

WEEK 1

- 1) JOIN OPEN LAB > JLONGOART > COMD3313 SPRING 2024
- 2) POST ASSIGNMENTS IN YOUR EPORTFOLIO/ TO CLASS
- 3) POST BEVERAGE LABEL + 4) #MEETTHEARTIST!!!!!!!!!!!!!!!!!!!!

WEEK 2

4) READING ASSIGNMENTS (On OpenLab Course Site)

5) SKETCHBOOK ASSIGNMENT: THUMBNAILS

WORK FAST & LOOSE TO EXPLORE VARIOUS APPROACHES FOR THE SAME PURPOSE.

- 1) Write your concept out in your sketchbook, to refer back to as you sketch.
 - 2) Use a Ruler make 30 boxes representing your concept.
 - 3) ALWAYS DRAW THUMBNAIL BOXES IN PROPORTION TO YOUR FINAL ART!
 - 4) Be sure thumbnails don't share edges. Leave a space between boxes.
 - 5) Fill these boxes with 30 thumbnail *SKETCHES* exploring your concepts.
- If you want to pick different concepts and develop them, that is fine, so long as the count is at least 30 thumbnails.

6) ILLUSTRATOR SPOTLIGHT (On OpenLab Course Site)

- Post a minimum of 3 Illustrators / Illustration Influences for others to review and reference.
- Include a summary of their art + clients + link to see more.



OPENLAB *SHOULD* HAVE WHAT YOU NEED TO KNOW!

ILLUSTRATION 1: BASIC PRINCIPLES

Prof. J. Longo • COMD 3313 Spring '24

[COURSE PROFILE] / [HOME](#) / CLASS INFO / ACTIVITIES ▾ / STUDENT POSTS ▾ / HELP & RESOURCES ▾

Week 1 in Review!

JANUARY 26, 2024 / JLONGOART / 0 COMMENTS / EDIT

Class Info

- Date: Friday, Jan. 26, 2024
- Course Goals: To familiarize students with the field of illustration including

ABOUT THIS COURSE

CUNY City Tech CoMD 3313

Illustration 1: Basic Principles

w/ Prof. J. Longo

Office hours: 1:10-2:10p • Rm 11-19/18

Class: 2:15-5:35p • Rm11-18

**IF YOU DONT KNOW HOW TO FIND THIS SITE / DIDNT GET AN EMAIL:
SPEAK TO ME AFTER CLASS / EMAIL ME: JASON.LONGO50@CITYTECH.CUNY.EDU**

Sketchbook: BLANK 8.5" x 11" or larger

WEEK 4 HEADS UP
+BRUSH PENS
+FELT PENS
+SHARPIE

Favorite drawing pencils

Ruler and/or triangle

Kneaded Eraser

Graphite transfer paper or light box

Brush pens (Tombow or Pigma recommended)

Felt pens (Micron or Staedtler recommended)

Sharpie Marker: Round/Chisel/Both

Bristol board: 11" x 14" or larger

Cloud storage, for backup

Scanner or digital camera

Adobe PS strongly recommended

Drawing tablet strongly recommended



RE-CAP READING ASSIGNMENTS

IDEATION: [HTTPS://WWW.JILLIANTAMAKI.COM/NEW-PAGE-2](https://www.jilliantamaki.com/new-page-2)

BEING AN ART DIRECTOR: ALL YOU NEED TO KNOW: [HTTPS://WWW.CREATIVEBLOQ.COM/CAREER/ART-DIRECTOR-11121180](https://www.creativebloq.com/career/art-director-11121180)

HOW TO BE A CREATIVE DIRECTOR: RASHIDA MORGAN-BROWN: [HTTPS://THELUUPE.COM/BLOG/HOW-TO-BE-A-CREATIVE-DIRECTOR-A-CONVERSATION-EBONY-MAGAZINES-RASHIDA-MORGAN-BROWN](https://theluupe.com/blog/how-to-be-a-creative-director-a-conversation-ebony-magazines-rashida-morgan-brown)

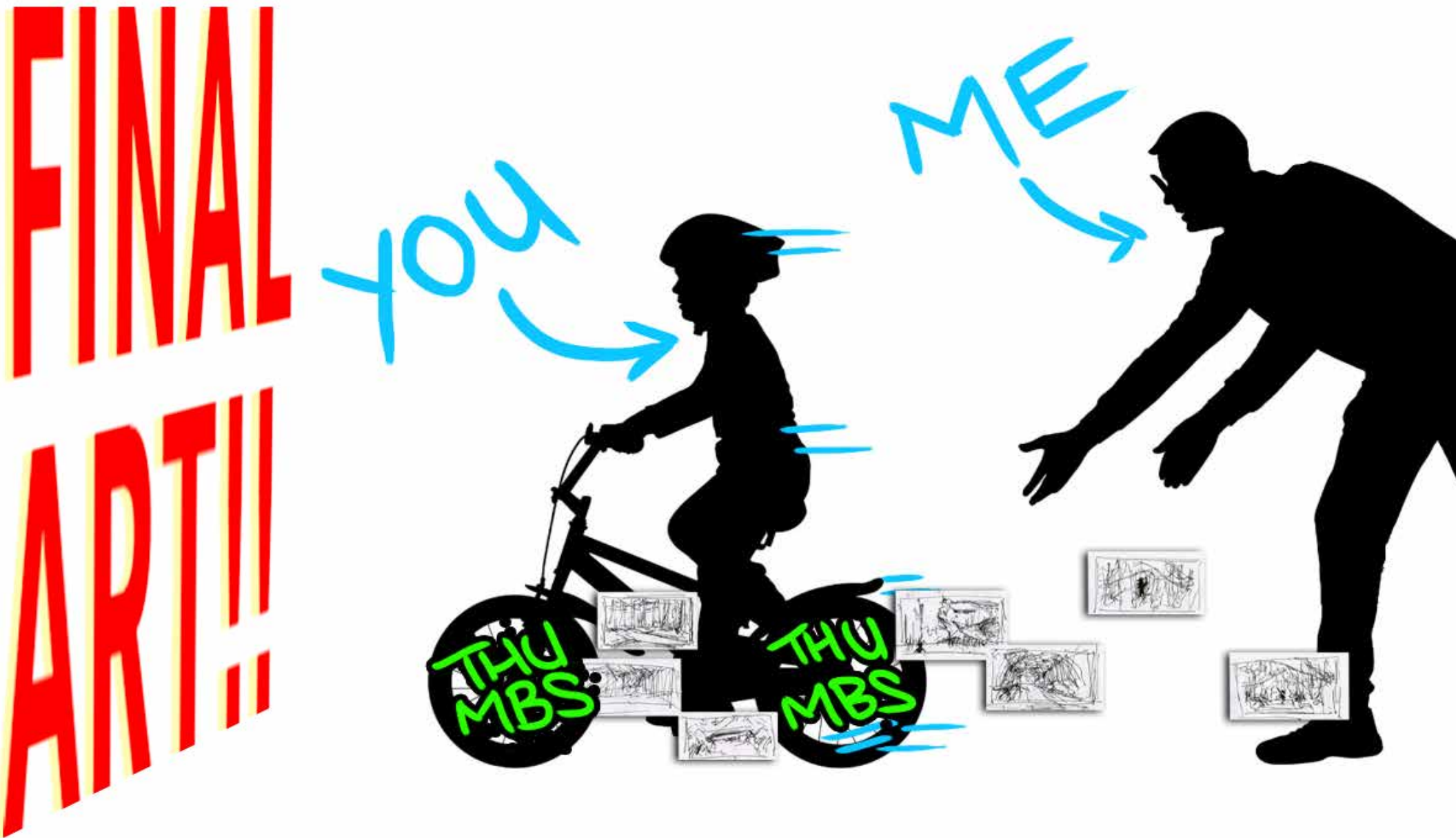
ART DIRECTOR V CREATIVE DIRECTOR: [HTTPS://ELVTR.COM/BLOG/ART-DIRECTOR-VS-CREATIVE-DIRECTOR](https://elvtr.com/blog/art-director-vs-creative-director)

THIS IS CULTURE: [HTTP://JOHNHENDRIX.BLOGSPOT.COM/2012/06/THIS-IS-CULTURE-ICON7-PRESIDENT-KEYNOTE.HTML](http://johnhendrix.blogspot.com/2012/06/this-is-culture-icon7-president-keynote.html)



SKETCHBOOK ASSIGNMENT • 30 THUMBNAILS

- **Assignment** – (at least) 30 Thumbnails that detail different options to 1 or more projects you would want to be involved with. Create your own project for the thumbnails to explore concepts – OR – Adapt existing campaigns/products/identities to represent something new.
- **1) Write your concept out in the form of a sentence in your sketchbook, to refer back to as you sketch your thumbnails.** Use word-association, research, and your brain to expand the concept on the page & assist your creative process when making the thumbnails.
- **2) Using a Ruler make 30 boxes in your sketchbook proportional to the project. Each Thumbnail should be at least 2” on the shortest side.**
- **3) Always draw thumbnail boxes in proportion to your final art!**
- **4) Be sure thumbnails don’t share edges. Leave a space between boxes.**
- **If you want to pick different concepts and develop them, that is fine, so long as the count is (at least) 30 thumbnails.**



