ART 360

DIGITAL ILLUSTRATION

M+W 9-10:50am HFAC314

INSTRUCTOR: Z Comer, Associate Professor of Art
OFFICE: HFAC 311 | 740-376-4694
HOURS: T+TH 2pm - 4pm or by appointment
CONTACT: enz001@marietta.edu | c: 517-366-1667

PACKET OVERVIEW + CONTEXT

This packet includes the assignment sheets and accompanying support materials for the third and fourth projects of the semester. Project #3: Children's Book Cover + Spread, and Project #4: Celebrity Portrait.

Project #3: Children's Book Cover + Spread

This is a collaborative assignment with Ben Cromwell's WRIT394 Writing For Young Adults class. Students in Professor Cromwell's class created original picture book manuscripts this semester as part of their work for his course. Professor Cromwell and I worked as the "editor" and "art director" to help our students get familiar with real world picture book publishing. After reviewing the manuscripts by his students and the portfolios by mine, we paired them based on their skill sets or intended audience --just like art directors and editors would do in a professional setting. To help the students in ART360 dive deeper into the experience of freelance illustration, I provided strict and clear guidelines about the pre-production steps, deadlines, and deliverables.

I wanted to develop an experience for my students that would allow them to create portfolio quality work while learning the process and expectations of illustrators in the industry. Why? Because so much of the creative industry involves collaboration with people who may have different skill sets or different roles in the process. This project then introduced students to an authentic and professional collaborative experience.

Project #4: Celebrity Portrait

This project is introduced the same week as project #3, and is designed to help students tackle two important challenges in their work. The first is technical, and asks students to implement their developing skills and style as illustrators while maintaining enough visual likeness for their chosen subject to be recognizable. The second challenge asks students to engage in the demanding professional process that will be expected of them in the industry. Examples of professional works and processes are provided as guidelines for the students in addition to clear deadlines and requirements. Students are asked to follow all the steps that professionals must follow when taking on client work: brainstorming, visual research, thumbnailing, mockups, revisions, and final art work. These final projects are aimed at replicating authentic professional experiences and producing portfolio ready works.

Context

At this point in the semester, my students are working on these two projects in tandem. Most professional illustrators have multiple projects in the works at one time, so I designed the last third of the semester to replicate this common organizational challenge by introducing two different projects with multiple deadlines and deliverables that students would have to juggle simultaneously. As mentioned above, the goal once again was to introduce them to an authentic professional experience.

The last few weeks of the course have been focused on workshopping these larger projects while at the same time introducing students to some of the key professional skills previously mentioned. The attached PDF lectures support these two goals: technical skills explored in their assignments, and organizational skills necessary for professionals in the field.

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PROJECT #3: CHILDREN'S BOOK COVER + SPREAD

Art By: Will Terry

OVERVIEW:

For this project we will be following the process of actual freelance picture book illustrators and work with real "clients" to illustrate an original children's book manuscript. Students from professor Ben Cromwell's creative writing class will provide completed children's book manuscripts and you will be assigned an original story to illustrate for this assignment.

We will follow the process and protocols that professional illustrators use when hired to do book illustrations. Ben and I will play the roles of editor and art director. We will look at your portfolio of illustration work and use that to help us decide which author to assign you for this project. You will be given the finished script, from which you will choose one spread to illustrate, in addition to illustrating the front and back cover of the book.

As with previous assignments, there will be strict deadlines for pre-production steps and final artwork delivery. Failure to meet these deadlines will adversely affect your final grade on the assignment.

As we will discuss in class, the professional process usually keeps authors and illustrators completely separate during the production of the book. Almost all questions, revisions, and work flow is vetted by the art director (who focuses on the visuals of the book) and editor (who works closely with the author). The art director and editor collaborate and oversee the entire project, while the illustrator and the author have very little contact during the production.

In order to give you a real sense of what this professional practice is actually like, we will be following the same process. Ben will play the role of editor, and I will play the role of the art director.

Learning Outcomes:
Artistic Literacy: Development of Concept
Artistic Literacy: Quality of Collaboration
Artistic Literacy: Quality and Scope of Analysis
Artistic Literacy: Quality of Critical Response
Communication: Responsiveness to Purpose
Communication: Application of Disciplinary Conventions

Class Objectives:
plan, schedule, and track their time from ideation to completion;
learn the process of creating a finished illustrated work from brainstorming, to thumbnails, to mock-up, to final deliverable;
develop specialized drawing skills that can be applied in the fields of illustration and graphic design;
create a visual-verbal connection between the content and the image using traditional and/or digital media;
modify, enhance, and deliver digital illustrations;
analyze projects through critiques, oral presentations, and discussions

PRE-PRODUCTION REQUIREMENTS:

Portfolio Submission (due 3.10)
You will need to put together a digital portfolio of your illustration work. This should include project #1 (editorial illustration) and project #2 (50 items illustration) in addition to any other work that exemplifies your style and ability. You can include other works you made in this class, or personal projects. Your portfolio should be between 5 and 10 pieces of work submitted as a single .pdf.
- A minimum of 5 pieces and a maximum of 10 pieces
- Should include your Editorial Illustration and 50 items Illustration
- Must be saved as "ART360_Lastname_Firstname_ p3port.pdf"

Brainstorming + Mindmapping (due 3.17)
Carefully read and re-read your manuscript. Take notes and brainstorm about:
    Character
    Location
    Themes/ideas
- Choose which spared you want to illustrate
- Begin sketching possible ideas/mind maps. You can work traditionally or digitally, but traditional files must be scanned in.
- Save your brainstorming/mindmapping as "ART360_Lastname_Firstname_p3brainstorm. pdf"

