

Contents

| | |
|--|-----------|
| Introduction | 9 |
| How do you think? | 11 |
| Recommended | |
| Reading | 15 |
| The Art of Illustration | 16 |
| Lines and | |
| Curves | 17 |
| Producing the illusion of form - cubes, cylinders and cones | 19 |
| Adding texture with lines and dots | 22 |
| Perspective | 26 |
| Figure Drawing | 32 |
| Anthropomorphism | 37 |
| Using Colour | 39 |
| Composition | 44 |
| The rule of thirds. | 44 |
| The Golden Section | 45 |
| The rule of odds | 47 |
| Recommended Reading | 49 |
| Getting into the Right Brain | 50 |
| Illustration - A simple example | 54 |
| Assignment One | 58 |
| Assignment One Song Lyric List | 59 |
| An introduction to illustration – Illustrating Poetry | 60 |
| Assignment Two | 71 |
| An Introduction to Graphic Design | 73 |
| Designing a logo - an example (with some sidetracking) | 77 |
| Typography | 81 |
| Recommended | |
| Reading | 83 |
| Assignment Three | 84 |
| Editorial Illustration | 85 |
| Editorial Illustration - an example | 88 |
| Recommended | |
| Reading | 94 |
| Assignment Four | 95 |

Illustration Course

| | |
|--|------------|
| 10 Winter Boredom Busters for Chickens | 95 |
| Sequential Illustration | 98 |
| Sequential Illustration - An Example | 102 |
| What to draw and what not to draw | 106 |
| Page Layout | 108 |
| Pace and Rhythm | 111 |
| Speech Balloons | 112 |
| Character | |
| Development | 113 |
| Visual | |
| Shortcuts | 116 |
| Manga | 118 |
| Comic Strips | 121 |
| Humour | 123 |
| Recommended | |
| Reading | 125 |
| Assignment Five | 126 |
| Illustrating for Children | 128 |
| Writing and Drawing | 132 |
| Illustrating for Children | 134 |
| Layout | 135 |
| Style | 138 |
| Illustrating a Picture Book - An | 139 |
| Planning the pages | 145 |
| Recommended Reading | 148 |
| Assignment Six | 149 |
| Final Words | 151 |

INTRODUCTION

Search for the word *illustration* on the internet and you will be presented with a vast and often contradictory mass of definitions and opinions. Illustration is:

- often confused with the *act* of drawing;
- both a profession and a way of communicating;
- subject to the personal interpretation of not only the artist, but possibly the person who commissioned them (and then everybody who views the work).

And of course this is just one opinion ☺ Add to this the intricacies of copyright, project management, seeking and securing illustration work and method.....and you can see how difficult it was for us to decide what we would base this course upon.

We have decided that regardless of *why* or *how* you are illustrating, or for whom, that at the heart of this subject is the act of *producing a piece of artwork which will visualise words or concepts*. How the art is produced, under what contractual terms (if any), and what happens next are all secondary to that amazing moment when you engage your imagination and attempt to visualise a series of words. We believe that represents illustration in its purest form, and this is the heart of what the course will concentrate on.

Through six assignments we will use our experience to mentor you through six illustration projects. These six projects will enable you to practice interpreting six different pieces of writing or concepts, producing rough sketches and finished pieces of art for each, all with a tutor alongside providing encouragement and advice whilst simultaneously acting as the 'client'.

At the end of this course you will have the basic skills required to be an illustrator, and you will have tried out a number of different disciplines. You may then decide to specialise as a comic book artist, cartoonist, a children's illustrator, a graphic designer, something broader or a combination. You will also have begun to build a portfolio of sketches and project material, which will be invaluable if you intend taking this further.

There have to be constraints though with a subject this wide. You can't put a limit on creativity, but it is sometimes necessary to limit how it is displayed. So whilst illustration is only limited by what you (or your client) want to do, the projects in this course will only be assessing *2 dimensional illustrations*. Also, whilst photography is certainly a valid means of illustrating, the college already have a course which covers that discipline, so pure photography is not acceptable for the projects that follow. Digital, watercolours, mixed media, pencils, pens etc. are all accepted depending on your personal style.

