Art 353 - 010  
M/W 12:20 - 2:50 PM  
Recitation Hall Room 304  

FACULTY:  

Prof. David M. Brinley  
davebrin@udel.edu  
Office Hours by appt.  
008B Recitation Hall  

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GOOGLE SHARE/CRIT WALL: https://bit.ly/3qb8CVx via CANVAS  

University of Delaware’s Return to Campus Guidelines:  
“The Safety of Our Learning Environment”  
Student learning can only occur when students and their instructors feel safe, respected, and supported by each other. On the first in-person class session of the semester you will select or be assigned your shelf unit and locker. These will be assigned to you for the entire semester. To ensure that our learning environment is as safe as possible, and in keeping with CDC guidelines to slow the transmission of COVID-19 and the University of Delaware’s Return to Campus Guidelines (Health and Safety Section), we will adhere to the practice of physical distancing and wear face masks.  

This means that you:  

- Must wear a cloth mask that covers your nose and mouth at all times in the building.  
- Should avoid congregating in groups outside of the classroom before and after class  
- Upon entering the classroom, wipe down your desk and seat  
- Must remain at least 6 feet apart from your classmates, Teaching Assistants, and instructors at all times.  

“As necessary, the University may announce modifications to these practices. In that event, these guidelines will be updated to reflect those modifications. “If you do not feel that you can maintain these practices over the course of the semester, you are encouraged to consider online-only courses.”

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SYLLABUS, SEMESTER CALENDAR and PDF ASSIGNMENTS:  
www.udbrin.weebly.com  

GOOGLE SLIDES SHARE/CRIT WALL: https://bit.ly/3qb8CVx via CANVAS
ART353 ILLUSTRATION STUDIO
This is a portfolio course in which we will consider the relationship of the artist to their work. The course explores conceptual strategies and creative approaches for interpreting abstract conceptual ideas and developing unique visual form. Strong emphasis is placed on matching form to content, non-literal thinking, and experimentation. Projects are designed to further build a strong conceptual skill-base and point of view with the confidence and flexibility to work within conventional, emerging, and future markets.

The course will emphasize individual investigation and discovery while remaining open to collaborative projects that may cross disciplines within the department (interactive media, digital design, printmaking, photo, advertising, etc.) that critically link type and image.

Deadlines are mandatory just as in the professional world. As assigned, they will consist of research > thumbnail stage > roughs > color comprehensive stage > final piece. Student process and progress will be documented and presented within each problem. Combining conceptual thinking (telling a story), critical thinking (verbal/visual vocabulary), creative thinking (problem solving), strong technical and communication skills, as well as imagination are crucial in developing a personal vision for your work. Engage us intellectually and emotionally. Strongly consider the presentation of your work for critiques and exhibition (materials, surface, digital outputs, etc.)

- This class will function like a working studio.
- Be prepared to work on your projects in class at all times. Have your materials on hand.
- Follow the above calendar for wall crits and final project due dates.
- Document your process and progress on the assigned projects. Keep a sketchbook dedicated to this class.
- Thesis and personal projects will be critiqued on an individual basis as time allows.

Experimentation is strongly encouraged, as is strong technique, craft and attention to detail. All students are required to maintain a separate personal sketchbook outside of projects. In this sketchbook you will fill one page per day.

This course will further explore more unique, personal and conceptual approaches to illustration. Students will have the opportunity to experiment within each project. A responsible student will become familiar with traditional and digital mediums, the means of creating and delivering art, the history of illustration, and the expectations of working as an illustrator in the field.

WHAT IS ILLUSTRATION?

An illustrator draws ideas. How do you draw ideas? There is no 'one way' to do it. Illustration is a means of visual expression and is a contemporary, innovative intersection of art and design practice. Your illustration work should reveal or convey your point of view visually and creatively deepen our understanding of the world as a visual commentator.