Visual Research (due 3.17)
After brainstorming and re-reading your manuscript you need to begin your visual research. Start collecting reference images, inspirational images, color palettes,and artwork from the same genre or style you want to use for this assignment. Be sure that all your reach has links to the original sources to avoid issues of copyright infringement or plagiarism.
- Collect images and compile into a folder or a single file "mood board"
- Please create a .docx or Google Doc citation file. This should include a link to where you found each research image, as well as credits for the artist (if applicable)
- File or folder should be saved as "ART360_ Lastname_Firstname_p3research"

Thumbnails (due 3.22)
You will be asked to create a minimum of 20 thumbnails for this assignment. 10 thumbnails for the cover (front and back) and 10 thumbnails for your chosen spread

- Thumbnails can be done traditionally or digitally.
- Traditional thumbnails must be scanned.
- Thumbnails should be turned as a .pdf "ART360_ Lastname_Firstname_p3thumbnails" Be sure that your thumbnails are organized together. All the cover thumbnails should be together and all the spread thumbnails should be together

Mockups: (Due 3.29)
After completing your thumbnails, you will choose 6 to refine into mockups (3 for the cover and 3 for the spread)
- Mockups must include 2-3 sentence descriptions and keywords
- Mockups MUST be solved for value, but should not include color!
- Mockups should be saved as .pdf "ART360_ Lastname_Firstname_p3mockups"

Author Revisions (due 4.7)
You will receive notes from your author, art director, and editor about your spread and cover mockups on Monday 4.5. You will want to look over those notes and come up with a plan for revisions and steps to move your work towards completion.
- The authors will be prepped prior to offering feedback, about what kind of suggestions or revisions they are allowed to ask for.
- You will need to recap the revisions and suggestions the author makes, and do your best to incorporate the feedback you receive into your work in progress

WIP Crits (due 4.14)
Both of your pieces (cover and spread) should be near completion, and in the color phase by the time of WIP crits You will present your WIP to get feedback, and you will give feedback to the other group members.

Extra Yarn: Written by Mac Barnett, Art by Jon Klassen

FINAL ART REQUIREMENTS:

Cover Art (due 4.21)
• 350 dpi minimum
• Use the .indd cover template provided
• Front Cover must include:
    Book Title
    Written by: Author Name
    Illustrated by: Your Name
• Back Cover must include:
    Author provided text blurb
    ISBN number
    Text "Created at Marietta College as a collaboration between ART360: Digital Illustration and WRIT394: Writing for Children/YA"
• Spine must include:
    Book title
    Written by: Author Name
    You will turn in this file in the native .indd format and as a .tiff titled "ART360_ Lastname_Firstname_coverp3"

Spread Art (due 4.21)
• 350 dpi minimum
• Use the .indd cover template provided
• Must include the text in your spread
• You will turn in this file in the native .indd format and as a .tiff titled "ART360_ Lastname_Firstname_spreadp3"

THE GASHLYCRUMB TINIES

Picture Book by Edward Gorey

Don't Let the Pigeon Drive the Bus!

words and pictures by mo willems

RUBRIC:

Met the above requirements and deadlines for pre production	20 POINTS
Met the above requirements and deadlines for final artwork	20 POINTS
Clarity of idea + Connection to the text	20 POINTS
Quality + Creativity of the Illustrations	20 POINTS
Participation in WIP + Final Critiques	20 POINTS

100 POINTS TOTAL

Children's Book Art Checklist

Story
- ☐ Read your story again and again?
- ☐ Have all art notes from editor before sketching?
- ☐ Write descriptions about setting, characters, props?

Characters
- ☐ Good reference?
- ☐ Appropriate to story?
- ☐ Design appeal?
- ☐ Actions & emotions appropriate?
- ☐ Consistency?

Environment
- ☐ Consistency with style?
- ☐ Appropriate for story?
- ☐ Mood?
- ☐ Color?
- ☐ Lighting?

Thumbnail sketches/ Layout
- ☐ Planning entire book?
- ☐ List options for each illustration?
- ☐ Types and sizes of each illustration?
- ☐ Moment of Action?
- ☐ Camera angle?
- ☐ Space for text?
- ☐ Check for similar compositions?
- ☐ Plan for gutter?

Drawing
- ☐ Good drawing mechanics?
- ☐ Drawing Through?
- ☐ Line quality?
- ☐ Anatomy accuracy?
- ☐ Simplification of complex objects?

Perspective
- ☐ Accuracy?
- ☐ Consistency in style?

Composition
- ☐ Foreground, middle, background
- ☐ Value legibility?
- ☐ Color harmony
- ☐ Color for storytelling?
- ☐ Lighting for story?
- ☐ Shadows?
- ☐ Texture?

Rendering
- ☐ Working appropriate size?
- ☐ Add extra bleed margins?
- ☐ Light or dark areas for text?
- ☐ Consistency of style?
- ☐ Can you live with this art for the rest of your life?

