

UNIVERSITY OF THE PACIFIC

Course/Section: ARTS 127/
Title: Illustration
Units: 3
College: College of the Pacific
Department: Visual Arts Department

Instructor: Professor Marie Anna Lee
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Office Hours: MW 12–1pm TTh 12–1pm by appointment only

Term: Fall / 2014
Class Meeting Days: T/TR
Class Meeting Hours: 9:00–11:50am
Class Location: Arts Center 119
Dates: 8/26–12/5

UNIVERSITY COURSE CATALOG DESCRIPTION

This course examines the historical and applied application of visual art for publication and mass media. A series of practical assignments investigate a variety of sub-themes routinely practiced by illustrators such as advertising, editorial, scientific and book illustration. Prerequisites:

This course is a requirement of students pursuing a BFA in Graphic Design. It is not a general education course.

COURSE PREREQUISITES

ARTS 021 and ARTS 023 or instructor's permission.

COURSE OVERVIEW

This course allows the student who is studying design to address visual communication strategies and solutions through hand-rendered illustrative means. Students will be encouraged to experiment with a wide variety of media and techniques through concept-driven coursework. In addition, the course will give students insights into the demands of a professional illustration career.

COURSE OBJECTIVES/LEARNING OUTCOMES

Upon completion of this course the student should be able to:

1. Upon completion of this course, the student should be able to
2. Analyze formal principles of drawing and explore how they relate to illustration
3. Construct conceptual solutions for various applications, sizes, and formats
4. Create conceptual solutions in a variety of the following media, including but not limited to: pencil, ink, water media, acrylics, oils, markers, pastels, charcoal, paper, or collage
5. Appraise and defend choice of media and technique appropriate for intended concept
6. Question conceptual appropriateness of solutions based on intent, audience, and use

The objectives will be achieved by:

1. Completing projects of increasing complexity
2. In class & homework exercises
3. Analysis & critique one's own work & then apply the skill to the work of others
4. Readings, lectures & discussion of readings

TENTATIVE CLASS EXERCISES AND PROJECTS

- Times Magazine Cover (25%)
- Magazine Editorial Illustration (25%)
- Book Illustration (25%)
- Newspaper Infographic Timeline (25%)

I reserve the right to adjust the projects and percentages as I see fit for the students' learning benefit. Students will submit a comprehensive folder containing all projects completed during this course at the conclusion of the semester to assess how the learning objectives of the course are being met.

Retention of Student Work

Student work may be retained for assessment purposes. It may be used in teaching and in publication by the instructor.

BFA IN GRAPHIC DESIGN PROGRAM LEARNING OBJECTIVES

Program Learning Objectives Introduced	Class Project Fulfilling Learning Objective	Mastery Level
Solve communication problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.	Magazine Cover Editorial Book Infographics	Introduce
Describe and respond to the audiences and contexts, which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.	Magazine Cover Editorial Book Infographics	Introduce
Create and develop visual form in response to communication problems, including an understanding of principles of visual organization/ composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful messages.	Magazine Cover Editorial Book Infographics	Introduce
Understand design-related tools and technology, including their roles in the creation, reproduction, and distribution of visual messages. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).	Magazine Cover Editorial Book Infographics	Introduce
Demonstrate proficiency in communication, presentation, and business skills necessary to engage in professional practice in graphic design including the ability to organize and manage design projects and to productively collaborate with others in a team. This competency is based on an understanding of organizational structures and working patterns in design, intellectual, economic, technological, and political contexts.	Project Critiques, group discussions	Introduce
Demonstrate ability to form and defend value judgments about graphic design and to communicate art ideas, concepts, and requirements to professionals and laypersons related to the practice.	Project Critiques, group discussions	Introduce
Identify the major historical achievements, current issues, processes, and directions in the graphic design field as well as in art in general.	Magazine Cover Editorial Book Infographics	