“Illustration is one of the most versatile art forms in today’s visual culture. Somehow it has always crossed boundaries between fine art and drawing into a “grey” area, and has consistently provoked debate, but how do we comfortably define it? The “label” illustration/illustrator is ambiguous. The definition of the form is amorphous and indefinite, constantly challenging notions and perceptions of contemporary image making. Like photography and printmaking, illustration has often been questioned by its intent — if it’s commercial, is it art? The answer to that is obvious, some of today’s greatest artworks have been commissioned, for example, Angel of the North by Antony Gormley or Marc Quinn’s sculpture of Alison Lapper and Mario Testino’s flawless images of Kate Moss. Illustration has often been partnered with the publishing industry, advertising campaigns, or used politically for satire, but more recently, illustrators are creating bodies of work that excite and experiment with the notions of contemporary visual art and its hybrid forms. As a genre, illustration has been born out of many things, grown broader in its context through new media and technology, and this has signified that illustration now shares a valid platform with fine art. Today’s illustrators go beyond caricature and visual representation to observational statements about current trends and popular culture. Contemporary illustration is a new movement with illustrators drawing influences from graffiti, fashion, computer games and animation. There are fewer boundaries and more friction.”
Steven Heller:

http://www.hellerbooks.com/docs/about.html

“One should never underestimate the primal urge that artists have to continually create images that are seen by many people. The art impulse is hard to switch-off -- which accounts, in part, for a fairly constant enrollment in illustration programs over the past decade. Moreover, despite adversity, this is the reason that many illustrators attempt to reinvent themselves, not just stylistically, but also in the ways they approach form and content.

Whatever one calls this period, crisis or transition or realignment, "The End of Illustration" is not as near as predicted. But owing to digital media and other design issues, illustration is in a state of flux that could dip or rise. Education is the first part of any solution. For too long, illustrators have been pedagogically segregated from designers. Even the most inclusive art schools do not encourage long-term marriage of the two disciplines. Invariably, segregation reinforces hierarchies, which perpetuates the myth of the lower caste illustrator. Although the educational needs of the disciplines diverge, it seems logical that there should be integration at certain stages. Even with the computer, designers need to know drawing, while illustrators should be literate with type. But also on a conceptual level, illustrators and designers can share visual ideas, methods and strategies for conveying information and telling stories. But education is only the first step.

Graphic designers are learning that design is only a means of framing content. In order to expand it to a more self-sufficient role, it is necessary to take partial or total control in creating content. Illustrators, likewise, must take either a more collaborative or entrepreneurial role in the production of idea-products. Illustration may no longer be the people's art, as it was in the days of Norman Rockwell. But painted and drawn art continues to evoke ideas and emotion in its viewers. Unless illustration is reintegrated into the broader design process, a significant component of the visual media will atrophy.”

You are responsible for:

1. FOUR in-class/studio/homework assignments + semester long personal studio thesis

Use class time to draw and work on assignments and your thesis work. Bring your tools and materials to class every day.

Personal thesis consists of a series of three (one due at midterm/all three due last day). You are creating your own content. What do you intend to research and pursue within your own process and development as an artist? Develop a written proposal with thumbnail images (see options below)

4. Sketchbook

5. Digital Presentation and Portfolio Preparation | Students will present their work in a final portfolio/ZIP file

By the end of this class you should have all of the following:

- portfolio online and a physical portfolio
- standard letter of agreement/contract
- standard invoice
- resume and cover letter
- list of names to send work to
- promotional mailer
Suggested TEXTBOOKS

*History of Illustration | Doyle, Grove, Sherman*
*History of Illustration Table of Contents*

*The Art Spirit: Robert Henri*
*The Universal Traveler Guide to Creativity*
*Illustration: A Visual History*
*The Illustrator in America: by Walt Reed*
*American Illustration*
*Society Of Illustrators*
*Communication Arts*
Damn Good Advice (for people with talent!) - George Lois
http://www.illustrationhistory.org/
Arisman/Heller series of Illustration books

DRAWING line by line: https://www.jamesmcmullan.com/line-by-line

ANATOMY:
Andrew Loomis series of books
George Bridgman series of books
Jeno Barcsay

INSPIRATION:
https://www.commarts.com/features/60-years-of-typography
https://www.creativebloq.com/
https://publicdomainreview.org/

- **MANDATORY trips to NYC** We most likely will not be traveling. No assignment.

*We hopefully will be going on a group visit to the Society of Illustrators if time allows. For homework, you will create a metaphorical reaction piece based on your visit, a piece in the exhibitions, or an experience. Size and media is up to you. We will critique them two weeks to the day after returning. These can utilize your imagination, reference photos, as well as images drawn in your sketchbook. I encourage these to be highly experimental in approach and organic.*

Course Objectives

By completing this course Students will be able to:
1. Describe and speak articulately and critically about their work and the field of illustration.

2. Analyze creations on the basis of historical and contemporary influence of illustration on the culture, graphic design, fine art and visual communications.

3. Use a wide range of themes and subject matter to create expressive content in their work. Apply and use analog and digital processes in the creation of their work.

