

**ILLUSTRATION 266/  
SPRING 2010/  
VISUAL COMMUNICATIONS/  
SCHOOL OF ART/  
WWW.WEHEARTILLUSTRATION.WORDPRESS.COM/**

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Office Hours  
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*By Appointment Only*

**COURSE DESCRIPTION**

Illustration 266 is an introductory critique class that will expose you to various tools and methods used by illustrators. In addition exploring the physical materials, our goals will include learning to develop strong concepts and finding effective solutions to express those concepts. The initial projects will focus on evolving your craft while later assignments will be more heavily concept-based. One of the most important value this class can potentially help you acquire is how to be resourceful. Being resourceful is a way of solving problems, of finding creative solutions to what you are presented with using the tools at your disposal; this, too, will be one of our goals. In order to achieve what we set out to, there will be several components to the course, as described in the *Course Requirements*.

## COURSE REQUIREMENTS

This will be a comprehensive course in which we experiment with the materials, techniques and concepts behind the craft of illustration. You will need ready access to the internet and your email to participate in this class. The following will be required without exception. If you feel you will not participate in *all* these requirements, please drop the course:

### // Projects

*Throughout the semester we will be completing six major projects, all based on specific media, with the exception of the final, which will be driven by concept (which might also be a kind of form).*

- a// Pencil
- b// Pen and Ink
- c// Scratchboard
- d// Watercolor
- e// Collage/Mixed Media
- f// Personal Expression/Experiment

### // Homework Assignments

*Each of our projects develops through a specific process, which I will outline for you. This process includes the development of thumbnails, followed by sketches and finally the finished drawing, all of which will be mounted. Thus, each component of the process is due on specific days as outlined.*

### // Critiques

*Critiques are a time to step back from the work we've been doing and examine it critically and constructively. The critiques are structured in a specific way to facilitate helpful feedback and develop our creative vocabulary.*

### // Oh, Pioneers! Presentations, Blogging & Reports

*Thus far, I've not been able to find a satisfactory published book recording the history of illustration. So we're going to make one. Each week, two students will present short but poignant presentations on one illustrator each. The presentation will be accompanied by a brief written component, which will include images of the described work and a bibliography. Each student will post her presentation onto our blog ([weheartillustration.wordpress.com](http://weheartillustration.wordpress.com)) and at the end of the course, we will compile these reports into a book.*

### // The Tuesday Thinkery: Readings & Discussion

*Throughout this course we will be reading three books relevant to the field and history of illustration and having weekly discussions about them. You will be required to read each of the books and provide thoughtful commentary in our class discussions as well as on the class blog. At the end of each book, you will each be required to post a paragraph of your thoughts to the class blog.*

### // Attendance & Participation

*You absolutely must come to class and participate in our discussions. The strength of the class, and your work, depends upon everyone's involvement and engagement with the materials and activities. When you don't come to class, not only does the class suffer, your grade drops. See the Attendance Policy.*

#### REQUIRED MATERIALS

*For your materials, I'd first recommend ordering them online (via Dick Blick or perhaps Utrecht Art Supplies). Note that you need to have them in time for assignments! Otherwise, you can go to Sarnoff's Art Supplies in Tucson, or, if you're in a pinch, Posner's. Another note: Posner's has consistently been more expensive than Sarnoff's and their supplies are kept in less than ideal conditions.*

Note: always use fixative and spray-mount on your work BEFORE class, in a ventilated area, perhaps in room 205 in the ventilator or better yet, outside on a disposable surface. Do NOT do this during class.

#### Sketchbook:

We will make a sketchbook on the first day of class, approximately half-letter size (5.5 x 8.5"). If you'd like to purchase a sketchbook of a different size, feel free to do so.

