

**APRIL 19, 2024 | WEEK 12**

**DUE: FINAL PROJECT—PART 1**

- **FULL STORY CONCEPT (3 PARTS): CONCEPT + RESEARCH + PROPOSAL**

**DUE: SKETCHBOOK ASSIGNMENT: 2X PERSPECTIVE SKETCHES**

**EX #1: CREATE A BACKGROUND/ENVIRONMENT IN PERSPECTIVE**

**EX #2: BACKGROUND/ENVIRONMENT + PLACE A CHARACTER WITHIN**

**DONE: WEEK 11 READING ASSIGNMENTS: STORY/BIG IDEA**

- **STORY STRUCTURE: 7 TYPES ALL WRITERS SHOULD KNOW**
- **STORY STRUCTURE: STORIES, A LOVE LETTER**

**XTRA CREDIT DUE NEXT WEEK:  
POV ON ACETATE W/SHARPIE**

# basic principle ☰ Add to list

  /ˌbeɪsɪk ˌprɪnsəpəl/ IPA guide

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

synonyms: [basics](#), [bedrock](#), [fundamental principle](#), [fundame](#)

[see more](#) ▾

Definitions of *basic principle*

... familiarize students with the field of illustration including its **BASIC WORKING METHODS**, industry practices, basic history and **PHILOSOPHIES**. Artistic techniques will be taught as well, however this is a class focused on concept generation, and the creation of thoughtful illustrations, as opposed to a drawing or painting technical course.

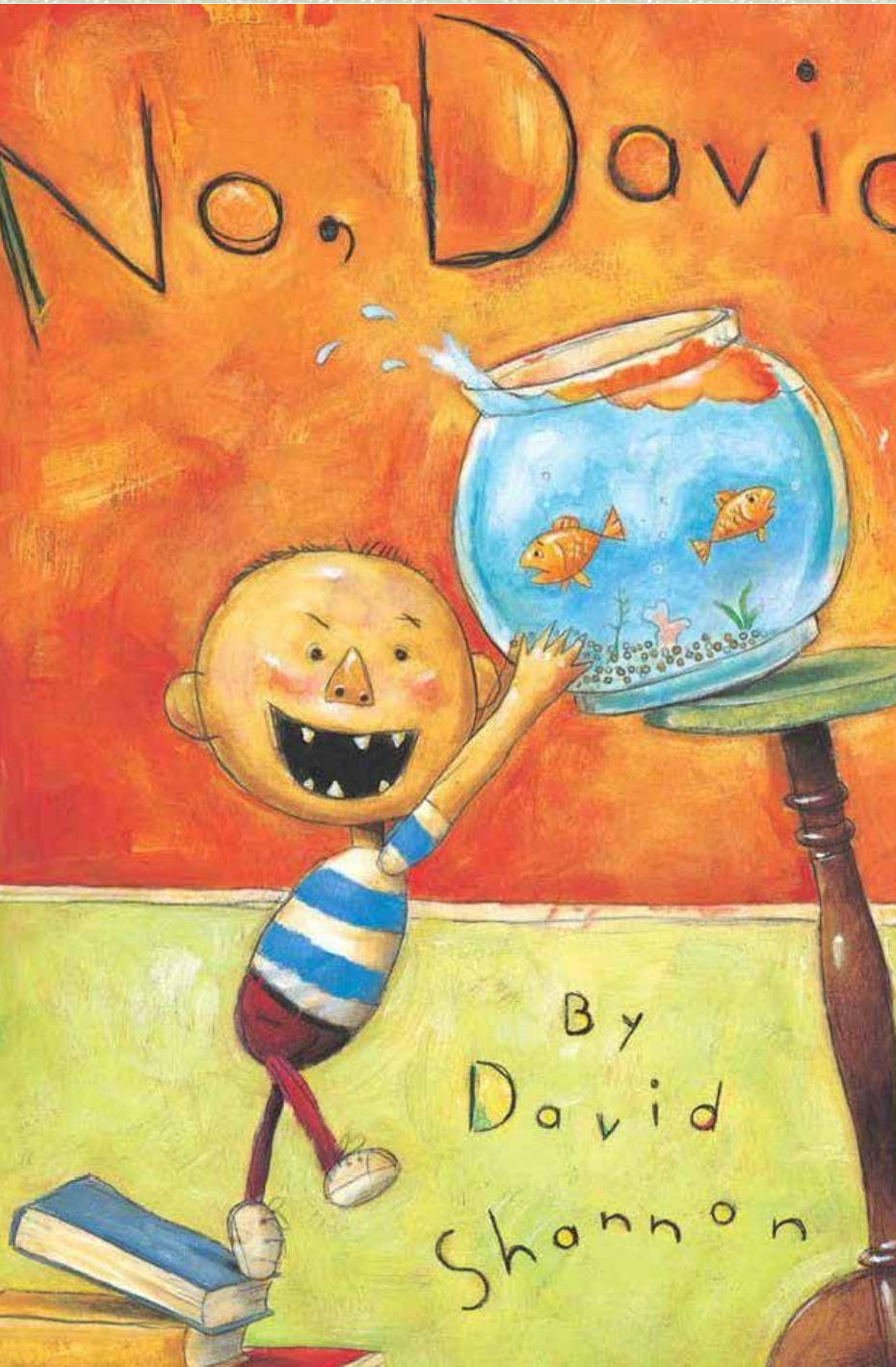
TECHNIQUES + PERSPECTIVE = BASIC WORKING METHODS  
RATE/DATE/SIZE/USAGE, DESIGN CONCEPTS = PHILOSOPHY

