

ART 136C
advanced
Illustration
CRN:38060-832

Ocean Campus
room: A103
THUR: 6:10 pm - 9 pm

office hours: Wednesdays 11am - 12pm (by appointment) in A105
mailbox: V10 in the Art office V118
email: irazumov@ccsf.edu
website: <http://fog.ccsf.cc.ca.us/irazumov>

PREREQ.: ART 136B

Class Syllabus/FALL 2018/ Instructor: Inna Razumova

course description

ART 136C is a hybrid (half online, half face-to-face). Development of professional portfolio, comprehensive layout, and the use of typography in illustration; emphasis on advanced development of personal style through an examination of content, materials and techniques, as well as further development of vocabulary and presentation skills for effective visual communication

student learning outcomes

- A. Integrate expressive typography into the layout, so the text and image work together seamlessly and effectively.
- B. Apply a variety of advanced illustrative approaches and technical skills as part of an experimentation with content and formal issues of an illustration.
- C. Create a coherent body of work that demonstrates the ability to develop personal style and produce a self-directed work that communicates complex ideas clearly and reflects an understanding of historical and current trends in illustration.
- D. Analyze, problem-solve, and critique one's own work and works of others in a clear and constructive manner using professional vocabulary and presentational skills.

method of instruction:

Online lectures and video tutorials, in-class demonstrations of art techniques, regular individual feedback, and group critiques.

attendance

Online: It is students' responsibility to login to the course weekly and check all assignments and due dates. Missing an online class session means that a student would not be able to complete an online assignment by the due date.

In-class: During the studio sessions students must be present in the classroom for the entire class period for each scheduled meeting of the semester in order to fully develop technical skills and ideas. Two unexcused absences are allowed during the semester, but not two consecutive ones. A third absence will drop your grade one letter grade. four will drop your grade two letter grades. Seven absences will result in the student failing the course, a grade of "F". If a student misses two consecutive classes at the beginning of the semester, the instructor has right to drop that student from the class. Being more than 15 minutes late or leaving class early two times will constitute one absence. Students who do not complete all required course work by the Census date (Sept. 10) will be dropped by the instructor.

assignments

Assignments dealing with specific illustration problems will be given every two weeks. Class time will be allotted for working on these assignments, and individualized assistance will be available. An additional four to six hours per week of work on these assignments outside of class is expected. In addition to class work and homework student should expect to spend 1 hour each week engage with online materials. **All weekly online preparatory assignments (lectures, videos, quizzes) are due at 5pm on Thursdays. Students are expected to come to the face-to-face sessions on Wednesdays fully prepared.**

Due dates for projects (assigned approximately every two weeks) will be announced at the time of handing out of the assignment. All work submitted one class after the due date will be downgraded one letter grade. Submissions more than one week late are only accepted with prior arrangement with the instructor.

Each assignment will be evaluated on the basis of research, ideas, and execution. The option to improve a grade is available to any student who does an assignment over (outside of class time). The final grade will be determined on the basis of:

- (1) class participation (weekly online logins, class attendance, assignments, sketchbook, critique participation),
- (2) demonstration of visual and conceptual growth during the semester, and
- (3) the average of all assignment grades.

sketchbook

Planning for each project must begin with concepts. The sketchbook is one of the most important methods that the illustrator can utilize for this purpose. The sketchbook will be used for preliminary studies, brainstorming ideas, keeping visual references, layout, and sketching your ideas and taking class notes. It is a required part of the evaluative process.

grading

You will be evaluated on the basis of the assigned projects and quizzes. Mid-term evaluations are given as a gauge for final grades and as an indicator of problems. If you encounter issues that keep you from successfully completing the class, please see the instructor. Incompletes are given in extreme situations and only if a student is already passing. Students may drop this class without penalty until W day, and it is the student's responsibility to officially withdraw from the class before the deadline. Students who don't attend either the midterm or the final critiques will receive a failing grade.

criteria for grading

1. Demonstrated understanding of concepts and techniques covered in lectures and demos.
2. Aesthetic quality and formal aspects of illustrations
3. Conceptual clarity, innovation, strength and originality of ideas
4. Craft and presentation
5. Stage of individual illustration completion
6. Cumulative growth, conceptually and technically
7. Ability to constructively critique your own work and the work of others, participate in critiques and discussion
8. Punctuality, meeting of deadlines, timely login to online, class participation

A: 100%- 90% - Excellent Work - very competent aesthetically with excellent technical merit.

