which the glassware has been subjected to. The pool table which is implied through the green coloring of the table isn't really in the image. When one looks at the horizon line of the image, one notices that the bumper of the billiard table being displayed isn't present. The absence of this key component of the pool table is somewhat disturbing. Is there a pool table in the image or isn't there? Well, there isn't. The implication of the pool table is all that the advertiser needs to display the concept of the product's durability. The glasses are really in no danger. The inset image, in the lower left, of the three glasses is mainly used to display other styles of glassware that the company has to offer. The billiard ball placed next to them is used as a connection between the glasses presented in the inset and the concept shown in the larger image. It is used to signify that these glasses are also guaranteed from chipping. The glass could also be considered a signifier of the fourth style of glass which is displayed in the main image. The body text speaks of the glassware as 'no ordinary glassware', which implies that the glasses are elegant and of fine quality, which makes the glasses unable to chip. Lastly, the text says that '...if a rim ever chips, we'll give you a new glass' and suggests 'seeing how good we (the glassware) look on your table'
The logo to the bottom right displays a glass-like quality by displaying the rim of a glass in a rectangle. It reminds the viewer that if it's (the glassware) 'Sheer Rim' it's guaranteed. This ad is quite good. Its use of multiple signifiers to display its concept makes the ad a great example for study.

Oxymoron

This ad for Allstate Insurance uses the principle of oxymoron as its foundation. It displays a welcome mat with the text 'welcome thieves' on it. The welcome mat is a recognized symbol of friendship and kindness which in this case is corrupted by the presence of the word 'thieves'. Oxymorons, such as 'military intelligence' or 'extra large shrimp', are usually quite humorous. The humor, in this case, is not as easily accepted. The thought that ones house might be burglarized is not funny. The open invitation presented to the thief is. The four elements of importance in this ad are:
1) The headline.
2) The image, a 'Welcome Thieves' welcome mat.
3) The body text.
4) The Allstate logo and slogan.

This ad for Allstate uses oxymorons in a simple and effective way. A 'Welcome mat' is a common item one may find on the front door of most homes. It is an invitation which welcomes guests and promotes hospitality. It is a symbol of the friendship and openness of the home owner. In this case, the welcome mat becomes an invitation to 'unwelcome guests'. The use of the words 'welcome' and 'thieves' on the mat is the main focus of the oxymoron in the ad. If there is ever going to be someone unwelcome in a home it will be a thief. The thought that one would actually invite a thief into ones home is absurd. The headline, 'How inviting is your home?' asks the viewer if their home is well protected from burglary when they leave the house. This statement, linked with the image, questions the security of ones home during a trip. When one goes on vacation, one expects that their home and possessions will not be disturbed. To make sure of this one may, purchase timers for lights, ask a neighbor to watch over the house, or have the post office stop mail for the duration of the trip. These are common examples which are discussed in the body text of the ad. If all precautions are taken the probability that ones home will be burglarized are dramatically lowered. This may seem ridiculous, as would a welcome mat for thieves, but it is probably very true. The final element of the ad is the allstate logo and slogan. 'You're in good hands (with Allstate)'. The slogan promotes friendship and protection. It suggests that the company will help in the recovery of valuables and with the cost of repairs within the home after a robbery. It promotes comfort and security which one wishes to forget on a vacation. The simple concept of this ad is wonderful, the visual is superb.

Paradox

This ad for Forbes magazine uses the principle of paradox to sell the magazines 75th anniversary issue. It uses it's headline to promote the popularity and acclaim of the magazine. It speaks of the many 'influential people' who will be a part of the anniversary issues creation. Editorials and columns included in the issue will be written by or about winners of Pulitzer and Nobel prize winners, etc. The ad describes the provocative answers that these people gave to a question related to the current American pessimism about the future. The ad is primarily trying to sell issues by provoking a paradox in its headline. The main elements of interest in the ad are:
1) The headline.
2) The body text describing the importance of the 75th anniversary issue.
3) The magazines logo, catch phrase, and slogan.

This ad for Forbes magazine is a good representation of paradox due to its use of both a positive and negative statement made in its headline. The headline, 'Why do we feel so bad when we have it so good?' provokes reader interest by posing a somewhat contradictory question. If one feels good they normally won't feel bad at the same time. This paradox is further heightened by the body texts first line which asks 'Why, for the first time in our history and in the abundant economic evidence to the contrary- are Americans feeling pessimistic about the future?' This statement mirrors the headline almost exactly, which adds to the paradox. Later text describes the people being interviewed by the magazine's staff, as 'influential'. This leads to the naming of individuals which is primarily hoped will spark further interest in this special issue. The ad then states that the issue itself, will be so good that 'there won't be a better read... or magazine published this year.' The publisher is hoping that this ad will increase sales for at least the issue being discussed, and even more that the new readers will feel compelled to purchase a subscription. The main form of paradox is witnessed in the headline and text.

This ad for the VW Beetle is considered to be one of the top ten ads created in the 20th century. It also uses the paradox principle of semiotics in a light-hearted and refreshing way. The ad is simple and to the point. It displays a new (1968) VW Beetle with the headline 'Lemon' under it. The body text discusses the meaning of this label. The main elements of the ad are:
1) The VW Beetle (Bug) pictured.
2) The headline, 'Lemon'.
3) The body text.
4) The VW logo.

This ad is quite remarkable. It uses a seemingly negative headline to attract the attention of the viewer. It uses the principle of paradox to sell its product. When the word 'Lemon' is used in referring to a car, one normally expects a beat-up old clunker to be sitting in front of them. The use of the word 'lemon' in this context signifies

the product as being 'sour' or 'immature'. In this case the 'Lemon' is a brand new Volkswagen Beetle. The paradoxical statement is that this 'new' car pictured is in fact a 'clunker'. Not in the normal sense of course, but a clunker by company standards. In fact, this car hasn't even made it off the assembly line. How can it be a Lemon? Well, it's a lemon because the company says it's a lemon. The body text states that the car pictured is a lemon because it had a 'blemished chrome strip on the glove compartment'. This may seem to be a ridiculous thing to call a car a lemon over, but it proves that the quality of a VW is higher than one might expect. The text states that 3,389 men inspect each VW at every stage of production, for each of the 3,000 cars they make daily. In fact, one out of every fifty cars is considered a 'Lemon' and must be reworked. This may seem overly extravagant for an economy car's production, but it helped sell VW's for nearly twenty five years. The thrill of this advertisement is simplicity. The use of 'fruit' names as signifiers of 'good' and 'bad' is easily understood. Often objects are categorized by price, style or quality. In this case, the product is categorized through the use of metaphors. When one speaks of a lemon, one normally connoting them with sourness. When one refers to a plum (or peach) one understands this to be a pleasurable fruit. The last sentence of the ad refers to this line of comparison. The statement, 'We pluck the lemons, you get the plums' is used to suggest the great pleasure one will find in the quality ride of a VW.

*** Note ***

The VW campaign of the 60's and 70's was one of the most influential series' of ads that has ever been produced. It influenced both art, pop culture, and the advertising industry. It pushed the edge of conventional advertising and gave the medium a new sense of value. All of the VW ads from this period are exceptional and an important part of advertising history.

Periphrases

This ad for Bounce anti-static dryer sheets uses periphrases to sell its product as a useful tool in fighting embarrassing 'static cling'. The ads image displays the noticeable unlidiness and embarrassing look of static cling on the person in the image. The headline, 'Don't let static get a leg up on you', implies the embarrassment one will feel when caught with 'static cling'. The vanity of the viewer is used to the advertisers advantage. The viewer places him/herself in the image and becomes self conscious of their appearance. The headline of the ad is the main focus of periphrases in the ad. The five main elements of the ad are.
1) The headline.
2) The image, showing a person with static cling causing their pant legs to ride up
3) The text block at the right.
4) The inset photos of the product.
5) The catch phrase of the product.

This ad uses periphrases to suggest the embarrassing effect static cling may have on ones self-image. Upon viewing the ad, one notices that the person in the image has a 'bad' case of static cling. This static problem is displayed through the riding up of the persons pant leg. People are usually self conscious of their looks. When one is faced with static cling, one becomes more self conscious and even embarrassed by the personal flaw being displayed. It is the viewers vanity which the advertiser is using as a tool for the promotion of their product. The advertiser knows that the viewer will place him/herself into the image as the person with static cling. The advertiser creates an embarrassing setting (in the image) which is easily understood by the viewer. They see him/herself as the person (in the image) who has just been denied a job because they looked untidy during the interview. The sense of failure is evident through the posture of the person in the image and the downward movement being shown. The person isn't bounding down the stairs in a state of joy. They're moving slowly, in a state of melancholy. The viewer (within the image) thinks, 'If I could only get rid of this static cling. If I had only used Bounce in the dryer, things would be different'. The downward motion of the person on the stairs also displays a sense of failure. Although the above concepts are being read into the image, they seem quite reasonable. The headline, 'Don't let static get a leg up on you', accentuates the viewer's fear of being viewed as untidy by a perspective employer. It simply states, 'this could be you', to the viewer. It also promotes static cling as an obstacle which must be overcome. The text 'get a leg up on you' is used as a signifier which represents the battle one must win to defeat this horrible menace. It effectively makes the viewer evaluate him/herself for important presentations. If one is afraid that job opportunities will be hindered because of

static cling, then one must take action against it. If one feels confident (i.e. not worried about static cling), one will be confident and project him/herself in a similar manner. The text block to the lower right of the ad displays the static cling as an unfortunate mistake. It uses statements such as, 'Oops. Showing a little too much leg?', and 'get a leg up on static for good ' to further promote the use of the product. The inset images display the product's scent variety and to show the packaging for recognition purposes. The catch phrase, 'Stops static before static stops you', combines the concepts of both the image and the text in the ad. It reflects upon the failure evident in the image and presents the products ability to create self confidence.

This ad use several semiotic principles. The main principle observed in use in this ad for Scotch film is periphrases. The ad promotes the use of Scotch brand film through the testimony of a satisfied customer. The headline of the ad is quite humorous since it uses both word play and double meaning to promote the product. The headline, 'Bob exposes our film for what it really is', seems at first to be scandalous in nature. He did 'expose' the product for what it really was. Well, if Bob didn't expose the film (i.e. the product) for what it was he didn't use it. Logic is helpful at times.
The five main elements of this ad are:
1) The headline text.
2) The camera
3) The box of ScotchColor film.
4) The note under the camera.
5) The body text.

This ad for ScotchColor film uses periphrases in a lighthearted manner. The headline promotes the product through 'Bob' a customer who is satisfied with the company's product. Bob. is an amateur photographer who has recently found ScotchColor film to be better than his normal brand (i.e. Kodak) of film. The letter, Bob sent to Scotch, is used in the ad as actual testimony which states that the film is as good (if not better than) other brands of film. The use of periphrases within the ad is best seen in the headline which in a round about way says that Bob likes the product and will continue to use it. The use of word play within the headline is intriguing. When one refers to exposing a product for what it really is, one usually thinks that the item is being scrutinized for a flaw in its manufacture, etc. In this case Bob is exposing the product because it was meant to be exposed. It is film. This use of double meaning within the headline accentuates the periphrases principle quite well. The placement of the camera could be considered critical in the ad. Its lens covers the word 'Kodak' in the letter. The covering of the competitors name was most likely done for legal reasons. The camera is used as an arrow signifier by pointing to both the film and text in the ad. The film box is used in the ad for package recognition. The body text refers to the letter in the upper right by quoting Bob. The advertiser then states that Bob (or anyone like him) could expose the product for what it is any time they feel like it. This is another use of paraphrases in the ad which supports the sale of the film The catch phrase, 'The smart choice for life's little moments', of Scotch film is used to close the ad.

This ad for Merit cigarettes uses periphrases in a completely unintended manner. Periphrases is used to suggest something in a round about way. In this case the ads headline suggests. The statement, 'what you see isn't what you get' seems to contain a double meaning. The double meaning is to be promoting the flavor of the product as well as the ban of cigarettes in general. The double meaning in the headline is quite humorous when fully analyzed. The four main elements of the ad are.
1) The headline text.
2) The body text.
3) The pack of merit cigarettes.
4) The surgeon generals warning.

This ad for Merit cigarettes displays an unintentional use of periphrases. I consider the use of periphrases to be unintentional since the advertiser wishes to promote the product, not hinder its sales. The use of periphrases in the ad is noticed when reading into the headline. The headline, 'What you see isn't what you get' is meant to describe the flavor of the product and promote its lower percentage of tar. The headline could also be seen as a statement against the smoking of tobacco products in general. The headline may be stating the fact that the product isn't what it seems to be' and that smokers are drug addicts, addicted to nicotine in cigarettes. It

could also be referring to the fact that smoking causes lung cancer, emphysema, etc. What you see is a cigarette. A symbol of power, 'coolness' etc. What you actually get is dependency on a drug, health problems, and a shorter life. This double meaning (i.e. antimetabole) suggests not smoking. The surgeon generals warning. 'Quitting smoking now greatly reduces serious risks to your health', reflects the anti-smoking idea. Everyone basically knows that smoking is unhealthy, even the tobacco companies. The headline of this ad seems to say that in a round about way (unintentionally of course). The body text promotes the flavor and 'extraordinary taste' of the product. It also speaks of a nationwide survey which Merit brand cigarettes won. It suggests that 'seeing isn't always believing, but tasting is'. This simply means that Merit's taste is better than most other brands. The 'enriched flavor' and 'low tar' are the brands benefit. The package illustration is used for product recognition. The use of peripherases in the ad is difficult to comprehend, in fact, the ad may be more easily understood as antimetabole. It's really up to you.

Preterition

This ad for Swanson chicken broth and Franco American gravy uses preterition to suggest a top secret recipe for holiday stuffing. It uses the red stencil typeface stamped diagonally across the ad to promote the secret nature of the recipe. The use of the stencil type can be characterized as cliche since it has been used for many years on television and in movies. This feigned secrecy is the main focal point of preterition in the ad.
The five main elements of the ad are:
1) The red stencil style headline
2) The image
3) The body text
4) The recipe for stuffing
5) The inset images of broth and gravy cans with the text 'Top holiday secrets' under them

This ad for Swanson broth and Franco American gravy is quite simple and extremely cliche. It uses preterition to suggest a secret is being disclosed. Upon viewing this ad one notices that the headline is separated from the rest of the ad in two ways. First, the headline is red which makes it stand out as a dominant type within the ad. Secondly, the typeface is easily recognized as the type style used in marking 'Top Secret' files in movies and TV. The stencil typeface has become stereotyped as this manner over the years. The text of the headline, 'savory holiday secrets revealed', gives the viewer the impression that they are being told a top government (or at least company) secret. What viewer wouldn't be interested in a new 'secret recipe'. The turkey and stuffing on the plate (in the image) are iconic signifiers of the Thanksgiving holiday. The plates and utensils seem elegant and are best understood as fine china and silverware in the average home. During the holidays most people take out the best dinnerware to help celebrate the occasion. The use of the stencil type is not really clear from this perspective though. Grandma's secret stuffing recipe wouldn't be high on the top secret list. The secret nature of the ad and the use of the Stencil typeface could be explained if the dinner setting were at the White House. In this case the place setting could be seen as a symbolic signifier of a setting at the White House table (since it is considered the most important home in the United States and the occupant of the house being the most important man). This could also account for the fine china and silverware displayed in the image. The red Stencil type over the image would then be justified since the welfare of the President is of the highest importance in the government. It becomes a signifier that the secret recipe is also of the greatest importance. The body text uses statements such as, 'discover these secrets of success', 'because it's classified delicious', and 'Swanson broth works undercover', to enhance the secret nature of the ad. The inset images of the two cans in the lower right corner of the ad displays the product for recognition purposes. The black stencil type under the cans reflects the motif displayed in the red headline text. The recipe for harvest fruit stuffing in the lower left corner of the ad is the secret recipe which is being disclosed. The feigning of secrecy in the ad is quite interesting. If this use of preterition actually helps sell the product isn't clear, but it is amusing.

This folding ad for Ilford film uses the preterition principle through viewer interaction with the ad. The cover of the folder is black and white with text that reads, 'if you see Ilford only in Black and White...' which implies the fact that Ilford is one of the most used professional films on the market. The inside spread of the ad contains a pair of red color (3D movie like) glasses and the text, 'It's time to take another look' on the left page. The right page displays a gradated color text field (repeating the words black and white) with 'Ilford, Vibrant, Sparkling, Dazzling, Brilliant' on it in black and orange. The text under the glasses asks the viewer to put the glasses on. Once the viewer puts the glasses on and look at the page they see the text 'making more out of color'. This interactive aspect of the ad is very intriguing. The main elements of the ad are:
1) The front cover with headline
2) The inside spread of the folder
3) The inside spread when viewed through the red glasses supplied
4) The glasses.
5) The body text.

This ad for Ilford film is quite remarkable. It pushes the limits of the preterition principle to the edge. When the ad is first viewed it seems plain. The front cover of the folder (displayed in black and white) states, 'if you see Ilford only in black and white ...' (i.e that Ilford is known for its black and white film technology) that you aren't seeing the whole picture. When the viewer opens the folder they find the glasses and the statement 'It's time to take another look' which compels them to put the glasses on. It is like a childhood game. One knows that there is a secret message which can be found if one is willing to play along. Once the viewer places the glasses on they find the hidden message, 'Ilford Making more out of color'. The use of hidden messages (i.e. secrets) in the ad is the main focus of the preterition principle. The basic message here is that the viewer should try the new color films of Ilford since they're not only black and white anymore. This playful style of interactive advertising goes back many years. It can be first observed in radio ads in the early days of radio media. The use of secret decoding rings of Flash Gordon, Dick Tracy, etc. were used as the first known uses of interaction and preterition as an advertising media format. The child (or adult) would send away for the decoding device and use it to decode messages (usually advertisements) which were given to the audience by the shows narrator. This ad continues this tradition by using simple technology (i.e. color filters and complementary color ink) to promote the ads product, color film. When one removes the glasses and puts them on one interacts with the ad. This is important to the ads selling point. After viewing the ad again the viewer learns the secret which is at first hidden in the text. One becomes the code breaker of the hidden secret and thus feels they are an important part of the ad. If the viewer doesn't put the glasses on the effect is lost. The secret still hidden. Most people will interact with the ad since very few ads allow for the viewers involvement other than reading. The use of the glasses (which have the statement 'there's more than meets the eye' on them) as an interactive tool for the principle of preterition is wonderful. The ad is an excellent example of both preterition and simple interactivity.

Repetition

The use of repetition in this ad for USAir airlines is extremely direct and simple. The ads image displays several planes next to each other at an airport. The planes represent the abundance of flights available each day. The planes are also used to signify that the company is no longer small. It states that USAir has become one of the most widely used airlines in the United States. The headline, 'The most flights a day. One phone call away', is used to back up the idea that the airline flies throughout the day. The four main elements of the ad are:
1) The headline.
2) The image, four planes in a row.
3) The body text.
4) The USAir logo and phone number.

The use of repetition in this ad is quite simple. The repeated shape of the airplane tails (displaying the USAir logo) in the image implies that the airline is now accepted as 'real' competition by other airlines. It displays the fact that USAir is America's most widely used airline and that the any airport will have several flights during the day. The repetition in the ad is a abundance. The headline, 'The most flights a day. One phone call away', links directly to the repetition of the image by stating that USAir flies more often than other airlines. It also states that a USAir flight is easy to book. One is only a phone call away from having a reservation. The body text discusses the 3000 daily flights to 170 cities that USAir maintains. It speaks of the express service to specific cities.

the convenience of their 'meeting and convention department' will arrange discounts for business flights, and that 'USAir will handle all of your air travel arrangements'. The logo and phone number displayed at the bottom center of the page are specifically for business flyers who will be using the airline regularly for meetings and conventions.

The use of repetition within an ad can sometimes be helpful. It often symbolizes abundance. This ad for Dekuyper is a simple product shot which places emphasis on or around a sport activity. The boots which surround the bottle are of various size, style, and make. The ad doesn't take a great deal of imagination to get the message across. It simply states that for each individual who may like to drink occasionally on vacation, at home, or other directly at the slopes, can find a flavor that will appeal to them. The ad uses familiar objects (such as ski boots) as a part of the ad to make it more effective. The four main elements of the ad are:

1) The ski boots.
2) The bottle of peppermint schnapps.
3) The text near the logo
4) The border text around the boots.

This ad is directed to the individual. The direction of the ad is maintained through the use of repetition. Each boot is indexic of its owner and in essence represents who that person is and what their personal tastes are. This individuality is expressed in the colors and styles of boots represented. The one connection that is inherent in the ad is that these people all like Dekuyper Peppermint Schnapps. The regularity in the placement of the boots helps hold the grid within the ad together and forms a pattern. This pattern of regularity may be reflective of the 'type' of individual both drinking the schnapps or other flavor liqueur that the company makes. The repetition of the objects in the ad (indexic signifiers) states visually that this group of individuals all drink this type of schnapps. The sales pitch here would be based on joining in with the crowd and living an exciting life. The ads simplicity and elegance are important factors in its overall comprehension

Similarity

The ad to the right for Marlboro cigarettes uses the principle of similarity (visually) to sell its product. The ad uses similarity of shape and color to express the ruggedness of (if not stereotypical) Marlboro Man. When one looks at the image one sees the 'real' men in the world. The Marlboro Man is a figure of strength, power, and ruggedness to American society. The similarity displayed in this ad is best noted through the use of size, color and common dress between the two men. The headline, 'come to where the flavor is' is used to draw the viewer into the image and toward the use of the product. The six main elements of the ad are:

1) The two men (Marlboro Men).
2) The color of the mens coats.
3) The scene within the image.
4) The headline text.
5) The inset images of the product.
6) The surgeon generals warning.

The Marlboro ad to the right is a great example of visual similarity. It uses similarities in size, shape, and color to express the ruggedness of the Marlboro Man. The similarity found in the ad is simple. The two men look alike. They are both wearing yellow coats, brown gloves, and of course (white) cowboy hats. The image of two men (cowboys) out in wooded country, basically promotes the concepts of freedom, hard work, friendship, and power to the viewer. The open fire and cast iron pots project an old west feeling. The 'good' old days of the wild west; when the cowboy was king. The cowboys shown in the image are signifiers of strength and endurance (they symbolize the pioneer spirit of the 1800's). These men are at home in the outdoors, living off the land. They wear loose comfortable clothes, drink hard liquor, eat steak and potatoes, and of course smoke Marlboro's (a real mans cigarette). As the image shows, these men (Marlboro Men) are capable of surviving the harshest weather, in fact, the harsher the better. The white cowboy hats (mentioned earlier) are symbolic of good, law and order, honesty, bravery, etc. In contrast, the black hat of the old west has been stereotyped

both in movies and television as a symbol of evil, the outlaw, etc. The basic concept noted by the color usage was the struggle between good and evil (i.e. Yin-Yang). The men in the image are wearing white hats. This means that they're basically (from a stereotypical standpoint) the good guys. These men may be rugged and strong, but they can also be caring and helpful. They use their strength to fight evil. If one wants to be more like them (i.e. the archetypal hero, wanderer, warrior), one can start by lighting up a Marlboro. It is the Marlboro cigarettes that they smoke which make them 'Marlboro Men'. Isn't it? The headline, 'come to where the flavor is', contains some interesting symbolism. The statement, when taken literally, implies that the viewer should enter the image (via projection) and become a Marlboro man for himself. It makes the viewer feel compelled to smoke Marlboro cigarettes so they can become a 'Marlboro Man'. Another interesting item in placement of the inset images, of 'Marlboro Red' and 'Longhorn 100's', is also an interesting element of the ad. The product images are placed in close proximity to the coat pocket of the man on the left. This makes perfect sense, since cigarettes are usually carried in ones pocket. The other possibility for the placement of the inset images is the proximity to both men's hands. Both relationships are justifiable. It becomes the viewers choice when deciding which example is correct. The 'Surgeon General's Warning' in the lower right corner of the ad states, 'Smoking causes lung cancer, heart disease, emphysema, and may complicate pregnancy'. The fact that the last example in the warning is specifically geared toward women could be seen (by men) as a signifier that only women will be affected by smoking in the manner stated (since men can't get pregnant). Hey, these guys are 'Marlboro Men' the toughest, hardest working people in the world. Smoking is a part of their life and its going to take more than a few cigarettes to kill them, or so they think. A 'real' Marlboro Man doesn't read those 'warning things' on cigarette packs anyhow, right?

This ad for Minolta's Maxxum Series-i cameras uses several semiotic principles to communicate its message to the viewer. The main principle used in the ad is a verbal form of similarity. The repetitive use of blue lettercaps in the text is the main focus of the similarity principle. The lettercaps here, are of different size, weight, style, and color than text. These differences are used to both highlight the series name and separate the sub-sections of the ad. The six main elements of the ad are:

1) The headline text.
2) The lettercaps.
3) The three paragraphs separated by the use of the lettercaps
4) The inset images of five new lenses and the expansion card option of the system.
5) The Minolta logo.
6) The ads background, which repeats the statement, 'The legend continues.

This ad for the Minolta Maxxum Series-i camera uses several principles to convey its message. The predominant principle is verbal similarity. When one views the ad one notices the blue highlights in the headline reading. 'Maxxum' and 'i' which are separated by the word 'series' in a black outline style text. The next noticeable elements are the lettercaps (similar to the 'i' in the headline) used to distinguish the three paragraphs. The first paragraph starting with the word 'Intelligent' speaks of the 'legend of the original Maxxum autofocus camera' and the new 'predictive autofocus feature of the Maxxum i series cameras'. The second paragraph starting with the word 'Ingenious' refers to Minolta's 'breakthroughs in lighting control', 'multi-pattern real-time metering system', and the five new zoom lenses (shown as inset images to the right of the paragraph) which have been added to the system. The last paragraph titled 'In a world by itself' speaks of the superiority and compactness of the Maxxum i-series cameras. It refers to the 'point and shoot' handling of the camera, the 'creative expansion card system' (displayed in the inset image to the right of the text) which allows the photographer to set the camera's program feature in a variety of ways. The Minolta logo is displayed in common use at the lower right corner of the ad. The metallic silver background of the ad is also quite interesting. It's comprised of repeated text reading 'the legend continues' reversed out of the silver printing ink. It's subtle at times when the light strikes it directly and quite distinguishable when viewed at various angles. The textural quality of the background (through the repetition of text) along with its subtle coloring reflects the historic use of subliminal advertising within the field. The repeated message is hardly subliminal

Suspension

This ad for the VW Beetle deals with objects as mysterious figures. The suspension principle is inherent in the ad because of the covering of the product. The covering of the VW Beetle and the use of the catch phrase, 'The best kept secret in Washington D.C.', explore the use of suspense as a tool for selling a product. Even the covering of such a well known car as the VW Beetle adds an sense of mystery to the ad. What could possibly make a covered VW Beetle look like anything other than a VW Beetle. The giving of hints and the use of words like 'snooping' in the body text accentuates the mystery of the ad. The covering of the VW Beetle logo at the bottom of the page also ads to the suspense of the overall product.

The four main elements of this ad are:
1) The covered car (a VW Beetle)
2) The headline text
3) The body text
4) The covered VW logo.

Visually speaking, an ad that supports an air of mystery will always be seen as a more interesting ad. If the product is a well known item, of distinct shape or color and it was covered either partially or fully it would seem more interesting. This concept of masking, hiding, or wrapping the object is not new. Many artists outside of the advertising field such as Christo have used the idea of wrapping or covering to create interest in a piece of art for many years. The simplest way of understanding the principle of suspension is by looking at the principle of wrapping a gift. The suspension between not knowing and knowing what has been given creates excitement and/or surprise. The idea of covering a VW beetle and making pretentious statements that the hidden object is a secret is somewhat ludicrous, but also intriguing. The shape of the VW Bug is so well known that covering it only adds to the humor of the ad. One must admit that covering a VW is funny. Humor, it seems, is always good in advertising. It lightens the selling point and makes the ad memorable. The use of suspension in the text is best seen in the last line of the ad which reads, 'We won't let the bug out of the bag'. This ad, as well as the unknown number of other VW ads in the campaign, uses humor as its main sales pitch. The copy in any of these VW ads is exceptional.

The use of suspension in advertising is quite common. It is used to project a feeling of suspense, somewhat like a cliffhanger. The principle is used in a similar manner in this ad for Payday chocolate bars. The ads are roughly 3/16ths the size of a tabloid size page. They ran consecutively in the same corner of two pages in a magazine and due to their separation in space create a minor sense of suspension. The Both elements of the ad are simple in their use of type and imagery. The first part of the ad simply consists of a headline which reads, 'Make your payday last longer'. The second part continues the statement with, 'Eat slowly' and displays a photo of the product. The sub-head on the second part of the ad asks the viewer the question, 'Can you make it to your next payday?'. This statement creates further suspense within the ad and The four main elements of this two part ad are.
1) The headline on the first part.
2) The headline on the second part.
3) The image of a Payday candy bar, on the second part.
4) The question at the bottom of the second part of the ad

This ad for Payday candy bars uses the basic principle of suspension to convey its primary message. Suspension is used in the ad to create the feeling of a cliffhanger which is used in TV and movies to project suspense. It creates the suspense by separating the ads content over two consecutively run pieces. When viewing the first part of the ad one really doesn't understand the full intent of the piece because it is extremely vague. When viewing the second part alone one understands the purpose of the ad, but doesn't understand the reasoning behind it. Only after viewing the complete ad (in this case the two parts) will the message of the ad become clear. In this ad the advertiser uses the product's name 'Payday' in the first part to lead the viewer into believing that it will help them make their 'Payday' (i.e. income, paycheck, etc.) last longer. After the viewer turns the page they read the headline, 'Eat Slowly' and view the product itself, which connects the two parts and sets up the understanding that the ad promotes the candy bar, not the check (since one cannot eat ones paycheck slowly). The humor of the ad is quite effective. It uses a bait and switch technique to gain viewer interest. The viewer thinks that they will find an answer to their financial troubles and only finds a promotion for a candy bar. The question, 'Can you make it to your next payday?', raised by the advertiser works

on two levels. It could mean that the Payday candy bar is a reward for working and is only bought on payday. It could also imply that the candy bar is so good (i.e. addictive) that the person may not be able to wait to have another. The image is seen as a simple photographic representation of the product. Or is it...
Note

This ad is of particular interest to those people who wish to read sex into ads. If one were interested in finding sexual signifiers in this ad it is quite simple. The Payday bar is easily understood to be a phallic object within the ad. If one were interested in finding a deeper relationship between the candy bar and sexual erotica, one would need to understand the oral fixation which is being implied. The Payday bar is a substitute for the male penis. Oral sex is implied through the shape and actual function of the product as a candy bar. One places the product into ones mouth to eat it. Eating it (the product) slowly, as stated in the second part of the ad, implies other sexual innuendos which I will leave up to those interested to study for themselves. Implied Sex and Erotica can be studied in more depth within the Advertisement Creation stack of AdTech©

Synecdoche

This ad for Northwest airlines uses the principle of synecdoche to promote the airline as the most efficient of all airlines in three Department of Transportation categories. The image, an illustrative marker rendering, of a tail of a Northwest plane (displaying the logo) is used to represent the entire plane (and the company). The tails use in the ad is extremely significant to the overall meaning of the ad in several ways which will be discussed later. When one views the image one sees the tail of a plane, but one is well aware that the rest of the plane exists out of the image area. The image is cropped flush to the right edge of the ad to help the viewer form closure between the image and the rest of the plane. The fact that the image presented is only a part (i.e. is an abstraction) of the whole plane is easily understood by all viewers. This is also the main focus of synecdoche in the ad. The five main elements of the ad are
1) The marker rendering of a Northwest Airlines tail section.
2) The headline.
3) The three panels displaying the rating of Northwest with other airlines
4) The body text
5) The Northwest logo and catch phrase.

This ad uses the semiotic principle of synecdoche as its main concept. It uses the principle to display part of the object while still allowing the viewer to form closure for the entire piece. The image, (probably) a marker rendering, of a Northwest planes tail section is, with 'real' airline tail representing the actual plane. The tail is used specifically because it always has the company logo on it. If one is trying to sell a product one has to display the most important parts (the logo being essential). The drawing of the plane is used for several reasons. First, it is used to substitute the 'real' plane to make the viewer feel comfortable when seeing only part of the object. It is viewed as an artwork rather than a disjointed section of a Northwest airline. It is perceived in an abstract manner. Secondly, the image allows the imperfections of an actual plane to go unnoticed. An actual airplane would most likely have dents, scratches, paint discoloration, etc. on its surface. These minor flaws would be projected as problems with the airline itself. Basically the image, as a photographic quality illustration, is used to signify the perfect record of the airline. Another reason the ad displays only the tail of the plane is to suggest how the competition observes Northwest... from the rear. They are unable to keep up with Northwest's high standards and thus get left in the dust. The images placement on the page is also an important signifier which supports the total closure of the plane body. If the tail were placed lower on the page one would feel uncomfortable because it would seem to low to the ground. The ground being the bottom edge of the page. If it were placed higher on the page the image would be cropped to closely and a viewer discomfort would be noticed. The closure of the plane is only achieved through the images flush right placement on the page. Without the indication of the plane body continuing off the page (due to its flush right position) the viewer would feel uncomfortable. Only when closure is indicated will the viewer be able to abstractly and comfortably understand the use of synecdoche. If the image was separated from the right side of the page, even slightly, the viewer would not be able to close the object. The headline, 'Northwest just landed in first place', suggests that the other airlines haven't arrived on time, again. At this rate they will never be able to compete in any fair competition. This also promotes the Consumer Report listings in the three boxes in the lower left of the page

The three boxes represent the so called 'Triple Crown' of airline performance. Northwest is proud to say that they have once again beaten the competition by providing the best service for and domestic airline. The charts indicate that Northwest has placed first in 'On-Time Arrivals', '(the least) Mishandled Luggage', and '(least) Customer Complaints'. The body text speaks of this 'Triple Crown' victory and suggests that the viewer fly Northwest on their next trip. Hey, Northwest is the company "that gets you there on time, with your bags and without the hassles". It suggests that the viewer deserves the best service and can only receive it by flying Northwest. The typical logo and catch phrase are placed bottom center on the page. The ad is a good representation of the synecdoche principle in use.

Tautology

This ad for Pan American (Panagra) airlines uses the principle of tautology primarily in its headline. The ad displays an image of a group of 'Gauchos' and discusses the nightlife of Argentina. It uses the headline, 'South America: where nights are NIGHTS!', to suggest the exciting activities of Buenos Aires and other South American cities. When one reads the headline one will notice the use of tautology in the statement 'where nights are nights'. If a night isn't a night, then what is it. This use of tautology is the main point of interest in the ad. The five main elements of this ad are:

1) The image, a night scene of Gauchos in Argentina.
2) The headline.
3) The body text
4) The Map with arrows in the lower right of the ad
5) The Pan Am/Panagra logos

The use of tautology in this ad is easily observed by the viewer. When one reads the headline one notices the repeated use of the word 'nights'. This seemingly redundant statement is actually not redundant at all. The statement, "where nights are nights", actually implies the excitement of the nightlife in Argentina (especially Buenos Aires). The use of all capital letters in the second use of the word 'nights' signifies the larger (more interesting) part of the South American day. The signifier basically implies that the 'NIGHTS' of Buenos Aires are much more exciting than the 'nights' anywhere else. When one normally thinks of nighttime (or night in general) one perceives it as the time to sleep. The body text compares the nights of Buenos Aires to the nights of Paris in the statement, 'the Paris of the Western Hemisphere'. The nights are projected as seemingly never ending. The copy states that there are many things to do at night in Argentina. Opera, theatre, night clubs, restaurants, etc. are only a small listing. The rest of the body text discusses how one can see several cities on the way to and from Argentina (on a round trip ticket) for only $630 (circa 1963). The map at the lower right of the ad shows the route used by Pan Am and Panagra airlines when traveling to Argentina. The 'U' shaped arrow is a signifier of the flight. The logo is used as a closing message to the viewer. The text under the logos (although not readable in the on screen image) states the names of the two airlines (Pan American Airways and Pan American-Grace Airways). They are the same company, but use separate titles to distinguish them from he North American based airline and its South American counterpart.

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2/22/94 12:30 AM Script of stack Booch I:thesisinprogress:Evaluative Systems

```
on openstack
  start using stack "AdTech® intro"
  hide menubar
end openstack
```

3/8/94 2:40 AM   Script of card id 33703 = "Evaluative Systems Intro"

```
ON opencard
  Global UserNotes
  -- looks for global variable

  hide bg fld "note pad"
  -- hide the fld "note pad"

  repeat 5 times
    play "funky"
  end repeat
  -- plays sound resource "funky" five times or until mouse click

  displayp 21, 223,78
  displayp 45, 436,78
  -- Displays the card image(s) at xy coordinates

  put UserNotes into bg fld "note pad"
  -- -- This is the function which takes all info from the note pad
  -- -- and places it in the handler UserNotes.  It is used while
  -- -- Adtech is running.

  pass opencard
  -- Passes the global variable UserNotes to the background script
END opencard

on closecard
  global usernotes
  -- this is the global variable for UserNotes

  play stop
  -- stops sound resource from playing

  put bg fld "note pad" into usernotes
  -- this puts any info in the note pad of all cards into the global UserNotes
end closecard
```

```
on displayP NameP, locX, locY
   showpict nameP, locX, locY
   -- -- This allows all the pictures to show on the card
   -- -- if they use displayP rather than the normal showpict
end displayP
```

```
ON opencard
   Global UserNotes
   -- looks for global variable

   hide bg fld "note pad"
   -- hides field "note pad" which contains the user added info

   put UserNotes into bg fld "note pad"
   -- -- This is the function which takes all info from the note pad
   -- -- and places it in the handler UserNotes. It is used while
   -- -- Adtech is running.

   pass opencard
   -- Passes the global variable UserNotes to the background script
   -- where it is put into holding until needed
END opencard

on closecard
   global UserNotes
   -- this is the global variable for UserNotes

   put bkgnd fld "note pad" into UserNotes
   -- this puts any info in the note pad of all cards into the global
end closecard
```

2/22/94 12:31 AM   Script of card id 5765 = "Addition - Folgers Ad"

```
ON opencard
   Global UserNotes
   -- looks for global variable

   displayP purple, 0, 0
   -- Displays the pie icon in corner

   displayp 2, 345, 72
   -- Displays the card image at X=345, y=72

   pass opencard
   -- Passes the global variable UserNotes to the background script
END opencard

on closecard
   global usernotes
   -- this is the global variable for UserNotes

   put bkgnd fld "note pad" into usernotes
   -- this puts any info in the note pad of all cards into the global
end closecard
```

2/22/94 12:34 AM   Script of card id 8848 = "Circumlocution - Gio Perfume Ad"

```
ON opencard
   Global UserNotes
   -- looks for global variable

   displayP purple, 0, 0
   -- Displays the pie icon in corner

   PictureShow "16a", 345, 72, 2, rect, stay
   -- -- Displays the first card image at X=345, y=72

   hide btn "image 1"
   -- hides button "image 1"

   show btn "image 2"
   -- shows button "image 2"

   pass opencard
   -- Passes the global variable UserNotes to the background script
END opencard

on closecard
   global usernotes
   -- this is the global variable for UserNotes

   PictureHide "16"
   PictureHide "16a"
   -- this hides the images which are open on the screen

   put bkgnd fld "note pad" into usernotes
   -- this puts any info in the note pad of all cards into the global
   -- upon closing the present card
end closecard
```

```
ON opencard
   Global UserNotes
   -- looks for global variable

   displayP purple, 0, 0
   -- Displays the pie icon in corner

   displayp "75a", 345, 72
   -- Displays the card image(s) at xy coordinates

   hide cd btn "image 1"

   show cd btn "image 2"

   pass opencard
   -- Passes the global variable UserNotes to the background script
END opencard


on closecard
   global usernotes
   -- this is the global variable for UserNotes

   put bkgnd fld "note pad" into usernotes
   -- this puts any info in the note pad of all cards into the global
   end closecard
```

```
ON opencard
   Global UserNotes
   -- looks for global variable

   displayP purple, 0, 0
   -- Displays the pie icon in corner

   PictureShow 66, 345, 72, 2, rect, stay
   -- Displays the card image(s) at xy coordinates

   hide btn "image 1"
   hide btn "image 3"
   show btn "image 2"

   pass opencard
   -- Passes the global variable UserNotes to the background script
END opencard


on closecard
   global usernotes
   -- this is the global variable for UserNotes

   PictureHide "66"
   PictureHide "66a"
   PictureHide "66b"

   put bkgnd fld "note pad" into usernotes
   -- this puts any info in the note pad of all cards into the global
   end closecard
```

```
ON opencard
  Global UserNotes
  -- looks for global variable

  displayP purple, 0, 0
  -- Displays the pie icon in corner

  displayp 78, 360, 72
  -- Displays the card image(s) at xy coordinates

  show btn stop
  -- shows end btn

  hide bg btn next
  -- hides next card btn

  pass opencard
  -- Passes the global variable UserNotes to the background script
END opencard

on closecard
  global usernotes
  -- this is the global variable for UserNotes

  put bkgnd fld "note pad" into usernotes
  -- this puts any info in the note pad of all cards into the global
end closecard
```

```
on displayP NameP, locX, locY
  showpict nameP, locX, locY
  -- -- This allows all the pictures to show on the card
  -- -- if they use displayP rather than the normal showpict
end displayP

on opencard
  global UserNotes
  -- -- This is the handler which the card script passed to

  put UserNotes into bg fld "note pad"
  -- -- This is the function which takes all info from the note pad
  -- -- and places it in the handler UserName. It is used while
  -- -- Adtech is running.
end opencard
```

Evaluative systems "SEMIOTICS" Intro Card

- - - script for "Quit Button" on evaluative systems Intro
```
on mouseUp
  Domenu "Quit HyperCard"
end mouseUp
```

- - - script for "Nav Map Button" on evaluative systems Intro
```
on mouseUp
  go to card id 3704 of stack "Adtech© Intro"
end mouseUp
```

- - - Script for "help button" on evaluative systems Intro
```
on mouseUp
  go card "help card" of stack "Adtech© Intro"
end mouseUp
```

- - - Script for "print button" on evaluative systems Intro
```
on mouseUp
  answer "Print what?" with "Card" or "Card Fields" or "Cancel"
  If It is "card" then doMenu "Page Setup…" : "Print Card"
  If It is "Card Fields" then answer "Which one?" with "Stack Intro" or "Quote" or "Cancel"
  If It is "Stack Intro" then print cd fld "Evaluative Systems Intro"
  If It is "Quote" then print cd fld "Quote"
  If It is "Cancel" then go this card
end mouseUp
```

- - - Script for "return button" on evaluative systems Intro
```
on mouseUp
  go back
end mouseUp
```

- - - Script for "go next button" on evaluative systems Intro
```
on mouseUp
  go card "Semiotics map"
end mouseUp
```

- - - Script for "INtro text Field" on evaluative systems Intro
```
on mouseup
  get the clickchunk
  select the clickchunk
  get the selectedtext
  find whole it
  If It Is "LIlotes" then go card "LIlotes - Honda Ad"
  If It Is "DoubleEntendre" then go card "Double Entendre - Minolta Ad"
end mouseup
```

Semiotics Map Card

- - - script for "Quit Button" on semiotics Map
```
on mouseUp
  Domenu "Quit HyperCard"
end mouseUp
```

- - - script for "Nav Map Button" on semiotics Map
```
on mouseUp
  go to card id 3704 of stack "Adtech© Intro"
end mouseUp
```

- - - Script for "help button" on semiotics Map
```
on mouseUp
  go card "help card" of stack "Adtech© intro"
end mouseUp
```

- - - Script for "Print button" on semiotics Map
```
on mouseUp
  answer "Print what?" with "Card" or "Card Fields" or "Cancel"
  If It Is "card" then
    doMenu "Page Setup…"
    domenu "Print Card"
  end If
  If It Is "Card Fields" then
    answer "Which one?" with "Map Text" or "Contents" or "Cancel"
  end If
  If It Is "Map Text" then print cd fld "Semiotics Map"
  If It Is "Contents" then print cd fld "Table of Contents"
  If It Is "Cancel" then go this card
end mouseUp
```

- - - Script for "return button" on semiotics map
```
on mouseUp
  go back
end mouseUp
```

List of Semiotic Map buttons
- - - script of Addition Button on semiotics map
```
on mouseUp
  go to card id 5765
end mouseUp
```

- - - script of Ambiguity Button on semiotics map
```
on mouseUp
  go to card id 6174
end mouseUp
```

- - - script of Anacoluthon Button on semiotics map
```
on mouseUp
  go to card id 7292
end mouseUp
```

--- script of Antimetabole Button on semiotics map
on mouseUp
go to card id 8321
end mouseUp

--- script of Antonomasia Button on map
on mouseUp
go to card id 8085
end mouseUp

--- script of Asyndeton Button on map
on mouseUp
go to card id 10477
end mouseUp

--- script of Chiasmus Button on map
on mouseUp
go to card id 5206
end mouseUp

--- script of Circumlocution Button on map
on mouseUp
go to card id 8848
end mouseUp

--- script of Double Entendre Button on map
on mouseUp
go to card id 11343
end mouseUp

--- script of Ellipses Button on map
on mouseUp
go to card id 12876
end mouseup

--- script of Equivocal Button on map
on mouseUp
go to card id 14725
end mouseUp

--- script of Euphemism Button on map
on mouseUp
go to card id 15287
end mouseUp

--- script of False Homology Button on map
on mouseUp
go to card id 16171
end mouseUp

--- script of Hendiadys Button on map
on mouseUp
go to card id 17287
end mouseUp

--- script of Hyperbole Button on map
on mouseUp
go to card id 18370
end mouseUp

--- script of Identical Button on map
on mouseUp
go to card id 19253
end mouseUp

--- script of Inversion Button on map
on mouseUp
go to card id 15671
end mouseUp

--- script of Litotes Button on map
on mouseUp
go to card id 20465
end mouseUp

--- script of Metaphor Button on map
on mouseUp
go to card id 21392
end mouseup

--- script of Metonymy Button on map
on mouseUp
go to card id 22366
end mouseUp

--- script of opposition Button on map
on mouseUp
go to card id 23892
end mouseUp

--- script of oxymoron Button on map
on mouseUp
go to card id 25549
end mouseUp

--- script of Paradox Button on semiotics map
on mouseUp
go to card id 26441

--- script of periphrases Button on semiotics map
on mouseUp
go to card id 27558
end mouseUp
List of Map buttons cont.

--- script of preterition Button on semiotics map
on mouseUp
go to card id 29176
end mouseUp

--- script of repetition Button on semiotics map
on mouseUp
go to card id 29455
end mouseUp

--- script of similarity Button on semiotics map
on mouseUp
go to card id 30673
end mouseUp

--- script of suspension Button on semiotics map
on mouseUp
go to card id 41509
end mouseUp

--- script of synecdoche Button on semiotics map
on mouseUp
go to card id 32159
end mouseUp

--- script of Tautology Button on semiotics map
on mouseUp
go to card id 32706
end mouseUp

Basic Stack Card (semiotics)

```
- - - script for "Quit Button" on Basic semiotics card
on mouseUp
  Domenu "Quit HyperCard"
end mouseUp

- - - script for "New Map Button" on Basic semiotics card
on mouseUp
  go to card id 3704 of stack "Adtech© Intro"
end mouseUp

- - - Script for "Bib/Gloss button" on Basic semiotics card
on mouseUp
Answer "Which would you care to see?" with "Glossary", "Bibliography", "Cancel"
If it is "Glossary" then go card "Glossary card" of stack "reference Materials"
If it is "Bibliography" Then go card "Bibliography card" of stack "reference Materials"
If it is "cancel" then go this card
end mouseUp

- - - script for "Map Button" on Basic semiotics card
on mouseup
  go card "semiotics map"
end mouseUp

- - - Script for "help button" on Basic semiotics card
on mouseUp
  go card "help card" of stack "Adtech© intro"
end mouseUp

- - - Script for "print button" on Basic semiotics card
on mouseUp
  answer "Print what?" with "Card" or "Card Fields" or "Cancel"
  If it is "card" then doMenu "Page Setup..."; "Print Card"
  If it is "Card Fields" then answer "Which one?" with "Cont &Semi" or "NotePad" or "Cancel"
  If it is "Cont &Semi" then domenu "Print Field..."; "Ad content" &return& "Semiotic Elements"
  If it is "NotePad" then domenu "Print Field..."; "Notepad"
  If it is "Cancel" then go this card
end mouseUp

- - - Script for "Open" button on Basic semiotics card
on mouseUp
  show bkgnd fld "note pad"
  hide bkgnd btn "open"
  show bkgnd btn "close"
end mouseUp

- - - Script for "Close" button on Basic semiotics card
on mouseUp
  hide bkgnd fld "note pad"
  show bkgnd btn "open"
  hide bkgnd btn "close"
end mouseUp
```

```
- - - Script for "Return" button on Basic semiotics card
on mouseUp
  go back
end mouseUp

- - - Script of back page arrow button on Basic semiotics card
on mouseUp
  go previous card
end mouseUp

- - - Script for "go next button" on Basic semiotics card
on mouseUp
  go next card
end mouseUp
```

The "Circumlocution- Glo Perfume Ad" Card requires Basic card buttons plus....

- - - **Script for "Image 2" button on "Circumlocution- Glo Perfume Ad" Card**
on mouseUp
PictureHide "loo"
PictureShow "16", 255, 72, 2, rect, stay
hide cd btn "image 2"
show cd btn "image 1"
end mouseUp

- - - **Script for "Image 1" button on "Circumlocution- Glo Perfume Ad" Card**
on mouseUp
PictureHide "16"
PictureShow "loo", 345, 72, 2, rect, stay
hide cd btn "image 1"
Show cd btn "image 2"
end mouseUp

The "Circumlocution - absolut San Fran" Card requires Basic card buttons plus....

- - - **Script for "cross referencing" within text on "circumlocution - absolut san fran" Card**

on mouseup
get the clickchunk
select the clickchunk
get the selectedtext
find whole it
if it is "AbsolutCampaign" then go card "the Absolut Campaign" of stack "Ad Creation"
if it is "AbsolutWarhol" then go card "Art as Ad- Absolut Ad (A. Warhol)" of stack "art of
advertising"
end mouseup

The "Pretention 2 - Ilford film Ad" Card requires Basic card buttons plus...

--- Script for "Image 2" button on "Pretention 2 - Ilford film Ad" Card
```
on mouseUp
  PictureShow 66, 345, 72, 2, rect, stay
  PictureHide "66b"
  hide btn "image 1"
  show btn "image 2"
end mouseUp
```

--- Script for "Image 3" button on "Pretention 2 - Ilford film Ad" Card
```
on mouseUp
  PictureShow "66b", 260,72, 2, rect, stay
  PictureHide "66a"
  hide btn "image 3"
  show btn "image 1"
end mouseUp
```

--- Script for "Image 1" button on "Pretention 2 - Ilford film Ad" Card
```
on mouseUp
  PictureShow 66, 345, 72, 2, rect, stay
  PictureHide "66b"
  hide btn "image 1"
  show btn "image 2"
end mouseUp
```

Script for Paradox (VW AD) card

--- Script for "cross referencing" within text on "Paradox- VW ad" Card
```
on mouseup
  get the clickchunk
  select the clickchunk
  get the selectedtext
  find whole it
  if it is "Suspension" then go card "suspension - Volkswagen ad" of stack "Evaluative systems"
  if it is "VWCampaign" then go card "The Volkswagen Campaign" of stack "ad creation"
  if it is "Renderingtechniques" then go card "Conceptual Rendering Techniques" of stack "ad creation"
  if it is "thestoryboard" then go card "The Story Board (and TV Ad)" of stack "ad creation"
end mouseup
```

Script for Suspension (VW AD) card

--- Script for "cross referencing" within text on "suspension - VW ad" Card

```
on mouseup
get the clickchunk
select the clickchunk
get the selectedtext
find whole it
if it is "Paradox" then go card "paradox 2 - volkswagen ad" of stack "Evaluative systems"
if it is "VWCampaign" then go card "The Volkswagen Campaign" of stack "ad creation"
if it is "Renderingtechniques" then go card "Conceptual Rendering Techniques" of stack "ad creation"
if it is "thestoryboard" then go card "The Story Board (and TV Ad)" of stack "ad creation"
end mouseup
```

The "Suspension 2 - Payday Ad" Card requires Basic card buttons plus....

--- Script for "image 2" button on "Suspension 2 - Payday Ad" Card

```
on mouseUp
displayP 75, 345, 72
hide cd btn "image 2"
Show cd btn "image 1"
end mouseUp
```

--- Script for "image 1" button on "Suspension 2 - Payday Ad" Card

```
on mouseUp
displayP "75o", 345, 72
hide cd btn "image 1"
Show cd btn "image 2"
end mouseUp
```

List of 20th Century Designers

Media Technology   Television Technology
Dr. Pepper Ad

Media Technology   Broadcast (Radio) Technology
Levis Ad

Levis radio ad

Sprite radio ad

Speed on Corn Flakes

Media Technology   Print Technology
Toyota Celica Ad

Media Technology | Computer Technology

Samsung Ad

Informational Text:

Quit   Nav Map   Gloss/Bib   Map   Help   Print   Open   Image 2   Return

Media Technology | Computer Technology

Listerine Mouthwash Ad

Informational Text:

Scripts:

Quit   Nav Map   Gloss/Bib   Map   Help   Print   Open   Help   Return

History of the book

ca. 3500 B.C. -- First known writing (clay tablets found in Sumeria)

ca. 2500 B.C. -- Papyrus scrolls used in Egypt for writing.

ca. 1300 B.C. -- Parchment used in Egypt.

ca. 1000 B.C. -- Papyrus and Parchment used in Greece for writing.

ca. 750 B.C. -- Homer writes the Illiad and the Odyssey.

ca. 672 B.C. -- Romans create twelve month calendar. Romans use Parchment /Vellum to write books (i.e. Codex) The Codex is the predesessor of the modern book.

ca. 350 B.C. -- Aristotle writes on reason and logic

ca. 255 B.C. -- Old Testament translated into Greek

ca. 50 A.D. -- Dead Sea Scrolls written (discovered in 1947)

ca. 75 to 100 A.D. -- Four Gospels written.

105 A.D. -- Paper invented in China

ca. 100 to 600 A.D. -- Roman Capitals used as basic alphabet for writing. Monastaries become the literay and writing centers of the dark ages. The first handwritten manuscripts are created. Handwriting styles of Roman Cursive - Rustica Unical - and Half Unical used in writing on Parchment and Vellum to create manuscripts. Reading and writing developed and continued by monks in scriptorias.

529 A.D. -- Benedictine order established.

640 A.D. -- Block Printing in China.

642 A.D. -- Arabs destroy 300000 scrolls at Alexandria library.

700 A.D. -- Heroic poem Beowulf written in Old English.

793 A.D. -- Arab paper made

ca. 800 A.D. -- Emperor Charlemagne unifies Roman empire by creating a standard typeface (Carolingian). This new typeface made of both capital and lowercase letters became instrumental in creating the shapes of (modern) letterforms.