Shipping
- ☐ Do you have accurate client address?
- ☐ Do you have client Fed Ex billing number?
- ☐ Is your art protected from corner damage?
- ☐ Return address accurate?
- ☐ Email client to let her/him know it's on it's way?
- ☐ Invoice included or sent in separate envelope?
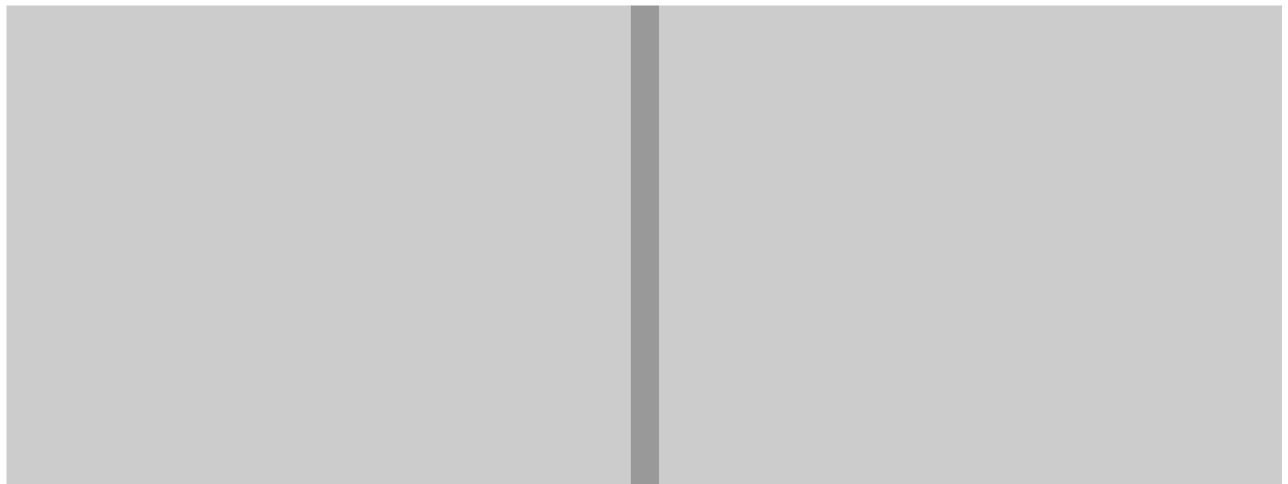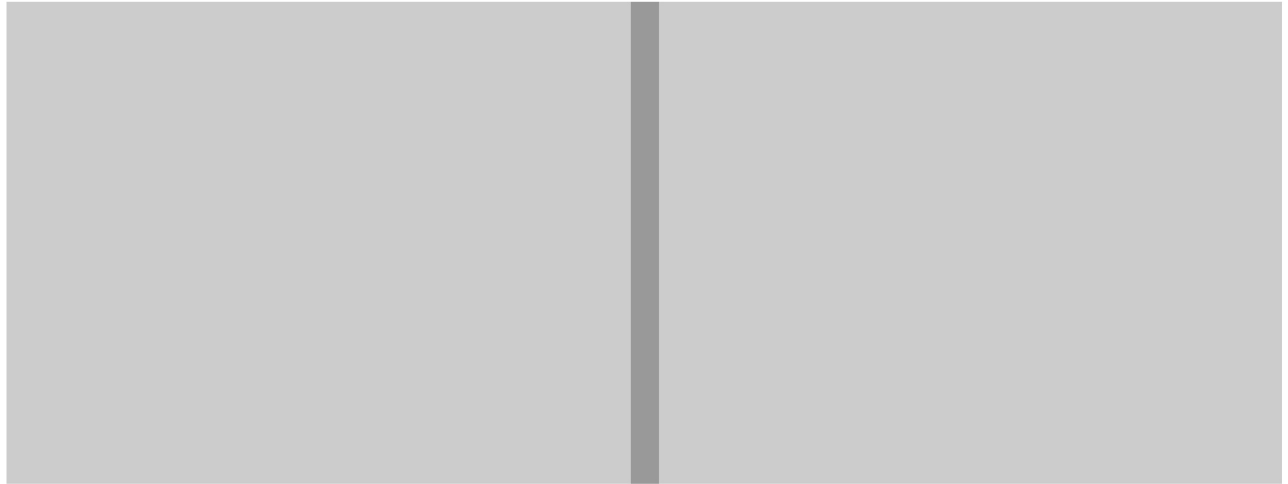- ☐ Thank you note to invite more work?