THUMBNAILS ARE TRAINING WHEELS FOR YOUR PROJECT



**(SHOWN W2) BOOK JACKET • ALBUM SPREAD • NEWSPAPER SPREAD
COMIC BOOK COVER • SUBWAY AD • MAGAZINE INTERIOR SPREAD**

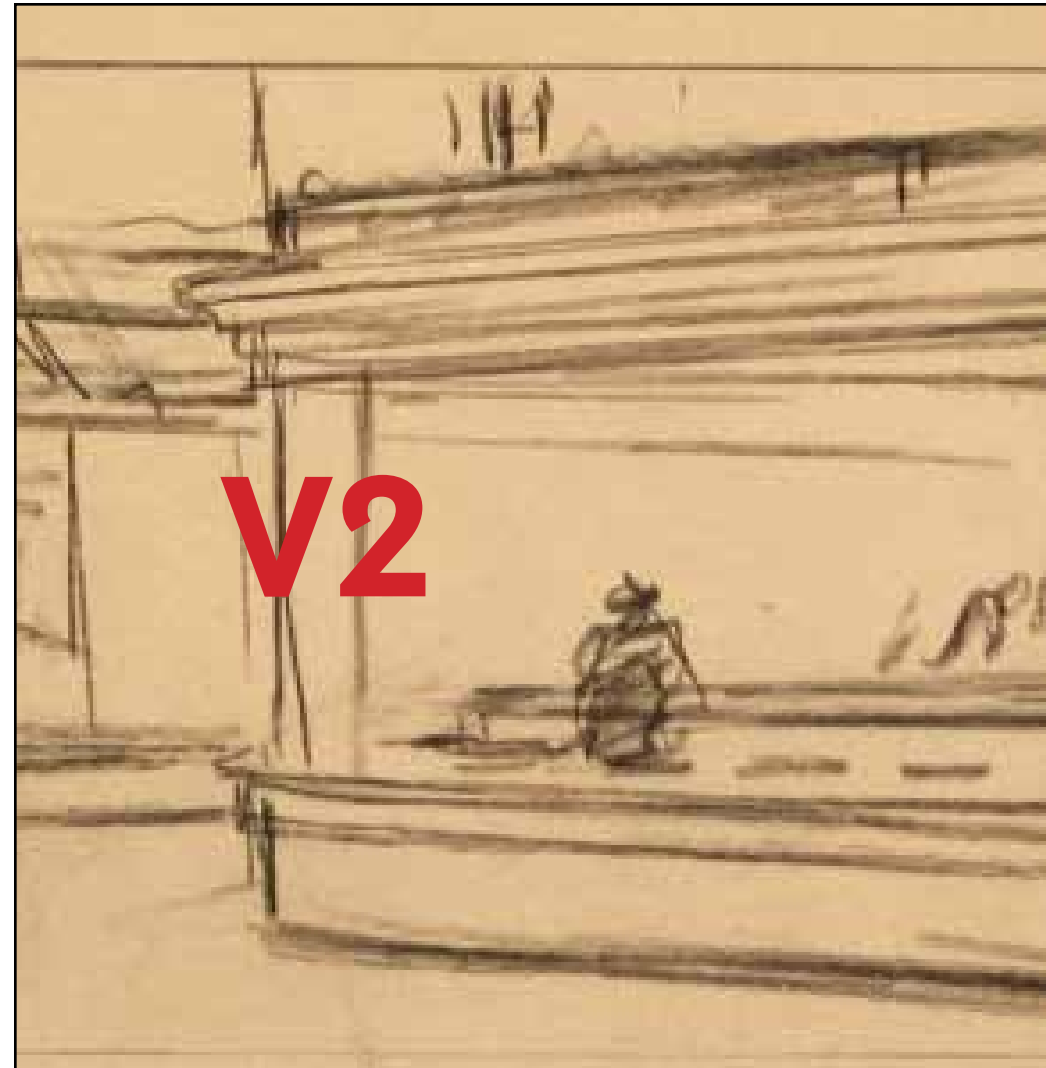


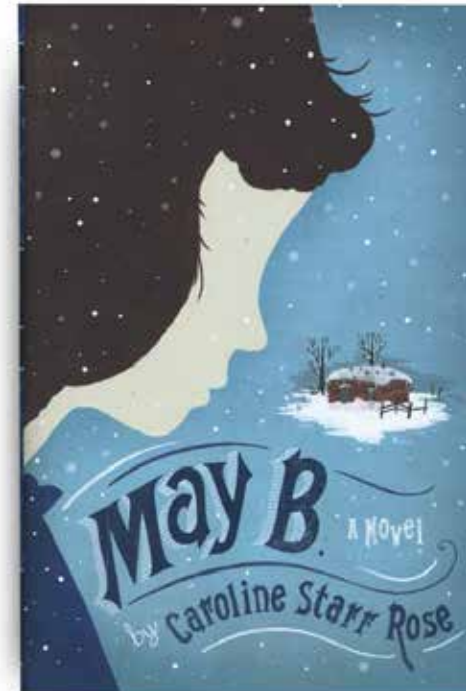
(SHOWN W2) BOOK COVER THUMBNAI



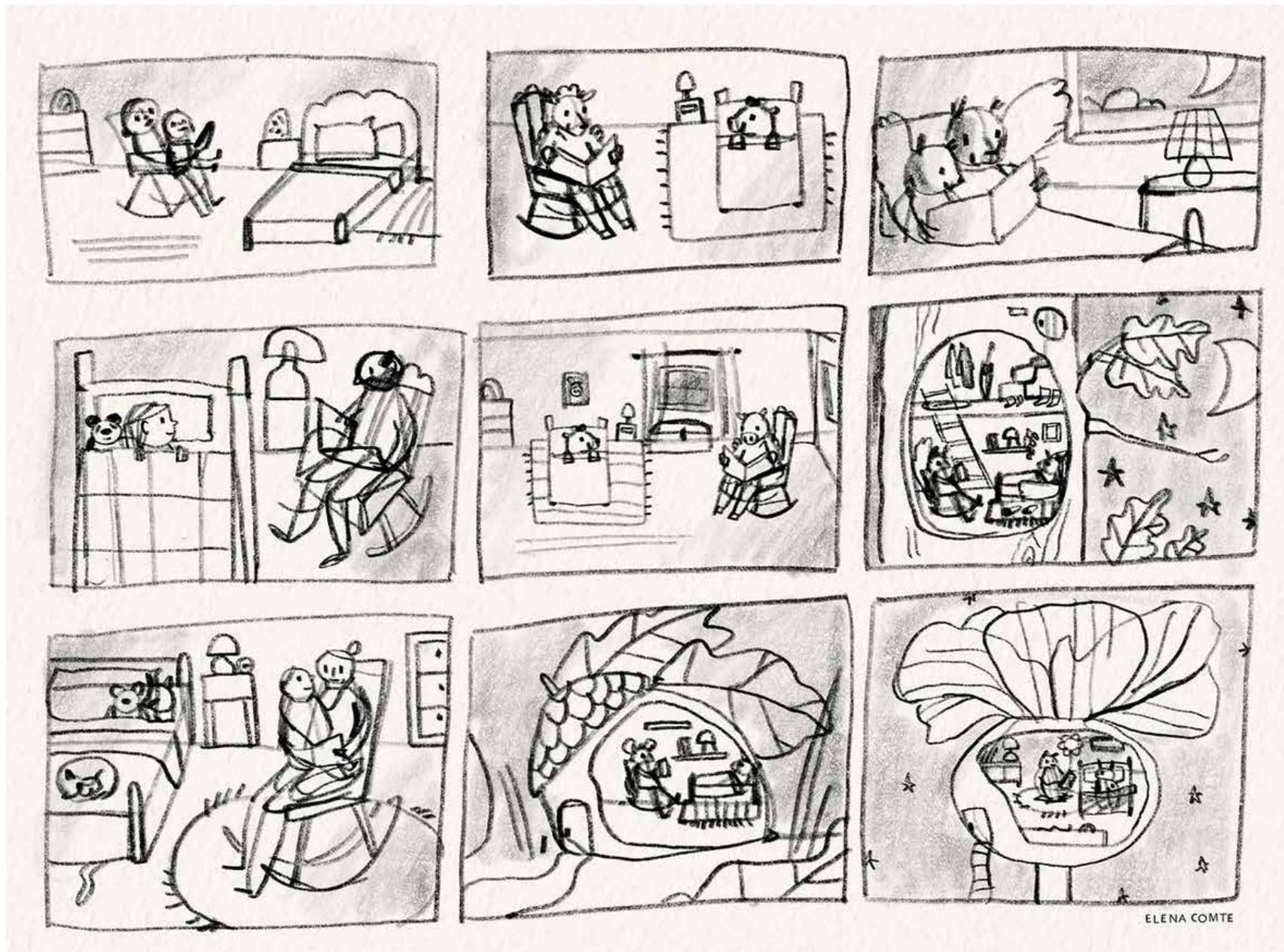
(SHOWN W2) THUMBNAILS FOR A WEBSITE

LET'S COMPARE THUMB1 & THUMB2

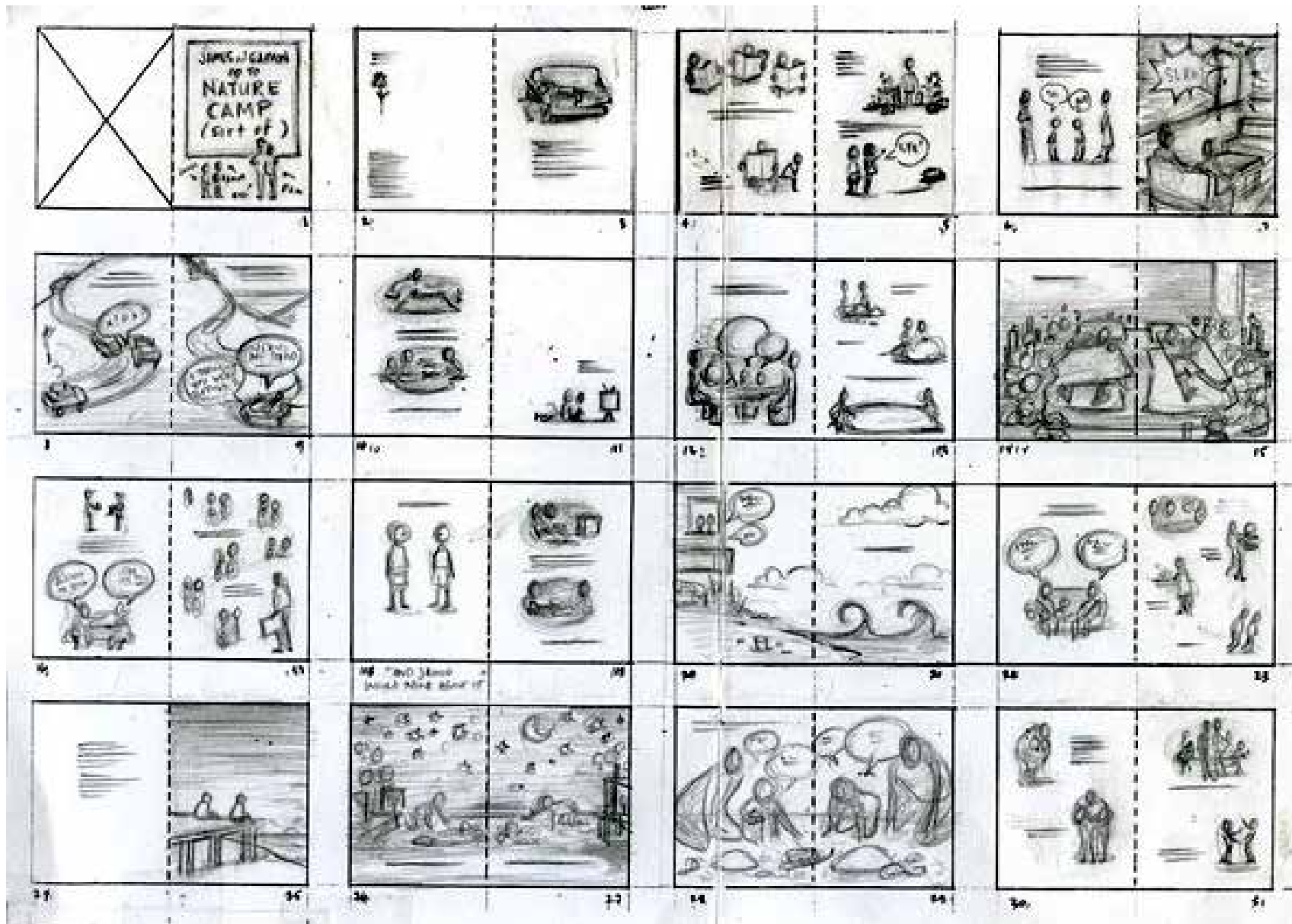




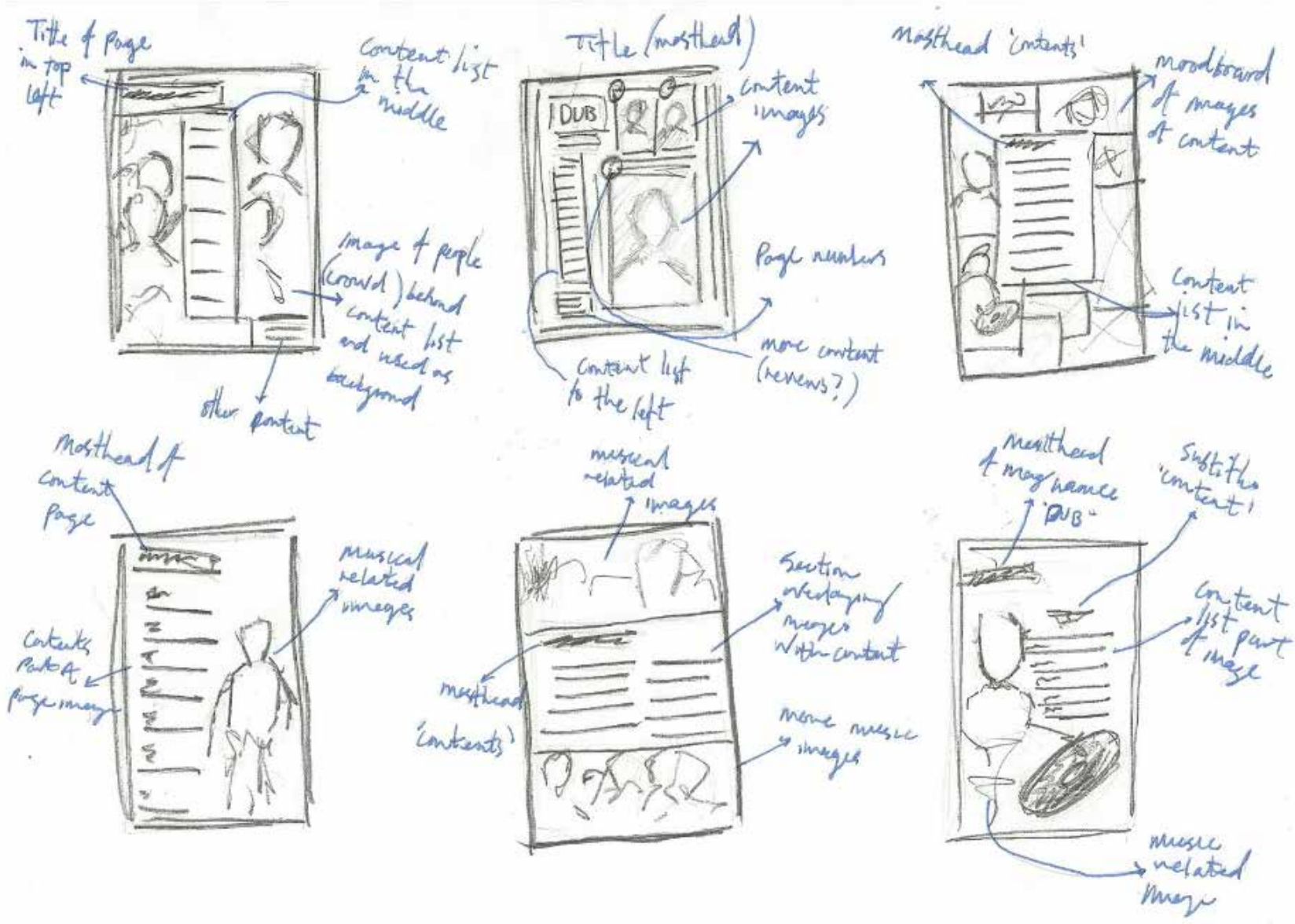
THUMBNAI LS CAN FUN IDEAS FOR BOOK COVERS



THUMBNAILS CAN FUN IDEAS FOR FUN ILLUSTRATIONS

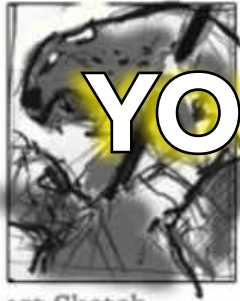


THUMBNAI LS CAN BE A CHILDRENS BOOK INTERIOR



THUMBNAILS CAN BE DIFFERENT PRINT LAYOUTS

Concept 1



1st Sketch



Alternate



More Realized Sketch

Concept 2



1st Sketch



More Realized Sketch

Concept 3



1st Sketch

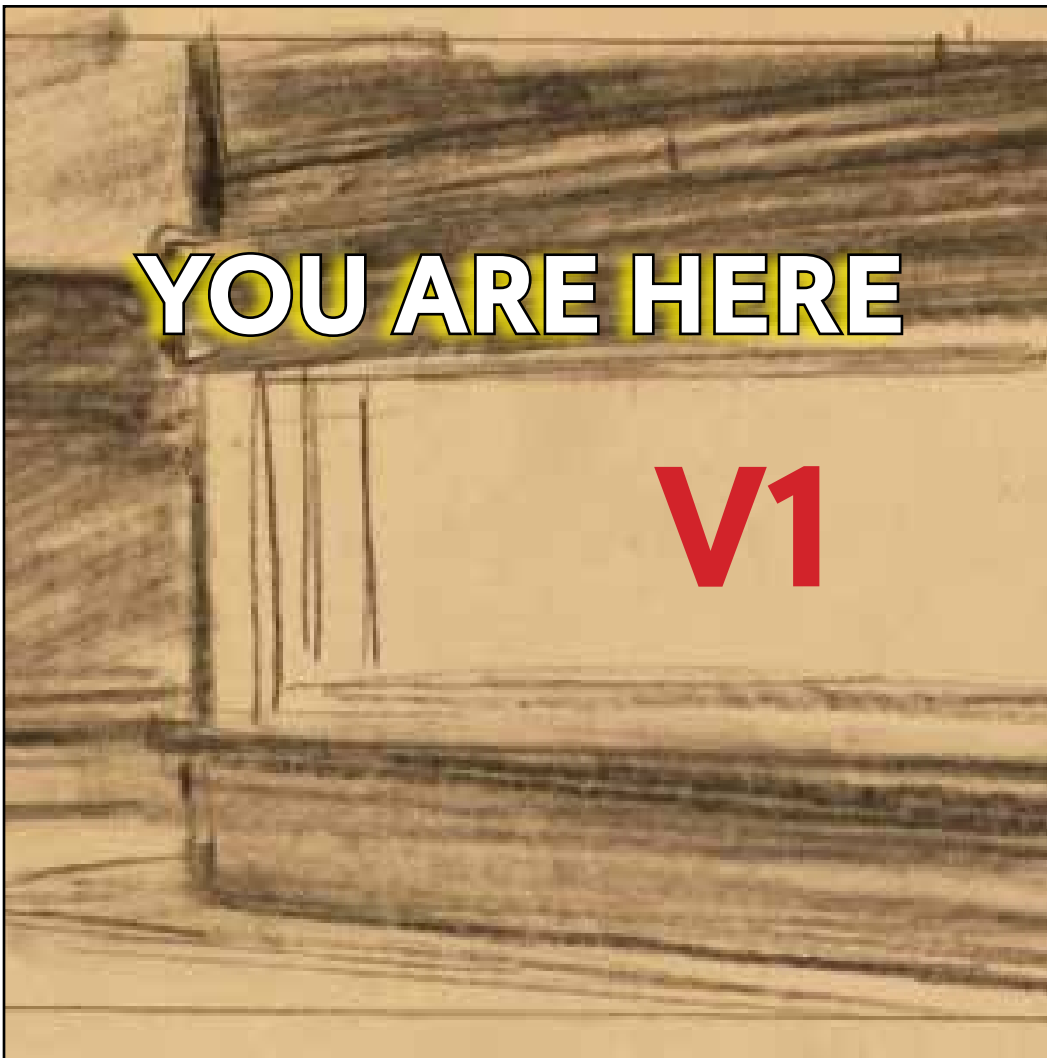


More Realized Sketch

YOU ARE HERE

LET'S GET HERE

LET'S COMPARE THUMB1 & THUMB2



SKETCHBOOK ASSIGNMENT 1: ADVANCE 5

- 30 THUMBNAILS OF SOMETHING YOU WOULD WANT TO BE A PART OF
 - MAKE THUMBNAILS PROPORTIONAL TO THE PROJECT
 - EACH THUMBNAIL = MINIMUM OF 2"

BOOK COVER / MOVIE or SHOW POSTER / COMIC BOOK CVR
GAME BACKGROUND or MENU SCREEN / GREETING CARD
EDITORIAL ILLUSTRATION / YOU KNOW WHAT'S UP!

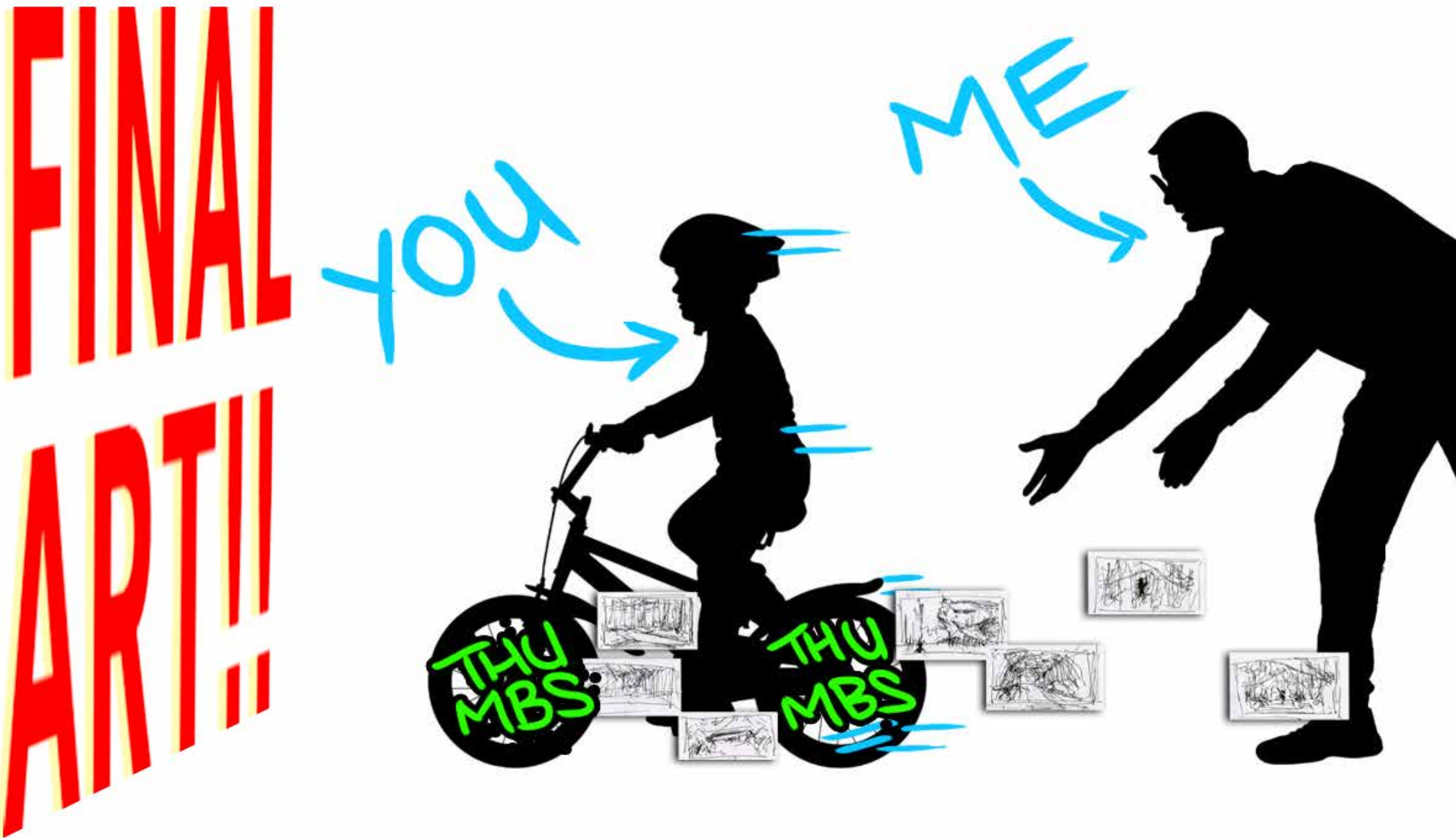


5 ADVANCED THUMBNAILS

CHOOSE A PROJECT/ SELECTION OF THUMBNAILS IN YOUR 30 TO ADVANCE

- PROVIDE 5 ADVANCED THUMBNAILS.
- LARGER THAN THE PREVIOUS THUMBNAILS
- MORE DETAILED THAN THE PREVIOUS THUMBNAILS
- WORK OUT ALL THE PROBLEMS YOU AVOIDED PREVIOUSLY

THUMBNAILS SHOULD BE IN PENCIL & IN PROPORTION TO FINAL PRODUCT.



THUMBNAILS WILL TAKE YOU FROM START TO FINISH

**FROM
THUMBS
TO FINALS:
CHAD GOWEY**

**“EUROMAN
MAGAZINE”**

**-INTERIOR
-FULL-PAGE
-COLOR**

**EDITORIAL
ILLUSTRATION**



BEFORE STARTING: RATE + DATE + SIZE + USAGE

Concept 1



1st Sketch



Alternate



More Realized Sketch

Concept 2



1st Sketch

YOU ARE
HERE



More Realized Sketch

Concept 3



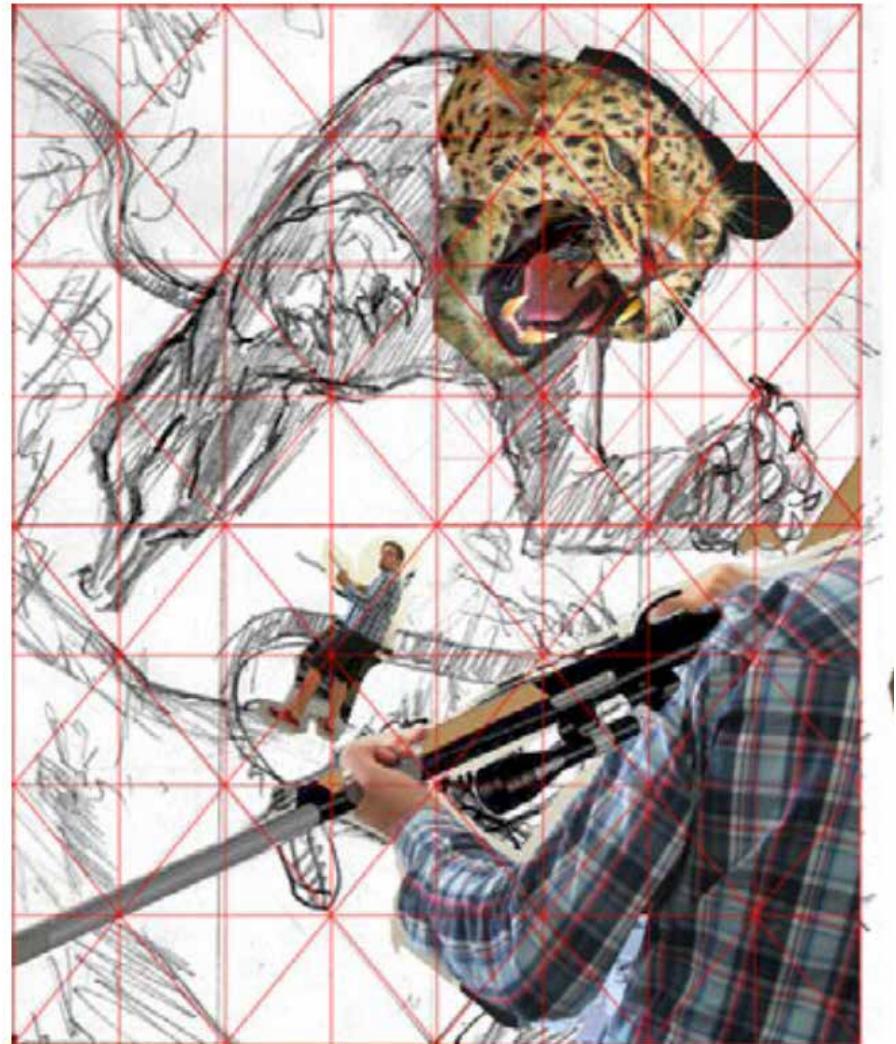
1st Sketch



More Realized Sketch

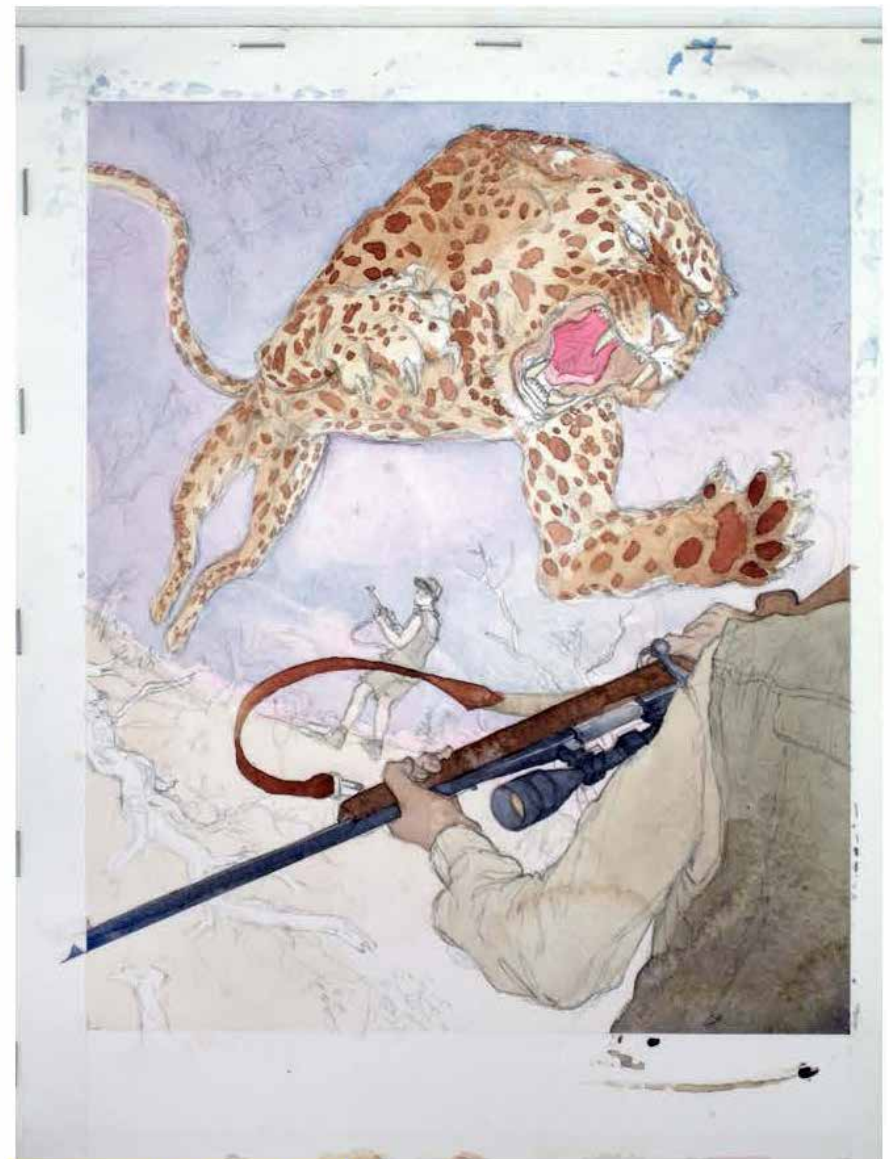
EVERYTHING IS BUILT OFF THE THUMBNAIL – DON'T GO BACKWARDS