910 A.D. -- Cluny Abbey founded in France.

940 A.D. -- Optical Lenses described in China (Than Chhiao)

1110 -- Paper made in Spain.

1167 -- Oxford University Founded in England.

ca. 1200 -- Univesity founded in Paris.

1209 -- Cambridge University founded.

1216 -- Dominican Friars Founded.

1267 -- Paper manufactured in Italy.

1286 -- Spectacles first recorded by Roger Bacon.

1320 -- The Divine Comedy written by Dante.

1380 -- Chaucer begins Canterbury Tales.

ca. 1397 -- Johannes Gutenberg Born.

ca. 1436 -- Gutenberg invents movable type for printing.

1455 -- Gutenberg prints the forty-two line Bible (based upon traditional manuscripts).

1477 -- Earliest printed map printed at Bologna, Italy.

1501 -- Aldus Manulius first uses Italic type at Aldine Press, Venice.

1534 -- First book printed in Western Hemisphere in Mexico City.

1565 -- Manufacture of pencils in England

1569 -- Gerardus Mercator's map of the world published.

1570 -- Ortelius of Antwerp publishes first modern atlas.

1594 -- Shakespeare writes Romeo and Juliet.

1623 -- Shakespeares first folio published. (Posthumously)

1636 -- Harvard College Founded.

1642 -- Ludwig Von Siegen invents Mezzotint process.

1657 -- First fountain pen made in Paris.

1755 -- Samuel Johnson publishes dictionary.

1771 -- First Encyclopaedia Britannica.

1798 -- Alois Senefelder invents Lithography.

1808 -- Pellegrine Tani builds first prctical typewriter at Reggio Emilia, Italy.

1819 -- Grimm Brothers' first edition of fairy tales published.

1826 -- N. Niepce invents heliography (first form of photography, uses lithographic style process to set image).

1848 -- Communist Manifesto written by Marx and Engels

1859 -- Charles Darwin publihes Origin of Species

1865 -- Lewis Carroll writes Alice's Adventures in Wonderland.

1868 -- C L. Sholes patents typewriter.

1874 -- Remington typewriter produced.

1875 -- Mark Twain writes The Adventures of Tom Sawyer.

1892 -- Oscar Wilde writes Lady Windemere's Fan.

1894 -- Rudyard Kipling writes The Jungle Book.

1923 -- Henry Luce founds Time magazine.

1932 -- Aldous Huxley writes Brave New World

1937 -- Invention of Ball-point pen.

1938 -- Chester F. Carlson invents Xerography.

1940 -- First copy machine made.

1943 -- Dr Alan Turing designs first electronic computer "Colossus"

1944 -- First digital computer made by H. Aiken in use.

1945 -- Vannevar Bush conceptualizes the Memex - A device which one stores books- records- and communications which is mechanized so it may be consulted with exceeding speed and flexibility.

1947 -- Dead Sea Scrolls discovered (written during/after approximated life of Christ).

1950 -- First Xerox copy machine introduced

1952 -- Implementation of Photo typesetting.

1954 -- J. R. Tolkien writes Lord of the rings.

1969 -- First microprocessor built in US by E Hoff.

1973 -- Scanner invented by G Hornsfield (Britain).

1978 -- A Gutenburg Bible sells for $2 million dollars at auction.

1984 -- First "Macintosh" computer introduced in US.

1985 -- Introduction of Postscript fonts.

1988 -- Desktop prepress software introduced.
    -- The NGDA (electronic archive) created at RIT.
    -- The "In Memorium Web" (i.e. Interactive Network) is created at Brown University for use by Literature students in several classes.

1990 -- Rochester Institute of Technology and George Eastman House place image archives onto Laser Disc.

1992 -- Interactive CD (i.e. CD-Interactive) book - From Alice to Ocean is published.

American Technology History

1751 -- Experiments & observations on electricity (B. Franklin)
(Canada's first News Paper begins publication)

1776 -- Declaration of Independance signed (written by T. Jefferson)
First printed copies set in Caslon typeface

1783 -- Bifocal specticals (B. Franklin)

1840 -- The Daguerreotype (photographic) process introduced to
America after gaining notariety in France (1839).

1844 -- First demonstration of telegraph (S. Morse)

1846 -- First functional rotary printing press produced (R. Hoe)

1858 -- First Trans-Atlantic radio cable laid

1867 -- Typewriter invented and patented (C. Sholes)

1876 -- Telephone invented and patented (A. G. Bell)

1878 -- Phonograph invented (T. A. Edison)

1879 -- Lightbulb "Electric Lamp" invented (T.A. Edison)

1884 -- Linotype machine created (O. Margenthaler)

1884 -- Roll film invented(G. Eastman)

1888 -- The "Kodak" roll film camera introduced (G. Eastman)
-- Nicola Tesla invents electric motor (AC) in USA.

1893 -- Silent motion picture/ peepshow (T. A. Edison)

1895 -- Production and sale of first car

1901 -- First Transatlantic radio transmission (Italian- G. Marconi)

1903 -- Flight of airplane at Kitty Hawk NC (O. & W. Wright)

1904 -- Motion picture created (T.A. Edison)
-- Mount Wilson Observatory built in USA.

1908 -- Model "T" Ford car produced (H. Ford)

1920 -- The "Radio" is invented (A. Taylor & L. Young)

1922 -- First American radio station (KDKA - Pittsburgh)

1926 -- First "talkie" motion picture (sound on film)

1938 -- Xerographic copy process invented (C. F. Carlson)

1939 -- Television introduced at the New York World's Fair

1944 -- First digital computer produced (H. Aiken)

1947 -- Polaroid camera invented (E. Land)

1948 -- Transistor radio invented
-- LP record produced for CBS (Dr. P. Goldmark)

1950 -- First "Xerox" xerographic copy machine produced

1951 -- Electricity produced from atomic energy in US.

1955 -- Optical fibers invented

1958 -- First color video tape recording made

1960 -- Laser developed at Hughes Research (Malibu, Ca.)

1961 -- Alan Shepard (NASA Astronaut) becomes first American
to fly in space.

1962 -- USA launches "Telstar" communication satellite

1969 -- First microprocessor built (E. Hoff)
-- American astronaut Niel Armstrong becomes first man to walk
on the moon.

1979 -- First conference on interactive media held at Cornell University

1983 -- First "Macintosh" computer introduced in US.

1988 -- Desktop prepress software introduced in US.

Pioneers instrumental in shaping American graphic design

	1890	1900	1910	1920	1930	1940	1950	1960	1970	1980	1990

KAUFFER, E. McKnight
1890-1954

AGHA, Mehemed Femy
1896-1978

SUTNAR, Ladislav
1897-1971

BINDER, Joseph
1898-1972

BRODOVITCH, Alexey
1898-1971

COINER, Charles
1898-1989

BAYER, Herbert
1900-1985

CASSANDRE, A.M.
1901-1968

PONTABRY, Robert

BEALL, Lester
1903-1969

KEPES, Gyorgy
1906-

EAMES, Charles
1907-1978

EAMES, Ray
1907-1988

MATTER, Herbert
1907-1984

BURTIN, Will
1908-1972

GIUSTI, George
1908-1990

NITSCHE, Erik
1908-

HURLBURT, Allen
1910-1983

LIONNI, Leo
1910-

GOLDEN, William
1911-1959

PINELES, Cipe
1911-1991

THOMPSON, Bradbury
1911-

TSCHICHOLD, Jan
1912-1974

RAND, Paul
1914-

LUSTIG, Alvin
1915-1955

BASS, Saul
1920-

DANZIGER, Louis
1923-

List of 20th century designers
Informational Text as found in the Thames and Hudson Encyclopaedia of Graphic Design and Designers by Alan and Isabella Livingston, 1992.

1890- 1954 Kauffer, E. McKnight.
American graphic designer and poster artist. Born in Great Falls, Montana, he became a major figure in British advertising art between the wars. Attended evening classes in painting at the Mark Hopkins Institute, San Francisco 1911-13, and spent six months at the Chicago Art Institute (1913). While in Chicago he saw the controversial "Armory Show" (1913), which introduced modern European art to a skeptical US public. Sponsored by Professor McKnight of Utah University to study painting in Paris; Kauffer took his name in gratitude. Moved to London at the outbreak of war and in 1915 received his first poster commission, from Frank Pick of London Underground. His early commitment to painting and his familiarity with modern art were profoundly to influence hid design. Cubism, Futurism, Art Deco and Surrealism all found expression in his posters. His famous Flight of Birds, a striking image inspired by Vorticism, was used as a Daily Herald poster in 1919. Designed 141 posters for London Underground and many others for such clients as Shell, British Petroleum and Eastman & Sons. His book jacket for Lytton Strachey's Eminent Victorians (1921) was the beginning of his series of designs and illustrations for Nonesuch Press, founded by Sir Francis Meynell, and Faber and Gwyer. Kauffer's own book, The Art of the Poster, was published in 1924. In 1930 he became the art director of the publishing house Lund Humphries. He also designed textiles and carpets, in 1929 exhibited rugs alongside others designed by Marion Dorn, his future wife. Kauffer reached the zenith of his success in the 1930's with his posters bringing the language of modern painting to a large public. In 1937 the Museum of Modern Art, New York, held a one-man show of his work. Returned to the US in 1940 where he produced several posters for Greek war relief and the US Treasury. Post-war he designed for American Airlines (1947-48), the New York Subway Advertising Co Inc. (1949) and the publisher Alfred A. Knopf.

1896- 1978 Agha, Mehemed Femy.
Russian-born and educated in Kiev and Paris, Agha brought the visual language of modernist European design to the American magazine. Worked as a graphic artist in Paris and then for German Vogue in Berlin. In 1928 met the publisher Conde Nast, who invited him to become art director of American Vogue in New York, where he also assumed responsibility for the design of both Vanity Fair and House & Garden. Employed by Conde Nast until 1943. His asymmetric layouts displayed a bold use of typographic elements and an innovative approach to the content and arrangement of photographic images. He was among the first to introduce color photographs and bled-off pages to the modern magazine.

1897- 1971 Sutnar, Ladislav.
Chech-born graphic and exhibition designer, educator and writer, an important design innovator in both Europe and America. After training in Prague, he taught at the State School of Graphic Arts, Prague 1923-36, becoming director in 1929. Joined the publishing house of Druzstevni Prace as design director 1929-39. An early interest in painting and stage design developed into the design of exhibitions during the 1930s. Traveled to America in 1939 as exhibition designer for the Czech Pavilion at the New York World's Fair; with the political crisis in Europe deepening, he decided to remain. A two-decade association with Sweet's Catalog Service resulted in the design of Sweet's Files, annual catalogues of architectural and industrial products conveying complex technical information. He structured this information in a rational, systematic manner using the grid, Sans Serif types, color, contrast, and lines to produce functional design solutions which allowed an accessible flow of information His methods foreshadowed developments in "information graphics" during the 1970's. He also produced early corporate identity programs, as in his work for Addox Business Machines. An important commentator on design, his books include Package Design- The Force of Visual Selling (1953), and Visual Design in Action- Principles, Purposes (1961)

1898- 1972 Binder, Joseph.
Austrian-born designer instrumental in the development of Modernism in America during the late 1930's and 40's. Studied at the State School of Applied Arts in Vienna under its director Alfred Roller. His 1924 award-winning Musik und Theaterfest poster for Buro des Festes, Vienna, demonstrates an early ability to refine and reduce pictorial elements, achieving a controlled geometric severity which was to become more marked in his mature work. In 1934 he emigrated to the US and in 1939 designed the poster for the New York World's Fair. His reputation was further enhanced following successes in poster competitions organized by the Museum of Modern Art for agencies like the National Defense, the United Nations and the American Red Cross. Designed covers for Fortune and Graphis magazines. In the 1940's and 50's Binder produced powerful graphic statements including a series of memorable recruitment poster for the US forces.

1898- 1971 Brodovitch, Alexey.
American editorial art director and photographer. Born in Russia, Brodovitch worked in Paris designing and illustrating store displays, advertising, books, and theatrical sets before moving to America in 1930. Established and directed the department of advertising design at what is now the Philadelphia College of Art, 1930-38. Also freelanced for the N.W. Ayer advertising agency and other clients. Following an invitation from the editor, Carmel Snow, he became art director of Harper's Bazaar in 1934. Remained for twenty-five years, redefining the role of the art director and introducing new ideas in editorial graphics and photography. His dynamic layouts combined bold typography with adventurous fashion and reportage photography, from great photographers like Man Ray, Henri Cartier-Bresson, Richard Avedon and Irving Penn. In a continuing search for innovation he commissioned covers and editorial illustrations from artists and illustrators including A.M. Cassandre, Herbert Bayer and Salvador Dali. Brodovitch's significance lies in his ability to organize the sequential flow of a magazine by controlling the juxtaposition of images on each double spread. Throughout his time at Harper's Bazaar he also freelanced, designing advertisements for Saks of Fifth Avenue, New York, 1939-41, producing photographic books and designing the short-lived, but innovative, large-format magazine Portfolio (1949-51). Brodovitch was an influential teacher, holding classes at his home-based design laboratory in the 1930's, and at the New School for Social Research, New York, during the 1940's. His proteges included Otto Storch and Henry Wolf, appointed as Brodovitch's successor at Harper's Bazaar in 1958.

1898- 1989 Coiner, Charles
Sorry, no information presently available for Charles Coiner.

1900- 1985   Bayer, Herbert.

Austrian-born graphic and exhibition designer, architect, photographer and painter who pioneered Modernism in European and Austrian design. Apprenticed to the architect Schmidthammer in Lintz before moving to Darmstadt in 1920 to work for the architect Emanuel Marigold. From 1921-23 studied at the Bauhaus, Weimar, under Kandinsky and Moholy-Nagy. Developed quickly into a designer of wide-ranging abilities, designing a series of bold, functional typographic banknotes (inflation currency) for the State of Thuringia in 1923. When the Bauhaus moved to Dessau in 1925, Bayer was appointed head of the new department of typography and advertising. His influence was immediate, as he used Bauhaus publications as a vehicle for radical typographic ideas. Advocated the use of Sans Serif typefaces as the typographic expression of the age and with his geometric "universal" alphabet (1925), which was never cut as a typeface, proposed the abolition of capital letters. In 1928 he left the Bauhaus to set up a studio in Berlin where he undertook advertising, typography, exhibition design, painting and photography. In 1930 he collaborated with Gropius, Moholy-Nagy and Marcel Breuer on the design of the Deutscher Werkbund exhibition in Paris and in 1931 with Gropius and Moholy-Nagy on the "Building Workers Union Exhibition" in Berlin. Produced a typeface, Bayer-type, for the Berthold foundry, Berlin in 1933. His commitment to progressive ideas was apparent in his use of photography and photomontage in advertising and editorial design work. During the late 1920's he became the art director of Vogue magazine, whilst his color photographic covers for the magazine die neue line, 1930-36, demonstrate an extraordinary creative imagination. Political unrest in Europe forced him to move to New York in 1938, becoming consultant art director throughout the war years to the advertising agencies J. Walter Thompson and Dorland International. Designed and contributed to the influential 1938 Bauhaus exhibition at the Museum of Modern Art, NY. In 1946 Bayer moved to Aspen, Co, becoming a leading educator at the Aspen Institute, for which he designed a series of buildings (he was one of the founders of the Aspen International Design Conference). Also began a long association wit CCA Container Corporation of America, eventually in 1956 becoming chairman of its design department. Contributed to CCA's widely acclaimed "Great Ideas of Western Man" advertising campaign and the ambitious World Geo-Graphic Atlas (1953). In addition to his own design achievements, Bayer was a leading commentator on the history and achievements of the Bauhaus

1901 - 1968   Cassandre. A.M

Pseudonym adopted by the poster artist Adolphe Jean-Marie Mouron. Born in the Ukraine, he migrated to Paris during the first World War. Studied painting at the Ecole des Beaux Arts and the Acaemie Julian. Learned the techniques of poster production whilst working for the lithographic printer, Hatchard et Compagnie. Between 1923 and 1936 responsible for a series of classic and enormously influential advertising posters which assimilate different elements of the language of Modernism, particularly Cubism and Purism. Amongst the most famous are Etoile du Nord (1927), Dubonnet (1932) and Normandie (1935). Characteristics of his work are bold geometric abstraction, broad planes of restricted color, dynamic composition and masterful integration of letterforms and image. In 1927, along with Charles Loupot and Maurice Moyrand he co-founded L'Alliance Graphique, which was disbanded in 1935 after Moyrand's death. Typeface designer for the French type-foundry Deberny & Peignot including Bifur (1929), Acier Noir (1936) and the popular Peignot (1937). In 1936 honored by the Museum of Modern Art, NY, with an exhibition. Worked in the US during the late 1930's, producing exceptional posters for CCA and N W Ayer. Commissioned by fellow Russian Alexy Brodovitch to design covers for Harper's Bazaar. Returned to France in 1939, concentrating for the next three decades on painting, theatre and ballet design. Cassandre's original output represents a major contribution to the development of 20th Century graphic design.

1903- 1969   Beall, Lester.

Contributor to the Modern Movement in American Graphic Design before the influx of European immigrant designers in the late 1930's. During the 1950's and 60's was responsible for numerous major corporate identity programs. Self-taught as a designer, although in 1926 received a doctorate in art history from the University of Chicago. Brought an understanding of European avante-garde art movements, including Constructivism, DADA, and Surrealism, to the practice of design. Worked as a freelance designer in Chicago before establishing his own New York practice in 1936. Between 1937 and 1941 produced a series of eight silkscreen posters for the Rural Electrification Administration which, with their strong flat colors and geometric simplicity, remain potent and enduring images. In 1951 Beall moved to a Connecticut farm where he produced corporate images for clients including International Paper Company. Martin Marietta and Connecticut General Life Insurance Company. He was an early innovator in the method of controlling the disparate elements of a corporate identity scheme. A major figure in American design, becoming in 1937 the first American graphic designer to be honored with a solo exhibition at the Museum of Modern Art, NY.

His graphic works are currently in the Wallace Memorial Library Archive at RIT.

1906-   Kepes, Gyorgy

Hungarian-born designer recognized for his graphic and exhibition design and for his contribution to design education. Trained at the Royal Academy of Arts, Budapest, as a painter and film maker 1924-28. Influenced by Walter Gropius and fellow Hungarian Laszlo Moholy-Nagy whom he met during the early 1930's in Berlin, where he was working as an exhibition and graphic designer. Moholy-Nagy and Kepes worked together in London (1936) before both emigrated to the US in 1937. Invited by Moholy-Nagy to run the Color and Light Department at the New Bauhaus, Chicago, 1938-43. Wrote his influential Language of Vision in 1944, a student text that articulated Bauhaus principles. From 1946 until 1974 Kepes taught at MIT where, in 1967, he established the Center for Advanced Visual Studies. Throughout his teaching career he practiced as a designer, producing outstanding work for CCA 1938-44 and Fortune magazine.

1907- 1978   Eames, Charles
Sorry, no information presently available for Charles Eames.

1907- 1988   Eames, Ray
Sorry, no information presently available for Ray Eames.

1907- 1984   Matter, Herbert
Sorry, no information presently available for Herbert Matter

1908- 1972   Burtin, William (Will).

Bauhaus-influenced graphic and exhibition designer. Trained as a typographer and designer at the Werkschule, cologne, Germany, where he later taught. Emigrated to the US in 1938. Married the graphic designer Cipe Pineles in 1961. Designed exhibition units for the Federal Pavilion at the 1939 New York World's Fair. From 1943-45 involved in the American war effort producing training manuals and exhibitions for the Office of Strategic Services and the US Army Air Corps. In 1945 he became art director of Fortune magazine, where he devised innovative solutions to the problems of graphically presenting complex technical information. In 1949 established his own design practice in New York with clients including, Union Carbide, Eastman Kodak, the Smithsonian Institute and Upjohn Pharmaceutical Company. Through the design of Scope, the Upjohn journal for physicians, and his award-winning exhibitions, Burtin made important advances in making scientific knowledge more accessible. For an Upjohn exhibition in 1958 he created a model representing the structure and functions of a human cell enlarged one million times, enabling the public to walk around inside it. Other models concerned with human science followed, including one of the human brain (1960). He was American President of AGI and in 1971 was awarded a gold medal and a retrospective exhibition by AIGA.

His graphic works are currently in the Wallace Memorial Library Archive at RIT

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1908- 1990   Giusti, George

Born in Milan, Giusti spent much of his career in the US working in all aspects of graphic communication. Trained at the Royal Academy of Fine Arts, Milan. Between 1930 and 1937 maintained a practice in Zurich, Switzerland. Emigrated to the US where in 1939 he established a studio in New York. Designed posters, publicity material and exhibitions for government agencies. Giusti's simplified, symbolic imagery was successfully utilized during twelve years as design consultant for Geigy Pharmaceuticals. Produced many memorable cover designs for the magazines Time, Fortune and Holiday. In 1979 elected Art Director of the Year and in 1979 inducted into the Art Directors Club of New York Hall of Fame. His graphic works are currently in the Wallace Memorial Library Archive at RIT.

1908-   **Nitsche, Erik**
Sorry, no information presently available for Erik Nitsche.

1910- 1983   Hurlburt, Allen

American art director renowned for publication design during the 1950's and 60's. After graduating in economics from the University of Pennsylvania in 1932, pursued a career as a cartoonist and later as a magazine art director. After the war he worked for NBC, NY, and from 1951 for Paul Rand at the Weintraub Advertising Agency. In 1953 he joined Look magazine in New York, establishing a reputation over the next fifteen years for innovative layout, typography and photography. He later moved to London. His interest in design education is reflected in his writings and books, including Publication Design (1971). Layout- The Design of the Printed Page (1977) and The Grid (1978).

1910-   **Lionni, Leo**

American graphic designer, painter, art director and illustrator. Born in Amsterdam, he trained as an economist in Italy 1931-35. Became involved with the Italian Futurist Filippo Marinetti, under whose influence he produced abstract paintings. Lionni began his career as an art director and designer with Motta, an Italian food supplier 1933-35. Produced Bauhaus-influenced advertisements for magazines like Domus and Casabella. Emigrated in 1939 to US, becoming art director at the Philadelphia advertising agency N.W. Ayer 1939-47, which was responsible for CCA advertising. During the war he exploited photomontage in work for CCA and in powerful, economic posters for the war effort. He moved to New York and succeeded Will Burtin as art director of the innovative Fortune magazine, 1949. Lionni freed Fortune from the constraints of Sans Serif type and the Bauhaus grid, achieving a distinctive visual identity through his use of photography and illustration. In addition to his work at Fortune, he was Olivetti's design director in America, responsible for corporate identity, including showroom interiors, 1950-57. Co-editor of the New York Print magazine 1955-59. In 1961 he retired from Fortune to concentrate on writing and illustrating children's books, and painting.

1911- 1959   Golden, William (Bill)

Influential art director at CBS, NY, for over two decades. Responsible for establishing the pioneering CBS corporate identity, which was primarily founded on consistently excellent graphic communication. Educated at a vocational high school in New York, where he was introduced to commercial design and photo-engraving. After a period at the Los Angeles Examiner, where he learned about advertising layout, he returned to New York and spent a year with M.F. Agha at Conde Nast Publications. Joined CBS Radio Network in 1937, becoming creative director in 1946. During WWII Golden and his wife, graphic designer Cipe Pineles, worked in Paris on an army magazine entitled Overseas Woman. Resumed his career at CBS where, in 1946, he was joined by Lou Dorfsman. In 1951 CBS president Frank Stanton recognized the importance of design by appointing him creative director of advertising and sales promotion. Golden created the famous CBS "eye" and the lens of a camera (1951). He commissioned artists like Ben Shahn to illustrate advertisements. Golden also designed for political causes, including posters for US presidential candidate Adlai Stevenson. Nominated Director of the Year in 1959 by the Art Directors Club of New York, shortly before his premature death.
His graphic works are currently in the Wallace Memorial Library Archive at RIT

1911- 1991   Pineles, Cipe

Magazine art director, graphic designer and teacher. Born in Vienna, she emigrated to the US (1923) where she was awarded a scholarship to the Pratt Institute, NY 1927-31. Designer with Contempora, a New York Industrial design practice 1931-33, before joining Conde Nast publications (1933) as M.F. Agha's assistant. Transferred to Vogue in London as associate editor and art director 1936-38. Art director of Glamour, NY 1938-45 and Overseas Woman, Paris 1945-46 where she worked alongside her first husband Bill Golden. Pineles explored the progressive new devices of editorial design- Sans Serif type, cropped photography, bleed pages and exploitation of white space and margins. As art director of Seventeen 1947-50 she extended the visual vocabulary of the young readership by commissioning outstanding photographers, illustrators, and painters like Ben Shahn and Robert Gwathmey. Pineles continued as art director of Charm 1950-58 and Mademoiselle 1958-59. In 1959 she became a freelance designer in New York, mainly working for Will Burtin, whom she married in 1961. Art director of the Lincoln Center for the Performing Arts 1965-72. Closely associated with Parson's School of Design, NY, becoming a teacher in 1963 and from 1970 responsible for designing the school's printed and promotional material. Member of AGI and AGIA, she was the first woman elected to the Art Directors Club of New York Hall of Fame (1975).
Her graphic works are currently in the Wallace Memorial Library Archive at RIT.

1911-   **Thompson, Bradbury**

Distinguished American graphic designer and art director. Born in Topeka, Kansas, where he graduated from Washburn College in 1934. After a period as art director with Capper Publishers 1934-38, he moved to New York. Designer and editor of Westvaco Inspirations, the arts journal of the West Virginia Pulp and Paper Company 1938-62. Thompson experimented with photographic reproduction, typography and color, adopting an eclectic approach which combined the best of traditional design and modernism. In 1958 he began designing the exemplary American Classic Book Series for Westvaco, a limited-edition series for distribution as a Christmas gift to customers. During WWII he was art director of the US Office of War Information. Post-war he became a freelance designer in New York working as art director of Mademoiselle, 1945-59, design director of Art News 1945-72, and also designing the formats of numerous other magazines, including Smithsonian. A prolific designer of over a hundred US postage stamps. In 1969 he began creating the beautiful Washburn College Bible (1982-83) which he illustrated with masterpieces of religious painting- The text is set ranged left/ragged right in phrase-length lines, emphasizing the rhythm of the language. An inspirational teacher, he has been visiting critic at Yale School of Art and Architecture, New Haven since 1956. Recipient of many honors from the Art Directors Club of New York and AGIA.

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1912- 1974 Tschichold, Jan

German-born typographer, book and typeface designer and writer on design. Leading influence on the emergence of the New Typography in Europe during the 1920's and 30's. Son of a sign writer, he trained originally as a teacher, before transferring to the Leipzig Academy for the Graphic Arts and Book Production Trade 1919-21. Worked in Leipzig as a freelance typographer up to 1925. Although not associated with the Bauhaus, he visited the first Bauhaus exhibition in Weimar (1923); thereafter his work and ideas were influenced by Bauhaus principles. He wrote a major article entitled 'elementary typographie' for a special issue of the journal Typographische Mitteilungen (1925). Taught typography and calligraphy at the German Master Printers' School in Munich 1926-33, under its director Paul Renner. His contract with the school ended after harassment from the Nazis forced Tschichold and his family to move to Basle, Switzerland. In 1928 he published his first book, Die neue Typographie, which established the importance of asymmetric typographic principles. This was followed by two useful design manuals, intended to make his typographic ideas accessible to printers and compositors- Eine Stunde Druckgestaltung (1930) and Schriftschreiben fur Setzer (1931). From 1926-29 he designed an experimental single-alphabet Sans Serif, much influenced by Herbert Bayer's proposal of 1925 (neither were put into production). His major text Typographische Gestaltung (1935) was published in Switzerland. In the same years an exhibition of his work, held at the London office of the publishers Lund Humphries, led to various commissions, including the design of the 1938 Penrose Annual. His stature and influence were acknowledged by an invitation to speak to the Double Crown Club, London 1937. About this time he began to question, and eventually reject, the New Typography, which he came to identify with the dogma associated with German fascism. This volte-face led to his becoming a brilliant practitioner of classical typography From 1940-70 he produced six scholarly works on chinese color printing. Engaged by Sir Allen Lane of Penguin Books, London, to redesign all Penguin publications 1946-49. Moved from Switzerland to London for this commission, designing over five hundred title pages and establishing the masterly 'Penguin Composition Rules'. (On his return to Switzerland he relinquished the design responsibility for Penguin to Hans Schmoller.) Produced Sabon (1964-66), the first typeface to be designed for linotype, monotype, and hand composition. A prolific practitioner, teacher, and writer throughout his later years, he received the gold medal of the AIGA in 1954 and the Gutenberg Prize, Leipzig, 1965. Elected Hon RDI, London in 1965. Tschichold's typographic achievements and writings constitute a major contribution to the graphic arts of the 20th century.

1914- Rand, Paul

Seminal figure in American graphic design who explored the formal vocabulary of European avante-garde art movements including Cubism, Constructivism, and De Stijl and developed a unique, distinctly American graphic language. His work is characterized by wit, simplicity and a Bauhaus approach to problem solving. Educated in New York at the Pratt Institute 1929-32, Parsons School of Design 1932-33 and the Art Students League 1933-34, with George Grosz. Rand was a major force in editorial design, advertising and corporate graphics. Art director of Esquire and Apparel Arts magazines 1935-41, and designer of outstanding covers for the cultural journal Direction 1938-45. He joined the Weintraub Advertising Agency, NY, 1941-54 where his collaboration with Bill Bernbach, especially on the Ohrbach's department store campaign, pioneered the closer integration of design and copy. Since 1955 he has freelanced, becoming design consultant to major companies like IBM, Cummins Engine Co., Westinghouse Electric Corp., and NeXT. His masterly logotype for IBM was created in 1956; logos for Westinghouse, United Parcel Service and ABC television followed. He has influenced successive generations of designers through his writings and his involvement in design education. His most important texts include Thoughts on Design (1947) and Paul Rand- A designer's Art (1985). Lectured at Cooper Union, Pratt Institute and appointed professor at Yale University, New Haven in 1956. His many awards include gold medals from AIGA and the Art Directors Club of New York, joining their Hall of Fame in 1972.

1915- 1955 Lustig, Alvin

American graphic and interior designer and educator who adapted the visual precedents of modern art to design. Trained at the Art Center School of Design, Los Angeles 1934-35, where he later taught art to design. Trained at the Art Center School of Design, Los Angeles 1934-35, where he later taught studio and printing shop in L.A. 1936-40. His career altered between New York and Los Angeles- during Louis Danziger. Briefly studied architecture under Frank Lloyd Wright (1935) before opening a design 1945 and 46 he worked as visual design director of Look magazine in NY. Amongst his most distinguished work were book jackets for New Directions, NY, and Noonday Press and editorial designs for the magazines Art Digest and Industrial Design. His design approach utilized abstract shapes and symbols to express the essence of a product whether it be a book, record sleeve or corporate identity program. Lustig was a major contributor to the graphic design program established at Yale University, New Haven 1951. The Museum of Modern Art, NY staged an exhibition of his work in 1953. His career was tragically cut short by progressive illness and his premature death at age forty.

1920- Bass, Saul

Graphic designer responsible for numerous innovative and memorable title sequences and promotional pieces for films. Studied at the Art Students League, and from 1944-45 at Brooklyn College, NY, with Gyorgy Kepes. After a period employed as a freelance designer and art director in New York moved to Los Angeles. Worked for several agencies before establishing Saul Bass Associates. Enjoyed highly productive collaborations with the film makers Otto Preminger and Alfred Hitchcock. Bass's technique for film titles was to reduce the array of predictable images to a minimum of graphic elements. Early examples include Preminger's films The Man with the Golden Arm (1955) and Anatomy of a Murder (1959). Also directed special sequences in feature films, such as the shower scene in Hitchcock's Psycho, 1960. Bass has produced many successful corporate identity programs including United Airlines, Quaker Oats, AT&T and Warner Communications. Designed posters and graphics for the Los Angeles Olympics, 1984. US Art Director of the year in 1957 and was elected to the Art directors Club of NY Hall of Fame in 1978.

1923- Danziger, Louis

American graphic designer and photographer. Began as a fifteen-year-old apprentice in the art department of a New York painter. Influenced by the German journal Gebrauchsgraphik. Studied under Alvin Lustig and later under Alexey Brodovitch at the New School for Social Research. Studied briefly under Alexey Brodovitch at the New School for Social Research. Avoids trasitory and fashionable soultions in his quest for restrained, intelligent design concerned with order and clarity of communication. Worked for the magazine Esquire (1948) before establishing a freelance design and consultancy practice in L.A. with clients including CCA and the advertising agency The Dreyfus Company. Designed all the promotional material for the 1955 Aspen International Design Conference, whilst in the same year the Society of Typographic Art, Chicago, organised a one-man exhibition of his work. After becoming design consultant to the Los Angeles County Museum of Art in 1957, he created a series of elegant exhibition catalogues and posters. Corporate design consultant to the Atlantic Richfield Co. 1978-86 and for the 1984 L.A. Olympic Games. Taught at the Los Angeles Art Center School. 1956-62 and again from 1988, Chouinard Art Institute 1963-72, subsequently becoming director of graphic design at the California Institute of the Arts, Valencia, 1972-88.

Art History

1408 -- Donatello sculpts "David"

1412 -- Brunelleschi develops rules of perspective

1420 to
34 -- Cupola of Florence Cathedral built by Brunelleschi

1435 -- Gutenberg invents movable type for printing

1447 -- Map of the World made in Florence by Toscunelli

1452 -- Ghiberti completes "Gates of Paradise"

1453 -- Gutenberg prints the fourty-two line bible

ca. 1455 -- Aztec Pyramids are built

1460 -- Oxford confers first "Doctor of Music" degree

1477 -- Botticelli paints La Primavera

1481 to
83 -- Botticelli paints fresco in Sistine Chapel

1495 to
98 -- Leonardo Da Vinci paints The Last Supper

1498 -- Michelangelo sculpts The Pieta

1501 -- Michelangelo finishes "David"

1503 -- Da Vinci paint the Mona Lisa

1504 -- Raphael paints the Marriage of the Virgin

1508 to
12 -- Michelangelo paints the Sistine Chapel

1564 -- Shakespeare is born
-- Michelangelo dies

1569 -- Mercator prints first Map of the World

1586 -- Kabuki theatre established in Japan

1594 -- Shakespeare writes "Romeo and Juliet"

1600 -- Shakespeare writes "Hamlet"

1605 -- Cervantes publishes "Don Quixote"

1623 -- Shakespeare's first folio is published (after his death)

1638 -- Rubens paints The Three Graces

1642 -- Rembrandt paints The Night Watch

1644 -- Antonio Stradivari born

1656 -- French Acadamy of Painting in Rome founded

1697 -- Charles Perrault publishes Mother Goose Tales

1711 -- Clarinet introduced into the orchestra

1721 -- Bach composes the Brandenburg Concertos

1726 -- Swift writes "Guliver's Travels"
-- Vivaldi composes The Four Seasons

1751 -- Canada's first newspaper, the Halifax Gazette, launched

1760 -- Josiah Wedgewood founds pottery works

1770 -- Thomas Gainsborough paints Blue Boy

1776 -- Declaration of Independence signed and
printed for the first time using Caslon typeface

1777 -- Stars and Stripes adopted as official flag of the US

1786 -- Mozart composes The Marriage of Figaro

1799 -- Bethoven composes his First Symphony

1816 -- Rossini composes The Barber of Seville

1818 -- Franz Gruber composes "Silent night, Holy night"

1820 -- Sir Walter Scott writes "Ivanhoe"
-- Venus de Milo discovered

1822 -- Schubert composes his eigth symphony, the unfinished

1826 -- N. Niepce creates first photographic process "Heliography"
A form of lithography which etches metal plates with light

1830 -- Delacroix paints Liberty Guiding the People

1835 -- Hans Christian Anderson publishes his Fairy Tales

1839 -- H.F. Talbot produces positive/negative photographic process
-- L.J.M. Daguerre produces the Dauerreotype process

1841 -- Adolphe Sax invents the Saxaphone

1845 -- Edgar Allen Poe writes "The Raven"

1846 -- Elias Howe patents the sewing machine

-- The Smithsonian Institution Opens

1850 -- Hawthorne writes The Scarlet Letter
-- The Crystal Palace errected in London

1851 -- Herman Mellville publishes Moby Dick

1860 -- F. Walton invents Linoleum

1863 -- Manet paints Le Dejeuner sur L'herber

1865 -- Lewis Carroll writes "Alices Adventure's in Wonderland"

1870 -- Jules Verne writes Twenty Thousand Leagues Under the Sea

1872 -- Whistler paints his mother
-- E. Muybridge produces motion pictures of galloping horse

1874 -- First Impressionist exhibition opens

1875 -- Mark Twain writes The Adventures of Tom Sawyer

1876 -- Renoir paints Le Moulin de la Gallette

1877 -- T.a. Edison invents the phonograph

1884 -- Cezanne paints Mount Sainte-Victoire

1886 -- Seurat paints La Grand Jatte
-- Rodin sculpts The Kiss
-- The Statue of liberty is unveiled

1888 -- Van Gough paints The Yellow Chair
-- G. Eastman produces the first roll film camera "The Kodak"

1889 -- The Eiffel Tower is erected

1892 -- Toulouse-Lautrec paints at the Moulin Rouge

1893 -- Thaikovsky composes The Nutcracker

1894 -- Kipling writes The Jungle Book

1895 -- The Lumere brothers invent the motion picture camera

1899 -- Scott Joplin composes The Maple leaf Rag

1902 -- Beatrix Potter writes the tale of Peter Rabbit

1903 -- Jack London writes The Call of the Wild
-- The first western movie, The Great Train Robbery, opens

1904 -- J.M. Barrie writes Peter Pan

1905 -- Cezanne paints Les Grandes Bargneuses

1906 -- Ruth St.Denis introduces modern dance

1907 -- Picasso paints Les Demouiselles d'Avignon
-- The Ziegfeld follies open

1909 -- Matisse paints The Dance
-- Frank Lloyd Wright designs the Robie House

1911 -- Nestor film Co. sets up Hollywood's first studio

1913 -- The Armory show introduces Modern art to th US
-- Charlie Chaplin makes his first movie

1919 -- The Bauhaus is founded by Walter Gropius

1922 -- Howard Carter discovers the Tomb of Tutankhamen
-- Technicolor movie film process developed

1926 -- A.A. Milne writes Winnie-the-Pooh
-- First experimental TV transmission by Baird

1928 -- Mickey Mouse introduced in the cartoon "Steam-boat Willie"

1930 -- Grant Wood paints American Gothic

1931 -- Salvador Dali paints The Persistence of Memory
-- Boris Karloff stars in Frankenstien
-- The Star Spangled Banner becomes the US National Anthem

1935 -- G Gershwin composes Porgy and Bess

1936 -- Margaret Mitchell writes Gone With The Wind
-- Frank Lloyd Wright designs Falling Water

1937 -- Picasso paints Guernica
-- Walt Disney releases Snow White and the Seven Dwarves

1940 -- Lascaux caves discovered in France
-- Walt Disney releases Fantasia

1947 -- Le Corbusier's Marseille Apartment block is built

1949 -- G. Orwell writes 1984

1954 -- Frederico Fellini directs La Strada
-- J.R. Tolkien writes Lord of the Rings

1973 -- The optical scanner is invented

1977 -- Star Wars opens in theaters (launching the space age epic)

1984 -- The Macintosh computer introduced

1986 -- European spacecraft Giotto photographs Haley's Comet

Printing Technology History

ca. 2600 B.C. -- Writing ink used by Egyptians and Chinese.

ca. 2500 B.C. -- Papyrus scrolls used in Egypt for writing.

ca. 1500 B.C. -- Phoenicians develop first formal alphabet
-- First example of printing from movable type (a clay disc) found in ruins of Palace of Phaistos, Crete by an Italian archaeologist in 1908

ca. 672 B.C. -- Romans use Parchment /Vellum to write books (i.e. Codex) The Codex is the predesessor of the modern book.

105 A.D. -- Ts'ai Lun invents paper in China

ca. 100 to 600 A.D. -- Roman Capitals used as basic alphabet for writing. Monastaries become the literay and writing centers of the dark ages. The first handwritten manuscripts are created. Handwriting styles of Roman Cursive - Rustica - Unical - and Half Unical used in writing on Parchment and Vellum to create manuscripts. -- Reading and writing developed and continued by monks in scriptorias

400 A.D. -- Wei Tang perfects an ink for block printing using lampblack.

640 A.D. -- Block Printing in China.

800 A.D. -- Emperor Charlemagne unifies Roman empire by creating a standard typeface (Carolingian) This new typeface made of both capital and lowercase letters became instrumental in creating the shapes of (modern) letterforms.

ca. 1035 A.D. -- Printing from movable type in China and Korea.

1041 A.D. -- Pi-Sheng develops type characters from hardened clay.

ca. 1100 A.D. -- Metal type cast in Korea (used in China and Japan)

ca. 1200 A.D. -- Type cast in bronze.

1397 A.D. -- Oldest text known printed using bronze type (Korea) -- Johannes Gutenberg born.

ca. 1436 -- Gutenberg invents movable type for printing.

1455 -- Gutenberg prints the forty-two line Bible (based upon tradional manuscripts).

1460 -- Earliest known book using woodcut illustrations printed by Albrecht Pfister

1470 -- Nicolas Jenson cuts lowercase and capitals for standard Roman face.

1476 -- Printing introduced in England by William Caxton. -- Engraved copper Intaglio plates used in France and Italy.

1494 -- First paper mill opened in England

1501 -- Aldus Manutius first uses Italic type at the Aldine Press, Venice.

1534 -- First book printed in Western Hemisphere in Mexico City.

ca. 1570 to 1770 -- Books illustrated using copperplate engravings.

1585 -- Oxford University Press established

1623 -- Shakespeares first folio published. (Posthumously)

1638 -- First Printing Press brought to American Colonies (Cambridge, Mass)

1690 -- Paper manufactured in American Colonies.

ca. 1726 -- Stephen Daye "style" press commonly in use.

1732 -- Ben Franklin opens print shop in Philadelphia. He begins producing the Pennsylvania Gazzette and Poor Richard's Almanac.

1742 -- First ink factory established in America.

1763 -- All 13 American Colonies have presses in use.

1776 -- Declaration of Independence signed. printed for the first time using Caslon typeface.

1790 -- W. Nicholson patents first cylinder press in England. (He was unable to create a working model).

1798 -- Alois Senefelder invents Lithography (writing on stone). -- First continuous "web" paper making machine invented by L. Robert, financed by the Foundrinier family.

1808 -- Pellegrine Tani builds first prctical typewriter at Reggio Emilia, Italy

1810 -- Isaah Thomas writes the two volume History of Printing in America

1814 -- First steam-powered cylinder press by Frederick Konig -- D. Napier invents flatbed cylinder press.

ca. 1820 -- First full metal press built by the Earl of Stanhope.

1825 to
1840 -- Columbian press built by G. Clymer of NY.
  -- Albion press invented by R.W. Cope in London.
  -- Washington press perfected by Samuel Rust.

1826 -- J.N. Niepce invents first stable photographic process. A metal etching (like lithography) process using light

1830 -- The Adams press patented by Isaac Adams.

1839 -- Daguerre invents the Daguerreotype process.
  -- Fox Talbot invents "positive/negative" photo process which he called the Calotype.

1846 -- First (functional) rotary press produced by R. Hoe in U.S.

1851 -- F.S. Archer invents wet-collodian (Tintype) process.

1852 -- Fox Talbot uses potassium bichromate to sensitize gelatin producing the first half-tone image through a sheet of gauze.

1855 -- Poitevin invents photo-lithography based on bichromate of albumen

1856 -- First Web press developed by W. Bullock.

1858 -- G.P. Gordon perfects the first "Job" press

1868 -- C.L. Sholes patents typewriter.
  -- First steam press for Lithography introduced by R. Hoe.

ca. 1871 -- Photo-engraving commercially used in letter-press printing

1874 -- Remington typewriter produced

1875 -- First paper folding machine used on printing press.
  -- Offset principle used in lithography for decorating metal

1880 -- Roto Gravure process developed.
  -- "Aniline" (flexographic) printing process developed.

1883 -- First commercial Half-tone screen produced by Max & Louis Levy.

1886 -- Implementation of Linotype machine by Ottmar Mergenthaler.

1887 -- Monotype machine invented by Tolbert Lanston.

1889 -- G. Eastman invents roll film and the first "Kodak" roll film camera

1893 -- First color process work printed successfully.

1906 -- The Ludlow Typograph invented.
  -- First "modern" Offset press invented by Ira A. Rubel.

1911 -- The Intertype developed from Linotype principle.

1923 -- Henry Luce founds Time magazine.

1929 -- Eastman Kodak Co. introduces "Kodalith" HC (high contrast) film

1930 -- Cellophane invented.
  -- Flexography is only stable printing process available for printing on Cellophane.

1936 -- Kodachrome (multi-layer) color film invented.

1938 -- Chester F. Carlson invents Xerography.

1940 -- First copy machine made.

1949 -- Photo typesetting introduced as the "Fotosetter" by Intertype.

1950 -- First Xerox copy machine introduced.

1970 -- Electronic typesetting introduced.

1973 -- Scanner invented by G. Hornsfield (Britain).

1978 -- A Gutenburg Bible sells for $2 million dollars at auction.

ca. 1980 -- Water based inks for gravure and flexograph introduced
  -- First soybean inks produced for lithography.

1984 -- First "Macintosh" computer introduced in US.

1985 -- Introduction of Postscript fonts

1988 -- Desktop prepress software introduced.

The field of advertising, as we know it today, dates back to the mid 19th century; a time of great societal transformation -- the era of the Industrial Revolution. It was during the early industrial age that technology began transforming the way people worked and lived. Rural towns grew into cities. Large cities became automated industrial centers. Farm-workers moved to the newly created cities; becoming factory-workers. The mass manufacture of products and technological developments in transportation, communication, etc., lead to an age of abundance and sparked dramatic change in American society. Inventions such as the electric lamp, the horse-less carriage (cars), telephone, phonograph, and photography made life (for the common man) more comfortable; if not more livable.

Advanced printing techniques such as Offset Lithography, Roto-gravure, etc., made the production of newspapers and magazines cheaper; thus making them more accessible to the general public. It was the new found access (of the public) to mass media which allowed the field of advertising to develop into the marketing tool that it is today.

Advertising agencies and consultants such as N.W. Ayer & Son, J. Walter Thompson, BBDO, etc., stared to appear during the late 1800's. They understood that the future of advertising would be based upon expertise in writing copy, regulation of product claims, and integrity in their work ethics. They, and others, are responsible for shaping the ad trade into what it is today.

The introduction and advertisement of many 'patent medicines', tonics, 'cure-al's', and other (supposed) health products, boasting outrageous claims, during the late 1800's caused the formation of regulatory bodies (such as today's FCC) by the 1890's. A new language, "the language of persuasion", was developed and used by advertisers to fight the negativity that many consumers had developed about the advertised claims of many products. It was also at this time (roughly 1900) that many colleges began teaching copywriting skills. Advertising had become a recognized, though intensely scrutinized, trade. The language of advertising, from an advertiser's stand-point, became a complex form of communication based on symbols and images which played upon the basic human desires, emotions, and motivations of its viewing public.

Most ads which ran in newspapers and magazines during the late 19th century were the equivalent of today's classified ads; though some used b&w etching and/or lithographic imagery to entice the viewer. The use of color (as a decorative or main element) within advertisements, during this time, was limited to product packaging, showcards, posters, magazine inserts, etc., which were printed using advanced 'color' Lithography and Offset printing techniques. It was also at this time that posters based on the Art Nouveau movement, H.T. Lautrec's Moulin Rouge posters (i.e. ads), began to display the marriage of art and advertising; a union which is still an important part of advertising today. Until the beginning of WW I (in 1914) advertisers were using a 'soft sell' approach in advertising to sell products. During and after the war advertisers, paid by the government, manipulated the emotions of the public by playing upon their honor, patriotism, fears, and hatred. Enlistment in the armed services was up due to posters displaying "German murderers" and 'Uncle Sam'. War Bond posters suggested that all Americans could help support the war effort by buying stock in an American victory; many Americans did. After the war newly developed media such as movies, radio, and television would have a great impact on the field of advertising.

Print advertisements have been, and will be around for many years. The number of ads one can find within popular magazines has nearly doubled within the last thirty years. The publication of 'popular' magazines such as 'Time', 'Vanity Fair', 'Bazaar', 'Vogue', 'Life', 'Fortune'. etc. (after WW I) developed into a multi-billion dollar a year business. Important changes in magazine layout and design came about during the next forty years. Art directors such as Agha, Bayer, Brodovitch, Pineles, etc., were influential in the development of the magazine through the use of asymmetric layout, typography, image juxtaposition on a spread, and the use of white space/margins, respectively. The magazines of this revolutionary period (i.e. 1920's - 1950's) were the testing grounds for, some of, today's most esteemed graphic design works and people.

The ads to the right, primarily from the 1970's and 80's era, display the use of full-bleed imagery, compositional grids, perspective and image shifts, photo-mechanical manipulation, minimalism, layering, studio photography, and (bizarre) fantasy imagery first introduced during the 1930's, 40's, and 50's. These ads are adequate examples of the look and feel of traditional ads; today.

Radio, invented by Marconi in 1895, was the first form of wireless 'telephony' (i.e. audio communication) which became a practical tool for use by ships. The radio gave ships at sea a two-way communication link between themselves and land. The conceptualization and development of one-way transmissions is credited to David Sarnoff; who passed on information about the Titanic disaster for three days in 1912. Sarnoff felt that one-way radio transmissions, sent to 'radio boxes' in the home, could replace the phonograph and music box commonly found in homes at the time. In 1922, after the licensing of 100 plus radio stations and the sale of 400,000 radio sets, the 'radio age' was born.

Some early radio stations, due to the lack of program materials, had times set up for the public to broadcast. The broadcast time was based upon a 'first come, first served' timed rate system. People were able to purchase time and use it for whatever they wanted. Some of these broadcasters played music, others read stories, and others sang. The possibilities were endless. After the initial novelty of radio wore off, stations had to begin developing programs which would both entertain and inform the listening public. Radio stations developed a variety of shows such as 'Amos & Andy', 'The Little Rascals' and news programs. FDR took advantage of the new 'radio' medium to communicate (somewhat directly) with the people of the US during the a time of great turmoil around the world; the years of the "Great Depression". His, now, well known 'Fireside Chats' with the American people during this time made him a powerful leader. He was able to comfort the US people with these broadcasts because he spoke to them as both their President (their leader) and their friend (a fellow US citizen) with sincerity and hope in his voice. Many people feel that it was FDR's ability to use the radio which helped him win both a third and fourth term as President. FDR will always be remembered for his leadership abilities during a time of great economic strife in the US, but he will also be remembered as a man of extrodinary vision - able to use a new (relatively undeveloped) medium to help reasure the people of his country.

During the early days of radio broadcasting advertisements were limited to mentioning the program sponsor's name and product. The development of 'sponsored' programs in the mid to late 1920's allowed advertisers to market products to a new mass audience. The ability for radio to transmit both music and the spoken voice simultaneously, gave advertisers a new way to promote their products. The first 'musical commercial' is believed to be a barber-shop ballad which promoted 'Wheaties'. The development of product 'jingles' soon followed. Some of the more popular were 'Pepsi-cola hits the spot. 12 full ounces, that's a lot'...'Brile Cream, a little dab'l do ya'. and 'Be Happy--Go Lucky'.

Radio evolution in the 1930's focused on transportation. The development of the 'car radio' was sparked by the wide acceptance of radio in the 1920's. People liked the radio so much that they wanted it everywhere. The idea that one could be entertained with music, news, etc. while driving, to and from work, or over long distances, was applauded by many people. Automobile companies didn't start adding radios (as options) in cars until the 1940's. Today all cars come with a standard AM/FM (sometimes including tape deck) 'factory' radio.

Radio, by today's standards, is a primitive media format which (like print media) has gained popularity since its earliest stages of development (in the 1920's). Radio will always be a popular medium; it seems. The growth and development of television and computer technologies throughout the rest of the 20th (and well into the 21st) century may cause some changes in the way radio is perceived by the public. but, I think radio is a long way from its ultimate demise.

Early experiments with image transmission (i.e. TV) made by Baird in 1926 stem from the increased popularity of radio broadcasting in the 1920s. While the first official 'television' broadcast would not air until the opening of the New York World's Fair in 1939, successful broadcasts were made throughout the 1920's. The first of Baird's experimental text broadcasts, in 1926, used a still image of 'Mickey Mouse' as the transmission object. Though the early experiments were 'Mickey Mouse' (I know it's a real bad pun, I'm sorry, I just couldn't help it), the new medium of television was far from that. Early television sets were, primarily, radios with small picture tubes (roughly 5 inches) in them. TV sets were both expensive and over rated (since only a few shows were aired per week) in the early days of the new media. They did however, as the initial 'novelty' rage, become a more practical (cheaper) and entertaining (more shows were broadcast) elements in many homes.

The popularity of television, as a mass media, came to be during the late 1940's and early 1950's. TV shows of the era were primarily 'variety shows' such as 'The Ed Sullivan Show', and 'The Milton Berle Show' though other shows such as 'The Lone Ranger', etc were also popular. Sports such as roller derby, baseball, and boxing were also broadcast on occasion. Most of the shows during the 1950's were 'live' broadcasts; since storage devices (i.e. VCR's) were not yet developed. Those, privileged few, that owned early TV sets (and their close friends) would religiously watch the limited shows available. 'Uncle Milty' and his 'Texaco Star Theater' (the show sponsor) was the most popular show on TV for many years.

Most TV advertising in the 1950's was based on 'Program Sponsorship'. Advertisers would purchase TV time (usually an hour) and run either 'Variety' shows, 'Dramas', etc., knowing that they would be the only advertiser able to advertise their products during the show. Many of the early commercial ads which ran during the shows of the 1950's used the stars or 'regular' cast members of the show as product endorser's. The use of 'live' product endorsement during a show (in recent years video-taped prior to the shows airing) has been popular for many years, in 1989 'The Tonight Show' with Johnny Carson' continued this trend using Ed Mc Mahon as an endorser for 'Alpo' dog food.

Today, cable and satellite, TV allows viewers to access between 100 and 500 individual channels; worldwide. Although these new media formats require either monthly fees (i.e. subscriptions) or costly investments (initially) for satellite dishes, hardware, etc., they are quickly growing into the public's most popular form of entertainment. Advertisers have taken advantage of the mass popularity of TV by developing new marketing strategies for the 'global market'. It is estimated that today's 'average' TV viewer is subjected to more than 20,000 images each day; in (roughly) the 4 to 5 hours that they view TV. Advertisers, through testing in the 1960' and 70's, found that a 30-second TV ad was as efficient (if not more so) as a 60-second ad. Later investigation (during the 1980's) has proven that 15-second ads, and even 10-second ads, are also efficient for the modern TV viewer. These studies have proven how powerful TV media has become since its beginnings.

In his book, 'Communication: The Living End', Dr. John Ciampa discusses, basically, why TV, cable TV, etc.. have become the dominant media formats that they are today.

