

ART 136A introduction to Illustration

Ocean Campus
room: **ART 103**
M & W: **12 pm - 3 pm**

instructor: **Inna Razumova**
office hours: **M/W, 11am - 12pm (or by appointment) in V 126**
mailbox: **V10 in the Art office V118**
email: **irazumov@ccsf.edu**
website: **<http://fog.ccsf.cc.ca.us/irazumov>**

Class Syllabus/ SPRING 2014/ Instructor: Inna Razumova

course description:

ART 136A is an introductory course to the professional field of illustration. The students will acquire fundamental illustration skills and become familiar with principal areas within the field, such as Editorial, Advertising, and Scientific-Technical. Students will explore a variety of techniques, while developing critical thinking and problem-solving skills. Students will use their knowledge of drawing, design, and style to communicate ideas graphically and start building a professional portfolio.

major students outcomes:

- A. Distinguish principal areas within the field of illustration its history, and current trends.
- B. Integrate online and/or library research into assignments by looking for copyrightfree photographic resources, art historical references, narratives, and other content that can be incorporated into assignments.
- C. Solve illustration problems effectively and creatively by developing concepts with rough sketches, working with visual references, making a full value sketch, doing informative color studies, and creating a finished work.
- D. Improve technical skills during the course, and to create artwork proficiently with a variety of materials (e.g., ink, markers, paint, color pencils).
- E. Evaluate and revise one's own work in response to critique.
- F. Analyze works of peers during class critiques using acquired knowledge of the principal processes of illustration.
- G. Develop vocabulary and presentation skills for effective communication.

method of instruction:

Lectures, discussions, demonstrations of art techniques, handouts, research, group, and individual critiques.

class participation

This is a studio class and, as such, 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. The information regarding materials, techniques, and work assignments will be given during class.

Attendance is expected and mandatory. In order to insure everyone's participation in the class and maintain an effective working environment, I will be keeping records of attendance and tardiness every class. I will repeat lectures and assignments only in cases of medical excuses, otherwise you are each responsible for staying informed. Final critique will be held as scheduled in the CCSF catalog. There will be no deviations from the schedule, so please arrange your travel plans accordingly.

- a. Three unexcused absences are allowed, but only two(2) consecutive. If a student missed 3 classes in a row, the instructor has right to drop student from the class. A fourth absence will drop your grade one grade. Six will drop your grade two letter grades. Seven absences will result in the student failing the course, a grade of "F".
- b. Being more than 15 minutes late or leaving class early three (3) times will constitute one absence.

assignments

Assignments dealing with specific illustration problems will be given every week. 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. Due dates will be announced at the time of handing out of the assignment, and work submitted after the due date will be downgraded **one letter grade**. 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 (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.

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.

All can alter the mood and atmosphere of the illustration. Metaphor, simile and synecdoche, metonym and syntax are linguistic concepts that can be employed in creating your own visual language. The use of visual similes can transform an illustration.

Simile: A simile is the comparison of two unlike things using the word 'like' or 'as', e.g. an example of a simile would be as big as a bus.

Example: "THE HILLS ROLL AWAY LIKE SLEEPING LIONS"

Metaphor: A figure of speech in which an expression is used to refer to something that it does not literally denote in order to suggest a similarity. Unlike a simile, a metaphor does not contain the words "like" or "as".

Example: "HILLS WORN TO THE GREY BONES"

Synecdoche: a figure of speech in which a part of something is used to stand for the whole thing.

Example: "YOU'VE GOT TO COME TAKE A LOOK AT MY NEW SET OF WHEELS." THE VEHICLE HERE IS REPRESENTED BY ITS PARTS, OR WHEELS. The word "LAW" for "POLICE OFFICER". The word "STEEL" for "SWORD".

Metonym: a word that denotes one thing but refers to a related thing; "Washington is a metonym for the United States government"; "plastic is a metonym for credit card". It is a form of metaphor, very similar to synecdoche.

Example: calling the head of a committee a CHAIR, the king the CROWN, a newspaper the PRESS, or old people the GRAY HAIRS.

