

ART 4392- ILLUSTRATION

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Class Time: M/ W 6-9

“Computers are to design as microwaves are to cooking.” -Milton Glaser

“You have to make thousands and thousands of drawings before an illustration is perfected.”
-Richard MacDonald

“Drawing is a process of engagement for the artist, a period of both time and struggle that pulls the artist deeply and intensely into his subject and his ideas. Projecting a photograph in order to give you a perfect drawing of your subject has robbed you of all the imperfect yet more interesting drawings you might have made.” -James McMullen

Course Description

This course is designed to introduce and explore the art of illustration and to give students a vehicle for self-expression, storytelling, problem solving, and social commentary. Good ideas come from the simple act of drawing and redrawing the subject matter. Students will be using both traditional media and digital software to complete their assignments, but drawing will be the foundation of every assignment.

Course Requirements

Each project will require research outside of the classroom. Students are expected to use the library and the Internet regularly, assemble their research, and bring a printed version of it to class. Students are encouraged to maintain a process book for the entire semester with entries for each assignment and each class meeting. The book can include daily sketches, notes, ideas as well as inspirational imagery and articles from industry based magazines, books, etc. Some suggested resources are: www.aiga.org, designobserver.com, *Print*, *Communication Arts*, *Step Inside Design*, *Baseline*, *Eye*, *Ad Busters*, and *Metropolis*. It will be necessary for you to work outside of class to complete all of your assignments on time. Students are expected to be self-motivated, prepared to work during class, participate in classroom discussions and critiques, and complete assignments outside of class. Natural talent is not a substitute for a strong work ethic; however, a strong work ethic can be convincing of natural talent.

Attendance

Students are required to attend all classes and be on time for every course. After three unexcused absences each additional absence will result in your final grade being lowered by one whole letter grade. Three late arrivals count as an absence. Students are required to come to class with all the necessary materials and outside preparation needed for each assignment.

In the event of an absence, students are responsible for any information and in-class work that has been missed. Students may contact me via email if they know in advance of an upcoming absence. Please note that if there is a medical or personal reason for excessive absences, you must provide documentation from your doctor. If you will be absent for several classes due to an extended illness, please contact me as soon as possible to ensure that you stay up to date with assignments.

Schedule

Jan.	13	Introduction to Assignment #1- caricature in 4 styles
	15	Critique of Sketches- 4 concept sketches
	20	Martin Luther King Jr. Day- Holiday
	22	Lecture- History of Illustration
	27	Work in class- pencil or Conté crayon drawing due
	29	Work in class- pen & ink due
Feb.	3	Work in class- watercolor wash due
	5	Work in class- homage to Ilya Kabakov due
	10	Scan and assemble all 4 together for print
	12	Intro to assignment #2- design and illustrate a postage stamp
	17	Work in class- critique sketches
	19	Work in class-
	24	Postage stamp due- Intro to assignment #3, editorial
	26	Work in class- critique sketches
Mar.	3	Work in class
	5	Intro to Assignment #4- Character Development- editorial illustration due
	10	Spring Break
	12	Spring Break
	17	Work in class- front view, ¾ view, profile, and rear view
	19	Critique sketches- Introduction of 2D animation, storyboards, key frames, etc.
	24	Work in class- sketch an environment for character
	26	Work in class- develop a logo for character
	28	Scan logo, environment, and drawings- clean them up in Photoshop
*****Mar. 28- Last day to drop*****		
Apr	2	Layout Character elements in poster format
	7	Intro to Assignment #5- Children's book or graphic novel cover and 1 interior
	9	Work in class on layout, character development, and story
	14	Work in class on one interior double page spread
	16	Critique sketches for cover art and first interior double page spread
	21	Work in class
	23	Work in class- begin assembling all assignments for web presentation
	28	Work in class
	30	Assign. #5 due- class critique

Note: If you require an accommodation based on disability, I would like to meet with you the first week of the semester to be sure you are appropriately accommodated.

This schedule is subject to change.