Transferring digital files
- ☐ Have you backed up your work?
- ☐ Have you checked over each image for mistakes?
- ☐ Flattened files to prevent art director alterations? (Unless
- ☐ specifically requested by art director)
- ☐ Send in RGB files (unless specified by client)
- ☐ Email invoice?
- ☐ Confirmation email?
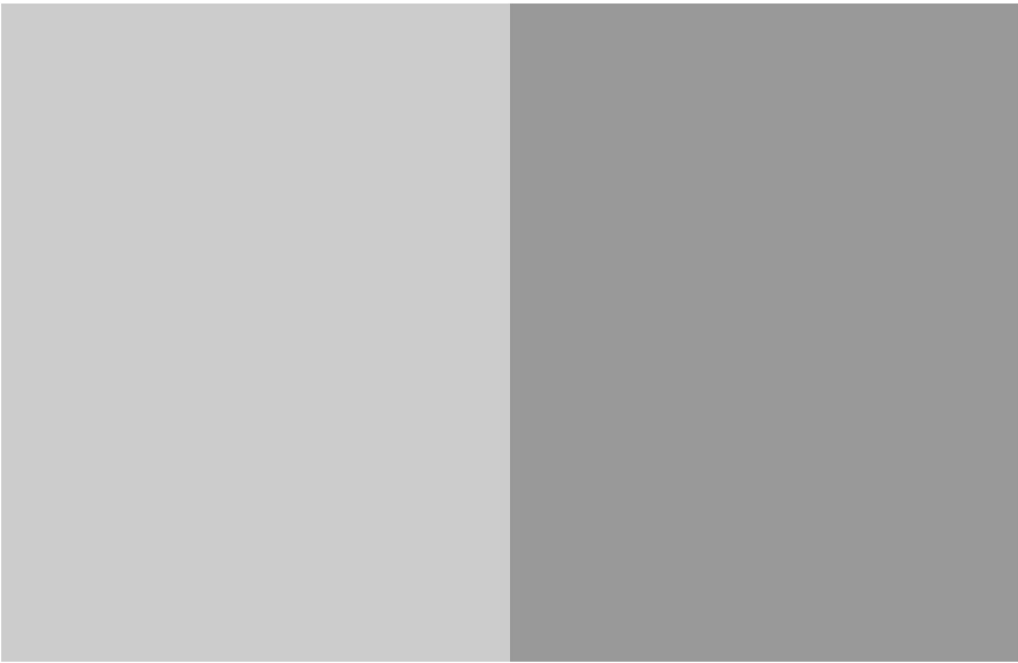- ☐ Thank you email or letter inviting future work?
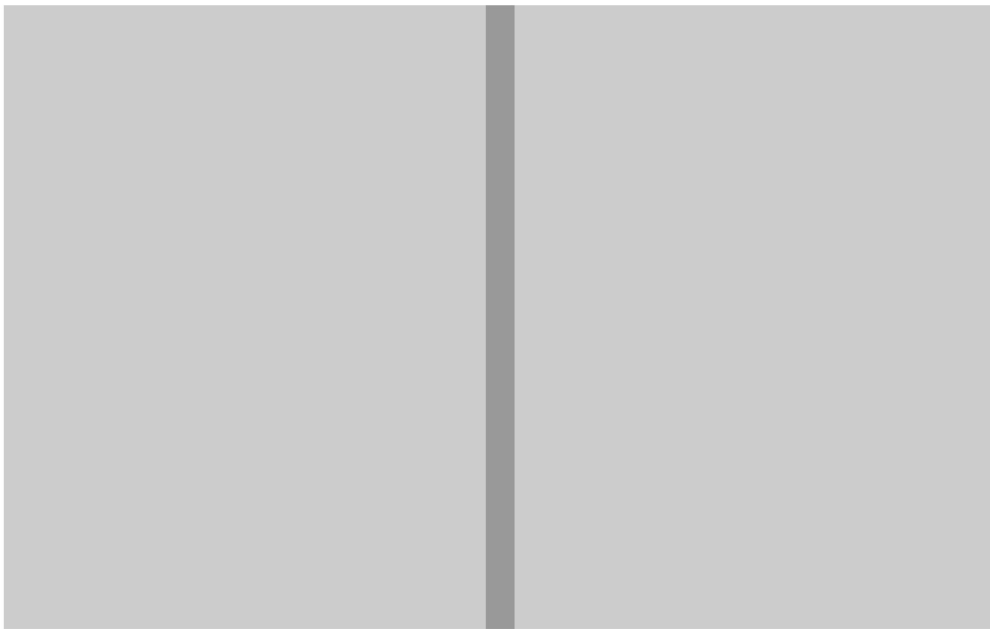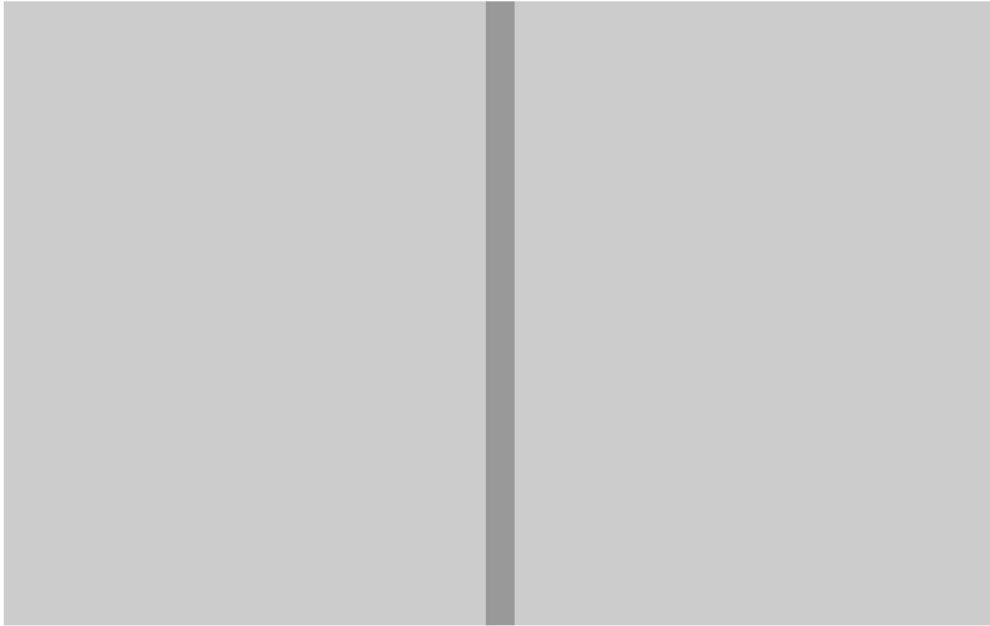
PROJECT #3: VERTICAL SPREAD MOCKUP TEMPLATE

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PROJECT #4: CELEBRITY PORTRAIT

OVERVIEW:

For our final assignment this semester we will be doing a portrait illustration. Portraits are an important skill to have in an illustration portfolio and for this assignment you will choose a famous person (living or deceased) and research an interesting or little known fact about them. Based on that factoid, you must design a portrait which illustrates the celebrity and the information that you discovered during your research.

The challenge here is twofold: likeness and narrative. You will want to figure out how to best capture not only the likeness of your chosen subject, but also focus on designing an illustration that conveys the fact or piece of trivia you discovered about them. Brainstorming and mindmapping will be particularly important for this assignment, as will reference image collection.

Learning Outcomes:
Artistic Literacy: Development of Concept
Artistic Literacy: Quality of Critical Response
Communication: Responsiveness To Purpose
Communication: Application of Disciplinary Conventions
Communication: Quality of Delivery
Critical Thinking: Explanation/Communication of Issues

Class Objectives:
plan, schedule, and track their time from ideation to completion;
learn the process of creating a finished illustrated work from brainstorming, to thumbnails, to mock-up, to final deliverable;
apply rendering techniques for achieving effective visual representation in illustration;
develop specialized drawing skills that can be applied in the fields of illustration and graphic design;
create a visual-verbal connection between the content and the image using traditional and/or digital media;
modify, enhance, and deliver digital illustrations;
analyze projects through critiques, oral presentations, and discussions

QUENTIN TARANTINO by Mark Bender

"I'm a huge fan of award winning director Quentin Tarantino's films. His go-to peace sign wave to paparazzi seemed a fitting element to exploit the contrast of the man and his often violent, revenge themed movies."