Student shows initiative and evidence of experimentation and research. Concepts are well developed and creatively implemented. All work is completed and turned in.

B: 80%-90% - Good Work - competent aesthetically and technically. Student understands the concept (principle or element) and implements it well. All work is completed and turned in.

C: 70%-80% - Fair - minimally to fairly competent aesthetically and technically. Student does not initiate further development of assignment, concept, or personal expression. All work is turned in.

D: 60%-70% - Poor - poorly executed with insufficient aesthetic and technical ability.

Work is messy and/or incomplete. Some assignments are not completed.

F: Less than 60% -Failure - several assignments not completed, student fails to attend classes.

grade breakdown

Assignments: 70% of overall grade (7 projects, 50 pts. each, 350 pts total)

Quizzes: 10% (6 lecture quizzes, 4 video quizzes, 5 pts each, 50 pts total)

Critiques and class participation: 20% (12% for critiques participation and attendance, 8% attendance, 100 pts total)

Total: 100 %, 500 pts.

NOTE: Basic clean-up is required at the end of each class. Dispose of any paper or trash, remove all your drawings from the crit walls, and wipe down your table.

About Plagiarism:

Cheating is defined as taking an examination or performing an assigned, evaluated task in a dishonest way, such as by having improper access to answers. Plagiarism is the unauthorized use of language or thought of another, and representing it as your own. Having said that, artists do not work in a vacuum. As Pablo Picasso once said, 'good artists borrow - great artists steal!' . Throughout history, artists have responded to, re-mixed, and referenced the work of other artists - this cross-pollination of ideas not only yields creative results but also results in an ongoing dialogue amongst artists throughout the ages.

Disability Accommodation Policy:

Students with any disabilities, whether physical, attention related, learning or psychological, are encouraged to contact the Disabled Students Programs & Services as soon as possible to ensure that such accommodations are implemented in a timely fashion. **Location:** Rosenberg Library, Room 323; **Phone:** (415) 452-5481, (415) 452-5451

ART 136A/B/C

LIST OF MATERIALS

You need to bring all the items marked with the star to the first class meeting.

Cold press watercolor paper has texture and the hot press paper is smooth.

1 Watercolor Board, 24 ply 16X20" (Arches Art Board, Cold Press)
1 Arches Art Board 20"x30" (for the final project) Hot press
1 roll of tracing paper

> **Strathmore Ready Cut Watercolor Sheets** 11" x 14" 500 series, 140 lb **Hot press** PKG of 6 (Blick item #10094-2005) or similar (must be hot press)
or **2 sheets of Arches watercolor paper** 140 **Hot Press 22"x30"** (good for 2 assignments when cut in half ,Blick's item# 10011-1042)

or **2 sheets of Strathmore Imperial 500 Series Watercolor Paper**, 140 lb, Hot press, 22"x30" (Blick item #10006-2012)

★ > **Sketch book**, your choice (no smaller than 9X12), spiral bound is the best.

★ > **2H - 6B range of drawing pencils**

★ > **Sakura Pigma Micron Pens Black: set of 3 Point Sizes – 01, 03 and 05**

★ > **Art gum and Mars-Staedler erasers**

> **Gouache paint:** ivory or permanent black, titanium white, + one color of your choice (designer's or artist quality only)
recommended brands: Holbein or Winsor & Newton

> **Brushes:** Please have at least 3 synthetic watercolor brushes Princeton brand recommended (filbert size 4 and 8, and round brushes size 6 or 8 and 12).

