

Course schedule + Project descriptions

Illustration for Comm Design I

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Resource materials

- Loose-leaf binder to store notes and handouts.
- Portfolio: buy one or make it yourself.
- Drawing board (optional) with clips or masking tape to attach paper.
- Brush for drawing. Recommended: Windsor-Newton series 7 sizes #1 and #2
- Brush for ink wash: round sable or good synthetic brush, size #6 - #10
- Ink: Windsor-Newton black India Ink. Waterproof ink, selection of colored inks.
- Plastic mixing tray for mixing ink washes
- Water jar
- Soft cloth for wiping pens and brushes (chamois or similar)
- Pen holders (one for standard-point dip pen nibs and one for crowquill nibs)
- Standard metal nibs: buy an assortment of flexible and rigid points.
- 5 sheets of Strathmore Series 500 vellum or plate finish bristol paper, 3-ply or higher. The sheets are about 20 x 30". An alternative is Rising Artist Drawing Bristol, 3 or 4 ply, plate or vellum finish, 22 x 30" sheets.
- Drawing pencils, selection.
- Pencil sharpener or knife.
- Staedtler Mars white plastic eraser
- Erasing shield

Also useful:

- Art box or toolbox to protect your supplies while transporting them.
- Pentel automatic pencil (PD347), .7 mm HB leads (office supply store)
- Pentel Clic eraser (retractable) with white plastic eraser refills (office supply store)
- Assortment of drawing templates, Stencil sheets
- Ruler, triangle, t-square

Eye opener*

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QUICK SCHEDULE

- Session 1 Jan 07 Introduction to the course
- Session 2* Jan 14 illustration techniques +ZINE presentations
- Session 3* Jan 21 illustration techniques +ZINE presentations
- Session 4 Jan 28 presentation of the PROJECT 01 (time machine)
- Session 5* Feb 04 color for illustration + ZINE presentations
- Session 6 Feb 12 color (MODEL)
- Session 7 Feb 18 READING WEEK
- Session 8 Feb 25 PROJECT 02 presentation
- Session 9 Mar 03 word & image (MODEL)
- Session 10 Mar 10 word & image (MODEL) in class consultations
- Session 11 Mar 17 cinematic/narrative (MODEL)
- Session 12* Mar 24 cinematic/narrative +ZINE presentations

Portfolio review

Session 13 Mar 31 presentation of the PROJECT 03

Apr 07

Apr 14

Instead Course Introduction

Inspiration for the curriculum comes from the book "Six memos for the next Millennium" by Italo Calvino. Calvino (1923-1985) is a famous Italian writer born in Cuba and grew up in Sanremo, Italy.

This book contains six proposals for the Charles Eliot Norton Lectures in 1984. When Calvino started working on this project, it became his only obsession. His intention was to write eight lectures on "The beginning and the end" of literature, but unfortunately, he died when writing the sixth one. Lectures are left as manuscripts, sorted in this order:

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LIGHTNESS

QUICKNESS
EXACTITUDE
VISIBILITY
MULTIPLICITY

The unfinished one was titled CONSISTENCY

In the preface, Calvino wrote: "The millennium about to end has seen the birth and development of the modern languages... I would like to devote these lectures to certain values, qualities, or peculiarities of literature that are very close to my heart, trying to situate them within the perspective of the new millennium."

This statement sounds vague and open, but the elaboration of individual topics sheds a new light to our time, its aims and values. In the time of the "shifting paradigms", it is essential to revise and illuminate each segment of the present time, and Calvino's outstanding philosophy helps in sorting our current "post-ism" confusion. Calvino's ideas will be used in this course as guides towards good intentions (to use his own words): "to find some harmony between the adventurous, picaresque inner rhythm that prompted me to write and the frantic spectacle of the world, sometimes dramatic and sometimes grotesque".

What is illustration? The answer to this question must be hidden somewhere between illumination and representation, between our inner and outer shells.

Session 1 Jan 07 Introduction to the course.
Illustration techniques. Project 01 guidelines

MEMO: Please make a ZINE for the next class (selected students)

INDIVIDUAL PROJECT

Special project • ZINE

Focus on sustainability (CONSISTENCY)

Think of this work as an experimental ZINE, dedicated to test sustainable design concepts and ideas.

zine also 'zine (zēn)

n.

- 1 An inexpensively produced, self-published, underground publication: I often contributed cartoons and essays to other people's 'zines, so why didn't I just buckle down and start my own? (comment by Pagan Kennedy).

GUIDELINE

All kinds of solutions are welcome, including personal essays; news and articles; feature stories; interviews; profiles of people, organizations and projects; artwork and fiction. Sustainable Zine encourages you to interpret the theme in any way you wish, so please do not feel restricted to traditional concepts of the news.

PLEASE CONSIDER

- Think of various senses: how to communicate your ideas via various senses and/or their absence: to vision, hearing and talking impaired); try to use new “quality” of materials- texture, smell, taste...
- Multiple usages: Coca-Cola bottle in the movie “God’s Must Be Crazy” is reusable;
- Try and test alternative materials: “edible” magazine, cleaning device, package, etc... how your Zine has an “extended” or second life?