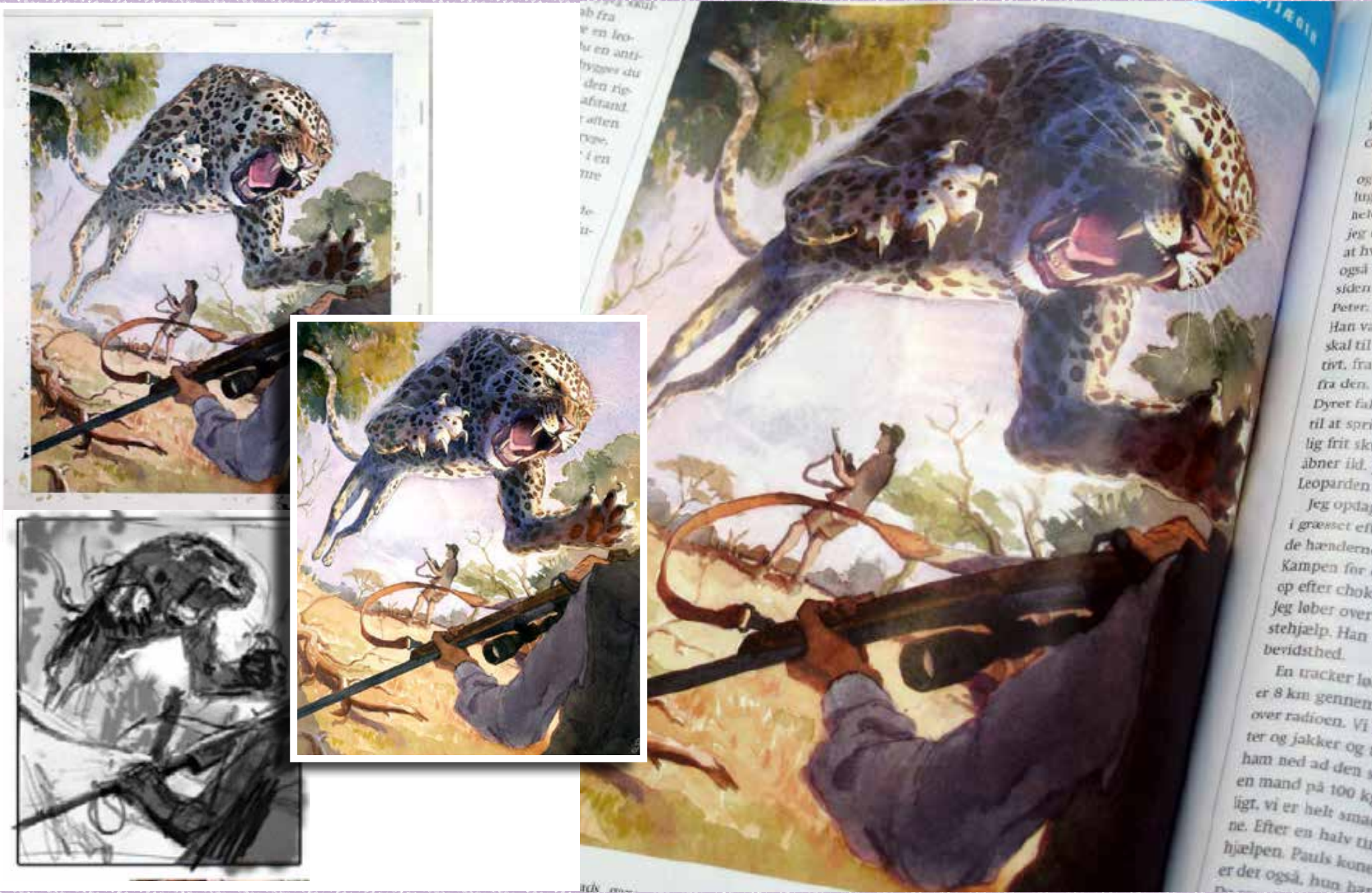
YOU ARE HERE



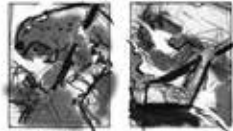
EVERYTHING IS BUILT OFF THE THUMBNAIL – DON'T GO BACKWARDS







Concept 1



More Realized Sketch

Concept 2

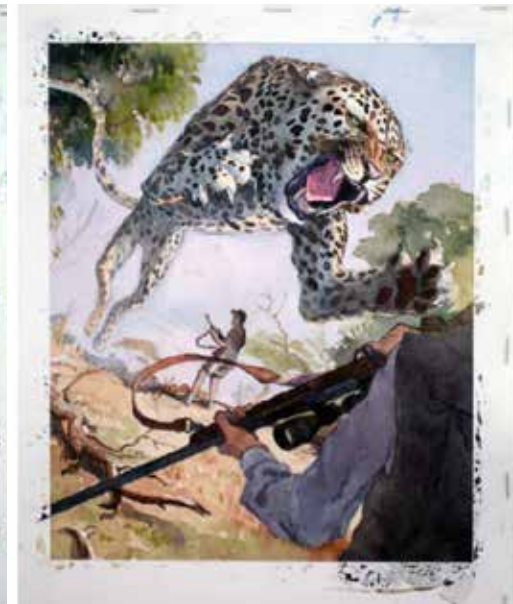


More Realized Sketch

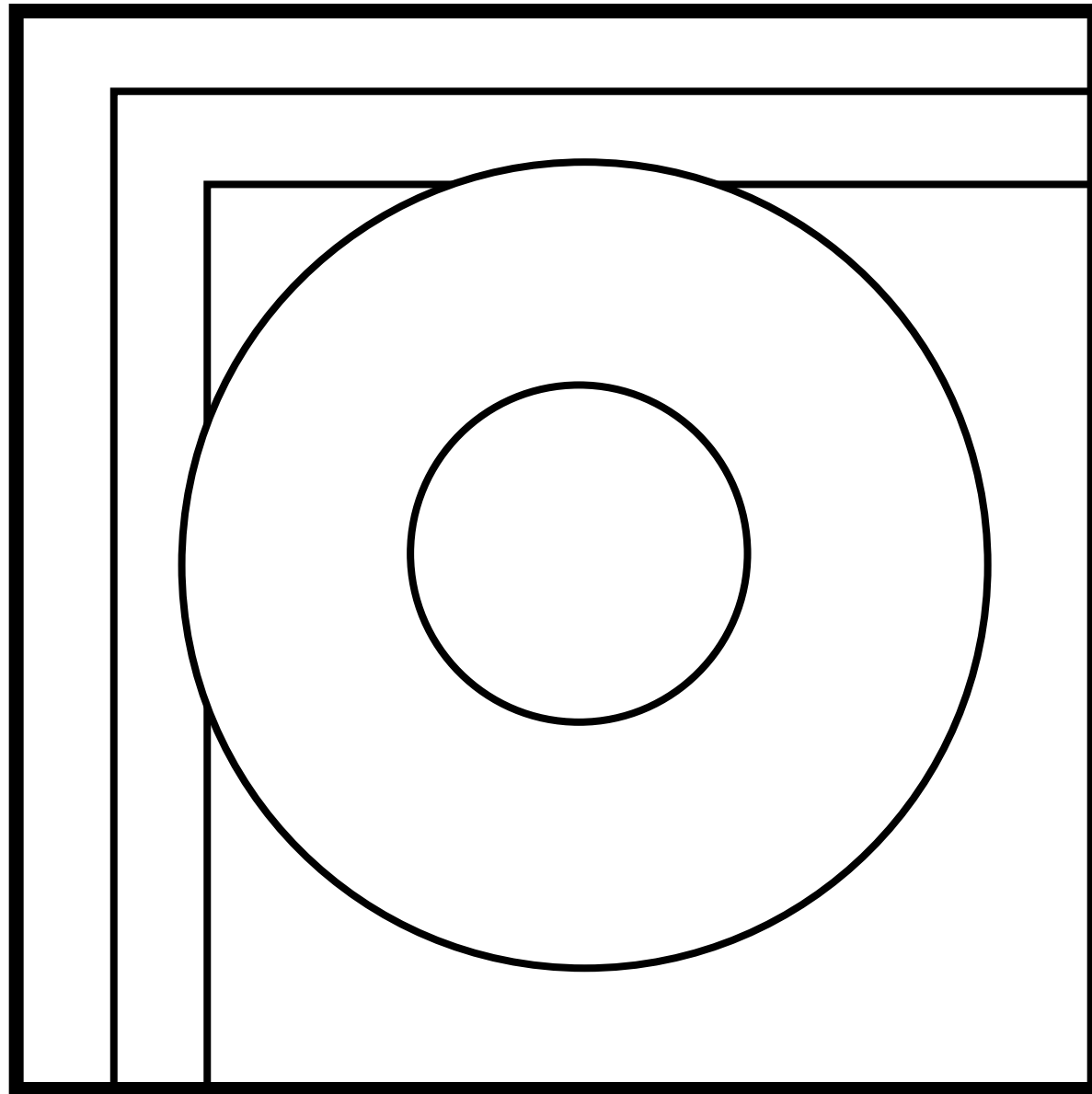
Concept 3



More Realized Sketch



CHAD GOWEY



C'MON!!!!!!

SHOUT'AGORIES: "S"

~~1. BEVERAGE~~

~~2. ADJECTIVE~~

~~3. VILLAINS / BADDIES / KAIJU'S / JERKS~~

~~4. FOUND IN AN ART STORE~~

~~5. WORDS ASSOCIATED WITH "THE NEWS"~~

~~6. PARTS OF THE BODY~~

~~7. ANYTHING NOT ON EARTH~~

~~8. THINGS THAT HAPPEN AT NIGHT~~

~~9. ITEMS IN A BOOK STORE~~

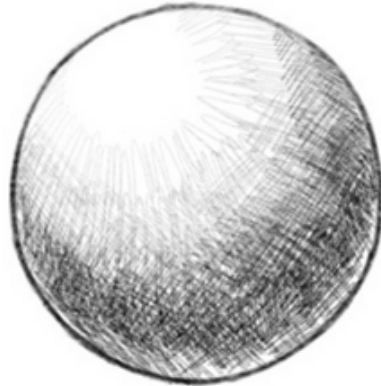
~~10. DIRECTORS & MOVIE STARS~~

REMEMBER: ILLUSTRATOR = VISUAL PROBLEM-SOLVER

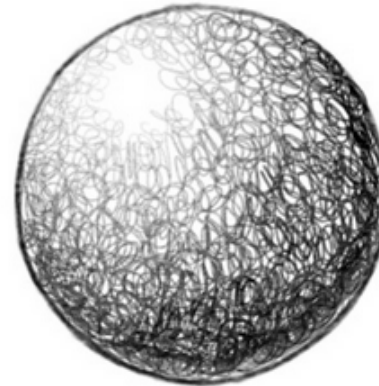
hatching



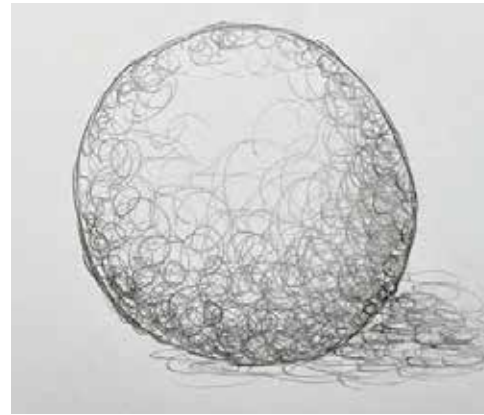
cross-hatching



scumbling



stippling



HATCHING



CROSS-HATCHING



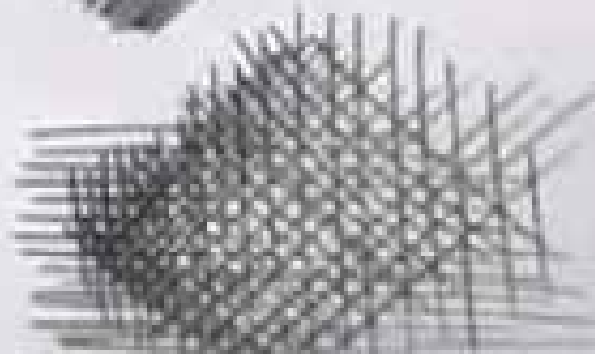
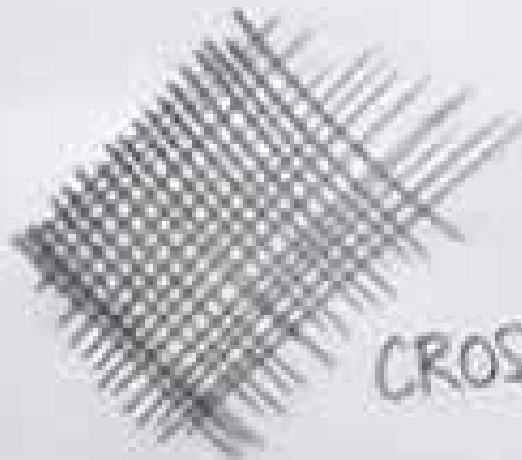
STIPPLING



RANDOM MARKINGS **SCUMBLING!**

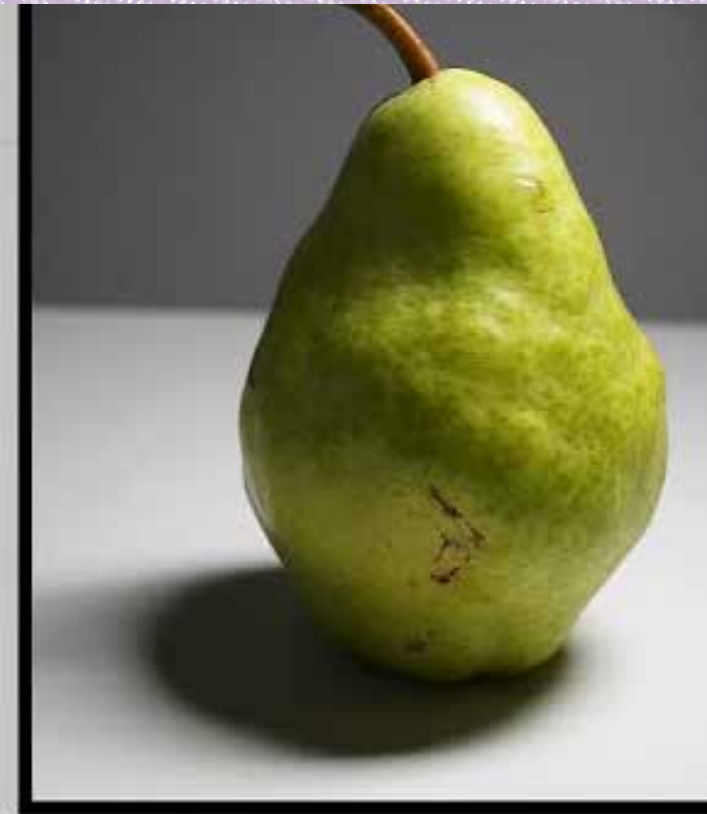
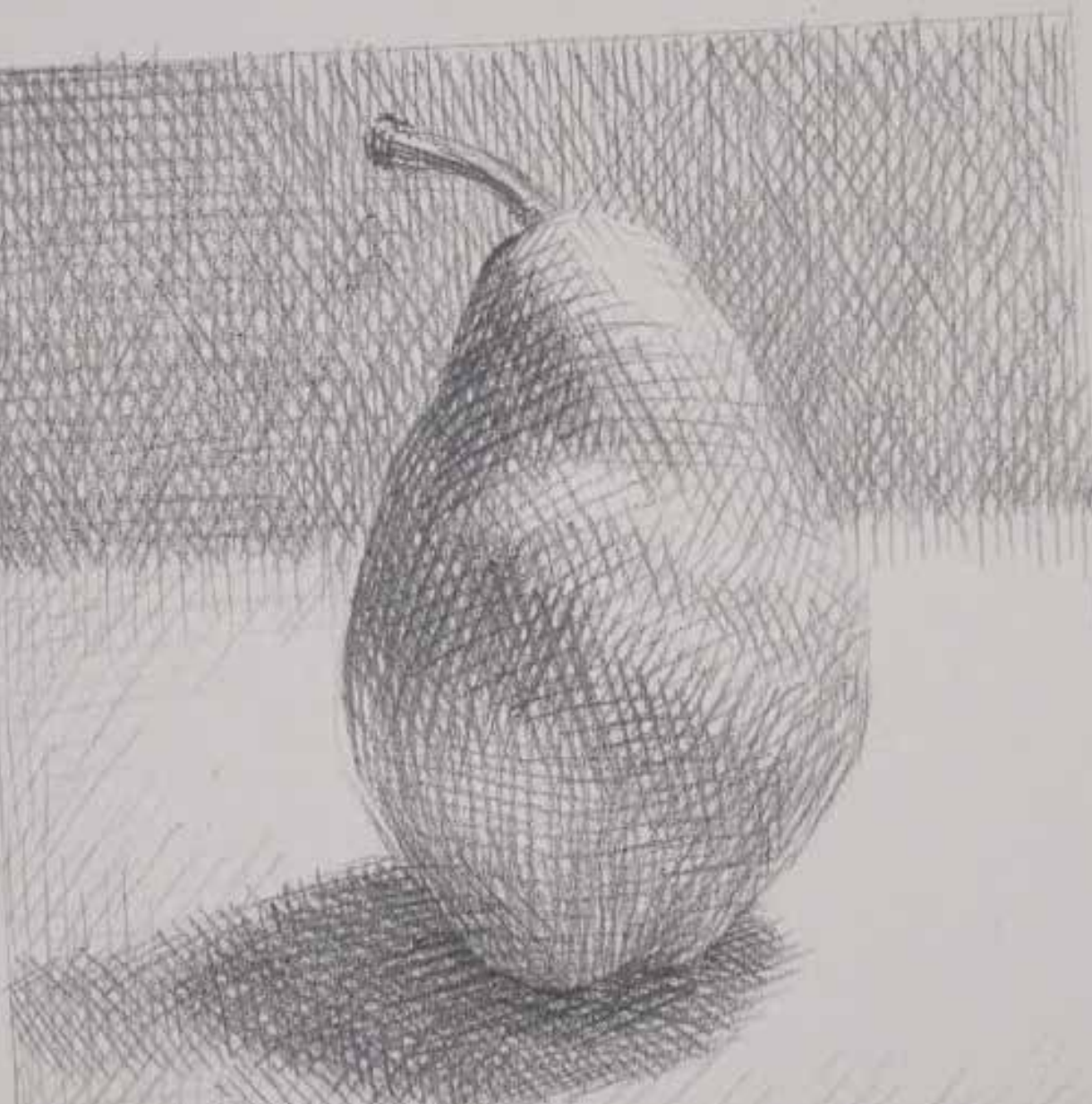