**PHILOSOPHY: THE STUDY OF THE THEORETICAL  
BASIS OF A PARTICULAR PRACTICE OR EXPERTISE**

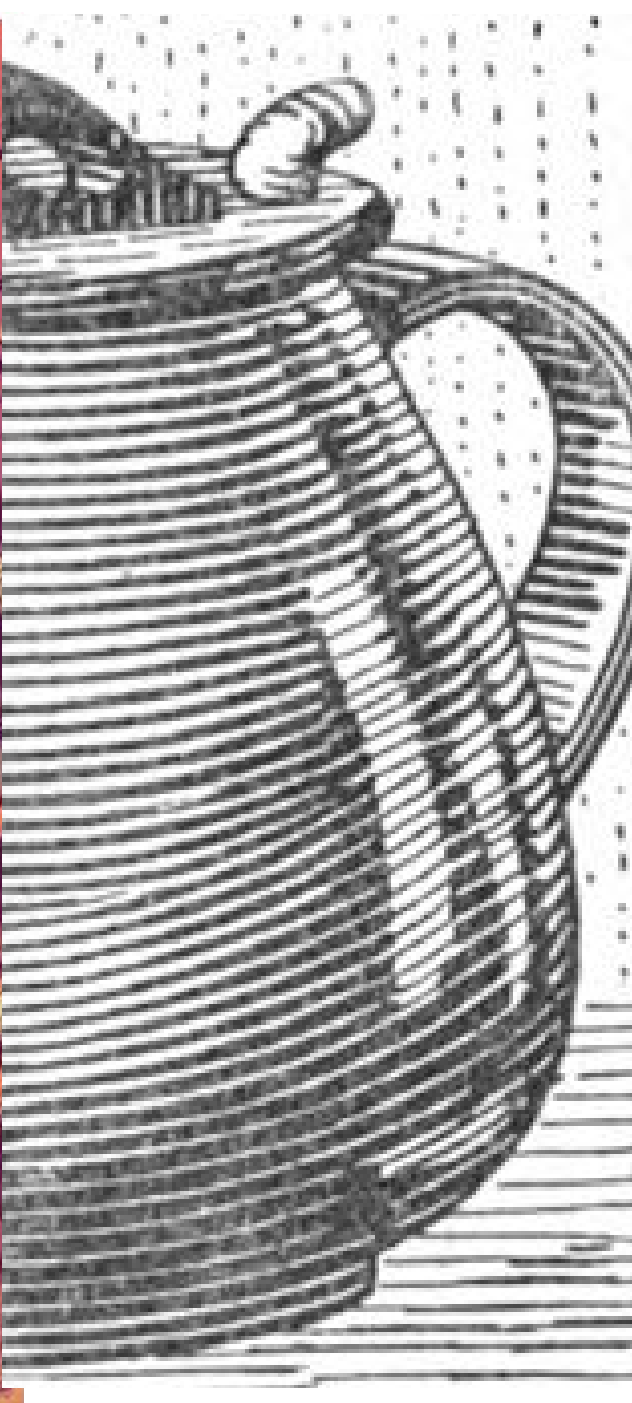
**4 WAYS TO APPROACH AN ILLUSTRATION:**

**NARRATIVE  
DECORATIVE  
INFORMATIVE  
CONCEPTUAL**

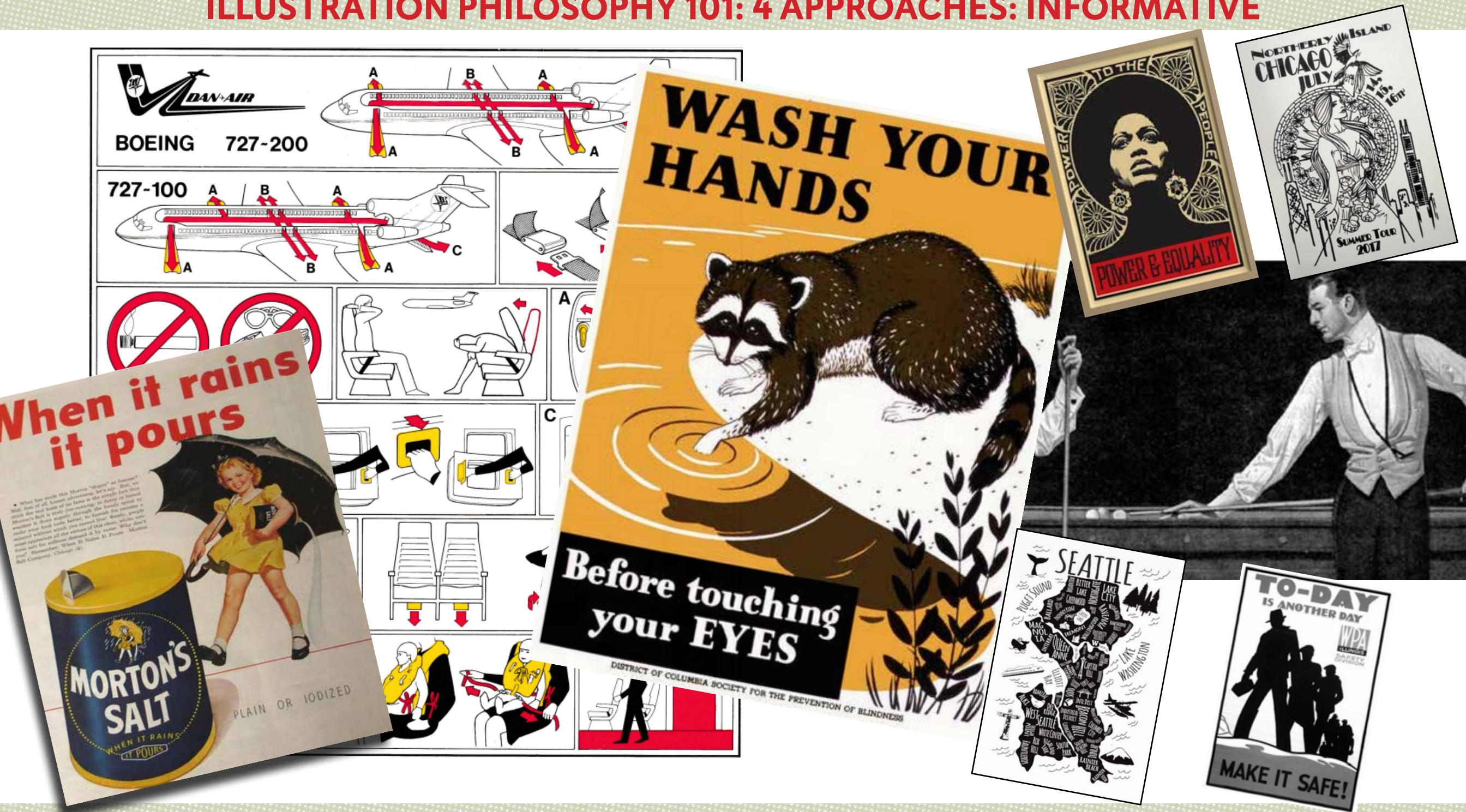
# ILLUSTRATION PHILOSOPHY 101: 4 APPROACHES: NARRATIVE



