

## **FALL 2015 | UD Art 312 | Illustration Methods**

### **Syllabus**

M/W 1:25 PM - 3:20 PM  
Recitation Hall Room 103

Prof. David M. Brinley

davebrin@udel.edu

Office Hours M/W afternoons 3:30 - 4:30 by appt.

**<http://udart.weebly.com/>**

This is a portfolio course in which we will consider the relationship of the artist to his/her work.

The course will emphasize individual investigation and discovery while remaining open to collaborative projects that may cross disciplines within the department (new media, digital design, printmaking, photo, advertising, etc.). Deadlines are mandatory just as in the professional world. As assigned, they will consist of research > thumbnail stage > roughs > color comprehensive stage > final piece. Student process and progress will be documented and presented within each problem. Combining conceptual thinking (telling a story), critical thinking (verbal/visual vocabulary), creative thinking (problem solving), strong technical and communication skills, as well as imagination is crucial in developing a personal vision for your work. Experimentation is strongly encouraged, as is strong technique, craft and attention to detail. All students are required to maintain a separate personal sketchbook outside of projects. In this sketchbook you will fill one page per day.

Students will be using color media and techniques learned in intermediate classes to create conceptual illustrations.

This course will further explore more unique, personal and conceptual approaches to illustration. Students will have the opportunity to experiment within each project. A responsible student will become familiar with traditional and digital mediums, the means of creating and delivering art, the history of illustration, and the expectations of working as an illustrator in the field.

## ART 312

You are responsible for:

1. FIVE assignments + semester long personal thesis

Personal thesis consists of at least four Personal Project/Pieces (two due at midterm/all four due last day). You are creating your own content.

What do you intend to research and pursue within your own process and development as an artist?

Develop and propose three images based on your life experiences and or your interests in the field of Illustration. These can be separate, individual images or a series.

4. Sketchbook

5. Digital Presentation and Portfolio Preparation

By the end of this class you should have all of the following:

- portfolio online and a physical portfolio for drop-offs/visits
- standard letter of agreement/contract
- standard invoice
- resume and cover letter
- list of names to send work to
- promotional mailer

TEXTBOOKS: suggested:

[The Art Spirit: Robert Henri](#)

[The Universal Traveler Guide to Creativity](#)

[Illustration: A Visual History](#)

[The Illustrator in America: by Walt Reed](#)

[American Illustration](#)

[Society Of Illustrators](#)

[Communication Arts](#)

Damn Good Advice (for people with talent!) - George Lois

<http://www.illustrationhistory.org/>

Arisman/Heller series of Illustration books

- MANDATORY trips to NYC are scheduled for the semester. For homework, you will create a metaphorical image from a place you visited. Size and media is up to you. We will critique them two weeks to the day after returning. These can utilize your imagination, reference photos, as well as images drawn in your sketchbook.

I encourage these to be highly experimental in approach and organic.

- Each class period we will wall critique and review progress on thesis and personal projects following our discussions of the assigned projects.
- Be prepared to work on your projects in class at all times. Have your materials on hand.

### **Course Objectives**

By completing this course Students will be able to:

1. Describe and speak articulately and critically about their work and the field of illustration.
2. Analyze creations on the basis of historical and contemporary influence of illustration on the culture, graphic design, fine art and visual communications.
3. Use a wide range of themes and subject matter to create expressive content in their work. Apply and use analog and digital processes in the creation of their work.
4. Analyze and integrate a variety of methods to evaluate an assignment. Given a problem, determine the strategies that would be necessary to solve it (experimentation).
5. Evaluate and the critique the work of others as well as their own work.
6. Produce work that demonstrates creative thinking in order to express a personal vision/point of view that communicates a personal voice.

Students will present their work on a final CD-r portfolio and/or upload a portfolio folder to SAKAI.

## Evaluation criteria

While listed separately below, both sets of evaluation criteria are applied during the critiques.

1. Compositions of visual interest - Students must learn the following when creating compositions:

Compositions must be visually interesting -- not just to the artist creating the work. Only fresh new composition will be interesting.