"The TV audience is not spatially together as in the case of Public audience in the immediate class (communication which is interactive such as contact, conversation, ritual, live performance, etc.), but they are temporally together. How could constituting a same-time audience have any effect? The point is each of them knows that millions of others are watching, even though they cannot see the rest of the audience they invent for themselves a kind of 'collateral response'. They are, on some level, left to imagine a larger audience than could ever fit in any Public event. Simply to have conjured such a massive audience and to see one's self as part of it is to feel its magnetism. In my own case, the effect of that magnetic pull is that I find myself drawn to the TV itself, not any particular program, mind you, the blank TV screen. Before I have any idea of what is on, I find myself compelled, more or less depending on circumstances, to turn it on. Sitting there blank and turned off, the TV screen is like a closed window. When I turn it on the window is open; I can see what everyone else is seeing and that makes me part of something. It's as though I need to see what's on TV because I need to see what others are watching. I need to see what others are watching because I need to know what others are like; I need to know what others are like because I need to be a part of them; I need to be a part of them because I'm not, I'm disconnected..."
(Ciampa 1989, 129)

This disconnection, from the rest of the world, is the main reason TV has developed into the powerful mass market that it is today. Recently, in 1991 - during broadcasts of U.S. involvement in the 'Gulf War' news programs such as CNN, ABC, NBC, etc.. brought viewers 24-hour 'News' coverage of the 'horrifying' events taking place around the world. I, myself, was in awe of the images which were broadcast, of the war, over the 10 day battle period. The fear, which was, struck in me was unlike anything I had ever experienced in my life. I was literally 'glued' to my TV set. The propaganda from

both sides of the war effort, though somewhat sensationalized, displayed the 'absolute' power which TV has over its audience. The power it has over me; and my generation.

Commercial ads produced for TV, in recent years (especially during events such as the 'SuperBowl', 'Olympics', etc.. have become high priced, high budget, 'slick', marketing devices. In 1984, during the 'SuperBowl', Macintosh Computer Co. launched its first ad for a new 'revolutionary' computer system. The ad which ran, based on Orwell's book entitled '1984', was sensational. It was only played once during the SuperBowl, yet it is still talked about today.

*** Special Note ***
I would have liked to have a copy of the 1984 Macintosh ad in this section, but, the only copy of the ad (at RIT) is on film. The film is available for viewing in the school's Media Resource Center. I strongly suggest that you check it out. It's worth viewing.

Shortly after the development of television many engineers, scientists, mathematicians, etc., were employed by both government based and private agencies to develop the first 'thinking machines' (i.e. computers) in the 1940's. These first computers, "thinking machines" and/or 'Electronic Brains' as they were called, were merely oversized and expensive calculators by today's standards. Some machines which were inexcessable to most people. The first of these computers easily filled a large warehouse. Today a computer of comparable function and quality fits in the palm of a hand, if not within the tiny space of a wrist watch. Access to computers during the 1940's and 50's was limited to high government officials and scientists who were considered the top of their field.

Advancements in computer technology, over the next thirty years. During the 1950's several TV shows used smaller versions of these new "Electronic Brains" in races against human competitors, the computer hardly ever lost. The computer of this era was once an item of novelty than the multi-disciplinary tool that it has become today. Advancements in technology, over the next thirty years, made computers more powerful, compact, and affordable. The second, third, fourth, etc... generation computers which were developed during this time had the ability to store and retrieve information much more efficiently than their predecessors, but they were still limited in what they could do.

The 1970' and 80's brought the development of the personal computer. The first of a series of computers made for the general public. These new tools gave the common man the ability to gain access to a large storehouse of information which were once inaccessible to him. The draw-back to this new technology was that PC user had to learn programming languages to use his new tool Developments within the areas of interactive media, computer graphics, and 'user friendly' software over the next five years made computers more accessible to the masses. The Macintosh, introduced in 1984, using a "WIMP" (Windows Icon Mouse Pull-down-menus) interface gave users access to simple text and graphic images for design and publication. Early graphics, layout, and text programs, such as MacWrite, MacPoint, etc.. (though functional) have become archaic remnants of the infancy of the computer age. Later, software packages such as HyperCard©, Adobe Illustrator©, Adobe PhotoShop©, Aldus Freehand©, Aldus PageMaker©, Quark XPress©, MacroMind Director©, etc., have become industry standards in the fields of graphic design, digital photography, printing, etc. These applications have allowed designers, advertisers, and other imaging artists, to produce quick, effective, and inexpensive promotional, interactive, layout, and graphics materials

The Macintosh computer was an advertiser's 'dream come true' and, in some ways, the graphic designers 'nightmare". Advertisers, designers, publishers, etc... now had the ability to produce graphic images, spreads, page layouts, and entire magazines in a fraction of the time it would traditionally take to do so. Developments in imaging, output, and software technology 'quantity' have been heard in every design studio, print shop, and classroom across the country since the mid 1980's. Advertisers, the public, and a variety of others, don't care about the aesthetics of a piece anymore, it seems, as long as they can 'pump out' a numerous quantity of ads, brochures, posters, etc... in a short time at a low cost, they're happy. The fear that some graphic designers, in particular, have about technology stems from the amount of 'bad' design that has recently made its way to the pages and screens of the mass media.

Bob Conge, an illustrator and graphic designer, "Compares the effect of accessible technology on graphic design to the effect of fast food on fine dining; it lowers the expectations and quality of the experience. "It has put at the fingertips of every tasteless jerk the ability to compose on the screen. A computer is a tool, like a pencil. In the hands of a good designer, it's a great tool. In the hands of the novice and the student, especially, it's terribly dangerous and is being misused. The power and creativity are not in the tool; they're in the individual, the human being".
(Haddad 1992, 17)

The example ads to the right display several computer manipulation techniques used by advertisers, designers, and other imaging artists, today. The first is ad displays a 'cutting' technique. A section of the image on the spread is cut from the original image area and moved to an adjoining area. The second ad displays 'masking' which could also be achieved through photomechanical processes. The third ad displays 'masking' in a more complex way. The final ad uses 'filters' such as 'Wind-Blast', 'Wow Drops', and other tools, found in applications (such as Photoshop©) or external filter packages (such as Wow Filters, Kai's Power Tools, etc.). to manipulate the ads five elements. More elaborate manipulating filters, tools, etc... are available. Each individual set of filters, tool, etc.. give designers, advertisers, etc... more control of the final production piece

The "computer age" which was truly born in the 1970's and 80's has reached adolecense in the 1990's. Computer technology which once took years, and sometimes decades, to develop may now become obsolete within a few months. The public which was once intrigued by the capabilities of these new technological tools, has become dependant upon them in all aspircts of their daily life. Not many people understand the full impact that computers have had on them. Many of todays automobiles, Banks and/or ATM's (Automatic Teller Machines), appliances (such as microwave ovens), telephone services, etc., run on some type of computer system or computer circuit. The computer has also made an impact in TV production, magazine publication, teaching, and art. The areas most effected by the use of computers (presently) are graphic design, printing, and photography. These fields were once specialized. An advertiser in the early part of this century would need to hire a person trained in each of the above fields to produce a final piece. Specialized training is no longer required for the production of magazines, brochures, promotional pieces, etc. The computer has made the once distinct lines between photography, design, and printing fuzzy. The era of the specialized artist is comming to an abrupt halt. The age of the "Imaging Artist", the person trained in various aspects of design, printing, photography, computers, etc., is upon us; those who have foreseen its comming will know what to expect and will be prepared for what lay ahead.

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Bob Conge, an illustrator and graphic designer, "Compares the effect of accessible technology on graphic design to the effect of fast food on fine dining; it lowers the expectations and quality of the experience. "It has put at the fingertips of every tasteless jerk the ability to compose on the screen. A computer is a tool, like a pencil. In the hands of a good designer, it's a great tool. In the hands of the novice and the student, especially, it's terribly dangerous and is being misused. The power and creativity are not in the tool; they're in the individual, the human being".
(Haddad 1992, 17)

The public is unaware of the many adverse effects that the computer has had upon design; in its production, use of typography, layout, and the presentation of graphics. The public, it seems, is captivated by the use of new technology only for the fact that the technology is new. When this "Listerine" ad (press the play button), and the others which were made both before and after it, aired on TV the public was amazed by its use of new technology. While advertisers continue to use new technology to catch the public's attention I believe that the public, with its increased access to "new" technology, will ultimately cause advertisers to change the way they conceive and create ads.

Listerine Mouthwash Ad:
Open on computer generated Jungle scene
Music playing in background
Zoom forward (slowly)

Narrator:
Listerine is no ordinary mouthwash
It fights plaque
(the text "fights plaque- above the gumline" is displayed on screen)

And it fights the gum infection Gingivitis

(the text "Fights Gingivitis-An early form of gum disease" is displayed on screen)

It's cool mint listerine antiseptic.
(computer generated, blue colored, bottle of listerine swings to scene on a vine)
--cut to close-up of bottle and label

Background music becomes dominant:
(similar to a tarzan yell)
Oh oh oh Ah oh Ah oh Ah oh oh

Nar:
It fight bad breath with an exhilirating cool minty taste
--cut to swinging bottle splashing water on
   camera lens

Softer BG music (similar to a tarzan yell):
Oh oh oh Ah oh Ah oh Ah oh oh

Nar:
No it's not just another mint mouth-wash.
(the text "brushing and flossing may not be enough" displays on screen)

Cool mint Listerine.
(display original Listerine label, zoom out showing original style bottle & package on a branch)

It works linke listerine.
(Mint bottle lands on branch hitting original bottle in friendly way and jumping around)

it tastes like cool mint.
(Original bottle bends to acknowledge mint bottle)

Fade to black...

```
on openstack
  start using stack "AdTech© intro"
  hide menubar
end openstack
```

```
ON opencard
  Global UserNotes
  -- looks for global variabl

  hide bg fld "note pad"
  -- hide the fld "note pad"

  repeat 3 times
    play "nitza sndl"
  end repeat
  -- plays sound resource "nitza sndl" five times or until mouse click

  displayp "bud", 225,78
  displayp "sure", 440,79
  -- Displays the card image(s) at xy coordinates

  put UserNotes into bg fld "note pad"
  -- -- This is the function which takes all info from the note pad
  -- -- and places it in the handler UserNotes. It is used while
  -- -- Adtech is running.

  pass opencard
  -- Passes the global variable UserNotes to the background script
END opencard

on closecard

  global usernotes
  -- this is the global variable for UserNotes

  play stop
  -- stops sound resource from playing

  put bg fld "note pad" into usernotes
  -- this puts any info in the note pad of all cards into the global
end closecard
```

```
ON opencard
  Global UserNotes
  -- looks for global variable

  hide bg fld "note pad"
  -- hides field "note pad" which contains the user added info

  displayP "kodachrome1", 375, 82
  displayP "sure2", 493, 82
  displayP "dr.p", 345, 287
  displayP "lister1", 484, 276
  -- displays the four larger (main) title images
  wait 20 ticks

  displayP "guess1", 423, 211
  displayP "marlboro1", 423, 327
  displayP "dr j1", 508, 211
  displayP "discover1", 508, 327
  -- displays the four smaller title images

  pass opencard
  -- Passes the global variable UserNotes to the background script
  -- where it is put into holding until needed
END opencard

on closecard
  global UserNotes
  -- this is the global variable for UserNotes

  put bkgnd fld "note pad" into UserNotes
  -- this puts any info in the note pad of all cards into the global
end closecard
```

```
on displayP NameP, locX, locY
  showpict nameP, locX, locY
  -- -- This allows all the pictures to show on the card
  -- -- if they use displayP rather than the normal showpict
end displayP
```

```
ON opencard
   Global UserNotes
   -- looks for global variable
   hide cd fld "book tech"
   hide cd fld "amer tech"
   hide cd fld "art history"
   hide cd fld "designer"
   hide cd fld "design list1"
   hide cd fld "design list2"
   hide cd fld "printing tech"

   hide cd btn "click designer name for info"
   hide cd btn "press below to print timelines"
   hide cd btn "list of 20th century designers"
   hide cd btn "history of the book"
   hide cd btn "American technology history"
   hide cd btn "Printing technology history"
   hide cd btn "All Media technology timelines"
   hide cd btn "art history"

   -- -- hides field "design list1 & 2" which contains
   -- -- all definitions that go into field "defs"

   hide cd fld "designer notes"

   pass opencard
   -- Passes the global variable UserNotes to the background script
   -- where it is put into temporary holding until needed
END opencard

on closecard
   global UserNotes
   -- this is the global variable for UserNotes

   hide cd btn "press below to print timelines"
   hide cd btn "list of 20th century designers"
   hide cd btn "history of the book"
   hide cd btn "American technology history"
   hide cd btn "Printing technology history"
   hide cd btn "All Media technology timelines"
   hide cd btn "art history"

   put bkgnd fld "note pad" into UserNotes
   -- this puts any info in the note pad of all cards into the global
end closecard
```

```
on displayP NameP, locX, locY
   showpict nameP, locX, locY
   -- -- This allows all the pictures to show on the card
   -- -- if they use displayP rather than the normal showpict
end displayP

on opencard
   global UserNotes
   -- -- This is the handler which the card script passed to

put UserNotes into bg fld "note pad"
   -- -- This is the function which takes all info from the note pad
   -- -- and places it in the handler UserNotes.  It is used while
   -- -- Adtech is running.
end opencard
```

```
ON opencard
  Global UserNotes
  -- looks for global variable

  displayP red, 0, 0
  -- Displays the pie icon in corner

  pass opencard
  -- Passes the global variable UserNotes to the background script
END opencard

on closecard
  global usernotes
  -- this is the global variable for UserNotes

  put bkgnd fld "note pad" into usernotes
  -- this puts any info in the note pad of all cards into the global
end closecard
```

```
ON opencard
  Global UserNotes
  -- looks for global variable

  displayP red, 0, 0
  -- Displays the pie icon in corner

  displayp "celica", 345, 72
  -- Displays the card image at X=345, y=72
  put "Toyota Celica Ad" into cd fld "ad Name"
  show cd btn "image 2"
  hide cd btn "image 1"
  hide cd btn "image 3"
  hide cd btn "image 4"

  pass opencard
  -- Passes the global variable UserNotes to the background script
END opencard

on closecard
  global usernotes
  -- this is the global variable for UserNotes
  PictureHide "celica"
  PictureHide "bud"
  PictureHide "alien"
  PictureHide "kodakcrome"

  put bkgnd fld "note pad" into usernotes
  -- this puts any info in the note pad of all cards into the global
end closecard
```

Media Technology Intro Card
--- **script for "Quit Button" on media tech Intro**
on mouseUp
  Domenu "Quit HyperCard"
end mouseUp

--- **script for "Nav Map Button" on media tech Intro**
on mouseUp
  go to card Id 3704 of stack "Adtech© Intro"
end mouseUp

--- **Script for "help button" on media tech Intro**
on mouseUp
  go card "help card" of stack "Adtech© Intro"
end mouseUp

--- **Script for "print button" on media tech Intro**
on mouseUp
  answer "Print what?" with "Card" or "Card Fields" or "Cancel"
  If it is "Card" then doMenu "Page Setup...", "Print Card"
  if it is "Card Fields" then
    domenu "Page Setup..."
    print cd fld "Media Tech Intro" & return & return & cd fld "Quote"
  end if
  if it is "Cancel" then go this card
end mouseUp

--- **Script for "return button" on media tech Intro**
on mouseUp
  go back
end mouseUp

--- **Script for "go next button" on media tech Intro**
on mouseUp
  go next card
end mouseUp

--- **Script for "INtro text Field" on media tech Intro**
on mouseup
  get the clickchunk
  select the clickchunk
  get the selectedtext
  find whole it
  if it is "bud" then go card "Print Ad Technology "
  if it is "sure" then go card "print ads & computer technology"
end mouseup

media tech Map Card
--- **script for "Quit Button" on media tech Map**
on mouseUp
  Domenu "Quit HyperCard"
end mouseUp

--- **script for "Nav Map Button" on media tech Map**
on mouseUp
  go to card Id 3704 of stack "Adtech© Intro"
end mouseUp

--- **Script for "help button" on media tech Map**
on mouseUp
  go card "help card" of stack "Adtech© Intro"
end mouseUp

--- **Script for "Print button" on media tech Map**
on mouseUp
  answer "Print what?" with "Card" or "Card Fields" or "Cancel"
  If it is "card" then DoMenu "Page Setup...", "Print Card"
  if it is "Card Fields" then answer "Which one?" with "Media Tech Map" or "Contents" or "Cancel"
  if it is "Media Tech Map" then print cd fld "media tech Map"
  if it is "Contents" then print cd fld "Table of Contents"
  if it is "Cancel" then go this card
end mouseUp

--- **Script for "return button" on media tech map**
on mouseUp
  go back
end mouseUp

List of media tech Map buttons

--- **script of "Tech timelines" Button**
on mouseUp
  go to card Id 26270
end mouseUp

--- **script of "print ads" Button**
on mouseUp
  go to card Id 11471
end mouseUp

--- **script of "radio ads" Button**
on mouseUp
  go to card Id 6204
end mouseUp

--- **script of "Television ads" Button**
on mouseUp
  go to card Id 9534
end mouseUp

--- **script of "computer/print ads" Button**
on mouseUp
  go to card Id 11263
end mouseUp

--- **script of "Computer (tv) ads" Button**
on mouseUp
  go to card Id 10648
end mouseUp

Media technology timelines card

- - - Script for "list" field on media tech timelines card

```
on mouseup
hide cd fld "designer notes"
hide cd btn "click designer name for info"
put word 2 of the clickline into temp
put line temp of me into temp2
set the itemDelimiter to colon
put temp2 into cd fld "title"
if temp2 is "list of 20th century designers" then
show cd fld "designer notes"
show cd btn "click designer name for info"
end if
put item temp of cd fld "userchoice" into cd fld "viewing"
end mouseup
```

- - - Script for "viewing" field on media tech timelines card

```
on mouseup
get the clickline
select the clickline
get the selectedtext
find whole it
put word 2 of the clickline into temp
put line temp of me into temp2
set the itemDelimiter to colon
put item temp of cd fld "designer" into cd fld "designer notes"
end mouseup
```

- - - Script for "print" button on media tech timelines card

```
on mouseUp
show cd btn "press below to print timelines"
show cd btn "list of 20th century designers"
show cd btn "history of the book"
show cd btn "American technology history"
show cd btn "Printing technology history"
show cd btn "All Media technology timelines"
show cd btn "art history"
end mouseUp
```

- - - Script for "20th century designers" button on media tech timelines card

```
on mouseUp
domenu "Page Setup..."
Print "list of 20th century designers" & return & cd fld "design list1"
print cd fld "design list2"
end mouseup
```

- - - Script for "history of the book" button on media tech timelines card

```
on mouseUp
domenu "Page Setup..."
Print "History of the book" & return & cd fld "book tech"
end mouseUp
```

- - - Script for "Art History" button on media tech timelines card

```
on mouseUp
domenu "Page Setup..."
Print "Art History" & return & cd fld "Art History"
end mouseUp
```

- - - Script for "American Tech history" button on media tech timelines card

```
on mouseUp
domenu "Page Setup..."
Print "American Technology History" & return & cd fld "amer tech"
end mouseUp
```

- - - Script for "Printing tech history" button on media tech timelines card

```
on mouseUp
domenu "Page Setup..."
Print "Printing Technology History" & return & cd fld "printing tech"
end mouseUp
```

- - - Script for "Print all timelines" button on media tech timelines card

```
on mouseUp
domenu "Page Setup..."
Print "American Technology History" & return & cd fld "amer tech"
Print "List of 20th century designers" & return & cd fld "design list1"
print cd fld "design list2"
Print "History of the book" & return & cd fld "book tech"
Print "Art History" & return & cd fld "Art History"
Print "Printing Technology History" & return & cd fld "printing tech"
end mouseup
```

```
Basic Stack Card (media technology)
- - - script for "Quit Button" on Basic media tech card
on mouseUp
  Domenu "Quit HyperCard"
end mouseUp

- - - script for "Nav Map Button" on Basic media tech card
on mouseUp
  go to card id 3704 of stack "Adtech© intro"
end mouseUp

- - - Script for "Bib/Gloss button" on Basic media tech card
on mouseUp
  Answer "Which would you care to see?" with "Glossary", "Bibliography", "Cancel"
  If it is "Glossary" then go card "Glossary card" of stack "reference Materials"
  If it is "Bibliography" Then go card "Bibliography card" of stack "reference Materials"
  If it is "cancel" then go this card
end mouseUp

- - - script for "Map Button" on Basic media tech card
on mouseup
  go card "Media tech map"
end mouseup

- - - Script for "help button" on Basic media tech card
on mouseUp
  go card "help card" of stack "Adtech© intro"
end mouseUp

- - - Script for "background print button" on Basic media tech card
on mouseUp
  answer "Print what?" with "Card" or "Card Field" or "Cancel"
  If it is "card" then doMenu "Page Setup...", "Print Card"
  If it is "Card Field" then
    domenu "Page Setup..."
    print cd fld "field 1"
  end if
  if it is "Cancel" then go this card
end mouseUp

- - - Script for "Open" button on Basic media tech card
on mouseUp
  show bkgnd fld "note pad"
  hide bkgnd btn "open"
  show bkgnd btn "close"
end mouseUp

- - - Script for "Close" button on Basic media tech card
on mouseUp
  hide bkgnd fld "note pad"
  show bkgnd btn "open"
  hide bkgnd btn "close"
end mouseUp
```

```
- - - Script for "Return" button on Basic media tech card
on mouseUp
  go back
end mouseUp

- - - Script of back page arrow button on Basic media tech card
on mouseUp
  go previous card
end mouseUp

- - - Script for "go next button" on Basic media tech card
on mouseUp
  go next card
end mouseUp
```

The Print technology card

```
--- Script for button "image 2" on print tech Card
on mouseUp
PictureHide "celica"
PictureShow "bud", 345,72, 2, rect, stay
put "Budwieser Ad" into cd fld "ad Name"
hide cd btn "image 2"
show cd btn "image 3"
end mouseUp
```

```
--- Script for button "image 3" on print tech Card
on mouseUp
PictureHide "bud"
PictureShow "kodachrome", 345, 72, 2, rect, stay
put "Kodachrome Ad" into cd fld "ad Name"
hide cd btn "image 3"
Show cd btn "image 4"
end mouseUp
```

```
--- Script for button "image 4" on print tech Card
on mouseUp
PictureHide "kodachrome"
PictureShow "alien", 345, 72, 2, rect, stay
put "American Express Ad" into cd fld "ad Name"
hide cd btn "image 4"
Show cd btn "image 1"
end mouseUp
```

```
--- Script for button "image 1" on print tech Card
on mouseUp
PictureHide "alien"
PictureShow "celica", 345, 72, 2, rect, stay
put "Toyota Celica Ad" into cd fld "ad Name"
hide cd btn "image 1"
Show cd btn "image 2"
end mouseUp
```

The radio technology card

```
--- Script for "background print button" on radio tech card
on mouseUp
answer "Print what?" with "Card" or "Card Field" or "Cancel"
If it is "Card" then doMenu "Page Setup...; "Print Card"
if it is "Card Field" then
doMenu "Page Setup..."
print cd fld "field 1" & return & "Script"
end if
If it is "Cancel" then go this card
end mouseUp
```

```
--- Script for button "Levis radio ad" on radio tech Card
on mouseUp
put "Levis Ad" into cd fld "ad name"
play "levissnd"
end mouseUp
```

```
--- Script for button "sprite radio ad" on radio tech Card
on mouseUp
put "Sprite Ad" into cd fld "ad name"
play "sprite"
end mouseUp
```

```
--- Script for button "spoof on comflakes" on radio tech Card
on mouseUp
put "Corn Flakes Spoof" into cd fld "ad name"
play "danish2"
end mouseUp
```

```
--- Script for button "play stop" on radio tech Card
on mouseup
stop play
end mouseup
```

The television technology card

--- Script for "background print button" on television tech card
```
on mouseUp
  answer "Print what?" with "Card" or "Card Field" or "Cancel"
  if it is "Card" then doMenu "Page Setup..."; "Print Card"
  if it is "Card Field" then
    doMenu "Page Setup..."
    print cd fld "field 1" & return & return & "Script"
  end if
  if it is "Cancel" then go this card
end mouseUp
```

--- Script for button "play" on television tech Card
```
on mouseup
  Answer "Which Ad would you like to view?" with "Dr. Pepper Ad" or ¬
  "Miller Ad" or "Cancel"
  if it is "miller ad" then
    put "Miller Ad" into cd fld "name"
    QTMovie openMovie, rect, "Booch I qtmovies:miller", "350,125", ¬
    rect of cd bln "play",noController, closeOnFinish
  end if
  if it is "dr. pepper ad" then
    put "Dr. Pepper Ad" into cd fld "name"
    QTMovie openMovie, rect, "Booch I qtmovies:dr. pepper1", ¬
    "350,125", rect of cd bln "play",Controller, closeOnFinish
  end if
  if it is "cancel" then go this card
end mouseup
```

Computer print technology card

--- Script for button "image 2" on computer/print tech Card
```
on mouseUp
  PictureHide "samsung-dog"
  PictureShow "sure", 345,72, 2, rect, stay
  put "Sure Ad" into cd fld "ad name"
  hide cd btn "image 2"
  show cd btn "image 3"
end mouseUp
```

--- Script for button "image 3" on computer/print tech Card
```
on mouseUp
  PictureHide "sure"
  PictureShow "bacardi", 345, 72, 2, rect, stay
  put "Bacardi Ad" into cd fld "ad name"
  hide cd btn "image 3"
  Show cd btn "image 4"
end mouseUp
```

--- Script for button "image 4" on computer/print tech Card
```
on mouseUp
  PictureHide "bacardi"
  PictureShow "theft", 345, 72, 2, rect, stay
  put "Kodak Ad" into cd fld "ad name"
  hide cd btn "image 4"
  Show cd btn "image 1"
end mouseUp
```

--- Script for button "image 1" on computer/print tech Card
```
on mouseUp
  PictureHide "theft"
  PictureShow "samsung-dog", 259, 72, 2, rect, stay
  Put "Samsung Ad" into cd fld "ad name"
  hide cd btn "image 1"
  Show cd btn "image 2"
end mouseUp
```

The computer technology card
--- Script for "background print button" on computer tech card
on mouseUp
  answer "Print what?" with "Card" or "Card Field" or "Cancel"
  If it is "Card" then doMenu "Page Setup…", "Print Card"
  if it is "Card Field" then
    domenu "Page Setup…"
    print cd fld "field 1" & return & return & "Script"
  end if
  if it is "Cancel" then go this card
end mouseUp

--- Script for button "play" on computer tech Card
on mouseup
  QTMovie openMovie, rect, "Booch I qtmovies listerine", "350,125", ¬
  rect of cd btn "play", Controller, closeOnFinish
end mouseup

AdTech — Art of Advertising

Art in Advertisement — Fendi Watch Ad

Art in Advertisement — Kohler Ad

Art of Advertising Map

Art in Ad   Art in Ad   Artist in Ad
Logo in Ad   Art Implied in Ad

Art in Advertisement — Paul Stuart Ad

Art in Advertisement — Christian Brothers Brandy Ad

Art of Advertising

Art as Advertisement
Ford Thunderbird Ad

Art of Advertising

Art as Advertisement
Lillie Switzerland Ad

Art of Advertising

Art as Advertisement
Levis Jeans (TV Ads) 1969-1972

Art of Advertising

Art as Advertisement
Durocell Ad (Mel Blanc)

Art of Advertising

Art as Advertisement
Pepsi Ad (Norman Rockwell)

Art of Advertising

Art as Advertisement
Scoresby Ad (Lichtenstian Influence)

Art of Advertising | Art as Advertisement | Absolut Warhol Ad (Andy Warhol)

Art of Advertising | Art as Advertisement | Teachers Scotch Ad (Casandre Influence)

Art of Advertising | Art Implied within Advertising | Hershey's and Godiva Chocolate Ads

Art of Advertising | Art Implied within Advertising | Parker Sterling Pen Ad

Art of Advertising | Logo as Advertisement | Continental Insurance Ad

Art of Advertising | Logo as Advertisement | North Star Ad

Logo as Advertisement

Principal Insurance Ad

The use of the Logo in ad:

Quit | Nav Map | Bib/Gloss | Map | Help | Print | Open | Return

Logo as Advertisement

Valsudo Ad

The use of the Logo in ad:

Quit | Nav Map | Bib/Gloss | Map | Help | Print | Open | Return

Art Intro

The Art of Advertising stack within Adtech© is a collection of ads which use art as their main element of communication. The example ads in this stack represent a small portion of current ads which have been influenced by artists, art pieces, and/or art movements. The impact of artists (art pieces), art mediums, and/or art movements found in advertisements have only recently begun to transcend the use of simple cliches. The ads selected for use in this stack reflect the diversity and spirituality of the use of art, as well as, the experience of viewing an art piece itself (in some cases).

The use of art in advertising currently, in some cases, is more interesting and intriguing than one may find within the long history of advertising. Although many of today's popular ads can be traced back to historic advertisements or specific art movements, some of the current uses continue to simulate art (or a feeling of art) rather than the works actually becoming art pieces in their own right. The fact that some ads may have found popularity or notoriety beyond the advertising media (due to art elements which are included or inherent within the ad) has only recently influenced the process of how art is used in advertising. Art has always held the secondary position in the process of ad creation. Art has always been seen as an element which could potentially heighten a viewer's awareness of a product within an ad, but, has only recently been used and accepted as a primary element within an ad. This new use and understanding of art elements within advertising is the main reason for the development of this stack. The ads within this stack should help the user understand more about the variety and diversity of the uses of art within advertisements.

The "Note Pad" and "User Added Information Stack" provide the user with the ability to share their criticism and viewpoints with all future users.

··· NOTE ···

The examples displayed here are included in this stack and may be viewed in greater detail by pressing the two bold words in parenthesis below (Absolut) or (Forbes).

'Art is a human activity consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings and also experience them.'
— Leo Tolstoy

Map Card

The map and field, to the right and below, are the main navigational tools of the Art of Advertising stack within Adtech©. Each image, to the right, is a button which contains the name of individual sections of this stack. Within each section there are examples (of ads) which will help the user develop an understanding of how art (in various formats and mediums) is presently used in the field of advertising. Some sections, such as Art as Ad. contain sub-sections which group particular ads within it; into more specific categories. One such sub-section, 'Artists Work as Ad.' is displayed on the map as a vertical button linked to the main section, 'Art as Ad'. in which it may be found.

To move directly to a specific card within this stack press the name of the card desired in the Table of Contents' field below.

Several cards within this stack have been linked to other cards directly related to the ads displayed on them. Some of these cards will link to cards within the current stack, others will connect to cards in other stacks. If the user wishes they may, in these cases, go directly to the additional information by following the directions within the informational text provided.

Art in Ad

This ad for Fendi watches is an excellent example of the use of art within advertising. The use of art in the ad can be observed at several levels. The first element which could be classified as an art signifier in the ad is the frame which seems to surround the product's image. The frame (golden in color) projects the feeling of importance and classical elegance to the image within its boarder. The frame may be seen as a signifier of quality, craftsmanship, and high-cost within the ad. These concepts are important to the product being advertised, in that they reflect the overall artistic motif of the ad. The product seen within the image in the frame is understood to be a sculpture for two reasons. First, the product is observed to be a work in progress. It isn't fully finished yet, it's developed enough to recognize its shape and purpose. The fusion of the watch within the rock formation (i.e. gold nugget) helps the viewer recognize the value of the product. A second reason that one may see the watch as sculpture is due to the setting it is placed in. The fact that the marble sculpture is in the background leads the viewer into observing all the elements within the image as sculptures. The statuette in the background of the image also projects a feeling of classical elegance and beauty to the advertised product. The concept that a Fendi watch is a hand-crafted masterpiece can be observed within the headline under the products name. The catch phrase, 'The latest Roman Masterpiece', suggests that the product was not produced to be a trendy item (fad), but to be seen as an art piece which will withstand the test of time (like the Roman statuettes of antiquity). It is a modern masterpiece made in Italy by Fendi. It will be treasured and admired by all that see it, like a work on a museum wall.

This ad for Christian Brothers brandy uses both the artist and his art to promote the sale of the advertised product. The ad uses a light-hearted art form (the cow sculptures of Woody Jackson) to suggest a more 'down to earth' type of brandy drinker. Basically, the ad is geared to the common man, someone that isn't interested in art that takes a great deal of art history and culture to grasp. Normally, brandy or cognac (French brandy) is advertised using elegant surroundings (i.e. a five star restaurant or high-class dinner party). In this ad the product is promoted by a businessman/artist who enjoys his success and the quality of Christian Brothers brandy. The fact that he is shown surrounded by several of his art pieces, in jeans with rolled cuffs, sweatshirt, and cap (the later two imprinted with more artwork) suggests the friendliness and simple nature of the artist and thus the brandy. He is a man of talent and great business sense, still interested in the simple enjoyment one may encounter when drinking this liquor. The ad was produced in a light-hearted way due to the light-hearted works and natural fashion shown to imply a relaxed and comfortable atmosphere. The artist holds out a snifter of brandy (in offering or in preparation for a toast) to the viewer, suggesting that the viewer join him in his success and in the enjoyment of Christian Brothers brandy. The use of art in this ad is quite simple (primitive) and projects this simplicity to the liquor. It basically states that Christian Brothers brandy isn't only for the sophisticated tastes of the rich and famous. It's for anyone who enjoys drinking quality beverages. One doesn't need to own a business which grosses $1,800,000 a year in sales or be a famous artist (or both) to drink this brandy. It is simply the drink of choice for those interested in savoring and enjoying the good things in life, somewhat like the enjoyment one finds in looking at the humorously pleasing art of Woody Jackson.

The use of art in this ad for Paul Stuart's mens' wear is quite nice. The man (artist since he has brushes in his coat pocket) is selling his works on the street or at an arts and crafts show (probably in a large city) where many up and coming artists begin. The headline, 'Expressionism', is used to accentuate the art motif of the image by relating it to an art movement. Although the canvasses aren't of an expressionist style they are art pieces. There is a bit of humor within the relation between the ad and its imagery. The basic humor lies in the fact that the paintings are of other products which the ad is promoting (i.e. coats, suits, and Fedora hats). This, in essence, means that the art pieces within the ad are of art pieces (clothing) that the ad is promoting. Although the humor is limited it is intriguing. Another interesting aspect of the image within the ad is its painterly quality which is important in setting a mood within the image. The muted tones of the image are designed to reflect a 1930's feeling -- much like a classic Humphrey Bogart movie (i.e. Casablanca). This style of imagery, although cliche, is interesting.

This ad for Kohler uses art as its main tool for selling bathroom fixtures. The ad uses an art form, photography, which only in recent years has been fully accepted as an art in and of itself. The use of photography in advertising is as diverse and varied as our art or advertising themselves. The ad, displaying an image by photographer

of classical art (since the period in which it was made is more than fifty years earlier than the present day). yet, during its time impressionism was seen as an un-orthodox painting style. Impressionism, today, is seen as a classical style of the early twentieth century and has been accepted as such over the years.

The art used in print ads is, normally, of a static nature. The constant use of static elements in printed ads is simple. Static art forms are easily adapted to print media. Dynamic art forms must be altered drastically, to be used as a part of printed (still) media. Dynamic art forms (whether cinema, stage, dance, etc.) usually lose their character (i.e. essence) when they are altered to fit within the printed page. This ad for the Oldsmobile Delta 88 Royale tries to use the dynamic art of the cinema to promote its product—I say fries because I'm not sure if it works as effectively as it could. Naturally, a dynamic art form (in this case, a dramatic "screen-play") must be implied in the ad through the use of still photography, otherwise the characters (in medieval dress) would not be easily understood by the viewer. If the characters were displayed without the background image (i.e. the still photo which states that the image is a recreated scene from a classic movie) the viewer would probably see the people as a group of friends that are going to a costume party, halloween dress) etc. Basically, without the statement, "a scene from the classic movies", placed within the frame of the background image, the meaning of the ad would be ambiguous to the viewer. This one element; although seemingly minor, is the most important element within the ad. The headline, "Olds Delta 88 Royale: The bold and the beautiful", has no direct link to the ads image content (unless the characters may be found in a classic movie entitled "The bold and the beautiful"). The final element which is used to connect the ad (directly) to the cinema is the cinema-style billboard which is seen in the lower right corner of the ad. This element might be overlooked by the viewer except that it has the words "Now Showing" displayed in it. There are several signifiers present in the ad which may cause the viewer to see other supple and interesting coding elements. Two elements of interest can be observed in the coding found within the comparison of the knights and the car shown. When one first views the ad one may connect the knights and the car as being a knight standing ready for battle next to his trusty steed. The second is that one may connect the knights and the car as being a hidden understanding that a car is assessed by its "horse-power". The second is that one may connect the knights and the car as being a knight standing ready for battle next to his trusty steed. The armor worn by a knight is his only protection from harm during battle. The metal frame (body armor, shielding of the car) may be seen as a current form of armor for the men of today. Another interesting connection which can be made by the viewer is the word "Royale" which in this case may refer to the name of the car or the nobility of the characters which surround it. The use of the word "youngmobile" in place of "Oldsmobile" in both the body text and the cinema-style billboard is meant to encourage younger people to purchase Oldsmobiles. Standard features such as pinstriping, custom sport seats, and a "Rocket" 455 V-8 engine are more appealing to "younger" car owners anyway. The ads use of dynamic media on a static page may not be all that great, but it was a good attempt.

Art as Ad

This ad for Michael Max Leather (in New York) is an excellent example of the use of art as an advertisement. The ad, consisting of an ink and pencil drawing/painting by James Edwards (found in a byline on the edge of the ad), displays specific products made by the manufacturer in a somewhat surrealistic atmosphere (a morgue). The reason this ad uses an artistic rendering of the scene presented is simple: the image's content (i.e. a scene in a morgue) would be to harsh if produced with photographic process. The advertiser wanted to promote the ads products in a "new" (slightly bizarre) manner which would cause the viewer to be intrigued, but not utterly repulsed by the ads image. The image, rendered using pencil, ink, and brush, was produced with a sense of realism (photographic realism) so that the viewer would understand both the humor of the headline and concept that Michael Max's stores sell high quality merchandise. The products (leather apparel) are displayed within the image in an illustrative manner. The clothes on the three people in the ad are rendered with precision so that the essence of the products would not be lost in transition between actual products and artistic translation. The image is quite beautiful and the texture of the leather garments displayed is remarkable within the image. The scene, although horrifying in reality, is quite humorous when one connects it with the title in the upper right corner. The person lying in the drawer isn't the victim of a brutal homicide, but the victim of bad taste. Basically, she is the infamous "Fashion Victim". The two people in the ad (most likely wearing Michael Max leather coats) have come to identify their friend at the "fashion morgue" where all bodily dressed people can be found. The somber expressions and body language of the two people consoling each

Gregory Heisler. is set in a double matted frame surrounding the product image. The first matt is of a pastel (i.e. pink) color and the second is a simple white. The framing of the image is a simple and direct way of projecting an art atmosphere. When one views the image one understands it to be an art piece. since it is displayed with artist name and title in the top left corner of the image. The image itself, photographed in a "romantic" western atmosphere, seems to be set somewhere in the "rustic" southwest. The adobe brick walls of the bathroom and the wood plank floor and ceiling helps promote this concept. The setting and the title of the image, "Roughing it", suggest a utopian scene of a cowboy (in this case cowgirl) taking a hot bath after a hard days work in the great outdoors. The sink, tub, and old-fashion commode seem out of place, yet, in perfect harmony with the setting of the image. The title "Roughing it" could be understood to mean that the person in the image may be "roughing it" in the wilderness during the day, but later returns home to a quiet and serene place to relax. The use of photography in the ad is essential to the products display in that the imagery should be understood to be "real". The underlying factor is that the product has a need to be displayed as realistically as possible. Only photography could represent the product in the "natural" way that it is being shown. A painting or illustration of the product in the same setting would distort it. The "reality" that photography projects by through its use, manipulated or straight, is still observed by most viewers as truthful.

This ad for Forbes magazine uses art in a particularly interesting manner. The ads image displays three businessmen (in suits and ties, reading newspapers) which are conceptually in the same realm as Magritte's famous paintings, "The Great War" and "The Kings Museum". The styling of the men in the image is quite good. They are present in the image, yet, they don't exist in the image. They are merely perceived as being absent in the image. The use of famous art works (and/or conceptual representations of them) in advertising is not uncommon. In this instance five "invisible" men are used to represent the missing elements of most MBAs who want to find work in corporations. The men are shown reading the newspaper (probably the classified section) in a studio setting which signifies that they haven't found much success in their field. The use of closure (a gestalt principle) as an artistic element in the creation of the forms is used (i.e. "Place your photo here" image holder. The similar features of each man with as signal is also an important aspect to observe. The clone stereotype that present day MBAs must deal with as a group is represented through the use of the pinstripe suit, striped tie, hat, etc. is easily understood. In recent years the statement; "an MBA can be found for a dime a dozen", has proven to be true. The MBA degree doesn't hold the same prestige that it once did. The article discusses the fact through the current curriculum changes in most schools. The schools aren't teaching the students enough about the "real" workings of an office. If the new businessman a company is looking for is lacking the "skills to hire a secretary" or "close a deal" then they're worthless. In essence they become an invisible barrier/hindrance to the corporations which has hired them.

The use of art in this ad for the Northland Insurance Company reflects the style of a specific art movement. The image style in the ad is based on impressionism, an art movement which appeared circa 1880-1920's, which is best known for its free style of brushstroke and pastel colors. The image, of a pond of lily-pads and lilies on a rainy day, contains little detail and allows the viewer to "impress" their own thoughts and feelings into the image. The viewer observes the scene through a dream-like mist (softness), common in images made during the impressionist movement, which causes the viewer to look for specific details. This artistic style implies detail through the use of loose brushstrokes and freely placed color. The impressionistic styling of the image is used as a signifier representing the dreams and future of both the company and the viewer (i.e. customer). The soft focus look of the image represents the thoughts and dreams of the viewer (i.e. customer) while also reflecting an impressionistic styling. The image presents the viewer with the well known metaphor, "saving up for a rainy day", which is meant to signify the company's trustworthiness, loyalty, reliability and the fact that it will always be there for their customers; especially in hard times. The marbled background (i.e. frame or boarder) is used to reflect the philosophy of the company; most likely that they are known for solid investments and good service. It also re-affirms the loyalty and quality service which the company guarantees its customers. The title, "Speaking of Listening", promotes the company's willingness to listen to customers, so that their needs are met in a way that they feel comfortable. The text below the image reflects this concept of listening to the customers through phrases like: "A company that pauses to hear and reflect will be more attentive to the needs of its customers", and "We are responsive to the ideas of others, knowing that by listening we learn". The use of art movements (i.e. styles) within an ad will usually cause the viewer to project the motif/mood of the movement into it. When the viewer looks at this ad, he/she will most likely see the impressionist piece as a representation

other over the tragic loss (of taste) of their friend is quite humorous. The 'creme de la creme' in this ad is the toe tag which reminds the viewer that this tragedy could have been avoided if she 'the fashion victim' had only shopped at one of Michael Max's stores (which can be found at the three locations listed under the logo in the lower right corner of the ad). The concept that one may have a need to identify a friend at a 'fashion morgue' is definitely unique. The ads use of surrealistic humor (based on false tragedy) is quite nice.

This ad for Levis Jeans -- 'Jeans for Women' uses a simple, yet, elegant art form to promote its product. The image, reflective of the sketches and paintings of Gauguin, the cut-outs of Matisse etc., use shape and color to define the abstract features of the model which is being drawn. The simplicity of brushstroke and use of color, accentuate the overall look of the image. The block rectangle surrounding the figure may be seen as a doorway or window through which the viewer is looking at the woman. The viewer basically becomes a voyeur of the beautiful woman who is displaying herself as an artwork within the frame of the image. The sense that the model is nude (or semi-nude) is prevalent in the display of her bare breast(s), ribs, and back within the image. Normally, models used in figure drawing classes, within a schools curriculum, are drawn in the nude. In this case the model is viewed wearing pants (i.e. blue jeans) which are a representation of the product being sold in the ad. The color and shape used in the creation of the jeans within the image is easily understood by the viewer. The presentation of the jeans is an abstract nature, yet, the presence of the product is easily comprehended by the viewer. The use of the figure drawing within the main image also allows the female viewer to project herself into the ad (hence into the jeans) as a symbol of artistic excellence. The woman wearing the 'new' Levis Jeans (made specifically for women) now has the ability to be comfortable and attractive in a casual environment. She doesn't have to deal with jeans that are too large/ baggy (made for a man), she can now wear jeans that were specifically designed to fit her shape. The female viewer will now be able to place herself within the image as the object of desire and see her as the work of art. Many artists (i.e. Picasso, Matisse, Gauguin, etc.) find themselves (in later life) returning to basic rendering techniques or tools for the creation of their works. Hence, it is fitting that a figure drawing has become an element of art within the field of advertising.

This ad for Post-it notes is of great interest due to its use of a simple (i.e. primitive) and pleasing art form. The image, a child-like crayon drawing of a house with a note 'I Love You Mom' written on it, displays the creativity of a child's mind. Although this ad was made by an adult it contains the essence of childhood through the use of simple abstract thinking. When a child begins drawing objects (i.e. people, animals, trees, etc.) and places them in relation to one another, the child has developed the understanding of the abstract. The child begins evaluating the world around them through the basic understanding of shape, size, and color. The creation of simple art (like the piece displayed in the ad) shows the child's ability to create from the mind. The mixing of elements (due to shape and color relationships) as displayed in the art of this ad is similar to the comprehension one would find in the mind of a developing child. The placement of cut-out forms and natural elements (i.e. leaves, twigs, dry macaroni, etc.) within an art piece is common in the art works of early childhood. Not knowing the rules of art, helps the child create with endless freedom. The art of this ad, although primitive, shows a great understanding of abstract thinking. The replacement of the square frame of the house with a Post-it note page is reflective of a young child's conceptual understanding of the boundaries of art. For the child, art is anything that can be drawn, pasted, cut, etc. The naivete of the art of this ad is refreshing and exquisite. To the simple mind, goes the greatest glory.

This ad for the 1966 Ford Thunderbird is a great example of both the use of art as an advertisement, as well as an example of car ad styling of the pre Volkswagen Beetle campaign (although this ad was produced during the same time period). The use of art in the ad is simple. The photograph of the Thunderbird is displayed with a slight angle to accentuate the cars durability and ability to get the driver where he/she wishes to go. The background image, possibly an illustration (of the car's interior), shows an airline pilot conveniently pressing a lighted panel which displays certain safety information about the car. The placement of the misty clouds within the background image promote the car's excellent handling capabilities and driving sensation. The saying, 'he's riding on cloud nine'. comes into mind (only because many men are in love with their cars). The fact that the man is a pilot and the car is a Thunderbird may also play a role in the connection between the man and the illustrative image. A pilot is used to rough rides when he's flying so he shouldn't have to deal with a rough

ride in his car after a long flight. The relationship between the car's name and the clouds is also easily understood. The car allows the driver the freedom of a bird. The overall concept being shown in the ad is that a ride in a Thunderbird is extremely comfortable. The illustrative look of this ad (although a photographic image of the car is used) was popular throughout the 1940's and 50's. This type of ad was considered standard within the automotive industry. Only after the initial success of the Volkswagen Beetle campaign did other car companies see the need for change in their advertising technique.

The use of art in this ad for Little Switzerland (duty-free) stores in the Caribbean is exceptional. The ads image is a painting which seems to have been made using a fresco technique (i.e. paint on plaster or stucco) due to the texture which is evident within the painting itself. The use of the fresco technique is important to the look of the image. In essence, it allows the image within the ad to become three dimensional. The figure is no longer seen as a part of the image, but as if it were immerging from it. The colors of the image, mostly browns and golds, make the figure seem life-like due to their relation to the various colors within a persons skin-tones. This use of color is important to the three dimensional effect being projected through the image. If the colors didn't seem natural the human form within them wouldn't project as well. The fact that the colors are extremely well balanced makes the form seem even more realistic. Once the relationship has been established between the image and the human form within it, the addition of actual jewelry (i.e. personal accessories) is easily understood and accepted by the viewer. The figure in the image is then understood to be a 'sensual' woman and is observed wearing the jewelry which has been placed on/in the image. The placement of the product (i.e. the jewelry) on the image (if not incorporated within the image) is the final element which establishes the three dimensional quality of the image. The actual jewelry placed on/in the corresponding body areas of the figure within the image also project a sense of three dimensionality. The syzygy found within the image (i.e. where the product becomes a part of the image and vise-versa) is outstanding. The products fusion with the art piece is of exceptionally high quality, and I personally feel to find in my imagery search. Another interesting element of this ad is the lifting of the lower right-hand corner of the ads image, which displays the foreground artwork (i.e. the image of the painting) as a two dimensional art piece. The change of dimensional space by lifting the corner is an interesting way to make the viewer recheck the dimensionality of the foreground image. Basically, the image is understood to be a flat (2-D) artwork, yet, it implies the presence of a third layer within it. This third dimension may be present due to the use of a technique called Trompe l'oeil which creates three dimensional space on a two dimensional surface. This dimensional shift (from 2-D to 3-D) presents the viewer with a surrealistic sense of reality. The viewer may judge this for him/herself.

These television ads for Levi's Jeans (which ran from 1969-1972) use art as the basis for their animation. The imagery was created using a watercolor style technique on the individual animation cels. The coloring was most likely added after a rough ink sketch was made on the cels. After the cels were produced by the artist(s), the cels were photographed and made into the dynamic (animated) ads which can be viewed here. This type of artistic animated sequence was used by Levis Co. for several years which paralleled the psychedelic imagery which was produced in art. The use of phantasmagoria (i.e. a changing incoherent series of apparitions, as in dreams) style imagery was popular due to the overall philosophy of the time period which they were made in. The first ad (Levis) was produced using metamorphosis (i.e. shape changes) as its main focus. The music used in the background is similar to the folk music which was popular throughout the sixties. The constant and dramatic changes in the ads imagery, from human to animal to inanimate objects is remarkable. The softness of the images reflect the dream-like state of mind which the advertiser is trying to promote (the imagery may reflect a bad acid trip; since the stars and stripes transform into a flying (striped) rhino and later a parachuting guitarist, horseman, etc.) This animation styling was accepted by the public since it was radical and arty at the time. Such animation was used in titles for movies and as the foundation for movies such as 'The Yellow Submarine' by the Beatles.

The next animated sequence (Levis light) is similar in artistic styling and technique, yet, it promotes the product by using a fictional 'electric man' as a spokesperson. The man jumps from outlet to outlet and changes pants; in one instance changing into a boy and back while doing so. The concept of this ad is based around a joke dealing with the spokesperson being able to 'plug' the product. The joke is understood when the narrator states that the company is looking for the 'electric man' to plug the product because he can do

It better than anyone else (probably because of his "electro-magnetic personality). Both ads are quite surrealistic in presentation and artistry. The use of a narrator in both ads makes the viewer understand that Levis Co is the real spokesperson in the ad. The 1960's and early 1970's were a time of change, mind altering drug use, and controversy which (at least I feel) may be reflected in these ads.

NOTE
For other ads dealing with Levis Jeans press the bold text in parenthesis below
(Radio) or (Print) ads.

LEVIS TV AD (#1)
(fade into Levis logo)
Music and whistling...

Narrator:
We're not saying it's impossible not to like Levis stay-press slacks with Dacron, but look.
If you don't like our Glenn Plaid,
you'll like our Peacock Plaid.
If you don't like Peacock Plaid,
you'll like our Penthouse Plaid.
and if you don't like Penthouse Plaid,
you'll like Continental Stripes.
(while sighing)
If you don't like Continental Stripes,
you'll like Wellington Stripes.
If you don't like Wellington Stripes,
and if you don't like our Hounds-tooth.
you'll like Levis Hounds-tooth.
and if you don't like our Hounds-tooth.
you'll like Window pane Checks
and if you don't like Window Pane Checks, you'll like our English Tavisol.
and if you don't like Tavisol.
Well you'll like Levis Heather-cloth
we're not saying it impossible not to like Levis stay-press slacks with Dacron.
but look.
If you don't like our new straight legs.
you'll like Levis flairs.
(start to fade sound) and if you don't like ...
(fade to black)

LEVIS light TV AD (#2)
(fade into man's back and field of electric plugs with Zoom out)

Narrator:
Look.
We want you to plug Levis pants on TV.
(man turns showing plugs as feel, music...)
In a way that shows how many different kinds there are. O.K.
(Man flips to new socket)
Dynamite.
Yea, Levis knits, beautiful.
(man jumps again and splits displaying Levis logo)
Oh, how about Levis for boys
Flawless.

Electric.
(man jumps into light-bulb)
Perfect guy for the job of plugging Levis.
(Hand pulls light-cord with clicking sound)
He's, he's brilliant.
(light turns on, man holds Levis logo, headline 'Levis slacks and Jeans' shown)
(fade to black)

Artists work as ad (Art as Ad)

This ad for Duracell batteries uses the cartoon art of Mel Blanc's Road-Runner to imply durability, longevity, etc. to the product while also counteracting the Energizer Bunny ads of the competition. The Road-Runner is known in the cartoon world for his everlasting ability to outrun (and sometimes out-think) the infamous Wiley Coyote and his latest Acme Co. apparatus. The playfulness of the ad (through the use of Blanc's cartoon character) is both effective and enjoyable. The ads product (i.e. batteries) have many functions within the home, some important (in the case of fire detectors and flashlights) and some not so important (in cases for hand-held games and toys), but in this instance the later seems more relevant. The association, made by the viewer, between the Road-Runner's durability and the durability of the Duracell (durable multi-cell) battery is easily understood. The fact that the Road-Runner has been avoiding capture by the coyote (on TV and in the theatres) for several decades is also taken into consideration. The longevity of Blanc's cartoon (characters, etc.) is of great relevance to the understanding of the ad by the viewer when he/she is looking at it. The cartoon art displayed in the ad and promotes the product in a lighthearted (fun) way. The ads headline. "He runs like he's on Duracell", is also an effective solution to the "keeps going and going ..." of the energizer ads. The overall concept and the viewers ability to recognize the character and its significance to the ads product is excellent. Although the art displayed in the ad is better known as an element of dynamic media (i.e. a TV cartoon), its placement in a static media (i.e. a magazine ad) doesn't seem to effect its overall comprehension. The art work and animated cartoons of Mel Blanc are easily understood by the public. It's for this very reason that his characters have been used as spokesmen in efforts during war-time (i.e. WWII and the sale of War-Bonds) and now for the sale of various other products. Advertisers who use people/characters (whether real or fictional) such as Bugs Bunny, the Road-Runner, Markus Welby M.D., etc. are merely displaying American icons which consumers accept as trustworthy and sometimes loyal friends/companions. Hey, Bugs Bunny, the President of the U.S., and mom wouldn't lie to us -- would they.