During this course we will cover:

Basic drawing skills

Project 1 - Warming up

Project 2 - Illustrating a poem

Project 3 - Introduction to Graphic Design

Project 4 - Editorial Illustration - magazines and newspapers

Project 5 - Sequential Illustration - comics and cartoons

Project 6 - Introduction to Children's Illustration

Page 9

Throughout the course it is our intention to develop the essential skills required to be an illustrator. Opinion on exactly what these skills are varies, so I will draw from the opening section to 'How To Be An Illustrator' (Second Edition) by Darrel Rees who proposes the following:

- **Problem solving.** What information do you include or leave out from an illustration to achieve the end result?
- **Curiosity.** Delving into a subject to come up with ideas rather than accepting what other people tell you.
- **Sense of Humour.** To cope with the industry and also to help when developing ideas.
- **Broad frame of reference.** The more input you have absorbed from the world around you, the richer your resource for illustrations.
- **Self-motivation.** Getting yourself started and meeting deadlines regardless of how you are feeling is key, as most illustrators will work for themselves.
- **Draughtsmanship.** Being able to produce good drawings is useful too, but purposely placed here at the bottom below the other skills to indicate it is the least important of all (depending on your style).

I would also add **Self-confidence** to the list. This not only applies to the ability to put you and your work out into the world and expecting some form of reward, but also being able to cope when you get negative feedback.

Naturally some of these skills will be part of your nature now, and others can be learned. The whole set only really gels together by *doing*, so let's start that journey!

ASSIGNMENT TWO

You are going to produce *three* illustrations, each for a different poem. These illustrations should be in *black and white* in any medium you choose. The text of the poem should be included either typed in, or cut out and stuck on or handwritten. Your choice, but we would like to see the poem alongside your illustration in some form.

Poem 1. There Once Was a Man From Nantucket by Anon

There once was a man from Nantucket
Who kept all of his cash in a bucket
But his daughter, named Nan
Ran away with a man
And as for the bucket, Nan took it.

Poem 2. Trees by Joyce Kilmer

I think that I shall never see
A poem lovely as a tree.
A tree whose hungry mouth is prest
Against the earth's sweet flowing breast;
A tree that looks at God all day,
And lifts her leafy arms to pray;
A tree that may in Summer wear
A nest of robins in her hair;
Upon whose bosom snow has lain;
Who intimately lives with rain.
Poems are made by fools like me,
But only God can make a tree

Next we generate some ideas and conduct some research. I would start with one of my spray diagrams to tease out as many potential illustrative elements from the article as I can. Why not take some notes of your own using whatever approach suits you? Here are mine:



I try not to think this through too much and let my thoughts go where they will. I often warm myself up with technical terms (such as the types of beard) which may involve research, or by lifting specific terms in the article which appeal to me (names, phrases etc). Already, as I am finishing this small diagram of notes my imagination is producing imagery. I am seeing a bicycle woven from facial hair when I think of the beard cycle. I see a wagon also made of facial hair when I think of men jumping on the beard bandwagon, I have the evolution of man silhouette in mind ending with a upright man with a beard, I imagine a graph plotting peak beardness with a group of scientists in lab coats gathered round it



I am sketching and doodling at this stage, but I want to make the three pigs look slightly different but related. Giving them characteristics which identify them helps the reader work out which pig is which later on is good practice. The wolf is going to be doing some huffing and puffing so I start to play with how that would look, not satisfactorily, but this is just sketching! Finally, in this batch I have doodled some houses and the mother pig too.

For a project this large I would sketch pages and pages of each and every character until I was happy with them. This includes the humans carrying the building materials, the houses, the cooking pot and the surroundings. The Big Bad Wolf needs a lot of work before I am happy, and the houses need more detail to capture the young readers attention and imagination. I want each pig to have something about them which is memorable, and this too needs more work.

Why not sketch some of your ideas out?