2. Conceptual thinking/Telling a story

Projects will also be evaluated on:

- Research, concept, imagination and creativity - depth of ideas explored.
- Craftsmanship - structural integrity and attention to details.
- Execution - consistently working on project during and outside of class.
- Presentation - completed state of the project, how the work is presented and what you have to say about your project and other projects during the critique.

## Course Requirements

Attendance is mandatory. Arriving to class late and/or leaving early three times will count as one unexcused absence. To avoid unexcused absences, please consult with me before you miss class. Projects will each be graded on a scale of 0-4.0 (4.0=A, 3.0=B, 2.0=C, 1.0=D, 0= F) and will utilize the plus minus system.

This course is intended for the art student who is committed to developing his or her creative potential. You will be graded on demonstrable knowledge of the subject matter, ability, effort, quality of your work, creativity, and attendance. Attendance is mandatory, and will be taken at the beginning of each class period. More than three absences can cause a grade drop of one letter grade, i.e., from an A to a B. Work not submitted on the designated due date will be considered late. Project grades will decrease by one full grade for each class the project is late. Work will not be accepted if missed due to an unexcused absence. Final Digital Portfolios (CD-r) will be collected at the end of the semester and graded as above. Final grades will be based upon the average of your project grades, your final portfolio grade, attendance, and weighted for effort and class participation. Please be aware that we will have class critiques in which work is shared and discussed. By being part of this class, we each agree to address other people and their work with respect.

A = Outstanding. Expansive investigation of ideas and excellent composition. All assignments completed on time. Insightful contributions to critiques. Student goes substantially above and beyond minimum requirements. Extraordinary work, extra effort. Work goes beyond assigned expectations, pursues concepts and techniques above and beyond what was discussed in class. Risks are taken in the pursuit of creative ideas.

B = Above Average. Substantial investigation of concepts and compositions. All assignments completed on time, insightful contributions to critique.

C = Average. All assignments done competently and completed on time. Strong participation in critique.

D = Marginal Work. Late projects, limited investigation of ideas, incoherent compositions. Limited contributions to critiques.

F = Unsatisfactory Work. Course failure due to minimal idea development, disjointed compositions, lack of participation, late assignments, or excessive absences.

#### Materials

To start with...Oil, acrylic, mediums, watercolor, dyes, gouache, board, various heavyweight watercolor papers, printmaking paper, canvas, old and new wood, untempered masonite, CS6 - Photoshop, Illustrator, Painter, InDesign, Raven Press, pencils, pens, charcoal, gesso, sharpies, ink wash, India ink, ballpoint pens, tracing paper, vellum, bond pad, extensive reference image 'morgue', sketchbooks and any other computer program, mark making material, or method that you can use to create images and/or objects.

#### Personal Project possibilities:

Ask yourself - what is strong or weak about my work? , What and who are your influences (not just visual) and why?, What are you interested in? (hobbies, life, personal causes, etc.)

- Gallery
- Short stories/personal writings
- Personal Series based on life events, interests, writings, etc.
- Personal Projects will be due and critiqued weeks 9-13. All projects can be revised after critique.

- Some possibilities:
  - Advertising and Institutional Illustration: Four Ad campaigns, Four Catalog covers, travel, corporate, cultural event posters, corporate investment
  - Publishing: Children's Book, Four Book Covers, Sequential narrative, Graphic novel, or comic book short story.
  - Multimedia (interactive game or short story - Flash or Shockwave - you need a fabulous concept - funny/clever + character design)
  - Editorial: Four Magazine Spreads, Three Dimensional work, Four Alternative magazine covers (use all appropriate type, logo, title, author, date, etc.... Portraits/Likenesses/Caricatures, Digital, Narrative, etc.
  - Product and Packaging: Package/label design, the list is infinite.....

Explain your ideas, concepts, and possible methods to achieve your goal. The thesis projects should emphasize individual investigation and discovery while remaining open to collaborative projects that may cross disciplines. Be open to expanding your knowledge of various artistic fields and how you can use new information. In depth research is expected. Work on developing a personal vision for your illustrations. Possible 3D projects?

All three pieces will be presented and critiqued as we go - they must be completed by the end of the semester for the Year End Show.

All projects can be revised after critique.