This ad for Pepsi Cola uses the art of Norman Rockwell to promote its product. As an illustrator/painter Rockwell was known for his depictions of rural (somewhat idealistic or romantic) America. The images he painted, of the American people (mainly country people), have become treasured icons of rural or 'hometown' America. His images symbolize all that is good in America and specifically in the American people as a whole. Rockwell's images, as displayed on the covers of the Saturday Evening Post, have become a cultural symbol of America. Every American, young or old, has seen the images (at least some) and knows the name of Norman Rockwell. Since the 1930's Rockwell's images of America have told the stories of the American people. Because of his popularity and the timely stories told through his illustrations, he has become an important part of our American heritage. Rockwell, is considered by some, as one of the premiere artist(s) of the American people. He has told their stories and brightened their lives. It is America's fondness for Rockwell's work which makes it useful in the realm of advertising. When looking at the ad to the right, one will note that Santa Claus is portrayed as the quintessential 'jolly old elf' which the American people (children especially) have grown to love over the years. One will also notice that he is readily enjoying the Pepsi (a change from the normal milk and cookies) which was left for him as the gift from the child/children of the house. The illustration in the ad to the right, commissioned by Pepsi Co., shows that many people understood the importance of Rockwell's work to the public. The use of Rockwell's illustrations in advertising is not uncommon since his works were so well received by the American people. If the name Rockwell appeared in (the traditional box) the image it meant more than any advertiser could dream. Rockwell's fame as a contemporary artist who's work was accepted by the public was (and is still) used by advertisers to their advantage. If there was ever a symbol of America or the American people (other than the U.S. flag). it could most likely be found in a Norman Rockwell painting. It's the compan-

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lanship that the American people have developed for Rockwell's images that make them useful tools in the advertising of various products (Pepsi included). It's "the choice of the new generation" (in this ad "a generation ahead") who seem to consistently look to the past.

This ad for Scoresby Scotch uses the art styling of 1960's pop artist R. Lichtenstien. The style of Lichtenstien. The use of benday dots and blown up comic book images depicting romance) was unique and playful. This "pop" art style was founded as a reaction to the emotionalism and seriousness of the abstract expressionist movement in the early sixties. Pop art was established as an art form which would counteract the stuffiness of previous art movements and make art out of the popular elements of American culture at the time. The comic-strip art of Lichtenstien was a direct translation of an established cultural symbol (icon) of the American people. A great deal of Lichtenstien's art is humorous in that he was interested in stirring up his viewers understanding of art. The benday dot and outlining of objects within his images reflect the simplicity of the original strips which they were taken from. Similar use of benday dots, large color blocks, and bubble text can be seen in this ad for Scoresby Scotch. If the ad wasn't made by Lichtenstien, himself, it was most definitely made as a reflection of his work. The bubble text reflects both the mood and the product being presented. The text states, "Just you and Scoresby? HMMM... Very Tempting." which refers to the evening alone with the characters companion and the "Very Rare" quality of the product. The pop movement although reduced to the few remaining (living) artists of the period is still quite popular with the public. After twenty years the pop movement has been readily accepted by the public and is being used as the cultural symbols of the American public within the field of advertising.

This ad for Absolut uses the art of Andy Warhol as its main focus. The use of this well known pop artists image of the product may be the advertisers way of saying that the product's quality is easily appreciated by both the layman and the connoisseur. The image, a multi-color screen of an Absolut bottle displays the artists style well. Warhol, known for his mass produced images of Cambell's tomato soup cans, boxes of detergent, etc., reflects the daily life of the common man/woman in American society. His images make use of everyday items which are meant to reject the emotionalism and seriousness of the Abstract Expressionist movement. His "pop" art is a mass produced representation of the original object. Warhol's easily reproduced (screen printed) images mock the purity and "one-of-a-kind" emphasis of the expressionists and all previous art movements. His images (of 15¢ cans of tomato soup, etc.) which sell for thousands of dollars and reside in many museums around the world make a mockery of all conceptions of art and the value of art. The use of popular items, such as Cambell's soups and presently Absolut vodka means that Warhol was interested in making images which would satisfy the constant changes in the American consumer. If Absolut was the "hot item" in the early 1980's then Warhol was going to create an image of it -- which one can see he did. The ad is quite good in that it uses a well known artist to sell a (presently) well known product. The simple use of humor and word-play in the headline of the ad is quite good. The headline, "Absolut Warhol" is presented as both the ad and the essence of the ad at the same time.

To see other Absolut ads press the bold words in parenthesis below.

(Campaign) and (SanFransisco)

This ad for Teacher's Scotch uses the art styling of A.M. Cassandre to sell it's product through the ads imagery. Cassandre is known as one of the greatest poster designers of the 20th Century. His images reflect elements of Cubism, Purism, etc., and make use of many gestalt principles dealing with proximity, layering, common contour, etc. While he is best known for his (lithographic) posters for Wagon-Bar and Dubonnet, he also designed typefaces (i.e. Peignot), produced "Harper's Bazaar", and ads/campaign materials for Container Corp., etc. His work is 'slick', stylish, and beautifully designed as a reflection of the Art Deco movement of the 1920's. This image, probably based on Cassandre's posters, is exceptional. The image holds within it the essence and influence of the Art Deco movement and Cassandre's hand. The common contour seen at the edge of the boot and the neck of the bottle and the edge of the glass is fabulous. The mergence of the "E" in the word "teacher's" and the neck of the bottle is also quite good. The feeling of both flatness and depth within the image, through the use of layering of image and text upon one another is also wonderful. The simplicity of both shape and tone in the image are helpful in the overall comprehension and beauty of the image. The Art Deco and Cassandre influences (if Cassandre is known by the viewer) in this ad are easily observed.

Use of Logo in Ad

This ad for Continental Insurance uses the company logo as the main artistic element. The graphic representation (i.e. translation) of the colonial 'minuteman' is quite good and is probably a modernized version of the original symbol which was first made in the 1880's. The logo is easily understood (i.e. legible, readable) in both its large and small format sizes within the ad. Its simplicity in form, makes the logo quite exceptional. The feeling one gets when viewing the image is that the company is conservative, competent, and financially sound when investing their customer's money. To quote the ad and the company directly, it is there when it counts. It has been investing money and paying claims for over 138 years. This feat alone is quite an accomplishment for any company. The company logo shown in the ad is appealing as a traditional symbol of courage and strength in America (i.e. a minuteman of the Revolutionary war) which upholds the philosophy that one should always try to look to the future. Its coloring is probably symbolic of the company's colors. The use of the color in the presentation of the large logo is meant to reflect the blue coloring of the company name in the smaller logo to the lower right. The logo is dignified and resolute in its look and is seen by the viewer as the foundation of both the company and the country. If it wasn't for the minutemen (i.e. leaders) of the past, there would be no freedom in this country today. It's through the risks taken by the few (past and present) which has given many (today) the hope and encouragement to succeed. The logos use as the main element of the ad is simple and effective from both an artistic standpoint and as a symbolic representation of the company. The logo is seen by the viewer as an icon of progress, prosperity, and trust. That company has been around for a long time and isn't willing to give up on its customers yet.

This ad for North Star Reinsurance Corp. uses the company logo as the main (artistic) element in the ad. The (north) star is made up of a group of the company's employees which are arranged in a star shape. The photographic image of the group is observed from a high position above them which accentuates both the company name (North Star) and the high regard which they have for both their staff and customers. The centralized placement of the (human) logo is symbolic of the mergence of all North Star facilities in a new centralized location (i.e. Parsippany, NJ). The black and white image of the group is meant to reflect the company colors and to create unity between all members in the image. This helps in the promotion of the company's ability to provide its customers with, "prompt, responsive, professional reinsurance services." The headline, "Meet the All-Star Treaty Team" reflects the fine service and staff which is available to the customers. Although the image displayed wouldn't be considered an art piece, the concept of the image and the new use of the logo (i.e the art of piece) is interesting. The main reason for this ad being in this section (i.e the section on art) is the fact that the ad displays the logo in a somewhat new and unfamiliar manner.

The use of the logo as an element in this ad for the Principal Financial Group is quite interesting. The logo (a blue right-angled triangle) is used as a part of the object pictured (i.e. a jack-in-the-box). Its use as an element within the props structure to help promote the group in a humorous and unconventional way. The prop's simplicity and symbolic meaning within the ad is extraordinary. The jack-in-the-box, known as a young child's toy, symbolizes the problems and unknown elements which one may come across in life. It basically represents the surprises (whether good or bad) in one's life which one may not be ready for. This leads the viewer to understand that the company expects certain problems to arise and will be ready for them when they "pop up". The headline, "Our insurance gives you an edge for whatever pops up in life", reflects this concept quite well and makes the viewer feel more at ease with the 'important' questions they might have about life insurance. The play on surprise within the ad is further enhanced by series of question marks encircling the rim of the box. The simple still-life image and playful prop within it, promotes a feeling of comfort to the viewer. The company is symbolically stating that any problem that a customer may run into isn't too big (or small) for the company to deal with. If the potential customer (i.e. the viewer) feels more comfortable with the company's philosophy about problems occurring they will feel more comfortable with the company itself. The concept, use of the prop, and the logo within the prop, is exceptional within the ad. The Principal Group is both established enough and willing enough to promote itself using humorous props which identify both the company (through the use of the company logos shape and color) and its philosophy (of accepting the constant need for change). This company isn't stuffy and closed minded, it's liberal and accepting of its customers needs. This

ad shows that unconventional (somewhat playful) advertising will make an impact on a company's growth. If this company used the 'same old' advertising style as all other insurance companies, it wouldn't stand out as well as it does.

The use of the Yasuda Fire & Marine Insurance Co. logo in this ad is quite good. The logo represented in the nine image squares (made of different materials) displays the company insignia as changing (i.e. developing) over the company's life. The ad, celebrating one hundred years of service, speaks of one of the symbols within the logo (i.e. the firemen's axes) which reflect the company's history (including the operation of their own fire brigade) for caring about and protecting lives and property. The use of the logo as displayed in various materials could be seen as symbolic of the company's many interests and roles as an insurance company. It also displays a part of the company's development over its history. The logo may be the same, but the times are not. If this company wasn't willing to make the needed changes in its policies over the years, it wouldn't have lasted so long. As a sample of the company the logos made of paper could be seen as symbolic of the company's flexibility. Those made of cloth or painted could represent the company's strength and durability (in hard times). Whatever the reasons for the construction of the logos in their present form (as displayed in the ad) is not as important as the consistency found in the placement of the images within the ad. The logos, placed at regular intervals on the top of the page, may be seen as building blocks (i.e. a foundation) for both the company and its customers future. With one hundred years of experience, the company is firmly set in its understanding of its role in the affairs of its customers. The viewer understands this and finds both strength and confidence in its affairs with the company. The use of the logo is strong, confident, and deliberate, like the company itself.

Art Implied in Ad

These ads for 'Hershey's Golden' and 'Godiva' brand chocolates are both great examples of the use of art as an implied element within advertising. Each ad uses art (implied art through the use of paint palette and brushes) as a backdrop for the promotion of the ads' products (i.e. chocolate). Both companies have been in business for many years and both create their products by a mechanized process, which means that their chocolates aren't considered art works by many people (although Godiva shapes some of their chocolates in artistic ways). The advertisers attempt at implying art within the ads is extremely cliche. The use of art tools (i.e. brushes and paint palettes) and art-like text (i.e. 'Treasured works of an old master', etc.) have been used so much that they have become the accepted stereotype of the implied art ad. The fact that the art within each ad is implied (basically) means that no 'real' art exists within either ads image. Both ads imply art in the same cliche manner stated above and do so in a matter-of-fact way. Both ads concepts are easily understood by the viewer but. It's the use of cliches which makes them seem the same. Although one may consider the products of both Hershey's and Godiva to be enjoyable as a treat, they most definitely are not art pieces. Even a slight attempt at originality by the advertiser(s) would have made the ads better than they presently are shown. Sometimes the use of implied art is effective, sometimes it isn't. In the case of these two ads implied art was an easy way for the advertiser to promote the products. If both advertisers didn't use the 'same old cliche' they may have been able to make the implied art in the ads work.

This ad for Parker pens implies art in that it uses carving tools and die costs which give the shape and detail of the pen. This ad is unlike many ads which imply art in that it displays the piece as both a finished product and working model at the same time. The intricately carved block of silver displayed with scrapings and carving tools promotes the product as a hand-crafted work of art. The pen itself may not be an art piece, but, it has the ability (as a writing tool) to create art works. The ads text discusses the pen as an gift which will be cherished because of its craftsmanship, balance, lifetime warranty, and economical price. The craftsmanship is displayed through the pen on both the pen and the silver block from which it was (supposedly) carved. The viewer understands that the pen wasn't carved from the block which it is displayed on but, that both objects represent the artistic core taken in the making of each Parker pen. The word 'sterling' imprinted on the block is used to clarify the type of metal being displayed in the ad and thus the material used in the making of the pen itself. The fact that the block and pen are both sterling silver also lends itself to the acceptance of the pen as an art object. hence, implying that the object is a usable art piece. The use of silver as a both a tra-

ditional material for the creation of jewelry, tableware, etc. and as a prized metal for the production of currency, is easily accepted by the viewer. If an object is made of silver (or more importantly gold), it may be classified as an art piece free from the value placed on its materials alone. Metal-smiting is a known art form which, over the years, has become an accepted medium in the fine arts. There is, though, a separate (underlying) classification between a metalsmith using fine metals and one using common metals. A metal-smith working with fine metals (i.e. gold and silver) is usually accepted as an artist, while a metal-smith working with other metals is not. The public understanding through the years is that art pieces obtain value from the types of materials which they are made of (i.e. marble is more valuable than stone, gold and silver are more valuable than iron and lead, etc.). This simple concept is accepted and used in this ad as a foundation for the use of implied art. The use of an art medium, other than painting (i.e. the use of brushes and paint palette), greatly improves the acceptance and comprehension of the implications of art within the ad. The 'same old' cliche isn't being used, which tends to make the viewer more open and interested in the use of art in the ad.

```
on openstack
  start using stack "AdTech© Intro"
  hide menubar
end openstack
```

```
ON opencard
  Global UserNotes
  -- looks for global variable

  hide bg fld "note pad"
  -- hides bg fld "note pad"

  repeat 5 times
    play "calipso"
  end repeat
  -- plays sound resource "calipso" five times or until mouseclick

  displayP "artas15", 224, 73
  displayP "artin5", 438, 73
  -- Displays the card image(s) at proper xy coordinate

  put UserNotes into bg fld "note pad"
  -- -- This is the function which takes all info from the note pad
  -- -- and places it in the handler UserName.  It is used while
  -- -- Adtech is running.

  pass opencard
  -- Passes the global variable UserNotes to the background script
END opencard

on closecard
  global usernotes
  -- this is the global variable for UserNotes

  play stop
  -- stops sound resource from playing

  put bg fld "note pad" into usernotes
  -- this puts any info in the note pad of all cards into the global
end closecard
```

```
ON opencard
Global UserNotes
-- looks for global variable

hide bg fld "note pad"
-- hides bg fld "note pad"

wait 5 ticks
-- gives bg fld "note pad" time to close before displaying images

displayP "artintitle1", 283, 80
displayP "logtitle1", 283,270
displayP "artastitle1", 430,80
displayP "artimptitle1", 430,270
-- Displays the card image(s) at proper xy coordinate

put UserNotes into bg fld "note pad"
-- -- This is the function which takes all info from the note pad
-- -- and places it in the handler UserName.  It is used while
-- -- Adtech is running.

pass opencard
-- Passes the global variable UserNotes to the background script
END opencard

on closecard
global usernotes
-- this is the global variable for UserNotes

put bg fld "note pad" into usernotes
-- this puts any info in the note pad of all cards into the global
end closecard
```

```
on displayP NameP, locX, locY
showpict nameP, locX, locY
-- -- This allows all the pictures to show on the card
-- -- if they use displayP rather than the normal showpict
end displayP
```

```
ON opencard
   Global UserNotes
   -- looks for global variable

   displayP green, 0, 0
   -- Displays the pie icon in corner

   displayp "artin3", 345, 72
   -- Displays the card image at X=345, y=72

   pass opencard
   -- Passes the global variable UserNotes to the background script
END opencard

on closecard
   global usernotes
   -- this is the global variable for UserNotes

   put bkgnd fld "note pad" into usernotes
   -- this puts any info in the note pad of all cards into the global
end closecard
```

```
ON opencard
   Global UserNotes
   -- looks for global variable

   displayP green, 0, 0
   -- Displays the pie icon in corner

   displayp "artin7", 345, 72
   -- Displays the card image at X=345, y=72
   hide bg btn "page forward"
   show cd btn "stop"

   pass opencard
   -- Passes the global variable UserNotes to the background script
END opencard

on closecard
   global usernotes
   -- this is the global variable for UserNotes

   show bg btn "page forward"

   put bkgnd fld "note pad" into usernotes
   -- this puts any info in the note pad of all cards into the global
   end closecard
```

```
ON opencard
  Global UserNotes
  -- looks for global variable

  displayP green, 0, 0
  -- Displays the pie icon in corner

  hide bg btn "print"

  show cd btn print

  pass opencard
  -- Passes the global variable UserNotes to the background script
END opencard

on closecard
  global usernotes
  -- this is the global variable for UserNotes
  show bg btn "print"

  hide cd btn "print"

  put bkgnd fld "note pad" into usernotes
  -- this puts any info in the note pad of all cards into the global
end closecard
```

```
ON opencard
  Global UserNotes
  -- looks for global variable

  hide bg btn "page back"

  show cd btn "card 1 of this sec"

  displayP green, 0, 0
  -- Displays the pie icon in corner

  displayp "artasl", 345, 72
  -- Displays the card image at X=345, y=72

  pass opencard
  -- Passes the global variable UserNotes to the background script
END opencard

on closecard
  global usernotes
  -- this is the global variable for UserNotes

  show bg btn "page back"

  hide cd btn "card 1 of this sec"

  put bkgnd fld "note pad" into usernotes
  -- this puts any info in the note pad of all cards into the global
end closecard
```

```
on displayP NameP, locX, locY
  showpict nameP, locX, locY
  -- -- This allows all the pictures to show on the card
  -- -- if they use displayP rather than the normal showpict
end displayP

on opencard
  global UserNotes
  -- -- This is the handler which the card script passed to

  put UserNotes into bg fld "note pad"
  -- -- This is the function which takes all info from the note pad
  -- -- and places it in the handler UserName.  It is used while
  -- -- Adtech is running.
end opencard
```

Art of Advertising Intro Card

```
--- script for "Quit Button" on Art of Advertising Intro
on mouseUp
  Domenu "Quit HyperCard"
end mouseUp

--- script for "Nav Map Button" on Art of Advertising Intro
on mouseUp
  go to card id 3704 of stack "Adtech© Intro"
end mouseUp

--- Script for "help button" on Art of Advertising Intro
on mouseUp
  go card "help card" of stack "Adtech© Intro"
end mouseUp

--- Script for "print button" on Art of Advertising Intro
on mouseUp
  answer "Print what?" with "Card" or "Card Fields" or "Cancel"
  If it is "card" then DoMenu "Page Setup...". "Print Card"
  If it is "Card Fields" then answer "Which one?" with "Stack Intro" or "Quote" or "Cancel"
  If it is "Stack Intro" then print cd fld "Art Intro"
  If it is "Quote" then print cd fld "Quote"
  If it is "Cancel" then go this card
end mouseUp

--- Script for "return button" on Art of Advertising Intro
on mouseUp
  go back
end mouseUp

--- Script for "go next button" on Art of Advertising Intro
on mouseUp
  go card "Semiotics map"
end mouseUp

--- Script for "INtro text Field" on Art of Advertising Intro
on mouseup
  get the clickchunk
  select the clickchunk
  get the selectedtext
  find whole it
  If it is "Absolut" then go card "Art as Ad- Absolut Ad (A. Warhol)"
  If it is "Forbes" then go card "Art in Ad- Forbes Ad"
end mouseup
```

1

Art of Advertising Map Card

--- script for "Quit Button" on Art Map
on mouseUp
  Domenu "Quit HyperCard"
end mouseUp

--- script for "Nav Map Button" on Art Map
on mouseUp
  go to card id 3704 of stack "Adtech© Intro"
end mouseUp

--- Script for "help button" on Art Map
on mouseUp
  go card "help card" of stack "Adtech© Intro"
end mouseUp

--- Script for "Print button" on Art Map
on mouseUp
  answer "Print what?" with "Card" or "Card Fields" or "Cancel"
  If it is "Card" then DoMenu "Page Setup..." : "Print Card"
  If it is "Card Fields" then answer "Which one?" with "Art Map" or "Contents" or "Cancel"
  If it is "Art map" then print cd fld "art map"
  If it is "contents" then print cd fld "Table of contents"
  If it is "Cancel" then go this card
end mouseUp

--- Script for "return button" on Art map
on mouseUp
  go back
end mouseUp

List of Art of Advertising Map buttons

--- script of "Art in Ad" Button on Art map
on mouseUp
  go to card id 4523
end mouseUp

--- script of "Logo in Ad" Button on Art map
on mouseUp
  go to card id 17838
end mouseUp

--- script of "Art as Ad" Button on Art map
on mouseUp
  go to card id 7830
end mouseUp

--- script of "Artist work as Ad" Button
on mouseUp
  go to card id 11934
end mouseUp

--- script of Art in Ad Button on Art map
on mouseUp
  go to card id 16637
end mouseUp

Basic Stack Card (Art of Advertising)

--- script for "Quit Button" on Basic Art card
on mouseUp
  Domenu "Quit HyperCard"
end mouseUp

--- script for "Nav Map Button" on Basic Art card
on mouseUp
  go to card id 3704 of stack "Adtech© Intro"
end mouseUp

--- Script for "BIB/Gloss button" on Basic Art card
on mouseUp
  Answer "Which would you care to see?" with "Glossary", "Bibliography", "Cancel"
  If it is "Glossary" then go card "Glossary card" of stack "reference Materials"
  If it is "Bibliography" Then go card "Bibliography card" of stack "reference Materials"
  If it is "cancel" then go this card
end mouseUp

--- script for "Map Button" on Basic Art card
on mouseUp
  go card "Art map"
end mouseup

--- Script for "help button" on Basic Art card
on mouseUp
  go card "help card" of stack "Adtech© Intro"
end mouseUp

--- Script for "background print button" on Basic Art card
on mouseUp
  answer "Print what?" with "Card" or "Card Fields" or "Cancel"
  If it is "card" then doMenu "Page Setup..." : "Print Card"
  If it is "Card Fields" then answer "Which one?" with "Cont. &Semi" or "NotePad" or "Cancel"
  If it is "Cont.&Semi" then domenu "Print Field...", "Ad content" &return& "Semiotic Elements"
  If it is "NotePad" then domenu "Print Field..." "Notepad"
  If it is "Cancel" then go this card
end mouseUp

--- Script for "Open" button on Basic Art card
on mouseUp
  show bkgnd fld "note pad"
  hide bkgnd btn "open"
  show bkgnd btn "close"
end mouseUp

--- Script for "Close" button on Basic Art card
on mouseUp
  hide bkgnd fld "note pad"
  show bkgnd btn "open"
  hide bkgnd btn "close"
end mouseUp

```
--- Script for "Return" button on Basic Art card
on mouseUp
go back
end mouseUp

--- Script of back page arrow button on Basic Art card
on mouseUp
go previous card
end mouseUp

--- Script for "go next button" on Basic Art card
on mouseUp
go next card
end mouseUp
```

```
--- Script for "cross referencing" within text on "Absolut Warhol" Card
on mouseup
get the clickchunk
select the clickchunk
get the selectedtext
find whole it
if it is "AbsolutSanFran" then go card "Circumlocution 3 - Abso San Fran " of stack
"Evaluative systems"
if it is "AbsolutCampaign" then go card "the Absolut Campaign" of stack "Ad Creation"
end mouseup
```

The "Art as Ad- Levis Jeans TV AD" Card requires Basic card buttons plus...

--- **Script for "Card level Print" button on "Art as Ad- Levis Jeans TV AD" Card**
on mouseUp
  answer "What do you want to print?" with "Card", "Text Fields", "Cancel"
  If it is "Card" then domenu "page setup" & domenu "Print Card"

  If it is "Text Fields" then
    Print "Use of Art as Ad" & return & cd fld "field 1" & return
    & "Script of TV Spots" & return & cd fld "scripts"
  end if

  If it is "Cancel" then go this card
end mouseUp

--- **Script for "Play" button on "Art as Ad- Levis Jeans TV AD" Card**
on mouseup
  Answer "Which Ad would you like to view?" with "Levis" or ¬
  "Levislight" or "Cancel"

  If it is "levis" then QTMovie openMovie, rect, "Booch l.qtmovies.levis",350,125", ¬
  rect of cd btn "play",noController, closeOnFinish

  If it is "levislight" then QTMovie openMovie, rect, "Booch l.qtmovies.levislight", ¬
  "350,125", rect of cd btn "play",noController, closeOnFinish
end mouseup

Glossary Card
Bibliography Card

Abbott, David, and Alfredo Marcantonio. "Remember Those Great Volkswagen Ads?" London: European Illustration, 1982.

Adobe Illustrator Macintosh Vers. 2.0. Adobe Systems Incorporated, Mountain View, California.

Adobe Photoshop Macintosh Vers. 2.2. Adobe Systems Incorporated, Mountain View, California.

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

Click scrolling field or buttons to use Bibliography

Quit | Nav Map | Glossary   Help | Print | Note Pad Open   RETURN

Abstraction
Accumulation
Addition
Additive
Allusion
Ambiguity
Ampersand
Anacoluthon
Analog-To-Digital
Anamorphic
Antanaclasis
Anthropomorphic
Antimetabole

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

Chiasmus:

Something is being exchanged where the grammar (content)

is correct

Click field or buttons to use glossary

Quit | Nav Map | Biblio   Help | Print | Note Pad Open   RETURN

Abstraction:
Process of image development in which form becomes non-recognizable as representational reality.

Accumulation:
A grouping of different items that portray a feeling of abundance.

Addition:
Semiotic principle where one or more elements are added to a word, sentence, or image.

Additive:
Refers to a method of developing a form in which the syntactic elements are applied sequentially, one after the other until the form is completed.

Allusion:
Implied substitution. Same as identical.

Ambiguity:
Configuration of form in which the perception doesn't follow logical directions. Ambiguity, when built into a form, can create interest and memorability. In semiotics, it is considered to be vague, or open to interpretation.

Ampersand:
The concatenation operator (&) used to join together two or more strings.

Anacoluthon:
Impossible images, the use of montage, collage, etc. (i.e. Man Ray, Magritte)

Analog-to-digital:
Converts an analog signal representing some real-world quantity converted into a binary number that approximates its current value.

Anamorphic:
Producing or having different magnification of the image in each of two perpendicular directions
Distorted optical image.

Antanaclasis:
The adding of elements that create an illusion, or difference between appearance and reality (i.e. the works of Escher and Magritte), attention getter; seduces the eye.

Anthropomorphic:
Thought to have human feelings or characteristics while the subject has none. It could also pertain to a human form which is seen as genderless.

Antimetabole:
A condition in which one can find double meaning.

Antonomasia:
The substitution of an epitaph for a proper name (i.e. The Iron Lady» the Essex or Margaret Thatcher).

Application :
A program for some specific purpose, such as word processing, graphics, page composition, or telecommunication.

Archetypes:
An inherited idea or mode of thought in the psychology of C. G. Jung that is derived from the experience of the race and is present in the unconscious of the individual.

Artificial Intelligence:
Those human skills that illustrate our intelligence, e.g., understanding visual images, understanding speech and written text, problem solving.

Asyndeton:
One or more unconnected visual elements which are brought together to form a whole.

Asymmetry:
A form of balance in a graphic image or format in which the parts are unequal on either side of a central axis.

Audience:
Refers to the receivers of the image. This may either be individuals or groups to which the message is directed.

Balance:
The effect of a successful gestalt in the image or format. An overall sense of visual evenness in the format between components.

Bitmap:
An electronically displayed graphic image made up of a matrix of dots. Templates and preview images are bitmap images.

Bleed:
Term used to describe a printed image that extends to the trimmed edge of the sheet or page.

Body:
The main section of a brochure, book, article, or other text material.

Brochure:
A folded pamphlet or small booklet.

Bug:
A programming or scripting error.

Button:
A mechanism used for moving around a stack in HyperCard, SuperCard, and MacroMind Director.

Chiasmus:
Something is being exchanged where the grammar(content) is correct.

Circumlocution:
Part of the element is showing while the entire element is reflected in a mirror. The removal of all information except the most critical parts for identity.

Clipboard:
The holding place in the computer's memory for what you last cut or copied; a buffer area in memory

Color:
A syntactic aspect of visual form which has as its dimensions hue, value, and chroma

Comment:
Any information between the double-dash (--) and the end of a line within any handler, or any text in a script that's not part of a handler. Hypertalk ignores comments; they're strictly for the use of the scripter.

Common Contour:
A gestalt perceptual principle which concerns forms whose extremities share a single edge. Common contour can be a useful means of achieving ambiguity in a form.

Communication:
The purpose of graphic design is to facilitate messages and meaning for a purpose. This is communication.

Comp:
Traditionally, a designer's "comprehensive" sketch of a page design that shows the client what the final page will look like when it is printed.

Composition:
The layout or arrangement of elements within a format. It may be either formal(symmetrical) or informal(asymmetrical). An organization method must be used in determining how the composition works in communicating a message.

Computer Graphics:
The group of systems and programs that make or manipulate non-textual data like photographs, charts, or line drawings. The changes appear at once on a video display as they are made by the operator.

Content:
The substance of the message involved in an image. Content refers to the specific information that is communicated by the form.

Context:
The environment in which form is created. It may be positional(left to right), time-oriented(past to present), or sequential in other ways. The consideration given to context is a useful means of seeing conceptual relationships in form development.

Continuity:
A gestalt perceptual principle which refers to the enhancement of communication in forms which show continuous direction in their relationship. A series of dots might line up or a series of edges might align to provide continuity in a form.

Continuous Tone Image:
A photographic image that contains gradient tones from black to white. When you scan an image, it is converted form a continuous tone image to a halftone.

Contour:
Refers to the definition of the edge(s) or extremities of a form. May be defined by the line, shape, texture, or other means.

Contrast:
The ultimate difference in visual form (i.e. Black against white). Unity is the opposite of contrast. A visual effect in which a form is contrasted on a given edge to change from one extreme to another. (i.e. Black shape on a white shape)

Default:
The initial setting of value or option. Used to describe the value(s) or mode(s) that will use in processing information when no other value or mode is specified.

Deselect:
To un-highlight a selection; to remove the insertion point from the Message box or a field (in hypercard).

Desktop Publishing (DTP):
The use of personal computers and software applications to produce camera-ready publications, finals, etc.

Dialog Box:
A window or full-screen display in response to a command that calls for setting options.

Didactic:
A form or message intended for instructional purposes.

Digital:
A method of data storage and/or transmission where in each code is given a unique combination of bits. Each bit generally indicates either the presence or absence of a condition (such as on-off,etc.)

Digitize:
To convert an image to a series of binary codes that can be stored in the computer. Digitizing equipment includes electronic drawing boards, flat-bed scanners, and video scanners.

Disk:
An information-storage medium consisting of a flat, circular, magnetic surface on which information can be recorded in the form of small magnetic spots.

Double Entendre:
The use of double imagery (reflections in a mirror) or the repetition of the same sounds in words.

Edge:
Refers to the limit or extremity of a form. It may be the dividing place between one element and another.

Element(s):
The parts, components, or variables of form within a format.

Ellipses:
The opposite of repetition, leaving elements out of an image without causing a problem with the closure of the image.

Equivocal:
A word or phrase susceptible to double interpretation.

Euphemism:
A soft way of saying something unpleasant. (i.e. "Your cat is dead, but your car is fine").

Evaluation:
The most basic purpose of all graphic design methodology is to develop the knowledge, skills, and sensitivities to be able to decide yes or no, in or out in any form or problem-solving situation.

False Homology:
The use of puns or wordplay in the creation of visuals.

Feedback:
Synthetic audio or visual imagery produced within equipment used without any dependence from external activity.

Intuitive:
Refers to a methodology or approach to design process which is largely subjective and relies upon emotional factors. It is useful to view intuitive processes as part of a cycle with systematic processes as its opposite.

Inversion:
Inversion of identical elements.

Laser Printer:
A printer that uses a laser to xerographically generate the image to be reproduced. Laser printers are typically the most sophisticated printers, often capable of producing both character and graphics images via raster image technology, often rivaling typographic quality.

Layout:
The process of arranging text and graphics on a page. Also, a sketch or plan for the page.

Legibility:
Refers to the recognizability or readability of a form in relationship to its purpose and context. It may be representational, abstract, or a point between but it communicates its intended message clearly.

Leveling/Sharpening:
Seeing more in an image after looking at it carefully.

Litotes:
A form of exaggeration, where the object appears smaller than it really is.

Logotype:
A type of graphic mark in which several letter forms or type forms are fused to create a new entity for identification purposes.

Mach Band:
When two colors butt up together and where a value difference is known (or the colors are complimentary) the common edge shows a visual vibration.

Mechanomorphic:
Human form created from mechanical images.

Metaphor:
A likening to something. (i.e. He was a lion in battle or light as a feather).

Methodology:
This refers to the process or method by which a designer works. It may be systematic, intuitive, or a combination. Methodology is also referred to as a systematic and logical process for controlling change.

Metonymy:
Things are different but connected. An associated detail is used to invoke an idea.

Noise:
Anything that interferes with the audiences reception and recognition of the message. Noise usually occurs within the medium of transmission.

Object:
Hypercard unit capable of sending and receiving messages.

Opposites:
Refers to a theoretical mind set by which ideas can be developed by placing them in a context of polar opposites (i.e. simple to complex, or light to dark).

Opposition:
Same as opposites. Refers to a global theory of opposition" which has been in evidence through history. Semiotically, it represents an item taken out of its original context(or environment) and placed into another.

Organic:
Refers to a form which is derived from natural or organic sources rather than mechanical ones, Organic is the opposite of geometric form.

Overlay:
A transparent acetate or tissue covering over a printed page, where color indications and other instructions to the offset printer are written.

Oxymoron:
A complete contradiction within a statement (i.e. Jumbo Shrimp).

Paradox:
Contradictory statement: "lose weight while eating all you want."

Perception:
Refers to form which is based on cognitive considerations such as Gestalt Principles.

Periphrases:
A roundabout way of saying something unpleasant.

Positive/Negative:
Same as figure ground... Positive/Negative refers to the reading of a form either as positive(figure) or negative(ground or background image). It is perceptually impossible to see both positive and negative at once.

Pragmatic:
Factors which relate to the functionality of the visual communication (i.e. legibility).

Preterition:
Where the image feigns something that it is not (false modesty). It feigns a secret or suggests hidden detail.

Process:
A critical facet of graphic design which describes the intangible stages and methods used in form making as applied to communication.

Proof:
A copy of typeset materials used for proofreading, corrections, and alterations.

Proportion:
A comparative relationship based on geometric progression.

Proximity:
A gestalt principle which means that forms which are arranged near each other are perceived as a unified entity.

Readability:
Refers to the extent that the image is legible and thereby understandable.

Read Only Memory (ROM):
Memory whose contents can be read, but not changed, used for storing data.

Refinement:
The part of the image development process which involves the final stages of detailed articulation.

Repetition:
The addition of identical elements (i.e. repeating shapes, etc)

Resolution:
The number of dots per inch (dpi) used to represent an alphanumeric character or graphics image.

Return:
To evaluate an expression and pass its value to the calling function. As a noun, it refers to the return key.

Scanner:
An electronic input device that converts analogue images, such as continuous-tone photographs, line art, or typographic copy into a digital data file that can be manipulated as an electronic display image.

Script:
Collection of handlers and comments associated with a particular object.

Semantics:
Having to do with the intended meaning and significance of a visual communication message.

Semiosis:
A process in which something functions as a sign.

Semiotics:
The theory of semiotics describes the process of how people represent and interpret information, and helps identify logical relations of parts that interest in forming meaning. The theory of sign and symbol and their function in both artificially & naturally constructed languages comprising Syntactic (visual grammar), Semantics (meaning), and Pragmatics (context).

Signifiers:
Representatives of the concept used in the communication or design.

Similarity:
A gestalt principle which means that humans prefer forms or elements that can be perceived because they share a formal likeness (i.e. same shape, size, color, etc.)

Stat (Photo Stat):
A photographic copy of type or art in the same size or a different size than the original (photostat)

Static:
A visual situation in which an evenness is maintained to the point where an image may not be as interesting because of its lack of contrast or dynamism. The rhythmic interval of regularity tends to become a static in effect.

Suspension:
Holding back a part of the message for later. The creation of a cliffhanger.

Symbol (Symbolic):
A agreed upon convention. (i.e. a cross is symbolic of Christianity, apple pie could be a symbol of America).

Synecdoche:
The creation of closure when only a part of the object is shown.

Synergy:
A collaboration between or combination of forces that creates a result greater than the sums of the separate, individual contributions.

Synesthesia:
The process in which one type of stimulus produces a secondary, subjective sensation, as when a color evokes a specific smell.

Syntax:
The grammar of visual communication (i.e. line, shape, etc.)

Syntactic:
Having to do with the grammar or structure of information.

Synthesis:
This means the bringing together of ideas, images, or elements into an integrated whole.

Tautology:
Saying something in a way that has another meaning where the second use is not obvious. It usually creates an atmosphere of redundancy (i.e. A Volvo is a Volvo)

Template:
A standardized format tool by which duplicates can be easily created. A page-layout file containing the layout grid, master pages, estimated number of pages, boilerplate text, and graphics for a periodical or book.

Theory:
A set of generalizations related by a net of deductive thinking and arrived at by discovery, verification, and comparison.

Theriomorphic:
Having a scary or frightening form.

Tonality:
An actual or implied value of lightness or darkness in the form created. Controlled tonality can be a useful visual variable in achieving unity or contrast.

Typeface:
Refers to an alphabet that exists for visual communication. Helvetica, Univers, and Standard are all sans serif typefaces.

Thumbnail:
A miniature copy or sketch of a page, graphic, etc., that is used to generate ideas in the creation process. Refinements later lead to comps and finals.

Visual Language:
The formal aesthetic communications system used in graphic design.

Visual Priorities:
An effective image will show a hierarchy of visual importance among its elements. The reader is led through the design from most important elements to lesser ones. This prioritization can happen because of size, color, position, or other variables alone or in combination.

Visual Rhetoric:
The study of the visual elements used in design and public showing, such as content, structure(layout), cadence(rhythm), and style. There are four rhetorical operations: Addition, Subtraction, Substitution, Exchange of visual elements.

Weight:
Typographically, weight refers to the relative lightness or darkness of a typeface/Font(i e Helvetica extra bold is a heavier weight than Helvetica regular or light).

Windoid:
The message box, or tool or pattern windows after they've been torn off the menu bar or any palette

XCMD (External Command):
The resource type for, and popular name given to, an external command

XCFN (External Function):
The resource type for, and popular name given to, an external function.

Zoomorphic:
Having the form of an animal.
Seeing animals in inanimate objects and forms.

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```
on openstack
  start using stack "adtech© intro"
  hide menubar
end openstack
```

```
ON opencard
  Global UserNotes
  -- looks for global variable

  hide cd fld "glossary"
  -- hides field "glossry" which contains all definitions that go into field "defs"

  hide cd fld "print gloss"
  -- hides field "print gloss" which contains the entire glossary in a format for print

  put UserNotes into bg fld "note pad"
  -- puts usernotes into bg fld "note pad"
END opencard


on closecard
  global UserNotes
  -- this is the global variable for UserNotes

  put bkgnd fld "note pad" into UserNotes
  -- this puts any info in the note pad of all cards into the global
end closecard
```

```
ON opencard
   Global UserNotes
   -- looks for global variable

   put UserNotes into bg fld "note pad"
   -- puts usernotes into bg fld "note pad"
END opencard

on closecard
   global UserNotes
   -- this is the global variable for UserNotes

   put bkgnd fld "note pad" into UserNotes
   -- this puts any info in the note pad of all cards into the global
end closecard
```

Glossary Card button scripts

```
- - - script for "Quit Button" on card
on mouseUp
   Domenu "Quit HyperCard"
end mouseUp

- - - script for "Nav Map Button" on card
on mouseUp
   go to card id 3704 of stock 'Adtech© Intro'
end mouseUp

- - - Script for bibliography button
on mouseUp
   go to card id 4180 of stock 'reference Materials'
end mouseUp

- - - Script for "help button" on card
on mouseUp
   go card 'help card" of stack "Adtech© Intro"
end mouseUp

- - - Script for "card level print button" on card
on mouseUp
   answer "What would you like to print?" with "Card". "Glossary", "Cancel"
   If it Is "card" then
      domenu "Page Setup..."
      domenu "Print Card"
   end If

   If it Is "Glossary" then Print "_____AdTech
   Glossary_____r,
   & return & return & cd fld "print gloss"

   if it is "cancel" then
      close printing
      go this card
   end If
end mouseUp

- - - Script for "Open" button on card
on mouseUp
   show bkgnd fld "note pad"
   hide bkgnd btn "open"
   show bkgnd btn "close"
end mouseUp

- - - Script for "Close" button on card
on mouseUp
   hide bkgnd fld "note pad"
   show bkgnd btn "open"
   hide bkgnd btn "close"
end mouseUp
```

1

Bibliography Card button scripts

```
- - - script for "Quit Button" on card
on mouseUp
Domenu "Quit HyperCard"
end mouseUp
```

```
- - - script for "Nav Map Button" on card
on mouseUp
go to card Id 3704 of stack "Adtech© Intro"
end mouseUp
```

```
- - - Script for Glossary button
on mouseUp
go to card Id 4847 of stack "reference Materials"
end mouseUp
```

```
- - - Script for "help button" on card
on mouseUp
go card "help card" of stack "Adtech© Intro"
end mouseUp
```

```
- - - Script for "card level print button" on card
on mouseUp
answer "What would you like to print?" with "Card", "Biblio", "Cancel"
If it is "card" then
   domenu "Page Setup.."
   domenu "Print Card"
end if

If it is "Biblio" then Print "_____AdTech
Bibliography_____"
& return & return & cd fld "Bib"

If it is "cancel" then
   close printing
   go this card
end if

end mouseUp
```

```
- - - Script for "Return" button on card
on mouseUp
go back
end mouseUp
```

```
- - - Script for "go next button" on card
on mouseUp
go next card
end mouseUp
```

```
- - - Script for card field "List"
on mouseup
put word 2 of the clickline into temp
put line temp of me into temp2
set the itemDelimiter to return
put temp2 & ":" & return into cd fld 3
put item temp of cd fld "glossary" after cd fld 3
set the itemDelimiter to comma
end mouseup
```

```
- - - Script for "Open" button on card
on mouseUp
show bkgnd fld "note pad"
hide bkgnd btn "open"
show bkgnd btn "close"
end mouseUp
```

```
- - - Script for "Close" button on card
on mouseUp
hide bkgnd fld "note pad"
show bkgnd btn "open"
hide bkgnd btn "close"
end mouseUp
```

```
- - - Script for "Return" button on card
on mouseUp
go back
end mouseUp
```

```
- - - Script of back page arrow button on card
on mouseUp
go previous card
end mouseUp
```

Scripts for letter buttons on Glossary card

```
- - - Script for button "A" on card
on mouseUp
  set scroll of card field "list1" to 0
end mouseUp

- - - Script for button "B" on card
on mouseUp
  set scroll of card field "list1" to 260
end mouseUp

- - - Script for button "C" on card
on mouseUp
  set scroll of card field "list1" to 350
end mouseUp

- - - Script for button "D" on card
on mouseUp
  set scroll of card field "list1" to 559
end mouseUp

- - - Script for button "E" on card
on mouseUp
  set scroll of card field "list1" to 675
end mouseUp

- - - Script for button "F" on card
on mouseUp
  set scroll of card field "list1" to 753
end mouseUp

- - - Script for button "G" on card
on mouseUp
  set scroll of card field "list1" to 882
end mouseUp

- - - Script for button "H" on card
on mouseUp
  set scroll of card field "list1" to 947
end mouseUp

- - - Script for button "I" on card
on mouseUp
  set scroll of card field "list1" to 1067
end mouseUp

- - - Script for button "L" on card
on mouseUp
  set scroll of card field "list1" to 1168
end mouseUp

- - - Script for button "M" on card
on mouseUp
  set scroll of card field "list1" to 1249
end mouseUp

- - - Script for button "N" on card
on mouseUp
  set scroll of card field "list1" to 1313
end mouseUp

- - - Script for button "O" on card
on mouseUp
  set scroll of card field "list1" to 1324
end mouseUp

- - - Script for button "P" on card
on mouseUp
  set scroll of card field "list1" to 1404
end mouseUp

- - - Script for button "R" on card
on mouseUp
  set scroll of card field "list1" to 1534
end mouseUp

- - - Script for button "S" on card
on mouseUp
  set scroll of card field "list1" to 1612
end mouseUp

- - - Script for button "T" on card
on mouseUp
  set scroll of card field "list1" to 1832
end mouseUp

- - - Script for button "V" on card
on mouseUp
  set scroll of card field "list1" to 1884
end mouseUp

- - - Script for button "W", "X", "Z" on card
on mouseUp
  set scroll of card field "list1" to 1884
end mouseUp
```

Scripts for letter buttons on Bibliography card

```
- - - Script for button "A" on card
on mouseUp
  set scroll of card field "list1" to 0
end mouseUp

- - - Script for button "B" on card
on mouseUp
  set scroll of card field "bib" to 115
end mouseUp

- - - Script for button "C" on card
on mouseUp
  set scroll of card field "bib" to 167
end mouseUp

- - - Script for button "D" on card
on mouseUp
  set scroll of card field "bib" to 255
end mouseUp

- - - Script for button "F" on card
on mouseUp
  set scroll of card field "bib" to 345
end mouseUp

- - - Script for button "G" on card
on mouseUp
  set scroll of card field "bib" to 435
end mouseUp

- - - Script for button "H" on card
on mouseUp
  set scroll of card field "bib" to 457
end mouseUp

- - - Script for button "I" on card
on mouseUp
  set scroll of card field "bib" to 610
end mouseUp

- - - Script for button "L" on card
on mouseUp
  set scroll of card field "bib" to 657
end mouseUp

- - - Script for button "M" on card
on mouseUp
  set scroll of card field "bib" to 915
end mouseUp

- - - Script for button "N" on card
on mouseUp
  set scroll of card field "bib" to 1173
end mouseUp

- - - Script for button "O" on card
on mouseUp
  set scroll of card field "bib" to 1220
end mouseUp

- - - Script for button "S" on card
on mouseUp
  set scroll of card field "bib" to 1240
end mouseUp

- - - Script for button "T" on card
on mouseUp
  set scroll of card field "bib" to 1645
end mouseUp

- - - Script for button "W" on card
on mouseUp
  set scroll of card field "bib" to 1695
end mouseUp

- - - Script for button "Z" on card
on mouseUp
  set scroll of card field "bib" to 1900
end mouseUp
```

User Added Intro
User Map
notes
comments
evaluations

\

AdTech — User Added Information Map

Read
Notes
Comments
Evaluations

Write/Save
Notes
Comments
Evaluations

Help   Print   Return

AdTech — User Added Information

Read
Notes
Comments
Evaluations

Write/Save
Notes
Comments
Evaluations

Help   Print   Return

User Added Information — User Notes
User Name: Frank

Quit   Note Pad Open   Return

User Added Information — Project Evaluation
User Name: Frank

Deanna Santa

Quit   Note Pad Open   Return

User Added Information — Comments
User Name: Frank

Quit   Note Pad Open   Return

Welcome to the **User Added Information** stack within the **AdTech©** Network.

This stack was specifically created to allow you (the user) to become a 'co-author' of the AdTech© Network. The information you provide will help this application develop with the passage of time and the many changes in technology which are yet to come. By saving your notes (from the user note pad), your comments about the network, and the information from your evaluations (if an evaluation is filled out), you, the future user, will help AdTech© grow into a great database of knowledge.

Only with the future use of this application will the capabilities and magnitude of this thesis project be fully reached. If it is not used, or expanded upon by its future users, it will have failed in its attempt to broaden the minds of all involved in academia.

The purpose for this 'co-authoring' section is simple: expansibility. If the AdTech© Network were not able to be built upon by its users, it would be another useless project that would serve no real purpose (except as a doorstop, on occasion). AdTech© was developed as an educational tool for anyone interested in expanding their knowledge of advertising, semiotics, etc.

This stack, User Added Information, is meant to be the storage place for user comments, notes, observations, etc. Any of the above may be saved into the AdTech© Network for posterity. This stack allows AdTech© to develop (via user input) with the passage of time.

With the help of a few 'brave' future contributors, the network is capable of expanding into new areas such as the study of advertising posters, point of purchase displays, the use of CD-ROM in ads, 3-D and/or hologram use in ads, etc. The linking of other HyperCard stacks to AdTech© is quite possible and welcomed. Any future additions will only serve to make AdTech© a better and more diversified network. I do suggest that future stack developers take several classes in the area of Hypermedia development before attempting such a project.

In essence the User Added Information stack within AdTech© is the unfinished chapter of this 'book'. I only hope that AdTech© becomes as useful a tool to you, the future users, as I had expected it to be. It's in your hands now....

"Every person, experiencing as he does his own solitariness and aloneness, longs for union with another. He yearns to participate in a relationship greater than himself...."

—Rollo May

The page icons to the right are the main navigational tools of the **User Added Info** stock within **AdTech©**. Each page, to the right, contains a series of buttons which will allow (or deny) the user access to specific areas of this stack. The two main sections within this stack are the 'Read' and the 'Write/Save' sections; the titles of which should easily clarify their individual purpose.

Please read all instructions listed in the field below for best and most efficient results.

····· IMPORTANT NOTE ·····

Do not use the keypad arrow keys!
(they will cause navigation problems)

How to use the User Added Info stack:

1) Use the read sections first.

2) After reading some of the entries left by previous users, leave your own. That is why this section was created.

3) After leaving your own entries, or filling out an evaluation (10- 15 min max) you can either return to the main stacks, or quit the application completely. If you wish to use AdTech© again in the future, please place a number after your name. (This will help keep all of your info saved)

4) When using this section please understand that I (the author) am not perfect and that some unforeseen problems may unintentionally pop up within this stack interactivity. If such a problem arises, please let someone with a good knowledge of HyperCard deal with it.

The 'Read' Sections:

The 'Read' sections of the User Added Info stack, which include Notes, Comments, and Evaluations, are the areas which should be addressed first. They allow the user to retain his/her own user notes so that he/she may make further comments on any information left by previous users. Once the user has read the user notes, comments, and evaluations which have been submitted to Adtech© the user can then place his/her own notes, comments, or evaluations within Adtech© by using the Write/Save sections.

The 'Write/Save' Sections:

The Write/Save sections of this stack allow the current user to enter any notes or comments they may have to the Adtech© Network. Once the user has saved his/her notes, comments, or has filled out an evaluation all notes will be removed from the user note pad. (If you didn't save them You will lose them) This keeps everything tidy and running smoothly.

If you (the current user) do not wish to save your notes, comments, or evaluations to the User Added Info stack, just quit, but you don't know what you're missing...

```
on openstack
  global UserName, lastbtnclk, cardname
  hide menubar
  set userlevel to 5
end openstack

on closestack
  put "" into Lastbtnclk
  put "" into Cardname
end closestack
```

```
on opencard
  Global UserName, UserNotes, userMajor
  -- list of all variables

  hide bg fld "UserNum"
  -- hides bg fld "UserNum which is a user counter
  -- It gives a number to every user of this section

  hide cd fld "UserNameList"
  hide bg fld "Note pad"
  -- hides bg fld "note pad"

  if UserName = "none" then
    put line 1 of bg fld "UserNum" into myNum
    add 1 to myNum
    put myNum into line 1 of bg fld "UserNum"
    ask "What is your full name?" with "User#"&myNum
    get it
    put it into UserName
    ask "what is your Major or Job Title?"
    get it
    put it into Usermajor
    put UserName & "-" & usermajor & return after cd fld "UserNameList"
  end if
  -- this asks for the current user's name if the value of
  -- UserName is "none". It automatically gives the current
  -- user a "User#" if they wish to not give their name.
  -- It works with the counter UserNum.

  if UserName = empty then
    put line 1 of bg fld "UserNum" into myNum
    add 1 to myNum
    put myNum into line 1 of bg fld "UserNum"
    ask "What is your full name?" with "User#"&myNum
    get it
    put it into UserName
    ask "what is your Major or Job Title?"
    get it
    put it into Usermajor
    put UserName & "-" & usermajor & return after cd fld "UserNameList"
  end if
  -- this asks for the current user's name if the value of
  -- UserName is "empty". It automatically gives the current
  -- user a "User#" if they wish to not give their name.
  -- It works with the counter UserNum.

  pass opencard
  -- passes info to and from the background script for this card
end opencard

on closecard
  Global UserNotes
  -- lists variables

  put bg fld "note pad" into UserNotes
  -- puts bg fld info into usernotes variable
end closecard
```

```
on opencard
  Global UserName, UserNotes, UComments, UEvaluation, CardName, LastBtnClk
  -- list of all variables

  show cd btn "no notes"
  show cd btn "have comments"
  show cd btn "have evaluations"
  -- shows three cd btns which display cd flds when pressed

  show cd btn "write notes"
  show cd btn "write comments"
  show cd btn "write evaluations"
  -- shows three cd btns which allow user
  -- to write/save notes, caomments, evaluations

  show cd btn "read notes"
  show cd btn "read comments"
  show cd btn "read evaluations"
  -- shows three cd btns which allow user
  -- to read all notes, caomments, evaluations
  -- previously saved to this section

  hide bg fld "Note pad"
  -- hides bg fld "note pad"

  hide cd fld "no notes"
  hide cd fld "have comments"
  hide cd fld "have evaluations"
  -- these are the fields which activate when the first three buttons are pressed

  if UserNotes is empty then
    show cd btn "no notes"
    hide cd btn "write notes"
  end if
  -- checks if the user note pad is empty and displays the proper
  -- card buttons necessary for navigation in this section.

  if UserNotes is not empty then
    show cd btn "write notes"
    hide cd btn "no notes"
  end if
  -- checks if the user note pad is not empty and displays the proper
  -- card buttons necessary for navigation in this section.

