

# ILLUSTRATION

Illustrating Stories

ART 113      Studio J 101

Summer session 1 2023

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This is a class about illustration for students at any level, and is open to beginners as well as advanced students.

Illustration communicates stories through visual art. These stories can be full narratives or slices of life. They can be documentary or fantasy. Illustration is either paired with a written narrative, or suggests a narrative that could be put, in part at least, into words. It is meant to communicate with a defined audience or with a wide audience. Illustration is more aligned with popular culture than the traditional visual fine arts.

This class will be taught using New Yorker covers. These covers are examples of illustration at a level of excellence that is also accessible, thought-provoking, and enduring. These covers will be examined and discussed for content (how subject matter is expressed) and for formal qualities (composition, color, style). Wit and humor, as well as restraint and sophistication, will also be discussed as demonstrated through these examples of cover art. Inclusivity and exclusivity will be discussed, as will explicit and implicit social issues.

Work will be done in drawing and in painting media. Some work may also be done in digital media and in mixed media. Work will be done on traditional illustration supports such as watercolor paper, illustration board, bristol board and hardboard panels. Canvas is also OK.

## *Sketchbook*

Keep a sketchbook. Get familiar with the practice of drawing as you are thinking, rather than thinking things up and executing them later. In other words, don't wait until you have a good idea before you begin to drawing. Start drawing and let the ideas come out of the process.

Also don't draw only with doing finished work as an objective. Don't even draw thinking of communicating an idea to another person. Draw to solve problems, to develop ideas, to study textures or technical issues in an illustration you plan to do, to sketch out figures, costumes, explore different viewpoints, etc.

Also, set a project/practice to draw in the sketchbook for a half-hour or forty-five

minutes every day. Set a timer if you like. Date each drawing.

Choose a sketchbook that you like. It can be large or small, have a hard cover or a soft cover. It should have enough pages so that you can do a drawing each day in this sketchbook. Date the pages. Draw every day. If you miss a day, date a page and leave it blank. Decide, after a week or so, on a theme or practice. Choose between such themes as these: anatomy studies, perspective studies, drawing from life, copying from the masters, especially sculpture. Copying is the fastest way to learn the most. If you do a series of copies, think about copying from work that is over a hundred years old. Avoid contemporary art you are already attached to. For example, avoid anime. Also, you may want to do figure drawings from life or from a figure-drawing site such as *croquis café*.

### *Assignments*

#### Assignment 1- understanding style I

- 1 Do a drawing from an uninteresting subject, such as a chair. In this drawing you will be using an actual chair as your reference.
- 2 Using your drawing as a reference for the subject, and a New Yorker cover as a style reference, re-create your drawing in the style and technique of the cover artist.
- 3 Do a more ambitious drawing from life—either an interior of your living space, or a view out the window. Do not idealize things in this drawing. Draw even the uninteresting things. Try to make the drawing comprehensive.
- 4 Using your drawing as a reference, and a New Yorker cover as a style reference, re-create your drawing in the style and technique of the artist who did the cover.

#### Assignment 2- understanding style II

Returning to the New Yorker covers, re-create (translate) one New Yorker cover (in whole or in part) by replacing its style with the style of another New Yorker artist.

#### Assignment 3- illustrating a story

Create a series of book illustrations in an original style. These illustrations should be consistent in style, but show both close-up and distance views. Illustrations should include:

- Two full-page illustrations
- One double-page spread
- Two spot illustrations

Primary photographic references should be created by you, the illustrator.  
Secondary references can be gathered from other sources.

This may also include a cover illustration. Cover illustration should be consistent in style, but somewhat more ambitious in execution.

The subject of this book should be a pre-existing text. It can be a classic work such as a fairy tale like Little Red Riding Hood or The Snow Queen, or a contemporary work. It could be a text you wrote yourself. It would be interesting to illustrate a text written by a classmate.

Use the sketchbook to think through ideas in these projects.  
There will also be some minor projects and exercises to be done in the sketchbook.

#### Assignment 4- working with an art director

This assignment will be described later.

#### *The structure of the classes*

The first afternoon and some mornings we will have live models, both life models and costume models. In other mornings and in the afternoons class students will work on projects. We will consult individually about your work-in-progress. Also we will have small critiques in the afternoons of four or five students at a time.

Homework includes working on assignments, free illustrations, and working on sketchbook projects.

Quarter schedule will be adapted to five-week intensive schedule for summer session

#### *Model Schedule*

Tuesday	June 27	afternoon 1-4
Thursday	July 6	morning 9-12
Tuesday	July 11	morning 9-12
Tuesday	July 25	morning 9-12

## Studio practices

It is expected that students will be working in traditional drawing and painting materials such as watercolor, gouache, acrylic, ink, pencils, digital media, etc. In the studio, no oil paint, solvents, sprays (including fixatives) will be permitted in the studio. no pastels (other than oil pastels), no powdered pigments; no dust additives or powders, no spray painting, varnishing, fixative, or other atomized materials are permitted, no shellac, ammonia, or other chemicals.