- Editorial : One cover, one full page, one half page, and one spot all from different articles that you find and propose would make for interesting illustrations. Avoid any articles that use a poor photo or an illustrated solution already. Editorial: Conceptual/Metaphorical – consider portraits, finance/business, politics, op/ed, travel.
- Newspaper Illustrations – NY Times op/ed – choose three relevant, current topics

- Magazine full page layout spreads – 3 spreads from different sources. Research the newsstand for interesting, creative possibilities. Society of Publication Designers annuals are also invaluable.
- Alternative Weekly – design and illustrate three covers – Search "List of alternative weekly newspapers" on Wikipedia -- Philadelphia City Paper, Baltimore City Paper are some regional ones. No Wilmington or DE papers please.

#### Product and Packaging:

- Music design – Any music, any genre. Choose what is appropriate to your style – rather than just something you like. - Type is necessary. Get crazy and design a box set. Print and present in a 3D format.
- Package or label Design – wine labels, beer bottles, soda cans, cereal, detergent, toys, clothing, a fancy boutique, etc. Type is required - actually affix your designs to the object. Get creative with this aspect.
- Textiles or Clothing?
- Phone Apps
- Informational graphics

## Advertising and Institutional:

- Catalog covers – LL Bean, J. Crew, etc. Know your market. Design and illustrate a series of covers. Four seasons, annual events (back to school), holidays – Type would include the company name, catalog theme, the season, as well as any other info it may need to communicate.
- Advertising Campaign – with type for any product of your choice. Series. Four Ads should work as a campaign. (Billboard, Public transit, Web, billboard, etc.)
- Travel posters/Ads – 13 x 19 Vertical. Series for three different destinations. All consistent in style and conception. Airline, travel agency, hotel chain, - Reference and research are very important to evoke the mood and spirit of the location. Consider your typography and the use of color and texture.
- Corporate/Investment illustrations for an annual report – company of your choice. Conceptual business illustrations. Risk, vigilance, security, wisdom, networking, etc. Actual subject matter can be pretty varied. Four full page or 2 full page and two spots. Body text on pages with the spots.



- Cultural Events poster – Renaissance Fair, Comic convention, pet show, concert, plays, opera, musicals, etc. – color – include all type such as date, venue, time and so on...19 X 14 printed
- Advertisement for a cultural institution – museum, library, arts organization, etc. Choose the proportions based on the advertisements placement. Is it a poster, magazine ad, newspaper ad, a broadside of a bus, some other format? Come with references for the chosen proportions.

#### Publishing:

- Children's Book – Dummy book with cover, Splash and at least two spreads – Something not connected with a particular illustrator – Consider fables, fairy tales, folk tales
- Book Covers – Any book except picture books or graphic novels. Consider Fiction, Non Fiction, Biography, Academic text, mystery, Horror, young reader, literature etc. Choose an appropriate format and size and necessary text.
- Graphic novel or Comic Book -- Cover, Splash and 2 page spread OR a complete four page story

## Multimedia:

- Animation – 2 minutes or more in length – 4 distinct scenes with intro and credits (make sure you are working with a fabulous concept & character design - funny or clever). Choose this only if you are comfortable using the tools of multimedia including character design and the software.

Morris Library has an extensive collection of film, photo, art, illustration and design books for inspiration. Check out the 3rd floor.

## STUDIO RULES

### Safety and Hazardous Materials Policy :

Spraying of fixative or any other toxic materials (spray mount, airbrush paint, etc.) are not allowed in the University's Design Studio.

Adequate ventilation is necessary if you spray mount any work. Do so OUTSIDE and not on the brick or pavement right outside the building.

No eating and drinking in the classroom. No listening to Ipods or texting during class. Keep cell phones on 'vibrate'. Take cell phone calls outside in an emergency.

No cutting into the tables or into the floor.

Clean up after yourself - and the area around and under you.

Respect other people's property.

Take notes. Use the library as a resource for pertinent information.

Get information about assignments from classmates in the event you miss class.

NO tweeting, texting, or phones on your desk while working. Keep it in your pocket on vibrate - take calls outside of class in an emergency.

Also:

No cutting on tables or light tablets.

Clean up.

Respect other people's property.

Straighten up the desks and push in your chairs before leaving.

Get to know your peers.