  If UComments is empty then
    show cd btn "write comments"
    hide cd btn "have comments"
  end if
  -- checks if the user has not made comments and displays the proper
  -- card buttons necessary for navigation in this section.

  if UComments is not empty then
    show cd btn "have comments"
    hide cd btn "write comments"
  end if
  -- checks if the user has made comments and displays the proper
  -- card buttons necessary for navigation in this section.

  if UEvaluation is empty then
    show cd btn "write evaluations"
    hide cd btn "have evaluations"
  end if
  -- checks if the user has not filled out an evaluation
```

```
  -- and displays the proper card buttons necessary for
  -- navigation in this section.

  if UEvaluation is not empty then
    show cd btn "have evaluations"
    hide cd btn "write evaluations"
  end if
  -- checks if the user has filled out an evaluation
  -- and displays the proper card buttons necessary for
  -- navigation in this section.

  displayP "coding", 410, 113
  displayP "coding1", 584, 113
  -- displays the coding images for this card

  pass opencard
  -- passes info to and from the background script for this card
end opencard

on closecard
  Global UserNotes
  -- lists variables

  put bg fld "note pad" into UserNotes
  -- puts bg fld info into usernotes variable
end closecard
```

```
3/20/94 9:53 PM        Script of background id 3878 = ""

on displayP NameP, locX, locY
  showpict nameP, locX, locY
  -- -- This allows all the pictures to show on the card
  -- -- if they use displayP rather than the normal showpict
end displayP

on opencard
  global UserNotes
  -- -- This is the handler which the card script passed to

  put UserNotes into bg fld "note pad"
  -- -- This is the function which takes all info from the note pad
  -- -- and places it in the handler UserName. It is used while
  -- -- Adtech is running.
end opencard
```

```
on opencard
  Global UserName, UserNotes, CardName, LastBtnClk
  hide bg fld "nameListnotes"
  hide bg fld "note pad"
  hide cd fld "oldname"
  hide bg fld "note pad"
  hide bg btn "close"
  show bg btn "open"

  if LastBtnClk is "write notes" then
    hide bg fld "nameListNotes"
    hide bg btn "open"
    hide cd fld "shownotes"
    hide cd fld "oldname"
    hide cd fld "press below"
    show cd btn "save notes"
    show bg btn "print"
    show cd fld "notes saved"
    domenu "Background"
    choose field tool
    domenu "New Field"
    set the rect of last bg field to 253,81,593,312
    set the style of last bg field to scrolling
    put UserNotes into last bg fld
    set the name of last bg field to Username
    domenu "Background"
    choose Browse tool
    put UsertName &return after bg fld "NameListNotes"
  end if

  if LastBtnClk is "read notes" then
    show cd fld "oldname"
    show cd fld "shownotes"
    show bg fld "nameListNotes"
    show bg btn "open"
    show cd fld "press below"
    hide cd btn "save notes"
    hide cd fld "notes saved"
    hide bg btn "print"
    choose browse tool
    put usernotes into bg fld "note pad"
  end if

  put UserName into cd fld "NameS"
  displayP yellow, 0, 0
  -- Displays the pie icon in corner
  pass opencard
end opencard

on closecard
  Global UserName, UserNotes, CardName, LastBtnClk

  if LastBtnClk = "write notes" then
    put empty into UserNotes
    set the locktext of bg fld Username to true
    -- hide bg fld Username
  end if
  if LastBtnclk = "read notes" then put bg fld "note pad" into Usernotes
  put " " into cd fld "oldname"
  put the short name of this card into CardName
end closecard
```

```
on opencard
  Global UserName, UserNotes, CardName, LastBtnClk
  hide bg fld "namelistcomments"
  hide bg fld "note pad"
  hide bg btn "close"
  show bg btn "open"

  if LastBtnClk is "write comments" then
    show cd fld "comments how to"
    show cd btn "Save Comments"
    hide cd fld "press below"
    hide bg fld "namelistcomments"
    hide bg btn "open"
    show bg btn "print"
    hide cd fld "showcomments"
    hide cd fld "oldname"
    domenu "Background"
    choose field tool
    domenu "New Field"
    set the rect of last bg field to 253,81,593,312
    set the style of last bg field to scrolling
    set the name of last bg field to Username
    domenu "Background"
    choose Browse tool
    put UserName & return after bg fld "NameListcomments"
    click at 262,110
  end if

  if LastBtnClk is "read comments" then
    hide cd fld "comments how to"
    hide cd fld "press below"
    show cd fld "oldname"
    show cd fld "namelistcomments"
    show bg fld "showcomments"
    show bg btn "open"
    hide cd btn "save comments"
    hide bg btn "print"
    choose browse tool
  end if

  put UserName into cd fld "Names"

  displayP yellow, 0, 0
  -- Displays the pie icon in corner
  pass opencard
end opencard

on closecard
  Global UserName, UserNotes, UComments, CardName, LastBtnClk
  if LastBtnClk = "write comments" then
    put last bg fld into UComments
    set the lockText of bg fld UserName to true
    hide bg fld Username
  end if

  if LastBtnClk = "read comments" then put empty into UComments
  put bg fld "note pad" into UserNotes
  put "" into cd fld "oldname"
  put the short name of this card into CardName
end closecard
```

```
on displayP NameP, locX, locY
  showpict nameP, locX, locY
  -- This allows all the pictures to show on the card
  -- if they use displayP rather than the normal showpict
end displayP
```

```
on opencard
  Global UserName, JobMajor, UserNotes, UEvaluation, CardName, LastBtnClk
  hide cd fld "answer1"
  hide cd fld "answer2"
  hide cd fld "answer3"
  hide cd fld "answer4"
  hide cd fld "answer4.1"
  hide cd fld "answer5"
  hide cd fld "answer6"
  hide cd fld "answer7"
  hide cd fld "answer8"
  hide cd fld "answer9"
  hide cd fld "answer10"
  hide cd fld "answer11"
  hide cd fld "answer12"
  hide cd fld "answer13"
  hide cd fld "answer14"
  hide cd fld "answer15"
  hide cd fld "answer16"
  hide cd fld "answer17"
  hide cd fld "answer18"
  hide cd fld "answer19"
  hide cd fld "answer20"
  hide cd fld "answer21"
  hide cd fld "answer22"
  hide cd fld "answer23"
  hide cd fld "answer24"
  hide cd fld "answer25"

  hide bg fld "namelistevaluations"
  hide bg fld "note pad"
  hide cd fld "question/answer list"

  hide bg btn "close"
  show bg btn "open"

  if LastBtnClk is "write evaluations" then
    hide bg fld "namelistevaluations"
    hide bg btn "open"
    show cd fld "question"
    hide cd fld "press below"
    show cd fld "evaluations how to"
    hide cd fld "oldname"
    hide cd fld "showevaluations"
    show bg btn "save evaluation"
    show bg btn "print"
    domenu "Background"
    choose field tool
    domenu "New Field"
    set the rect of last bg field to 253,81,593,312
    set the style of last bg field to scrolling
    set the name of last bg field to Username
    hide bg fld Username
    domenu "Background"
    choose Browse tool
    put UserName &return after bg fld "NameListevaluations"
    put "1) How long have you worked on a Macintosh system?" into cd fld "question"
    show cd fld "answer1"
  end if

  if LastBtnClk is "read evaluations" then
    show cd fld "press below"
    hide cd fld "question"
```

```
    hide cd fld "evaluations how to"
    show bg fld "nameListevaluations"
    show cd fld "oldname"
    show cd fld "showevaluations"
    show last bg fld
    show bg btn "open"
    hide cd btn "save evaluation"
    hide bg btn "Print"
    choose browse tool
  end if

  put UserName into cd fld "Name5"

  displayP yellow, 0, 0
  -- Displays the pie icon in corner

  -- pass opencard
end opencard

on closecard
  Global UserName, UserNotes, UEvaluation, CardName, LastBtnClk
  if LastBtnClk = "read evaluations" then put empty into UEvaluation
  put bg fld "note pad" into usernotes
  put the short name of this card into CardName
end closecard
```

```
on displayP NameP, locX, locY
   showpict NameP, locX, locY
end displayP


on opencard
   Global UserNotes, CardName

   put UserNotes into bg fld "note pad"

   put the short name of this card into CardName
end opencard
```

1

User Added Info Intro Card

```
- - - script for "Quit Button" on User Added Intro
on mouseUp
   Domenu "Quit HyperCard"
end mouseUp

- - - script for "Nav Map Button" on User Added Intro
on mouseUp
   go to card id 3704 of stack "Adtech© Intro"
end mouseUp

- - - Script for "help button" on User Added Intro
on mouseUp
   go card "help card" of stack "Adtech© Intro"
end mouseUp

- - - Script for "print button" on User added Intro card
on mouseUp
   answer "what do you want to Print?" with "Card", "Text Fields", "Cancel"
   if it is "card" then
      domenu "Page Setup..."
      domenu "Print Card"
   end if
   if it is "text fields" then answer "Which one?" with "Intro", "Quote", "Cancel"
   if it is "intro" then
      domenu "Page Setup..."
      print cd fld "User Added Intro"
   end if
   if it is "quote" then
      domenu "Page Setup..."
      print cd fld "Quote"
   end if
   if it is "cancel" then
      close printing
      go this card
   end if
end mouseUp

- - - Script for "return button" on User added Intro
on mouseUp
   go back
end mouseUp

- - - Script for "go next card button" on User added Intro
on mouseUp
   go next card
end mouseUp
```

User Added Map Card

- - - script for "Quit Button" on User Map
```
on mouseUp
  Domenu "Quit HyperCard"
end mouseUp
```

- - - script for "Nav Map Button" on User Map
```
on mouseUp
  go to card Id 3704 of stack "Adtech© Intro"
end mouseUp
```

- - - Script for "help button" on User Map
```
on mouseUp
  go card "help card" of stack "Adtech© Intro"
end mouseUp
```

- - - Script for "Print button" on User Map
```
on mouseUp
  answer "what do you want to Print?" with "Card"; "Text Fields"; "Cancel"
  If it is "card" then
    domenu "Page Setup..."
    domenu "Print Card"
  end if
  if it is "text fields" then
    domenu "Page Setup..."
    print "User Added Info Map" & return & cd fld "User Added Intro" & return & return &
"Instructions: & return &  cd fld "instructions"
  end if
  If it is "cancel" then
    close printing
    go this card
  end If
end mouseUp
```

- - - Script for "return button" on User map
```
on mouseUp
  go back
end mouseUp
```

List of Semiotic Map buttons

- - - Script for "Read Notes button" on User added map
```
on mouseUp
  Global LastBtnClk
  put short name of me into LastBtnClk
  go card "notes"
end mouseUp
```

- - - Script for "Read Comments button" on User added map
```
on mouseUp
  Global LastBtnClk
  put short name of me into LastBtnClk
  go card "comments"
end mouseUp
```

- - - Script for "Read Evaluations button" on User added map
```
on mouseUp
  Global LastBtnClk
  put short name of me into LastBtnClk
  go card "evaluations"
end mouseUp
```

- - - Script for "Write Notes button " on User added map
```
on mouseUp
  Global LastBtnClk
  put short name of me into LastBtnClk
  go card "notes"
end mouseUp
```

- - - Script for "Write Comments button" on User added map
```
on mouseUp
  Global LastBtnClk
  put short name of me into LastBtnClk
  go card "comments"
end mouseUp
```

- - - Script for "Write Evaluations button" on User added map
```
on mouseUp
  Global LastBtnClk
  put short name of me into LastBtnClk
  go card "evaluations"
end mouseUp
```

- - - Script for "No Notes button" on User added map
```
on mouseUp
  show cd fld "no notes"
  wait 2 secs
  hide cd fld "no notes"
end mouseUp
```

- - - Script for "Have comments button" on User added map
```
on mouseUp
  show cd fld "have comments"
  wait 2 secs
  hide cd fld "have comments"
end mouseUp
```

- - - Script for "Have evaluations button" on User added map
```
on mouseUp
  show cd fld "have evaluations"
  wait 2 secs
  hide cd fld "have evaluations"
end mouseUp
```

Read Notes Card

```
- - - script for "Quit Button" on READ User notes card
on mouseUp
    Domenu "Quit HyperCard"
end mouseUp

- - - Script for "return button" on READ User notes card
on mouseUp
    go back
end mouseUp

- - - Script for bg field "NamelistNotes" on READ User notes card
on mouseup
    global PastName
    get the clickline
    select the clickline
    get the selectedtext
    find whole it
    put it into pastname
    put it into cd fld "oldname"
    put bg fld Pastname into cd fld "shownotes"
end mouseup

- - - Script for "Open" button on READ USer Note card
on mouseUp
    show bkgnd fld "note pad"
    hide bkgnd btn "open"
    show bkgnd btn "close"
end mouseUp

- - - Script for "Close" button on READ USer Note card
on mouseUp
    hide bkgnd fld "note pad"
    show bkgnd btn "open"
    hide bkgnd btn "close"
end mouseUp
```

Write Notes Card

```
- - - script for "Quit Button" on WRITE User notes card
on mouseUp
    Domenu "Quit HyperCard"
end mouseUp

- - - Script for "save notes" on WRITE User notes card
on mouseUp
    global UserName
    answer "Save your notes as a Text file?" with "Save" or "Cancel"
    If it is "Save" then
        put the long name of this stack into longStack
        delete word 1 of longstack
        delete char 1 of longStack
        put the number of characters of longStack into countMe
        repeat forever
            If char countMe of longStack = ":" then
                exit repeat
            else
                delete char countMe of longstack
                subtract 1 from countMe
            end if
        end repeat
        ask "Please name your text"
        put it into myName
        put longStack & myName into fileName
        open file fileName
        put empty into myRecord
        repeat with x = 1 to the number of lines in bg fld Username
            put line x of bg fld Username after myRecord
            put tab after myRecord
        end repeat
        put return after myRecord
        write myRecord to file fileName
        close file fileName
        answer "Your file named '&fileName&' has been completed." with "OK"
        hide cd btn "Save notes"
    end if
    If it is "Cancel" then go this card
end mouseUp

- - - Script for "Print" on WRITE notes card
on mouseUp
    global UserName
    domenu "page setup...
    print bg fld UserName
end mouseUp

- - - Script for "return button"
on mouseUp
    go back
end mouseUp
```

Read Comments Card

- - - script for 'Quit Button' on READ User comments card
on mouseUp
Domenu 'Quit HyperCard'
end mouseUp

- - - Script for 'return button' on READ User comments card
on mouseup
go back
end mouseUp

- - - Script for bg field "NamelistNotes" on READ USer comments card
on mouseup
global PostName
get the clickline
select the clickline
get the selectedtext
find whole it
put it into postname
put it into cd fld 'oldname'
put bg fld Postname into c d fld 'shownotes'
end mouseup

- - - Script for 'Open' button on READ comments card
on mouseUp
show bkgnd fld 'note pad"
hide bkgnd btn 'open"
show bkgnd btn 'close"
end mouseUp

- - - Script for 'Close' button on READ comments card
on mouseUp
hide bkgnd fld 'note pad"
show bkgnd btn 'open"
hide bkgnd btn 'close"
end mouseUp

Write Comments Card

- - - script for 'Quit Button' on WRITE User comments card
on mouseUp
Domenu 'Quit HyperCard'
end mouseUp

- - - Script for 'save comments' on WRITE User notes card
on mouseUp
global UserName
answer "Save your notes as a Text file?" with "Save" or 'Cancel'
If it is "Save" then
put the long name of this stack into longStack
delete word 1 of longstack
delete char 1 of longStack
put the number of characters of longStack into countMe
repeat forever
If char countMe of longStack = ':' then
exit repeat
else
delete char countMe of longstack
subtract 1 from countMe
end if
end repeat
ask "Please name your text"
put it into myName
put longStack & myName into fileName
open file fileName
put empty into myRecord
repeat with x = 1 to the number of lines in bg fld Username
put line x of bg fld Username after myRecord
put tab after myRecord
end repeat
put return after myRecord
write myRecord to file fileName
close file fileName
answer "Your file named '&fileName&' has been completed.' with 'OK'
hide cd btn 'Save comments'
end if
If it is 'Cancel' then go this card
end mouseUp

- - - Script for "Print button" on WRITE User comments card
on mouseUp
global UserName
domenu 'page setup...
print bg fld UserName
end mouseUp

- - - Script for 'return button" on WRITE User comments card
on mouseUp
go back
end mouseUp

Read Evaluations Card

--- Script for "Quit Button" on READ User Evaluations card
on mouseUp
  Domenu "Quit HyperCard"
end mouseUp

--- Script for "return button" on READ User Evaluations card
on mouseUp
  go back
end mouseUp

--- Script for bg field "NamelistNotes" on READ USer Evaluations card
on mouseup
  global PostName
  get the clickline
  select the clickline
  get the selectedtext
  find whole it
  put it into postname
  put it into cd fld "oldname"
  put bg fld Postname into cd fld "shownotes"
end mouseup

--- Script for "Open" button on READ Evaluations card
on mouseUp
  show bkgnd fld "note pad"
  hide bkgnd btn "open"
  show bkgnd btn "close"
end mouseUp

--- Script for "Close" button on READ Evaluations card
on mouseUp
  hide bkgnd fld "note pad"
  show bkgnd btn "open"
  hide bkgnd btn "close"
end mouseUp

Write Evaluations Card

--- script for "Quit Button" on WRITE User Evaluations card
on mouseUp
  Domenu "Quit HyperCard"
end mouseUp

--- Script for "Print button" on WRITE User Evaluations card
on mouseUp
  global UserName
  domenu "page setup..."
  print bg fld UserName
end mouseUp

--- Script for "save evaluations" on WRITE User evaluations card
on mouseUp
  global UserName
  answer "Save your notes as a text file?" with "Save" or "Cancel"
  If it is "Save" then
    put the long name of this stack into longStack
    delete word 1 of longstack
    delete char 1 of longStack
    put the number of characters of longStack into countMe
    repeat forever
      If char countMe of longStack = ":" then
        exit repeat
      else
        delete char countMe of longstack
        subtract 1 from countMe
      end If
    end repeat
    ask "Please name your text"
    put it into myName
    put longStack & myName into fileName
    open file fileName
    put empty into myRecord
    repeat with x = 1 to the number of lines in bg fld Username
      put line x of bg fld Username after myRecord
      put tab after myRecord
    end repeat
    put return after myRecord
    write myRecord to file fileName
    close file fileName
    answer "Your file named "&fileName&" has been completed." with "OK"
    hide cd btn "Save evaluations"
  end If
  If it is "Cancel" then go this card
end mouseUp

--- Script for "return button" on WRITE User Evaluations card
on mouseUp
  go back
end mouseUp

Script of Interactive User Evaluation

--- Script for cd field "Answer1" on Write User Evaluations card
```
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  find whole it
  put "1) How long have you worked on a Macintosh System?" & ' ' & it & return & return after
last bg fld
  put "2) How many other computer systems have you used?" into cd fld "question"
  show cd fld "answer2"
  hide cd fld "answer1"
end mouseup
```

--- Script for cd field "Answer2" on Write User Evaluations card
```
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  find whole it
  put "2) How many other computer systems have you used?" & ' ' & it & return & return after
last bg fld
  put "3) What other types of coputer systems have you used (Please choose most frequent)" into
cd fld "question"
  show cd fld "answer3"
  hide cd fld "answer2"
end mouseup
```

--- Script for cd field "Answer3" on Write User Evaluations card
```
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  find whole it
  put "3) What other types of coputer systems have you used?" & ' ' & it & return & return after
last bg fld
  put "4) Have you ever worked with an interactive network?" into cd fld "question"
  show cd fld "answer4"
  hide cd fld "answer3"
end mouseup
```

--- Script for cd field "Answer" on Write User Evaluations card
```
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  find whole it
  put "4) Have you ever worked with an interactive network?" & ' ' & it & return & return after
last bg fld

  If it is "A) Yes" then
    put "If yes, is the AdTech network easier or more difficult to use..." into cd fld "question"
    show cd fld "answer4.1"
    hide cd fld "answer4"
  else
    put "5) Do you feel that AdTech gives the user too much or too little control?" into cd fld "ques-
tion"
    show cd fld "answer5"
    hide cd fld "answer4"
  end if
end mouseup
```

--- Script for cd field "Answer4.1" on Write User Evaluations card
```
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  find whole it
  put "If yes, is the AdTech network easier or more difficult to use..." & ' ' & it & return & return
after last bg fld
  put "5) Do you feel that AdTech gives the user too much or too little control?" into cd fld "ques-
tion"
  show cd fld "answer5"
  hide cd fld "answer4.1"
end mouseup
```

--- Script for cd field "Answer5" on Write User Evaluations card
```
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  find whole it
  put "5) Do you feel that AdTech gives the user too much or too little control?" & ' ' & it & 
return & return after last bg fld
  put "6) Do you feel that interactive networks such as AdTech will be more helpful or harmful to
education in the future?" into cd fld "question"
  show cd fld "answer6"
  hide cd fld "answer5"
end mouseup
```

```
--- Script for cd field "Answer6" on Write User Evaluations card
on mouseup
get the clickline
select the clickline
get the selectedtext
find whole it
put "6) Do you feel that Interactive networks such as AdTech will be more helpful or harmful to education in the future?" & "  " & "  " & it & return & return after last bg fld
put "7) Do you feel that AdTech is an effective tool for learning?" into cd fld "question"
show cd fld "answer7"
hide cd fld "answer6"
end mouseup
```

```
--- Script for cd field "Answer7" on Write User Evaluations card
on mouseup
get the clickline
select the clickline
get the selectedtext
find whole it
put "7) Do you feel that AdTech is an effective tool for learning?" & "  " & "  " & it & return & return after last bg fld
put "8) Would you like to see more applications such as AdTech in use?" into cd fld "question"
show cd fld "answer8"
hide cd fld "answer7"
end mouseup
```

```
--- Script for cd field "Answer8" on Write User Evaluations card
on mouseup
get the clickline
select the clickline
get the selectedtext
find whole it
put "8) Would you like to see more applications such as AdTech in use?" & "  " & "  " & it & return & return after last bg fld
put "9) Do you feel that Navigation within AdTech is..." into cd fld "question"
show cd fld "answer9"
hide cd fld "answer8"
end mouseup
```

```
--- Script for cd field "Answer9" on Write User Evaluations card
on mouseup
get the clickline
select the clickline
get the selectedtext
find whole it
put "9) Do you feel that Navigation within AdTech is..." & "  " & "  " & it & return & return after last bg fld
put "10) Are the Individual stack Intro Cards helpful?" into cd fld "question"
show cd fld "answer10"
hide cd fld "answer9"
end mouseup
```

```
--- Script for cd field "Answer10" on Write User Evaluations card
on mouseup
get the clickline
select the clickline
get the selectedtext
find whole it
put "10) Are the Individual stack Intro Cards helpful?" & "  " & "  " & it & return & return after last bg fld
put "11) Are the Map Cards easy to understand?" into cd fld "question"
show cd fld "answer11"
hide cd fld "answer10"
end mouseup
```

```
--- Script for cd field "Answer11" on Write User Evaluations card
on mouseup
get the clickline
select the clickline
get the selectedtext
find whole it
put "11) Are the Map Cards easy to understand?" & "  " & "  " & it & return & return after last bg fld
put "12) Is the user Note Pad a feature which you would use..." into cd fld "question"
show cd fld "answer12"
hide cd fld "answer11"
end mouseup
```

```
--- Script for cd field "Answer12" on Write User Evaluations card
on mouseup
get the clickline
select the clickline
get the selectedtext
find whole it
put "12) Is the user Note Pad a feature which you would use..." & "  " & "  " & it & return & return after last bg fld
put "13) Do you feel that the use of the user Note Pad will enhance user comprehension of the material within AdTech?" into cd fld "question"
show cd fld "answer13"
hide cd fld "answer12"
end mouseup
```

```
--- Script for cd field "Answer13" on Write User Evaluations card
on mouseup
get the clickline
select the clickline
get the selectedtext
find whole it
put "13) Do you feel that the use of the user Note Pad will enhance user comprehension of the material within Adtech?" & "  " & "  " & it & return & return after last bg fld
put "14) Does the Help Card serve its purpose? (i.e. Does it help)" into cd fld "question"
show cd fld "answer14"
hide cd fld "answer13"
end mouseup
```

```
--- Script for cd field "Answer14" on Write User Evaluations card
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  find whole it
  put "14) Does the Help Card serve its purpose? (i.e. Does it help)" & ' ' & it & return & return after last bg fld
  put "15) Does the arrangement of information on the screen seem..." into cd fld "question"
  show cd fld "answer15"
  hide cd fld "answer14"
end mouseup

--- Script for cd field "Answer15" on Write User Evaluations card
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  find whole it
  put "15) Does the arrangement of information on the screen seem..." & ' ' & it & return & return after last bg fld
  put "16) Is the screen text..." into cd fld "question"
  show cd fld "answer16"
  hide cd fld "answer15"
end mouseup

--- Script for cd field "Answer16" on Write User Evaluations card
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  find whole it
  put "16) Is the screen text..." & ' ' & it & return & return after last bg fld
  put "17) Are the print ad examples within AdTech..." into cd fld "question"
  show cd fld "answer17"
  hide cd fld "answer16"
end mouseup

--- Script for cd field "Answer17" on Write User Evaluations card
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  find whole it
  put "17) Are the print ad examples within AdTech..." & ' ' & it & return & return after last bg fld
  put "18) Are the radio ad examples within AdTech..." into cd fld "question"
  show cd fld "answer18"
  hide cd fld "answer17"
end mouseup

--- Script for cd field "Answer18" on Write User Evaluations card
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  find whole it
  put "18) Are the radio ad examples within AdTech..." & ' ' & it & return & return after last bg fld
  put "19) Are the QuickTime movie examples within AdTech..." into cd fld "question"
  show cd fld "answer19"
  hide cd fld "answer18"
end mouseup

--- Script for cd field "Answer19" on Write User Evaluations card
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  find whole it
  put "19) Are the QuickTime movie examples within AdTech..." & ' ' & it & return & return after last bg fld
  put "20) Do you feel the music within the Intro Animation and the Intro Cards is..." into cd fld "question"
  show cd fld "answer20"
  hide cd fld "answer19"
end mouseup

--- Script for cd field "Answer20" on Write User Evaluations card
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  find whole it
  put "20) Do you feel the music within the Intro Animation and the Intro Cards is..." & ' ' & it & return & return after last bg fld
  put "21) What are your impressions of the screen layout of AdTech's basic informational card?" into cd fld "question"
  show cd fld "answer21"
  hide cd fld "answer20"
end mouseup
```

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--- **Script for cd field "Answer21" on Write User Evaluations card**
on mouseup
get the clickline
select the clickline
get the selectedtext
find whole it
put "21) What are your impressions of the screen layout of AdTech's basic informational card?" & " " & it & return after last bg fld
put "22) Do you feel the amount of information displayed on the screen is..." into cd fld "question"
show cd fld "answer22"
hide cd fld "answer21"
end mouseup

--- **Script for cd field "Answer22" on Write User Evaluations card**
on mouseup
get the clickline
select the clickline
get the selectedtext
find whole it
put "22) Do you feel the amount of information displayed on the screen is..." & " " & it & return after last bg fld
put "23) Do you think the interactive glossary, bibliography, and timelines features are useful" into cd fld "question"
show cd fld "answer23"
hide cd fld "answer22"
end mouseup

--- **Script for cd field "Answer23" on Write User Evaluations card**
on mouseup
get the clickline
select the clickline
get the selectedtext
find whole it
put "23) Do you think the interactive glossary, bibliography, and timelines features are useful" & " " & it & return after last bg fld
put "24) When rating AdTech on a scale from 1 to 5, where do you think it fits..." into cd fld "question"
show cd fld "answer24"
hide cd fld "answer23"
end mouseup

--- **Script for cd field "Answer24" on Write User Evaluations card**
on mouseup
get the clickline
select the clickline
get the selectedtext
find whole it
put "24) When rating AdTech on a scale from 1 to 5, where do you think it fits..." & " " & it & return after last bg fld
put "25) Would you ever wish to use AdTech again?" into cd fld "question"
show cd fld "answer25"
hide cd fld "answer24"
end mouseup

--- **Script for cd field "Answer25" on Write User Evaluations card**
on mouseup
get the clickline
select the clickline
get the selectedtext
find whole it
put "25) Would you ever wish to use AdTech again?" & " " & it & return after last bg fld
put "Thank you for filling out this questionaire." into cd fld "answer25"
hide cd fld "answer25"
end mouseup

```
- - - Script for "Save Notes", "Save Comments", "Save Evaluation" button on WRITE cards
on mouseUp
  global UserName
  answer "Save your notes as a Text file?" with "Save" or "Cancel"
  If it is "Save" then
    put the long name of this stack into longStack
    delete word 1 of longStack
    delete char 1 of longStack
    put the number of characters of longStack into countMe
    repeat forever
      If char countMe of longStack = ":" then
        exit repeat
      else
        delete char countMe of longStack
        subtract 1 from countMe
      end if
    end repeat
    - - --this part of the script establishes the name of the
    - - --     new file based on the text that is currently
    - - --     in line 1 of the current cd fld 1

    ask "Please name your text"
    put it into myName
    put longStack & myName into fileName
    - - --put fileName     --for testing
    - - --this section opens a new file

    open file fileName
    put empty into myRecord
    - - --This section records the information that is to be
    - - --     written into the text file.

    - - :    Delineators (separators) used in this sequence are
    - - :    the tab and a return for the end of the file.
    - - :    If these might be included within the
    - - :    textfile, it would be best to change them to characters
    - - :    that were not expected to be found within the file.
    - - :    This is particularly important if the file is to be read
    - - :    back into another field

    repeat with x = 1 to the number of lines in bg fld Username
      put line x of bg fld Username after myRecord
      put tab after myRecord
    end repeat
    put return after myRecord
    write myRecord to file fileName
    close file fileName
    answer "Your file named "&fileName&" has been completed." with "OK"
    hide cd btn "Save notes"
  end if