Students should treat the studio with respect for other students in class. Students should mindfully cleanup after class and after coming in to the studio to work when class is not in session.

As much as possible, this class will be a cell phone-free zone. No cell phones or other communication devices in the studio. If your cell phone rings or if you speak on a phone during class this will negatively affect your grade. I will not mention this to you. It will just happen. Laptops, phones for photography, and headphones are fine.

## Sketchbook

Each student will keep a sketchbook. Pages in the sketchbook should be continuous and dated. Students should make at least one drawing or sketch per day in the sketchbook. Select a NEW sketchbook that appeals to you and has enough pages in it to last through the quarter. It can be large or small in size, fancy or plain. Begin on page three or four of the sketchbook. There is a reason for this.

Sketchbook can be used for day-to-day perceptual drawing, for taking notes in class, for copying images or artworks, for developing ideas, for planning artworks, for spontaneous drawing without a plan, etc. The habit of keeping a sketchbook and of understanding why this practice has value, is part of what this class is about.

## Materials and Techniques

Much of this class will address specific materials and techniques. Each of these has expressive value and historical interest.

## Grading information

Grades depend on coming to each class prepared to work with a committed mental attitude, and prepared with the right materials to fully realize your work. Performance, productivity, focus, engagement, participation are important as is the ability not to be distracted by thinking too much about grades. Three half-day absences, excused or unexcused, are available to each student before attendance negatively affects grades.

## *Fine print*

### Student Grade Breakdown

60% coming to class each day with correct materials and prepared to work in a serious, undistracted and focused manner, and working effectively in a serious, undistracted and focused manner in class and on homework, including sketchbook and attention to readings

40% comprehension as reflected in artwork, critiques and consultations

### Student Time Breakdown

4 hours – Lectures / demonstrations/ group discussion

26 hours – Studio Work and critique

### Readings

Readings take the form of artists-of-the-day emailed images and short biographies.

### Learning Outcomes

1.
  - o ● Develop a foundation of knowledge regarding the methodologies of the art and practice of illustration
  - o ● Build visual literacy in relation to how people read visual material
  - o ● To critically think about and discuss form, content, style, expression and quality in illustration, design, and other visual art
  - o ● To provide foundations to be developed as students continue their study and art-making practice, including toward professional practice
  - o ● To foster curiosity, self-reliance, productive self-criticism, individuality, and critical thinking about art, visual rhetoric and communication

### Standards of Academic & Community Integrity

All students in this class are expected to meet the standards of academic integrity as set forth in [http://www.ue.ucsc.edu/academic\\_integrity](http://www.ue.ucsc.edu/academic_integrity) and the UCSC Principles of Community, which can be read here: ([http://registrar.ucsc.edu/navigator/appendix- a/community.html](http://registrar.ucsc.edu/navigator/appendix-a/community.html))

Do not plagiarize. Plagiarism is when an idea, work, or information (including a text of any length from someone else's writing) is taken and used without crediting the originator or source (i.e. taking credit for someone else's work). Any plagiarism or cheating will result in an automatic and non-negotiable F in the course. In addition, the professor will follow the procedures for Dispensation of Academic Dishonesty as set forth here: [http://www.ue.ucsc.edu/ai\\_policy-2](http://www.ue.ucsc.edu/ai_policy-2)

### Accommodations for Learning Needs

Students requesting accommodation based on the impact of a disability should contact the professor privately to submit their Accommodation Authorization and discuss specific needs prior to the conclusion of the first week of class. Please contact the Disability Resource Center at 831-45-2089 in room 146 Hahn Student Services or by e-mail at [drc@ucsc.edu](mailto:drc@ucsc.edu) to coordinate any accommodations.

*Finer print*

Note shop and studio safety as a requirement.

Note of participation in open studios as a requirement.

Note expectation of studio cleanup as a requirement.

Note date of portfolio submission as a requirement.

Note required, non-optional kit purchase requirement. Note other expected supplementary and optional materials as a requirement.

Note Disability Resource Center information: <https://advising.ucsc.edu/success/integrity.html>

Note Academic Integrity Statement: <https://advising.ucsc.edu/success/integrity.html>

Note official departmental cleanup policy as a requirement.

Note departmental policy message regarding studio cleanup: Every syllabus will include cleanup expectations and clear guidelines for the impact on grades if the student doesn't participate. (see above) All classes will meet with the instructor, on the scheduled finals day to complete clean up. This applies to every quarter. Note:

Students will be billed for any materials the department has to dispose of as posted in the Miscellaneous Fees section from Planning & Budget.

Remember that Systemwide Senate Regulation 760 specifies that one academic credit corresponds to three hours of work per week for students during a 10-week quarter. This means that the average workload for a 5-credit course is 150 hours or 15 hours per week.