

The University of Arizona  
**ILLUSTRATION**

**PROJECT SIX: AN ILLUSTRATED EXPERIENCE**

**MARGARET KIMBALL**

Studio I | Art 266 | Fall 2009  
Time: M/W 8 - 10:50am  
Classroom: 201  
Office: Graduate Studios  
Hours: by appointment  
E: margikimball@gmail.com  
T: 203.525.1920

**MATERIALS**

Vellum or Bristol paper  
Or a high quality paper  
Black mat board  
Chosen materials:  
Pen and ink  
Scratchboard  
Collage  
Watercolor  
Adhesive(s)  
X-acto or Olfa knives  
Cutting mat  
Scissors

**WHAT IT IS**

Illustration is increasingly entering into various facets of the culture, from memoirs to journalism to advertisements. As such, it's important for us to examine the interdisciplinary potential of the medium. Enter our final project!

For our final assignment, we're going to illustrate a personal experience. The experience can be whatever you like, from flossing (personal essay) to walking to school (experimental) to experiencing loss (memoir) to witnessing the All Souls Procession (journalism).

**IN CLASS / PROCESS**

|       |           |   |
|-------|-----------|---|
| 11/23 | Monday    | Introduction: Review books, concepts, thumbs<br>Student Presentations (Ashlee C.) |
| 11/30 | Monday    | Storyboard outlined<br>Student Presentations (Clayton + Andrew)                   |
| 12/02 | Wednesday | Develop composition(s)<br>Student Presentation (Alyssa F.)                        |
| 12/07 | Monday    | Develop final images<br>Student Presentations (Ula + Zach)                        |
| 12/09 | Wednesday | Critique!   |

**DESCRIPTION**

Our project is going to be a three to twelve panel illustration, like a storyboard or comic; a narrative sequence. The process will be this: have an experience or remember one you've had, break it into significant parts (with or without text) and then illustrate these parts. You can use metaphor and analogy. In other words, you don't have to draw yourself. You can appear as an animal, for instance. There should be a beginning, middle and end with some sort of narrative climax, like a really really condensed book.

If you feel more comfortable, you can mimic the style of any of the artists we've explored this semester. But this is not necessary; just an option.

**RESOURCES**

I'll bring in as many books and concepts as I have, and here are some names for you to look up on your own, outside of class. Research is a critical component in the development of your work.

Here are the names:

Lynda Barry, Alison Bechdel, Chris McCloud, Chris Ware, David Heatley, Marjane Satrapi, Charles Burns, Will Eisner, Art Spiegelman, Adrian Tomine, Maira Kalman, Julie Doucet, Keri Smith (though less so), Edward Gorey, Jules Feiffer, Alan Moore, Craig Thompson

Look into publishers, too:  
McSweeney's, Fantagraphics

**PRESENTATION**

For the critique, you will be presenting a sequence. There will be at least three separate pages of composition(s), with a minimum paper size of 7 x 7 inches. There can be multiple comic-like panels on each page, or each page can be separate concepts.