  If it is "Cancel" then go this card
end mouseUp
```

15

AdTech

Ad Creation

Ad Creation Map

Ad Concept
Ad Layout
Ad Production
Genesis
Erotica
Adventure
Women

Layout
Basic Page Layout

Layout
Basic Text Grid Layout

Layout
Choosing Typestyles (Typefaces)

Layout
Choosing Typestyles (Size)

Informational Text:

Quit Nav/Map Gloss/Bib Map Help Print Note Pad Close Image 2 Return

Ad Creation — Layout
Text Placement on Grid

Informational text:

[Body text illegible]

Notes #1

Notes #2

Ad Creation — Production
Basic Page Division (Advertisements)

Informational text:

[Body text illegible]

Ad Creation — Production
Studio Production Example (Photo)

Informational text:

[Body text illegible]

Ad Creation — Production
Conceptual Rendering Techniques

Informational text:

[Body text illegible]

Script for Storyboard

Notes #1

Notes #2

Ad Creation — Production
The Storyboard (and TV Ad)

Informational text:

[Body text illegible]

Script for Storyboard

Ad Creation — Production — The Ad Campaign
The Volkswagen Beetle (1959 - 1979)

Informational text:

[Body text illegible]

Ad Copy:

[Body text illegible]

Ad Creation — Implied Sex and Erotica in Advertising — **Bijan Perfume Ad**

Ad Creation — Production - The Ad Campaign — **Tanqueray Gin (1987-1993+)**

Ad Creation — Production - The Ad Campaign — **Absolut Vodka (1981-1994+)**

Ad Creation — The Celebrity Spokesperson — **Andre Agassi - EOS Rebel Ad**

Ad Creation — Implied Sex and Erotica in Advertising — **Miller Draft (TV Ad)**

The map and field, to the right and below, are the main navigational tools of the **Ad Creation** stack within **AdTech©**. Each image, to the right, is a button which contains the name of individual sections of this stack. Within each section there are example ads which will help the user develop an understanding of how ads have been and are presently created in the field of advertising. Certain sections of this stack, such as Ad Campaigns, Sex and Erotica in Ads, etc., were created to display ads related to specific topics which will have been used throughout the history of advertising.

To move directly to a specific card within this stack press the name of the card desired in the "Table of Contents" field below.

Several cards within this stack have been linked to other cards directly related to the ads displayed on them. Some of these cards will link to cards within the current stack, others will connect to cards in other stacks. If the user wishes they may, in these cases, go directly to the additional information by following the directions within the informational text provided.

The **Ad Creation** stack of **AdTech©** is a collection of images which will help the user become more aware of the layout, production, and conceptualization processes which are used in advertisement creation. The stack was designed to promote the user's basic knowledge of ad layout and production, as well as, display a behind the scenes look of the production of ad images and ad concepts. The advertisement and layout examples in this stack display the use of grids, typography, rendering techniques, ad page division, photography, etc., in the development of advertisements. The production section includes a series of contemporary ad campaigns and selected advertisement motifs (i.e. Celebrity spokespersons, sex and erotica, etc.) which may help the user understand more about the varying use of products, sexuality, personalities, etc., in advertisements and the impact they make within the field of advertising.

The "Note Pad" and "User Added Information Stack" provide the user with the ability to share their criticism and viewpoints with all future users

••• NOTE •••

The examples displayed here are included in this stack and may be viewed in greater detail by pressing the two bold words in parenthesis below (**PageDivision**) or (**CamelAd**)

"When a dot begins to move and becomes a line, this requires time. Likewise, when a moving line produces a plane, and when moving planes produce spaces. Does a pictorial work come into being at one stroke? No. It is constructed bit by bit, just like a house.'

— Paul Klee

Layout

card 3

Most, if not all, magazines are created using a basic grid structure which may be found as an underlying element within its page layout. The grid may (or may not) be noticeable to the reader, but, it is in fact present within the layout. When viewing a page it's underlying grid structure may be distinguished through the placement of headline text, body text, image(s), and/or advertisements within the page. The placement of all elements (i.e. text/image) on any given page, in a specific magazine, may vary; but the overall structure of the page will remain constant throughout the publication. The changes made to a given page may (or may not) effect the continuity of the magazines overall look. The critical element of a page's layout is the number of columns which it contains. If the number of columns in a page layout changed from three to two columns one would notice that the imagery no longer aligns with the "new" grid structure. The odd column in the three column grid becomes out of sync with the even number of columns on either a two or four column grid. If a page's layout has shifted from a four column to a two column grid the textual information will (primarily) remain within the boundaries of the grid structure while the image elements, depending on their original placement, may lie between the two larger sections of the new grid. The later may make the overall layout (visually) more interesting if the text were allowed to wrap around the image areas.

The images to the right are representations of a two, three, four, and five column grid layout which can be found as the underlying structure of most popular magazines today. This is not to say that other grid structures, such as a one or six column grid couldn't be used in a publication's layout; but, it is less likely that these grid structures will be used due to typographic limitations within their design (i.e. the line length or legibility will be either to large or small for readability).

card 4

Once a grid is derived for a page a designer must choose the number of rows which will further divide and create the overall grid. The number of text blocks created on a grid presents the designer with either more or less control of the final layout of the page and or magazine layout. The basic reason for using a grid in the creation of a page layout is this: If a magazines overall layout needs to be consistent an underlying grid structure will allow the designer to use the space provided for maximum creativity and maximum control. The use of a grid will minimize image/text placement errors in the final production of the piece and afford the designer more time for experimentation, if needed. This is also important to designers working with clients on a tight budget. A tight budget usually means that the client is hoping that the piece will be created with few (if any) costly printing errors and be able to be kept on schedule. When creating a grid, one should know the amounts of both copy and image materials as well as the size and typeface preferred for the text type, headlines, and captions. Keeping all elements of a layout unified with a standard measure makes the placement of the elements within the layout easier. After all the materials have been organized using a standard measure (be it point size, inches, picas, etc.) one has the ability to create the grid structure and begin producing the piece. The grids, to the right, have been created as examples displaying both the column width and text/image blocks which will later determine placement and size restrictions in the layout. Whatever grid is finally chosen for the layout is entirely up to the designer and/or client. If a publication is known to use a specific type of grid, that grid could be used in the creation of the layout being designed. This proposition is good if the client wished to make the layout conform to the magazines

structure; rather than contrast it.

A special note that is helpful in the design of an experimental layout is: the larger the number of text blocks available within the layout grid, the more possibilities available to the designer as a final solution.

card 5

The number of choices a designer has when selecting a typeface for use in a layout, magazine, ad, etc., are almost endless. This could inevitably cause problems for both the advanced and/or novice designer; since he/she could conceivably become overwhelmed by the sheer number of typeface options available. Advanced designers, for the most part, will have several typefaces that they have found most effective in their work experiences. This usually means that these designers have experimented with various typefaces throughout their careers and have found that certain typefaces are more commonly used due to their specific styling and/or readability. This doesn't mean that designers with a stable of "comfortable typefaces" are to set in their ways to experiment now and then with other typefaces. It merely means that they understand which typefaces are most appealing to specific audiences which their clients want to access. Primarily, these designers, when faced with the problem of choosing a typeface for a clients layout, will stick with one of their own "tried and true" typefaces. This is not a bad option, just a very cautious one. The client for the most part, especially when dealing with single advertisements or ad campaigns, is mainly interested in having an effective ad which will sell their specific product. The client, for the most part, will want a layout which is a balance of both verbal and visual elements; since this type of ad has been found to be the most effective throughout advertising's long history. This is not to say that a purely verbal or purely visual ad couldn't be as effective (the later being difficult but not impossible). The final choice made by a designer, when choosing a typeface, should reflect either the styling of the imagery or the inherent conceptual idea within the layout; while conforming to historical and/or other specifications of both the client and the product being advertised. Legibility and readability are always a major concern when creating a layout with type. The final selection of type used in a layout may be made easier with the list of type classifications below.

Text letters makes reference to typefaces which are patterned after the hand drawn letters of scribes in ancient manuscripts. It is calligraphic in style. Some typefaces of this classification are Goudy, Old English, and Engravers Text. These typefaces have been and are presently used to announce special events such as weddings, inaugurations, etc. This style of typeface is best used as a specialty type for special announcements.

Old Style was developed shortly after the text faces and is derived from the classic Roman letterforms. This typestyle is one of the most readable and aesthetically pleasing ever created. Some typefaces of this classification are Garamond and Caslon. This style of typeface is the most widely used for a broad range of applications today.

Modern Style typefaces are relatively new (being 200 years old) and were created to be mechanically perfect. Some typefaces of this classification are Bodoni and Scotch Roman. Their outlines are clearer and crisper than their old style predecessor due to the precision used in their production.

Transitional Style is a cross between the old style text and the modern text. Some of the typefaces in

this classification are Century and Baskerville. It was produced to give the designer the best of both worlds.

Sans Serif meaning "No Serif" typefaces are relatively new. They were created during the early part of this century and have become one of the most popular styles of typeface used today. Some of the typefaces in this category are Helvetica, Univers, and Futura. They are popular in part for their simple design and easy readability.

other classifications of typestyle are:
Square Serif typefaces such as Clarendon and Cairo have serifs which are squared off.

Script typestyles such as Typo Script and Commercial Script try to mimic handwriting.
Decorative typefaces are primarily used as eye catchers in ads and layouts. These typefaces are usually oddly shaped and sometimes difficult to read.

card 6
There are three basic categories which distinguish the text one can use/find within a given layout; each of which can help in the message being communicated. The three kinds of text which are helpful in the creation of a layout are: headline type, text type, and decorative type. Each of these three kinds of type are important in the overall conveyance of information within a layout and have specific reasons for their use.

Headline type is usually the largest text element found on a page. It's used primarily to gain the attention of the viewer looking at the layout or ad. Once this is achieved, the headlines purpose is to draw the viewer's attention to either related text type within an article, or to the image of the product being discussed within an ad. The headline type is usually larger (or bolder) than the text type. The size of headline type within a layout ranges from 14 to 144 point or larger.

Text type (or Body type) is the type which carries the bulk of the information within a book, magazine, etc. It is important that this text is easily readable and legible to the viewer. If possible it should be used, by the designer, to enhance the message and stimulate the audience. The size of text type ranges from 4 to 14 point (8, 9, 10, and 12 point type are considered most effective).

Decorative type is mostly used as an eye catching element. The most common style of decorative type is the Letter Cap, which is used to highlight the beginning of a paragraph, chapter, etc., within the text type of a layout. Other examples of decorative type can be found as textured background elements, or as border fringe, etc. The size of this type varies due to the function of the elements in the layout/ad.
When choosing the size of type within a layout, ad, etc., one must know what textual elements of the layout, etc. are of such noteworthy importance that they should be made to stand out above the rest of the text. Usually, in advertising especially, the headline poses a question, or highlights pertinent information from within an article which will interest the viewer.

card 7
The importance of a grid structure within a layout has been discussed within the first two cards of this stack (i.e. Basic Page Layout and Basic Text Grid Layout, respectively). An understanding of grids, grid structures and their proper use as a tool in developing a layout is crucial to the overall look and feel of that layout. The placement of elements within the grid structure is somewhat simple. Images, to be placed within a page layout, are usually aligned by their edges, borders, etc. Headline and text type on the other hand don't have a definable edge, per- se, unless the type is set in all uppercase. In this case the cap height and/or the base line of the characters could be used as an edge and therefore placed on the grid using those edge markings. For the most part, headline and text, type will use both uppercase and lowercase letter-forms although headline type is sometimes set using caps. The text elements in a layout should be placed within a grid structure by either their cap height, or the base line of their type. The text placed within a grid should never rest outside of the text blocks unless the text continues into an alley. This means that lines of text should fit comfortably within the grid structure length-wise. If characters within the text flow outside the designated text blocks, some of the grid structure will be lost and legibility problems will arise. In other words, the text needs to be adjusted for a proper fit within the text blocks. The edge of the text (belt headline of text type) elements should always be placed directly on the lines of the grid. This means that left justified type needs to be aligned with its left edge on the grid. The examples to the right show the proper method of placing text on a layout grid using text type; although the same principles hold up for headline type. The blue colored text at the top of Image 1 displays the method of hanging text from its cap height. The detail image, Image 2, of the blue text shows the proper alignment of text type on the grid using this method. The green text at the bottom of Image 1 displays the method of hanging text by its base line. The green text detail image, Image 4, shows the proper alignment of text hung in this manner.

Production
card 8
The division of a magazine page is entirely dependent upon the number and size (i.e. length) of the articles, images, and/or ads which may be found in any given issue at any particular time. The layout, based on a grid structure used in the production of each individual magazine, varies from one publication to the next. Primarily, the text grid of a magazine is divided into columns which may vary anywhere from one to five (generally two, three, or four) columns in width, though other grid types are not unheard of in a layout. The grid size and structure are determined by the size of the text type being used in a given layout. The placement and size of both image and text elements is usually unified through the use of a grid; although, in some cases, an article or advertisements headline text may be styled to reflect a motif within the piece.

The basic page division displayed (in black and white) to the right shows all possible sizes of ads which may be found in any given magazine. The page division is further enhanced in the color versions to allow the viewer to more easily understand the vertical and horizontal dimensions of a given ad which may be found within a page layout. The size and shape of an ad, image, or block of text within a given layout may vary due to the dimensions or kind of publication (i.e. magazine, newspaper, etc.) in which the ad is found. The perimeter dimensions of each element will be different when viewed within a horizontal or a vertical layout, but the size of the space within those dimensions will

be the same.

card 9

Most ads produced today contain both verbal (textual) and visual information to promote the product being advertised. This doesn't mean that an ad cannot be made purely of verbal or visual elements (the later being rare, though possible). It simply means that a balance of visual/verbal elements with-in a layout is considered necessary to communicate what the client/manufacturer wishes to be known about the product that is being advertised.

The production of imagery for ads is usually left up to a professional photographer who was trained in the particular type of photography which is needed for the ad or layout (although photographers are usually willing to work outside their specific genre of imagery... hey, work is work). If the design firm used by a manufacturer is large, an "In House" photographer is probably on staff. If the firm is small, a "Freelance" photographer could be easily hired; that is, at further cost.

The image to the right is an example of a still-life image which was probably done "In House" by the manufacturer, since the General Foods Corporation is large enough to have its own advertising staff "In House". This is beneficial to the manufacturer in that they have people working on promotional ideas constantly. The concept and styling of this ad isn't that great, but the still-life is quite good. It is an excellent example of studio production, though. In fact, it's a great tool for teaching a non-photog-rapher how a still-life image is created.

Although the image suggests a quiet Belgian atmosphere, it is far from that. This image uses both a three dimensional table top still-life, as well as, a two dimensional slide image projected as a back-ground to set its atmosphere. This allows the ad to be made with little expense, since the cost of a trip to brussels would be infeasible for the production of an advertisement whose end results are unknown. The setup, though simple in look, takes a good amount of skill to properly produce. The plane of the projected image and the false window casing must be precise or the whole effect being attempted will be lost. If the scale of the image were off just a little bit, it could cause the viewer to feel uneasy with the overall ad. Only after several test shots and film development tests will the pho-tographer, art director/designer, and/or client be ready for the production of the final images. When viewing both the final ad and the mock up (a rough estimation, by the author, for this study) of how the image was made, one can basically understand the method by which an advertisements imagery is created. After a satisfactory image is obtained during the shoot, the designer will finish the piece by placing any needed text into the ad; producing the final comp. Once the designer is finished he/she will send the piece to the client. After final approval by the client the piece will make its way to a magazine publisher for printing and/or if necessary to a printer; for the final printing of the ad by the client. The final ad displayed could be used in any number of ways (i.e. as a poster, point of sale dis-play, etc.) with only minor changes to the overall look and feel of the piece.

Setup for Belgian cafe ad....

1) The Camera, probably large format (i.e. 4x5 or 8x10 inch image size), set at the appropriate angle, distance, and exposure for the production of the image. This also includes the proper type of film for the shoot (usually slide film of daylight or tungsten balance, depending on lighting type used).

2) The Product, usually the best of all product packaging inspected by the prop-man or stylist for the shoot. Roughly one out of every case (or two) is good enough for photographing.

3) The Fill card, used to reflect light into the front of the container to keep it well lit and legible.

4) Prop (flowers), used to heighten the reality of the still-life. If no props were used the image would be bland and boring.

5) Prop (window casing), used to both present the scene being displayed and cover any traces of the projection screen which may have been noticeable in the background image.

6) The Lighting unit, could be either daylight (i.e. strobe) or tungsten (i.e. tungsten lamp) in type. Due to the use of a projected slide, the use of tungsten lighting is more likely.

7) The Slide projector, is a tungsten light source which is used for projecting images (i.e. slides) on walls, projections screens, etc. The projector could be situated either behind the projection screen or in front of it.

7a) The Background image (on screen), is a projected image which is used as a false backdrop with-in the still-life. The projection technique in this ad can be done in one of two ways: First through front projection and secondly, through rear projection. The later being the less recommended of the two since the image must be intense enough to penetrate the screen material.

8) The Projection Screen, is the surface which the slide image is projected on. It could be a white wall, projection screen, or any diffusion material (mainly used for rear projection of images into a background).

9) Prop (basket and buns), is also used for setting the mood and setting of the ad. The buns are probably a type of croissant.

10) Prop (cups, saucers, and spoons), are also used to set a mood in the genre scene being shown.

The final text (in both the background image and the box at the bottom of the ad) was added to the image by the designer. It is used to support both the product's image and the manufacturers claims of what the product will do for the viewer. The image used in the background of this ad is probably a stock image which could be obtained from any number of stock photography houses; such as the Image Bank. The usage rights to the image are obtained from the agency that the image is acquired from. The cost of a stock image ranges from $250 to $2500 each; depending upon the contract restrictions (i.e. number of usages, volume, etc.) made between the agency and the client before the contract is signed.

card 10

The conceptualization process used in the creation of thumbnails, roughs, storyboards, and finally comps, for an ad or layout is quite interesting. During the preliminary stages of ideation of an ad, lay-

editing and production stages of the film/video and sound track recording. A storyboard script will usually consist of several panels (or sheets of panels) which may be added/removed from the script, by the art director, cinematographer, etc., at any time they deem necessary.

The storyboard, to the right, is one of the final presentation pieces of the television ad which was produced. It acts as a visual guide to the TV commercial and uses final imagery as its means of communication. In essence, the storyboard displayed, is the final storyboard of the ad produced and it acts as such in the printed form. The TV ad shown (press Play) is the final production piece which was created by DDB (Doyle, Dane, and Bernbach) for their Volkswagen campaign in the 1970's.

For other Volkswagen ads click the text highlighted below.   The VW campaign and Rendering Techniques and Suspension.

Frame #1
Open on funeral procession of limousines each containing the benefactors of a will.

MVO:
I, Maxwell E Snavely, being of sound mind and body do bequeath the following:

Frame #2
To my wife Rose, who spent money like there was no tomorrow, I leave $100 and a calendar...
To my sons Rodney and Victor, who spent every dime I ever gave them on fancy cars and fast women.....
I leave $50 in dimes...

Frame #3
To my business partner, Jules, who's motto was "spend, spend, spend"
I leave nothing, nothing, nothing.

And to my other friends and relatives who also never learned the value of a dollar, I leave...
A dollar.

Frame #4
Finally, to my nephew, Harold, who oft time said:

"A penny saved is a penny earned".
And who also oft time said "Gee Uncle Max, it sure pays to own a Volkswagen".

I leave my entire fortune of one hundred billion dollars.

card 12
For roughly 10 years the Volkswagen was sold on customer praise alone but in 1959 (while the waiting list for new VW's in the US was 6 months) the Volkswagen company began a search for an

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out, etc., both the client and designer (or design team) need to understand the others visual concept of any ideas suggested. The creation of a preliminary sketch, usually no more than a doodle on a handy scrap of paper, napkin, etc., begins the design process. Once the preliminary sketch has been made the designer will (usually) create a series of thumbnails to be presented to the client for approval. After approval, including any changes made by the client, the designer will create a series of roughs using simple rendering tools such as markers, watercolors, colored pencils, etc., which will indicate the placement of text and image elements, as well as any color elements, within the piece. The finished roughs may then be brought to the client for approval and a series of comps (i.e. mechanicals) can be produced using more sophisticated rendering techniques (i.e. color or b&W photographs, airbrushing, PMT film overlays, etc). These comps will most likely become the final presentation pieces before the production of the piece.

The marker rendered storyboard to the right is a preliminary visual for a Volkswagen Beetle TV commercial from the 1970's. It represents the final visual arrangement of the visual elements, as well as, the dialog of the ad and before the filming of the animation sequences for the final commercial. The flow of the ad is easily understood through the informational text under each visual provided (see script below).

For other Volkswagen ads click the text highlighted below.   The VW campaign and The StoryBoard and Suspension.

Frame #1
Open on animated VW car "buzzing" across frame.

Narrator :
The Beetle may look harmless to you but a lot of people are afraid of it.

Frame #2
Ford is trying to squash it in their commercials
Chrysler is taking swats at it too.

Frame #3
GM would like to exterminate it.
And even American Motors is doing its best to stamp it out.

Frame #4
They must be very, very jealous of the Beetle.
Why else would it bother them so much.

card 11
The layout grid in the production of printed ads has a counterpart in the production of television ads. This counterpart is known as a storyboard. The storyboard is basically a script which the cinematographer and art director use during filming to properly stage scenes in the final production piece. The storyboard is also used by the editors and production assistants in the editing room; during the final

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advertising agency that could help them sell even more. The search lasting more than 3 months ended with a meeting between Carl Hahn and the people of Doyle, Dane, and Bernbach (DDB) a small agency based in New York. DDB was hired in part because of its reputation for unusual and effective ads for clients such as Ohrbach's, Polaroid, and Levy's bread.

"The first creative team to work on the account at DDB was art director Helmut Krone and copywriter Julian Koening. It proved to be an inspired choice. Together with Bill Bernbach these two men created a look and tone of voice totally unheard of in car advertising. Realistic photographs without flattering air brush work or lens distortion replaced the fanciful illustrations that were 'de-rigeur' in car ads at that time. There was no mansion or stable behind the car. No suave, debonair driver. And no admiring female. The copy talked to the reader as though he were an intelligent friend, not some distant moron, and was self-deprecating rather than self-congratulatory. The overall impression given was one of friendly straight-forwardness and disarming honesty... Within a year or so, the campaign had become a conversation piece."

(Abbott 1982, Intro)

After 10 years the VW ads were remarkable. After 20 years they were extraordinary. After 30 years and now 35 years, the VW campaign is considered legendary. No other campaign, in advertising history, was as recognized and remembered as the VW campaign was. DDB had made its mark in advertising, in fact, it helped create a revolution in the way advertising (especially automotive ads) is created and perceived. The Volkswagen campaign used a conventional format consisting of two thirds image area, one third copy, with a headline in between. The sheer simplicity of the ad helped make it great. The examples shown here are merely a handful of the wonderful examples which were produced throughout the twenty year campaign.

For other Volkswagen ads click the text highlighted below. Rendering Techniques and The Storyboard and Suspension.

VW ad 1: Will we ever kill the bug?
Never. How could we? We brought the Volkswagen into the world, and gave it the best years of our life. When people laughed at its looks, we helped it make friends all over the world. 8 million of them. And we promised them that this was one car that would never go out of style (much less out of sight). We won't deny that the bug's been changed. But not so you'd notice. The 5,000-odd changes we've made since 1948 don't do a thing to the VW except make it work better and longer. A few purists feel we kill the bug each time we improve it. But we have no choice. We've got to keep killing the bug every chance we get. That's the only sure way to keep it from dying.

VW ad 2: Why don't they ever sit on Volkswagens?
The only things we ever put on VW's are things that will make them work better. And as yet, we haven't found any girls who could meet that small requirement. So as usual at the motor show, all our attractions are under our bonnets. Not on Top. For instance, the beauty of our new Super Beetle

lies in an 85% bigger boot. And a new 1600cc engine that can cruise all day at 80mph. Our 1600cc Fastback and Variant now have electronic fuel injection. (At about half the price of other cars with similar systems). While our 1200cc Beetle features another eleven sensible improvements. And still costs under £700. Granted these attractions may seem a little dull alongside girls in bikinis. But at least you can take them with you when you take the car.

VW ad 3: Don't Laugh.
A volkswagen police car may seem like a funny idea to you, but it makes a lot of sense to the city of Scottsboro, Alabama. They wanted a car that could take Police Officer H.L. Wilkerson on parking meter patrol; all day, 6 days a week, in stop-and-go traffic. Without breaking down. And without breaking the taxpayers. So, in 1964, they bought car S-5: a VW with a dome light, siren, and 2-way radio. That was the year of Scottsboro's only 12" snowfall. The other police cars were in trouble up to their hubcaps. But car s-5 was a credit to the force. It went uphill and downhill. And Officer Wilkerson didn't even bother to put the chains on. Officer Wilkerson isn't supposed to go after speeders. But one day (in 1965) he chased one. And caught him. It's hard to say who was more surprised. Car s-5 still averages 29 miles per gallon. It still doesn't use any oil between changes. And it's never had a breakdown. After a year and a half of continuous use, it had it's clutch replaced, and its valves adjusted. That is all.

VW ad 4: Is the economy trying to tell you something?
If you've hesitated about buying a new car because of the economy, maybe you should look into the economy of buying a new Volkswagen. To begin with, while the average new car sells for about $3185, a new VW sells for only $1839. That saves you about $1300. Then, while the average car costs 10.9 cents a mile to run, a Volkswagen costs only 5 cents. That saves you about another $700 every year (or 12,000 miles) you drive. And in just one year, it can bring your total savings to $2000. in two years $2700. In three, $3400. Happy days are here again.

VW ad 5: Can you still get prime quality for $1.26 a pound?
A pound of Volkswagen isn't cheap compared to other cars. But what you pay for is the quality. Prime quality. Just look at what you get for your money:
13 pounds of paint, some of it in places you can't even see. (So you can leave a Volkswagen out overnight and it won't spoil.)
A watertight, airtight, sealed steel bottom that protects against rocks, rain, rust and rot.
Over 1,000 inspections per one Beetle.
1,014 inspectors who are so finicky that they reject parts you could easily ride around with and not even detect there was anything wrong.
Electric Diagnosis that tells you what's right and wrong with important parts of your car.
A 1600cc aluminum-magnesium engine that gets 25 miles to a gallon of regular gasoline.
Volkswagen's traditionally high resale value.
Over 22,000 changes and improvements on a car that was well built to begin with.

What with all the care we take in building every single Volkswagen, we'd like to call it a filet mignon of a car. Only one problem. It's too tough.

VW ad 6: Think small.
Our little car isn't so much of a novelty any more. A couple of dozen college kids don't try to squeeze inside it. The guy at the gas station doesn't ask where the gas goes. Nobody even stares at our shape. In fact, some people who drive our little flivver don't even think 32 miles to the gallon is going any great guns. Or using five pints of oil instead of five quarts. Or never needing anti-freeze. Or racking up 40,000 miles on a set of tires. That's because once you get used to some of our economies, you don't even think about them any more. Except when you squeeze into a small parking spot. Or renew your small insurance. Or pay a small repair bill. Or trade in your old VW for a new one. Think it over.

VW ad 7: Does the stickshift scare your wife?
We wouldn't be a bit surprised to learn that the stickshift is all that stands between your wife and a Volkswagen. She hasn't touched a gearshift in years (maybe not in her life), so why start struggling with one now? In the first place, it's not a struggle any more. Because the VW has synchromesh on all 4 gears to let you slide easily from one speed to another. In fact, our synchromesh is so smooth that, even if you've never done any stick shifting, you won't ever have to worry about our shift sticking. You get better control on slippery roads. Because when you shift down, the motor helps to slow the car. You don't have to hit the brakes as often, so there's less chance of skidding. The stickshift saves your money, too. (The VW could never average 32 miles per gallon if it had to waste engine power on slippage in an automatic transmission.) Our fourth gear is really overdrive. When you're whizzing along the highway in fourth, the engine doesn't have to work as hard. Which saves wear and tear (and even more gas). But a lot of people don't care about the practical aspects. They just want a stickshift for the fun of it. (That's not as weird as it might seem. What's the good of being in the driver's seat if the car does all the driving?) Some drivers even pay extra to have a 4-speed synchromesh stickshift installed in their domestic cars. But, they still won't get a transmission as smooth as ours unless they do what many auto racers do: First, go out and buy a Volkswagen transmission from one of our dealers. And then, build the car around it. If you still can't sell your wife on a VW, there's one more thing you can tell her about our stickshift: After you use it for a couple of days, it becomes automatic.

VW ad 8: What is It?
Glad you asked. It's a Volkswagen Station Wagon. Don't pity the poor thing; it can take it. It can carry nearly a ton of anything you can afford to buy. Or 8 people (plus luggage) if you want to get practical about it. And there's more than one practical consideration. It will take you about 24 miles on a gallon of regular gas. It won't take any water or anti-freeze at all; the engine is air-cooled. And even though it carries almost twice as much as regular wagons, it takes 4 feet less to park. What's in the package? 8 pairs of skis, the complete works of Dickens, 98 lbs. of frozen spinach, a hutch used by Grover Cleveland, 80 Hollywood high gym sweaters, a suit of armor, and a full sized

reproduction of the Winged Victory of Samothrace.

VW ad 9: It's ugly, but it gets you there.
(This ad has no body copy and it doesn't really need it. The headline says it all.)

card 13
The Absolut vodka campaign by TBWA, of recent years, has displayed a great deal of potential as a campaign which will never be forgotten. Like the VW campaign of the 60's and 70's the Absolut campaign has shown the potential of becoming well remembered, if not great. It's probably the only viewer paign in recent years able to achieve the success, display the versatility, and receive the viewer response that the VW campaign had in the past. The campaign's success may stem from its simplicity.

"The advertising would be confined to a 'slow-build' medium-- print. The team was charged with this focus and concurrently warned to "not get boring". Spirits advertising in 1980 was essentially of two types: bottle and glass, and glass and bottle and person--the so called 'life style advertising'.... The final idea was to feature a full-page shot of the bottle, photographed as if it were a piece of jewelry, with a two-word headline. The first word would always be the brand name, used as an adjective, and the second word would always be an attribute that would be ascribed to the product or to the consumer. There was no need for body copy, the whole absolut story was conveniently written on the front of the bottle. At this point, the key element was added-- a touch of whimsy to play off the attribute." (Gildesagne 1991, 16)

The beauty of the Absolut ad campaign is its ability to change it message. Innovations in message delivery for the campaign are endless. The use of artists names, cities, seasons of the year, etc. are presented as merely the tip of the iceberg. The incite of TBWA and its client in the development of the Absolut campaign have made the Absolut story a best seller.

For other Absolut vodka ads click the text highlighted below. AbsolutWarhol and AbsolutSanFran.

card 14
The Tanquaray gin ad campaign is another interesting series of ads to look at. They are one of the few ad campaigns which use color as a method of capturing the viewer's attention and communicating the message of the product. This series of ads seems to have been created by the agency and client to compete with the Absolut vodka campaign within the spirits market. The use of color as a main theme gives the series its own distinct look and feel, completely separate from Absolut, Smirnoff, Finlandia, etc. The viewer is subconsciously made aware of the two important visual elements within the design of the product. First, the viewer is made aware of the two colors (green and red) which label this particular brand of gin as Tanquaray. Secondly, the viewer is made aware of the shape of the bottle. The shape of the bottle, though similar to that of Absolut, is unique although its color is the symbol used to advertise it. The Tanquaray campaign may not be as exquisite as the Absolut campaign, but it surely holds its own ground quite well. The campaigns use of off-beat imagery and sometimes flagrant puns, makes it quite interesting to the viewer and quite intriguing as

product sell. Many successful campaigns were made so due to the outrage of the public. The fact that most Americans (both male and female) are intrigued by an ad and whose imagery is based upon sex and/or erotica is understandable. Americans, in general, are conservative and will not willing admit that sexual intercourse and/or sexual pleasure are a part of human nature. The first ads promoting condom use in the general media caused outrage which has since died down. Some fanatics would like to classify human sexuality as perverse and unclean; especially if it doesn't conform to the accepted norms of American society (i.e. the "missionary position", for most). The portrayal of sexual erotica (i.e. "kinky" sexual practices such as bondage, group sex, sado-masochism, etc.) in ads, however discreet, will cause further controversy. Sexual erotica (as stated above) is currently the trendy element used in ad campaigns for numerous products. Today, advertisers seem to feel that, the use of sexually implied or explicit imagery/text makes both the ad and the product more controversial and hence more desirable to the public. Usually the use of sexually explicit text/imagery in an ad promotes the product as a type of aphrodisiac which will make the viewer more sexually attractive to their current or future lover. The general populace knows that eating, drinking, smoking, wearing, etc., any advertised product won't make them more physically desirable to any other individual, but the use of a product may help promote the self-confidence an individual needs in a given situation. Not everyone can be Cindy Crawford, Sharon Stone, Fabio, or Calvin Klein and they pretty much know that. But one could enjoy fantasizing about being that person, or try to be them by wearing a particular perfume, dress, etc.

This ad for Bijan cologne and perfume (for men and women) uses a simple product shot (i.e. the product displayed on a plain white background) to abstractly represent the act of sexual intercourse between two individuals. The use of symbolism in the ad is quite remarkable and can be seen at several levels. The white background is seen as a representation of purity (in both the nature of the two forms, as well as, the quality of the product shown). The two bottles are seen as iconic signifiers of lovers (one male, the other female). The knot, used to connect the two forms, represents the act of sexual intercourse happening between the forms. The abstraction using the knot, in itself, is the most exceptional form of implied sex and erotica that I have observed in any ad. After further study the premise that sexual intercourse is being displayed is enhanced by observing the shapes of the tops of the two bottles; which may be seen as symbolic of the male (to the right, topped with an arrow) and the female (to the left, topped with a cross) pictograms used in a variety of ways since the 1960's. This also helps project the knot as a phallic object within the ad, thus promoting the connection of the two bottles as sexual intercourse. The use of headline, Forget me knot! (displaying a small red heart as a part of the exclamation point), tends to suggest that the sexual act displayed is one of devotion and love- not a one night stand. The use of abstract symbolism in this ad is amazing. The creative team for this ad did a wonderful job with this ad. It is simple and subtle, yet, it drives the concept home. One could only hope to achieve a similar solution based on implied sexual intercourse without being vulgar or crossing the line.

The use of beautiful women and fast cars in ads has become quite common in recent years. Even to the point of becoming a cliche. Advertisers seem to feel that the average male has nothing besides sex and cars on his mind. This Camel cigarette ad, on the other hand, seems to use the cliche to its advantage. It uses the recently created (within the last decade) Joe Camel character (aka "Old

a subject for further study. Whether this campaign proves to be successful in battling the trendy Absolut ads is yet to be seen.

Tanqueray ad 1:
Perfect back flip with a twist.
Tanquaray- A singular experience.

Tanqueray ad 2:
Imitation is the sincerest form of flattery.
Tanquaray- A singular experience.

Tanqueray ad 3:
Model of perfection.
Tanquaray- A singular experience.

Tanqueray ad 4:
Take the perfect taste test.
Tanquaray- A singular experience.

Tanqueray ad 5:
There's nothing as perfect as an iced "T&T".

Tanqueray ad 6:
Share the Wreath.
Give friends a sprig if imported greenery.
Tanquaray- A singular experience.

card 15-- sex
Selling products using sexual or erotic motifs is not a new concept in the advertising field. For many years, sexual erotica has been used by advertisers to promote products such as cigarettes, soap, cars, clothes, beer, etc. In fact, sex is probably the most widely used motif that can be found in the history of advertising. The use of sexual erotica in American ads is usually, though not always, subtle. This is primarily due to restrictions set up by the FCC and other governing bodies within the American media. Naturally, the use of sex and erotica in advertising is considered to be on the cutting edge; though it has recently become cliche and used primarily as a fail safe backup to a series of unsuccessful ads. If an ad based on humor or cuteness isn't selling a product, then make the ad sexy and the product will sell. In some cases making a product both humorous and sexy at the same time is quite effective. For the most part, sex could be displayed through the innocence of a first kiss or through the abstract symbolism of body language, facial expressions, nudity, etc. The number of such ads and ad ways advertisers have used the sex motif to sell products is endless. The results of such ads and ad campaigns have been both provocative and, on occasion, very successful. Sex, for the most part, has been used as an attention getter. It is used as a means of stopping the viewer, focusing their attention, and making them look at both the ad and product displayed in front of them with intrigue. The types of intrigue found when studying an individual viewer may vary from pleasure (in a mild sense) to repulsion (in the broadest sense), as long as the viewer remembers the ad it will help the

an's vaginal region. The usage of the word "bush" in this instance would be slang. If this is the case then, the proximity of the "bush" to the woman's head could be an abstract representation of oral sex between two women.

The blonde bomb-shell has been used as an element in advertising since the emergence of Marilyn Monroe, Jane Mansfield, etc., as famous American icons. The use of a buxom blonde model in this Guess Jeans ad, is just a subtle reminder of those days of yesteryear. The motif of this ad is quite simple; she (the model) is the wholesome, gentle farmers daughter. She is also the sultry, seductive fantasy woman. She projects a sense of innocence while her body is a symbol of desire (for some). Her expression and prone position suggest that she is both playful and sexy. She knows she is an object of desire and teases the men around her. She knows who is in control of the game she plays; and not many men wouldn't want to play in the hay with her. To put it simply, this woman becomes sex (not the act per-se, but the desire) to the viewer. The advertisers use her as a symbol of sexual pleasure by displaying her and her voluptuousness (i.e. her breasts).

This ad for Amaretto Di Saronno uses a kiss, the simplest form of sexual erotica, as its main communication element for the promotion of its product. The kiss, as shown in this ad, is understood to be an expression of passion (via the warm colors and closeness of the couple found within the image). The warm colors (i.e. reds and yellows) within the image are also used to signify the warmth one feels when drinking the product. The kiss is, probably, the subtlest form of sexual erotica known in human behavior. As an action/gesture a kiss can be used to express friendship, love, or passion between two people who care deeply for each other. It can also express non erotic feelings such as caring, sympathy, and reassurance between two individuals. As a symbol, a kiss, is easily understood by all people whatever their race, creed, or color. Its simplicity and interpretive possibilities make it a powerful element in the ad and presented.
This ad addresses the passion and love between the two individuals within its image. It creates a relationship between the erotic passion of the couple and the passion they seem to have for the product. The product becomes an aphrodisiac used by the couple to create the passion and erotic mood observed by the viewer. When viewing the ad one becomes the voyeur of the couple's intimate relationship. The couple, consumed by desire, is unaware of the viewers presence. The softness and closeness of the two forms, their closed eyes, the prominence of the product, and the translucency of the roses within the warm glow of the image's light enhance the voyeuristic tendencies of the viewer; and make the eroticism of the ad more intense. The advertiser seemingly wants the viewer to associate the passion of the couple with the desirability of the product. Whether the symbolic elements within the image support the eroticism of the product is unknown.

Obsession is everything but subtle. Its very name makes one think of lust and sexual erotica. The use of this erotica and blatant sexuality seems to be an expected part of the product's promotion. The focus of the erotica within the ad is fully formed around sex and sexual gratification. The use of nudity in the ad is only the surface layer of the ad's overall erotic nature. The three nude forms are understood to be the forms of women; due to the prominent curvature of their bodies and breasts. Their nudity is displayed in a manner which would be considered relatively conservative (i.e. the

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Scrotum Face) as a symbol of "cool-ness" and/or prestige. The character is perceived (in the ad) as a hollywood star whom is offering his services to the product. The woman, suggestively sitting, on the car is a signifier of the blonde sex goddess who is attracted to "Smooth characters". She can be seen as either an iconic signifier of the "dumb blonde" (no brain, all body) or the sex kitten (interested in a man's money, looks, and size only). In either case the woman represents sex; and sex alone.

The car, a signifier of power, is the mans possession. He possess' it as he does the woman on it. To say the least this ad is sexist. It's more about chauvinism and cocksmanship than anything else. It is reflective of the idea that men dominant all objects around them. The "Smooth character" as shown here, is usually a real "dick" (slang for penis) which makes this ad quite humorous. First, because non-smokers feel that all smokers are real "dicks" (again, slang for penis). Secondly, because the Joe Camel character, as mentioned earlier, is known by some as "Old Scrotum Face" due to the phallic shape of the character's face.
This could be another reason the blonde is sitting on the car. If the public wants to observe Joe Camel's face as a phallic object doesn't matter (I personally don't think the manufacturer cares, though I don't think it was intentional) as long as product sales continue producing a profit.

This Christian Dior ad is extremely important to this section because of its content. It is a seemingly innocent ad of a woman relaxing somewhere obscure (i.e. beach, oasis, etc.). The woman is lying on her side possibly day dreaming or sleeping. The bottle poised over her head seems to be in her thoughts as if a part of her dreams. She either wants the scent for herself, or is dreaming of buying it for someone else. The perfumes name, "Dune- the perfume of serenity", projects it as a subtle aroma which is relatively relaxing and quite enjoyable to smell. The imagery showing the woman in a dream-like state could be observed as a display of her secret desires. The ad seems like a simple, straight forward ad as far as ads go; but this ad is quite remarkable. From a semiotic viewpoint this ad is an exceptional example of the use of sex and erotica in advertising. The ad could be seen as an attempt to display an erotic day-dream, a sexual encounter, or even the woman's fantasy for homo-sexual sex. The interpretations of this ad are listed below.

1. The ad, as can be seen is of a woman either lying in the desert (due to the perfumes name "DUNE" and the earth-tones and sandy look of the atmosphere she is in) dreaming about the fragrance.

2. The woman could be lying in bed (head on her pillow) dreaming of the perfume whose fragrance she has been wanting every waking moment.

3. The last of the three interpretations implies that the woman may be in bed next to her sexual partner (be-it male or female). The information given to this extent is as follows:
3a. Iconic signs- The woman shown due to the lack of a broader view could conceivably be nude. She is resting peacefully on what might be a pillow, or sand dune, but could also be resting on the torso of another person. The partner for the lack of more specific details can be considered an androgenous form rather than a specific gender person (this will be discussed later).
3b. Symbols- The symbolism depicted can be seen in the facial expression of the woman, the glow around her head and neck, and by the small shrub ("bush") which can be seen near her neck. The glow around her head could be the light reflecting off beads of sweat. The "bush" in the image could be interpreted as an indexic sign for a wom-

Many products can be classified as "sexy" or sexually erotic in orientation, but, none more so than cologne and/or perfume. The very nature of fragrance products, from their application to their use as a sexual attractor, may be seen as sexually erotic. Normally, when placing a cologne or perfume on the body, one will probably place the product on one or more of the known erogenous zones of the body (such as the neck, chest and/or bosom, and wrists), to stimulate the senses of a desired sexual partner. This action, in and of itself, is meant to aid an individual in becoming more sexually appealing to his/her desired partner. The use of these products also tends to build self confidence within the individual using them, that is, when that individual is confronted by a (possible) sexual partner. The use of the name, "musk", by the product is also associated with sexuality or sexual behavior. Musk, a scent, produced by many animals such as dogs, cats, deer, etc., is used to by those creatures to stimulate the senses of possible mates during times of estrus (heat). It is similar to the use of attracting fragrances by humans. The images within the ad display several types of human sexuality; from romance, playfulness, and passion to groping (or dry humping), sexual orgasm (in an abstract way), etc. Though several of the images use blatant forms of sexual erotica within their subject matter the image which is, both the most direct and most subtle display of sexual erotica is, the image displaying "peaches and cream". When viewing this image one will most likely see it as an attempt at displaying food of passion or aphrodisia, yet, the image seems to be an abstract display of sexual orgasm. This assumption is made by observing both the shape and actions of the objects shown in the image. "Peach" is a commonly used slang term in England which refers to a woman's "ass". Although the reference to the "peach" is subtle, the image seems to visually mimic the contours of the woman's rear end in the image to its left. The word "cream" may be seen as a subtle reference to the actual orgasm which seems to be displayed in the image. "Cream", an American slang word, may refer to the natural lubricants which are secreted by both men and women during sexual activity. The "cream", as displayed in the image, may refer to the male secretion, "semen", since it is flowing onto the peach (or woman's ass). To sum the ad up... "What is sexy?" well, Jovan Musk, is "what sexy is."

Card 16-- the miller ad
This television commercial for Miller Genuine Draft beer displays the classic boy meets girl scenario, in which the boy (i.e. the blue shirt) attempts to pick-up/seduce the girl (i.e. the pink dress). This ad, while obviously outdoors, mimics the scenes found in dance clubs and bars around the country.

Here's how the story goes: An attractive young man sees a "sexy" (and unattached) young woman walk in front of him. She stops to observe her surroundings. She swishes her dress around in a teasing manner. He takes notice of this (straightens up, throws out his chest), and orders a drink for the two of them. They meet (I'm bob, what's your name?). A light conversation begins (I'm a Virgo, what's your sign?), they dance (he has two left feet), they drink a little more (I'm going to puke). He flirts with her (You are one hot looking babe...). She flirts back (buy me another beer, or get lost). They begin a more detailed conversation (Do you want to go watch the submarine races). He takes her back to his place (Nice place, who decorated it, Hurricane Andrew), and the night really begins (Your old enough... make something up!). If the above dialog doesn't capture the finer points of the moment... nothing will. Enough said.

Music begins....

---

forms are not fully exposed). The nude forms are the projected objects of desire and lust of the product's wearer. They symbolize the absolute power that the fragrance and its wearer possess. The forms become sex. The non-traditional styling of the ad's imagery (i.e. trilateral nudity) and the eroticism which is observed within it, suggest forbidden pleasure. The crisscrossing lines (scratches) seen at the image level, suggest more than mere possession of the women within the image. These markings can be observed to be signifiers of sado-masochistic ritual (i.e. really kinky sex) within the image. A fusion of the markings and the female forms takes place at the subconscious level creating an air of fantasy for the viewer. The advertiser seems to be suggesting that the viewer, if he were using the product, would be able satisfy any fantasies he might have with any number of women (or men) he desired. In essence, the viewer is tempted by the advertiser so that they too could be in command of all around them. Whether the use of intentionally subtle erotica such as implied sado-masochism is really helpful to product sales is unknown, but the year that this ad (and its partners in the campaign) were aired the company grossed more than thirty million dollars. You decide it the use of sex and erotica in this campaign worked.
*** Special Note ***
Roughly 80% of all pornographic magazines, video's, etc., purchased by Americans men (though women buy it too) could be classified as "Kinky". The two most popular classifications being "sado-masochism" and "bondage". Whether the above facts were considered during the creation of the "Obsession" campaign is unknown. Could it be the reason that the ads were such a success. It could be.

This ad for Chivas Regal scotch plays upon the age old myth that certain foods, drugs, beverages, etc., are considered to be aphrodisiacs (i.e having an ability to elevate an individual's sexuality when consumed). Though many foods can be classified as erotic in nature (i.e. bananas, pickles, etc., which are phallic in shape), the most widely accepted food item considered an aphrodisiac is the oyster (preferable "on the half shell"). The belief that oysters cause an individual to become sexual aroused may stem from the "semen" like texture they possess when eaten. This ad uses this very concept as a basis for its text which reads, "As long as the enjoyment of oysters is not restricted to the dining room table.... There will always be a Chivas Regal." The assumption made by this statement is that Chivas Regal is another form of aphrodisiac. The reference to "the enjoyment of oysters" (or Chivas Regal) away from the dining room seems to be directed toward the bedroom (or other recreational room preferred by the viewer). The partially clothed bust of a woman (seen as a symbol of sexual desire) is displayed within the image to further promote the concept that an aphrodisiac such as oysters, or Chivas Regal, may be used by the viewer to elevate his/her own sexual prowess. The woman's expression seems to be one of satisfaction either from giving or receiving sexual favors from her companion; or from receiving the pearls (another desired item obtained from oysters) which are displayed around her neck. If oysters won't sexually stimulate the this woman, the pearls surely will.

When observing this ad from a non-sexually erotic view-point the viewer may see the pearls as being a symbol of elegance, quality, and/or rarity. This value of the pearls, in this case, is placed upon the Chivas Regal; which is understood to be a product of remarkable quality and rarity. The advertiser, most likely, developed this ad to work at the two levels discussed above.

The use of celebrity spokespersons in ads is not new. Throughout the 19th century, products such as "Patent Medicines", soaps, and various other products were endorsed by celebrities. The celebrity status that is known today is very different from that of the 19th century. Advancements in media formats such as motion pictures, radio, and television have elevated American celebrity status to that which one would relate to royalty. Although America doesn't have a royal monarch to idolize and pay homage to, it does have its own elite class. People such as Elizabeth Taylor, Charlton Heston, Michael Jackson, Madonna, etc., through their public notoriety have become the idols and icons of Americans. The power which has been granted the stars of the 20th century is like nothing any celebrity of the 19th century could comprehend. Ads which use celebrities are specifically geared to the fans of the star which endorses the product. Usually the ad plays upon the quarks of the fan. If a celebrity uses a product, the fan will most likely be intrigued enough to use it. The devotion of some fans (i.e. Elvis fanatics, groupies, etc) will extend far enough that they become consumed by it. If Liz Taylor endorses a new fragrance, any woman that wishes to be more like her will purchase it. The effects of today's celebrities and the influence they have over the public is incredible. If a famous athlete is wearing a new type of shoe, you can just about bet, that every one of his/her fans will be wearing them next week. The ads displayed to the right use celebrity athletes as their product endorser's; although the use of celebrities in ads ranges from movie stars, television stars, athletes, musicians, etc.

This ad for the Canon EOS-Rebel uses Andre Agasi, a well known and controversial tennis player, to promote Canon's new auto-focus camera line. The reason Canon used Agasi in the ad can be understood in two ways. First: Agasi, a Wimbledon and U.S Open Champion, is a hot item in the sport of tennis. He is young, attractive, athletic, and successful. His personal style is flashy and eccentric, much like his hometown of Las Vegas. He has become an idol among today's youth and tennis fans alike. He can be seen as either a sex symbol or icon of rebellion which helps keep the sport alive.

Secondly: Agasi, due to his controversial and/or rebellious attitude on and off the court, has built himself up to be tennis' new "Bad boy". His first professional appearance caused a great deal of controversy. Agasi's shoulder length hair, rough shaven face, and outrageously colorful (if not obnoxious) outfits caused the tennis establishment to cringe. This young, arrogant, rebellious youth was shaking-up the world of tennis. Agasi's skills and grace on the court though, were enough it seemed, to counter-balance his rebellion. Agasi has made the young Jimmy Conners and John MacInroe (who in their day were considered controversial) look like sweethearts. They too were obnoxious at times, but, he (Agasi) even looked the part. Agasi's well established, rebellious, attitude makes him the best possible choice for endorsing the EOS-Rebel. Canon wanted to promote the product as a "new" generation of photographic equipment, outrageous and exciting. The best possible Canon could promote their new camera would be to find a spokesperson who possessed a similarly rebellious attitude; Agasi was their man.

This ad for Dr. Scholl's "Tritin" antifungal spray uses Julius "Dr. J" Erving, a legendary NBA basketball star, as it's celebrity spokesperson. The use of Dr. J, as a product endorser, within the ad and may be seen from several interesting view-points. First: Dr.J was an NBA "Super Star". His presence on the court was always powerful and respected; as were his skillful shots. He was an idol of many basketball fans and his name went a long way. If he felt that Dr. Scholl's Tritin spray was a great product,

---

Open on blue denim shirt hanging on laundry line in front of city-scape.

Squeaking wheel of laundry line in background...
as a "sexy" pink dress sways seductively along a second laundry line in front of the blue denim shirt.

The blue shirt puffs out its chest taking a deep breath as the pink dress stops in front of it and wiggles seductively.

The blue shirt quickly moves toward an open window, reaching into the window and retrieving a bottle of Miller Genuine Draft beer (quickly displaying the label of the bottle to the camera on denim backdrop).

Narrator's voice enters:
Cold filtered Miller Genuine Draft;

The blue shirt opens bottle with its thumb (or equivalent), starting a shower of snow flurries in the air.

Narrator continues:
for those who've discovered its smooth draft taste;

The blue shirt returns to the pink dress with beer (in hand) and wraps its sleeve (arm) around the dress' waist causing the dress' shoulder strap to fall off its line.

Cut to:
close-up of bottle label (against blue and pink "polka dot" background)

Narrator continues:
the world is a very cool place.

Blue shirt and pink dress fly off laundry line together (the dress' hem raising in the breeze).

On screen text reads:
"Get out of the old. Get into the cold."
(displayed in lower third of image area)

Fade to black...

every young fan would go buy it; just to be more like him. Secondly: his nickname, Dr. J, was probably obtained, in part, because of his surgeon-like skills and shot accuracy on the court. Though Dr.J doesn't hold a (known) medical degree, his nickname and his knowledge of basketball seem to make him a noteworthy second opinion within the ad. Basically, the product is being endorsed by two well known "doctors"; the first, Dr. Scholl (who may or may not actually exist or have a medical degree) and Dr. J, a well known, respected athlete whose excellence on the basketball court makes him a great endorser of Tritin.

This ad for the American Express card uses Eric Heiden, a five time gold medalist in the 1980 Olympic Games, as it's spokesperson. The ad is simple. It uses the catch phrase, "Membership has its privileges", to promote the card as an important alternative to carrying large amounts of cash. Although prestige, honor, and national recognition are not the attributes of all American Express card holders, Eric Heiden is definitely a man one would expect to be an American Express card holder (and user). Although Heiden doesn't directly endorse the product in a blatant manner, his presence in the ad is extremely important to the concept of exclusiveness. This ad was one in a series of ads which used past Olympic medalists as their focus. Heiden, one of the most noteworthy Olympians of all time, was photographed in a non-traditional, yet, very athletic way by Annie Lebovitz, the well known "Rolling Stone" photographer.

The premise of these ads for Kretschmer "Wheat Germ" is one of "word of mouth" advertising. The viewer, possibly a young fan of these legendary sports figures, looks up to these men as knowledgeable about fitness and good nutrition. The comic like bubbles used to enhance the dialog of the athletes seems to be geared at the 10 to 15 year age group. When various sports stars such as Mickey Mantle, Pancho Gonzales, and Johnny Unitas, get together they probably don't talk about breakfast cereals, but, these ads use their names and faces to endorse their product. The idea that Johnny Unitas was introduced to wheat germ by Mickey Mantle, who was introduced to it by Pancho Gonzales reflects the esteem that these men had for each other and that was projected onto them by their fans. Although eating the Wheat Germ may be beneficial to a growing child, the fact that the child's heroes are eating it is enough of a turn on. Other products such as Wheaties, Diet Coke, and Nike sneakers have built their ads around the wants and desires of the young. Many of today's children don't have positive "male" roll models in the home, so they, look at the actions of sports stars for motivation.

card 18 adventure
card 19 women

```
on openstack
  Start using stack "Adtech© intro"
  hide menubar
end openstack
```

```
on opencard
  Global UserNotes
  -- looks for global variable

  hide bg fld "note pad"
  -- hides field "note pad" which contains the user added info

  wait 5 ticks

  repeat 5 times
    play "bach"
  end repeat
  -- plays sound resource "bach" five times or until mouseclick

  displayP "sections vert1", 223,78
  displayP "sex6", 434,79
  -- displays the card images at the proper xy coordinates

  pass opencard
  -- Passes the global variable UserNotes and the function DisplayP
  -- to the background script where additional information is found.
end opencard


on closecard
  global UserNotes
  -- this is the global variable for UserNotes

  play stop
  -- stops sound resource from playing

  put bkgnd fld "note pad" into UserNotes
  -- this puts any info in the note pad of all cards into the global
end closecard
```

```
ON opencard
  Global UserNotes
  -- looks for global variable

  hide bg fld "note pad"
  -- hides field "note pad" which contains the user added info
  hide cd fld "sorry"

  displayP "12/4 grid", 263, 70
  displayP "sections vert2", 263, 208
  displayP "treasure1", 410, 70
  displayP "what1", 490, 70
  -- displays the four larger (main) title images
  wait 20 ticks

  displayP "guess1", 423, 211
  displayP "marlboro1", 423, 327
  displayP "dr j1", 508, 211
  displayP "discover1", 508, 327
  -- displays the four smaller title images

  pass opencard
  -- Passes the global variable UserNotes to the background script
  -- where it is put into holding until needed
END opencard


on closecard
  global UserNotes
  -- this is the global variable for UserNotes

  put bkgnd fld "note pad" into UserNotes
  -- this puts any info in the note pad of all cards into the global
end closecard
```

```
on displayP NameP, locX, locY
  showpict nameP, locX, locY
  -- -- This allows all the pictures to show on the card
  -- -- if they use displayP rather than the normal showpict
end displayP

on opencard
  global UserNotes
  -- -- This is the handler which the card script passed to

  put UserNotes into bg fld "note pad"
  -- -- This is the function which takes all info from the note pad
  -- -- and places it in the handler UserNotes.  It is used while
  -- -- Adtech is running.
end opencard
```

4/12/94 1:13 AM   Script of card id 23448 = "Basic Page Layout"

```
ON opencard
   Global UserNotes
   -- looks for global variable

   displayP blue, 0, 0
   -- Displays the pie icon in corner

   displayp "2 col", 345, 72
   -- Displays the card image at X=345, y=72
   Hide cd btn "image 1"
   show cd btn "image 2"
   Hide cd btn "image 3"
   Hide cd btn "image 4"

   pass opencard
   -- Passes the global variable UserNotes to the background script
END opencard

on closecard
   global usernotes
   -- this is the global variable for UserNotes

   put bkgnd fld "note pad" into usernotes
   -- this puts any info in the note pad of all cards into the global
end closecard
```

4/12/94 1:14 AM   Script of card id 29022 = "Basic Text Grid Layout"

```
ON opencard
   Global UserNotes
   -- looks for global variable

   displayP blue, 0, 0
   -- Displays the pie icon in corner

   displayp "2 col", 345, 72
   -- Displays the card image at X=345, y=72

   show cd btn "image 2"

   hide cd btn "image 1"
   hide cd btn "image 3"
   hide cd btn "image 4"
   hide cd btn "image 5"
   hide cd btn "image 6"
   hide cd btn "image 7"
   hide cd btn "image 8"

   pass opencard
   -- Passes the global variable UserNotes to the background script
END opencard

on closecard
   global usernotes
   -- this is the global variable for UserNotes

   put bkgnd fld "note pad" into usernotes
   -- this puts any info in the note pad of all cards into the global
end closecard
```

4/12/94 1:15 AM Script of card id 15262 = "Choosing Typestyles (Point Size)"

```
ON opencard
  Global UserNotes
  -- looks for global variable

  displayP blue, 0, 0
  -- Displays the pie icon in corner

  displayp "type size", 320, 72
  -- Displays the card image at X=345, y=72

  pass opencard
  -- Passes the global variable UserNotes to the background script
END opencard

on closecard
  global usernotes
  -- this is the global variable for UserNotes

  put bkgnd fld "note pad" into usernotes
  -- this puts any info in the note pad of all cards into the global
end closecard
```

4/12/94 1:15 AM Script of card id 20833 = "Production Example (photo)"

```
ON opencard
  Global UserNotes
  -- looks for global variable
  hide bg btn "print"
  show cd btn "print"
  displayP blue, 0, 0
  -- Displays the pie icon in corner

  PictureShow "Belgian", 345, 72, 2, rect, stay
  -- Displays the card image at X=345, y=72
  show cd btn "image 2"
  hide cd btn "image 1"
  hide cd btn "image 3"
  hide cd btn "image 4"

  pass opencard
  -- Passes the global variable UserNotes to the background script
END opencard

on closecard
  global usernotes
  -- this is the global variable for UserNotes

  PictureHide "Belgian"
  PictureHide "front project"
  PictureHide "rear project"
  hide cd btn "print"
  show bg btn "print"
  put bkgnd fld "note pad" into usernotes
  -- this puts any info in the note pad of all cards into the global
end closecard
```

4/12/94 1:16 AM Script of card id 15914 = "The Story Board (and TV Ad)"

```
ON opencard
    Global UserNotes
    -- looks for global variable

    displayP blue, 0, 0
    -- Displays the pie icon in corner
    show cd btn "print"
    hide bg btn "print"
    PictureShow "funerall", 345, 72, 2, rect, stay
    -- Displays the card image at X=345, y=72
    show cd btn "play"

    hide cd btn "image 1"
    -- hides cd btn which allows for first image to reapear

    pass opencard
    -- Passes the global variable UserNotes to the background script
END opencard

on closecard
    global usernotes
    -- this is the global variable for UserNotes

    put bkgnd fld "note pad" intó usernotes
    -- this puts any info in the note pad of all cards into the global
    hide cd btn "print"
    show bg btn "print"
    PictureHide "funerall"
    -- hides the image on closecard
end closecard
```

4/12/94 1:15 AM Script of card id 28741 = "Conceptual Rendering Techniques"

```
ON opencard
    Global UserNotes
    -- looks for global variable
    show cd btn "print"
    hide bg btn "print"
    displayP blue, 0, 0
    -- Displays the pie icon in corner
    wait 4 ticks

    displayp "marker render", 345, 72
    -- Displays the card image at X=345, y=72

    pass opencard
    -- Passes the global variable UserNotes to the background script
END opencard

on closecard
    global usernotes
    -- this is the global variable for UserNotes
    hide cd btn "print"
    show bg btn "print"
    put bkgnd fld "note pad" into usernotes
    -- this puts any info in the note pad of all cards into the global
end closecard
```

4/12/94 1:16 AM   Script of card id 16290 = "The Volkswagen Campaign"

```
ON opencard
   Global UserNotes
   -- looks for global variable
   show cd btn "print"
   hide bg btn "print"
   displayP blue, 0, 0
   -- Displays the pie icon in corner
   wait 6 ticks

   displayp "vw ad 1", 270, 72
   displayp "vw ad 2", 446, 72
   -- Displays the card image at X=345, y=72

   pass opencard
   -- Passes the global variable UserNotes to the background script
END opencard

on closecard
   global usernotes
   -- this is the global variable for UserNotes
   hide cd btn "print"
   show bg btn "print"
   put bkgmd fld "note pad" into usernotes
   -- this puts any info in the note pad of all cards into the global
end closecard
```

4/12/94 1:17 AM   Script of card id 2671 = "Implied Sex in Advertising"

```
ON opencard
   Global UserNotes
   -- looks for global variable
   show cd btn "print"
   hide bg btn "print"
   displayP blue, 0, 0
   -- Displays the pie icon in corner

   PictureShow "sex2", 345,72, 2, rect, stay
   -- Displays the card image at X=345, y=72

   put "Bijan Perfume Ad" into cd fld "ad title"
   -- puts the name of first ad into cd fld designated for title

   show cd fld "bijan"
   -- shows first image text field on opencard

   hide cd fld "camel"
   hide cd fld "christian"
   hide cd fld "amaretto"
   hide cd fld "guess"
   hide cd fld "obsession"
   hide cd fld "jovan"
   hide cd fld "chivas"
   -- hides individual text fields containing information about image

   pass opencard
   -- Passes the global variable UserNotes to the background script
END opencard

on closecard
   global usernotes
   -- this is the global variable for UserNotes
   PictureHide "Sex2"
   PictureHide "Sex6"
   PictureHide "Sex8"
   PictureHide "Sex12"
   PictureHide "Sex14"
   PictureHide "Sex15"
   PictureHide "Sex17"
   -- hides all images which could be displayed on screen
   hide cd btn "print"
   show bg btn "print"
   put bkgmd fld "note pad" into usernotes
   -- this puts any info in the note pad of all cards into the global
end closecard
```

```
ON opencard
   Global UserNotes
   -- looks for global variable
   show cd btn "print"
   hide bg btn "print"
   displayP blue, 0, 0
   -- Displays the pie icon in corner

   PictureShow "aga", 345, 72, 2, rect, stay
   -- Displays the card image at X=345, y=72
   put "Andre Agasi- EOS Rebel Ad" into cd fld "ad title"

   show cd fld "aga"
   hide cd fld "dr j"

   hide cd fld "mikey"
   hide cd fld "hieden"

   pass opencard
   -- Passes the global variable UserNotes to the background script
END opencard

on closecard
   global usernotes
   -- this is the global variable for UserNotes
   PictureHide "aga"
   PictureHide "dr j"
   PictureHide "mikey"
   PictureHide "hieden"

   hide cd btn "print"
   show bg btn "print"

   put bkgnd fld "note pad" into usernotes
   -- this puts any info in the note pad of all cards into the global
end closecard

-- -- ON opencard
-- -- displayP grey, 10, 0
-- -- displayP "sex2", 345, 72

-- -- END opencard
```

Ad creation Intro Card

- - - script for 'Quit Button' on Ad creation Intro
```
on mouseUp
   Domenu "Quit HyperCard"
end mouseUp
```

- - - script for 'Nav Map Button" on Ad creation Intro
```
on mouseUp
   go to card id 3704 of stack 'Adtech© Intro'
end mouseUp
```

- - - Script for 'help button' on Ad creation Intro
```
on mouseUp
   go card "help card" of stack 'Adtech© Intro'
end mouseUp
```

- - - Script for 'print button' on Ad creation Intro
```
on mouseUp
   answer "Print what?" with "Card" or "Card Fields" or "Cancel"
   If it is "Card" then DoMenu "Page Setup…" : "Print Card"
   if it is "Card Fields" then answer "Which one?" with "Stack Intro" or "Print Card"
   if it is "Stack Intro" then print cd fld "Ad Creation Intro"
   if it is "Quote" then print cd fld "Quote"
   If it is "Cancel" then go this card
end mouseUp
```

- - - Script for 'return button" on ad creation Intro
```
on mouseUp
   go back
end mouseUp
```

- - - Script for 'go next button" on Ad creation Intro
```
on mouseUp
   go next card
end mouseUp
```

- - - Script for 'INtro text Field" on Ad creation Intro
```
on mouseup
   get the clickchunk
   select the clickchunk
   get the selectedtext
   find whole it
   if it is "PageDivision" then go card "Basic Page Division (Ads)"
   if it is "CamelAd" then go card "Implied Sex in Advertising"
end mouseup
```

1

Ad Creation Map Card

--- script for "Quit Button" on Ad Creation Map
```
on mouseUp
  Domenu "Quit HyperCard"
end mouseUp
```

--- script for "Nav Map Button" on Ad Creation Map
```
on mouseUp
  go to card id 3704 of stack "Adtech© Intro"
end mouseUp
```

--- script for "help button" on Ad Creation Map
```
on mouseUp
  go card "help card" of stack "Adtech© Intro"
end mouseUp
```

--- Script for "Print button" on Ad Creation Map
```
on mouseUp
  answer "Print what?" with "Card" or "Card Fields" or "Cancel"
  If it is "Card" then DoMenu "Page Setup..." ; "Print Card"
  If it is "Card Fields" then answer "Which one?" with "Creation Map" or "Contents" or "Cancel"
  if it is "Creation Map" then print cd fld "Ad creation Map"
  if it is "Contents" then print cd fld "Table of Contents"
  if it is "Cancel" then go this card
end mouseUp
```

--- Script for "return button" on Ad Creation map
```
on mouseUp
  go back
end mouseUp
```

List of Ad Creation Map buttons

--- script of "layout" Button on Ad Creation map
```
on mouseUp
  go to card id 23448
end mouseUp
```

--- script of "production" Button
```
on mouseUp
  go to card id 18009
end mouseUp
```

--- script of "Ad Campaign" Button
```
on mouseUp
  go to card id 16290
end mouseUp
```

--- script of "Sex & Erotica" Button
```
on mouseUp
  go to card id 2671
end mouseUp
```

--- script of "celeb spokesperson" Button
```
on mouseUp
  go to card id 20662
end mouseUp
```

--- script of "Adveture & Women" Button
```
on mouseUp
  Show cd fld "sorry"
  wait 5 sec
  hide cd fld "sorry"
end mouseUp
```

Basic Stack Card (Ad creation stack)

--- script for "Quit Button" on Basic ad creation card
```
on mouseUp
  Domenu "Quit HyperCard"
end mouseUp
```

--- script for "Nav Map Button" on Basic ad creation card
```
on mouseUp
  go to card id 3704 of stack "Adtech© Intro"
end mouseUp
```

--- Script for "BIB/Gloss button" on Basic ad creation card
```
on mouseUp
  Answer "Which would you care to see?" with "Glossary", "Bibliography", "Cancel"
  If it is "Glossary" then go card "Glossary card" of stack "reference Materials"
  If it is "Bibliography" Then go card "Bibliography card" of stack "reference Materials"
  If it is "cancel" then go this card
end mouseUp
```

--- script for "Map Button" on Basic ad creation card
```
on mouseUp
  go card "ad creation map"
end mouseup
```

--- Script for "help button" on Basic ad creation card
```
on mouseUp
  go card "help card" of stack "Adtech© Intro"
end mouseUp
```

--- Script for background "print" button ad ceation card
```
on mouseUp
  answer "What do you want to print?" with "Card", "Field", "Cancel"
  if it is "Card" then domenu "page setup" & domenu "Print Card"
  if it is "Field" then print cd field "field 1"
  if it is "Cancel" then go this card
end mouseUp
```

--- Script for "Open" button on Basic ad creation card
```
on mouseUp
  show bkgnd lld "note pad"
  hide bkgnd btn "open"
  show bkgnd btn "close"
end mouseUp
```

--- Script for "Close" button on Basic ad creation card
```
on mouseUp
  hide bkgnd lld "note pad"
  show bkgnd btn "open"
  hide bkgnd btn "close"
end mouseUp
```

--- **Script for "Return" button on Basic ad creation card**
on mouseUp
go back
end mouseUp

--- **Script of back page arrow button on Basic ad creation card**
on mouseUp
go previous card
end mouseUp

Basic page layout card

--- **Script for "image 2" button on "basic page layout" Card**
on mouseUp
displayp "3 col", 345, 72
hide cd btn "image 2"
show cd btn "image 3"
end mouseUp

--- **Script for "image 3" button on "basic page layout" Card**
on mouseUp
displayp "4 col", 345, 72
hide cd btn "image 3"
show cd btn "image 4"
end mouseUp

--- **Script for "image 4" button on "basic page layout" Card**
on mouseUp
displayp "5 col", 345, 72
hide cd btn "image 4"
show cd btn "image 1"
end mouseUp

--- **Script for "image 1" button on "basic page layout" Card**
on mouseUp
displayp "2 col", 345, 72
hide cd btn "image 1"
show cd btn "image 2"
end mouseUp

Basic text grid layout card

--- Script for "image 2" button on "basic text grid layout" Card
```
on mouseUp
displayp "2 col text", 345, 72
hide cd btn "image 2"
show cd btn "image 3"
end mouseUp
```

--- Script for "image 3" button on "basic text grid layout" Card
```
on mouseUp
displayp "3 col", 345, 72
hide cd btn "image 3"
show cd btn "image 4"
end mouseUp
```

--- Script for "image 4" button
```
on mouseUp
displayp "3 col text", 345, 72
hide cd btn "image 4"
show cd btn "image 5"
end mouseUp
```

--- Script for "image 5" button
```
on mouseUp
displayp "4 col", 345, 72
hide cd btn "image 5"
show cd btn "image 6"
end mouseUp
```

--- Script for "image 6" button
```
on mouseUp
displayp "4 col text", 345, 72
hide cd btn "image 6"
show cd btn "image 7"
end mouseUp
```

--- Script for "image 7" button
```
on mouseUp
displayp "5 col", 345, 72
hide cd btn "image 7"
show cd btn "image 8"
end mouseUp
```

--- Script for "image 8" button
```
on mouseUp
displayp "5 col text", 345, 72
hide cd btn "image 8"
show cd btn "image 1"
end mouseUp
```

--- Script for "image 9" button
```
on mouseUp
displayp "2 col", 345, 72
hide cd btn "image 1"
show cd btn "image 2"
end mouseUp
```

Choosing typestyles card

--- Script for "image 2" button on "choosing typestyles" Card
```
on mouseUp
displayp "Garamond", 300, 72
hide cd btn "image 2"
show cd btn "image 3"
end mouseUp
```

--- Script for "image 3" button on "choosing typestyles" Card
```
on mouseUp
displayp "Bodoni", 300, 72
hide cd btn "image 3"
show cd btn "image 4"
end mouseUp
```

--- Script for "image 4" button on "choosing typestyles" Card
```
on mouseUp
displayp "New century", 300, 72
hide cd btn "image 4"
show cd btn "image 5"
end mouseUp
```

--- Script for "image 5" button on "choosing typestyles" Card
```
on mouseUp
displayp "Helvetica", 300, 72
hide cd btn "image 5"
show cd btn "image 1"
end mouseUp
```

--- Script for "image 1" button on "choosing typestyles" Card
```
on mouseUp
displayp "goudy", 300, 72
hide cd btn "image 1"
show cd btn "image 2"
end mouseUp
```

Text placement card

```
--- Script for "image 2" button on "text placement" Card
on mouseUp
displayp "top grid", 300, 72
hide cd btn "image 2"
show cd btn "image 3"
end mouseUp

--- Script for "image 3" button on "text placement" Card
on mouseUp
displayp "text grid 1", 300, 72
hide cd btn "image 3"
show cd btn "image 4"
end mouseUp

--- Script for "image 4" button on "text placement" Card
on mouseUp
displayp "bot grid", 300, 72
hide cd btn "image 4"
show cd btn "image 1"
end mouseUp

--- Script for "image 1" button on "text placement" Card
on mouseUp
displayp "text grid 1", 300, 72
hide cd btn "image 1"
show cd btn "image 2"
end mouseUp
```

Basic page division card

```
--- Script for "image 2" button on "page division" Card
on mouseUp
displayp "sections vert1", 345, 72
show cd btn "image 3" .
hide cd btn "image 2"
hide cd btn "image 1"
end mouseUp

--- Script for "image 3" button on "page division" Card
on mouseUp
displayp "page layout?", 345, 72
hide cd btn "image 2"
hide cd btn "image 3"
hide cd btn "image 1"
show cd btn "image 4"
end mouseUp

--- Script for "image 4" button on "page division" Card
on mouseUp
displayp "sections hori1", 345, 72
show cd btn "image 1"
hide cd btn "image 2"
hide cd btn "image 3"
end mouseUp

--- Script for "image 1" button on "page division" Card
on mouseUp
displayp "page layout?", 345, 72
hide cd btn "image 1"
hide cd btn "image 3"
show cd btn "image 2"
end mouseUp
```

Studio production example card

--- Script for "Image 2" button on "studio production" Card
```
on mouseUp
  PictureHide "Belgian"
  PictureShow "front project", 260,72, 2, rect, stay
  hide cd btn "image 2"
  show cd btn "image 3"
end mouseUp
```

--- Script for "Image 3" button on "studio production" Card
```
on mouseUp
  PictureHide "front project"
  PictureShow "Belgian", 345, 72, 2, rect, stay
  hide cd btn "image 3"
  show cd btn "image 4"
end mouseUp
```

--- Script for "Image 4" button on "studio production" Card
```
on mouseUp
  PictureHide "belgian"
  PictureShow "rear project", 260,72, 2, rect, stay
  hide cd btn "image 4"
  show cd btn "image 1"
end mouseUp
```

--- Script for "Image 1" button on "studio production" Card
```
on mouseUp
  PictureHide "rear project"
  PictureShow "Belgian", 345, 72, 2, rect, stay
  hide cd btn "image 1"
  show cd btn "image 2"
end mouseUp
```

--- Script for "print" button on "studio production" Card
```
on mouseUp
  answer "What do you want to print?" with "Card", "Fields", "Cancel"
  if it is "Card" then domenu "page setup" & domenu "Print Card"
  if it is "Fields" then
    answer "Which fields?" with "Both" or "Only One"
    if it is "both" then
      print cd field "field 1" & return & cd fld "script"
    end if
    if it is "only one" then
      answer "Which field would you like to print?" with "Info", "Script", "Cancel"
      if it is "Info" then
        domenu "Page Setup...
        Print cd fld "field 1"
      end if
      if it is "Script" then
        domenu "Page Setup..."
        print cd fld "Script"
      end if
      if it is "Cancel" then go this card
    end if
end mouseUp
```

Rendering Techniques card

--- Script for "cross referencing" within text on "Rendering techniques" Card
```
on mouseup
  get the clickchunk
  select the clickchunk
  get the selectedtext
  find whole it
  if it is "Suspension" then go card "suspension - Volkswagen ad" of stack "Evaluative systems"
  if it is "Paradox" then go card "paradox 2 - volkswagen ad" of stack "Evaluative systems"
  if it is "VWCampaign" then go card "The Volkswagen Campaign" of stack "ad creation"
  if it is "thestoryboard" then go card "The Story Board (and TV Ad)" of stack "ad creation"
end mouseup
```

Storyboard and TV ad card

--- Script for "play" button on "storyboard (TV ad)" Card
```
on mouseUp
  PictureHide "funeral1"
  QTMovie openMovie, rect, "Booch 1:qtmovies:funeral", "345,125", ¬
  rect cd btn "play", noController, closeOnFinish
  hide cd btn "play"
  show cd btn "image 1"
end mouseup
```

--- Script for "image 1" button on "storyboard (TV ad)" Card
```
on mouseUp
  PictureShow "funeral1", 345, 72, 2, rect, stay
  hide cd btn "image 1"
  show cd btn "play"
end mouseup
```

--- Script for "print" button on "storyboard (TV ads)" Card
```
on mouseUp
  answer "What do you want to print?" with "Card", "Fields", "Cancel"
  if it is "Card" then domenu "page setup" & domenu "Print Card"
  if it is "Fields" then
    answer "Which fields?" with "Both" or "Only One"
    if it is "both" then
      print cd field "field 1" & return & cd fld "script"
    end if
    if it is "only one" then
      answer "Which field would you like to print?" with "Info", "Script", "Cancel"
    end if
    if it is "Info" then
      domenu "Page Setup..."
      domenu "Page Setup..."
    end if
    if it is "Script" then
      print cd fld "field 1"
    end if
  end if
  if it is "Cancel" then go this card
end mouseup
```

--- Script for "cross referencing" within text on "storyboard (TV ads)" Card
```
on mouseup
  get the clickchunk
  select the clickchunk
  get the selectedtext
  find whole it
  if it is "Suspension" then go card "suspension - Volkswagen ad" of stack "Evaluative systems"
  if it is "Paradox" then go card "paradox 2 - volkswagen ad" of stack "Evaluative systems"
  if it is "VWCampaign" then go card "The Volkswagen Campaign" of stack "ad creation"
  if it is "Renderingtechniques" then go card "Conceplual Rendering Techniques" of stack "ad creation"
end mouseup
```

VW Campaign card

--- Script for "left image" field on "VW campaign" Card
```
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  if it is "VW ad 1" then showpict "VW ad 1", 270, 72
  if it is "VW ad 2" then showpict "VW ad 2", 270, 72
  if it is "VW ad 3" then showpict "VW ad 3", 270, 72
  if it is "VW ad 4" then showpict "VW ad 4", 270, 72
  if it is "VW ad 5" then showpict "VW ad 5", 270, 72
  if it is "VW ad 6" then showpict "VW ad 6", 270, 72
  if it is "VW ad 7" then showpict "VW ad 7", 270, 72
  if it is "VW ad 8" then showpict "VW ad 8", 270, 72
  if it is "VW ad 9" then showpict "VW ad 9", 270, 72
end mouseup
```

--- Script for "right image" field on "VW campaign" Card
```
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  if it is "VW ad 1" then showpict "VW ad 1", 446, 72
  if it is "VW ad 2" then showpict "VW ad 2", 446, 72
  if it is "VW ad 3" then showpict "VW ad 3", 446, 72
  if it is "VW ad 4" then showpict "VW ad 4", 446, 72
  if it is "VW ad 5" then showpict "VW ad 5", 446, 72
  if it is "VW ad 6" then showpict "VW ad 6", 446, 72
  if it is "VW ad 7" then showpict "VW ad 7", 446, 72
  if it is "VW ad 8" then showpict "VW ad 8", 446, 72
  if it is "VW ad 9" then showpict "VW ad 9", 446, 72
end mouseup
```

--- Script for "print" button on "VW campaign" Card
```
on mouseUp
  answer "What do you want to print?" with "Card", "Fields", "Cancel"
  if it is "Card" then domenu "page setup" & domenu "Print Card"
  if it is "Fields" then
    answer "Which fields?" with "Both" or "Only One"
    if it is "both" then
      print cd field "field 1" & return & cd fld "script"
    end if
    if it is "only one" then
      answer "Which field would you like to print?" with "Info", "Script", "Cancel"
    end if
    if it is "Info" then
      domenu "Page Setup..."
      Print cd fld "field 1"
    end if
    if it is "Script" then
      domenu "Page Setup..."
      print cd fld "Script"
    end if
  end if
  if it is "Cancel" then go this card
end mouseUp
```