> **Palette:** preferably Covered plastic Palette for water based paints 12X15", if unavailable- rectangular plastic
> mixing tray (Richeson 8-Well Slant Mixing Tray is good)

Art box (Easily transportable box for storing and carrying art supplies)

>Artist tape

>Xacto knife

> Set of watercolor paints (based on your budget). Optional.

Art department locker, sign up in the art department office - Visual Arts 118

LAB FEES

The lab fees will greatly reduce your cost of materials for this class.

The following items are purchased by instructor for the common use while in studio:

3M Spray Mount Artist's Adhesive	watercolor pencils
Workable spray fixative	watercolor paint
Chartpak blender markers	acrylic matte medium
A-xacto knives and extra blades.	acrylic glazing medium
Cutting mat 18X24"	marker paper
Stainless Steel Rulers	prismacolor pencils & markers

Things to Keep in Mind

As a general rule, buy the best materials you can afford. Except for the crudest use, there is no such thing as a "bargain brush" or "good, cheap pigments". You get what you pay for. While a good artist can work with any materials, good materials make everything easier, and will allow a student to improve more quickly, because less time is spent struggling with the materials.

ILLUSTRATION RESOURCES. ALSO AVAILABLE ONLINE

suggested reading list

1. Wigan, Mark. *Thinking Visually*
2. Howard, Rob. *The Illustrators bible: The Complete Sourcebook of Tips, and Tricks*
3. Heller, Steven. *Graphic Style: From Victorian to Digital*
4. Harthan, John P. *The History of the Illustrated Book: The Western Tradition*
5. Glasier, Milton. *Art is work*
6. Klanten, Robert. *Illusive: Contemporary Illustration And Its Context*
7. Hamilton, James. Arthur Rackham: A life with Illustration
8. Steadman, Ralph. *Gonzo: The Art.*

professional magazines

Communication Arts, Juxtapoz, 3X3 magazine, Hi-Fructose

art collection

Start to research and build your image collection with [www. pinterest.com](http://www.pinterest.com)

Facebook pages to "like" with great image resources:

<http://www.facebook.com/grotesqMB>

<http://www.facebook.com/HiFructose>

<http://www.facebook.com/pages/Art-of-the-BeautifulGrotesque/122823567797212?ref=stream>

online museums and galleries

The National museum of American Illustration: www.americanillustration.org

Association of Illustrators: www.theaoi.com

Society of illustrators of Los Angeles: www.si-la.org

Storyopolis: www.storyopolis.com

Every picture tells a story: www.everypicture.com

useful drawing resources

Andrew Loomis: <http://fineart.sk/index.php?cat=1>

Great resource for typography and layout.

<http://www.thinkingwithtype.com/>

History of graphic narration: http://www.coconinoworld.com/s_classics_v3/mng_classics.php

J-J. Grandville: <http://www.antiqueart.net/a-fleurs1.html>,

Gustav Dore. <http://www.surlalunefairytales.com/illustrations/illustrators/dore.html>

Circus Posters. <http://www.rainfall.com/posters/Circus/catalog1.htm>

Theater and Magic Posters: <http://www.rainfall.com/posters/Theatrical/catalog1.htm>

Alphonse Mucha (theater posters): <http://muchalit19.com/>

Aubrey Beardsley. <http://beardsley.artpassions.net/>, <http://www.wormfood.com/savoy>

Stenberg Brothers. <http://eng.plakaty.ru/posters?id=903>

Polish Poster Art. <http://www.polishposter.com>, <http://www.contemporaryposters.com>