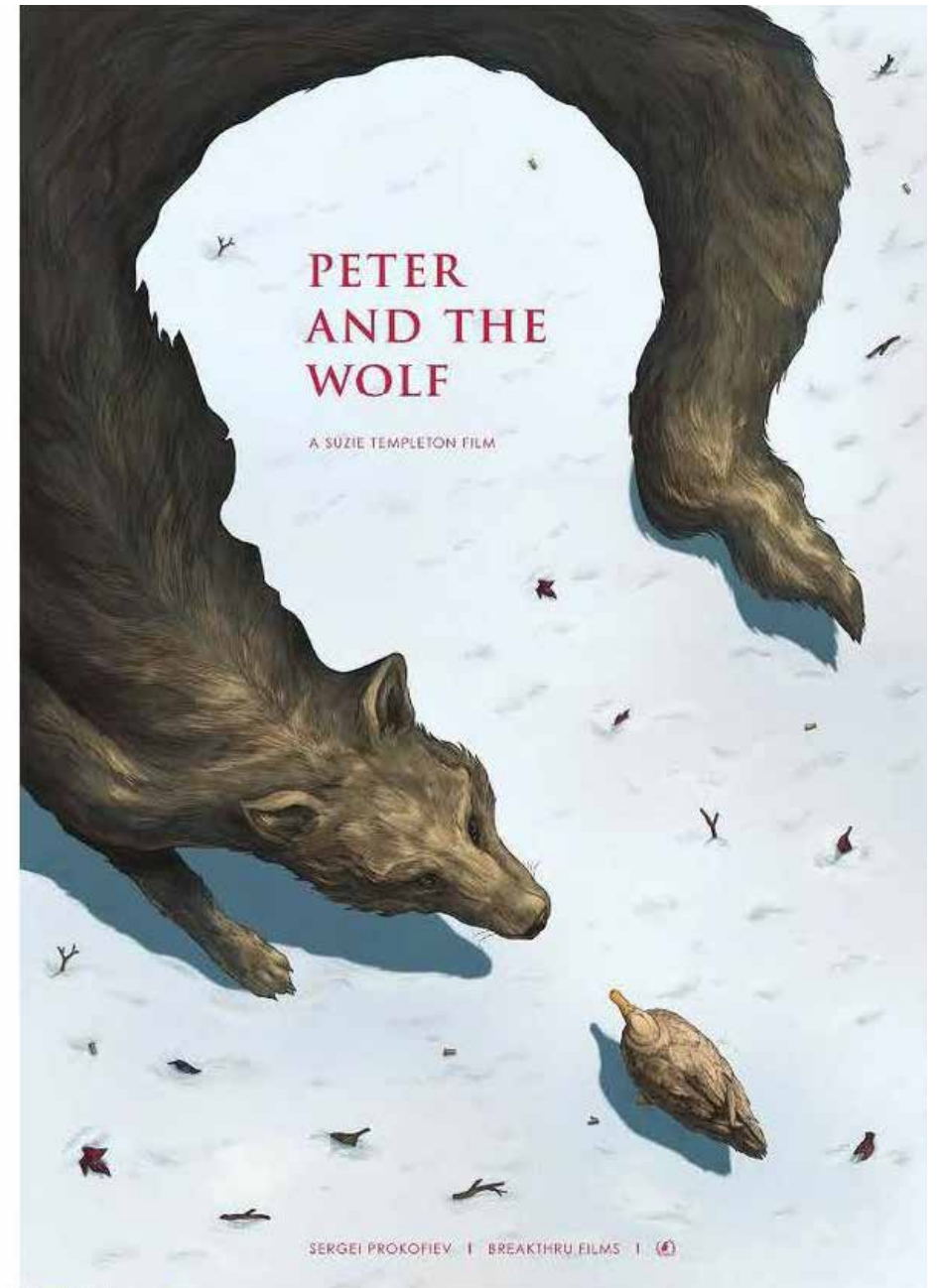
# ILLUSTRATION PHILOSOPHY 101: 4 APPROACHES: DECORATIVE