```
- - - Script for "cross referencing" within text on "VW Campaign" Card
on mouseup
  get the clickchunk
  select the clickchunk
  get the selectedtext
  find whole it
  if it is "Suspension" then go card "suspension - Volkswagen ad" of stack "Evaluative systems"
  if it is "Paradox" then go card "paradox 2 - volkswagen ad" of stack "Evaluative systems"
  if it is "Renderingtechniques" then go card "Conceptual Rendering Techniques" of stack "ad creation"
  if it is "thestoryboard" then go card "The Story Board (and TV Ad)" of stack "ad creation"
end mouseup
```

Absolut Campaign card

```
- - - Script for "left image" field on "Absolut campaign" Card
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  if it is "absolut ad 1" then showpict "absolut ad 1", 270, 72
  if it is "absolut ad 2" then showpict "absolut ad 2", 270, 72
  if it is "absolut ad 3" then showpict "absolut ad 3", 270, 72
  if it is "absolut ad 4" then showpict "absolut ad 4", 270, 72
  if it is "absolut ad 5" then showpict "absolut ad 5", 270, 72
  if it is "absolut ad 6" then showpict "absolut ad 6", 270, 72
  if it is "absolut ad 7" then showpict "absolut ad 7", 270, 72
  if it is "absolut ad 8" then showpict "absolut ad 8", 270, 72
  if it is "absolut ad 9" then showpict "absolut ad 9", 270, 72
  if it is "absolut ad 10" then showpict "absolut ad 10", 270, 72
end mouseup
```

```
- - - Script for "right image" field on "Absolut campaign" Card
on mouseup
  get the clickline
  select the clickline
  get the selectedtext
  if it is "absolut ad 1" then showpict "absolut ad 1", 446, 72
  if it is "absolut ad 2" then showpict "absolut ad 2", 446, 72
  if it is "absolut ad 3" then showpict "absolut ad 3", 446, 72
  if it is "absolut ad 4" then showpict "absolut ad 4", 446, 72
  if it is "absolut ad 5" then showpict "absolut ad 5", 446, 72
  if it is "absolut ad 6" then showpict "absolut ad 6", 446, 72
  if it is "absolut ad 7" then showpict "absolut ad 7", 446, 72
  if it is "absolut ad 8" then showpict "absolut ad 8", 446, 72
  if it is "absolut ad 9" then showpict "absolut ad 9", 446, 72
  if it is "absolut ad 10" then showpict "absolut ad 10", 446, 72
end mouseup
```

```
- - - Script for "print" button on "Absolut campaign" Card
on mouseUp
  answer "What do you want to print?" with "Card", "Fields", "Cancel"
  if it is "Card" then domenu "page setup" & domenu "Print Card"
  if it is "Fields" then
    answer "Which fields?" with "Both" or "Only One"
    if it is "both" then
      print cd field "field 1" & return & cd fld "script"
    end if
    if it is "only one" then
      answer "Which field would you like to print?" with "Info", "Script", "Cancel"
      end if
      if it is "Info" then
        domenu "Page Setup..."
        Print cd fld "field 1"
      end if
      if it is "Script" then
        domenu "Page Setup..."
        print cd fld "Script"
      end if

        if it is "Cancel" then go this card
      end mouseUp
```

- - - Script for "cross referencing" within text on "Absolut Campaign" Card
```
on mouseup
get the clickchunk
select the clickchunk
get the selectedtext
find whole it
if it is "AbsolutWarhol" then go card "Art as Ad- Absolut Ad (A. Warhol)" of stack "art of
advertising"
if it is "AbsolutSanFran" then go card "Circumlocution 3 - Abso San Fran " of stack
"Evaluative systems"
end mouseup
```

- - - Script for "left image" field on "lanquaray compaign" Card
```
on mouseup
get the clickline
select the clickline
get the selectedtext
if it is "lanquaray 1" then showpict "lanquaray ad 1", 270, 72
if it is "lanquaray 2" then showpict "lanquaray ad 2", 270, 72
if it is "lanquaray 3" then showpict "lanquaray ad 3", 270, 72
if it is "lanquaray 4" then showpict "lanquaray ad 4", 270, 72
if it is "lanquaray 5" then showpict "lanquaray ad 5", 270, 72
if it is "lanquaray 6" then showpict "lanquaray ad 6", 270, 72
end mouseup
```

- - - Script for "right image" field on "lanquaray compaign" Card
```
on mouseup
get the clickline
select the clickline
get the selectedtext
if it is "lanquaray 1" then showpict "lanquaray ad 1", 446, 72
if it is "lanquaray 2" then showpict "lanquaray ad 2", 446, 72
if it is "lanquaray 3" then showpict "lanquaray ad 3", 446, 72
if it is "lanquaray 4" then showpict "lanquaray ad 4", 446, 72
if it is "lanquaray 5" then showpict "lanquaray ad 5", 446, 72
if it is "lanquaray 6" then showpict "lanquaray ad 6", 446, 72
end mouseup
```

- - - Script for "print" button on "lanquaray compaign" Card
```
on mouseUp
answer "What do you want to print?" with "Card", "Fields", "Cancel"
if it is "Card" then domenu "page setup" & domenu "Print Card"
if it is "Fields" then
answer "Which fields?" with "Both" or "Only One"
if it is "both" then
print cd field "field 1" & return & cd fld "script"
end if
if it is "only one" then
answer "Which field would you like to print?" with "Info", "Script", "Cancel"
end if
if it is "Info" then
domenu "Page Setup... "
Print cd fld "field 1"
end if
if it is "Script" then
domenu "Page Setup... "
print cd fld "Script"
end if
if it is "Cancel" then go this card
end mouseUp
```

Implied sex and erotica card

-- -- Script for "clickline" field of "sex and erotica" Card

```
on mouseup
  PictureHide "Sex2"
  PictureHide "Sex6"
  PictureHide "Sex8"
  PictureHide "Sex9"
  PictureHide "Sex12"
  PictureHide "Sex14"
  PictureHide "Sex15"
  PictureHide "Sex17"
  get the clickline
  select the clickline
  get the selectedtext
  put it into cd fld "ad title"
  if it is "Bijan Perfume ad" then
    PictureShow "sex2", 345,72, 2, rect, stay
    hide cd fld "bijan"
    hide cd fld "camel"
    hide cd fld "christian"
    hide cd fld "guess"
    hide cd fld "amaretto"
    hide cd fld "obsession"
    hide cd fld "chivas"
    hide cd fld "jovan"
  else
    if it is "Camel Cigarettes ad" then
      PictureShow "sex6", 345,72, 2, rect, stay
      show cd fld "camel"
      hide cd fld "bijan"
      hide cd fld "christian"
      hide cd fld "guess"
      hide cd fld "amaretto"
      hide cd fld "obsession"
      hide cd fld "chivas"
      hide cd fld "jovan"
    else
      if it is "Christian Dior Perfume ad" then
        PictureShow "sex8", 345,72, 2, rect, stay
        show cd fld "christian"
        hide cd fld "camel"
        hide cd fld "bijan"
        hide cd fld "guess"
        hide cd fld "amaretto"
        hide cd fld "obsession"
        hide cd fld "chivas"
        hide cd fld "jovan"
      else
        if it is "Guess Jeans ad" then
          PictureShow "sex9", 345,72, 2, rect, stay
          show cd fld "guess"
          hide cd fld "camel"      hide cd fld "bijan"
          hide cd fld "christian"      hide cd fld "bijan"
          hide cd fld "amaretto"
          hide cd fld "obsession"
          hide cd fld "chivas"
          hide cd fld "jovan"
        else
          if it is "Amaretto Di Saronno ad" then
            PictureShow "sex12", 345,72, 2, rect, stay
            show cd fld "amaretto"
            hide cd fld "camel"
            hide cd fld "christian"
            hide cd fld "guess"
            hide cd fld "bijan"
            hide cd fld "obsession"
            hide cd fld "chivas"
            hide cd fld "jovan"
          else
            if it is "Obsession for Men ad" then
              PictureShow "sex14", 345,72, 2, rect, stay
              show cd fld "obsession"
              hide cd fld "camel"
              hide cd fld "christian"
              hide cd fld "guess"
              hide cd fld "amaretto"
              hide cd fld "bijan"
              hide cd fld "chivas"
              hide cd fld "jovan"
            else
              if it is "Chivas Regal ad" then
                PictureShow "sex15", 345,72, 2, rect, stay
                show cd fld "chivas"
                hide cd fld "camel"
                hide cd fld "christian"
                hide cd fld "guess"
                hide cd fld "amaretto"
                hide cd fld "obsession"
                hide cd fld "bijan"
                hide cd fld "jovan"
              else
                if it is "Jovan Musk ad" then
                  PictureShow "sex17", 345,72, 2, rect, stay
                  show cd fld "jovan"
                  hide cd fld "camel"
                  hide cd fld "christian"
                  hide cd fld "guess"
                  hide cd fld "amaretto"
                  hide cd fld "obsession"
                  hide cd fld "bijan"
                end if
              end if
            end if
          end if
        end if
      end if
    end if
  end if
end mouseup
```

-- - Script for "print" button on "sex and erotica" Card

```
on mouseUp
  answer "What do you want to print?" with "Card", "Fields", "Cancel"
  if it is "Card" then domenu "page setup" & domenu "Print Card"
  if it is "Fields" then
    answer "Which fields?" with "Intro", "All Fields", "Cancel"
    if it is "Intro" then print cd field "field 1"
  end if
  if it is "all fields" then
    domenu "Page Setup... "
    Print cd fld "field 1" & return & ¬
    cd fld "Bijan" & return & cd fld "Camel" & return & ¬
    cd fld "christian" & return & cd fld "Guess" & return & ¬
    cd fld "Amaretto" & return & cd fld "Obsession" & return & ¬
    cd fld "Chivas" & return & cd fld "Jovan"
  end if
  if it is "Cancel" then go this card
end mouseUp
```

Implied sex and erotica "Miller genuine draft card"

--- Script for "Play" button on "miller genuine draft" Card
on mouseup
  if it is "levis" then QTMovie openMovie, rect, "Booch l:qtmovies:miller", 350,125, ~
  rect of cd btn "play",noController, closeOnFinish
end mouseup

--- Script for "print" button on "miller genuine draft" Card
on mouseUp
  answer "What do you want to print?" with "Card", "Fields", "Cancel"
  if it is "Card" then domenu "page setup" & domenu "Print Card"
  if it is "Fields" then
    answer "Which fields?" with "Both" or "Only One"
    if it is "both" then
      print cd field "field 1" & return & cd fld "script"
    end if
    if it is "only one" then
      answer "Which field would you like to print?" with "Info", "Script", "Cancel"
    end if
    if it is "Info" then
      domenu "Page Setup..."
      Print cd fld "field 1"
    end if
    if it is "Script" then
      domenu "Page Setup..."
      print cd fld "Script"
    end if
    if it is "Cancel" then go this card
  end mouseUp

Celebrity spokesperson card

--- Script for "clickline" field on "celebrity spokesperson" Card
on mouseup
  PictureHide "aga"
  PictureHide "dr j"
  PictureHide "hieden"
  PictureHide "mikey"
  get the clickline
  select the selectedtext
  get the selectedtext
  put it into cd fld "ad title"
  if it is "Andre Agasi- EOS Rebel Ad" then
    PictureShow "aga", 345,72, 2, rect, stay
    show cd fld "aga"
    hide cd fld "dr j"
    hide cd fld "hieden"
    hide cd fld "mikey"
  else
    if it is "Dr. J (Julius Erving)- Trilin foot spray" then
      PictureShow "dr j", 345,72, 2, rect, stay
      show cd fld "dr j"
      hide cd fld "aga"
      hide cd fld "hieden"
      hide cd fld "mikey"
    else
      if it is "Eric Heiden- American Express Card" then
        PictureShow "hieden", 345,72, 2, rect, stay
        show cd fld "hieden"
        hide cd fld "aga"
        hide cd fld "dr j"
        hide cd fld "mikey"
      else
        if it is "Mantle/Gonzales/Unitas- wheat germ" then
          PictureShow "mikey", 255, 72, 2, rect, stay
          show cd fld "mikey"
          hide cd fld "aga"
          hide cd fld "dr j"
          hide cd fld "hieden"
        end if
      end if
    end if
  end if
end mouseup