#### Project One: Pencil Botanical Drawing

- (1) Strathmore 400 80lb drawing pad (24 sheets) 18"x24"
- (1) Black Mat Board - have store cut to 2 pieces 23"x28"
- (1) 3M Photomount or a roll of 3M 568 Postionable Mounting Adhesive (PMA)
- (1) Workable fixative
- (1) Artists' tape (3/4" white)
- (1) Kneaded eraser
- (1) White plastic Staedler Mars eraser
- Pencils: 2H, 4H, 2B, 4B, 6B
- Optional variation: graphite sticks of the same hardnesses

#### Project Two: Pen & Ink Drawing

- (1) Bottle of india ink or Sumi ink, black
- (1) Crow-quill pen (sometimes called nib-holder)
- (2) Nibs (#102 and #108)
- Various brushes of your choice for ink washes
- (3) Disposable technical pens (Sakura Microns, e.g.), .01, .03, .05

#### Project Three: Watercolor Illustration

- Water-color brushes (Simmons -R #1, #3, and a #1 wash brush)
- Water-color set, Koi-12 (brand) set or similar, get best that you can afford
- Water color mixing dish, (not necessary if you're buying the Koi-12 set.)

#### Project Four: Scratchboard

- (2) Scratchboards (about 8.5 x 11")
- (1) Tool kit (I recommend Dick Blick for this, item # 14913-1009, or for a less expensive option: item #14939-1009)

#### Other tools:

- (1) scissors
- (1) 18" steel ruler with cork backing or similar
- (1) 45° (or adjustable if you already have) 10" triangle with beveled ink edge
- (1) 36" metal T-square (recommended not required)
- (1) Atomizer, and/or (1) old toothbrush
- (1) premium stainless steel Olfa cutter (#OL-SURI) with # A1160B break-off blades
- (1) Transparent self-healing cutting mat, 12"x18", Alvin, Itoya or similar

#### BOOK REQUIREMENTS

Understanding Comics, Scott McCloud  
Persepolis, Marjane Satrapi  
Fundamentals of Illustration, Lawrence Zeegan

GRADING STRUCTURE

Projects - see <i>Project Evaluations</i>	60 %
Homework - Follows outlined process, readings	10 %
Critiques - Participation, vocabulary	10 %
Presentation - oral, written, blog	10 %
Readings + Discussion - reads, participates, blogs	10 %
Attendance - attends every class, participates	n/a

PROJECT EVALUATIONS

I. Initial Response/Development

- // Willingness to experiment within format
- // Curiosity; depth of research
- // Thorough exploration of topic/subject in thumbnails
- // Development through thumbs, sketches and final drawings

2. Design/Composition

- // Visually interesting composition
- // Demonstrates understanding of design concepts

3. Craftsmanship

- // Rendering quality (intention)
- // Application of media
- // Precision; cleanliness of presentation

4. Final Presentation/Critique

- // Creativity (evidence of experimentation with technique)
- // Ability to discuss project/work

5. Timeliness, Etc.

- // Late projects will not be accepted
- // Follows parameters of assignment

ATTENDANCE/ABSENCE POLICY

Attendance is mandatory. If you miss three classes, you drop one letter grade. If you are absent six or more times, you will fail. All holidays or special events observed by organized religions will be honored for those students who show affiliation with that particular religion. Absences pre-approved by the UA Dean of Students will be honored.

CLASSROOM BEHAVIOR

Be in class on time, without exception. Cell phones are not to be seen or used in class. Also, there will be no use of individual MP3 players. Eating is not allowed in class, except for on critique days and during The Tuesday Thinkeries.