# ILLUSTRATION PHILOSOPHY 101: 4 APPROACHES: INFORMATIVE



# ILLUSTRATION PHILOSOPHY 101: 4 APPROACHES: CONCEPTUAL

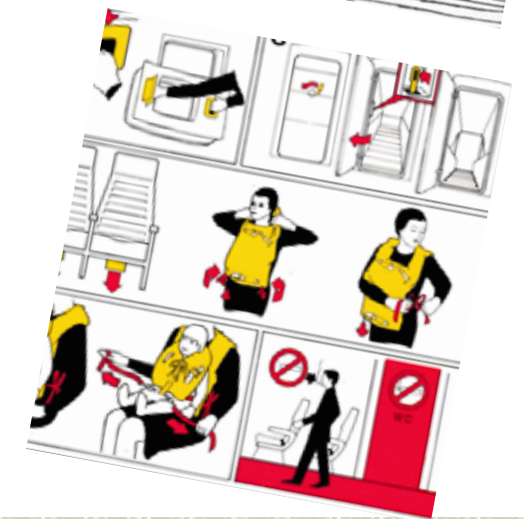
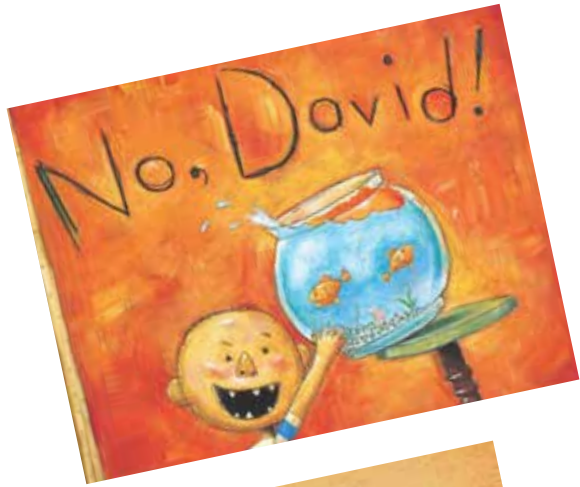


EACH CAN FEATURE THE 4, BUT REDUCE IT TO IT'S ESSENCE AND SEE WHAT YOU GET.

PHILOSOPHY: THE STUDY OF THE THEORETICAL BASIS OF A PARTICULAR PRACTICE OR EXPERTICE

4 WAYS TO APPROACH AN ILLUSTRATION:

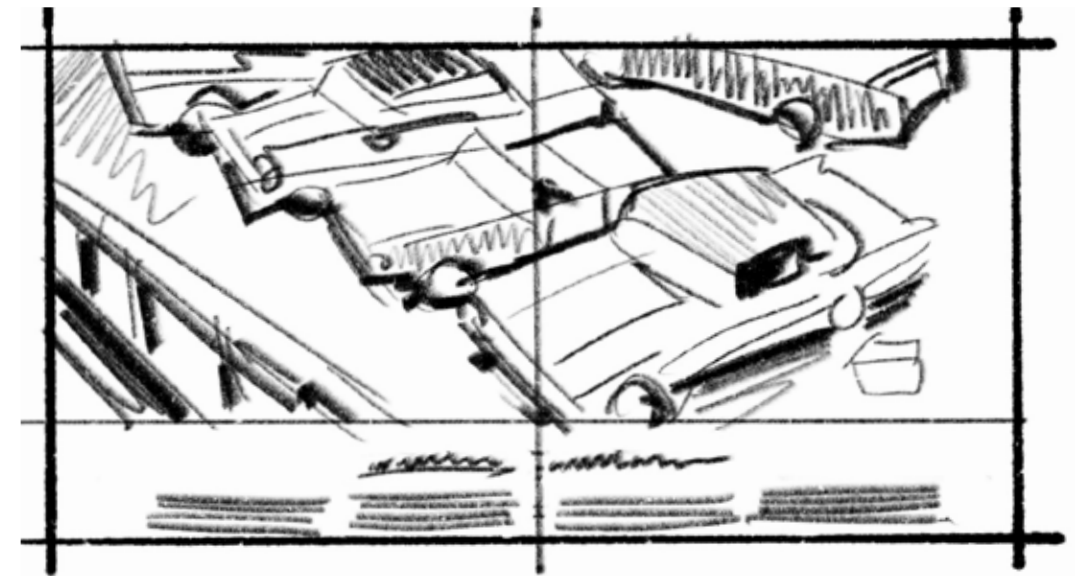
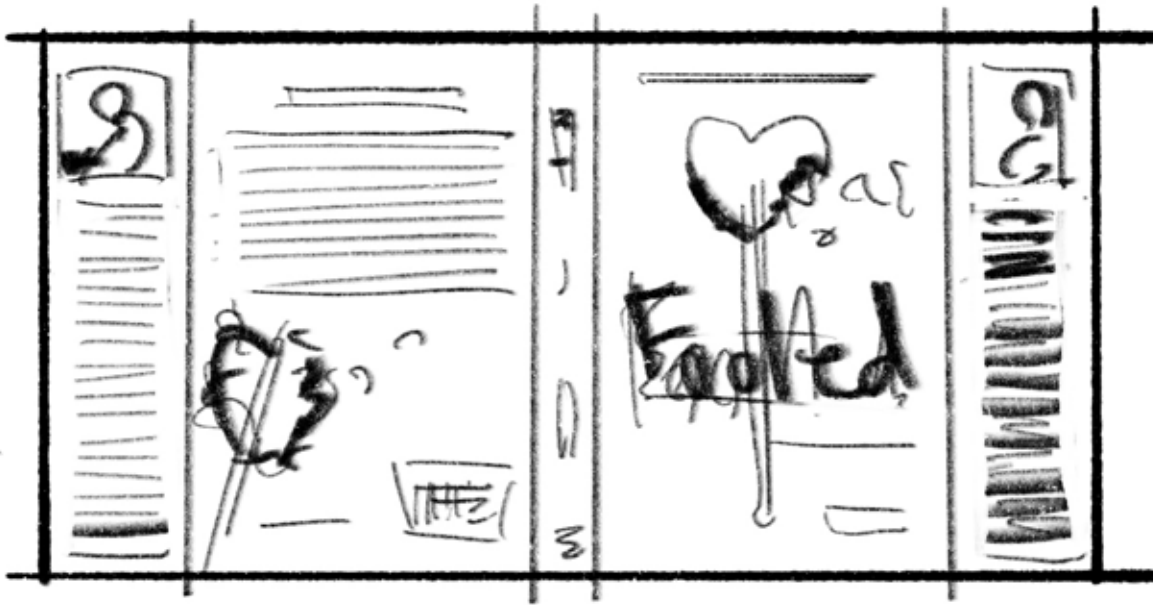
NARRATIVE  
DECORATIVE  
INFORMATIVE  
CONCEPTUAL