4. Analyze and integrate a variety of methods to evaluate an assignment. Given a problem, determine the strategies that would be necessary to solve it (experimentation).

5. Evaluate and the critique the work of others as well as their own work.

6. Produce work that demonstrates creative thinking in order to express a personal vision/point of view that communicates a personal voice.

Evaluation criteria

While listed separately below, both sets of evaluation criteria are applied during the critiques.

1. Compositions of visual interest - Students must learn the following when creating compositions:

Compositions must be visually interesting -- not just to the artist creating the work. Only fresh new composition will be interesting.

2. Conceptual thinking/Telling a story

Projects will also be evaluated on:

- Research, concept, imagination and creativity - depth of ideas explored.
- Craftsmanship - structural integrity and attention to details.
- Execution - consistently working on project during and outside of class.
- Presentation - completed state of the project, how the work is presented and what you have to say about your project and other projects during the critique.

Course Requirements

Attendance is mandatory, and will be taken at the beginning of each class period. Arriving to class late and/or leaving early three times will count as one unexcused absence. To avoid unexcused absences, please consult with me before you miss class.

Projects will each be graded on a scale of 1-20. Project rubric is based on 20 points for 5 categories (4 x 5 = 20 total) for each project. Each category serves as a guide for your content and form. The letter grade you earn is determined from these scores + student effort. Grades and comments will be posted to Canvas.
This course is intended for the art student who is committed to developing his or her creative potential. You will be graded on demonstrable knowledge of the subject matter, ability, effort, quality of your work, creativity, and attendance.

More than three absences can cause a grade drop of one letter grade, i.e., from an A to a B. Work not submitted on the designated due date will be considered late. Project grades will decrease by one full grade for each class the project is late. Work will not be accepted if missed due to an unexcused absence. Final Digital Portfolios (Zip file) will be collected at the end of the semester and graded as above. Final grades will be based upon the average of your project grades, your final portfolio grade, attendance, and weighted for effort and class participation. Please be aware that we will have class critiques in which work is shared and discussed. By being part of this class, we each agree to address other people and their work with respect.

A = Outstanding. Expansive investigation of ideas and excellent composition. All assignments completed on time. Insightful contributions to critiques. Student goes substantially above and beyond minimum requirements. Extraordinary work, extra effort. Work goes beyond assigned expectations, pursues concepts and techniques above and beyond what was discussed in class. Risks are taken in the pursuit of creative ideas.

B = Above Average. Substantial investigation of concepts and compositions. All assignments completed on time, insightful contributions to critique.

C = Average. All assignments done competently and completed on time. Strong participation in critique.

D = Marginal Work. Late projects, limited investigation of ideas, incoherent compositions. Limited contributions to critiques.

F = Unsatisfactory Work. Course failure due to minimal idea development, disjointed compositions, lack of participation, late assignments, or excessive absences.

Assessment:

Final grades will be based upon the average of your project grades, your final portfolio grade, attendance, and effort and class participation.

Your grades for the term are calculated based on the following percentages:

Project 1 - 15 %
Project 2 – 15 %
Project 3 – 15%
Project 4 - 15%
Project 5 – 15%
Thesis - 15%
Sketchbook - 5%
Final documentation - 5%

MATERIALS

REQUIRED: Sketchbook and tracing paper

LOCAL STORE:
https://www.jerrysretailstores.com/delaware/
269 S. Main Street
Newark, DE 19711

STORE HOURS:
Monday-Saturday
10:00 am – 8:00 pm
Sunday
11:00 am – 6:00 pm

ONLINE:

Illustration Board or Watercolor Blocks:
https://www.dickblick.com/categories/drawing/surfaces/art-boards/

https://www.dickblick.com/categories/canvas/painting-papers/watercolor/

Cradle Boards

Sculpey - for 3D work (see Liz Lomax, Red Nose Studio, Richard Borge)

Materials you may also need and consider:
Pencils, pens, charcoal, gesso, sharpies, ink wash, India ink, ballpoint pens, tracing paper, vellum, bond pad, oil paints, acrylic paints, watercolor paints, pastels, dyes, gouache, illustration boards, various heavyweight watercolor papers, printmaking paper (Rives BFK, Stonehenge), Canvas, old and new wood, untempered masonite, Cradle Boards.