For the university's comprehensive policies: <http://dos.web.arizona.edu/uapolicies/scc5308abcd.html>

CODE OF ACADEMIC INTEGRITY

See the full code of Academic Integrity at: <http://dos.web.arizona.edu/uapolicies>

STUDENTS WITH DISABILITIES

Students registered with the Disability Resource Center must submit appropriate documentation to me if requesting reasonable accommodations. For more information, see: <http://drc.arizona.edu/teach/syllabus-statement.html>

RESOURCES, GENERAL

- // Class Website: [weheartillustration.wordpress.com](http://weheartillustration.wordpress.com)
- // School of Art Event Calendar/Listserv: <http://sites.google.com/site/uaschoolofart/Home>
- // MLL/OSCR
  - Use them for: software, hardware, printing, scanning, workshops
  - Generally open about 9am - 12pm
- // Digital Print Studio
  - For: archival printing, scanning
  - Contact: [gabyta@email.arizona.edu](mailto:gabyta@email.arizona.edu)

// The Library - I'd recommend using the online Holding feature, whereby you can "order" your books to be brought to the holding room and pick them up at your leisure. This will be helpful for your presentations.

RESOURCES, ART SUPPLIES

- // Blick Art Materials: [www.dickblick.com/](http://www.dickblick.com/)

- // Sarnoff's Art Supplies
  - [www.sarnoffart.com](http://www.sarnoffart.com)
  - 2504 N Campbell Ave
  - Tucson, AZ 85719
  - (520) 795-1229

- // Posner's Art Store
  - [www.posnersartstore.com](http://www.posnersartstore.com)
  - 1025 N Park Ave
  - Tucson, AZ 85719
  - (520) 622-3636

USEFUL INFORMATION

- // How to Scan
  - /// Place final illustration face down on scanner
  - /// Open Photoshop
  - /// File > Import > Scan (Epson, HP or whatever brand the scanner is)
  - /// Scan Options: Always scan items to be printed at 300dpi and save as TIFF file

*Resources: MLL (Music Building, 137 or any OSCR Lab); Print Studio Workshop in Art Building*

- // Notes on Printing
  - /// Possible file types: TIFF, EPS, PDF (TIFF is best)
  - /// Minimum resolution: 300 dpi

*Resources: Print Studio Workshop in Art Building, Fast Copy in Student Union, Reproductions, Kinko's (Kinko's has varying quality and I wouldn't recommend them)*

- // Other Readings, for the Curious
  - /// Drawn!
  - /// Drawger
  - /// Illustration, A History, Seymour Chwast and Steven Heller
  - /// Society of Illustrators
  - /// Society of Children's Book Writers and Illustrators
  - /// AIGA

<b>Date</b>	<b>Day</b>	<b>Activity</b>
1/14	Thursday	C// Introduction to Illustration 266 + First Project; Make Sketchbooks H// Review Project 1
1/19	Tuesday // Demo //	C// Group Discussion of Plans for Project One C// Create thumbs and sketches H// Thumbs
1/21	Thursday	D// Sketches for Project One C// Presentation Group 1 // Begin final drawing H// Reading 1
1/26	Tuesday	D// The Tuesday Thinkery // Reading 1 C// Work on Final Drawing
1/28	Thursday	Graphite Critique! H// Review Project 2 + Prepare Concepts // Reading 2
2/2	Tuesday // Demo //	D// The Tuesday Thinkery // Reading 2 C// Group Discussion of Plans for Project 2 // Develop Thumbs H// Develop Thumbs + Sketches
2/4	Thursday	D// Sketches for Project 2 C// Presentation Group 2 // Work on Sketches H// Begin Final Illustration // Reading 3
2/9	Tuesday	D// The Tuesday Thinkery // Reading 3 C// Work on Final Illustration H// Work on Final Illustration
2/11	Thursday	Pen & Ink Critique! H// Review Project 3 + Prepare Concepts // Reading 4
2/16	Tuesday // Demo //	D// The Tuesday Thinkery // Reading 4 C// Discussion of Concepts for Project 3 H// Develop Thumbs + Sketches
2/18	Thursday	C// Presentation Group 3 // Work on Sketches H// Work on Drawings // Reading 5
2/23	Tuesday	D// The Tuesday Thinkery // Reading 5 C// Work on Drawings // Practice Techniques H// Begin work on Scratchboard
2/25	Thursday	C// Presentation Group 4 // Work on Scratchboard H// Develop Final // Reading 6
3/2	Tuesday	D// The Tuesday Thinkery // Reading 6 C// Work on Final H// Work on Final
3/4	Thursday	Scratchboard Critique! H// Review Project 4 + Prepare Concepts // Reading 7
3/9	Tuesday // Demo //	D// The Tuesday Thinkery // Reading 7 C// Group Discussion of Concepts for Project 4 H// Develop Thumbs
3/11	Thursday	D// Thumbs C// Presentation Group 5 // Develop Sketches H// Develop sketches and begin work on final // Reading 8
3/16	Tuesday	Spring Break - No Class!
3/18	Thursday	Spring Break - No Class!
3/23	Tuesday	D// The Tuesday Thinkery // Reading 8 C// Work on Final Watercolor H// Develop Final
3/25	Thursday	Watercolor Critique! H// Review Project 5 + Prepare Concepts // Reading 9