RECOMMENDED TEXTS & LEARNING MATERIALS

Howard, Rob. The Illustrators bible: The Complete Sourcebook of Tips, and Tricks

Heller, Steven. Graphic Style: From Victorian to Digital

Klanten, Robert. Illusive: Contemporary Illustration And Its Context

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/>

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>

Purchase following required supplies as needed

- Three-ring binder notebook
- Workable Fixatif: Krylon
- Sketchbook, 11" x 14"
- Drawing pencils; H, 2B, 2H
- Bone folder
- Eraser for Pencil
- Kneaded eraser
- Micron Inking Pens (2), Size 03 (.30mm)
- Black markers, a variety of widths or weights
- Metal Rule 18" with Cork Back (for Cutting)
- Masking Tape / White Artist Tape (lower tack)
- White Bristol Smooth Finish, Pad 11" x 14"
- Tracing Paper pad or roll
- Design Vellum for Technical Illustrations
- 3M Spray Mount or Rubber Cement and Rubber Cement pick up
- Scissors
- Xacto Knife, No. 1 and Pack of #11 Blades
- Container to carry supplies (tackle box, plastic bucket, etc.)
- Black solid core mat board
- Flash media jump drive

Suggested Materials

We will be using a variety of materials in this class. I will specify the number of colors allowed but will leave the medium to you. I would get some variety of tools and papers if I were you so that you can try out various media. Here are some brand suggestions. Get some that you are familiar with and some that you are not. Ink and ink pens, watercolor pencils and a small watercolor set were my choice but yours will likely be different.

- **Proper paper** (for pen, pencil, marker, watercolor, pastel, scratch board, etc.)
 - Watercolor Paper 5.5x8.5 Canson or 9x12
 - Pastel Paper Fabriano 19.5 x 25.5
 - Scratchboard Scratch Art 12 sheets
 - Laser Print 8.5x11 Hammermill premium laser paper
 - Illustration Board Crescent Illustration Board 15x20
 - Hot = smooth, Cold = rough
 - Canvas Board Fredix Artist Canvas Board
 - Marker Paper Canson 9x12 pad
 - Colored Paper Spectra Fadeless Art Paper (20 sheets)

- **Drawing Utensils**
 - Technical Pen Rapidoliner [refillable cartridges] -or-
 - Kohinoor Rapidograph [must buy india ink]
 - Pen Micron pen
 - Color Markers 3-nib Letraset or 12 set or
 - Prisma 3-nib
 - Set of watercolor paints (depends on your budget) or Van Gogh per tube
 - prisma color pencils & markers
 - watercolor pencils
 - Caran'dache W/C Crayon 15qty
 - Pastels NuPastel individual color or 24qty
 - Conte Graphite/Charcoal
 - Paint Brushes
 - China Marker/Oil Pastel, India Ink, Liquitex Acrylic -or- Windsor Newton Oil Paint

LAB FEE

There will be a lab fee of \$30 to cover purchase of consumable some materials maintenance, printing costs, & upkeep of computer facilities. There will be no refund of this fee if the course is dropped after the drop deadline, third week of the semester.

GRADING

Grading scale:

A	Minimum 95%
A-	Minimum 90%
B+	Minimum 87%
B	Minimum 83%
B-	Minimum 80%
C+	Minimum 77%
C	Minimum 73%
C-	Minimum 70%
D+	Minimum 67%
D	Minimum 60%
F	Below 60%

Below is university policy followed when administering letter grades on projects, papers, & other tasks that do not utilize a point or percentage system.

A: Exceptional, means objectives of the assignment are fully understood as applied to the particular assignment & an intriguing balance exists between clear communication of the message & creativity. The assignment is executed with impeccable craftsmanship, accuracy, & neatness & exists as part of the complete design development of thumbnail, rough, & finished comp; a quality piece of work. Minimum 95%

B: High, objectives are met & design principles are primarily well understood. May be lacking in overall quality, craftsmanship, clarity, or design development; good overall effort. Minimum

C: Average, the minimum requirements of the assignment have been met but not exceeded. Extra effort & insight into development of the basic assignment are necessary to produce higher quality work.

D: Below average, there exist problems in completely understanding the concept or objectives of an assignment. Incompleteness in several areas of craftsmanship, design, creativity, clarity, or development is also apparent; see instructor.