INSPIRATIONAL:

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/

Illustration Magazine-The History of American Illustration Art

www.illustration-magazine.com/

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

ILLUSTRATION RESOURCES

BOOKS

Selected Bibliography:

- Harthan, John. *The History of The Illustrated Book: The Western Tradition*. London: Thames and Hudson Ltd., 1981
- Heller, Steven and Chwast, Seymour. *Graphic Style: From Victorian to Digital*. New York: Harry N. Abrams Inc., 2000
- King, Emily. *A Century of Movie Posters: From Silent to Art House*. New York: Barron's Educational Series, 2003
- Hamilton, James. *Arthur Rackham: A life with Illustration*. London: Pavilion Books Limited, 2004
- Steadman, Ralph. *Gonzo: The Art*. Harcourt Books, 1998
- Steadman, Ralph. *Untrodden Grapes*. Harcourt Books, 2005
- Bua, Justin. *The Beat of Urban Art: The Art of Justin Bua*. New York: HarperCollins Publishers, 2007
- Mckean, Dave. *The Alchemy of Mirrormask*. New York: HarperCollins Publishers, 2005

INTERNET RESOURCES:

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>, http://www.art.com/asp/display_artist.asp/_/crd--63328/JJ_Grandville.htm

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. Russian artist who revolutionized theatrical design both in stage and in costume. 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 young 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

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

> **2 sheets Crescent Watercolor Board 20" x 30"** \$8.69 each (good for two projects 10"x15") keep one uncut for the final project that will be done on 20"x30" watercolor board (Blick item # 10005-1013). Cold press has some texture and the hot press paper is smooth.

or Crescent Illustration Board, 24 ply 15X20" and 20"x30" (for the final project) *Not good for watercolor!*

> **Strathmore Ready Cut Watercolor Sheets 11" x 14" 500 series, 140 lb Hot press** PKG of 6 (Blick item #10094-2005) \$3.99

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) \$5.09

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**

> **India Ink – waterproof BLACK** ("Higgins" brand)

> **Speedball Fine Point Dip Pen Nibs and Holder**

> **Gouache or acrylic paint:** ivory 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 (small, medium, big).

> **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)

> **Set of watercolor paints** (based on your budget)

>Artist tape

>Xacto knife

Note: Please have drawing supplies for Life drawing session: drawing board and paper, charcoal and conte-crayons)

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 will be purchased by instructor for the common use in class:

Tracing Paper	3M Spray Mount Artist's Adhesive
Masking tape or Artist tape (adjustable)	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

Suggested Sources for Art Supplies:

Blick Store, 969 Market Street between 5th and 6th streets www.dickblick.com/

Utrecht, 116 New Montgomery at Mission 777-6920 <http://www.utrechtart.com/>

FLAX, 1699 Market at Valencia 552-2355

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.

week 11/ march 24 & 26: FASHION ILLUSTRATION WORK IN PROGRESS REVIEW

Homework: read "Invisible Cities" by Italo Calvino, 3 sketches for each 3 different cities (9 total)

week 12: march 31 & april 3, and 7: NO CLASSES- SPRING BREAK

week 13/ april 9: CRITIQUE OF ASSIGNMENT 4/ IMAGINARY ARCHITECTURE LECTURE

Assignment 5: IMAGINARY ARCHITECTURE. **DUE: April 23**

In-class work: work on assign.5

week 14/ april 14 & 16: IMAGINARY ARCHITECTURE PROJECT CONTINUED

In-class work: work on assign.5

Homework: finish assign. 5

week 15/ april 21 & 23: IMAGINARY ARCHITECTURE PROJECT CONTINUED/ CRITIQUE OF ASSIGNMENT 5

Homework: finish assign. 5

week 16/ april 28 & 30: INTRODUCTION TO FINAL PROJECT

Assignment 6: CHILDREN BOOK ILLUSTRATION, book jacket ("*Alice's Adventures in Wonderland*" by Lewis Carroll).

