

Image Analysis

Image: Pelikan advertisement

The principal visual weight lies in the yellow element positioned on the central vertical axis, represented at monumental scale over a road leading toward a distant city. The spectator observes a scene in which the figure intervenes directly in the landscape. The composition separates figure and background through selective color, central placement, large scale, and tonal contrast. All variables cooperate to communicate efficiency, visibility, direction, and the ability to make something stand out. The image is metaphorical: it transforms an ordinary highlighter into a tool capable of illuminating the road ahead through three dominant elements: **product + road/perspective + typographic message.**

“The figure (product and yellow line) stands out against the dark background. It is centered — a less dynamic zone according to the rule of thirds — but this is justified by the concept.”

1. ORGANIZATION OF DOMINANT LINES

Real Lines

A. Central vertical

The marker is placed from top to bottom in the center, aligned with the road marking.

B. Converging diagonals of the road

Road edges advance toward the horizon and reinforce depth.

C. Secondary verticals

The skyline of distant buildings.

D. Horizontal text lines

Headline and brand text provide stabilizing graphic bands.

Imaginary Lines

A. Natural reading vector

The eye begins at the yellow upper zone, descends through the marker, follows the road line, and ends at the lower-right brand name.

B. Perspective depth

The road's vanishing lines converge beneath the product.

Subjective Synthesis

The lines are coherent and converge toward the center, uniting the figure with the marker's visual effect.

2. ORGANIZATION OF LIGHT / CHIAROSCURO

A. Tonal key

Low-medium key:

- dark road,
- black buildings,
- dramatic gray sky.

B. Tonal contrast

High contrast between:

- luminous yellow product,
- yellow center line,
- gray/black surroundings.

C. Light source

Frontal-lateral light gives volume to the marker and distant buildings.

Interpretation

The dark environment visually prepares the appearance of the product as the bright figure.

3. ORGANIZATION OF COLOR

A. Dominant colors

- black, gray, and white in the background,
- white typography,
- fluorescent yellow in the marker, road line, and headline.

B. Chromatic harmony

General monochrome base with a single dominant accent.

C. Chromatic contrast

Yellow versus gray/black.

D. Saturation

Very high in the yellow product color.

Interpretation

Color literally materializes the concept of **highlighting**.

4. ORGANIZATION OF SHOT SCALE

A. Type of shot

Photomontage / wide view.

Emotional Effect

Primarily descriptive, allowing the metaphor to be immediately understood.

5. ORGANIZATION OF VIEWPOINT HEIGHT

A. Viewpoint. Normal to slightly low angle.

Interpretation

Creates monumentality of the product.

6. ORGANIZATION OF ELEMENTS IN TWO-DIMENSIONAL SPACE

A. Vertical format

Favors:

- central product axis,
- stylization of the marker,
- downward reading from headline to brand.

B. Rule of thirds

The marker is centered and does not strictly follow the rule of thirds, which can create monotony. However, although the product occupies the usually less dynamic center, it works coherently with the road's central axis.

C. Centers of interest / Visual weights

- **Primary:** yellow marker and yellow road line.
- **Secondary:** upper and lower text elements.
- **Background:** dark cityscape and sky.

D. Balance

Strong symmetrical central balance.

E. Three-dimensionality

High:

- road receding in perspective,
- city in background,
- product in foreground.

Interpretation

Reading is immediate and fast.

TEXT AS GRAPHIC ELEMENTS

“HIGHLIGHT YOUR PATH”

- Yellow, same color as the product.
- Upper zone: first reading area of the image.

“Pelikan”

- White on black = strong figure/background separation.
 - Lower-right area: closing point of the reading path and brand signature.
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CRITICAL COMPOSITION NOTE

The advertisement is highly effective because all six formal variables reinforce the same message. Central placement would normally reduce dynamism, but here it is conceptually necessary: the marker **becomes** the road line. If the product were moved laterally, the metaphor would weaken. The image sacrifices compositional tension in favor of clarity and immediate impact, which is the correct decision for advertising communication.