VALUE SCALES

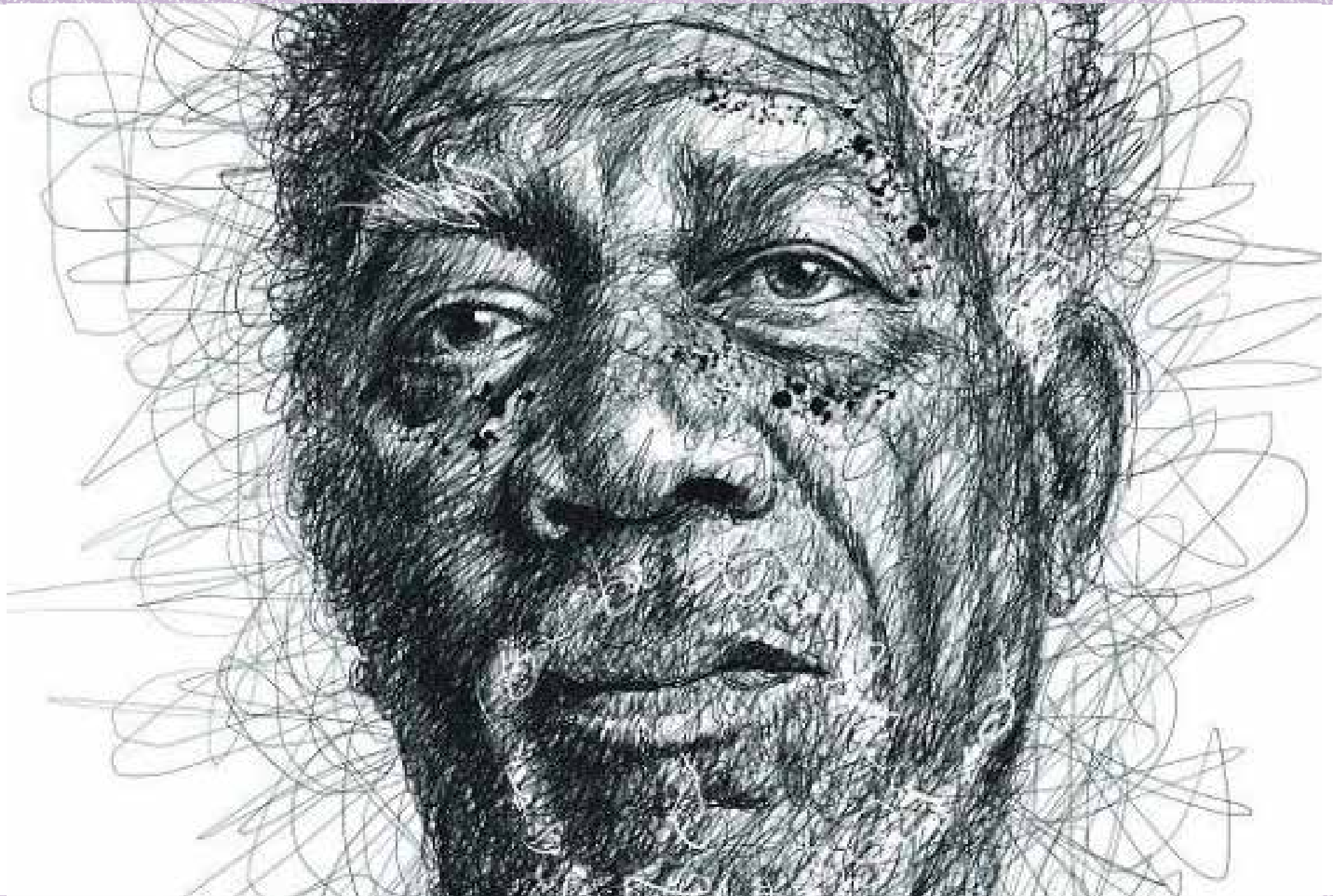


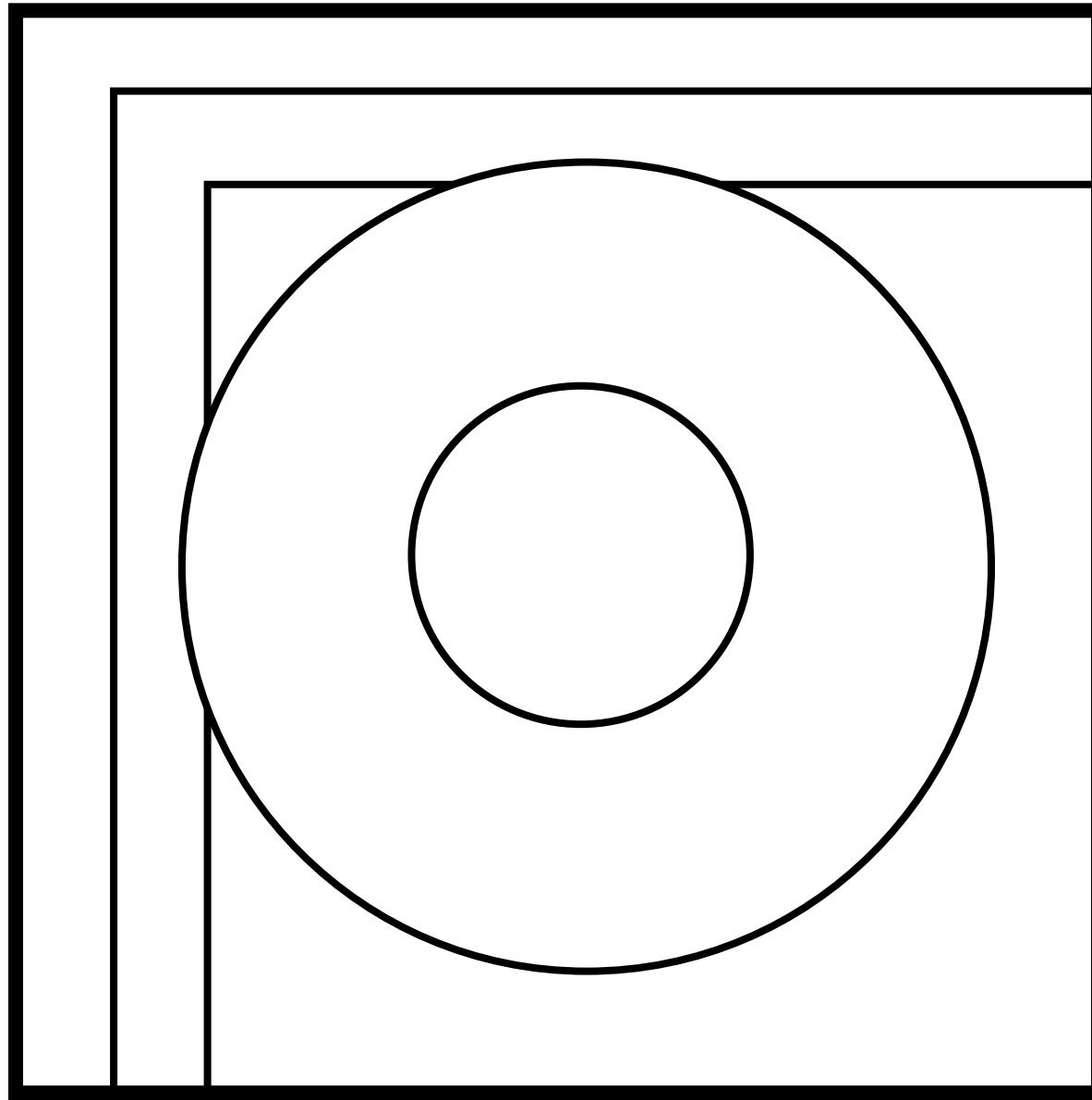
CROSS HATCHING











WHAT IS THIS?!?!



CHOOSE YOUR WEAPON



- **HB** is the same as the American standard **#2** pencil, used for taking standardized tests which are read by scanners
- The number of **Hs** increase as the pencil lead gets **HARDER**, making the effect on the media **LIGHTER**
- The number of **Bs** increase as the pencil lead gets **SOFTER** making the effect on the media **DARKER**
- For example **2B** is short for **BB** and it's a pencil that is more black than a **HB** but less hard than a **2H**
- Some manufacturers use “**F**” for firm, which is akin to an **HB**.

H = HARDNESS + B = BLACKNESS

18 DRAWING PENCILS



2 WOODLESS GRAPHITE PENCILS



BLACK INKONIC PEN



PENCIL QUICKFIRES: 6 RECTANGLES PER PRACTICE

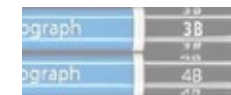
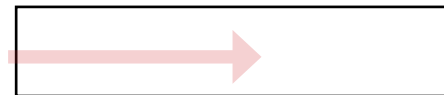
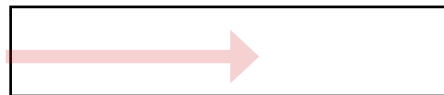
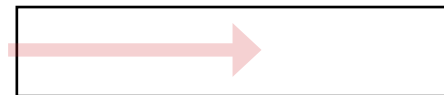
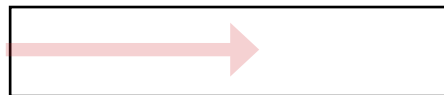
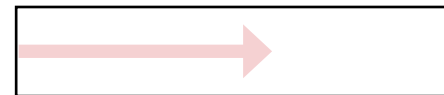
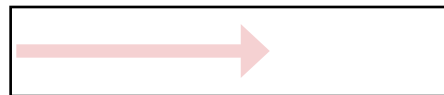
DRAW 6 RECTANGLES APPX 4" x .5" EACH

6 x EXERCISES

DARK

LEFT TO RIGHT

LIGHT



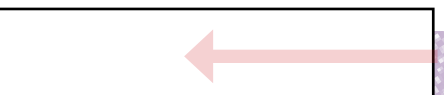
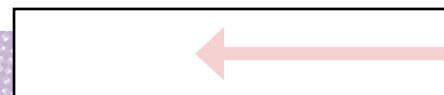
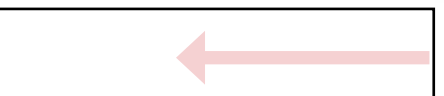
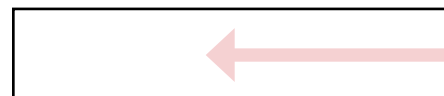
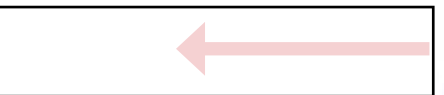
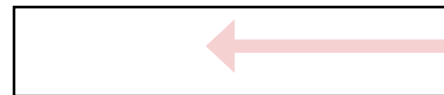
2 PENCIL HIGH

6 x EXERCISES

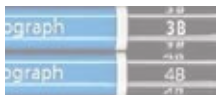
DARK

RIGHT TO LEFT

LIGHT



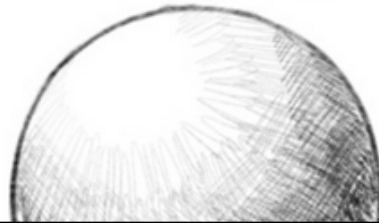
2 PENCIL HIGH



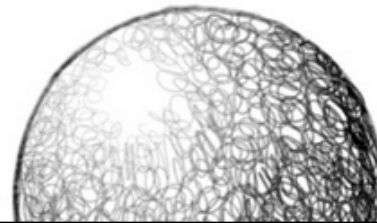
hatching



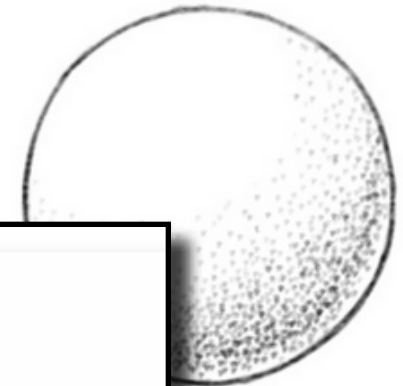
cross-hatching



scumbling



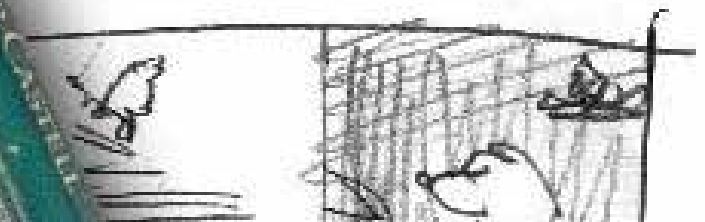
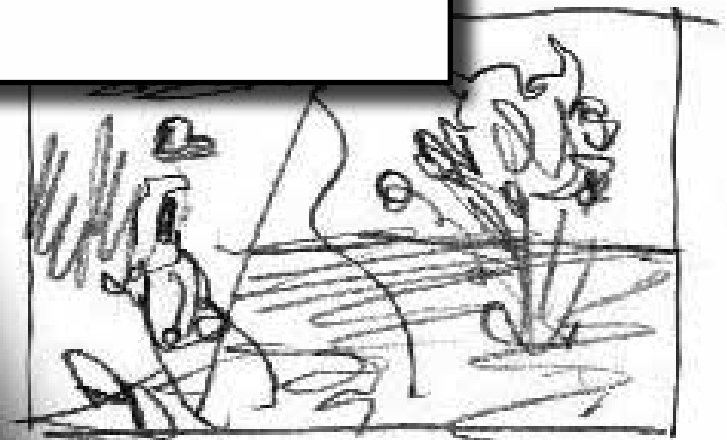
stippling



Definitions of *basic principle*

1. **noun** principles from which other truths can be derived

synonyms: [basics](#), [bedrock](#), [fundamental principle](#), [fundamentals](#)
[see more](#) ▾



Stippling

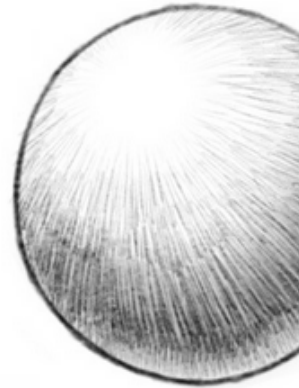


Stippling

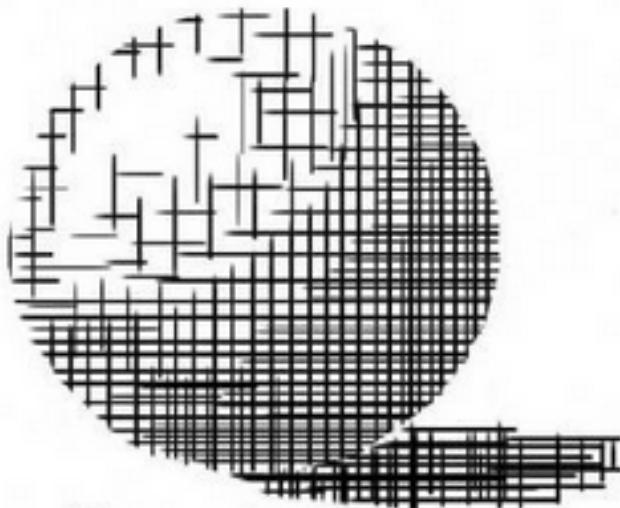
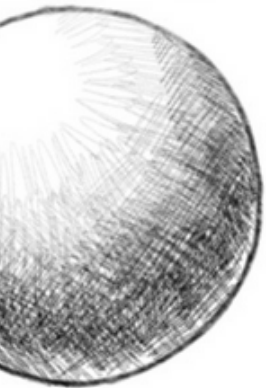


Linear hatching

Linear hatching



Cross-hatching



Cross-hatching



Scumbling

Scumbling

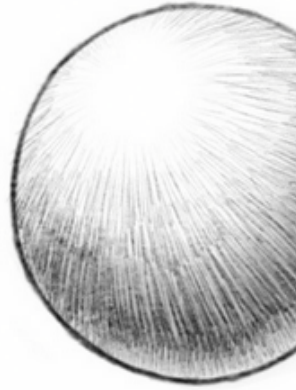


**THIS ALL LEADS TO NEXT WEEKS INK CLASS
BUT THE FUNDAMENTALS ARE PENCIL/SKETCH/THUMBS**

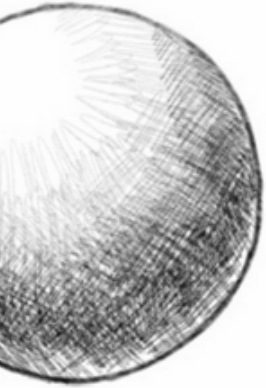
stippling



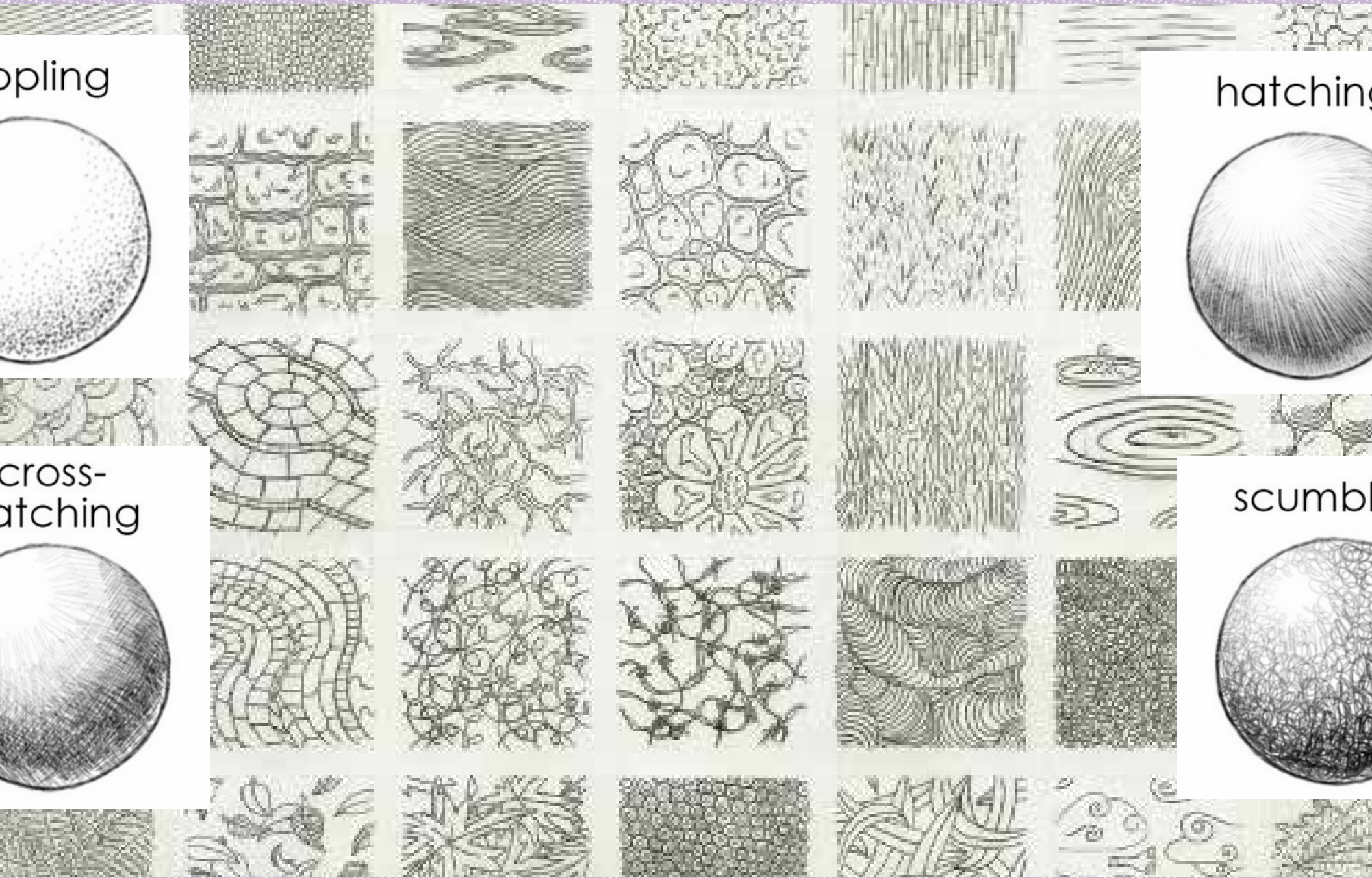
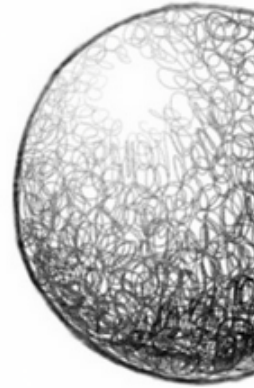
hatching

