

City University of New York (CUNY)

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City College of New York

2022

Illustration

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CUNY City College

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Description

This course is an introduction to the commercial illustration industry. Illustrators create work that entertains, enlightens, educates or provokes. Our focus on the creation of graphic images for communication will include an emphasis on concept and technique. Weekly assignments will develop technical abilities while also exploring the importance of concept as we learn to relay visuals successfully to an intended audience. In addition, students will be encouraged to attend shows/events outside of class for exposure to work created by artists, designers, and illustrators today. While the practice of craft and technique is encouraged there will be an emphasis on the communicative aspects of illustration such as metaphor, narrative concepts and voice.

Learning Outcomes

1. Develop appropriate vocabulary for the critique of art and new media design and use this terminology in oral and written project briefs.
 2. Develop superior skills in design, imaging, and illustration.
 3. Analyze problems, developing alternate conceptual approaches, employ project planning, workflow, and production skills to creative projects.
 4. Prepare a professional portfolio.
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**READINGS AND VIDEOS - THERE ARE NO REQUIRED TEXTS
REQUIRED READINGS ARE ATTACHED TO EACH ASSIGNMENT**

Critique

Critiques are to be a forum for the discussion of your ideas and technical approach to a problem. This is to be viewed as constructive criticism. Critiques are a sounding board for the clarity of communication, opinions on technique, and feedback on interest and emotional impact. A critique is never a personal attack, it is an evaluation of how well you have solved a creative problem. The participation of the entire class is required.

Grading and Attendance

Work is graded for concept and execution .

Your grades will be based on the quality of in class work, level of progress, participation in class and attendance, and meeting deadlines:

This is a studio class.

It is imperative that you attend class and arrive on time.

Bring materials and be prepared to work.

You are allowed 1 absence which is necessary for illness or emergencies etc..

The second will reduce your grade by 1 grade

Your 3rd absence will result in an automatic failure.

3 tardies = 1 absence

Never come to class unprepared.

No cell phones turned on in class.

Throughout the semester I will encourage you to attend illustration art openings at the Museum of New York, Museo el Bario, and the Society of Illustrators with me. I will let you know about any events around NYC relevant to illustration. You will also be asked to review one illustrator in an attempt to introduce you to illustrators you should know.

OFFICE HOURS

Thursday Afternoon on line from 3:00 - 5:00 PM or by appointment.

Week 1

Course Introduction; Syllabus Distributed. Group introductions

Project #1: The End.

Presentation: Developing your process from brief to final art.

Introduce sketchbook requirement for the semester.

VIEW: <https://www.youtube.com/watch?v=ZPQ-8Kty8X4&list=PLmRrpnVI5f9irEYXm3BmHPQQVb4haNfEV&index=3&t=0s>

Week 2

Project #1: Group critique: The End - Final

Assigned: Project #2 OP ED ILLUSTRATION.

Week 3

Project #2: Group critique: OP ED ILLUSTRATION - Sketches.

POSSIBLE IN CLASS: *MY GREATEST FEAR*

Week 4

Project #2: Group critique: OP ED ILLUSTRATION - Final

Assigned: Project #3 CHILDRENS STORY REDEFINED

Week 5

Project #3: Group critique: CHILDRENS STORY REDEFINED Rough Sketches

In Class Project: *TEAM ASSIGNMENT sketches*

Week 6

Project #3: Group critique: CHILDRENS STORY REDEFINED Revised Tight Sketches

In Class demo: *painting in gouache.*

Week 7

Project #3: Group critique: CHILDRENS STORY REDEFINED - Final

Assigned: Project #4 :BOOK JACKET

Week 8

Project #4: BOOK JACKET - Sketches.

MODEL DRAWING: - ON LINE

Week 9

Project #4: Group critique: BOOK JACKET - Final.

Assigned: Project #5: SUBWAY CAMPAIGN

Week 10

Project #5: Group critique: SUBWAY CAMPAIGN - Sketches

MODEL DRAWING: - ON LINE

Week 11 April 14

Group critique: SUBWAY CAMPAIGN Final.

In Class Project: Assigned:

Project #6: Visual Essay / Narrative.

Week 12

Project #6: Visual. Essay - Sketches

Week 13 Project #6: Group critique: Visual Essay/Narrative - Revised Sketches

Week 14 Project #6: Final Critique: Visual Essay/Narrative - Finish

Week 15 Final Critique. All assignments due as a slide show presentation. All assignments including process sketches, reserch and finals will be included. sketchbooks and animations also

ASSESSMENT AND GRADING:

The student will be graded on the results of their efforts. Work will be judged on visual image quality, effort and general progress. Class attendance, discussion and participation is required. Each student's work is critiqued and evaluated on a regular basis throughout the semester. Students will be given feedback on weekly class work. This class includes four graded assignments. They will be judged on the criteria listed below,

- Communication
- Technique
- Concept
- Creativity
- Innovation
- Research
- Development of visual narrative
- Aesthetic appeal
- Personal style
- Visual organization and Craft

Project %

Participation (working in class, contributing to critiques).....	10%
Attendance	10%
Timely completion of assignments.....	15%
Quality of work.....	65%

- Responsible response to project parameters
- Clear & complete presentation/realization
- Timeliness of submission

Standards for assigning course grades:

A = sustained level of superior performance demonstrated in all areas of Course Requirements

B = consistent level of performance that is above average in a majority of the Course Requirements

C = performance that is generally average and Course Requirements are achieved

D = below average performance and achievement of the Course Requirements

F = accomplishment of the Course Requirements is not sufficient to receive a passing grade

Devices

All mobile phones or other digital devices will be turned off during class contact hours unless in use for an assignment.