Supplies- Recommended

1" or 2" binder (process book for organizing research, sketches, and hand outs)
Sheet protectors
Prismacolor pencils
Conté crayons- white and black
Pastel papers
Micron pens
Pentel Arts Pigment Ink Color Brush- <http://www.dickblick.com/products/pentel-arts-pigment-ink-color-brush/>
Kneaded eraser
White plastic eraser
Graphite Pencils: 2H, HB, 2B, 4B, 6B, 8B/Ebony
Mechanical pencils- 0.3mm or 0.5mm
Canister pencil sharpener
Metal cork backed ruler
X-acto knife
Portfolio large enough to hold your illustrations; this can be the heavy paper type
India ink
Small brush for inking
Bristle brush for dry brush technique

Supplies

Digital file storage device
Sketchbook- 9" X 12", 11" X 14" or larger

Water pot-

One option: <http://www.dickblick.com/products/faber-castell-clic-and-go-water-pot/>

Watercolors-

(As a rule, the student grade will have a considerable amount of filler or extender added to the paint, which lowers the amount of actual pigment in the color. The result is a color that is weaker in tinting strength than the same color in artist's quality. It may also make the paint more opaque or chalkier than the better quality of paint. With some student colors, the original pigment has been replaced by a synthetic substitute that may not be an accurate replication of the true color, both in appearance and handling characteristics. One way to tell the difference between them is in the pricing structure: student paint tubes will usually be priced the same throughout the line, while artists' colors are priced according to the cost of the pigment materials and manufacturing processes that go into making the paint. Sets: <http://www.dickblick.com/products/winsor-and-newton-artists-watercolor-sets/>)

Watercolor palette-

(It's best to use a palette that has a large mixing area. Porcelain is great because it is weighted and won't move around, it won't stain, and it cleans up well. But it is expensive: <http://www.dickblick.com/products/tom-lynch-porcelain-palette/>

I use a white enamel butcher's tray: http://www.dickblick.com/search/?q=butcher+tray&x=-697&y=-178&sp_cs=UTF-8)

Watercolor paper- or pad- cold press- 12" X 18" or larger, 140 lb.

<http://www.dickblick.com/watercolor/papers/#watercolortapeboundpads>

(Watercolor paper has three main surfaces: hot press, cold press and rough. Hot press is very smooth, rough is highly textured, and cold press is somewhere between the two. Cold press is probably the most commonly used because watercolors are harder to control on smooth paper and rough tends to create more texture than many artists prefer. Paper surfaces will differ greatly from one manufacturer to another, so you may find a cold press that seems more like hot press or a rough that is extremely heavily textured.)

Round pointed watercolor brush- #10 or #12*

(When buying a computer they tell you to get the most memory and ram you can afford. The same could be said for a paintbrush. Buy the best you can afford. Kolinsky red sable watercolor brushes are the best, but they are expensive. The hair is obtained from the tail of the kolinsky, a species of weasel rather than an actual sable; The finest brushes are made from the male hair only, but most brushes have a mix of about 60/40 male-to-female hair. The bristles tend to be pale red in color with darker tips. The weasel is not an animal that is raised well in captivity, and is generally isolated to the geographical region of Siberia. Difficult to harvest and therefore more expensive but they have a superior slender tapered tip and the ability to absorb more paint for a fluid watercolor painting.)

*A great synthetic watercolor brush is by Escoda. <http://www.dickblick.com/products/escoda-perla-toray-white-synthetic-short-handle/>
A round Winsor & Newton Series 7 watercolor brush can easily cost over \$200. I recommend the Raphael Kolinsky Red Sable Fine Pointed Round Series 8404 brush which is pricey too, but worth it.

If you show up to class with no materials and nothing to work on, you will be marked absent.

Classroom Environment

In addition to coming to class prepared, respectful studio conduct is expected. Cell phones should be turned off during class time. This is to ensure that announcements are heard and to encourage students to participate in an open dialogue with the class about ideas and the progress of their projects. Listening to music with headphones is allowed only during designated studio work time.

Teaching Methodology

Lectures, demonstrations and discussions will introduce and clarify each new assignment. In addition, the instructor will give guidance and provide inspirational materials for each individual student during class time.

Critiques

Throughout the semester, students will be expected to participate in classroom critiques that will focus on the technical and conceptual elements of their work. Although critiques will be somewhat informal, participation is crucial as each student gains insight from the perceptions of others. Critiques will offer an opportunity to improve current and future projects through the close consideration and evaluation of the comments made by other students and the instructor.