INDIVIDUAL PROJECT “TIME MACHINE”

Session 2* **Jan 14** illustration techniques +ZINE presentations

Session 3* **Jan 21** illustration techniques +ZINE presentations

MEMO: next week is due Project 01 (see details below)

Session 4 **January 28,2007:**

p r o j e c t • 1 Time machine (mixed illustration techniques)

duration 3 weeks

Quickness: Develop a series of illustrations based on your experience of time.

DESCRIPTION:

The emphasis the first project is on **illustration techniques** and the use of drawing materials. The end product is a booklet.

Please make a story based on time travel and assign yourself a part in your story, making yourself a recognizable character. Artists, writers and filmmakers from the dawn of time have included themselves in their work as characters. Try to imagine time travel by paying a visit to a various eras, or think of being reincarnated through various persons/forms of life.

Think of unusual time experiences and conceptions (Cosmic – Anthropologic – Personal time) and sketch the story based on your own perception of time.

The theme of your story is: TIME TRAVELER- (a booklet)

Everyone dreams of altering space/time or living in some “better moment”...astrology speak of Universal Time, history about human time, and finally every person lives its particular- personal time. How these 3 notions interfere with your own time? Can you imagine existing in some other time? Can you transport yourself to some other timeframe? What it will look like?

Remember: try to dig into your subconscious mind and find your “roots” in other times.

Create a storyline and make a “booklet sketch”. Bring it to a class for discussion and review before you start working on the project.

CONSTRAINTS:

- In this work you are supposed to portrayal time travel experience using appropriate illustration technique. For example, pencil cannot be used to draw anything before year 1795, when it was invented
- Your art will be executed in black-and-white or in monochromatic or grayscale range of tonality.
- Important part of this project is to test and present a NEW book FOLD. Please consider experimenting and applying innovative paper folding
- Booklet should contain at least 8 pages. All pages (except first and last) will work together as one time- journey.

Note: please do not use photocopies or computer prints for this project

Session 5* **Feb 04** COLOUR for illustration + ZINE presentations
Please bring GOUACHE or WATERCOLORS
Make **Personal Color Theory** for the next session.
Form teams for the project.

Session 6 **Feb 11** color (MODEL) skin tone (Chaotic versus Primitive colors). Teamwork.

MEMO: NO CLASS ON **Feb 18** READING WEEK

Session 7 **Feb 26** PROJECT 02 presentation. Please see details below

duration 4 weeks - (TEAM-BASED)

DESCRIPTION: (VISIBILITY)

Color is very important aspect of an illustrator's

The theme of your project is: **WAITING STATION**

As living beings, we experience different needs, habits and passions. We run through life, often neglecting the precious nuances in the environment. Your project is supposed to contrive a space for waiting or relax, based on your own desires or preferences. Your project will include a presentation (mockup) of the space, way finding strategies (using color) and communication of ideas while using the space (waiting).

- 1- You need well defined plan (where and how)
- 2- Clear, incisive, memorable images (content)
- 3- Precise language (message)
- 4- Color translated into a meaning (code)

Think how to "slow time", (extend and/or stretch time), what to do while waiting? How to create a comfort zone for tired and stressed-out people?

PERIMETERS: control, information, direction, interaction, innovation, emotion, engagement (real life condition)

PROJECT OUTCOMES: a space designed for meditation & relax

- This is a team based project (negotiable)
- Project includes a real time experience during the presentation
Please find a temporary location in the school to create a "Waiting Room" to exhibit your works (or bring a mockup or model)
- Please include project research and process
- Consider using color (using various painting techniques)
You may add other media, including computer-based work

Session 8 **Mar 03** word & image (MODEL)
Create your own symbols, letters & numbers

Session 9 **Mar 10** word & image (MODEL) in class consultations
Present collection of symbols, letters & numbers

Please see instructions below:

duration 4 weeks: Part 1 INDIVIDUAL (2weeks) + Part 2 TEAM based (2 weeks)

ABSTRACT:

The most common task of an illustrator is to describe text/event with images. Scientific, instructional, educational, etc...illustration has a simple

task: to make things noticeable and memorable. In this project you will explore the correlation between images and words.

(INDIVIDUAL work) PART 1 "ALPHABET"- 2 weeks

LETTER + TEXT = IMAGE

How letters become words and words become text and text becomes imagery?

- 1- Consider this section to invent your personal "letters & symbols". You will also use body language (drawing human figure) to acquire a databank of shapes. Think of pictograms, hieroglyphics and oriental letters. Make your own collection of symbols, letters & numbers.
- 2- Once you have the "alphabet", write a text/script inspired by the process of acquiring your symbols/letters. Script should be written in the form of short storytelling, essay or commentary. One paragraph (up to 500 words) will be enough.
- 3- Your text will then be turned into a series of illustrations (sequence of images) so the viewer can understand the meaning of your story without reading text.
- 4- In class viewing: Make a scroll or accordion drawing, which can be viewed as a "journey" through your story. Present it to the class.

All drawing materials & techniques are welcome.