PRE-PRODUCTION REQUIREMENTS:

Selection of Subject + Fact (due 3.22)
You will select a famous person (celebrity, historical figure, public persona, living or dead but NOT fictional) and do some research about the person you've chosen. It is important to select a little known fact, or interesting fact about your famous person. You will use this fact as the springboard for your illustration. Make sure to save the source of your information; the information should be from a credible source, if not a scholarly one. It can be helpful to choose 3 ot 5 facts and narrow them down later. You should also collect 5 to 10 high resolution images of your chosen subject as well.
- 5-10 high resolution images of your chosen famous person
- 1 to 3 facts about your chosen famous person. Credible sources!
- Must be saved as "ART360_Lastname_Firstname_p4research.pdf"

Brainstorming + Mindmapping (due 3.24)
- Begin sketching possible ideas/mind maps. You can work traditionally or digitally, but traditional files must be scanned in.
- Save your brainstorming/mindmapping as "ART360_Lastname_Firstname_p4brainstorm.pdf"

Thumbnails (due 3.31)
- You will be asked to create a minimum of 15 thumbnails for this assignment.
- Thumbnails can be done traditionally or digitally. Traditional thumbnails must be scanned.
- Thumbnails should be turned as a .pdf "ART360_Lastname_Firstname_p4thumbnails"

Mockups: (Due 4.7)
- After completing your thumbnails, you will choose 3 to refine into mockups
- Mockups must include 2-3 sentence descriptions and keywords
- Mockups MUST be solved for value, but should not include color!
- Mockups should be saved as .pdf "ART360_Lastname_Firstname_p4mockups"

WIP Crits (due 4.14)
- Your piece should be near completion, and in the color phase by the time of WIP crits
- You will present your WIP to get feedback, and you will give feedback to the other group members.

FINAL DELIVERABLE REQUIREMENTS:

Final Artwork (due 4.21)
- 350 dpi minimum
- Landscape or horizontal layout is fine, but the document should be 13x19 inches or 19x13 inches
- Must be in color (no value studies or grayscale only work will be accepted)
- CMYK colorspace
- Turn in final editable file in native program format (.psd, .ai, .indd, etc) "ART360_Lastname_Firstname_portrait_vf"
- Turn in high resolution .jpg or .png "ART360_Lastname_Firstname_portrait_vf"

By: Noma Bar

Illustration of U.S. President Donald Trump sporting a Twitter haircut for a Politico report on Trump and the media, May/June 2017
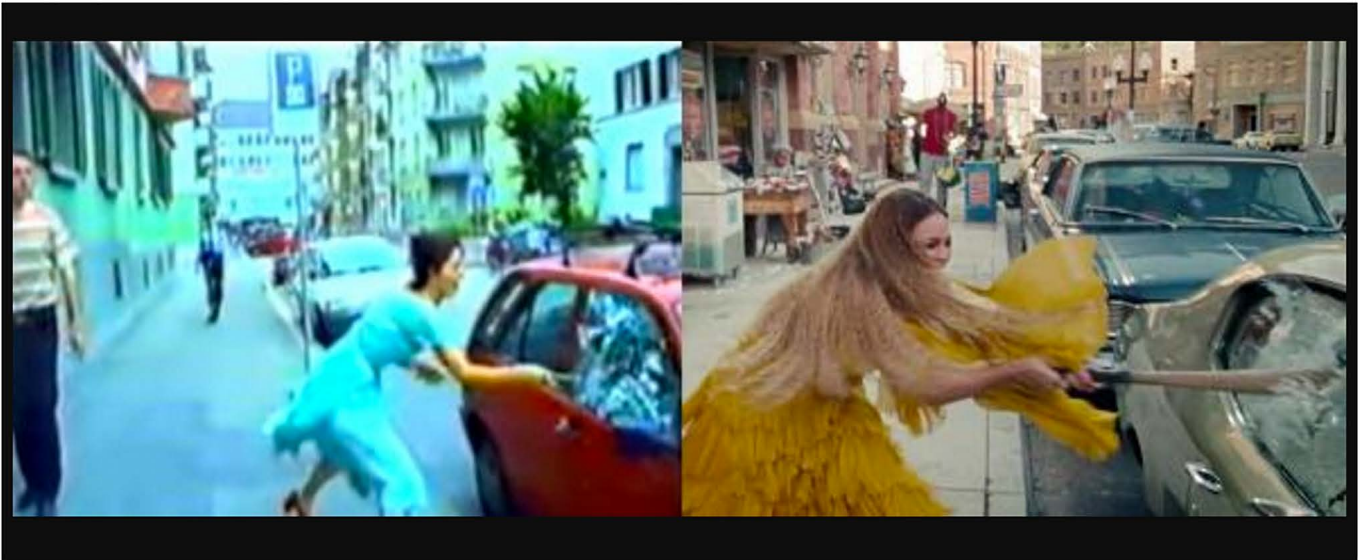
RUBRIC:

Met the above requirements and deadlines for pre production	20 POINTS
Met the above requirements and deadlines for final artwork	20 POINTS
Clarity of idea + Connection to the text	20 POINTS
Quality + Creativity of the Illustrations	20 POINTS
Participation in WIP + Final Critiques	20 POINTS