Academic Integrity Policy

Students, faculty, and staff do creative and original work. This is one of our community values. For us to be a space where everyone can freely create, our community must adhere to the highest standards of academic integrity.

Academic integrity at Pratt means using your own and original ideas in creating academic work. It also means that if you use the ideas or influence of others in your work, you must acknowledge them.

- We do our own work,
- We are creative, and
- We give credit where it is due.

Academic Integrity Code

When students submit any work for academic credit, they make an implicit claim that the work is wholly their own, completed without the assistance of any unauthorized person. These works include, but are not limited to exams, quizzes, presentations, papers, projects, studio work, and other assignments and assessments. In addition, no student shall prevent another student from making their work. Students may study, collaborate and work together on assignments at the discretion of the instructor.

Examples of infractions include but are not limited to:

- 1) Plagiarism, defined as using the exact language or a close paraphrase of someone else's ideas without citation.
- 2) Violations of fair use, including the unauthorized and uncited use of another's artworks, images, designs, etc.
- 3) The supplying or receiving of completed work including papers, projects, outlines, artworks, designs, prototypes, models, or research for submission by any person other than the author.
- 4) The unauthorized submission of the same or essentially the same piece of work for credit in two different classes.
- 5) The unauthorized supplying or receiving of information about the form or content of an examination.
- 6) The supplying or receiving of partial or complete answers, or suggestions for answers; or the supplying or receiving of assistance in interpretation of questions on any examination from any source not explicitly authorized. (This includes copying or reading of another student's work or consultation of notes or other sources during an examination.)

SUPPLIES

DICK BLICK
1 BOND ST # A
NEW YORK
(212) 533-2444

261 W 125TH ST,
NEW YORK,
10027

JANOFF'S STATIONERY
2870 BROADWAY
212-866-5747
MONDAY-FRIDAY: 9AM-7PM
SATURDAY-SUNDAY: 10AM-
6:30PM
WWW.JERRYMAART.BIGCAR-
TEL.COM

Or AMAZON

MATERIALS

Materials necessary for this course include any media and supplies that you prefer to use for the production of sketches, finished comps and presentations, as well as any that may be required.

Sketches must be done by hand. Finals are to be based upon your sketches and produced in whatever medium you are most comfortable. Final execution can be in any medium you feel most comfortable in .

I will encourage you to branch out beyond your comfort level.

Required Materials

- Graphite Pencils 2H, HB, B, 2B, 3B, and ebony
- Kneaded eraser
- X-acto knife holder and replacement blades.
- 14 x 17 Strathmore 400 or 500 bristol - vellum surface
- 14 x 17 tracing paper pad
- Double ply Crescent illustration board or Watercolor board 15 x 20
- Pen nibs (Stainless steel Japanese anime nibs), and holder
- Dr. Martins Matte Black waterproof India ink, or Sumi Ink.
- Package of nylon brushes in a variety of sizes, flats and rounds.
- One inch flat brush,.
- Pelikan pan gouache set or pan watercolor set*
- Tube of White Gouache
- Bounty Paper Towels
- Matte medium

SKETCHBOOK

You will be required to keep a sketchbook for the entire semester. I will be giving you word prompts as well as sketchbook assignments to incorporate into your sketchbook .

1. Sketchbook
2. Grey markers
3. A variety of pens and markers. Pens, microns, markers, sharpies
4. Pentel white out pen
5. Pentel waterbrush pen.
6. Bag for carrying items
7. Choose pens, pencils, and tools for drawing that you are excited about.

READINGS AND VIDEOS

REQUIRED READINGS ARE ATTACHED TO EACH ASSIGNMENT

https://www.ted.com/talks/noah_charney_the_art_forger_who_tricked_the_nazis

<https://www.youtube.com/watch?v=MAxPvKa8jUs&t=10s>

https://www.ted.com/talks/milton_glaser_using_design_to_make_ideas_new

https://www.ted.com/talks/paula_scher_great_design_is_serious_not_solemn

https://www.ted.com/talks/francoise_mouly_the_stories_behind_the_new_yorker_s_iconic_covers

https://www.ted.com/talks/christoph_niemann_you_are_fluent_in_this_language_and_don_t_even_know_it

<https://www.youtube.com/watch?v=dG-ZXiYtLy8>