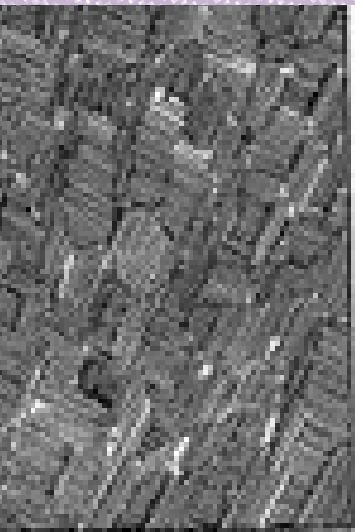


cross-hatching

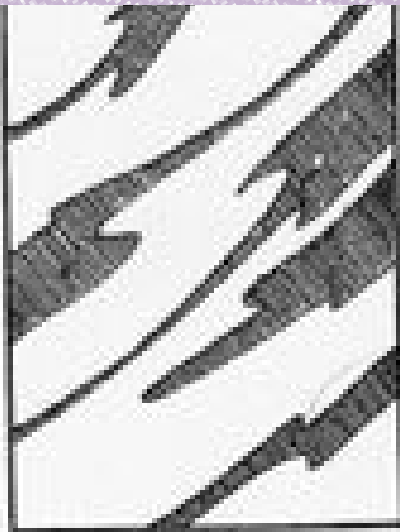


scumbling





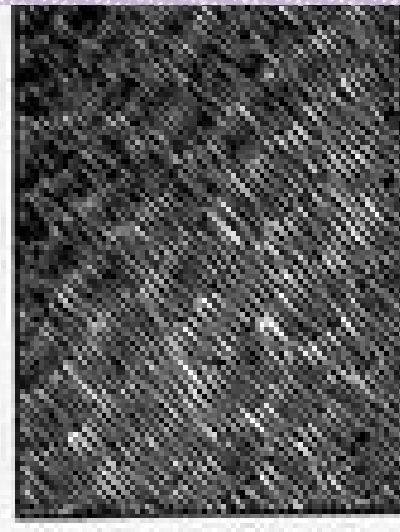
16. Irregular-weave pattern



17. Waves and zigzag lines—variant 1



18. Waves and zigzag lines—variant 2



19. Waves and zigzag lines—variant 3



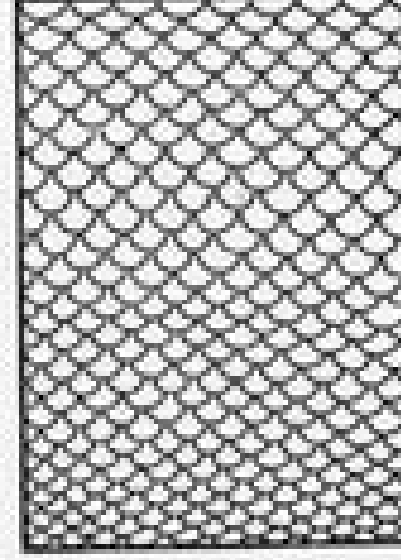
20. Merging and radiating lines—variant 1



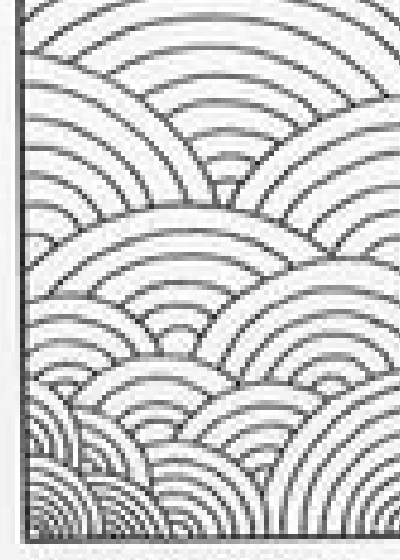
21. Merging and radiating lines—variant 2



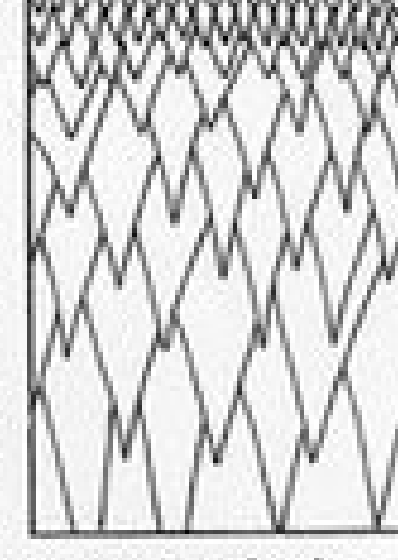
22. Merging and radiating lines—variant 3



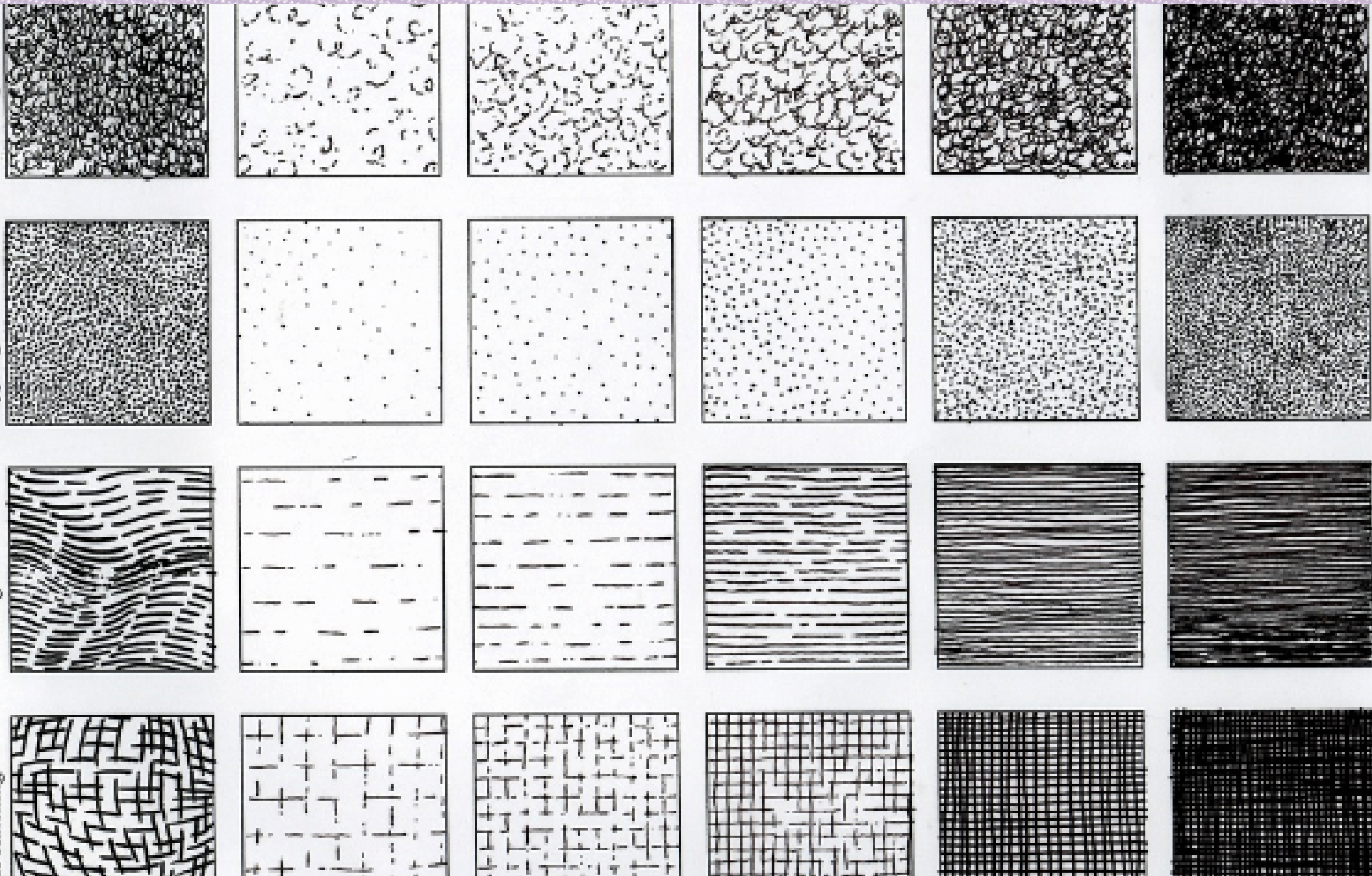
23. Loops and scales—variant 1

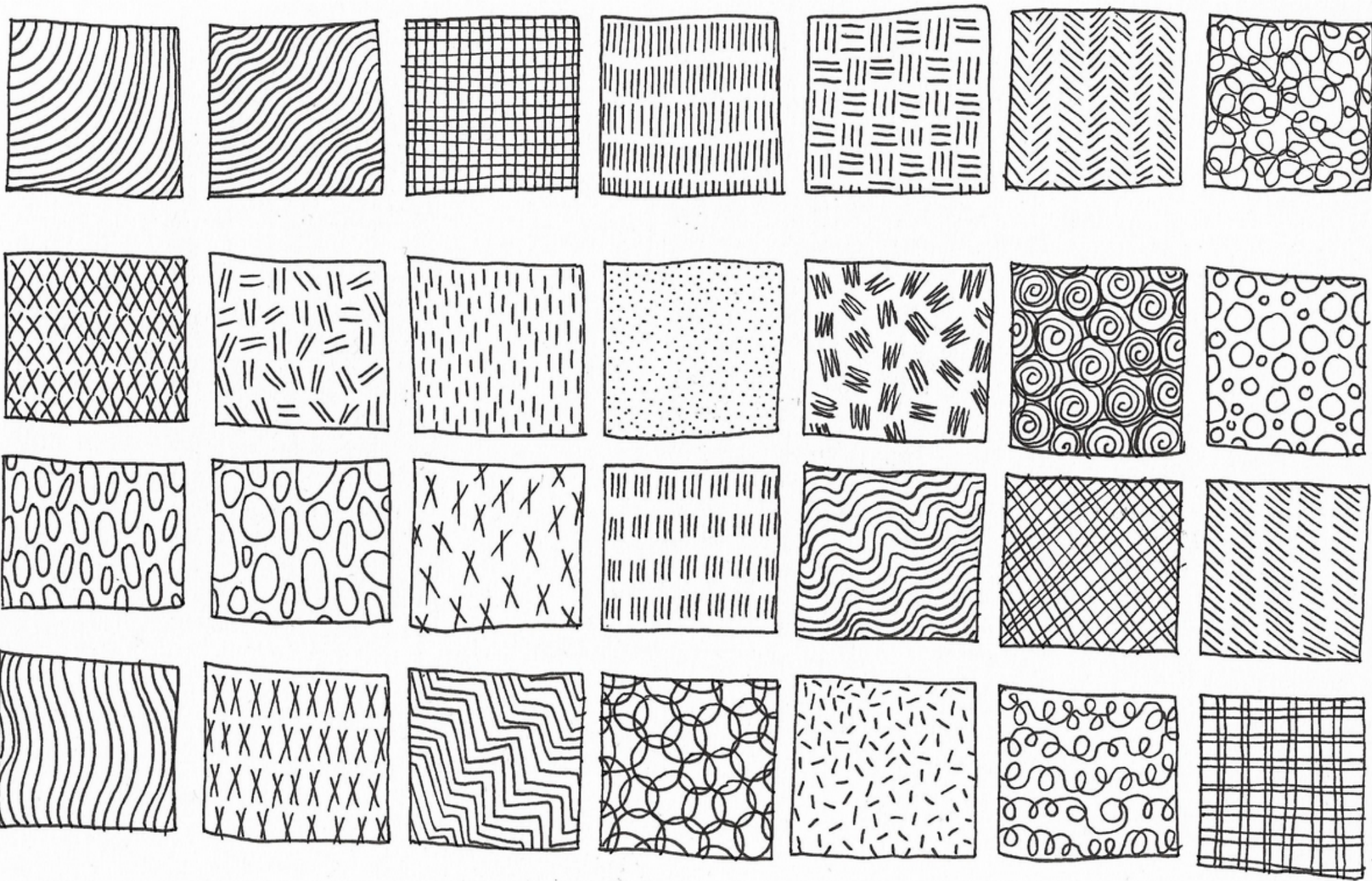


24. Loops and scales—variant 2



25. Loops and scales—variant 3



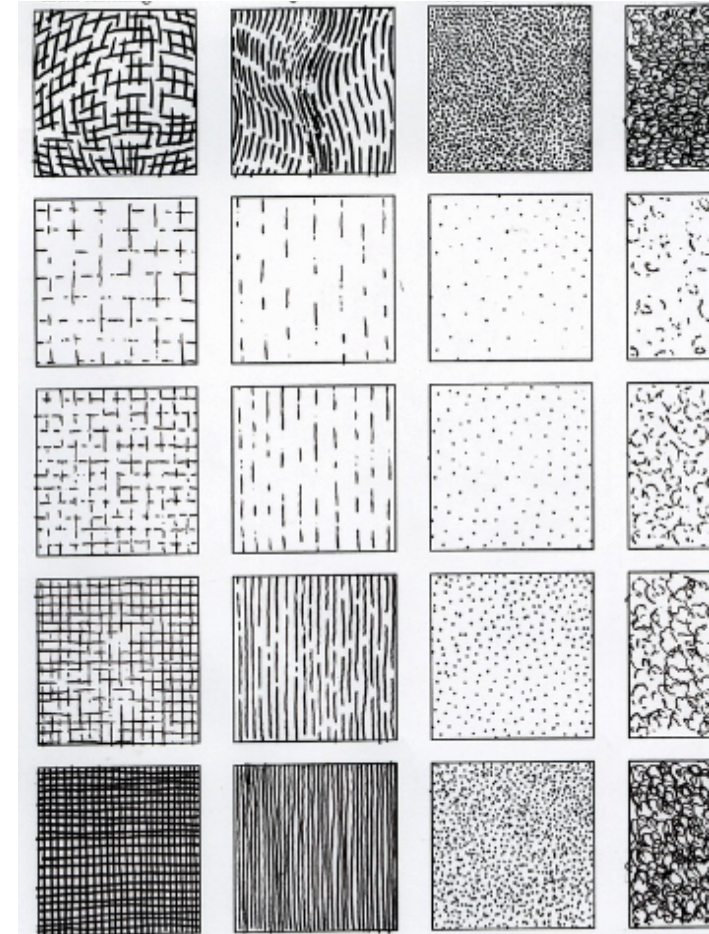
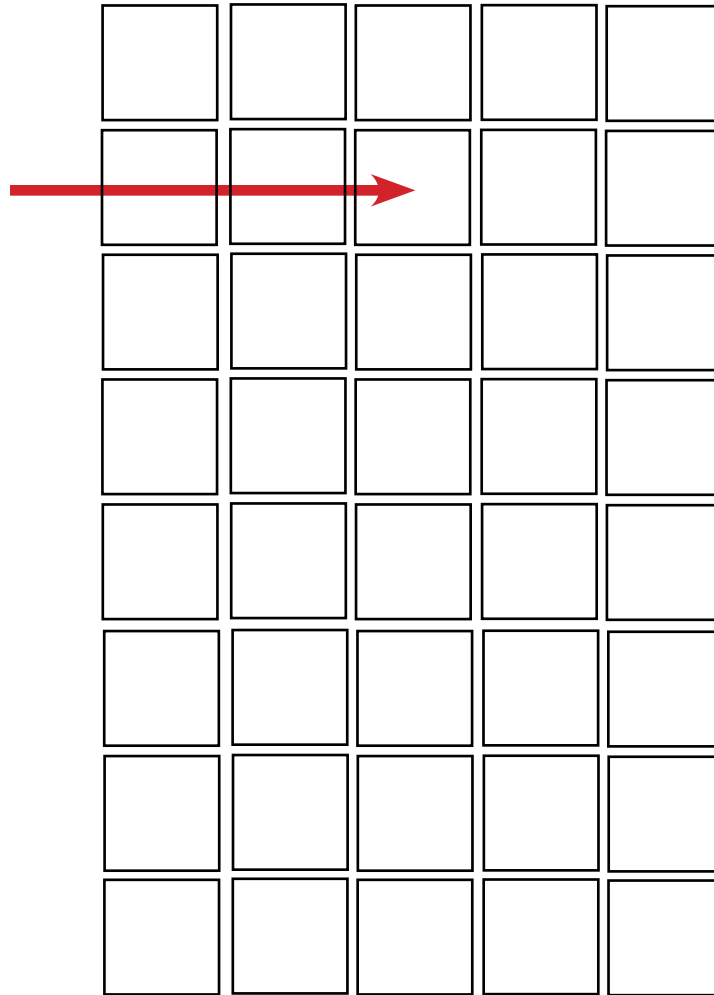


SKETCHBOOK ASSIGNMENT 1: CREATIVE QUILT

- **USING YOUR RULER, CREATE A GRID OF 5x7**
- **EACH SQUARE SHOULD BE AT LEAST 1"**

USING PENCIL

**FILL WITH VARIOUS
HATCHING, CROSS
HATCHING,
SCUMBLING,
PATTERNS, DESIGNS,
WAVES, DESIGNS,
PATTERNS, STIPPLES,
ANIMAL PRINT,
ZIGZAG LINES,
TYPOGRAPHY....**



SKETCHBOOK ASSIGNMENT 1: CREATIVE QUILT

- USING YOUR RULER, CREATE A GRID OF 5x7
- EACH SQUARE SHOULD BE AT LEAST 1"

AVOID SOLID GREYS!!

**USE STIPPLING/
HATCHING/
CROSS-HATCHING/
SCUMBLING/
OTHER TECHNIQUES
TO ACHIEVE VALUE!!**

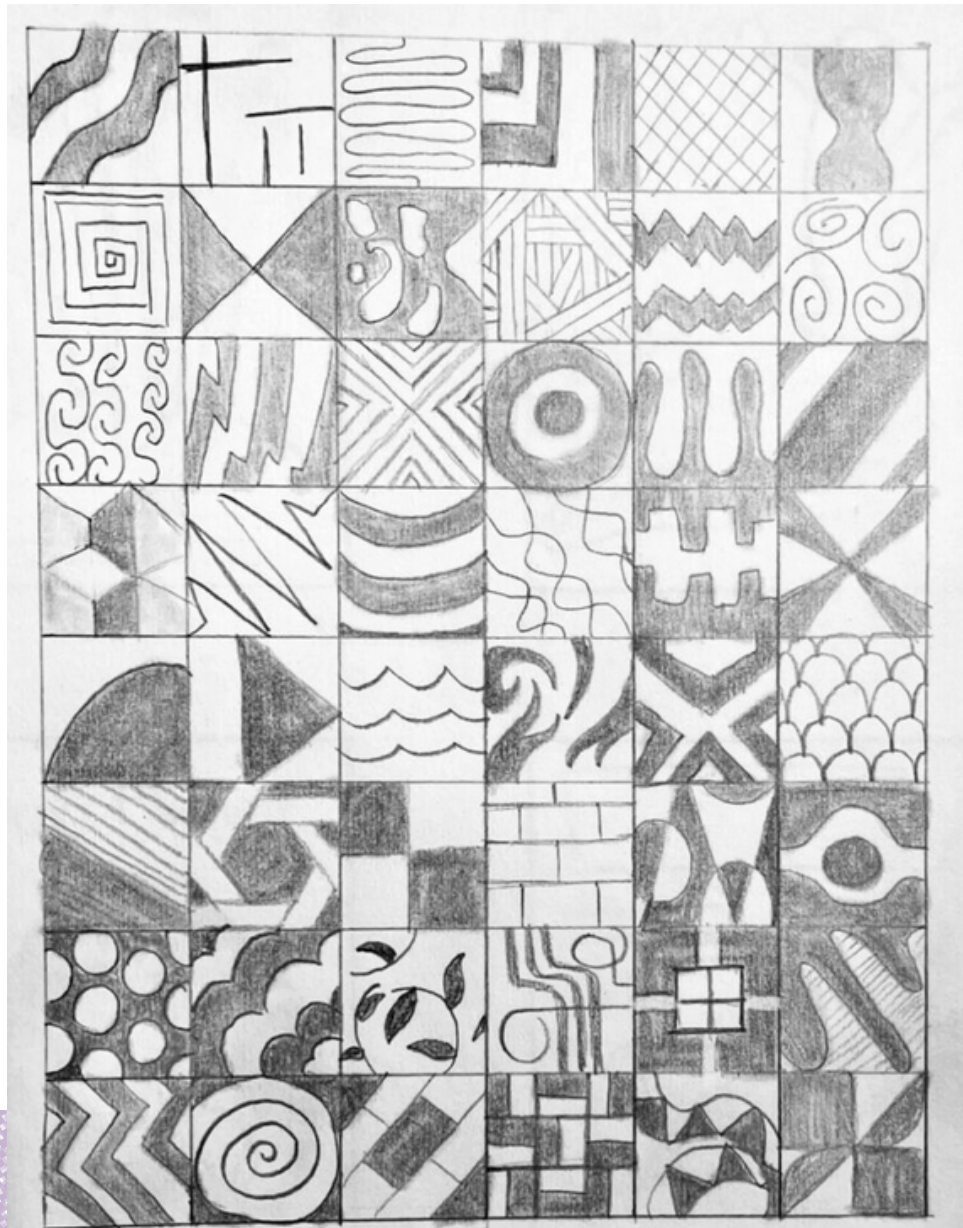
NO GRADIENT!