100 POINTS TOTAL

CELEBRITY PORTRAIT: BEYONCE

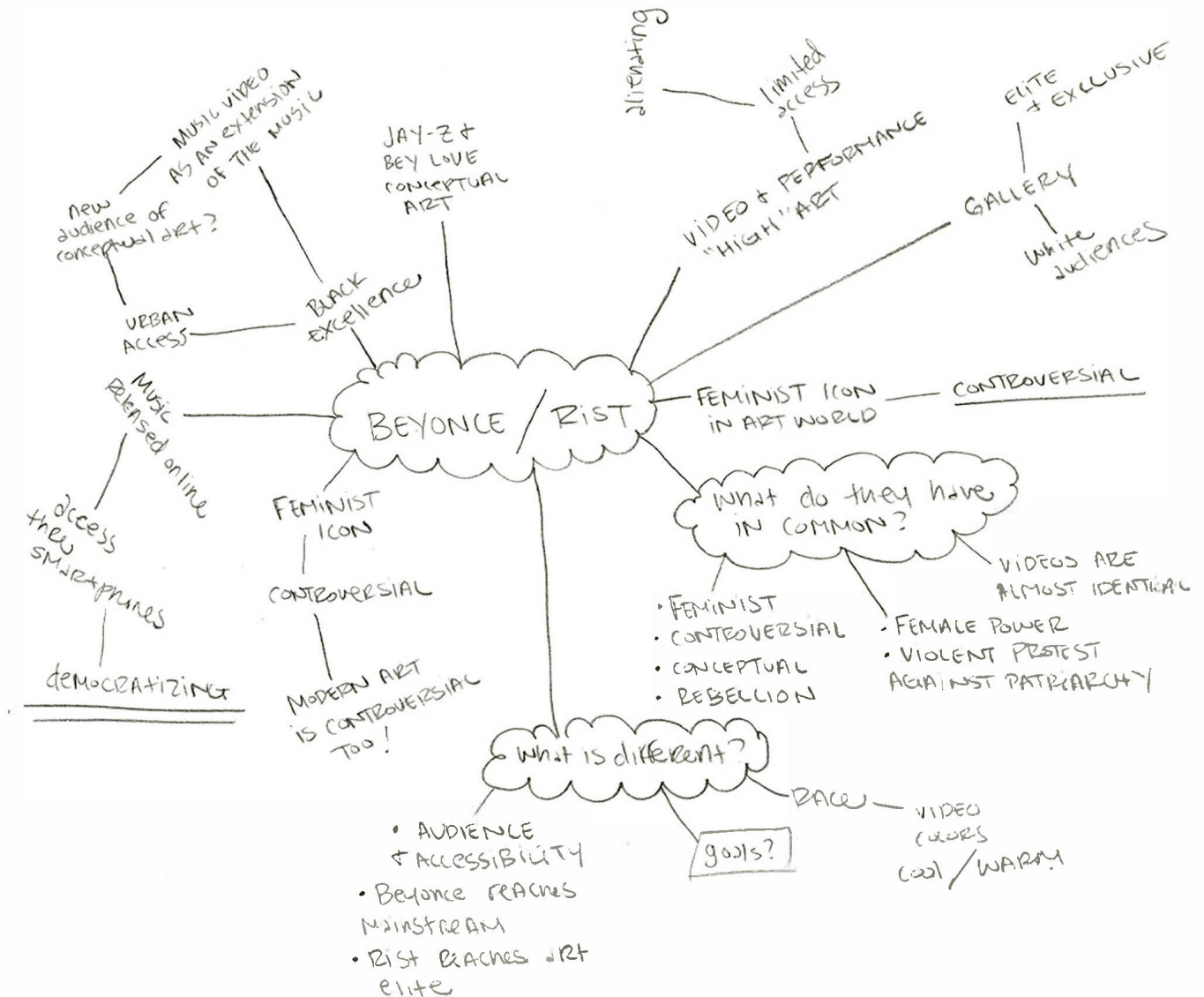SCREEN CAPTURE: "Ever is All Over"
Pippilotti Rist 1997

SCREEN CAPTURE: "Hold Up"
Beyonce 2016

Interesting Fact: The visuals for Beyonce's 2016 video "Hold Up" were influenced by Swiss video artist Pippilotti Rist. In her video installation "Ever is All Over" from 1997, Rist is filmed walking down an urban street in slow motion, joyfully smashing in car windows with a large pole shaped like the stamen of a flower. This video work is about feminine power and rebellion against the authoritative patriarchy. Rist is considered a controversial feminist artist and her work is highly regarded as ground-breaking in the areas of video, installation, and conceptual art.