# WE'VE ALWAYS SOUGHT TO EXPLORE BEYOND THE ASSIGNMENT ALONE

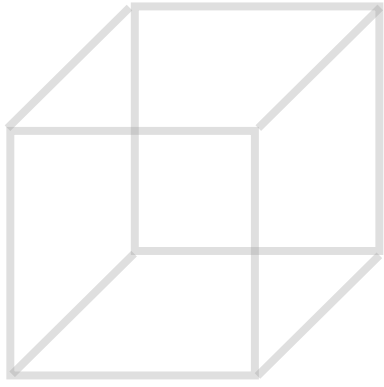
(SHOWN W2) **BOOK JACKET • ALBUM SPREAD • SUBWAY AD • MAGAZINE INTERIOR SPREAD**



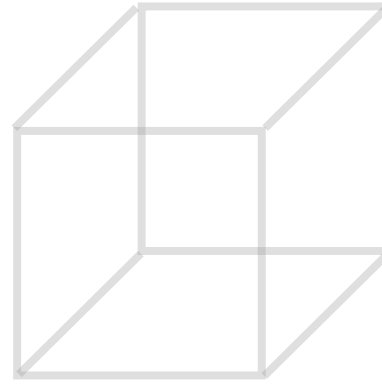
# WEEK 11: INTRO TO POV / INTRO TO STORY

A) TOY B) HIGH END C) BEVERAGE

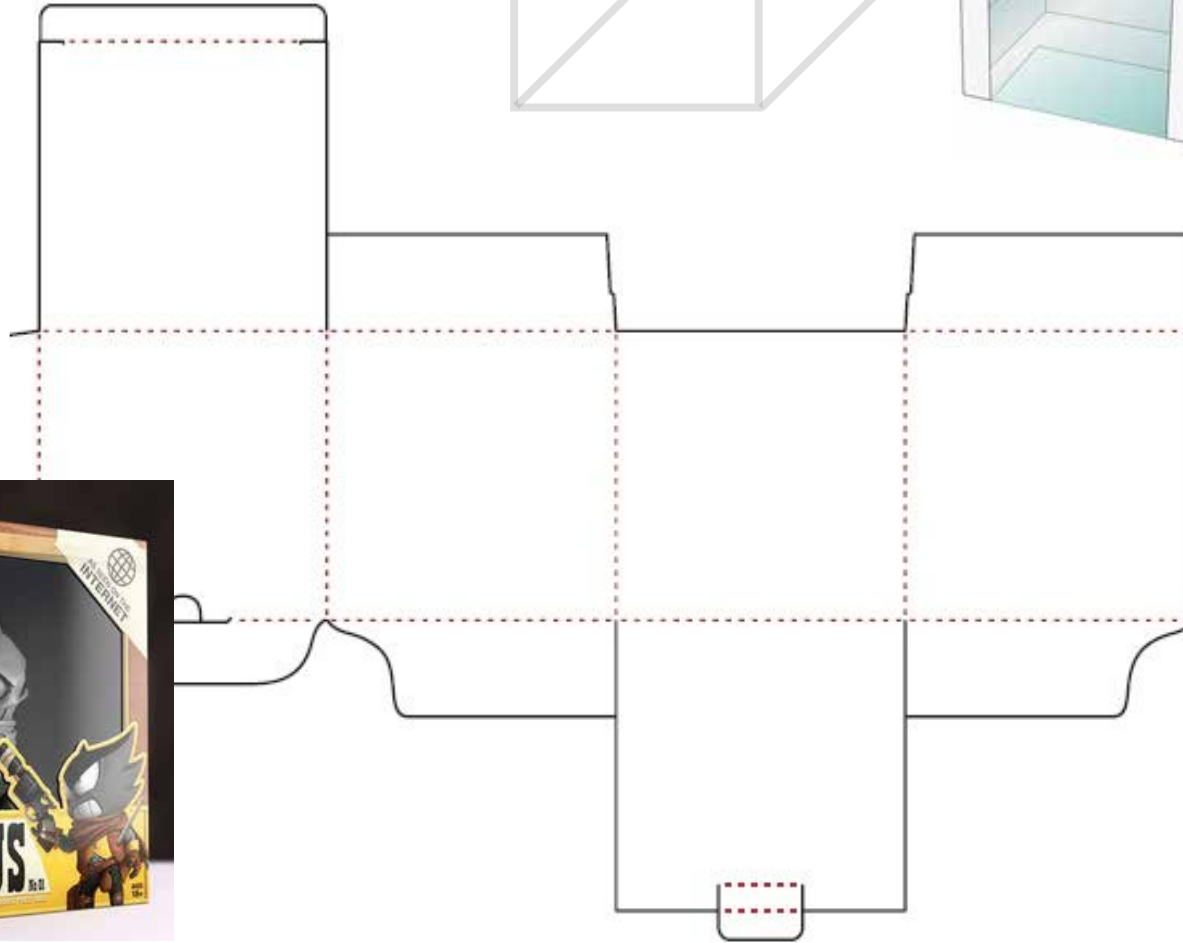
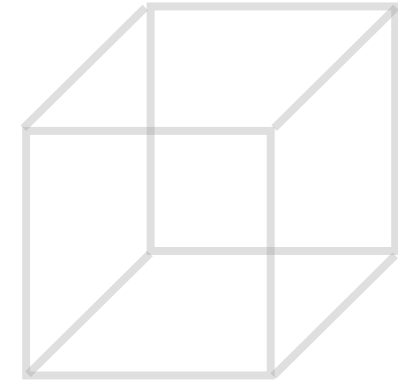
A



