

Class Syllabus/ FALL 2013/ Instructor: Inna Razumova

course description:

Further exploration of visual communication strategies as they relate to the field of illustration. Experimenting with wet and dry media, use of research, techniques and professional presentation in the development of personal style. Focus on professional problem-solving approach in the following areas: book illustration, graphic narrative, caricature, and character design.

major learning outcomes:

- A. Synthesize learned illustration processes (research, concept development, problem-solving, execution, and presentation) into personal work.
- B. Integrate the acquired technical skills into an artwork using a variety of materials (e.g. ink, markers, paint, color pencils).
- C. Produce a coherent body of illustration work that communicates complex ideas effectively and creatively.
- D. Evaluate and revise own work.
- E. Analyze works of peers during class critiques using acquired knowledge of the principal methods of illustration.

method of instruction:

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

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. A fourth will drop your grade one grade. Six will drop your grade two grades. Seven absences will result in the student failing the course, a grade of "F".
- b. Most of the vital information about the assignment will be given in the beginning of class, so tardiness will affect your final grade in a following way: Being more than 15 minutes late or leaving class early three (3) times will constitute one absence.
- c. There will be no exceptions to this policy.

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

The essential plan for each project must begin with concepts. The sketchbook will be used for preliminary studies, brainstorming your ideas, keeping visual references, layout, and sketching your ideas, and taking class notes. The sketchbook is one of the most important methods that the illustrator can utilize. All ideas will begin here, and sketchbook is a required part of the evaluative process. Sketchbook assignments will need out-of-class hours to complete; these are due at midterm and the end of the semester. Names must appear on the sketchbook cover. Late sketchbooks will not be accepted.

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: 80pt

critique participation: 10pt

sketchbook: 10pt

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, Hi- Fructose, 3X3 magazine

useful drawing resource

from Andrew Loomis books: <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

www.theispot.com

www.ai-ap.com

www.folioplanet.com

altpick.com

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/ august 14 : INTRODUCTION TO THE COURSE/INTRODUCTION TO THE FIELD OF ILLUSTRATION

for august 19: Bring visual resources and materials and be ready to work.

In-class work: 5-10 sketchbook drawings for Assign.#1

Materials: tracing paper, graphite pencil, markers, pen and ink, watercolor b/w.

Assignment 1/ DUE: Sept. 4

week 2/august 19 & 21: REVIEW OF ASSIGNMENT 1/ INDIVIDUAL HELP

In-class work: 5-10 concept sketches

Homework: Work on assignment 1.

week 3/august 26 & 28: ASSIGNMENT 1 CONTINUED

week 4/september 4: CRITIQUE OF ASSIGNMENT 1/INTRODUCTION TO ASSIGNMENT 2

In-class work: Work on assignment 2

Assignment 2/ DUE: Sept.23

Sept. 2: NO CLASS

week 5/ september 9 & 11: ASSIGNMENT 2 CONTINUED/

In-class work: Work on assignment 2

week 6/ september 16 & 18: ASSIGNMENT 2 CONTINUED/

Homework for Sept 23: bring ideas, sketches (at least 3 different ideas) to class and be ready to discuss them

week 7/ september 23 & 25: CRITIQUE OF ASSIGNMENT 2/ INTRODUCTION TO MIDTERM PROJECT/

Assignment 3/ MIDTERM PROJECT DUE: october 10

week 8/ september 30, october 2 & 7: MIDTERM PROJECT CONTINUED

week 9/ Oct. 9: 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/ oct 14 & 16: INTRODUCTION TO ASSIGNMENT 4

Assignment 4/ Due: Oct.28

In-class work: visual exploration of ideas

Materials: color media of your choice

week 11/ october 21 & 23: ASSIGNMENT 4

In-class work: work on assignment 4

Homework: continue working on the project

week 12/ october 28 & 30: CRITIQUE OF ASSIGNMENT 4/ INTRO TO ASSIGN. 5

Assignment 5/DUE: Nov. 18

In-class work: exploration of ideas for assign. 5

Materials: your choice, must be in color

Homework: 5-10 sketches

week 13/ november 4 & 6: ASSIGNMENT 5 CONTINUED

In-class work: work on assign.5

week 14/ november 15: ASSIGNMENT 5 CONTINUED

Nov. 11: NO CLASS

week 15/november 18 & 20: CRITIQUE OF ASSIGNMENT 5/ INTRO FINAL

Assignment 6/ DUE: Dec. 18

In-class work: exploration of ideas for assign. 6

Nov. 27: NO CLASS

week 16/ november 25: 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: start to research and collect visual references for the final project.

Materials: your choice, but has to be in color.

week 17/ december 2 & 4: FINAL PROJECT CONTINUED.

week 18/ december 9 & 11: FINAL PROJECT CONTINUED.

Dec. 16: NO CLASS

FINAL CRITIQUE: Dec. 18, 11 AM - 1pm

Final critique will be held as scheduled in the CCSF catalog. There will be no deviations from the schedule, so please arrange your working schedule or travel plans accordingly.

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

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.

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

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>

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.