F: Unacceptable, please see instructor immediately for further clarification.

Areas of evaluation: Professionalism, Process & Realization:

Project grades are the result of three areas of evaluation: Professionalism, Process & Realization. At any time during the semester, you may meet with the instructor for evaluations of current grades or dissatisfactions with a grade that you received on any project & how it may be improved upon.

Professionalism: Your grade in the area of professionalism will focus on issues of attendance, preparation, deadlines, critique participation, personal attitude & articulation - the ability to speak & write clearly about ideas/concepts presented in class. Projects for this course will be assigned similar to the way that professional designers receive "design briefs" detailing the specific requirements for a project. The student will then be expected to document the creative process, which they follow in developing individual design solutions. Successive projects will be assigned for the class, & modified or customized to a certain degree based on the overall understanding of previous assignments.

Process: Faculty rely on classroom observation in evaluating a student's process in developing a project. It will focus generally on how thoroughly the student pushes visual exploration & concept research through such processes as sketching/thumbnails & creative/thoughtful writing. Students, who attend class, make visible their process investigations & are prepared for the scheduled activities/discussions, reveal valuable information about their performance. In the absence of such information, faculty must resort to an unsatisfactory rating in evaluating the student's process. When handing in an assignment, you may be required to include photocopies of relevant pages from the journal & other process materials in addition to the actual assignment.

Realization: The final evaluation of work (realization) involves more than totaling the grades on individual projects &/or determining that all assignments have been completed. Faculty assess student's abilities in realizing concepts & controlling the visual elements of communication throughout the semester. This includes such issues as craftsmanship & the improvement & progressive mastery of increasingly complex material are evaluated.

Grade Dissemination: For each project & assignment, you will receive a detailed rubric that will break down the grade according to your performance within the areas of Professionalism, Process & Realization. Each area will be customized to the project's specifications & learning objectives.

Late Work Policy: All projects & exercises are due on the day & time given, always at the beginning of class unless otherwise noted. A late accommodation is given only with the understanding that emergencies & unforeseen circumstances occasionally arise. *A late project must be turned in by the following class & will be marked down one letter grade accordingly. A later submission will not be accepted. Missing a scheduled critique or presentation will result in an "F" for that project.*

Grades of "Incomplete": The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course & the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

TECHNOLOGY & MEDIA

Email: Email is the preferred communication tool. Please check your university email regularly since I may send out important announcements pertaining to the class. When emailing me, please follow standard email conventions including addressing me & signing your communications. I check my email regularly & will try answer your questions within one day (with the exception of weekends or holidays.)

Laptop Usage: You are welcome to bring your own laptop & use it in class. Although it is possible to use different computer platforms, the Apple Macintosh is the industry standard used in the majority of professional design fields & is the platform used in the Visual Arts Department.

All programs in the computer labs are licensed for the machines in the labs only. Students are prohibited from copying programs from the computers in the lab for their personal use. It is not only a violation of University policy; it is a violation of the law.

Cell Phone Usage: Per university policy & classroom etiquette; mobile phones, iPods, *etc.* **must be silenced** during all classroom & lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment

COURSE POLICIES/STUDENT EXPECTATIONS

Student Requirements & Responsibilities:

- A minimum of six studio hours in class & three hours outside of class per week.
- Three-ring binder notebook for lectures, sketches, & for assignment sheets & critiques. This notebook should be brought class & utilized for recording lectures & demonstrations, as well as drawings & sketches.
- Active participation in all phases of the course, attendance, lecture / demonstrations / critiques
- Materials described in the attached materials list.
- Projects for this course will be assigned similar to the way that professional designers receive "design briefs" detailing the specific requirements for a project. The student will then be expected to document their creative process, which they follow in developing individual design solutions. Successive projects will be assigned for the class, and modified or customized to a certain degree based on the overall understanding of previous assignments.

Expectations & Work Load: The basic structure of this course will revolve around assigned studio problems. There will be time given to lecture & class discussion, practical tutorials, exercises, & assignments. A significant amount of time will be also spent in critique of student work.