Research: In Beyonce's video "Hold Up" from her album Lemonade, she recreates many of the visuals from Rist's work which was released two decades prior. Some articles have claimed Beyonce's video is an homage, others say it is a copy or a rip off, and other's still say it is just similar and nothing more. My belief is it is intentionally meant to replicate Rist's work and I think it is inspired by Rist but not meant to plagiarize. Beyonce and Jay-Z both have connections to the contemporary performance art scene, and Jay-Z's "Picasso Baby" video was inspired and heavily influenced by the performance art piece "The Artist Is Present" by Marina Abramovic (who makes a cameo in Jay-Z's Picasso Baby video). In my opinion, Beyonce sees her work as art, and considers the visuals as important as the music. I believe her intent in referencing contemporary conceptual work is two fold: to elevate her own work while simultaneously making conceptual art more accessible to the general public.
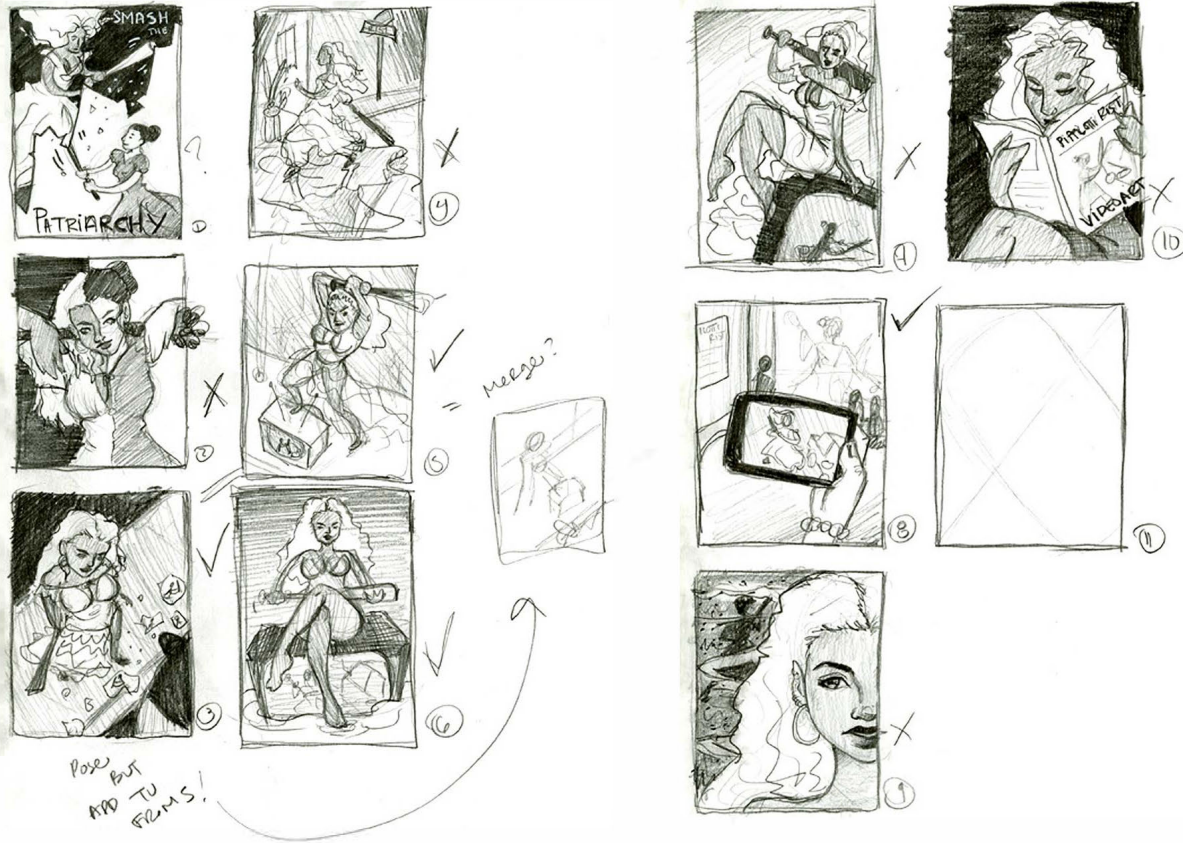
CELEBRITY PORTRAIT: BEYONCE

Mind mapping & brainstorming phase

CELEBRITY PORTRAIT: BEYONCE

Thumbnails

CELEBRITY PORTRAIT: BEYONCE

KEYWORD: Rebellious & Defiant

MOCKUP #1

For this piece, I wanted to keep Beyonce as the focal point of the image. I chose to approach it from a canted high angle, with Beyonce staring directly at the viewer. Her expression sits between rebellion and defiance. She is wearing her signature look from the "Hold Up" video.
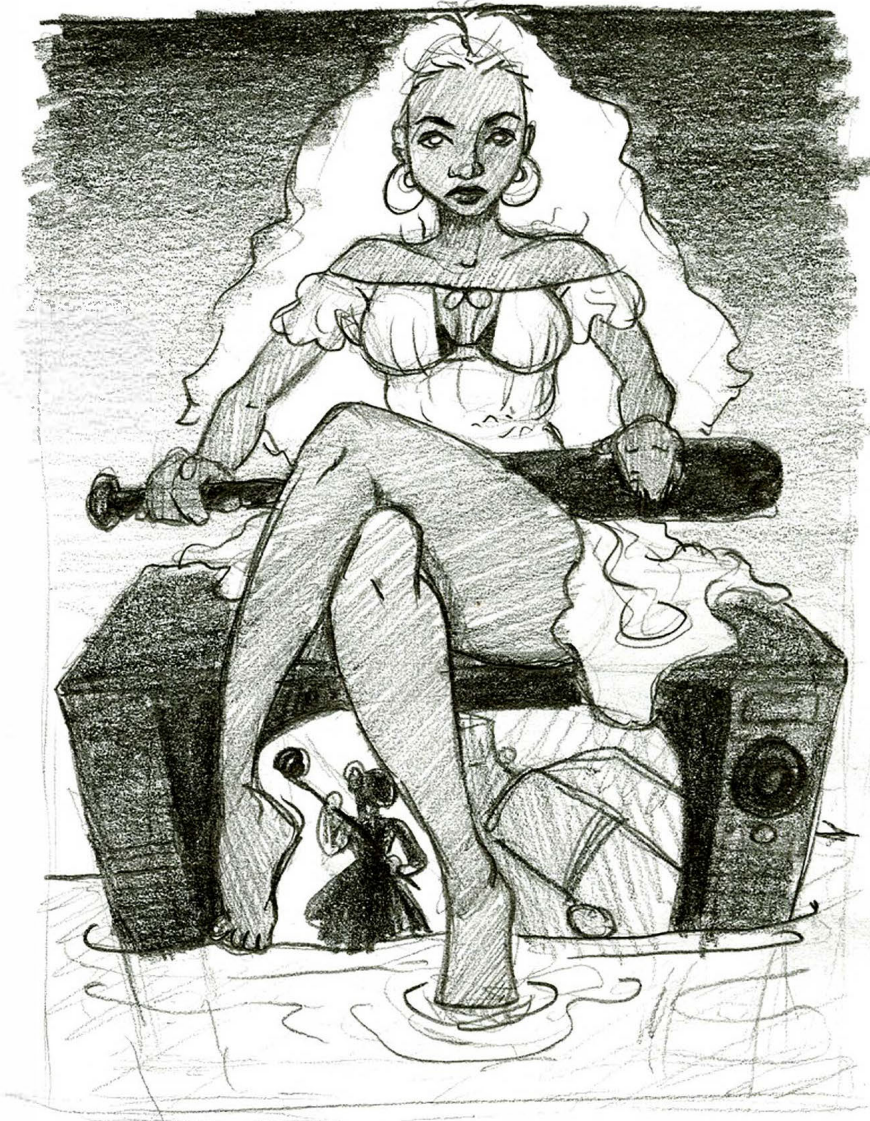
Below her on the street is a smashed, vintage TV. On the screen we can see a still from Pippilotti Rist's "Ever is All Over". It is obscured by the cracks in the screen.