B



C

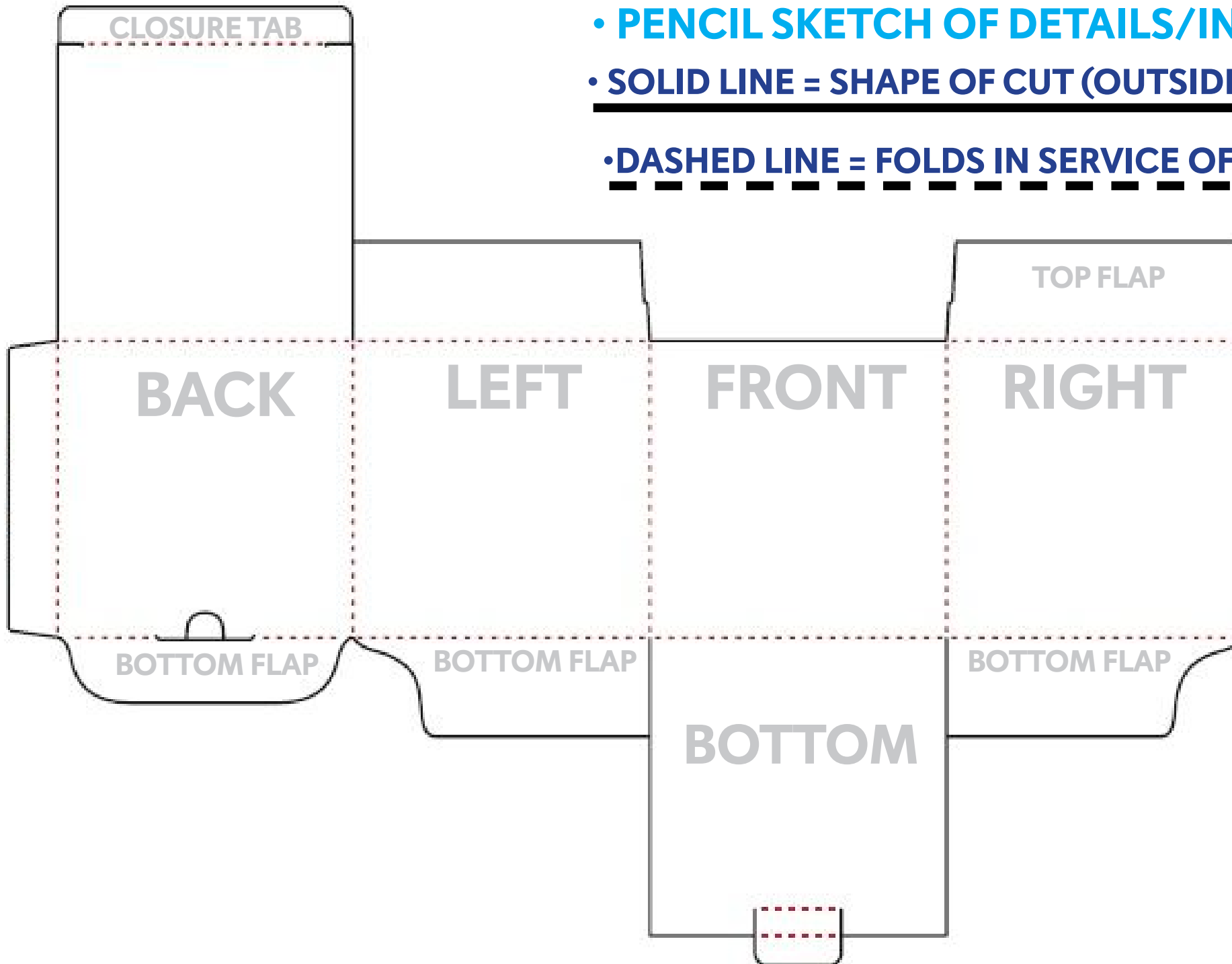


# W11 SKETCHBOOK ASSIGN#1: EXPLODED PACKAGING SKETCH

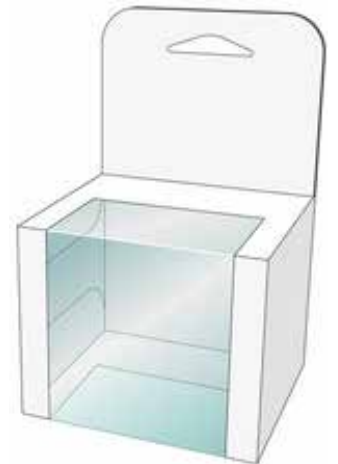
• MINIMUM SIZE 8.5" x 11" • INKED LINES FOR BOX TEMPLATE (SOLID/DASHED LINES)

- PENCIL SKETCH OF DETAILS/INFO/ART ON TOP
- SOLID LINE = SHAPE OF CUT (OUTSIDE: SHAPE/INSIDE: WINDOW)