ADOBE CC - Photoshop, Illustrator, Painter, InDesign...to start...
Cintiq or Intuos Pro tablet

Procreate for iPad: https://apps.apple.com/us/app/procreate/id425073498


SketchUp Free (for solving/creating perspective):
https://www.sketchup.com/plans-and-pricing/sketchup-free

Raven Press / Screen Printing / Digital Printmaking

Keep an extensive reference image ‘morgue’ that you collect (not just google images!)

...and any other computer program, mark making material, or method that you can use to create images and/or objects.

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Personal Thesis project instructions:

Ask yourself:
1. What is strong or weak about my work?
2. What and who are your influences (not just visual) and why?
3. What are you interested in? (hobbies, life, personal causes, etc.)
4. Who do I want to see my work?

Some possibilities:
- Gallery
- Short stories/personal writings
- Personal Series based on life events, interests, writings, etc.
  - Advertising and Institutional Illustration: Four Ad campaigns, Four Catalog covers, travel, corporate, cultural event posters, corporate investment
  - Multimedia (animated/interactive game or short story - you need a fabulous concept - funny/clever + character design)
  - Editorial: See below >>>
  - Product and Packaging: Package/label design, the list is infinite.................

Explain your ideas, concepts, and possible methods to achieve your goal. The thesis projects should emphasize individual investigation and discovery while remaining open to collaborative projects that may cross disciplines. Be open to expanding your knowledge of various artistic fields and how you can use new information. In depth research is expected. Work on developing a personal vision for your illustrations. Possible 3D projects?
- All three pieces will be presented and critiqued as we go - they must be completed by the end of the semester
- All projects can be revised after critique ---

Editorial:
One cover, one full page, one half page, and one spot all from different articles that you find and propose would make for interesting illustrations. Avoid any articles that use a poor photo or an illustrated solution already. Use all appropriate type, masthead, title, author, date, etc. Portraits/Likenesses/Caricatures, Digital, Narrative, etc.

Editorial:

Conceptual/Metaphorical – consider portraits, finance/business, politics, op/ed, travel.

- Newspaper Illustrations – NY Times op/ed – choose three relevant, current topics
- Magazine full page layout spreads – 3 spreads from different sources. Research the newsstand for interesting, creative possibilities. Society of Publication Designers annuals are also invaluable.
- Alternative Weekly – design and illustrate three covers – Time Out New York, Philadelphia City Paper and Baltimore City Paper are some regional ones. No Wilmington or DE papers please. Think edgier and more experimental...

Product and Packaging:

- Music design – Any music, any genre. Choose what is appropriate to your style – rather than just something you like. Type is necessary. Get crazy and design a box set. Print and present in a 3D format.
- Package or label Design – wine labels, beer bottles, soda cans, cereal, detergent, toys, clothing, a fancy boutique, etc. Type is required - actually affix your designs to the object. Get creative with this aspect.
- Textiles or Clothing?
- Informational graphics

Advertising and Institutional:

- Catalog covers – LL Bean, J. Crew, etc. Know your market. Design and illustrate a series of covers. Four seasons, annual events (back to school), holidays – Type would include the company name, catalog theme, the season, as well as any other info it may need to communicate.
- Advertising Campaign – with type for any product of your choice. Beauty, food, children's toys, Wine, etc...A Series. Four Ads should work as a campaign. (Billboard, Public transit, Web, App)
- Travel posters/Ads – 13 x 19 Vertical. Series for three different destinations. All consistent in style and conception. Airline, travel agency, hotel chain, - Reference and research are very important to evoke the mood and spirit of the location. Consider your typography and the use of color and texture.
- Corporate/Investment illustrations for an annual report – company of your choice. Conceptual business illustrations. Risk, vigilance, security, wisdom, networking, etc. Actual subject matter can be pretty varied. Four full page or 2 full page and two spots. Body text on pages with the spots.
- Cultural Events poster – Renaissance Fair, Comic convention, pet show, concert, plays, opera, musicals, etc. – color – include all type such as date, venue, time and so on...19 X 14 printed

Publishing:

- Children’s Book – Dummy book with cover, Splash and at least two spreads – Something not connected with a particular illustrator – Consider fables, fairy tales, folk tales

- Book Covers – Any book except picture books or graphic novels. Consider Fiction, Non Fiction, Biography, Academic text, mystery, Horror, young reader, literature etc. Choose an appropriate format and size and necessary text.