It is very important that all students engage themselves in a discourse of the work at h&c. In turn I will give each of you conscientious feedback on as much of your work as is possible. All students should be prepared to spend a significant amount of time outside of class time for research, process & final production of assigned projects.

Students are expected to think creatively & critically as well as participate thoughtfully in class. As a good portion of this class is based in critique of student work, it is expected that all students will participate in this dialogue so that we may all benefit from the feedback. All comments are expected to be constructive & honest. It is the group dynamic that will inform & educate our individual projects. Be open to the critique process, as your lack of participation will impact your final grade.

Class Preparation: Students are expected to arrive to class on time & be prepared for work with the requested supplies/materials/assignments. Class preparation is essential to receiving feedback on one's work. Lack of preparation on a continual basis will affect your final grade. If you happen to miss a class or lecture, please make arrangements with a fellow student who can either take notes for you &/or get the required handouts, etc. While I will be happy to clarify information for students who are confused, I cannot repeat lectures or elaborate project descriptions on an individual basis.

Controversial Content: Since a portion of the course will include studying art/design throughout history, there may be times when some of this art may have nudity in it. If you feel uncomfortable with this, please let me know & we can make accommodations.

Attendance Policy: No more than **three absences are allowed per semester**. Students are required to make prior arrangements with the instructor whenever possible. Students are expected to be on time & to participate for the duration of the class. The student's grade will be negatively affected & lowered one full grade point for each absence exceeding the three allowed. So, for example, if you were to earn a B+ & had four absences, your final grade will be C+.

Students should be informed that the allotted absences are to accommodate routine illness, weddings, transportation troubles, etc. Doctor appointments, advisor conferences, trips to supply stores & labs, employment, etc. should not be scheduled to conflict with class. Religious Observances cited in the handbook will be followed.

Tardiness is defined as being fifteen minutes late for class or departing before class has been formally dismissed by the teacher. Three tardies will be counted as one absence. Tardiness that exceeds one hour will be counted as an absence. Each student is responsible for his/her own recorded attendance. If you are late it is your responsibility after that class period to make sure the teacher has you added to the roll.

Open Studio Hours Policy:

Studio Hours are:

M, T, W, TR 8:30 to 9:00 p.m.

F 8:00 to 5:00 p.m.

(Sat) Sun 1:00 to 6:00 p.m.

Plan your schedule so that you will be able to complete your assignments during these hours.

Honor Code: The University Honor Code is an essential element in academic integrity. It is a violation of the Honor Code to give or receive information from another student during an examination; to use unauthorized sources during an examination; or to submit all or part of someone else's work or ideas as one's own. If a student violates the Honor Code, the faculty member may refer the matter to the Office of Student Life. If found guilty, the student may be penalized with failure of the assignment or failure of the course. The student may also be reprimanded or suspended from the University. A complete statement of the Honor Code may be found in the Student Handbook, *Tiger Lore*. **Section 1.1 – 1.3**

A violation of the principle includes, but is not limited to: Plagiarism: Intentionally or knowingly presenting the work of another as one's own (i.e., without proper acknowledgment of the source). The sole exception to the requirement of acknowledging sources is when the ideas, information, etc., is common knowledge. Artists & designers occasionally work from photographs or other imagery. This is allowed & is sometimes necessary, however the artist's intent must be clear that the new work was not made to merely duplicate someone else's artwork in another medium or form & claim it as one's own.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

If you are a student with a disability, who requires accommodations, please contact Mr. Daniel Nuss, Coordinator of the Office of Services for Students with Disabilities in Bannister Hall, room 101, for information on how to obtain an Accommodation Request Letter. Contact: SSD@pacific.edu or (209) 946-2879. Then please schedule a meeting with me during office hours or some mutually convenient time to arrange the accommodation(s). These services may include, but are not limited to, extended time for completing exams, alternative testing procedures, note takers, & transportation to & from classes. The Policy Manual can be found at: <http://web.pacific.edu/Documents/schooleducation/acrobat/PolicyManualforStudentswithDisabilities.pdf>.

UNIVERSITY WRITING CENTER

The University Writing Center is a free resource for student, where a trained writing consultant will work individually with you on anything you are writing (in or out of class), at any point in the writing process from brainstorming to editing.