Date	Day	Activity
3/30	Tuesday // Demo //	D// The Tuesday Thinkery // Reading 9 C// Group Discussion of Concepts H// Develop Thumbs + Sketches
4/1	Thursday	D// Thumbs + Sketches C// Presentaiton Group 6 H// Work on Sketches
4/6	Tuesday	D// The Tuesday Thinkery // Reading 10 C// Begin Final Illustrations H// Develop Finals
4/8	Thursday	C// Presentaiton Group 7 // Work on Final Drawings H// Work on Final Drawings // Reading 11
4/13	Tuesday	D// The Tuesday Thinkery // Reading 11
4/15	Thursday	Collage Critique! H// Review Project 5 + Prepare Concepts // Reading 12
4/20	Tuesday	C// The Tuesday Thinkery // Reading 12 C// Group Discussion of Concepts for Final Project // Work on Thumbs H// Develop Sketches/Storyboard/Project Plan
4/22	Thursday	D// Storyboard + Project Plan C// Presentation Group 8 C// Work on Sketches/Storyboard H// Work on Drawings/Storyboard
4/27	Tuesday	C// Presentation Group 9 C// Work on Drawings H// Begin Final Illustrations
4/29	Thursday	C// Work on Final Illustrations
5/4	Tuesday	C// Bookbinding Day
5/6	Thursday	Final Critique!

GRADING CONTRACT - MY COPY

I, \_\_\_\_\_, have read the attached syllabus. I even understand everything that I've read and agree wholeheartedly to the terms of this course. By this I mean that I will:

- Attend every class (except in the event of illness or emergency, which I will discuss with the teacher)
- Complete every project
- Complete all of the reading and participate in the class discussions
- Create a presentation on an illustrator for the class, write a report and post the report to the blog
- Participate in the critiques to the best of my abilities
- Put forth my best efforts and intentions in each project
- Contribute positively to the classroom environment

And I understand that if I miss more than three classes, my grade will be dropped by one letter. I understand that if I miss four classes, the grade will be dropped by two letters; five classes = three letter grades dropped and six classes missed results in a failing grade. I understand that this policy is non-negotiable.

So, you see, I understand all of the terms of the class and I, by signing below, agree to them. If I do all of these things, I will receive at least a B in the course. By failing to fulfill any of the terms of this contract, I realize that my grade will be left to the whims of the teacher. Eek.

\_\_\_\_\_  
Signature

GRADING CONTRACT - THE TEACHER'S COPY

I, \_\_\_\_\_, have read the attached syllabus. I even understand everything that I've read and agree wholeheartedly to the terms of this course. By this I mean that I will:

- Attend every class (except in the event of illness or emergency, which I will discuss with the teacher)
- Complete every project
- Complete all of the reading and participate in the class discussions
- Create a presentation on an illustrator for the class, write a report and post the report to the blog
- Participate in the critiques to the best of my abilities
- Put forth my best efforts and intentions in each project
- Contribute positively to the classroom environment

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\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date