```
-- -- Script for "print" button on "celebrity spokesperson" Card
on mouseUp
  answer "What do you want to print?" with "Card", "Fields", "Cancel"
  if it is "Card" then domenu "page setup" & domenu "Print Card"
  if it is "Fields" then
    answer "Which fields?" with "Intro", "All Fields", "Cancel"
    if it is "Intro" then print cd field "field 1"
  end if
  if it is "all fields" then
    domenu "Page Setup..."
    Print cd fld "field 1" & return &¬
    cd fld "aga" & return & cd fld "Camel" & return & ¬
    cd fld "dr j" & return & cd fld "Guess" & return & ¬
    cd fld "hieden" & return & cd fld "Obsession" & return & ¬
    cd fld "mikey" & return & cd fld "Jovan"
  end if
  if it is "Cancel" then go this card
end mouseUp
```

Resource fork for Index stack

res type	#	name	Image
PicT	1	Map	Neb map
"	44	Adtech 6	logo
"	45	Adtech 5	"
"	46	Adtech 4	"
"	47	Adtech 3	"
"	48	Adtech 2	"
"	49	Adtech 1	"
"	50	Adtech	"
XCMD	1011	Showpict	
"	6463	Picture hide	
"	6464	Picture show	

Resource fork for Contents stack

Icon	resource	next avail / rev Arrow	
PicT	1013	2	addition
"	1014	4	Ambiguity
"	2	7	Anacolut 1
"	4	8	Anacolut 2
"	7	10	Antima T 1
"	8	11	Antima T 2
"	10	12	antimas 3
"	11	13	Antennas
"	12	14	Asym
"	13	15	chins
"	14	16	Gio #2
"	15	17	Circum 2
"	16	18	Circum 3
"	17	19	Circum 1
"	18	21	double 1
"	19	23	double 2
"	21	25	Ellipse 2
"	23	22	Ellipse 1
"	252	28	Ellipse 3
"	92	25	Figure 1
"	28	30	Figure 2
"	25	31	Euphran
"	30		
"	31		

1

PicT	67	67	PreT 1 (6)
"	68	68	PreT 1 (c)
"	65	69	PreT 2
"	71	71	Rep 1
"	72	72	
"	73	73	Similar ?
"	75	75	
"	76	76	Suss
"	77	77	
"	79	79	
"	80	80	Rep 2
"	3998	44a	Inversions
"	3999	16a	Gr #1
Xcmd	4000	Purple	Pie
"	1011	Sharp icT	
"	6463	Picture Hide	
"	6464	Picture slow	
	4321	QT movie	

PicT	35	35	False Alarm 1
"	36	36	False Alarm
"	38	38	Hearby 1
"	39	39	Hearby 2
"	41	41	Hyperbola 1
"	42	42	Fluent 2
"	43	43	Fluent 1
"	44	44	Hyperbola 2
"	45	45	Citrus 1
"	46	46	Citrus 2
"	47	47	PreT 1
"	48	48	PreT 2
"	49	49	Party 1
"	51	51	Party 2
"	52	52	Party 3
"	54	54	OBB 1
"	55	55	OBB 2
"	52	56	OBB 3
"	57	57	Oxy 1
"	58	58	Oxy 2
"	60	60	Pom acture
"	62	62	Pen Rt 1
"	61	61	Pen Rt 2
"	64	64	Pen Rt
"	46	46	PreT 1 (c)

Xcmd	6463	Picture hide
	6464	Picture show
	2347	Pop of menu.
CKid	-128	Projector

Resource font for set chk

I con		
Icon	1013	next >
	1014	Prev <
P.T	1	set 1
"	2	?
"	3	3
"	4	4
"	5	5
"	6	6
"	7	7
"	8	8
"	9	9
"	10	10
"	11	11
"	12	12
"	13	13
"	14	14
"	15	15
"	16	16
"	17	17
"	18	18
"	19	19
"	20	20
Xcmd	1611	Samp ?
	4321	QT movie

type	#	name	wanted (ab)
PicT	34	ArT GS 15	Godiva
"	60	ArT imp 1	Solitones
"	61	" 2	sterling
"	29	" 3	Continental
"	81	logo 2	chrysler
"	82	" 3	NorthStar
"	83	" 4	Prudential
"	84	" 5	YoTsushita
"	85	" 6	small Ash
"	100	fash	small salmon
"	101	soli	small fendi
"	201	fendi	small conti
"	103	conti	Pie
"	4000	Green	
Snd	8229	damink 2	
Snd	26479	levissud	
Snd	28981	sprite	
Xcmd	1011	stampfiat	
"	6463	picture hile	
"	6464	picture show	
"	4321	QT movie	
CKid	128	Projector	

Resource forks for ART STACK

res type	#	name	image
PicT	1	Artist 1	cows
"	2	" 2	Expressions
"	3	" 3	fendi
"	4	" 4	kohler (cowboy)
"	5	" 5	forbes (magazine)
"	6	" 6	northland
"	7	" 7	oldsmobile
"	8	" 8	
"	9	ArTAs 9	drennel
"	20	" 1	Maison Louelle
"	21	" 2	lewis
"	22	" 2b	lewis (2/g)
"	23	" 3	Swiss
"	24	" 4	roses
"	25	" 5	mT life (st..girl)
"	26	" 6	Pontiac
"	27	" 7	losr.i
"	29	" 10	sanfrn
"	30	" 11	scorebi
"	31	" 12	meT De (d.g)
"	32	" 13	Tbird
"	33	" 14	Teachers

Art Creation

ckid   128   Projector
7 con   1013   Next
1 con   1014   Prev
2 con — 26965   Last

Pict   1   future wide
2   left wind
3   dissove1
4   dis TV
5   incsa 1
6   Tutorial
7   whirl 1
8   workflow1

20   2 col
21   2 col text
22   3 col
23   3 col text
24   4 col
25   4 col text
26   5 col
27   5 col text

46   logo logo 1?
47   sectors ver.1
48   sectors ver.1

Pict   60   send 1
61   gen wind
62   broken 1
63   rem + TV
64   pub statn
65   text grad 1
66   text 1 d
67   bot grad
68   type size
69   type stripe
70   body cont
80   gen A project
81   new project
82   colon project 2 do
83   trend all

260   vh wind 1
261   2
262   3
263   4
264   5
265   6
266   7
267   8
268   9

221   Absolute ind 1
222   2
223   3
224   4
225   5
226   6
227   .
228   9
229   10

Snd 19545   back

xtend 1011   Shar pict
4521   Other wind
6463   Pict wide Hdle
6464   Pict True Show

236   tg graz nd   1
237   2
238   3
239   1
240   5
241   Tg graz nd   6

256   Set 2
257   6
258   8
259   9
260   12
261   11
262   13
263   Set 17

270   Myst 3
271   Qu 3
272   the kraken
273   mikey

280   malk
281   Pyramid
282   Kraken text
283   The crawl

290   kellogg
291   skinned
292   papule
293   discover

4000   y'see

Replica tech

ckid   128   Projector   xtend 1011 Stey
from   1013   next   4521 Other
1014   prev   6463 ...
6464 Show

Pict   1   alien
2   bird
3   colon
10   branch
11   Swim-y-day
12   Sire
13   Theft
14   Kodachrome
15   Kodachrome
16   Sure 2
17   d. P
18   (intro)

4000   nd

Sol 8221 finder
2647i revised
24p111 mirror nd1
22pp1 in ...

AdTech© Intro Stack

Resource Type	Resource #	Resource Name	Image Name	Card#	Page/Slot
Pict	1	Adtech	Logo Animation	1	none
Pict	2	Adtech1	Logo Animation	1	none
Pict	3	Adtech2	Logo Animation	1	none
Pict	4	Adtech3	Logo Animation	1	none
Pict	5	Adtech4	Logo Animation	1	none
Pict	6	Adtech5	Logo Animation	1	none
Pict	7	Adtech6	Logo Animation	1	none
Pict	10	listen	Hendiadys - Listen Perfume ad	2	2/6
Pict	11	grid1	text grid layout	2	none
Pict	12	kiss1	Amaretto ad	2	7/5
Pict	13	artimptitle1	Art Implied - Hersheys ad	2	5/6
Pict	14	sure1	Sure roll-on ad	2	4/6
Pict	15	map2.2	Nav Map (sml)	2	none
Pict	20	Map5	Nav Map (lrg)	3	none
Snd	31197	HonkyTonk		1	music
Xcmd	1011	showPict			none

Art of Advertising Stack

Resource Type	Resource #	Resource Name	Image Name	Card#	Page/Slot
cKid	128	Projector	---		none
Icon	1013	Next Arrow	---		none
Icon	1014	Prev Arrow	---		none
Pict	1	logtitle1	Continental Ins ad (sml)	2	5/9
Pict	2	artastitle1	Little Switzerland ad (sml)	2	4/20
Pict	3	artintitle1	Fendi ad (sml)	2	4/9
Pict	4	artimptitle1	Hersheys ad (sml)	2	5/6
Pict	10	artin1	Christian Brothers Brandy ad	4	4/10
Pict	11	artin2	Paul Stuart-Expressions ad	5	4/11
Pict	12	artin3	Fendi Watch ad	3	4/9
Pict	13	artin4	Kohler ad	6	4/12
Pict	14	artin5	Forbes ad	1 & 7	4/13
Pict	15	artin6	Northland ins ad	8	4/14
Pict	16	artin7	Oldsmobile ad	9	4/15
Pict	20	artas1	Michael Max Leather ad	10	4/16
Pict	21	artas2	Levis ad	11	4/17
Pict	22	artas3	Little Switzterland ad	14	4/20
Pict	23	artas7	Post It ad	12	4/18
Pict	25	artas9	Duracel ad	16	5/1
Pict	26	artas10	Pepsi ad	17	5/2
Pict	27	artas11	Sothebys scotch ad	18	5/3
Pict	28	artas13	T-Bird ad	13	4/19
Pict	29	artas14	Teachers scotch ad	20	5/5
Pict	30	artas15	Absolut Warhol ad	1 & 19	5/4
Pict	40	artimp1	Hersheys ad	21	5/6
Pict	41	artimp2	Godiva ad	21	5/7
Pict	42	artimp3	Parker ad	22	5/8
Pict	50	logo2	Continental ins ad	23	5/9
Pict	51	logo4	Northstar ins ad	24	5/10
Pict	52	logo5	Principal ins ad	25	5/11
Pict	56	logo6	Yatsuda ins ad	26	5/12
Pict	4000	green	Nav Map Translation	3-26	none
snd		calipso		1	music
Xcmd	1011	showpict			none
Xcmd	4321	qtmovie			none

Glossary/Bibliography Stc

Resource Type	Resource #	Resource Name	Image Name	Page and Slot
Icon	1013	next arrow	----	none
Icon	1014	prev arrow	----	none

User Added Info Stack

Resource Type	Resource #	Resource Name	Image Name	Card#	Page/Slot
Icon	1013	next arrow	---		none
Icon	1014	prev arrow	---		none
Pict	1	Coding	---	2	none
Pict	2	Coding1	---	2	none
Pict	4000	Yellow	Nav Map Translation	3-5	none
Xcmd	1011	ShowPict	---		none

Media Technology Staci

Resource Type	Resource #	Resource Name	Image Name	Card#	Page/Slot
cKld	128	Projector	---		none
Icon	1013	Next Arrow	---		none
Icon	1014	Prev Arrow	---		none
Pict	1	alien	American Express ad	4	4/4
Pict	2	bud	budwieser ad	1 & 4	4/2
Pict	3	celica	Toyota Celica ad	4	4/1
Pict	10	bacardi	bacardi rum ad	7	4/7
Pict	11	samsung-dog	Samsung audio ad	7	4/5
Pict	12	sure	sure & natural ad	7	4/6
Pict	13	theft	kodak ad	7	4/8
Pict	14	kodachrome	kodachrome ad (lrg)	4	4/3
Pict	15	kodachrome1	kodachrome ad (sml)	2	4/3
Pict	16	sure2	sure ad (sml)	2	4/6
Pict	17	dr.p	Dr. pepper tv ad cut	2	none
Pict	18	lister1	Listerine TV ad cut	2	none
Pict	4000	red	Nav Map Translation	4-8	none
snd	8229	danish2	radio ad	5	none
snd	26479	levissnd	radio ad	5	none
snd	28419	nitza snd1		1	music
snd	28981	sprite	radio ad	5	none
Xcmd	1011	showpict			none
Xcmd	4321	qtmovie			none
Xcmd	6463	PictureHide			none
Xcmd	6464	PictureShow			none

Resource Type	Resource #	Resource Name	Image Name	Card#	Page/Slot
Icon	1013	Next Arrow			none
Icon	1014	Prev Arrow			none
Pict	3	2	Addition - Folgers ad	3	1/1
Pict	4	4	Ambiguity - Eastern ad	4	1/2
Pict	5	7	Anacoluthon - Brandy ad	5	1/3
Pict	6	8	Anacoluthon 2 - J&B ad	6	1/4
Pict	7	10	Antimetabole - Skincare ad	7	1/5
Pict	8	11	Antimetabole 2 - Kodak Printer ad	8	1/6
Pict	9	12	Antimetabole 3 - Denka ad	9	1/7
Pict	10	13	Antonomasia - Grand Marnier ad	10	1/8
Pict	11	14	Asyndeton - J&B ad	11	1/9
Pict	12	15	Chiasmus - Remote ad	12	1/10
Pict	13	16	Circumlocution (A) - Gio Perfume ad	13	1/11
Pict	130	16a	Circumlocution (B) - Gio part 2	13	1/12
Pict	14	17	Circumlocution 2 - Cambridge ad	14	1/13
Pict	15	18	Circumlocution 3 - Abso San Fran ad	15	1/14
Pict	16	19	Circumlocution 4 - AmericanAir ad	16	1/15
Pict	17	21	Double Entendre - Minolta ad	1 & 17	1/16
Pict	18	23	Double Entendre 2 - Tamaron ad	18	1/17
Pict	19	26	Ellipses - Glenfiddich ad	19	1/18
Pict	20	25	Ellipses 2 - Southern Comfort ad	20	1/19
Pict	21	28	Ellipses 3 - Tylenol ad	21	1/20
Pict	22	29	Equivocal - Finlandia ad	22	2/1
Pict	23	30	Equivocal 2 - Forbes ad	23	2/2
Pict	24	31	Euphemism - Subaru ad	24	2/3
Pict	25	35	False Homology - Westinghouse ad	25	2/4
Pict	26	36	False Homology 2 - Ziploc ad	26	2/5
Pict	27	38	Hendiadys - Listen Perfume ad	27	2/6
Pict	28	39	Hendiadys 2 - Southern Comfort ad	28	2/7
Pict	29	41	Hyperbole Audi ad	29	2/8
Pict	30	44	Hyperbole 2 - Rodenstock ad	30	2/9
Pict	31	43	Identical - MGA TV ad	31	2/10
Pict	32	42	Identical 2 - Kohler ad	32	2/11
Pict	33	44a	Inversion - Canon EOS1 ad	33	2/12
Pict	34	45	Litotes - Honda ad	1 & 34	2/13
Pict	35	46	Litotes 2 - Ford Plus Ins. ad	35	2/14
Pict	36	47	Metaphor - FeatherWates ad	36	2/15
Pict	37	48	Metaphor 2 - Molson Golden ad	37	2/16
Pict	38	49	Metonymy - J&B ad	38	2/17
Pict	39	51	Metonymy 2 - PeachTree ad	39	2/18
Pict	40	52	Metonymy 3 - MRF Tech. ad	40	2/19
Pict	41	54	Opposition - Joe Boxer ad	41	2/20
Pict	42	55	Opposition 2 - Fisher ad	42	3/1
Pict	43	56	Opposition 3 - Sheer rim ad	43	3/2
Pict	44	57	Oxymoron - Allstate ad	44	3/3
Pict	45	58	Paradox - Forbes ad	45	3/4
Pict	46	60	Paradox 2 - Volkswagen ad	46	3/5
Pict	47	62	Periphrases - Bounce ad	47	3/6
Pict	48	63	Periphrases 2 - Scotch film ad	48	3/7
Pict	49	64	Periphrases 3 - Merit ad	49	3/8
Pict	50	66	Preterition - Swanson ad	50	3/9
Pict	500	66a	Preterition 2(A) - Illford ad	51	3/10
Pict	501	66b	Preterition 2(B) - Illford ad	51	3/11
Pict	51	69	Preterition 2(C) - Illford ad	51	3/12
Pict	52	71	Repetition - USAir ad	52	3/13
Pict	53	71a	Repetition 2 - Dekyuper ad	53	3/14
Pict	54	72	Similarity - Marlboro ad	54	3/15
Pict	55	73	Similarity - Maxxum i ad	55	3/16
Pict	56	76	Suspension - Volkswagen ad	56	3/17
Pict	57	75	Suspension 2(A & B) - Payday ad	57	3/18
Pict	570	75a	On above slide	57	3/18
Pict	58	77	Synechdoche - Northwest Air ad	58	3/19
Pict	59	78	Tautology - Pan Am ad	59	3/20
Pict	4000	purple	Nav Map Translation	3-59	none
Snd	20559	Funky		1	Music
Xcmd	1011	showPict			none
Xcmd	6463	PictureHide			none
Xcmd	6464	PictureShow			none

Ad Creation Stack

Resource Type	Resource #	Resource Name	Image Name	Card #	Page/Slot
cl0d	128	Projector	—		none
Icon	1013	Next Arrow	—		none
Icon	1014	Prev Arrow	—		none
Pict	1	Sections vert2	vert page division (smi)	2	none
Pict	2	12/4 grid	text grid (smi)	2	none
Pict	3	discover1	discover od (smi)	2	7/20
Pict	4	dr.j1	Dr.J od (smi)	2	7/10
Pict	5	guess1	Guess jeans od (smi)	2	7/4
Pict	6	treasure1	absolut treasure od (smi)	2	6/11
Pict	7	what1	VW "What" od (smi)	2	6/3
Pict	8	marlboro1	Marlboro od (smi)	2	7/13
Pict	20	2 col	2 column grid	3 & 4	none
Pict	21	2 col text	2column/12row text grid	4	none
Pict	22	3 col	3 column grid	3 & 4	none
Pict	23	3 col text	3column/12row text grid	4	none
Pict	24	4 col	4 column grid	3 & 4	none
Pict	25	4 col text	4column/12row text grid	4	none
Pict	26	6 col	6 column grid	3 & 4	none
Pict	27	6 col text	6column/12row text grid	4	none
Pict	46	page layout?	B&W page division	8	none
Pict	47	sections vert1	color page division (vertical)	1 & 8	none
Pict	48	sections horl1	color page division (horizontal)	8	none
Pict	60	goudy	goudy type sample	5	none
Pict	61	garamond	garamond type sample	5	none
Pict	62	bodoni	bodoni type sample	5	none
Pict	63	new century	new century type sample	5	none
Pict	64	helvetica	helvetica type sample	5	none
Pict	65	text grid1	Type placement (on grid) sample	7	none
Pict	66	top grid	Type placement (Close-up)	7	none
Pict	67	bot grid	Type placement (close-up)	7	none
Pict	68	type size	E- chart	6	none
Pict	69	type style			none
Pict	79	belgian	Belgian cafe od	9	5/13
Pict	80	front project	Illustration of studio setup1	9	none
Pict	81	rear project	Illustration of studio setup2	9	none
Pict	82	marker render	VW "flyswatter" storyboard	10	5/14
Pict	83	funeral1	VW "funeral" storyboard	11	5/15
Pict	200	VWad1	VW "kill the bug" od	12	5/16
Pict	201	VWad2	VW "art on VW's" od	12	5/17
Pict	202	VWad3	VW "don't laugh" od	12	5/18
Pict	203	VWad4	VW "economy" od	12	5/19
Pict	204	VWad5	VW "1.26 per pound" od	12	5/20
Pict	205	VWad6	VW "think small" od	12	6/1
Pict	206	VWad7	VW "stickshift" od	12	6/2
Pict	207	VWad8	VW "What is it?" od	12	6/3
Pict	208	VWad9	VW "it's ugly" od	12	6/4
Pict	220	Absolutad1	Absolut Armon	13	6/5
Pict	221	Absolutad2	Absolut Appeal	13	6/6
Pict	222	Absolutad3	Absolut Boston	13	6/7
Pict	223	Absolutad4	Absolut limelight	13	6/8
Pict	224	Absolutad5	Absolut Cameron	13	6/9
Pict	225	Absolutad6	Absolut Landmark	13	6/10
Pict	226	Absolutad7	Absolut Treasure	13	6/11
Pict	227	Absolutad8	Absolut Season	13	6/12
Pict	228	Absolutad9	Absolut Atlanta	13	6/13
Pict	229	Absolutad10	Absolut Pepper	13	6/14
Pict	230	Tanquarayad1	Tanquaray "back flip"	14	6/15
Pict	231	Tanquarayad2	Tanquaray "imitation"	14	6/16
Pict	232	Tanquarayad3	Tanquaray "Model"	14	6/17
Pict	233	Tanquarayad4	Tanquaray "roanarch"	14	6/18
Pict	234	Tanquarayad5	Tanquaray "close-up"	14	6/19
Pict	235	Tanquarayad6	Tanquaray "wreath"	14	6/20
Pict	250	sex2	Bijan perfume od	15	7/1
Pict	251	sex6	camel cigarette od	15	7/2
Pict	252	sex8	Christian Dior perfume od	15	7/3
Pict	253	sex9	Guess jeans od	15	7/4
Pict	254	sex12	Amaretto di Saronno od	15	7/5
Pict	255	sex14	Obsession for men od	15	7/6
Pict	256	sex15	Chivas Regal od	15	7/7
Pict	257	sex17	Jovan "musk" od	15	7/8
Pict	270	ogo	Andre Agasi (canon eos) od	17	7/9
Pict	271	dr.j	Dr.J (tritin foot spray) od	17	7/10
Pict	272	hieden	Eric heiden (american express) od	17	7/11
Pict	273	mikey	Mickey Mantle/Gonzalas/Unitas (wheat germ) od	17	7/12
Pict	280	marlb	Marlboro country	omitted	7/13
Pict	281	pyramid	Beefeater gin	omitted	7/14
Pict	282	kalua tent	kahlua and coffee	omitted	7/15
Pict	283	the call	Mount gay rum od	omitted	7/16
Pict	290	kellogs	kelloggs special-K od	omitted	7/17
Pict	291	sims1	Virginia Sims od #1	omitted	7/18
Pict	292	napol	Virginia Sims od #2	omitted	7/19
Pict	293	discover	Discover card od	omitted	7/20
Pict	4000	blue	Nav Map Translation	3-17	none
snd	19945	bach		1	music
Xcmd		showpict			none
Xcmd	1011	QTmovie			none
Xcmd	4321	PictureHdo			none
Xcmd	6463	PictureShow			none
Xcmd	6464				

Basic User Evaluation Questions and Answers.

1) How long have you worked on a Macintosh system?
A) First time user
B) 1- 6 months
C) 7-12 months
D) 1- 2 years
E) 2- 5 years
F) more than 5 years

2) How many other Computer systems have you worked with...
A) None (First Time User)
B) None (Macintosh Only)
C) 1
D) 2
E) 3-4
F) more than 4

3) What other types of computer systems have you used? (Please choose most frequent)
A) None (First time user)
B) None (Macintosh Only)
C) IBM (or PC compatible)
D) Amiga
E) Sun Systems
F) Other

4) Have you ever worked with an interactive network?
A) Yes
B) No
C) Unsure
   If yes, is the AdTech network easier or more difficult to use...
A) Easier
B) More difficult
C) Indifferent

5) Do you feel that AdTech gives the user too much or too little control?
A) Too much
B) Too little
C) Indifferent

6) Do you feel that interactive networks such as AdTech will be more helpful or harmful to education in the future?
A) More helpful
B) More harmful
C) Indifferent

7) Do you feel that AdTech is an effective tool for learning?
A) Yes
B) No
C) Unsure

8) Would you like to see more applications such as AdTech in use?
A) Yes
B) No
C) Unsure

9) Do you feel that navigation within AdTech is...
A) Extremely Flexible
B) Flexible
C) Indifferent
D) Rigid
E) Extremely Rigid

10) Are the individual stack intro cards helpful?
A) Yes
B) No
C) Unsure

11) Are the map cards easy to understand?
A) Yes
B) No
C) Unsure

12) Is the user note pad a feature which you would use...
A) Always (100%)
B) Often (50%)
C) Sometimes (25%)
D) Indifferent (when needed)
E) Never

13) Do you feel that the use of the user note pad will enhance user comprehension of the material within AdTech?
A) Yes
B) No
C) Unsure

14) Does the "Help Card" serve its purpose? (i.e. Does it help)
A) Yes
B) No
C) Unsure

15) Does the arrangement of information on the screen seem...
A) Logical
B) Illogical

16) Is the screen text...
A) Very legible
B) Legible
C) Indifferent
D) Illegible
E) Very illegible

17) Are the print ad examples within AdTech...
A) Useful
B) Indifferent
C) Useless

18) Are the radio ad examples within AdTech...
A) Useful
B) Indifferent
C) Useless

19) Are the QuickTime movie examples within AdTech...
A) Useful
B) Indifferent
C) Useless

20) Do you feel the music within the "Intro Animation" and the "Intro Cards" is...
A) Pleasant
B) Indifferent
C) Annoying

21) What are your impressions of the screen layout of AdTech's basic informational card?
A) Good layout
B) Fair layout
C) Indifferent
D) Bad layout
E) Horrible layout

22) Do you feel the amount of information displayed on the screen is ...
A) Too much info
B) Adequate amount of info
C) Indifferent
D) Inadequate amount of info

23) Do you think the interactive glossary feature is better or worse than a normal glossary?
A) Better feature
B) Indifferent
C) Worse feature

24) When rating AdTech on a scale from 1 to 5, where do you think it fits...
1) Doesn't meet expectations
2) Needs more work
3) Functional
4) Meets all expectations
5) Surpasses all expectations

25) Would you ever wish to use AdTech again?
A) Yes
B) Indifferent
C) No

1) How long have you worked on a Macintosh System?   F) more than 5 years

2) How many other computer systems have you used?   B) None (Macintosh Only)

3) What other types of coputer systems have you used?   B) None (Macintosh Only)

4) Have you ever worked with an interactive network?   B) No

5) Do you feel that AdTech gives the user too much or too little control?   C) Indifferent

6) Do you feel that interactive networks such as AdTech will be more helpful or harmful to education in the future? A) More helpful

7) Do you feel that AdTech is an effective tool for learning?   A) Yes

8) Would you like to see more applications such as AdTech in use?   C) Unsure

9) Do you feel that Navigation within Adtech is...   C) Indifferent

10) Are the individual stack Intro Cards helpful?   C) Unsure

11) Are the Map Cards easy to understand?   A) Yes

12) Is the user Note Pad a feature which you would use...   C) Sometimes (25%)

13) Do you feel that the use of the user Note Pad will enhance user comprehension of the material within Adtech? A) Yes

14) Does the Help Card serve its purpose? (i.e. Does it help)   A) Yes

15) Does the arrangement of information on the screen seem...   A) Logical

16) Is the screen text...   B) Legible

17) Are the print ad examples within AdTech...   B) Indifferent

18) Are the radio ad examples within AdTech...   B) Indifferent

19) Are the QuickTime movie examples within AdTech...   B) Indifferent

20) Do you feel the music within the Intro Animation and the Intro Cards is...   B) Indifferent

21) What are your impressions of the screen layout of AdTech's basic informational card?   A) Good layout

22) Do you feel the amount of information displayed on the screen is...   C) Indifferent

23) Do you think the interactive glossary, bibliography, and timelines features are useful   A) Useful

24) When rating AdTech on a scale from 1 to 5, where do you think it fits...   3) Functional

25) Would you ever wish to use AdTech again?   A) Yes

1) How long have you worked on a Macintosh System?   F) more than 5 years

2) How many other computer systems have you used?   E) 3-4

3) What other types of computer systems have you used?   C) IBM (or PC compatible)

4) Have you ever worked with an interactive network?   A) Yes

If yes, is the AdTech network easier or more difficult to use...   C) Indifferent

5) Do you feel that AdTech gives the user too much or too little control?   B) Too little

6) Do you feel that Interactive networks such as AdTech will be more helpful or harmful to education in the future?
A) More helpful

7) Do you feel that AdTech is an effective tool for learning?   A) Yes

8) Would you like to see more applications such as AdTech in use?   A) Yes

9) Do you feel that Navigation within Adtech is...   B) Flexible

10) Are the individual stack Intro Cards helpful?   A) Yes

11) Are the Map Cards easy to understand?   A) Yes

12) Is the user Note Pad a feature which you would use...   B) Often (50%)

13) Do you feel that the use of the user Note Pad will enhance user comprehension of the material within Adtech?
A) Yes

14) Does the Help Card serve its purpose? (i.e. Does it help)   A) Yes

15) Does the arrangement of information on the screen seem...   A) Logical

16) Is the screen text...   B) Legible

17) Are the print ad examples within AdTech...   A) Useful

18) Are the radio ad examples within AdTech...   A) Useful

19) Are the QuickTime movie examples within AdTech...   A) Useful

20) Do you feel the music within the Intro Animation and the Intro Cards is...   C) Annoying

21) What are your impressions of the screen layout of AdTech's basic informational card?   A) Good layout

22) Do you feel the amount of information displayed on the screen is...   B) Adequate amount of info

23) Do you think the interactive glossary, bibliography, and timelines features are useful   B) Indifferent

24) When rating AdTech on a scale from 1 to 5, where do you think it fits...   5) Surpasses all expectations

25) Would you ever wish to use AdTech again?   A) Yes

1) How long have you worked on a Macintosh System?   D) 1- 2 years

2) How many other computer systems have you used?   B) None (Macintosh Only)

3) What other types of computer systems have you used?   B) None (Macintosh Only)

4) Have you ever worked with an Interactive network?   A) Yes

If yes. is the AdTech network easier or more difficult to use...   C) Indifferent

5) Do you feel that AdTech gives the user too much or too little control?   C) Indifferent

6) Do you feel that Interactive networks such as AdTech will be more helpful or harmful to education in the future?
A) More helpful

7) Do you feel that AdTech is an effective tool for learning?   A) Yes

8) Would you like to see more applications such as AdTech in use?   A) Yes

9) Do you feel that Navigation within Adtech is...   A) Extremely Flexible

10) Are the individual stack Intro Cards helpful?   A) Yes

11) Are the Map Cards easy to understand?   A) Yes

12) Is the user Note Pad a feature which you would use...   B) Often (50%)

13) Do you feel that the use of the user Note Pad will enhance user comprehension of the material within Adtech?
C) Unsure

14) Does the Help Card serve its purpose? (i.e. Does it help)   A) Yes

15) Does the arrangement of information on the screen seem...   A) Logical

16) Is the screen text...   B) Legible

17) Are the print ad examples within AdTech...   A) Useful

18) Are the radio ad examples within AdTech...   A) Useful

19) Are the QuickTime movie examples within AdTech...   A) Useful

20) Do you feel the music within the Intro Animation and the Intro Cards is...   B) Indifferent

21) What are your impressions of the screen layout of AdTech's basic informational card?   A) Good layout

22) Do you feel the amount of information displayed on the screen is...   B) Adequate amount of info

23) Do you think the interactive glossary. bibliography. and timelines features are useful   A) Useful

24) When rating AdTech on a scale from 1 to 5, where do you think it fits...   4) Meets all expectations

25) Would you ever wish to use AdTech again?   A) Yes

1) How long have you worked on a Macintosh System?   D) 1- 2 years

2) How many other computer systems have you used?   C) 1

3) What other types of computer systems have you used?   C) IBM (or PC compatible)

4) Have you ever worked with an interactive network?   B) No

5) Do you feel that AdTech gives the user too much or too little control?   C) Indifferent

6) Do you feel that interactive networks such as AdTech will be more helpful or harmful to education in the future?
A) More helpful

7) Do you feel that AdTech is an effective tool for learning?   A) Yes

8) Would you like to see more applications such as AdTech in use?   A) Yes

9) Do you feel that Navigation within Adtech is...   C) Indifferent

10) Are the individual stack Intro Cards helpful?   A) Yes

11) Are the Map Cards easy to understand?   C) Unsure

12) Is the user Note Pad a feature which you would use...   C) Sometimes (25%)

13) Do you feel that the use of the user Note Pad will enhance user comprehension of the material within Adtech?
B) No

14) Does the Help Card serve its purpose? (i.e. Does it help)   C) Unsure

15) Does the arrangement of information on the screen seem...   A) Logical

16) Is the screen text...   B) Legible

17) Are the print ad examples within AdTech...   A) Useful

18) Are the radio ad examples within AdTech...   A) Useful

19) Are the QuickTime movie examples within AdTech...   A) Useful

20) Do you feel the music within the Intro Animation and the Intro Cards is...   C) Annoying

21) What are your impressions of the screen layout of AdTech's basic informational card?   B) Fair layout

22) Do you feel the amount of information displayed on the screen is...   A) Too much info

23) Do you think the interactive glossary, bibliography, and timelines features are useful   A) Useful

24) When rating AdTech on a scale from 1 to 5, where do you think it fits...   3) Functional

25) Would you ever wish to use AdTech again?   A) Yes

1) How long have you worked on a Macintosh System?   D) 1- 2 years

2) How many other computer systems have you used?   C) 1

3) What other types of computer systems have you used?   C) IBM (or PC compatible)

4) Have you ever worked with an interactive network?   B) No

5) Do you feel that AdTech gives the user too much or too little control?   C) Indifferent

6) Do you feel that interactive networks such as AdTech will be more helpful or harmful to education in the future? A) More helpful

7) Do you feel that AdTech is an effective tool for learning?   A) Yes

8) Would you like to see more applications such as AdTech in use?   A) Yes

9) Do you feel that Navigation within Adtech is...   A) Extremely Flexible

10) Are the individual stack Intro Cards helpful?   A) Yes

11) Are the Map Cards easy to understand?   A) Yes

12) Is the user Note Pad a feature which you would use...   C) Sometimes (25%)

13) Do you feel that the use of the user Note Pad will enhance user comprehension of the material within Adtech? C) Unsure

14) Does the Help Card serve its purpose? (i.e. Does it help)   A) Yes

15) Does the arrangement of information on the screen seem...   A) Logical

16) Is the screen text...   A) Very legible

17) Are the print ad examples within AdTech...   A) Useful

18) Are the radio ad examples within AdTech...   A) Useful

19) Are the QuickTime movie examples within AdTech...   A) Useful

20) Do you feel the music within the Intro Animation and the Intro Cards is...   B) Indifferent

21) What are your impressions of the screen layout of AdTech's basic informational card?   A) Good layout

22) Do you feel the amount of information displayed on the screen is...   B) Adequate amount of info

23) Do you think the interactive glossary, bibliography, and timelines features are useful   A) Useful

24) When rating AdTech on a scale from 1 to 5, where do you think it fits...   5) Surpasses all expectations

25) Would you ever wish to use AdTech again?   A) Yes

1) How long have you worked on a Macintosh System?   D) 1- 2 years

2) How many other computer systems have you used?   B) None (Macintosh Only)

3) What other types of computer systems have you used?   B) None (Macintosh Only)

4) Have you ever worked with an interactive network?   A) Yes

If yes, is the AdTech network easier or more difficult to use...   B) More difficult

5) Do you feel that AdTech gives the user too much or too little control?   C) Indifferent

6) Do you feel that interactive networks such as AdTech will be more helpful or harmful to education in the future?
A) More helpful

7) Do you feel that AdTech is an effective tool for learning?   A) Yes

8) Would you like to see more applications such as AdTech in use?   A) Yes

9) Do you feel that Navigation within Adtech is...   B) Flexible

10) Are the individual stack Intro Cards helpful?   C) Unsure

11) Are the Map Cards easy to understand?   C) Unsure

12) Is the user Note Pad a feature which you would use...   C) Sometimes (25%)

13) Do you feel that the use of the user Note Pad will enhance user comprehension of the material within Adtech?
A) Yes

14) Does the Help Card serve its purpose? (i.e. Does it help)   C) Unsure

15) Does the arrangement of information on the screen seem...   A) Logical

16) Is the screen text...   D) Illegible

17) Are the print ad examples within AdTech...   A) Useful

18) Are the radio ad examples within AdTech...   A) Useful

19) Are the QuickTime movie examples within AdTech...   A) Useful

20) Do you feel the music within the Intro Animation and the Intro Cards is...   A) Pleasant

21) What are your impressions of the screen layout of AdTech's basic informational card?   B) Fair layout

22) Do you feel the amount of information displayed on the screen is...   A) Too much info

23) Do you think the interactive glossary, bibliography, and timelines features are useful   A) Useful

24) When rating AdTech on a scale from 1 to 5, where do you think it fits...   3) Functional

25) Would you ever wish to use AdTech again?   B) Indifferent
25) Would you ever wish to use AdTech again?   A) Yes

1) How long have you worked on a Macintosh System?   D) 1- 2 years

2) How many other computer systems have you used?   D) 2

3) What other types of computer systems have you used?   C) IBM (or PC compatible)

4) Have you ever worked with an interactive network?   A) Yes

If yes, is the AdTech network easier or more difficult to use...   C) Indifferent

5) Do you feel that AdTech gives the user too much or too little control?   C) Indifferent

6) Do you feel that interactive networks such as AdTech will be more helpful or harmful to education in the future?
A) More helpful

7) Do you feel that AdTech is an effective tool for learning?   A) Yes

8) Would you like to see more applications such as AdTech in use?   A) Yes

9) Do you feel that Navigation within Adtech is...   B) Flexible

10) Are the individual stack Intro Cards helpful?   A) Yes

11) Are the Map Cards easy to understand?   A) Yes

12) Is the user Note Pad a feature which you would use...   B) Often (50%)

13) Do you feel that the use of the user Note Pad will enhance user comprehension of the material within Adtech?
A) Yes

14) Does the Help Card serve its purpose? (i.e. Does it help)   A) Yes

15) Does the arrangement of information on the screen seem...   A) Logical

16) Is the screen text...   B) Legible

17) Are the print ad examples within AdTech...   A) Useful

18) Are the radio ad examples within AdTech...   A) Useful

19) Are the QuickTime movie examples within AdTech...   A) Useful

20) Do you feel the music within the Intro Animation and the Intro Cards is...   B) Indifferent

21) What are your impressions of the screen layout of AdTech's basic informational card?   B) Fair layout

22) Do you feel the amount of information displayed on the screen is...   B) Adequate amount of info

23) Do you think the interactive glossary, bibliography, and timelines features are useful   A) Useful

24) When rating AdTech on a scale from 1 to 5, where do you think it fits...   4) Meets all expectations

25) Would you ever wish to use AdTech again?   A) Yes

1) How long have you worked on a Macintosh System?   A) First time user

2) How many other computer systems have you used?   E) 3-4

3) What other types of computer systems have you used?   F) Other

4) Have you ever worked with an interactive network?   A) Yes

If yes, is the AdTech network easier or more difficult to use...   A) Easier

5) Do you feel that AdTech gives the user too much or too little control?   C) Indifferent

6) Do you feel that interactive networks such as AdTech will be more helpful or harmful to education in the future?
A) More helpful

7) Do you feel that AdTech is an effective tool for learning?   A) Yes

8) Would you like to see more applications such as AdTech in use?   A) Yes

9) Do you feel that Navigation within Adtech is...   B) Flexible

10) Are the individual stack Intro Cards helpful?   A) Yes

11) Are the Map Cards easy to understand?   A) Yes

12) Is the user Note Pad a feature which you would use...   C) Sometimes (25%)

13) Do you feel that the use of the user Note Pad will enhance user comprehension of the material within Adtech?
A) Yes

14) Does the Help Card serve its purpose? (i.e. Does it help)   A) Yes

15) Does the arrangement of information on the screen seem...   A) Logical

16) Is the screen text...   A) Very legible

17) Are the print ad examples within AdTech...   A) Useful

18) Are the radio ad examples within AdTech...   A) Useful

19) Are the QuickTime movie examples within AdTech...   A) Useful

20) Do you feel the music within the Intro Animation and the Intro Cards is...   A) Pleasant

21) What are your impressions of the screen layout of AdTech's basic informational card?   A) Good layout

22) Do you feel the amount of information displayed on the screen is...   B) Adequate amount of info

23) Do you think the interactive glossary, bibliography, and timelines features are useful   A) Useful

24) When rating AdTech on a scale from 1 to 5, where do you think it fits...   5) Surpasses all expectations

25) Would you ever wish to use AdTech again?   A) Yes

1) How long have you worked on a Macintosh System?   F) more than 5 years

2) How many other computer systems have you used?   F) more than 4

3) What other types of computer systems have you used?   C) IBM (or PC compatible)

4) Have you ever worked with an interactive network?   A) Yes

If yes, is the AdTech network easier or more difficult to use...   B) More difficult

5) Do you feel that AdTech gives the user too much or too little control?   A) Too much

6) Do you feel that Interactive networks such as AdTech will be more helpful or harmful to education in the future?
C) Indifferent

7) Do you feel that AdTech is an effective tool for learning?   C) Unsure

8) Would you like to see more applications such as AdTech in use?   C) Unsure

9) Do you feel that Navigation within Adtech is...   C) Indifferent

10) Are the individual stack Intro Cards helpful?   C) Unsure

11) Are the Map Cards easy to understand?   A) Yes

12) Is the user Note Pad a feature which you would use...   C) Sometimes (25%)

13) Do you feel that the use of the user Note Pad will enhance user comprehension of the material within Adtech?
C) Unsure

14) Does the Help Card serve its purpose? (i.e. Does it help)   C) Unsure

15) Does the arrangement of information on the screen seem...   A) Logical

16) Is the screen text...   D) Illegible

17) Are the print ad examples within AdTech...   A) Useful

18) Are the radio ad examples within AdTech...   A) Useful

19) Are the QuickTime movie examples within AdTech...   A) Useful

20) Do you feel the music within the Intro Animation and the Intro Cards is...   A) Pleasant

21) What are your impressions of the screen layout of AdTech's basic informational card?   C) Indifferent

22) Do you feel the amount of information displayed on the screen is...   A) Too much info

23) Do you think the interactive glossary, bibliography, and timelines features are useful   A) Useful

24) When rating AdTech on a scale from 1 to 5, where do you think it fits...   2) Needs more work

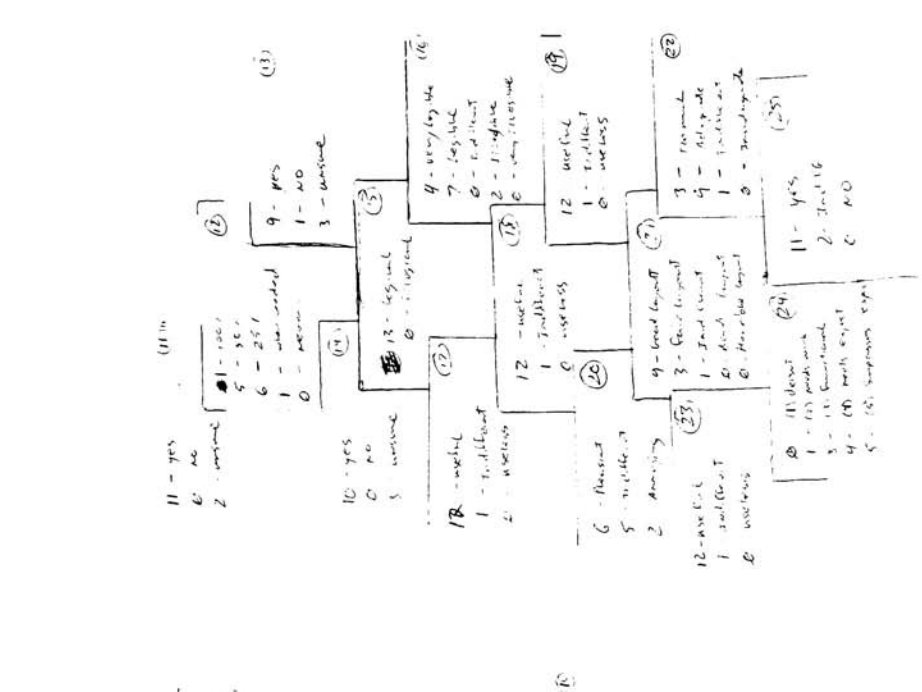25) Would you ever wish to use AdTech again?   B) Indifferent

1) How long have you worked on a Macintosh System?   D) 1- 2 years

2) How many other computer systems have you used?   E) 3-4

3) What other types of computer systems have you used?   C) IBM (or PC compatible)

4) Have you ever worked with an interactive network?   B) No

5) Do you feel that AdTech gives the user too much or too little control?   C) Indifferent

6) Do you feel that interactive networks such as AdTech will be more helpful or harmful to education in the future?
A) More helpful

7) Do you feel that AdTech is an effective tool for learning?   A) Yes

8) Would you like to see more applications such as AdTech in use?   A).Yes

9) Do you feel that Navigation within Adtech is...   B) Flexible

10) Are the individual stack Intro Cards helpful?   A) Yes

11) Are the Map Cards easy to understand?   A) Yes

12) Is the user Note Pad a feature which you would use...   A) Always (100%)

13) Do you feel that the use of the user Note Pad will enhance user comprehension of the material within Adtech?
A) Yes

14) Does the Help Card serve its purpose? (i.e. Does it help)   A) Yes

15) Does the arrangement of information on the screen seem...   A) Logical

16) Is the screen text...   B) Legible

17) Are the print ad examples within AdTech...   A) Useful

18) Are the radio ad examples within AdTech...   A) Useful

19) Are the QuickTime movie examples within AdTech...   A) Useful

20) Do you feel the music within the Intro Animation and the Intro Cards is...   A) Pleasant

21) What are your impressions of the screen layout of AdTech's basic informational card?   A) Good layout

22) Do you feel the amount of information displayed on the screen is...   B) Adequate amount of info

23) Do you think the interactive glossary, bibliography, and timelines features are useful   A) Useful

24) When rating AdTech on a scale from 1 to 5, where do you think it fits...   4) Meets all expectations

25) Would you ever wish to use AdTech again?   A) Yes

1) How long have you worked on a Macintosh System?   D) 1- 2 years

2) How many other computer systems have you used?   D) 2

3) What other types of computer systems have you used?   C) IBM (or PC compatible)

4) Have you ever worked with an interactive network?   B) No

5) Do you feel that AdTech gives the user too much or too little control?   C) Indifferent

6) Do you feel that interactive networks such as AdTech will be more helpful or harmful to education in the future?
A) More helpful

7) Do you feel that AdTech is an effective tool for learning?   A) Yes

8) Would you like to see more applications such as AdTech in use?   A) Yes

9) Do you feel that Navigation within Adtech is...   C) Indifferent

10) Are the individual stack Intro Cards helpful?   A) Yes

11) Are the Map Cards easy to understand?   A) Yes

12) Is the user Note Pad a feature which you would use...   B) Often (50%)

13) Do you feel that the use of the user Note Pad will enhance user comprehension of the material within Adtech?
A) Yes

14) Does the Help Card serve its purpose? (i.e. Does it help)   A) Yes

15) Does the arrangement of information on the screen seem...   A) Logical

16) Is the screen text...   B) Legible

17) Are the print ad examples within AdTech...   A) Useful

18) Are the radio ad examples within AdTech...   A) Useful

19) Are the QuickTime movie examples within AdTech...   A) Useful

20) Do you feel the music within the Intro Animation and the Intro Cards is...   A) Pleasant

21) What are your impressions of the screen layout of AdTech's basic informational card?   A) Good layout

22) Do you feel the amount of information displayed on the screen is...   B) Adequate amount of info

23) Do you think the interactive glossary, bibliography, and timelines features are useful   A) Useful

24) When rating AdTech on a scale from 1 to 5, where do you think it fits...   4) Meets all expectations

25) Would you ever wish to use AdTech again?   A) Yes

1) How long have you worked on a Macintosh System?   E) 2- 5 years

2) How many other computer systems have you used?   E) 3-4

3) What other types of computer systems have you used?   C) IBM (or PC compatible)

4) Have you ever worked with an interactive network?   C) Unsure

5) Do you feel that AdTech gives the user too much or too little control?   C) Indifferent

6) Do you feel that interactive networks such as AdTech will be more helpful or harmful to education in the future?
A) More helpful

7) Do you feel that AdTech is an effective tool for learning?   A) Yes

8) Would you like to see more applications such as AdTech in use?   A) Yes

9) Do you feel that Navigation within Adtech is...   A) Extremely Flexible

10) Are the individual stack Intro Cards helpful?   A) Yes

11) Are the Map Cards easy to understand?   A) Yes

12) Is the user Note Pad a feature which you would use...   D) Indifferent (when needed)

13) Do you feel that the use of the user Note Pad will enhance user comprehension of the material within Adtech?
A) Yes

14) Does the Help Card serve its purpose? (i.e. Does it help)   A) Yes

15) Does the arrangement of information on the screen seem...   A) Logical

16) Is the screen text...   A) Very legible

17) Are the print ad examples within AdTech...   A) Useful

18) Are the radio ad examples within AdTech...   A) Useful

19) Are the QuickTime movie examples within AdTech...   A) Useful

20) Do you feel the music within the Intro Animation and the Intro Cards is...   B) Indifferent

21) What are your impressions of the screen layout of AdTech's basic informational card?   A) Good layout

22) Do you feel the amount of information displayed on the screen is...   B) Adequate amount of info

23) Do you think the interactive glossary, bibliography, and timelines features are useful   A) Useful

24) When rating AdTech on a scale from 1 to 5, where do you think it fits...   5) Surpasses all expectations

25) Would you ever wish to use AdTech again?   A) Yes

1) How long have you worked on a Macintosh System?   E) 2- 5 years

2) How many other computer systems have you used?   E) 3-4

3) What other types of computer systems have you used?   C) IBM (or PC compatible)

4) Have you ever worked with an interactive network?   A) Yes

If yes, Is the AdTech network easier or more difficult to use...   A) Easier

5) Do you feel that AdTech gives the user too much or too little control?   A) Too much

6) Do you feel that interactive networks such as AdTech will be more helpful or harmful to education in the future?
A) More helpful

7) Do you feel that AdTech is an effective tool for learning?   A) Yes

8) Would you like to see more applications such as AdTech in use?   A) Yes

9) Do you feel that Navigation within Adtech is...   A) Extremely Flexible

10) Are the individual stack Intro Cards helpful?   A) Yes

11) Are the Map Cards easy to understand?   A) Yes

12) Is the user Note Pad a feature which you would use...   B) Often (50%)

13) Do you feel that the use of the user Note Pad will enhance user comprehension of the material within Adtech?
A) Yes

14) Does the Help Card serve its purpose? (i.e. Does it help)   A) Yes

15) Does the arrangement of information on the screen seem...   A) Logical

16) Is the screen text...   A) Very legible

17) Are the print ad examples within AdTech...   A) Useful

18) Are the radio ad examples within AdTech...   A) Useful

19) Are the QuickTime movie examples within AdTech...   A) Useful

20) Do you feel the music within the Intro Animation and the Intro Cards is...   A) Pleasant

21) What are your impressions of the screen layout of AdTech's basic informational card?   A) Good layout

22) Do you feel the amount of information displayed on the screen is...   B) Adequate amount of info

23) Do you think the interactive glossary, bibliography, and timelines features are useful   A) Useful

24) When rating AdTech on a scale from 1 to 5, where do you think it fits...   5) Surpasses all expectations

25) Would you ever wish to use AdTech again?   A) Yes

1) FE DDDD A FEDDE
2) BE BCCODEFEEDE
3) BCBCCBCF CCCCC C
4) BAABB AAAAA BBC
5) CBCCCCCC AACCC
6) AAAAAAA C AAAA
7) AAAAAAA C. AAAA
8) CAAAAAA C AMAA
9) CBACABBBCABCA
10) CAAAA CAA CAAAA
11) AAACAC AAAAAAA
12) CBD CCC BCC BAAB
13) AACBC AAA CAAAA
14) AAACA CAAC AAAA
15) AAAAAAAA AAAAA
16) BBBB ADBADA BBA
17) BAAAAAAAAAAAAA
18) BAAAAAAAAAAAAM
19) BAAAAAAAABA
20) BCBC BA BA MAAAB
21) AAABAABAC AAAA
22) (BB ADABA BB A BBBB
23) AAAAAA AAAAAAA
24) SAS 2 55 3:5 545
25) AAMAA RAABAAAA

1 Introduction

The KODAK Professional RFS 2035 Film Scanner, a product of KODAK's innovative imaging technology, combines high resolution and high speed in one easy-to-operate desktop scanner.

Once you've scanned the 35 mm image (color negative, color transparency, or black-and-white negative) you can view it as a 24-bit color QuickDraw software image.

The KODAK Professional RFS 2035 Film Scanner works by flashing a filtered (red, green, blue) strobe through your image against a Charge Coupled Device (CCD). The CCD provides 6 million pixels per scan—crisp images of 3072 pixels wide by 2048 pixels high.

The features of the Scanner are:

* Scanning speed
* Fast and easy loading of film—no position adjustments are required
* Autofocus
* High quality analog-to-digital conversion with 10 bits per RGB color
* User-selectable image sharpening
* Ultra-fast image preview

If your computer has a video card that supports 24-bit color, the image is displayed in full color (16.8 million colors) on your monitor. If your video card supports only 8-bit color, the image is displayed in 256 dithered colors. If you are using a black-and-white system, the image displays in two colors (1-bit).

Regardless of the monitor you use, the quality of the scan (in 24-bit color) is not affected. In all cases the best possible image supported by your hardware is displayed on your monitor.

The KODAK Driver for ADOBE PHOTOSHOP Software is used to capture images from the scanned slide or film negative, allowing you to edit images and save them as files on your Macintosh hard disk.

Using the KODAK Scanner with Your Macintosh Computer

Check the following lists to ensure that you have the appropriate hardware and software. Requirements for using the Scanner with your computer are included in this section.

Required Hardware

Computer
Apple Macintosh Computer that: supports 32-Bit QuickDraw software; has 8 MB RAM installed; has 40 MB of free space on hard disk; has a SCSI port.

Monitor
Apple Macintosh or compatible monitor with a minimum screen pixel size of 512 x 384. A high-quality color monitor displays the best image. (The quality of the scan is not affected by the monitor in use.)

Display Card
Use the appropriate display card for the monitor in use; we recommend an 8-bit or 24-bit video display card.

Required Software

* Apple System software 6.05, 6.07, 6.08 or 7.0 and 32-bit QuickDraw must be installed. Consult your Apple manuals for installation instructions if this software is not already installed.
* Adobe Photoshop software version 1.07 or higher.

Optional Hardware

Printers
KODAK XL 7700 Digital Continuous Tone Printer—8.5 x 11-inch (21.6 x 27.9-cm), 11 x 11-inch (27.9 x 27.9-cm) color printer (SCSI version: CAT No. 148 1449; IEEE version: CAT No. 151 6152).

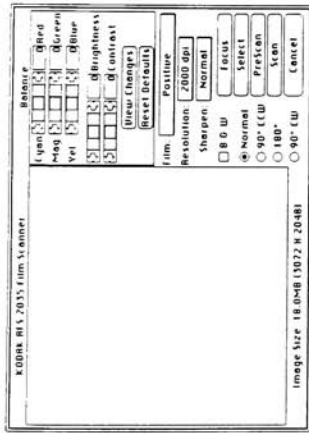KODAK Thermal Printer S6600 (CAT No. 192 3556).

KODAK XLT 7720 Digital Continuous Tone Printer 8.5 x 11-inch (21.6 x 27.9-cm), 11 x 11-inch (27.9 x 27.9-cm), A4 (SCSI version: CAT No. 848 9551; IEEE version: CAT No. 107 4913).

Optional Software

Desktop Publishing
* Aldus PageMaker
* Quark QuarkXPress
* Other desktop publishing software

Operating the KODAK Driver

Image Size 1.5MB [1024 x 1536]

Working within the KODAK Driver window, do the following:

Set the Film Type

1 Set the film type to match the film in the film (or slide) holder by choosing the film type — Positive, Negative or another selection—from the Film: popup menu.

Select the Image

2 Click on the Select button if you wish to see what slide or negative is in position as you move the Holder. Images appear in black and white. The Select button changes to Stop Select. If you do not see the image you want, move the film (or slide) holder so that the image you want is scanned. [Because scanning may occur while you are moving the film (or slide) holder, you may see blurred images until after you stop moving the holder.]

PreScan the Image

3 Select PreScan by clicking on the PreScan button. An image of the photo currently in position will appear within the rectangle. Choose PreScan if you move the film (or slide) holder.

Rotate the Image *(optional)*

4 Click on the 90° CCW, 180°, or 90° CW button to rotate the image 90° counterclockwise, 180°, or 90° clockwise, respectively. Click on the Normal button to display the image as oriented within the film or Slide Holder.

---

6 Once calibration is complete, the KODAK Driver window appears.

Image Size 18.0MB [3072 x 2048]

In the next section you will obtain scans, the image data from those scans replace the large white rectangle in the KODAK Driver window.

Producing Scanned Images

In this section, you will load the film or slide holder and then generate scans by making selections from the KODAK Driver window.

Loading the Film Holder

NOTE: For detailed instructions on loading film and slide holders, see Loading Film and Slide Holders in the previous section.

1 Load the film or slide holder with the film or slide(s) you want to scan, with the film or slide in its correct position.

2 Place the holder in the Scanner.

Sharpen the Image *(optional)*

5. Click in the **Sharpen:** popup menu if you wish to adjust the level of edge definition between image elements (pixels). Choose Off, Normal or High. High provides the most definition. Scan time will increase significantly if you select Normal or High.

Set the Image to Black and White *(optional)*

6. Click in the **B & W** box if you wish the image scanned, presented or changes viewed in black and white.

Focus the Image *(optional)*

7. The KODAK Scanner can focus on your image

   A. Click and drag the mouse, pulling the selection rectangle around the portion of the image that is the sharpest (i.e., in the best focus) and, ideally, with a good amount of detail.

   NOTE: The focusing algorithm operates on the area inside the selection rectangle, optimizing your selection and focusing the rest of the image accordingly.

KODAK RFS 2035 Film Scanner

Balance
Cyan [ ] [ ] [ ] Red
Mag [ ] [ ] [ ] Green
Yel [ ] [ ] [ ] Blue
[ ] [ ] [ ] Brightness
[ ] [ ] [ ] Contrast
[View Changes]
[Reset Defaults]
Film: Positive
Resolution: 1000 dpi
Sharpen: Normal
[ ] B & W   Focus
O Normal   Select
● 90° CCW   PreScan
O 180°   Scan
O 90° CW   Cancel

Image Size 4.5×8 (1024 × 1536)

   B. Click on the **Focus** button. You will hear one buzz after another and a clock replaces the pointer during the focusing process. A PreScan is done automatically once focus is complete; an image appears and the pointer returns.

   NOTE: You could focus the image without doing Step A; the Scanner does not need the selection rectangle for focusing. Step A is helpful, however, for an image that contains an area that is sharper than the rest

Change Color Levels, Brightness or Contrast *(optional)*

8. If you wish to change any of the values for red, green or blue (or cyan, magenta, or yellow) for a color scan, brightness or contrast (for a color or black-and-white scan), follow the steps below, repeatedly if desired, by working in the Balance area of the KODAK Driver window.

   Although you will be able to make some of these same adjustments within the Photoshop application, we recommend that you perform color (red/cyan, green/magenta, blue/yellow) adjustments within the KODAK Driver window first and use Photoshop for fine-tuning.

   A. **To change color levels:** Drag the scroll boxes, click on the right or left scroll arrows or click in the appropriate box and type new values (-20 to 20) for the colors you want to change. For a color image, the three selections from top to bottom are red, green and blue (cyan, magenta, yellow).

   For example, to increase red (decrease cyan) in the scan, drag the top scroll box to the right. For less red (more cyan), drag the box to the left. 20 gives you the most red and -20 the least (when a negative value is selected, the box approaches cyan, red's opposite).

   To change brightness: Drag the scroll box, click on the right or left scroll arrows or click in the appropriate box and type new values (-20 to 20) to adjust the overall brightness of the image.

   To change contrast: Drag the scroll box, click on the right or left scroll arrows or click in the appropriate box and type new values (-10 to 10) to adjust the contrast among image elements (pixels).

   B. Click on the **View Changes** button to see the result of the new values.

   C. If desired, click on the **Reset Defaults** button to return all balance settings back to 0 (for the current film type selected). Otherwise, current settings will remain in place (for the selected film type) until they are changed (even if the Scanner is powered down).

Choose the Resolution

9. Choose the resolution you desire from the **Resolution** popup menu. 2,000 dpi provides the greatest resolution and the largest amount of data is returned from the Scanner; if you want lower resolution, choose 1000, 500 or 250 dpi.

   NOTE: Selecting different resolutions will affect the image size, reflected in the **Image Size** information shown below the image. Total scan time will also vary with different resolutions.

"Crop" the Image (optional)

10. Click and drag the mouse within the image, pulling the selection rectangle around the portion of the image you wish to scan. This "crops" the image; if you do not select a specific portion, the entire image will scan.

    NOTE:

    - To change the size of the selected area, press the Command (⌘) key; when moved over the edge of the selection rectangle, the crossbars turn into arrows. Continue to press the ⌘ key and click on and drag the mouse on any corner(s) or side(s) of the selection rectangle. When you are finished changing the size of the selection rectangle, release the mouse button.

    - To move the selection rectangle, place the crossbars inside the selection rectangle. Press the Command (⌘) key; the crossbars become a hand. Continue to press the ⌘ key; click on and drag the mouse, moving the selection rectangle to its new location.

    - To deselect an area, click once inside or outside the selection rectangle.

Scan the Image into Photoshop

11. Click on the **Scan** button; the KODAK Driver window closes and the scan appears in Photoshop. Save the image as you would normally do with Photoshop. Acquire and save additional images as needed, and then quit Photoshop.

6 Specifications

Power	120 V, 60 Hz, 1.0 A 100V, 50/60 Hz, 1.0 A 220-240 V, 50 Hz, 0.5 A
Warm Up	None required
Color Balance	Automatic with manual fine-tuning
Scanning Resolutions	Selectable up to 2000 dpi
Focus	Built-in Autofocus
Film Type	35 mm negatives or positives (mounted or unmounted) Unmounted film strips up to six frames, mounted slides up to four frames
A/D Accuracy	10-bit A/D conversion
Dynamic Range	10-bits per color
Color/Gray Levels	24 bits per color pixel/8 bits per monochrome pixel
Color Separation	CCD area array sensor RGB filter wheel Xenon strobe
Interface	Small Computer System Interface (SCSI)
Approximate Dimensions	13.25 in. (33.7 cm) wide x 17 in. (43.2 cm) long x 8 in. (20.3 cm) high
Scan File Size	18 MB full-resolution color 6 MB full-resolution monochrome
Approximate Weight	14 lbs., 8 oz. (6.6 kg)
Safety	UL CSA TUV

Appendices

Introduction

About the RasterOps 24XLTV

The RasterOps 24XLTV is a display board for the Macintosh® II family of computers that combines 24-bit True Color with live video, graphics acceleration, graphics overlay, and image capture capabilities.

The 24XLTV supports non-interlaced 13", 16", 19", 21", and portrait monitors. (See Appendix D, "Technical Information" for specifics.)

The 24XLTV also supports NTSC and PAL RGB interlaced output. This output can be used for recording gray-scale Macintosh graphics to video tape. For 24-bit color recording, you can route the output through the RasterOps Video Expander.

Features like Pan and Zoom (2x, 4x, and 8x) are part of the 24XLTV. The Extended Desktop lets you create a workspace much larger than the actual monitor screen, providing more space for larger documents.

The built-in Accelerator speeds up QuickDraw™ operations by taking advantage of NuBus™ block transfer and by using a technique called bus-locking. (The Accelerator locks the bus only while drawing a scan line.) Accelerated functions include solid and pattern fills, moving windows around the screen, and screen-to-screen redraws.

The 24XLTV accepts video input from any NTSC, PAL, or SECAM source in Composite, S-Video, or RGB format. A wide range of sources are possible: video camera, VCR, laserdisc player, and cable or broadcast television (through a tuner). The optional RasterOps TV Tuner is a thin, small footprint tuner that you can control with your Macintosh.

Included with the 24XLTV is MediaGrabber, the software that displays live video and allows you to "grab" images from it. MediaGrabber has a number of tools for editing images. You can even use MediaGrabber to edit images created by other programs.

Developer's Toolkit software, which is also included with the 24XLTV, provides access to all display features of the 24XLTV to users of HyperCard®, MacroMind Director™, and similar programs. Included in these hardware features is an overlay plane that allows full color graphics to be superimposed on the incoming video.

Advanced hardware features for compressing and decompressing live video (in real-time) and image files are in store for the 24XLTV. These optional features come as a daughterboard that plugs onto the 24XLTV.

System requirements for the 24XLTV are as follows:

- Macintosh II family CPU
- 13", 16", 19", 21", or Portrait monitor
- System 6.05, or later
- 32-bit QuickDraw version 1.2, or later
- 2 MB of RAM (for MediaGrabber)

What's in this Manual

- Chapter 1 gives you instructions for installing the RasterOps 24XLTV and connecting your video source.

- Chapter 2 gives you instructions for installing the software, setting your display, and controlling the Accelerator.

- Chapter 3 shows you how to use the Pan, Zoom, and Extended Desktop features.

- Chapter 4 describes recording to a VCR and using the 24XLTV with other NTSC and PAL devices.

- Chapter 5 introduces MediaGrabber.

- Chapter 6 describes how to display live video and how to customize the video display.

- Chapter 7 shows you how to grab images from the video and save them.

- Chapter 8 gives you instructions for editing captured images.

- Appendix A is a reference for the MediaGrabber menu commands.

- Appendix B describes optional features.

- Appendix C covers troubleshooting.

- Appendix D lists technical information.

- Appendix E contains the FCC Class A Statement.

- Appendix F contains the Warranty.

MediaGrabber and Other Programs

MediaGrabber captures images. What you do with them will depend on your needs and what other application programs and output devices you have. You can easily move images captured by MediaGrabber to other applications. You can copy an image in MediaGrabber, move to another application, and simply paste it. Or you can save the image, quit MediaGrabber, and open the image file with your other application.

Experiment with a few images to determine what works best for you.

Here are some suggestions and things to consider that can make using your grabbed images easier.

Dimensions of the Image

In most cases, you'll get the best results by deciding what size image you ultimately want and grabbing the image at that size. If you need to re-size an image, use MediaGrabber.

Size of Image Files

Full size, 24-bit images can occupy a megabyte of disk space and a comparable amount in memory. A few such images pasted in a document can make it unwieldy or impossible to manipulate effectively. You can reduce the dimensions of the image, crop it more closely, or lower its color depth to decrease its file size.

Color Depth

Depending on your output needs, you may want to lower the color depth of the image before leaving MediaGrabber. Some applications cannot accept 24-bit images. Depending on your output device, color may not even be necessary.

This method functions the same as using the Window menu.

Note: If the window you want is the Video Window, the Image Control Window, or the Video Control Window, the cursor also turns into the 4-way arrow on any of the window's edges. You can click on the title bar or any edge to bring these windows to the front.

File Formats

You can save MediaGrabber images in either PICT or TIFF format. TIFF files are typically larger than PICT files because MediaGrabber does not generate compressed TIFF files. If the application where you're opening your images can open TIFF files and file size is not a problem, you might prefer using the TIFF format.

MediaGrabber saves Image Sequences in the PICS format. In MacroMind Director you can import PICS files.

Dealing with System Memory Limits

MediaGrabber runs on a Macintosh with at least 2 MB of RAM. However, displaying live video and capturing 24-bit color images can demand larger amounts of memory. If MediaGrabber is unable to complete an operation because of memory limits, there are some things you might try.

• Close unnecessary windows.

• Reduce the size of the Video Window.

• If you are using MultiFinder, increase the memory allocated to MediaGrabber.
  - With MediaGrabber closed, select the MediaGrabber program and choose Get Info from the File menu.
  - Increase the Application Memory Size.

• Run in Finder.

• Decrease the size of your System by temporarily removing unnecessary INITs, CDEVs, DAs, and Fonts. Or start up from a minimal System disk.

• The best way to expand MediaGrabber's grabbing capacity is to get a RasterOps Accelerator (801), install 4 or 16 MB of RAM on it, and allocate the RAM to GWorld. MediaGrabber will store images in this memory first.

Note: When you do this, install the Accelerator in a slot to the left of the 24XLTV. During startup, the Accelerator software looks for the Accelerator hardware (starting at the lowest NuBus address, which is on the left of the CPU). When the software finds Accelerator hardware, it stops looking. If the 801 Accelerator (with RAM on it) is to the right of the 24XLTV, which also has an Accelerator, the software will not find the RAM.

To use the Adtech© Interactive Media Network there are several technical specifications that need to be met

1) The Macintosh computer used to run AdTech must have at least 6 Megabytes of RAM allocated specifically for the HyperCard application. A large amount of memory would also be helpful. If using a SyQuest external drive to opperate the application one needs to make sure that the SyQuest drive is unlocked; AdTech is a read/write application which requires this for the User Added Information stack to function properly.

2) The "thesisinprogress" folder and the "qtmovies" folder must always be present when the AdTech© Interactive Media Network is being used on either an external or internal hard-drive. The first holds the main body of the network and the second holds all of the TV ad (i.e. QTMovie) resources. Without these folders AdTech© will not work properly; if at all.

3) HyperCard's memory needs to be set at 9000. To do this click on the HyperCard icon once, then click "get Info" in the pull down menu "file". Set the memory of HyperCard to 9000.

4) If a copy of the application is being placed onto a hard-drive or SyQuest drive the user must transfer the "qtmovies" and "thesisinprogress" folders to the new drive. Once this is done, the user needs to change the scripts for the "play" buttons on the cards listed below:

Stack name	Card name	Ad name
Media Technology	Television tech Dr. Pepper1	
		Miller
	Computer Tech	listerine
Art of Advertising	Art as Ad- Levis jeans TV ad	Levis
		Levislight
Ad Creation	The StoryBoard Sex & erotica	funeral miller

The script for the individual play buttons need to be changed so that they read exactly as seen below:

QTMovie openMovie, rect, "**(New Drive Name)**:qtmovies: **(name of individual resource)**", "345,125", rect of cd btn "play", noController, closeOnFinish

note: **The user needs to set each of the stacks to "userlevel 5" before the user can change the scripts.**

Slide 1 — Stack: **Evaluative Systems** / category: Semiotics / Image: Addition Folgers ad / Resource name: 2 / Page# 1 / Slot# 1

Slide 2 — Stack: **Evaluative Systems** / category: Semiotics / Image: Ambiguity- Eastern ad / Resource name: 4 / Page# / Slot# 2

Slide 3 — Stack: **Evaluative Systems** / category: Semiotics / Image: Anacoluthon Brandy ad / Resource name: 7 / Page# / Slot# 3

Slide 4 — Stack: **Evaluative Systems** / category: Semiotics / Image: Anacoluthon 2- J&B ad / Resource name: 8 / Page# 1 / Slot# 4

Slide 5 — Stack: **Evaluative Systems** / category: Semiotics / Image: Antimetabole- skincare ad / Resource name: 10 / Page# 1 / Slot# 5

Slide 6 — Stack: **Evaluative Systems** / category: Semiotics / Image: Antimetabole 2- Kodak ad / Resource name: 11 / Page# 1 / Slot# 6

Slide 7 — Stack: **Evaluative Systems** / category: Semiotics / Image: Antimetabole 3- Danka ad / Resource name: 12 / Page# / Slot# 7

Slide 8 — Stack: **Evaluative Systems** / category: Semiotics / Image: Antonomasia- Marnier ad / Resource name: 13 / Page# / Slot# 8

Slide 9 — Stack: **Evaluative Systems** / category: Semiotics / Image: Asyndeton- J&B ad / Resource name: 14 / Page# / Slot# 9

Slide 10 — Stack: **Evaluative Systems** / category: Semiotics / Image: Chiasmus- Remote ad / Resource name: 15 / Page# / Slot# 10

Slide 11 — Stack: **Evaluative Systems** / category: Semiotics / Image: Circumlocution- Glo ad (a) / Resource name: 16 / Page# / Slot# 11

Slide 12 — Stack: **Evaluative Systems** / category: Semiotics / Image: Circumlocution- Glo ad (b) / Resource name: 16a / Page# 1 / Slot# 12

Slide 13 — Stack: **Evaluative Systems** / category: Semiotics / Image: Circumloc 2- Cambridge / Resource name: 17 / Page# / Slot# 13
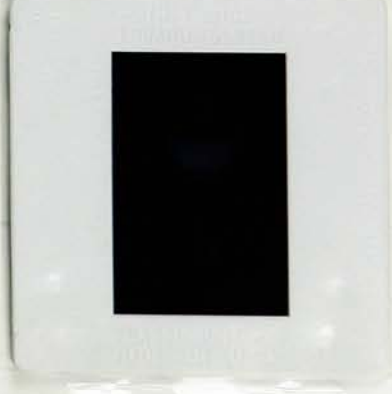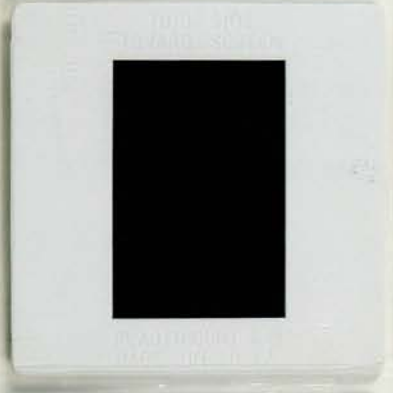
Slide 14 — Stack: **Evaluative Systems** / category: Semiotics / Image: Circumloc 3- Abts San Fran / Resource name: 18 / Page# / Slot# 14

Slide 15 — Stack: **Evaluative Systems** / category: Semiotics / Image: Circumloc 4- Amalr ad / Resource name: 19 / Page# / Slot# 15
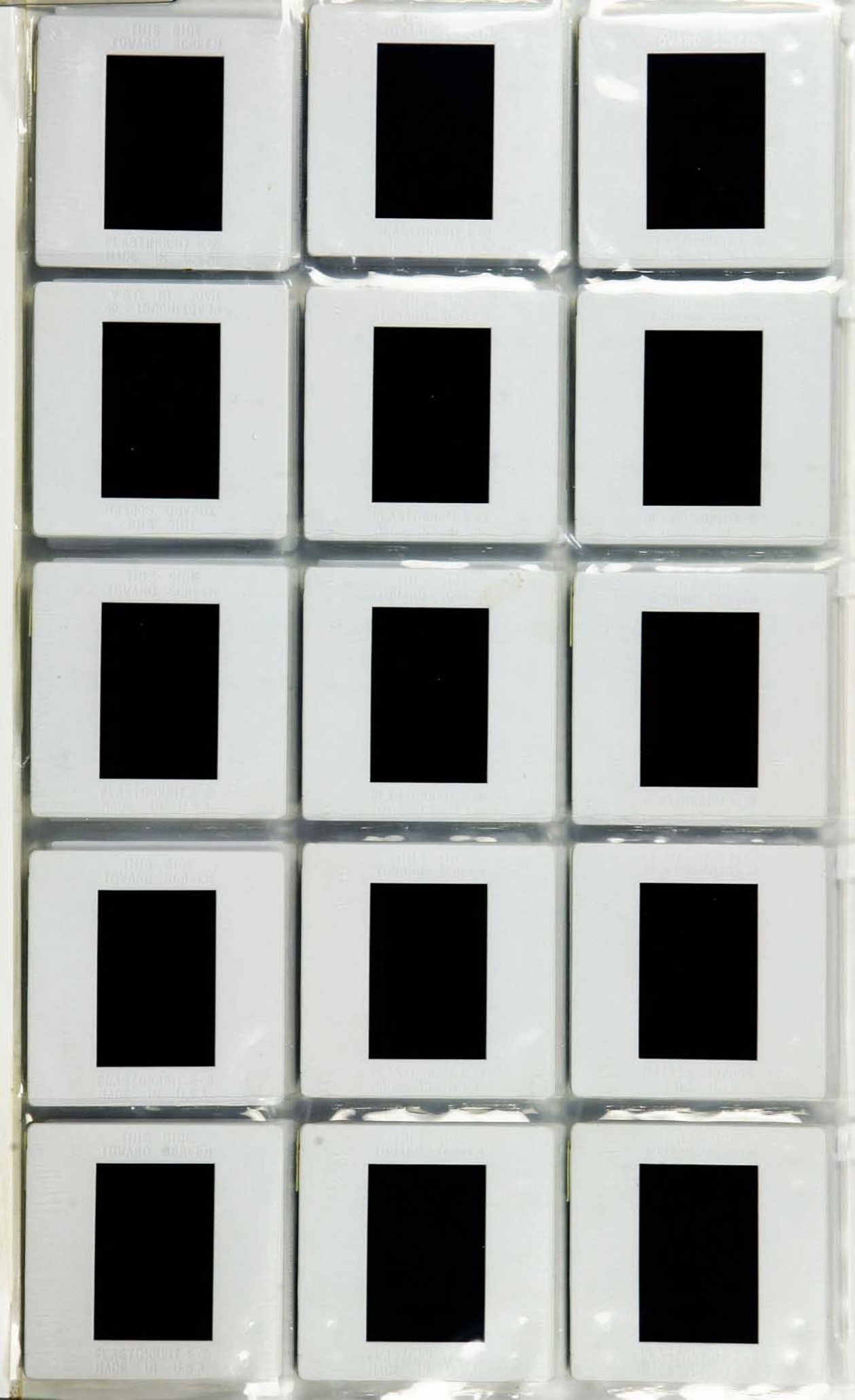
APR 12, 1993

Stack: **Evaluative Systems**
category: Semiotics
Image: Double Entendre: Minolta
Resource name: 21
Page# 2
Slot# 1

Stack: **Evaluative Systems**
category: Semiotics
Image: Double Entend 2:Tampion
Resource name: 23
Page#
Slot# 2

Stack: **Evaluative Systems**
category: Semiotics
Image: Ellipse: Glenfiddich ad
Resource name: 26
Page# 2
Slot#

Stack: **Evaluative Systems**
category: Semiotics
Image: Ellipse 2: So Co ad
Resource name: 25
Page#
Slot# 4

Stack: **Evaluative Systems**
category: Semiotics
Image: Ellipse 3: Tylenol ad
Resource name: 28
Page#
Slot# 5

Stack: **Evaluative Systems**
category: Semiotics
Image: Equivocal: Finlandia ad
Resource name: 29
Page# 2
Slot#

Stack: **Evaluative Systems**
category: Semiotics
Image: Equivocal 2: Forbes ad
Resource name: 30
Page# 2
Slot# 7

Stack: **Evaluative Systems**
category: Semiotics
Image: Euphemism: Subaru ad
Resource name: 31
Page# 2
Slot#

Stack: **Evaluative Systems**
category: Semiotics
Image: False Hom: Westinghouse
Resource name: 35
Page#
Slot#

Stack: **Evaluative Systems**
category: Semiotics
Image: False Homology: Tabac
Resource name: 36
Page#
Slot# 10

Stack: **Evaluative Systems**
category: Semiotics
Image: Hendiadys: Listen perf ad
Resource name: 38
Page# 2
Slot# 11

Stack: **Evaluative Systems**
category: Semiotics
Image: Hendiadys 2: So Co ad
Resource name: 39
Page#
Slot# 12

Stack: **Evaluative Systems**
category: Semiotics
Image: Hyperbole: Audi ad
Resource name: 41
Page# 2
Slot# 13

Stack: **Evaluative Systems**
category: Semiotics
Image: Hyperbole 2: Rodenstock
Resource name: 44
Page#
Slot# 14

Stack: **Evaluative Systems**
ca: tegory: Semiotics
Image: Identical MGA IV ad
Resource name: 43
Page#
Slot# 15

APR 12, 19

Stack: **Evaluative Systems**
category: Semiotics
Image: Periphrases Bounce ad
Resource name: 62
Page# 4
Slot# 1

Stack: **Evaluative Systems**
category: Semiotics
Image: Periphrases 2 Scotch film
Resource name: 63
Page#
Slot# 2

Stack: **Evaluative Systems**
category: Semiotics
Image: Metl Clg ad
Resource name: 64
Pag
Slot#

Stack: **Evaluative Systems**
category: Semiotics
Image: Prefoliation Swanson broth
Resource name: 69
Page#
Slot# 4

Stack: **Evaluative Systems**
category: Semiotics
Image: Prefoliation 2 Illford ad (a)
Resource name: 66
Page#
Slot# 5

Stack: Evaluative Systems
category: Semiotics
Image: Prefoliation 2 - Illford ad (b)
Resource name: 66a
Page# 4
Slot# 6

Stack: Evaluative Systems
category: Semiotics
Image: Prefoliation 2 Illford ad (c)
Resource name: 66b
Page# 4
Slot# 7

Stack: **Evaluative Systems**
category: Semiotics
Image: Repetition USAir ad
Resource name: 71
Page#
Slot# 8

Stack: **Evaluative Systems**
category: Semiotics
Image: Repetition 2 Dekuyper ad
Resource name: 71a
Page#
Slot#

Stack: **Evaluative Systems**
category: Semiotics
Image: Similarity Marlboro ad
Resource name: 72
Page#
Slot# 10

Stack: **Evaluative Systems**
category: Semiotics
Image: Similarity 2 Mitsumi ad
Resource name: 73
Page#
Slot# 11

Stack: **Evaluative Systems**
category: Semiotics
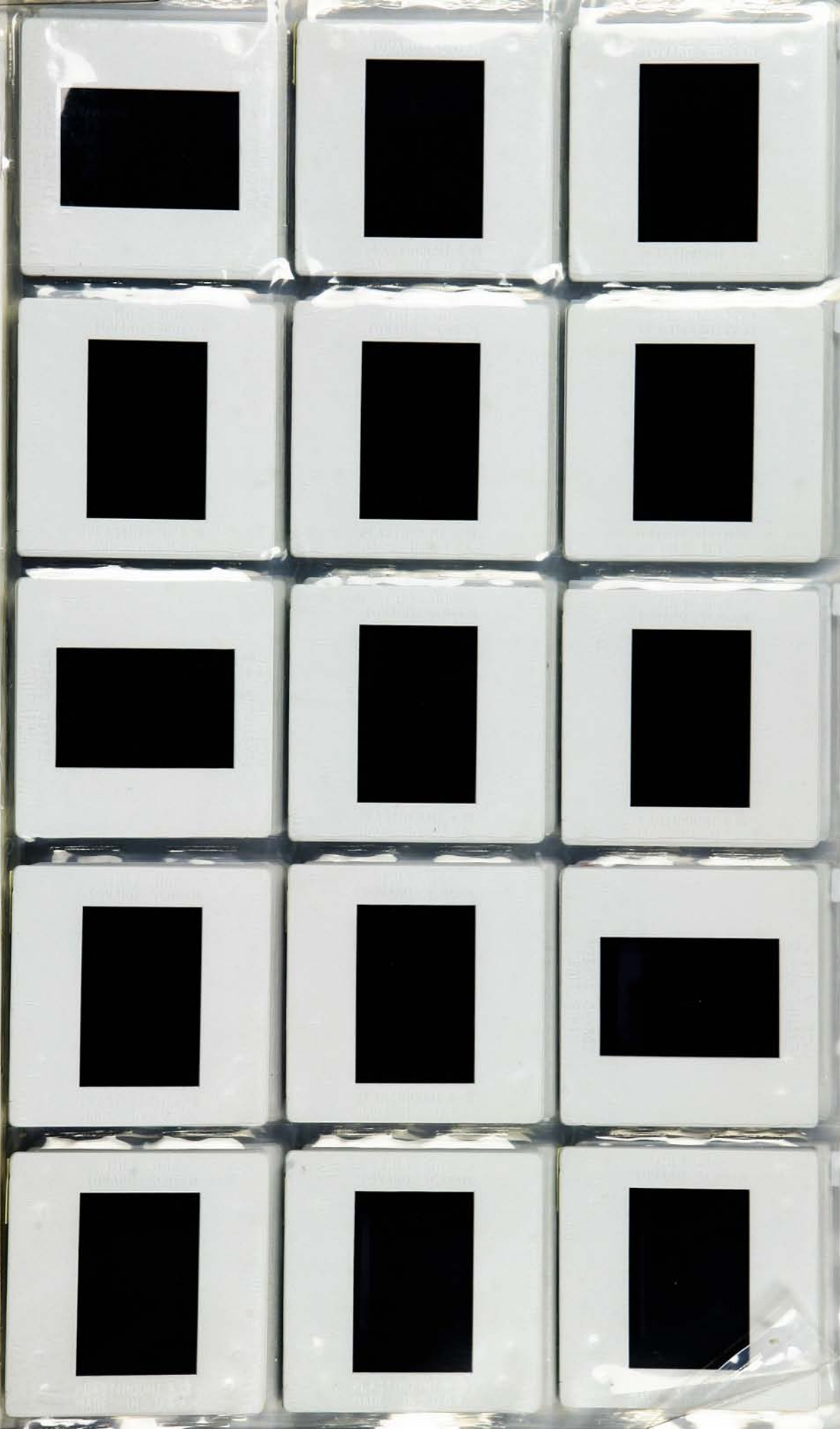Image: Suspension VW "scar"
Resource name: 76
Page#
Slot#

Stack: Evaluative Systems
category: Semiotics
Image: Suspens 2 - Point... (a,b)
Resource name: 75a
Page# 4
Slot# 13

Stack: **Evaluative Systems**
category: Semiotics
Image: Synecdoche- NWair
Resource name: 77
Page
Slot# 14

Stack: **Evaluative Systems**
category: Semiotics
Image: Tautology Pan Am ad
Resource name: 78
Page#
Slot#

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Slide 1 — Stack: **Media Tech** / category: Print ads / Image: Toyota ad / Resource: Celica / Page 5 / Slot# 1

Slide 2 — Stack: **Media Tech** / category: Print ads / Image: Budweiser beer ad / Resource: bud / Page / Slot# 2

Slide 3 — Stack: **Media Tech** / category: Print ads / Image: Kodachrome ad / Resource: Kodachrome / Page / Slot# 3

Slide 4 — Stack: **Media Tech** / category: Print ads / Image: American Express / Resource: Allen / Page 5 / Slot# 4

Slide 5 — APR 20, 1993 / Stack: Media Tech / category: Print/comp ad / Image: samsung audio ad / Resource: Samsung-dog / Page 5 / Slot# 5

Slide 6 — Stack: **Media Tech** / category: Print/Comp ads / Image: Sure and Natural ad / Resource: Sure / Page / Slot# 6

Slide 7 — Stack: **Media Tech** / category: Print/Comp ads / Image: Bacardi rum ad / Resource: Bacardi / Page 5 / Slot# 7

Slide 8 — Stack: **Media Tech** / category: Print/Comp ads / Image: Kodak ad / Resource: Theft / Page 5 / Slot# 8

Slide 9 — Stack: **Art of Advertising** / category: Art in ad / Image: Fendi watch ad / Resource: Artin3 / Page / Slot#

Slide 10 — Stack: **Art of Advertising** / category: Art in ad / Image: Christian Bros. Brandy ad / Resource: Artin1 / Page 5 / Slot# 10

Slide 11 — Stack: **Art of Advertising** / category: Art in ad / Image: Paul Stuart Expressions ad / Resource: Artin2 / Page 5 / Slot# 11

Slide 12 — Stack: **Art of Advertising** / category: Art in ad / Image: Kahler ad / Resource: Artin4 / Page / Slot# 12

Slide 13 — Stack: **Art of Advertising** / category: Art in ad / Image: Forbes ad / Resource: Artin5 / Page 5 / Slot# 13

Slide 14 — Stack: **Art of Advertising** / category: Art in ad / Image: Northland Inc. ad / Resource: Artin6 / Page / Slot#

Slide 15 — Stack: **Art of Advertising** / category: Art in ad / Image: Coffeemate ad / Resource: Artin7 / Page / Slot#

Slide 1 — Stack: **Art of Advertising** / category: Art as ad / Image: Michael Max Leather ad / Resource: Artas1 / Page# 6 / Slot# 1

Slide 2 — Stack: **Art of Advertising** / category: Art as ad / Image: Levis jeans ad / Resource: Artas2 / Page# / Slot# 2

Slide 3 — Stack: **Art of Advertising** / category: Art as ad / Image: Post-it notes ad / Resource: Artas7 / Page / Slot# 3

Slide 4 — Stack: **Art of Advertising** / category: Art as ad / Image: I-Bird ad / Resource: Artas13 / Page# / Slot# 4

Slide 5 — Stack: **Art of Advertising** / category: Art as ad / Image: Little Switzerland ad / Resource: Artas3 / Page# / Slot# 5

Slide 6 — Stack: **Art of Advertising** / category: Art as ad / Image: Duracel ad / Resource: Artas9 / Page# / Slot# 6

Slide 7 — Stack: **Art of Advertising** / category: Art as ad / Image: Pepsi ad / Resource: Artas10 / Page# / Slot# 7

Slide 8 — Stack: **Art of Advertising** / category: Art as ad / Image: Scoresby scotch ad / Resource: Artas11 / Page# / Slot#

Slide 9 — Stack: **Art of Advertising** / category: Art as ad / Image: Absa Warhol ad / Resource: Artas15 / Page# / Slot#

Slide 10 — Stack: **Art of Advertising** / category: Art as ad / Image: Teacher's scotch ad / Resource: Artas14 / Page# / Slot# 10

Slide 11 — Stack: **Art of Advertising** / category: Art implied in ad / Image: Harney's choc ad / Resource: Artimp1 / Page / Slot# 11

Slide 12 — Stack: **Art of Advertising** / category: Art implied in ad / Image: Godiva choc ad / Resource: Artimp2 / Page# / Slot# 12

Slide 13 — Stack: **Art of Advertising** / category: Art implied in ad / Image: Parker pen ad / Resource: Artimp3 / Page# / Slot# 13

Slide 14 — Stack: **Art of Advertising** / category: Logo in Ad / Image: Continental ad / Resource: Logo02 / Page# / Slot# 14

Slide 15 — Stack: **Art of Advertising** / category: Logo in Ad / Image: Northstar ins. ad / Resource: Logo04 / Page / Slot#

Stack: **Art of Advertising**
category: Logo in Ad
Image: Principal Ins ad
Resource: Logo5
Page#
Slot# 1

Stack: **Art of Advertising**
category: Logo in Ad
Image: Yakuza Ins ad
Resource: Logo6
Page
Slot# 2

Stack: **Ad Creation**
category: Production
Image: Belgian Cafe ad
Resource: Belgian
Page
Slot#

Stack: **Ad Creation**
category: Production
Image: VW Fly-Swatter ad
Resource: Marker render
Page#
Slot# 4

Stack: **Ad Creation**
category: Production
Image: VW Funeral ad
Resource: Funeral 1
Page#
Slot# 5

Stack: **Ad Creation**
category: Production
Image: VW 'Kill the bug' ad
Resource: VWad1
Page#
Slot# 6
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Stack: **Ad Creation**
category: Production
Image: VW 'Sit on VW's' ad
Resource: VWad2
Page#
Slot# 7
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Stack: **Ad Creation**
category: Production
Image: VW 'Don't Laugh' ad
Resource: VWad3
Page#
Slot# 8
5 APR 12, 199

Stack: **Ad Creation**
category: Production
Image: VW 'Economy' ad
Resource: VWad4
Page#
Slot#
7 APR 14, 199

Stack: **Ad Creation**
category: Production
Image: VW '1.26 per pound' ad
Resource: VWad5
Page#
Slot# 10
6 APR 14, 199

Stack: **Ad Creation**
category: Production
Image: VW 'Think Small' ad
Resource: VWad6
Page#
Slot# 11
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Stack: **Ad Creation**
category: Production
Image: VW 'Sratshirt' ad
Resource: VWad7
Page#
Slot# 12
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Stack: **Ad Creation**
category: Production
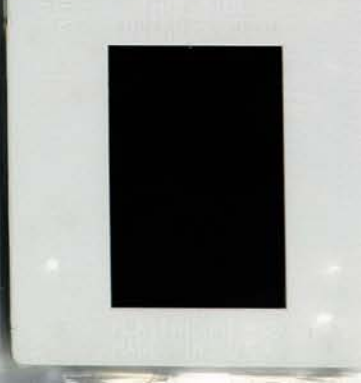Image: VW 'It's Ugly' ad
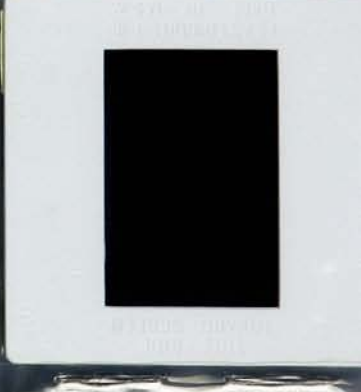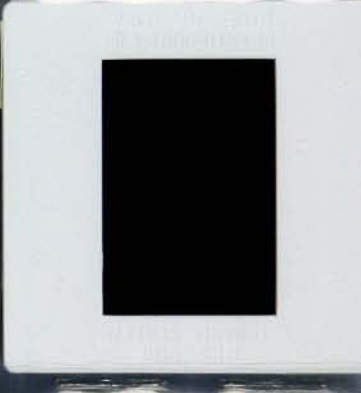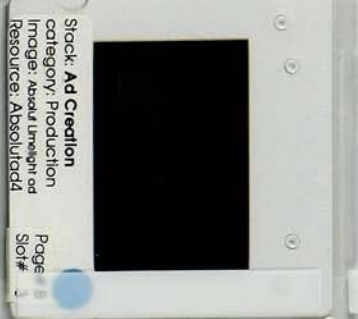Resource: VWad8
Page#
Slot# 13
APR 14, 199

Stack: **Ad Creation**
category: Production
Image: VW 'What is it?' ad
Resource: VWad9
Page
Slot#
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Stack: **Ad Creation**
category: Production
Image: Absolut Armani ad
Resource: Absolut ad1
Page#
Slot#
APR 12, 199

Stack: **Ad Creation**
category: Production
Image: Absolut Appeal ad
Resource: Absolutad2
Page#
Slot# 1

Stack: **Ad Creation**
category: Production
Image: Absolut Limelight ad
Resource: Absolutad3
Page
Slot# 2
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Stack: **Ad Creation**
category: Production
Image: Absolut Boston ad
Resource: Absolutad4
Page#
Slot#

Stack: **Ad Creation**
category: Production
Image: Absolut Cameron ad
Resource: Absolutad5
Page
Slot# 4

Stack: **Ad Creation**
category: Production
Image: Absolut Landmark ad
Resource: Absolutad6
Page
Slot#

Stack: **Ad Creation**
category: Production
Image: Absolut Treasure ad
Resource: Absolutad7
Page#
Slot#

Stack: **Ad Creation**
category: Production
Image: Absolut Houston ad
Resource: Absolutad8
Page
Slot# 7

Stack: **Ad Creation**
category: Production
Image: Absolut Atlanta ad
Resource: Absolutad9
Page
Slot#

Stack: **Ad Creation**
category: Production
Image: Absolut Pepper ad
Resource: Absolutad10
Page#
Slot#

Stack: **Ad Creation**
category: Production
Image: Tanqueray "Back flip" ad
Resource: Tanquerayad1
Page
Slot# 10
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Stack: **Ad Creation**
category: Production
Image: Tanqueray "Imitation" ad
Resource: Tanquerayad2
Page
Slot#

Stack: **Ad Creation**
category: Production
Image: Tanqueray "Model" ad
Resource: Tanquerayad3
Page#
Slot#

Stack: **Ad Creation**
category: Production
Image: Tanqueray "Racetrack"
Resource: Tanquerayad4
Page#
Slot# 13

Stack: **Ad Creation**
category: Production
Image: Tanqueray "Close up" ad
Resource: Tanquerayad5
Page
Slot#

Stack: **Ad Creation**
category: Production
Image: Tanqueray "wreath" ad
Resource: Tanquerayad6
Page#
Slot#

Stack: **Ad Creation**
category: Sex & Erotica
Image: Bijan perfume ad
Resource: sex2
Page#
Slot# 1

Stack: **Ad Creation**
category: Sex & Erotica
Image: Camel cigarette ad
Resource: sex6
Page#
Slot# 2

Stack: **Ad Creation**
category: Sex & Erotica
Image: Christian Dior ad
Resource: sex8
Page#
Slot# 3

Stack: **Ad Creation**
category: Sex & Erotica
Image: Guess jeans ad
Resource: sex9
Page#
Slot# 4

Stack: **Ad Creation**
category: Sex & Erotica
Image: Amaretto di Saronno ad
Resource: sex12
Page#
Slot# 5

Stack: **Ad Creation**
category: Sex & Erotica
Image: Obsession for men ad
Resource: sex14
Page#
Slot# 6

Stack: **Ad Creation**
category: Sex & Erotica
Image: Chivas Regal ad
Resource: sex15
Page#
Slot# 7

Stack: **Ad Creation**
category: Sex & Erotica
Image: Jovan musk ad
Resource: sex17
Page#
Slot# 8

Stack: **Ad Creation**
category: Celebrity
Image: Anaïs Anaïs (Cacharel) ad
Resource: Aaa
Page#
Slot# 9

Stack: **Ad Creation**
category: Celebrity
Image: Dr. J Griffin foot spray ad
Resource: Dr.J
Page#
Slot# 10

Stack: **Ad Creation**
category: Celebrity
Image: Eric Heiden (Vuarnet Eyez) ad
Resource: heiden
Page#
Slot# 11

Stack: Ad Creation
category: celebrity
Image: Mantle/Unitas/Gonzales
Resource: mickey
Page# 9
Slot# 12

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Stack: **Ad Creation**
category: Adventure
Image: Marlboro Country ad
Resource: marlboro
Omitted
Page#
Slot# 13

Stack: **Ad Creation**
category: Women
Image: Discover Card ad
Resource: discover
Omitted
Page#
Slot# 14

Stack: **Ad Creation**
category: Women
Image: Virginia Slims "Napolian"
Resource: naploi
Omitted
Page#
Slot# 15

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