DUE: May 19

Homework: start to research and collect visual references for the final project.

week 17/ may 5 & 7: FINAL PROJECT. REFER TO THE SCHEDULE ON YOUR HANDOUT

In-class work: prepare to discuss (individually) your ideas for the final project; start work on the final project

Homework: sketches for the final project

Materials: color mixed media of your choice

week 18/ may 12 & 14: FINAL PROJECT CONTINUED.

FINAL CRITIQUE: May 19, 11 AM - 1pm

Students who don't attend either the midterm or the final critiques will receive a failing grade.

This schedule is subject to change at the discretion of the instructor to accommodate instructional and/or student needs. It is the student's responsibility to keep abreast of such changes.

Deadlines: projects will be due at the beginning of class on the day of the deadline. Works submitted after the due date will be downgraded one letter grade.

week1/ january 13 & 15 : INTRODUCTION TO THE COURSE/INTRODUCTION TO THE FIELD OF ILLUSTRATION
for january 15: Bring at least 12 photographic references of animals you like to draw. Bring all requested materials to the class and be ready to work.

In-class work: 5-10 sketchbook drawings of animals in black and white.

Materials: tracing paper, graphite pencil, markers, pen and ink

Assignment 1: HYBRID CREATURE. **DUE: February 3**

week 2/january 22: HYBRID CREATURE PROJECT CONTINUED/ INDIVIDUAL HELP

jan. 20: NO CLASS

In-class work: Hybrid creature

Homework: Research. Find a small poem or a quote of someone famous that you want to illustrate. Bring it to the next class.

week 3/january 27 & 29: HYBRID CREATURE PROJECT CONTINUED

In-class work: Hybrid creature

Homework for Feb. 5: Bring several quotations and poems to class

week 4/ february 3 & 5: CRITIQUE OF ASSIGNMENT 1/NTRODUCTION TO TYPOGRAPHY LECTURE

In-class work: Work on assignment 2

Assignment 2: POEM OR QUOTE ILLUSTRATION WITH CREATIVE USE OF TYPE. **DUE: Feb. 19**

Materials: graphite pencils, pen, markers, tracing paper, x-acto knife

Homework for Feb. 10: Bring at least 6 sketches/working ideas for assignment 2

week 5/ february 10 & 12: VISUAL POEM PROJECT CONTINUED/

In-class work: Work on assignment 2, **feb.19** Group Critique

feb. 17: NO CLASS

week 6/ february 19: INTRODUCTION TO MIDTERM PROJECT/CRITIQUE OF ASSIGNMENT 2

Assignment 3/ MIDTERM PROJECT DUE: march 13

Homework for Feb.25: bring ideas, sketches (at least 3 different ideas) to class and be ready to discuss them

week 7/ february 24 & 26: MID-TERM PROJECT CONTINUED

In-class work: Work on the project; individual help.

Materials: Acrylic or gouache paint (B/W + 1 extra color)

week 8/ march 3 & 5: MIDTERM PROJECT CONTINUED

week 9/ march 10: MIDTERM PROJECT CONTINUED

MARCH 12: MIDTERM CRITIQUE

Midterm critique attendance and participation is mandatory. Students who don't attend it will receive a failing grade for the midterm.

week 10: march 17 & 19: INTRODUCTION TO FASHION ILLUSTRATION/ LECTURE

Assignment 4: FASHION ILLUSTRATION. **Due: April 9**

In-class work: visual exploration of ideas

Materials: color media of your choice

grading

There is no extra credit work available in this class. You will be evaluated on the basis of the assigned projects. 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. Application of ideas discussed in class to illustration problems
2. Aesthetic quality and formal aspects of illustrations
3. Conceptual clarity, innovation, strength and originality of ideas
4. Craft and presentation
5. Punctuality, meeting of deadlines, 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% - Above Average 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% - Average Work - 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% - Marginal Work - 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%

class participation: 20%

sketchbook: 10%

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.

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*

professional magazines

Communication Arts, Juxtapoz, 3X3 magazine

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>

useful drawing resources

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

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

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