• DASHED LINE = FOLDS IN SERVICE OF BOX SHAPE

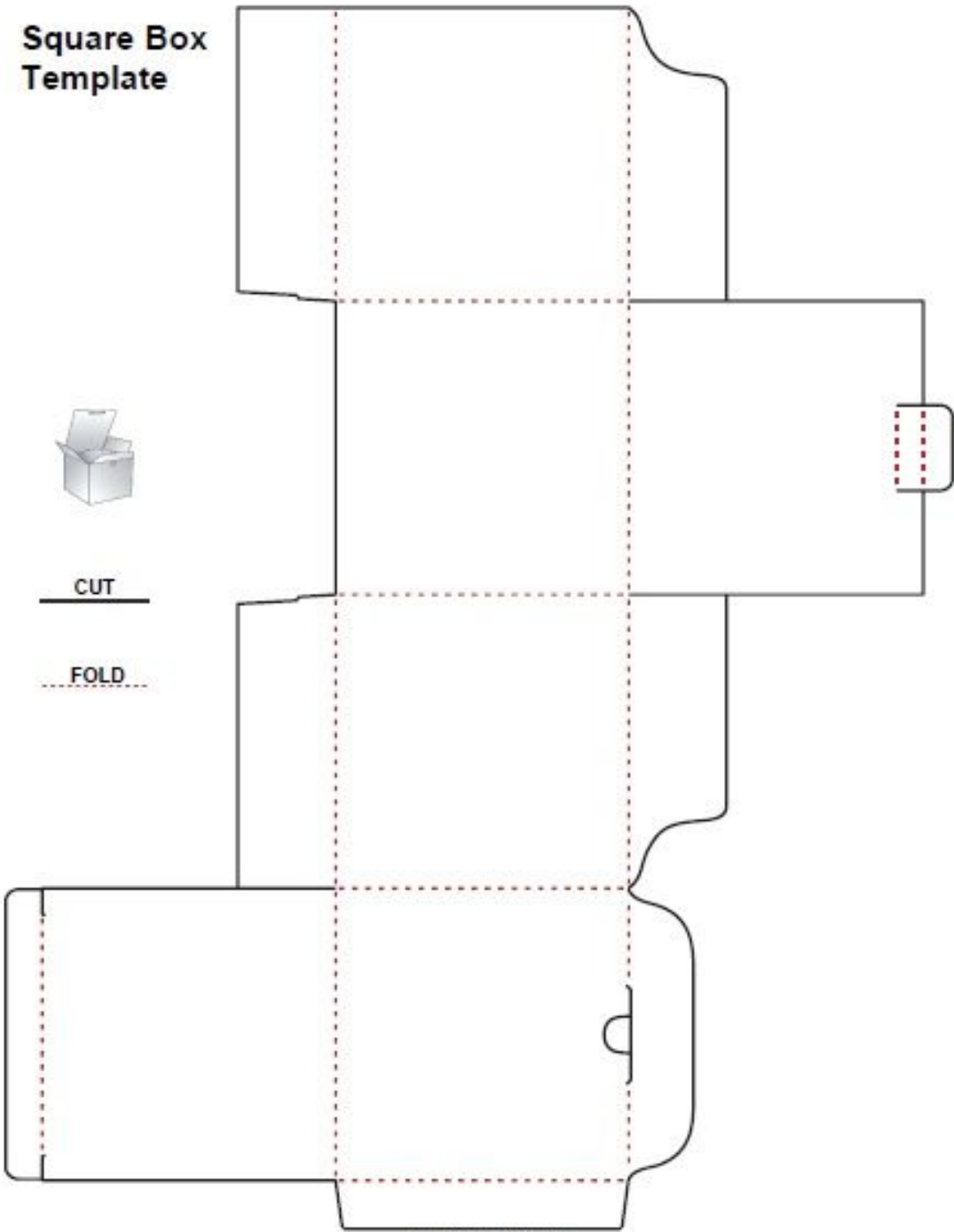


"TOP" "BOTTOM"  
"FRONT" "LEFT"  
SHOWN TO  
EXPLAIN LAYOUT,  
NOT NECESSARY  
TO INCLUDE ON  
ASSIGNMENT