XXXXXXXXXX

XXXXXXXXXX

XXXXXXXXXX

**LEAVE SPACE
BETWEEN SQUARES!**



SKETCHBOOK ASSIGNMENT 1: CREATIVE QUILT

- **USING YOUR RULER, CREATE A GRID OF 5x7**
- **EACH SQUARE SHOULD BE AT LEAST 1"**

DON'T LEAVE SO MUCH OPEN SPACE...

**USE STIPPLING/
HATCHING/
CROSS-HATCHING/
SCUMBLING/
OTHER TECHNIQUES
TO ACHIEVE VALUE!!**

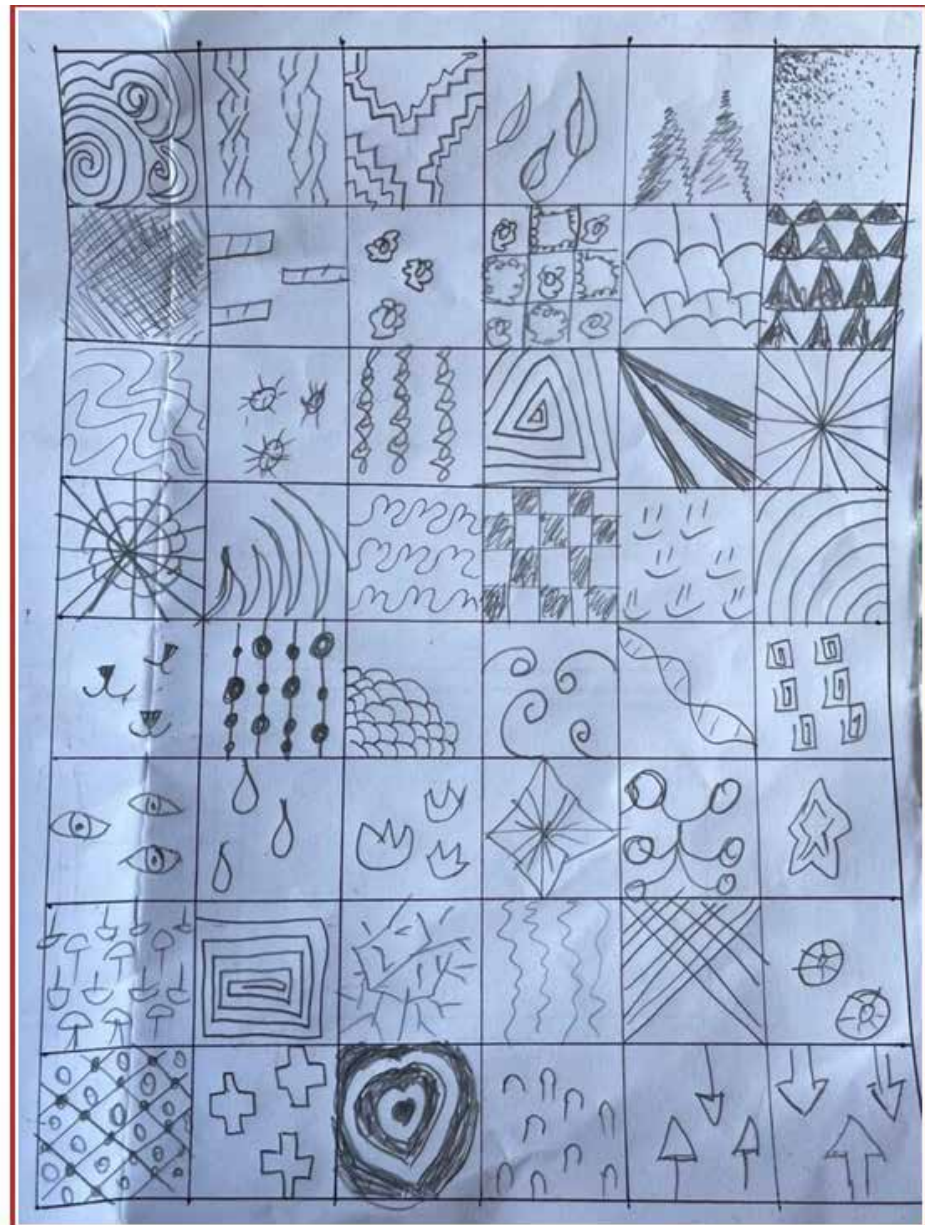
NO GRADIENT!

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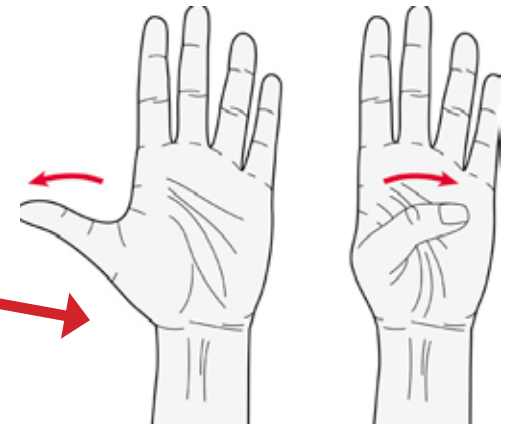
**LEAVE SPACE
BETWEEN SQUARES!**





Outstretch hands + fingers x3

Thumb Stretches x3



CLAWS x3

Palm Glides (down to up) x3

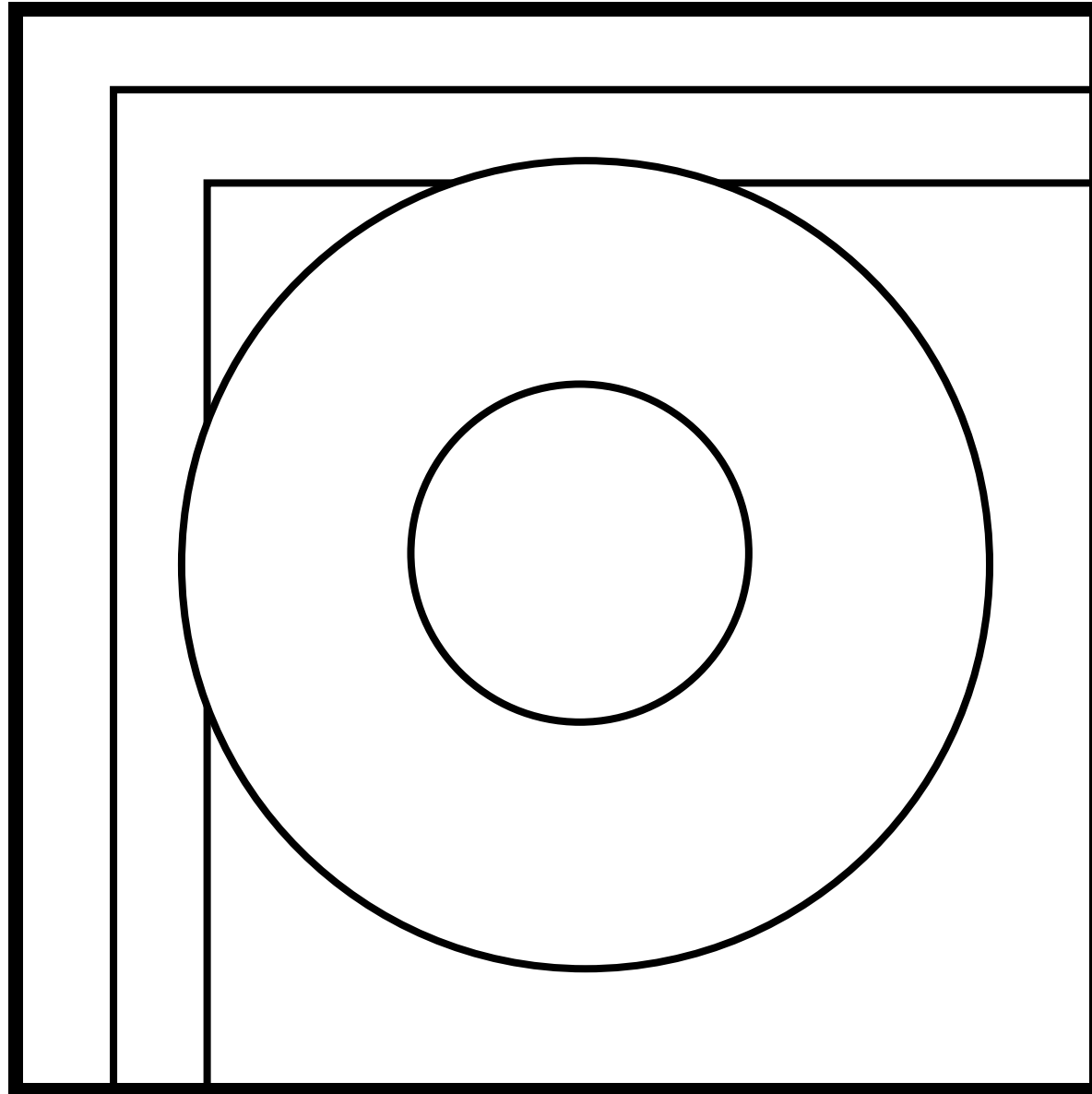
Open Palm Cascade into Fist (thumb outside) x3



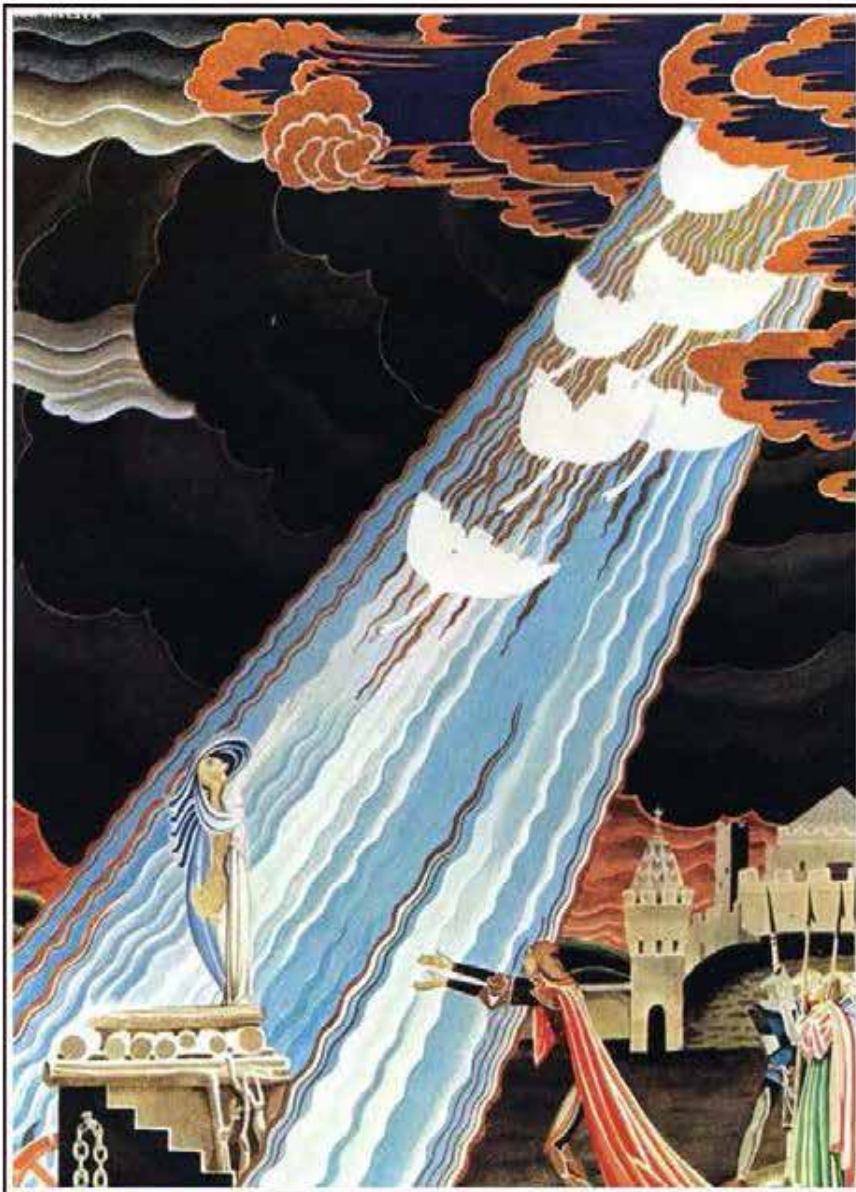
Thumb-Finger Pinches x3

Finger Press





DAFUQ?



M3_P1 Neilsen.jpg

Kay Neilsen, Six Swans

COMPOSITION, is generally what hits the eye first.

In **Six Swans** the early 20th century Danish illustrator Kay Neilsen, we are struck first by its strong the diagonal lighter form, between the 2 darker triangular areas of the composition (our secondary read in the subject matter).

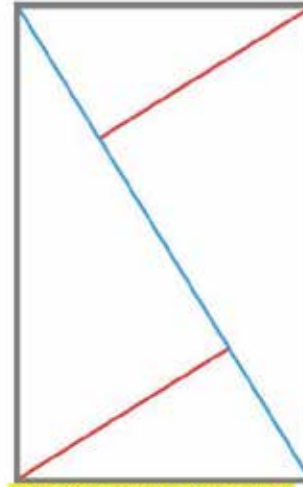
COMPOSITION FORMS THE STRUCTURE —OR FOUNDATION— OF THE IMAGE.

Just like a building, a great image is built from the ground up... on a strong foundation.



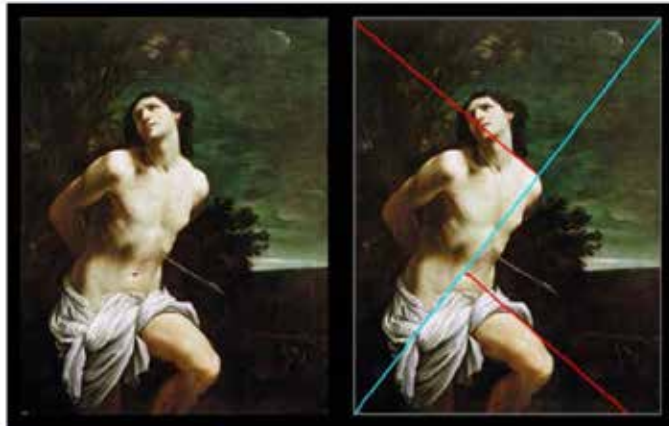
M3_P2 Reni_1.jpg

Guido Reni St Michael Archangel



M3_P2 BaroqueComp.png
Directional Lines

Baroque artists were masters of directional lines, carefully guiding the viewer around the picture plane to produce feelings of drama, tension, and exuberance.

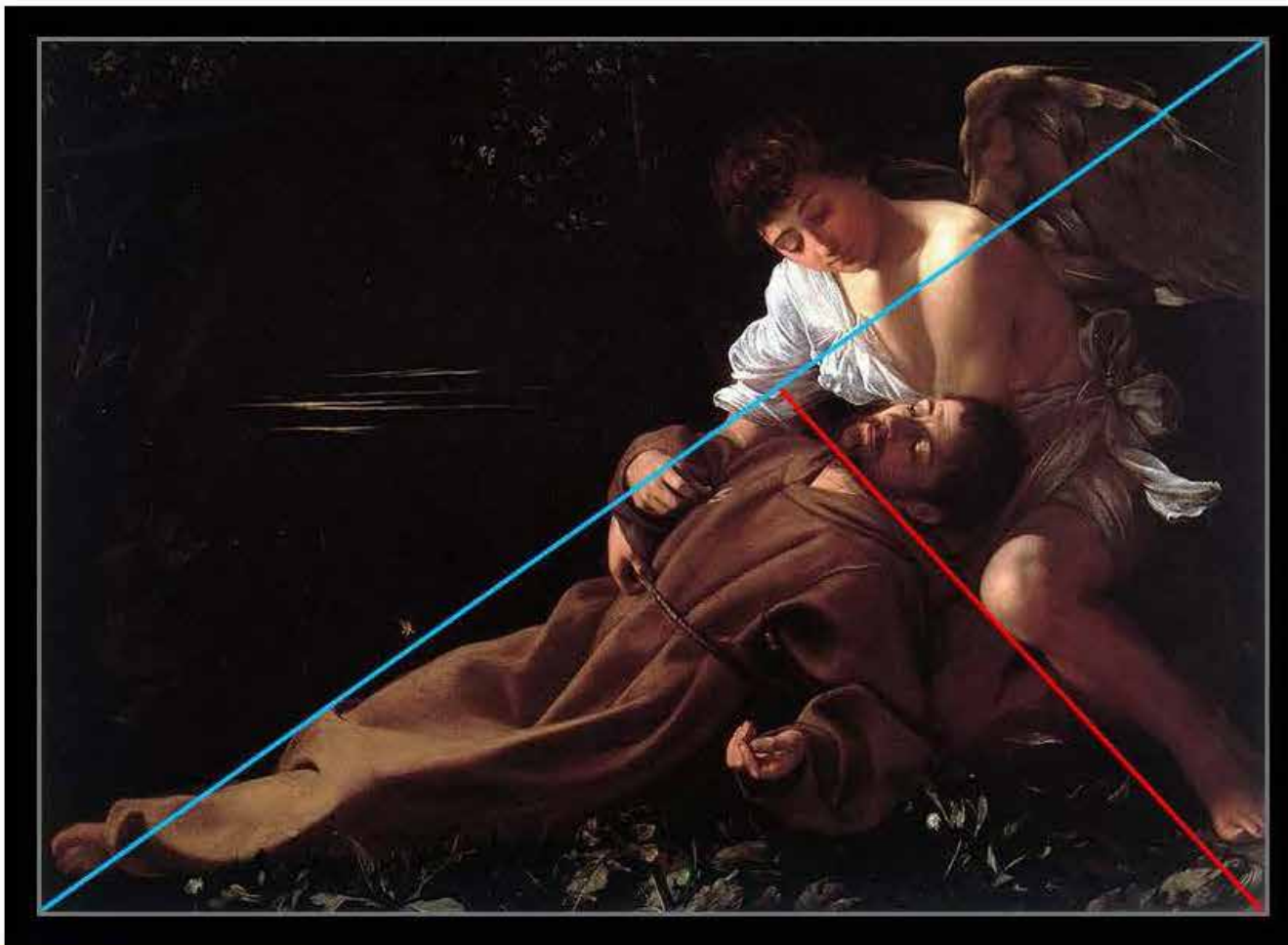


M3_P2 Reni_2.jpg
Guido Reni, St. Sebastian.