In class presentation and consultation (of this component) is due March 10, 2007

TEAMWORK: A SECRET PLACE

Session 10 **Mar 17** cinematic/narrative (MODEL)
project brainstorming

Session **Mar 24** EASTER Monday

Session 11 Mar 31

INDIVIDUAL works

project • 4 Illustrator's PORTFOLIO

LIGHTNESS

Promotion: invite, handout, protocol

Illustration Portfolio

Illustration Portfolio is the final project for the course. Its purpose is to provide students with information, strategies and guided instruction to organize and create their final portfolio/presentation. The project will include individual critique and analysis of work created in studio classes and progress to the definition of a current agenda. Project will be individually assigned based on the quality of each student's body of work and their intentions. Presentation methods, formatting and stylization will also be addressed. The final outcome will be a finished portfolio (media) document; students will be asked to follow job-seeking strategies & standards.

GUIDELINE:

Please consider the way to present your portfolio (print, web or other media- CD, DVD rom). This portfolio may contain some works done beyond the class assignments.

Think of this project as the (publishing or printing) promotional material.

cinematic/narrative +ZINE presentations

Session 12 **Apr 07** presentation of the PROJECT 03 (cinematic sequencing)

▲ STORYBOARD + MULTIMEDIA (animated presentation)

ABSTRACT:

▲ Departing from the modernist aphorism 'form follows function', you will research and seek to define design traits for an allegorical space/time, where form can also follow fiction.

The focus of our investigation will be Granville Island: a place contrasting between the natural beauty, native history and the everyday (industrial & commercial) contemporary life. You will study the island first from distance —through its representations in public media and then select a close-up "point of reference".

This point should be considered as the "anchor" of your project and you should gather as many evidence, data etc about this spot. Gathered material will be reviewed and edited to form a contemporary illustration: narrative/cinematic story and multimedia event/presentation.

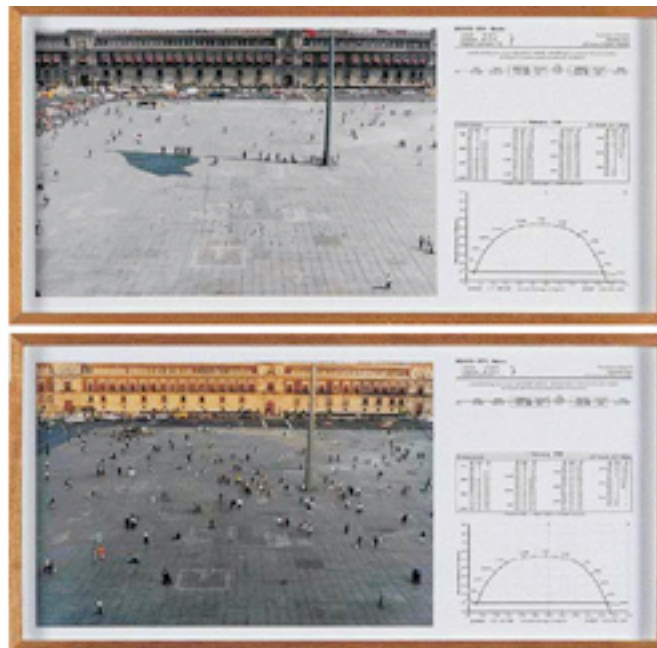
GUIDELINES:

You will look for disruptions, rifts and recesses in the continuity of cinematic space, the network of links between the characters in a play, the pattern of clues in a riddle and the unexpected evidence trapped within a split frame of a film/sequence. We will search for a poetic structure unfolding in a sound, the hue in paint, a vast space contained in a sentence or an imperceptible space sprawling along the wall.

You will consult history books, old & new maps, photographs and postcards, trace forgotten events and remember overlooked or celebrate notorious spaces, spaces mentally shared by everyone or secret ones known only to a few.

EXAMPLE: Francis Alÿs, Mexico City 1993

“...I spend a lot of time walking around the city... The initial concept for a project often emerges during a walk. As an artist, my position is akin to that of a passer-by constantly trying to situate myself in a moving environment. My work is a succession of notes and guides. The invention of a language goes together with the invention of a city. Each of my interventions is another fragment of the story that I am inventing, of the city that I am mapping.” Francis made a famous photo of Mexico City Square with people waiting in a shadow of the flag’s “sundial” pole. As you can see, people are moving all day, following the sun and shadow on the ground.



PROCESS: storyBOARDing

The storyboard is the visual outline of a scene, or of the whole event, in which each sequence is illustrated and briefly described in a caption. Each “shot” is presented with an illustration (photo-based, drawing, print, etc.), The description, a short paragraph of subscript, should include description of shot (in frames), indication of details, summary of comments, additional effects (background, music and sound).

Close you eyes and open your “inner eyes”. Then translate your inner vision(s) on paper. Create a story following your findings merged with the intuition.

This team-based project is presented as a storyboard and an animated/ time-based presentation, discovering new possibilities and illustration techniques by blurring the boundaries between drawing, modeling, video/ film and collage.

▲ Last Session: Project presentation is due April 14, 2007 ▲

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