IMPORTANT DATES TO REMEMBER

Last Day to Add/Drop Classes:	September 5
Withdrawal Deadline:	October 27
Final Examination:	Thursday, Dec 4 (you need to attend to pass the class.)

Please retain a copy of your syllabus. It is not only an outline of the course it represents a contract between you, the instructor & the University.

Arts 127 Illustration, Fall 2014
Tentative Schedule (always check the web for latest updates)

Week 1 Times Cover

August 26

Review syllabus and discuss course structure
Lecture: Illustration

Assignment: Order supplies and look through suggested links/resources/ elective textbooks

August 28

Illustrator showcase
Class exercise: Drawing cartoon characters
Introduce Project 1: Times Magazine Cover

Assignment: Sketches

Week 2

September 2

Review sketches, refine 3 ideas
Demo: Inking, using ink and pen

Assignment: refine 3 ideas

September 4

Demo: Watercolor
Refine sketches into tighter comps

Assignment: Complete 3 tighter comps, experiment with different materials for comps

Week 3

September 9

Review progress
Demo: scanning and editing in Photoshop / Illustrator
Lecture: Syntax: word
Work on letters

Assignment: Scan visuals and edit

September 11

Scan visuals and edit in Photoshop / Illustrator
Lecture: Editorial Illustration
Introduce project: Magazine Editorial Illustration

Assignment: Your project should be nearly finished
Read editorial article!

Week 4

September 16

Final touches, apply Times template, print
Small group pre-critique

Assignment: Prepare for critique

September 18

Critique: Times Cover (Final design due Sept 25)
In class sketches for Project 2

Assignment: Finish sketches

Week 5

September 23

Review sketches; start developing tighter comps
Illustrator spotlight

Assignment: Prepare Project 1 for hand in

September 25

PROJECT 1 DUE
Review comps and start developing illustrations

Assignment: Develop illustrations

Week 6

September 30

Tutorial: InDesign workshop
Typography 101
Continue project development

Assignment: Scan illustrations

October 2

Edit illustrations and start laying out the pages
Lecture: Book illustration
Introduce project 3: Book Illustration

Assignment: Refine illustrations and layout
Research classic literature and choose 3 possible books to illustrate

Week 7

October 7

Small group pre-critique, final touches and print

Assignment: Prepare for critique

October 9

Critique: Project 2

In class: sketches for Project 3: Book

Assignment: Finish sketches

Week 8

October 14

Review sketches, refine and develop tighter comps

Tutorial: Creating eBooks in InDesign

Assignment: Prepare Project 2 for hand in

October 16

PROJECT 2 DUE

Refine comps

Midterm review of your performance in class (just going over your absences, grades, ...)

Assignment: Start developing visuals

Week 9

October 21

Develop illustrations

Assignment: Continue development

October 23

Refine illustrations

Assignment: Scan illustrations

Week 10

October 28

Lay out the pages

Lecture: Infographics

Introduce Newspaper Infographics project

Assignment: Print draft of project to review in small groups

October 30

Lecture: More infographics examples

Small group pre-critique, print

Assignment: Prepare for critique

Week 11

November 4

Critique: Project 3 Book Illustration

Research Letters for Infographics

Assignment: Research specific letters history for Infographics

November 6
Develop sketches

Assignment: Finish sketches
Prepare Project 3 for hand in

Week 12

November 11
PROJECT 3 DUE
Review sketches. Develop tighter comps.

Assignment: Develop tighter comps.

November 13
Review comps, start developing illustrations

Assignment: Develop illustrations

Week 13

November 18
Develop illustrations

Assignment: Continue development

November 20
Refine illustrations

Assignment: Scan illustrations if working by hand

Week 14 Thanksgiving Break

November 25
In-class work on the infographics, create timeline

Assignment: Finish infographics timeline

November 27
Thanksgiving break!

Week 15 BOOK

December 2
Small-group pre-critique of Infographics; print

Assignment: Prepare for critique

December 4
Infographics due / Final Critique Attendance required for you to pass the class.