M3_P2 Caravaggio.jpg
Caravaggio, St. Francis in Ecstasy

Note in these Baroque paintings how two different directional lines, highlighted in blue and red, are clearly composed at opposite angles, and are used as a tool to guide the viewer over and over again.



(Sometimes it's what you leave out)

NEGATIVE SPACE

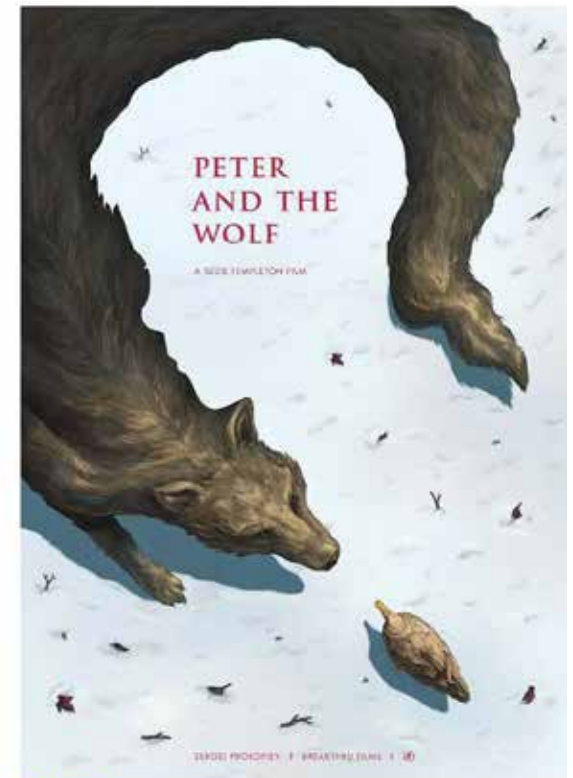
Magic can happen in the empty space



...Or in the shapes formed by the breathing room left in an image...



...We refer to this area of openness on the picture plane as **NEGATIVE SPACE**.



M3_PS Morris.jpg

Phoebe Morris, Peter and the Wolf

COMPOSITION: NEGATIVE SPACE

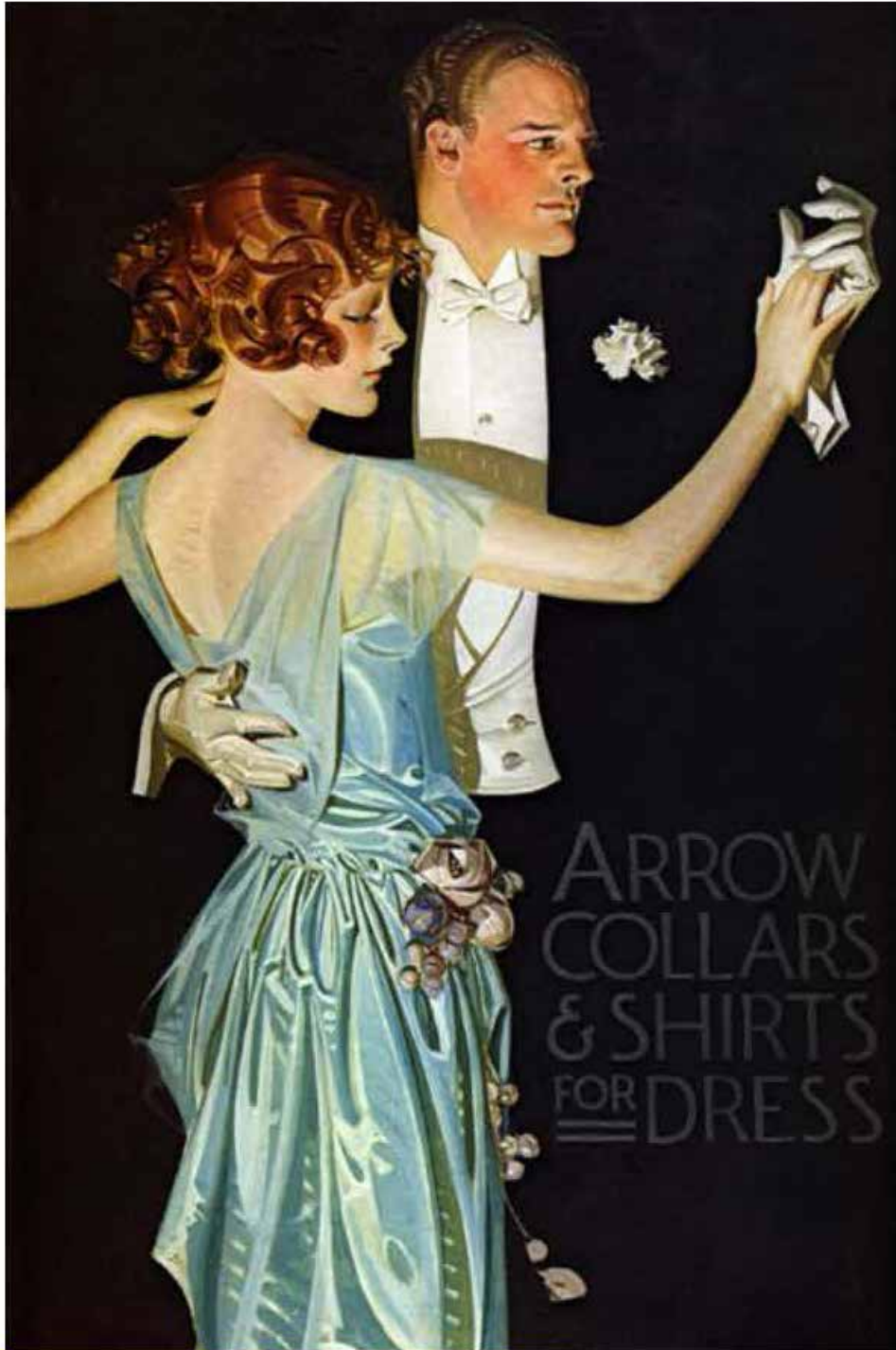
Use Negative Space to create a resting place for the eye.



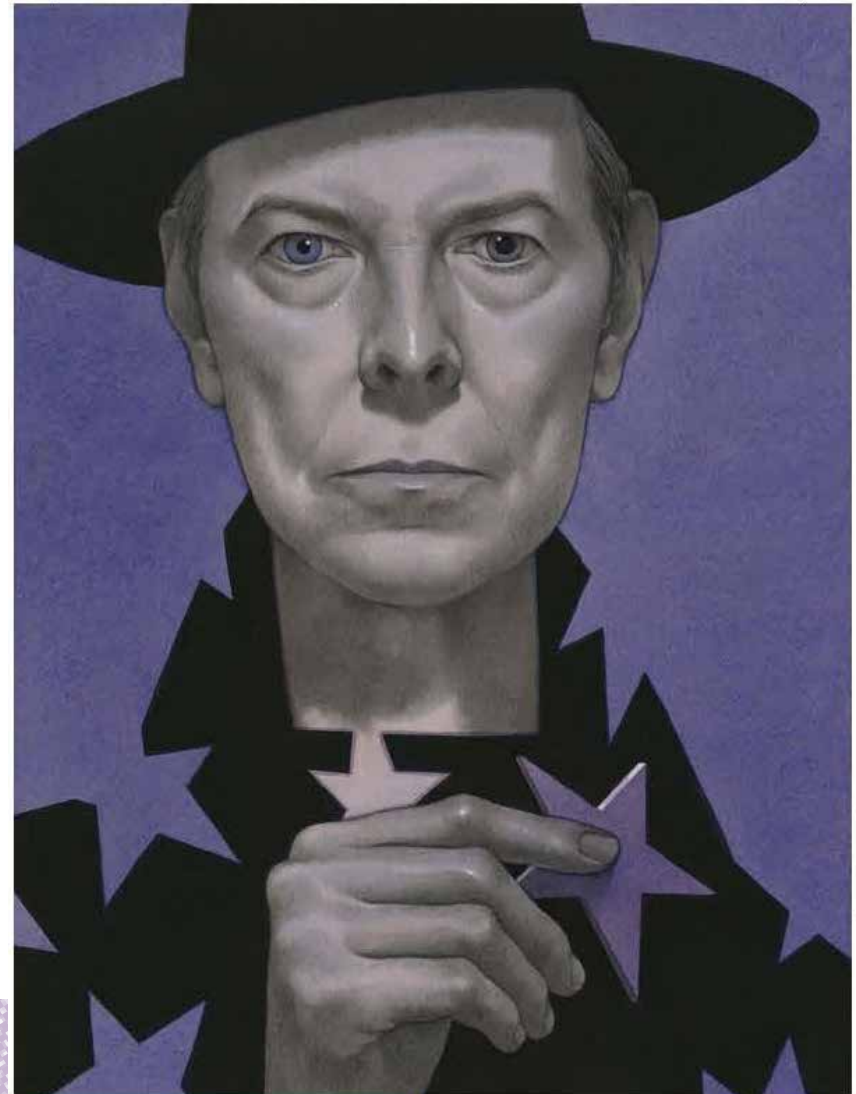
M3_P3 Hanuka.jpg



COMPOSITION: NEGATIVE SPACE

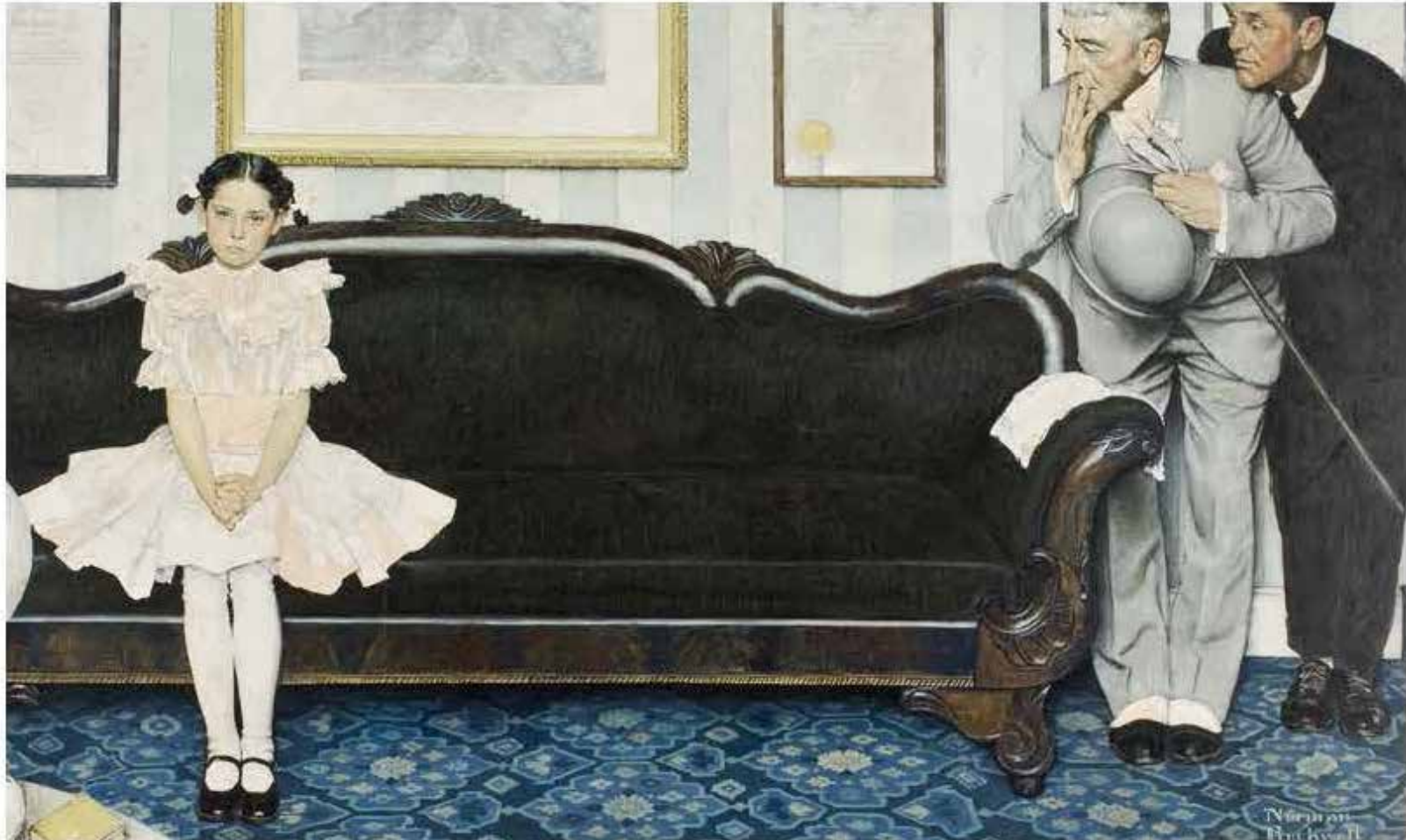


**Use Negative Space to create contrast through missing information
(J.C. Leyendecker + Edward Kinsella)**



Use Negative Space

To create tension through space between opposing elements:



COMPOSITION: NEGATIVE SPACE

Use Negative Space

To create tension through space between opposing elements:



M3_P3 Leyendecker_4.jpg

COMPOSITION: NEGATIVE SPACE



BALANCE

(Hokusai)

Balance in art refers to the ways in which the different elements of a piece (such as lines, shapes, colors, and textures) are arranged in terms of their weight.

Balance can be symmetrical, with elements arranged equally from an imaginary line in the middle of a piece.

Symmetrical vs. Asymmetrical Balance

Symmetrical Balance is when an image has equal weight on equal sides of the central element or object in the composition.



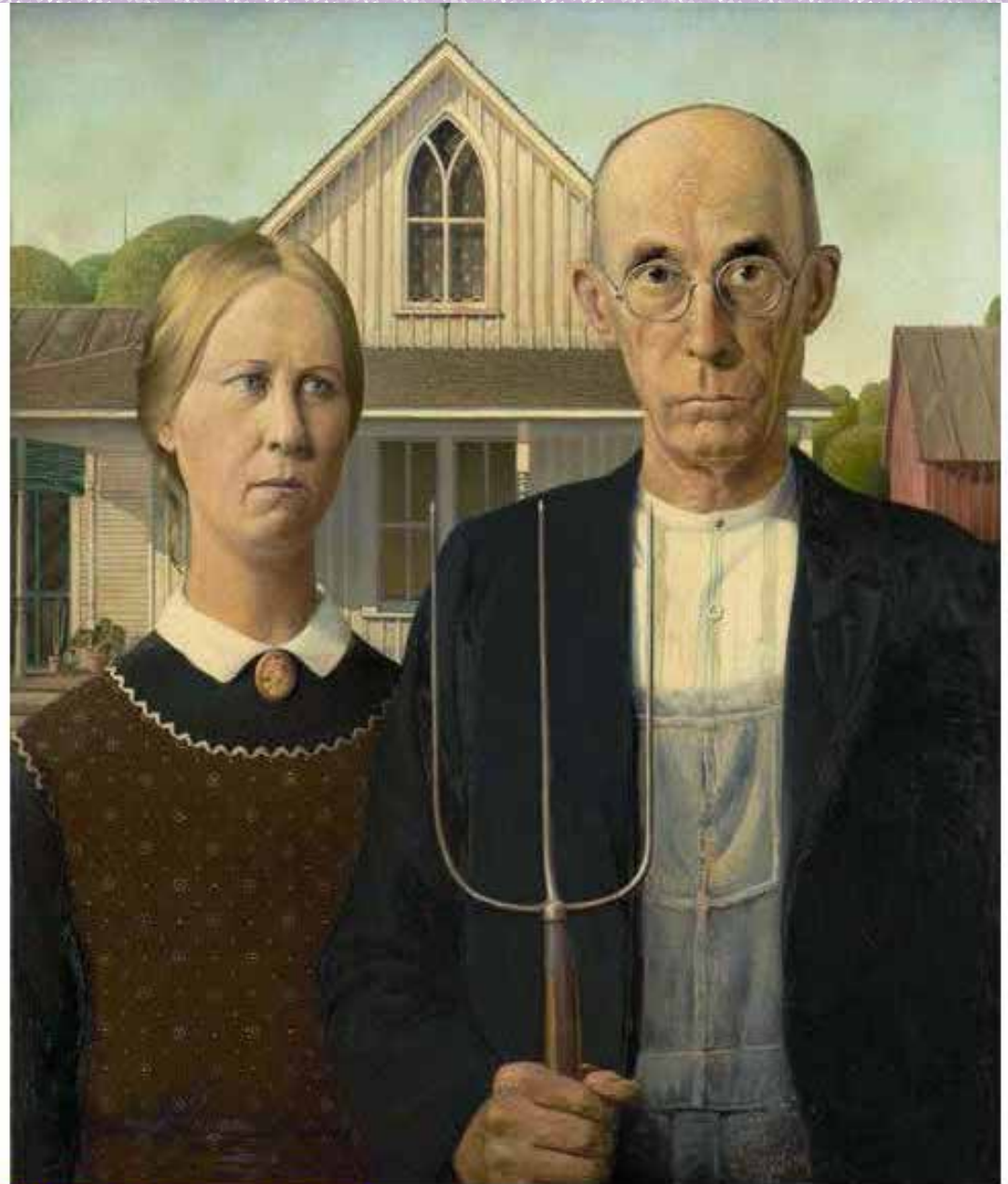
What happens when Rockwell takes the same basic composition but shifts over that compositional weight to create an Asymmetrical Balance. In this the weight is focused on the left side of the page, pulling us toward the boy while anchoring the girl physically; effectively anchoring the whole composition.

COMPOSITION: SYMETRICAL VS. AYSMMETRICAL BALANCE

UNITY

Unity is the relationship among the elements of a visual image that helps all the elements function cohesively.

Unity gives a sense of wholeness to a visual image. There are many ways to create unity in an image. It can be done through placement and composition, shape, symmetry, color, concept, etc.



M3_P4 Wood.jpg

COMPOSITION: UNITY



MONTES creates a **UNIFIED** whole:

- Overall warm color palette
- Mark making & brush stroke are consistent
- Overall Movement and Flow

COMPOSITION: UNITY

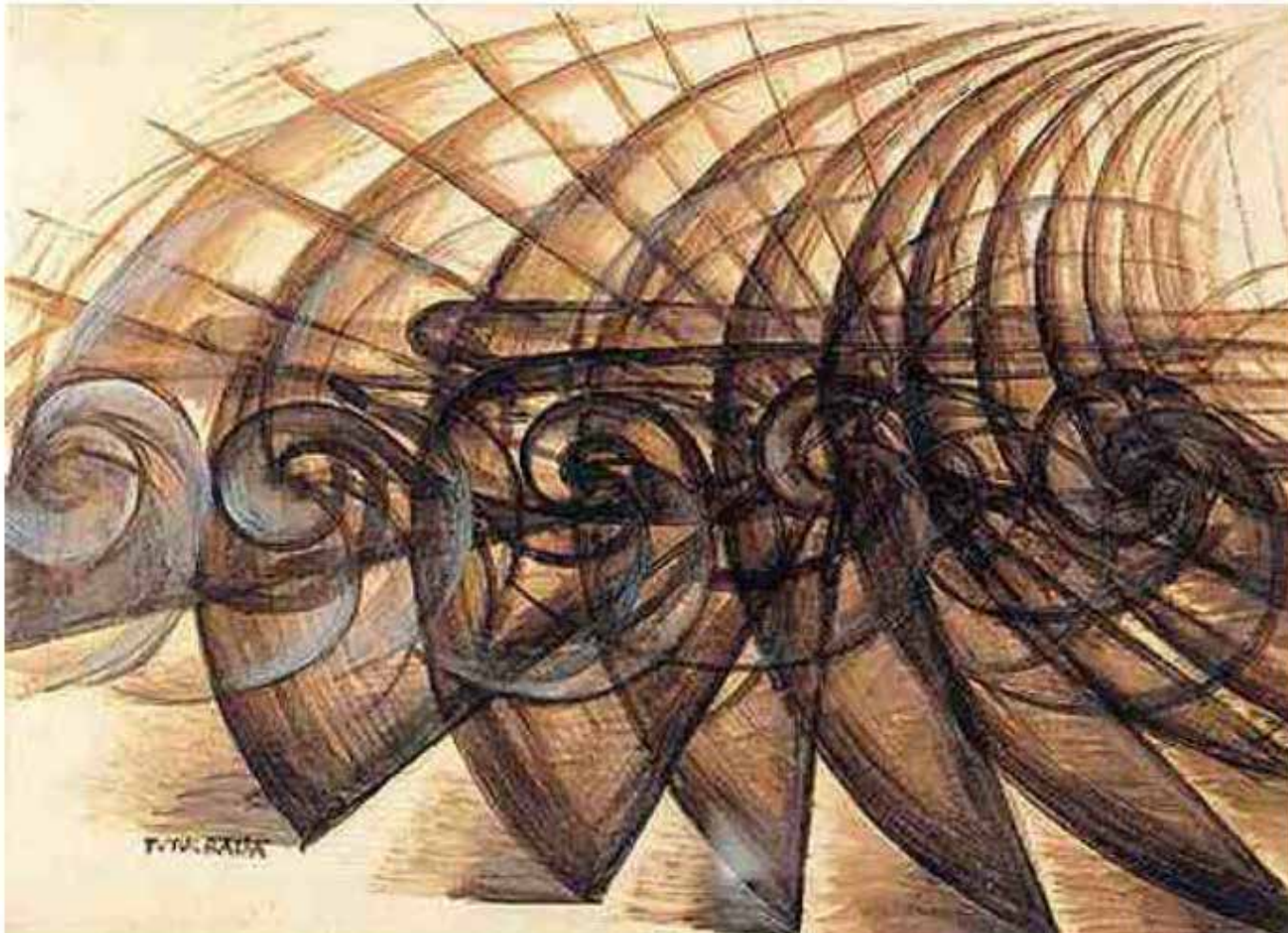
MOVEMENT

Movement is an instability, or a sense of time taking place within the image itself.