Learning Outcomes

1. Students will be working with a variety of drawing and painting techniques as well as digital media. They will be encouraged to research and experiment with different styles while emphasizing innovation rather than imitation.
2. Students will develop skills that guide the processing of information from the initial concept/sketch to the completed project.
3. Technical skill, craftsmanship, design, layout, concept, and portfolio construction will be covered. Students will have a working professional illustration portfolio by the end of the term.
4. Students will learn to construct creative solutions to communication problems with invention and clarity.
5. Students will experiment with traditional and digital media to develop concepts and enhance the outcome of each illustration.
6. Students will develop skills that guide the processing of information from the initial concept/sketch to the completed project.
7. Students will understand the potential of illustration and it's many uses in the cultural landscape.
8. Students will develop a web presence for the purpose of self-promotion.

Grading Policy

It is expected that students will perform to the best of their abilities. Understanding that everyone will not be at the same level of performance, grades will be primarily assigned on an individual basis. However it is also expected that students will exhibit abilities appropriate for this level. All grades will be based upon my professional evaluation of each student's performance. When you turn in your projects, ask yourself the following questions:

Do your assignments show a thoughtful use of visual elements and adherence to the assignment?

Did your work show multiple attempts to refine the drawing and strengthen the concept?

Did you develop technical skills that exhibit knowledge of software, good craftsmanship, and creative use of materials and tools?

Did your brainstorming process include thumbnails, drawings, and research materials?

Did you demonstrate innovative and original thinking?

Did you complete all parts of your assignment by the due dates?
Do you fully participate in class activities and show effective time management?
Have you missed enough class to affect your grade?

A (90-100)=Outstanding Performance, this student has completed all assignments on time and has gone above and beyond the assignment requirements. This student has also pushed him or herself formally and conceptually

B (80-89)=Very Good Performance, this student has completed all assignments on time and has done so in an above average manner, while exploring conceptual ideas

C (70-79)=Average Performance, this student has completed all assignments and handed them in on time

D (60-69)=Poor Performance, this student has failed to complete assignments on time and has not completed the minimum requirements for the class

F (0-59)=Unacceptable Performance

What is the Attendance Policy in this class?

http://www.uta.edu/faculty/dlauster/uta_site/UTA_policies.html

Students are required to attend all classes, being on time for every course. Failure to attend class with the required materials will result in a mark of absent for the day (regardless if you are physically present or not.) You must either phone or email me at least one hour prior to class if you must miss for the day due to illness or other circumstances. Please note that if there is a medical or personal reason for excessive absences, you must provide me with documentation from your doctor. You will be responsible for any material covered during your absence (which includes notes on demonstrations). Being late to class will also result in a lowering of your final grade by one-half point for each class that you are late.

Grade Grievances Any appeal of a grade in this course must follow the procedures and deadlines for grade-related grievances as published in the current undergraduate / graduate catalog. [Some instructors opt to cut and paste the relevant policy here. For undergraduate courses, see http://www.uta.edu/catalog/content/general/academic_regulations.aspx#10; for graduate courses, see <http://www.uta.edu/gradcatalog/2012/general/regulations/#grades.>]

Drop Policy Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://www.uta.edu/ses/fao>).

Americans with Disabilities Act The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability or by calling the Office for Students with Disabilities at (817) 272-3364.

Academic Integrity At UT Arlington, academic dishonesty is completely unacceptable and will not be tolerated in any form, including (but not limited to) "cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts" (UT System Regents' Rule 50101, §2.2). Suspected violations of academic integrity standards will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

Student Support Services UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may contact the Maverick Resource Hotline by calling 817-272-6107, sending a message to resources@uta.edu, or visiting www.uta.edu/resources.

Electronic Communication UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

Student Feedback Survey At the end of each term, students enrolled in classes categorized, as lecture, seminar, or laboratory will be asked to complete an online Student Feedback Survey (SFS) about the course and how it was taught. Instructions on how to access the SFS system will be sent directly to students through MavMail approximately 10 days before the end of the term. UT Arlington's efforts to solicit, gather, tabulate, and publish student feedback data is required by state law; student participation in the SFS program is voluntary.

Final Review Week A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.