Ivan Bilibin. <http://www.cjwspax.com/bilibin.htm>

Leon Bakst. http://bertc.com/subfour/gallery_49.htm#x

Edward Gorey. <http://www.goreyography.com/west/west.htm>

Tom Phillips: <http://www.humument.com/index2.html>

Bob Peak movie posters. <http://www.americanartarchives.com/peak,b.htm>

Ralph Steadman. <http://www.ralphsteadman.com/>

Justin Bua. <http://www.justinbua.com>

Banksy. <http://www.banksy.co.uk/menu.html>

H.R. Giger. <http://giger.com/>

Contemporary artists you might want to look up on the web:

Amy Cutler, Mel Cadell, Marcel Dzama, Edward del Rosario, Jason McLean, Travis Millard, Jeff Ladouceur

INSPIRATIONAL. ALSO AVAILABLE ONLINE:

Classic

William Blake

J.J. Grandville

Gustav Dore

Aubrey Beardsley

Alphonse Mucha

Arthur Rackham

Edmund Dulac

Howard Pyle

Edward Gorey

Ralph Steadman

Milton Glaser

Marshall Arisman

www.marshallarisman.com

Seymour Chwast

<http://www.pushpininc.com/>

Dugald Stermer

<http://www.dugaldstermer.com>

Edward Sorel

www.edwardsorel.com

USEFULL DRAWING TUTORIALS:

human anatomy pictures for artists from
Andrew Loomis anatomy books:

<http://fineart.sk/index.php?s=48&cat=14>

Loomis: *Creative Illustration*

<http://fineart.sk/index.php?cat=13>

Loomis: *Drawing the Heads and Hands*

<http://fineart.sk/index.php?cat=14>

photographic poses references

<http://posemaniacs.com/blog/pose/>

Contemporary

Stefan Sagmeister

www.sagmeister.com

Dave Mckean

www.mckean-art.co.uk/

www.andrewrae.org.uk

www.shauntan.net

www.albertocerriteno.com/

www.michaelpaigeglover.com

www.ianameling.com/

www.vladimirzimakov.com

www.mensch-works.com

www.pjloughran.com

www.jamesjean.com/

www.christiannortheast.com

www.juliemorstad.com

www.nicolettaceccoli.com

www.rachelsalomon.com

artists

John Currin, Marcel Dzama, Amy Cutler,

Edward del Rosario, Jason McLean, Mel Kadel,

Travis Millard, Jeff Ladouceur. James Jean, Jeff Eisenberg,

Jon Rappleye, Mark Ryden, Zak Smith, Elizabeth Peyton

ILLUSTRATION magazines and portals:

3x3 The Magazine of Contemporary Illustration

3x3mag.com/

www.juxtapoz.com

Popshot Magazine

www.ai-ap.com

www.illustrationmundo.com/

Hi- Fructose Magazine

www.hifructose.com

Illustration Magazine-The History of American Illustration Art

www.illustration-magazine.com/

<http://rottedpeach.seesaa.net/category/2708215-4.html>

BRAINSTORMING TIPS

The search for successful concepts comes from generating lots of ideas. You could begin listing every word you can think of analogous to your project then add images to these words.

Use dictionaries, thesaurus, the internet, library, sketchbooks. At this stage of brainstorming process every idea has potential.

Make combinations and links; give cliches or obvious solutions new twists. Techniques including metamorphosis, transformation, repetition, ambiguity, parody, simplification, addition, substitution, modification, distortion, exaggeration, cropping, and decoration can be applied to your rough visuals.

Being bold, honest and open to random juxtapositions of words and images will help you to solve the visual problems with personal and original work that can entertain, engage, educate, provoke, and inspire.

Generating many images helps refine and resolve compositional and conceptual issues. Before selecting images that are appropriate for the project, make sure all aspects of visual language have been fully explored.

Fundamental pictorial visual language elements include use of colour, texture, contrast, lighting, tonal values, shape, scale, size relationships, juxtaposition, perspective, concept hierarchy, balance, craft, overlap, use of line, composition and point of view.