Movement can be achieved by using graphic elements suggesting direction through a series of repeating forms, or by creating marks that get progressively larger or smaller, creating a more subtle sense of movement.

Futurism was an art movement in early 20th century Italy, obsessed with the idea of movement. Using various a variety of media, futurists used the principles of design to depict themes of the contemporary social issues of the time.



COMPOSITION: MOVEMENT

RHYTHM

Rhythm is Movement's sibling, it's a principle of art that's difficult to verbalize. Rhythm in art—just like rhythm in music—is a unifying force undulating throughout the entire piece.



M3_P5 Balla_2.jpg

Giacomo Balla's "Automobile in corsa" (1913)



M3_P5 Kelley_2.jpg

Gary Kelley



**LET'S OPEN UP THE FIGURE AND LET IT ENCLOSE
THE ENVIRONMENT. —UMBERTO BOCCIONI**

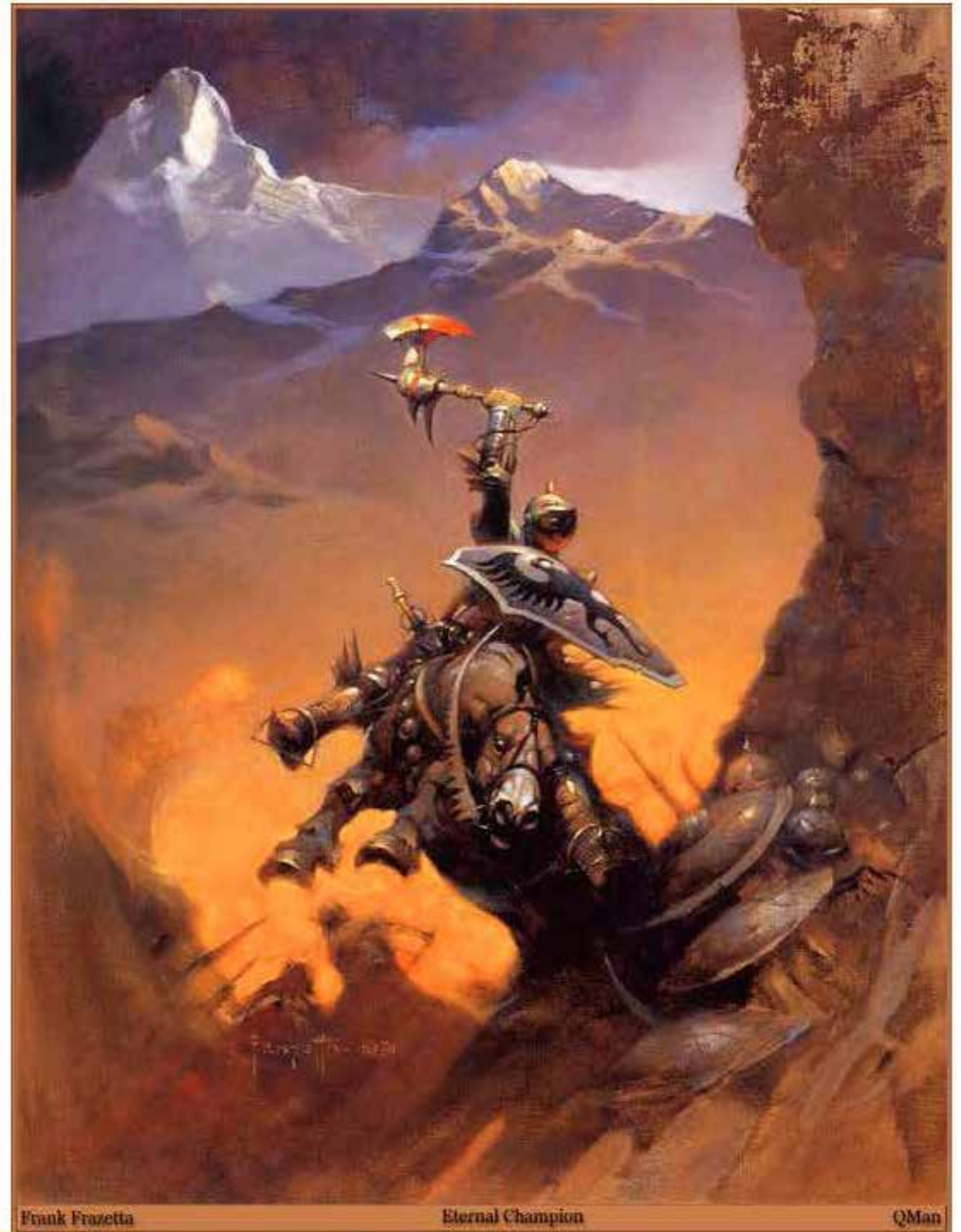


abstract movement and rhythm shout out to my man Umberto

MOVEMENT v2

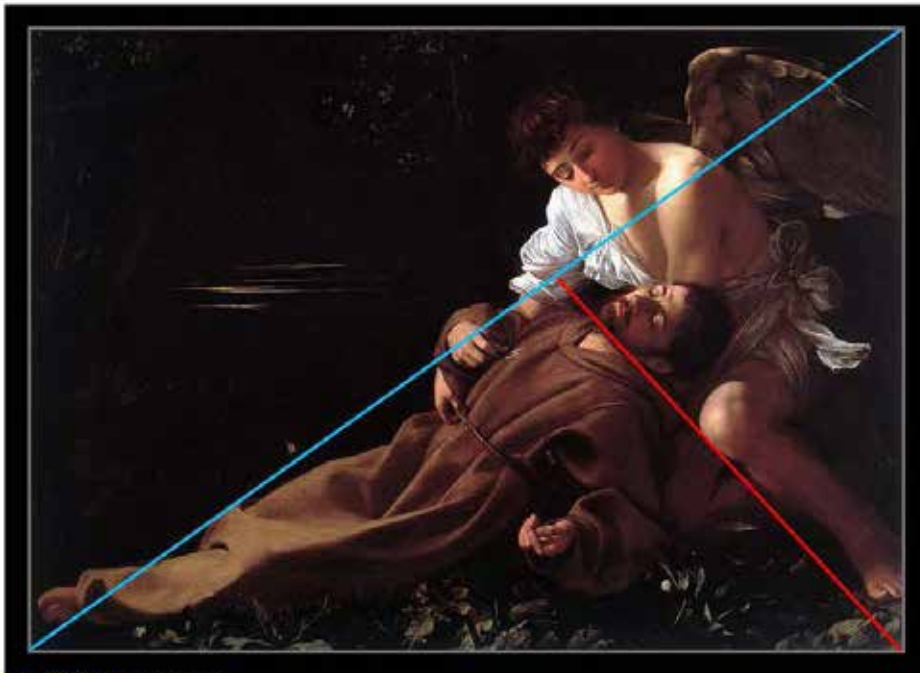
not the illusion of a moving subject, nor the sense of rhythm and undulation within a piece.

There is also compositional movement, or the path an artist intends for a viewer's eye to take throughout the composition



FOCAL POINT

An image's points of emphasis is called its focal point. It's that area of the composition that draws the viewer's eye first. As the artistic composer, you consciously decide where to direct your viewer and how your composition is read. **WE CALL THIS ORDER "IMAGE HIERARCHY."**



M3_P2 Caravaggio.jpg
Caravaggio, St. Francis in Ecstasy



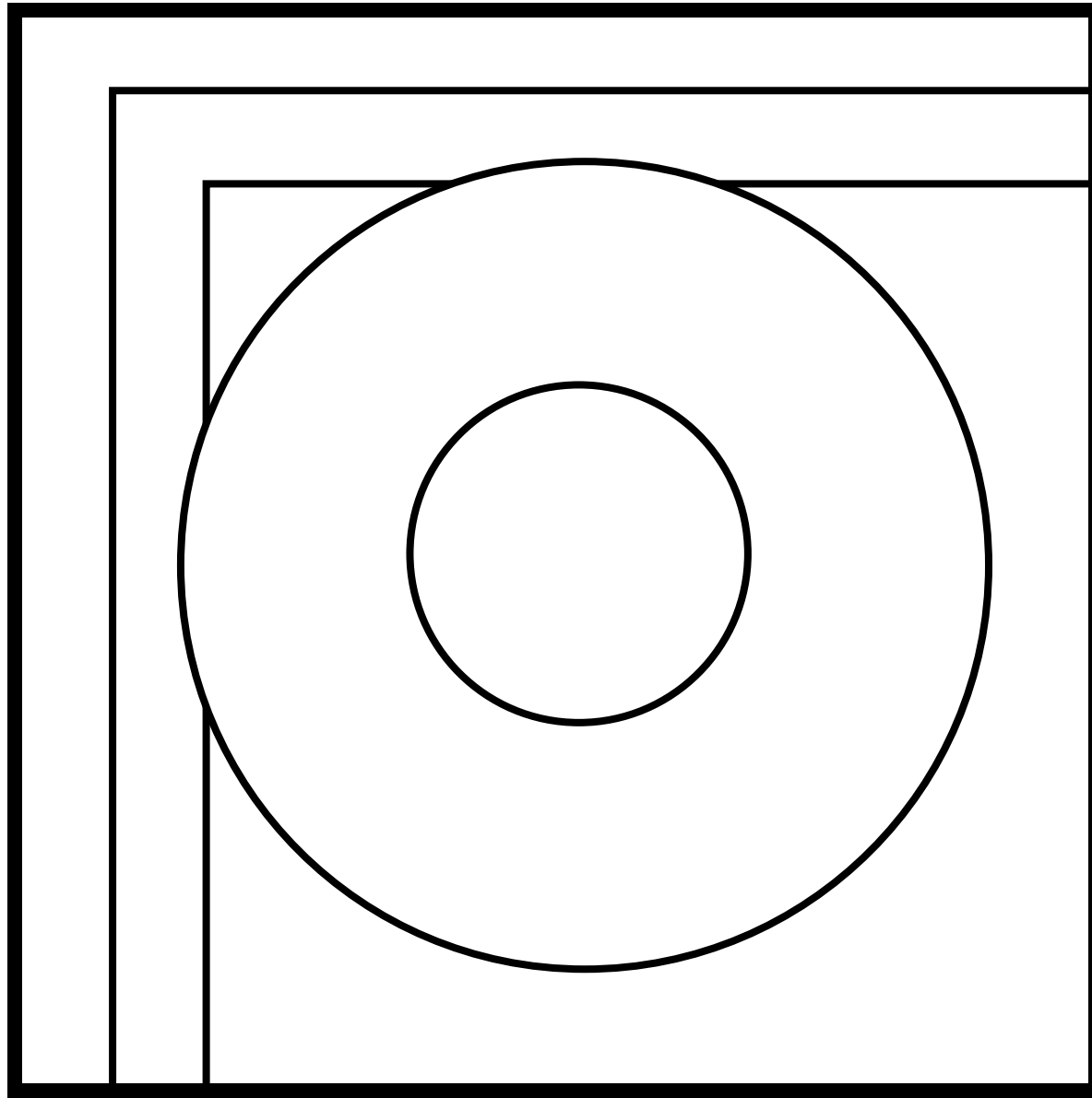
M3_P2 Caravaggio.jpg

COMPOSITION: FOCAL POINT + MOVEMENT



M3_P11 Gowey_3.jpg





ASK YOURSELF IF YOUR IDEA IS CLEAR TO OTHERS?



SHIMIZU

W3 SKETCHBOOK ASSIGNMENT 3: ARTIST SELFIES

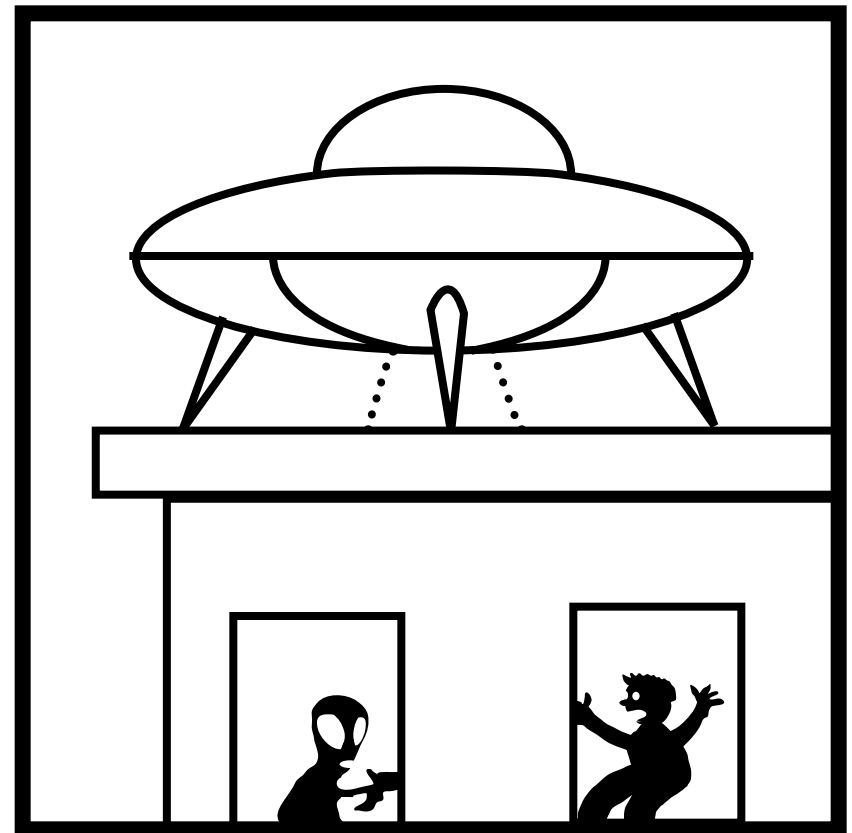
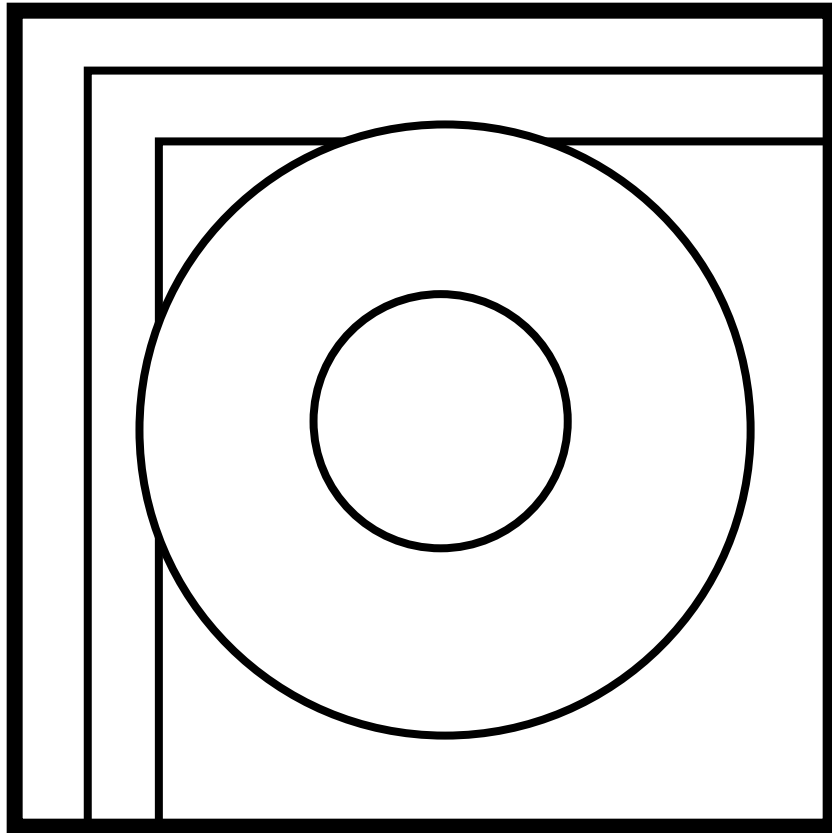
DO NOT OVERTHINK THIS.

PRACTICE working from your own
reference to suit your needs.

Set a timer or get some help.
Take many photos & pick 1 to
adapt into a **SKETCH—PROVIDE
REFERENCE PHOTO**



CHANGE: SETTING / ATTIRE / SURROUNDINGS / FEATURES



**YOU CHOOSE HOW TO PRESENT YOUR IDEAS...
....MAKE EFFECTIVE!**

SKETCHBOOK ASSIGNMENT 1) 5 ADV. THUMBNAILS

- Choose a project / thumbnails from your 30 Thumbnails to advance.
- Provide 5 advanced thumbnails of the project, thinking EVERYTHING OUT.
- The goal is not a finished drawing—use pencil techniques to advance concept.
SKETCHES SHOULD BE IN PENCIL & IN PROPORTION TO FINAL PRODUCT.

SKETCHBOOK ASSIGNMENT 2): CREATIVE QUILT

- USING YOUR RULER, CREATE A GRID OF 5x7
- EACH SQUARE SHOULD BE AT LEAST 1"

PENCIL CREATIVE QUILT. USE STIPPLING/HATCHING/CROSS-HATCHING/SCUMBLING/ OTHER TECHNIQUES TO ACHIEVE VALUE—AVOID ALL GREY.

SKETCHBOOK ASSIGNMENT 3): ARTIST SELFIE

Reference a photo OF YOU (don't pull from the internet) to create a fun image that goes far beyond what you see in the picture. Provide Reference Image as well as the the selfie. **DO NOT OVERTHINK THIS!**

PATTERN MAKING + ARTIST SELFIES + ALL THE CREATIVE LEVELS + VIDEO

**ADVANCING IDEAS + PENCIL TECHNIQUES + COMPOSITION
PLAY A PART IN EVERY ONE OF YOUR ASSIGNMENTS**

Sketchbook: BLANK 8.5" x 11" or larger

WEEK 4 HEADS UP
+BRUSH PENS
+FELT PENS
+SHARPIE

Favorite drawing pencils

Ruler and/or triangle

Kneaded Eraser

Graphite transfer paper or light box

Brush pens (Tombow or Pigma recommended)

Felt pens (Micron or Staedtler recommended)

Sharpie Marker: Round/Chisel/Both

Bristol board: 11" x 14" or larger

Cloud storage, for backup

Scanner or digital camera

Adobe PS strongly recommended

Drawing tablet strongly recommended





LAB TIME—USE IT!!!