As Beyonce is holding the bat, the implication is that she just smashed the TV. This references both Beyonce's "Hold Up" video and Rist's "Ever is All Over".
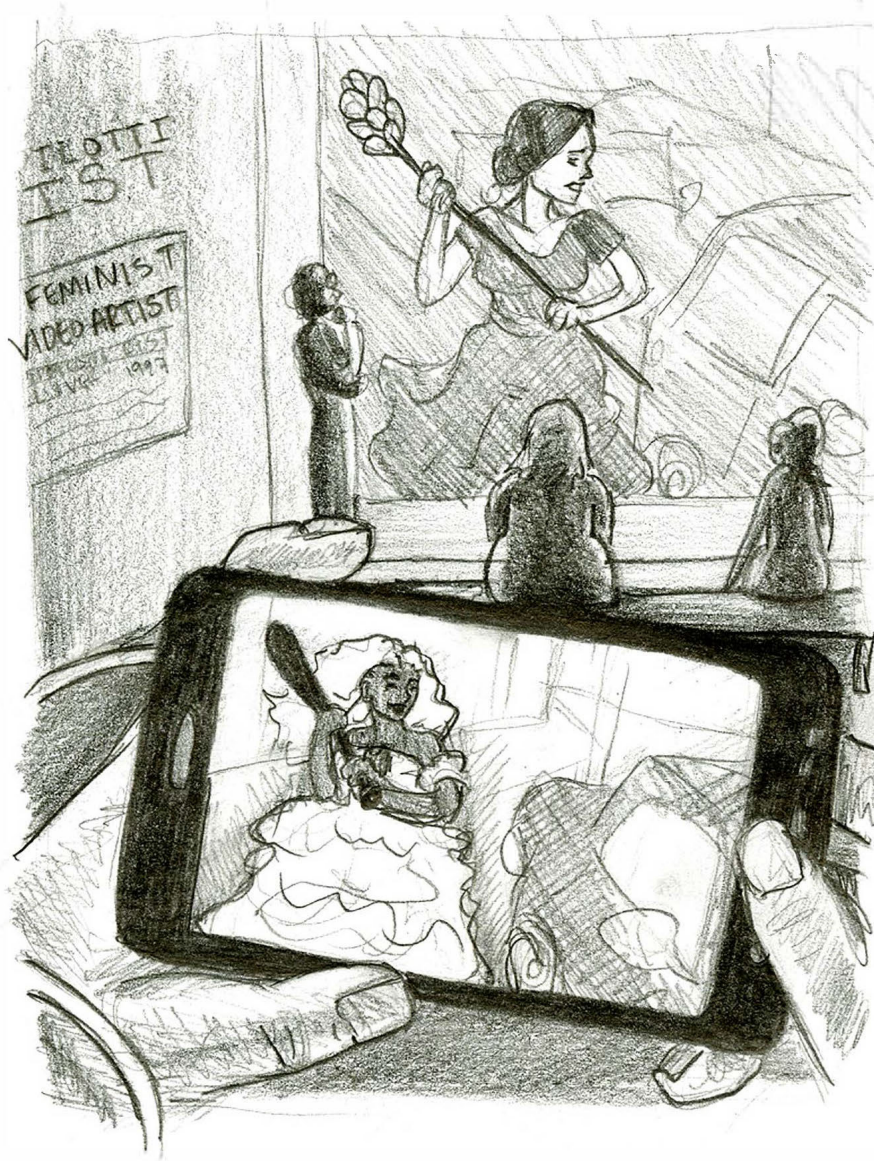
CELEBRITY PORTRAIT: BEYONCE

MOCKUP #2

In this sketch, I centered Beyonce. She is seated on top of a vintage TV set much like a throne (she is Queen Bey afterall). Her expression is neutral but powerful. Still adorned in her signature yellow dress from the video "Hold Up", here she is pictured holding the bat across her lap, like a scepter.

On the screen below, we see the still image from Pippilotti Rist's video "Ever is all Over". The still image is obstructed by Beyonce's legs, and also by rising water. The water is a reference to Beyonce's Lemonade video series, in which water plays a pivotal role in all her music videos, including "Hold Up".

KEYWORD: Overshadowed / Powerful

CELEBRITY PORTRAIT: BEYONCE

MOCKUP #3

In my final tonal sketch, I wanted to take a different approach, and really reference the gallery and the role technology has played in Beyonce's newest works.

Here we see a smart phone held POV style, with a still from Beyonce's "hold up" video playing. Just behind that, there is a large wall projection of Pippilotti Rist's "ever is all over". Both women are in the same pose.

Off to the left, obscured in shadow, is the gallery text explaining Pippilotti Rist's contributions to video art and feminist art. Also, the date 1997 is on the wall text as well.

KEYWORD: Inspired By or Plagiarized

TIGHTENED LINE ART AND VALUE PASS

FINAL DELIVERABLE ART - FULL COLOR