- Graphic novel or Comic Book -- Cover, Splash and 2 page spread OR a complete four page story

Interactive:

- Animation – 2 minutes or more in length – 4 distinct scenes with intro and credits (make sure you are working with a fabulous concept & character design - funny or clever). Choose this only if you are comfortable using multimedia tools including the Adobe CC software (Adobe Animate, After Effects) and character design.
- Series of animated GIFs
- Storyboard series
- Multimedia design for an event: Combine electronic text, graphics, moving images, and sound, into a structured digital environment that allows people to interact with the data for appropriate purposes.
- Phone App design
- animated commercial (narrative)
- personal animation (experimental, abstract, non-linear, or narrative)

Morris Library has an extensive collection of film, photo, art, illustration and design books for inspiration. Check out the 3rd floor.

STUDIO RULES

ABSOLUTELY NO phone use in class while working. Keep it in your pocket or bag on vibrate - take calls outside of class in an emergency.

Also, Laptops/Ipads in this class are for working, research, and presentation. Do not browse the internet, write emails, or post to Instagram/TikTok, etc...while you should be researching....

No eating and drinking in the classroom (snacks OK / NO McDonald's or meals).

No listening to Ipods or texting during class. Keep cells phones on ‘vibrate’. Take cell phone calls outside in an emergency.
No cutting into the desktops, light pads, or into the floor.

Clean up after yourself - and the area around and under you.

Respect other people’s property.

Take notes. Use the library as a resource for pertinent information.

Get information about assignments from classmates in the event you miss class.

Safety and Hazardous Materials Policy:

Spraying of fixative or any other toxic materials (spray mount, airbrush paint, etc.) is not allowed in the University's Design Studio.

Adequate ventilation is necessary if you spray mount any work. Do so OUTSIDE and not on the brick or pavement right outside the building.

Also:

No cutting on tables or light tablets.

Clean up after yourself.

Respect other people’s property.

Straighten up the desks and push in your chairs before leaving.

Get to know your peers.

Statement on Attending Visiting Artists, Critics, and Curators Lectures and Gallery Exhibits: Art Majors are expected to attend all Visiting Artist Lectures in the Department of Art & Design during the semester. In addition, students are expected to see all the art exhibitions in the department’s galleries. As a part of this course, you are asked to bring a sketchbook and take notes. Engaging in dialogue with our guests by asking questions is highly recommended.

Academic Honesty: All students must be honest and forthright in their academic studies. To falsify the results of one’s research, to steal the words or ideas of another, to cheat on an assignment, or to allow or assist another to commit these acts corrupts the educational process. Students are expected to do their own work and neither give nor receive unauthorized assistance.

“Any violation of this standard must be reported to the Office of Student Conduct. The faculty member, in consultation with a representative from the Office of Student Conduct, will decide under which option the incident is best filed and what specific academic penalty should be applied.” http://www1.udel.edu/stuguide/17-18/code.html#honesty

Inclusion of Diverse Learning Needs: Any student who thinks they may need an accommodation based on a disability should contact the Office of Disability Support Services (DSS) office as soon as possible. The DSS office is located at 240 Academy Street, Alison Hall Suite 130, Phone: 302-831-4643, fax: 302-831-3261, DSS Website (http://www.udel.edu/DSS/). You may contact DSS at dsoffice@udel.edu
Harassment and Discrimination: The University of Delaware works to promote an academic and work environment that is free from all forms of discrimination, including harassment. As a member of the community, your rights, resource and responsibilities are reflected in the non-discrimination and sexual misconduct policies. Please familiarize yourself with these policies at http://www.udel.edu/oei. You can report any concerns to the University’s Office of Equity & Inclusion, at 305 Hullihen Hall, (302) 831-8063 or you can report anonymously through UD Police (302) 831-2222 or the EthicsPoint Compliance Hotline at http://www1.udel.edu/compliance. You can also report any violation of UD policy on harassment, discrimination, or abuse of any person at this site: http://sites.udel.edu/sexualmisconduct/how-to-report/.

- **Title IX Statement:** The University of Delaware does not discriminate on the basis of race, color, national origin, sex, disability, religion, age, veteran status, gender identity or expression, or sexual orientation, or any other characteristic protected by applicable law in its employment, educational programs and activities, admissions policies, and scholarship and loan programs as required by Title IX of the Educational Amendments of 1972, the Americans with Disabilities Act of 1990, Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1964, and other applicable statutes and University policies. The University of Delaware also prohibits unlawful harassment including sexual harassment and sexual violence.

For inquiries or complaints related to Title IX, Section 504 of the Rehabilitation Act of 1973 and/or the Americans with Disabilities Act, and Title VII and age discrimination please contact:

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