# **WEEK 12; REVIEW EXPLODED SKETCHES**

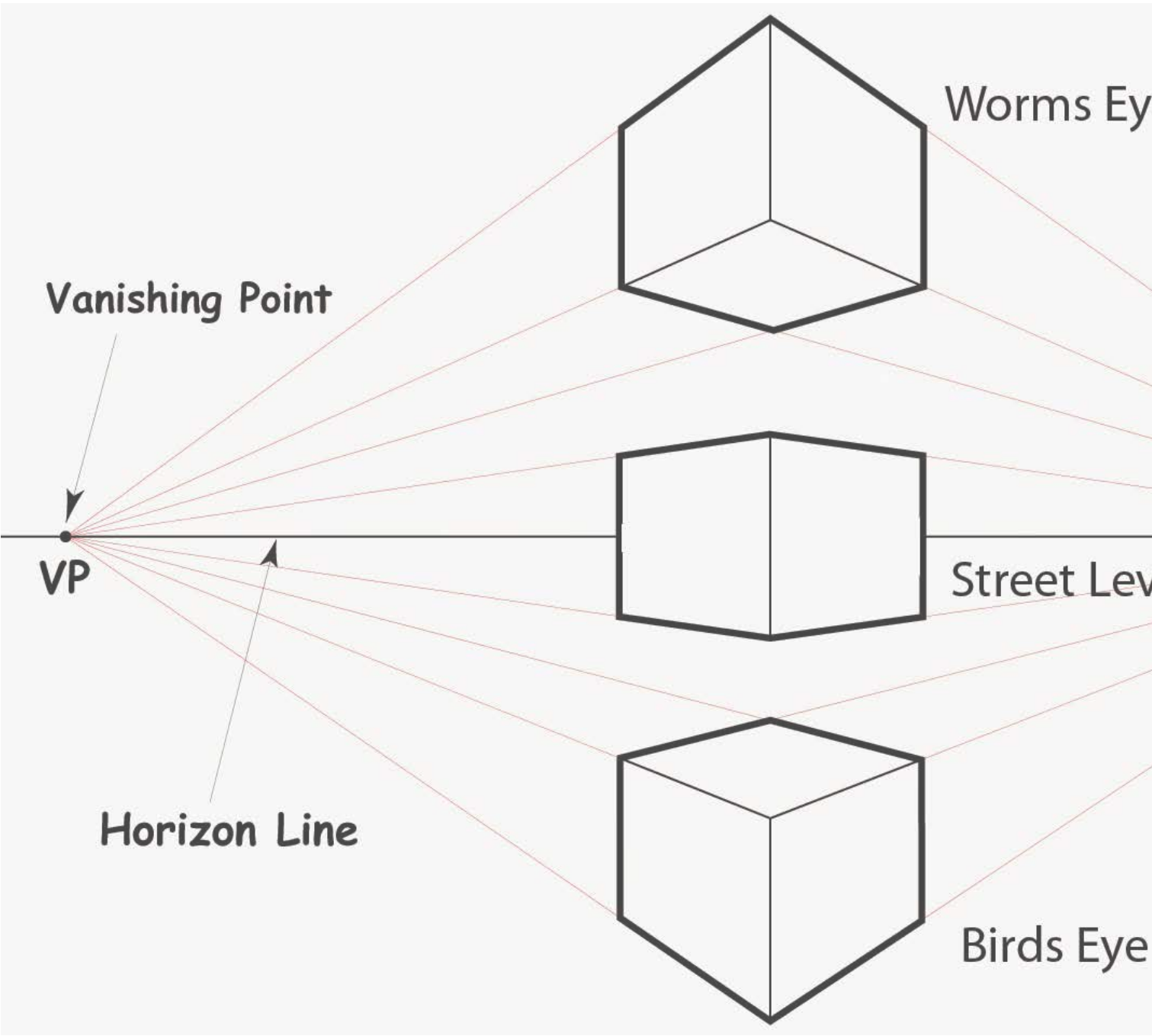
**Square Box Template**



CUT

FOLD

www.AllFreePrintable.com



Vanishing Point

VP

Horizon Line

Worms Eye

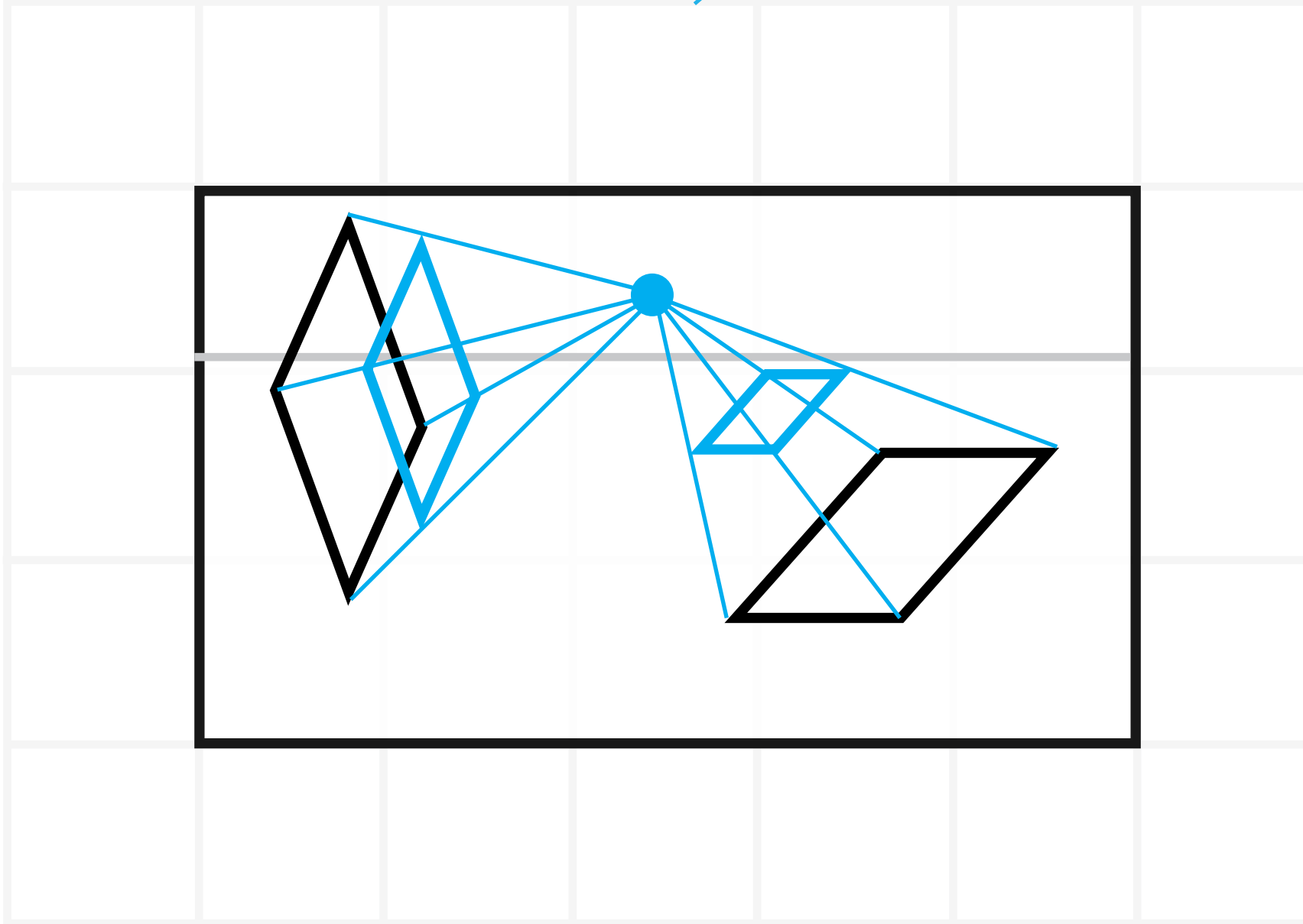
Street Level

Birds Eye

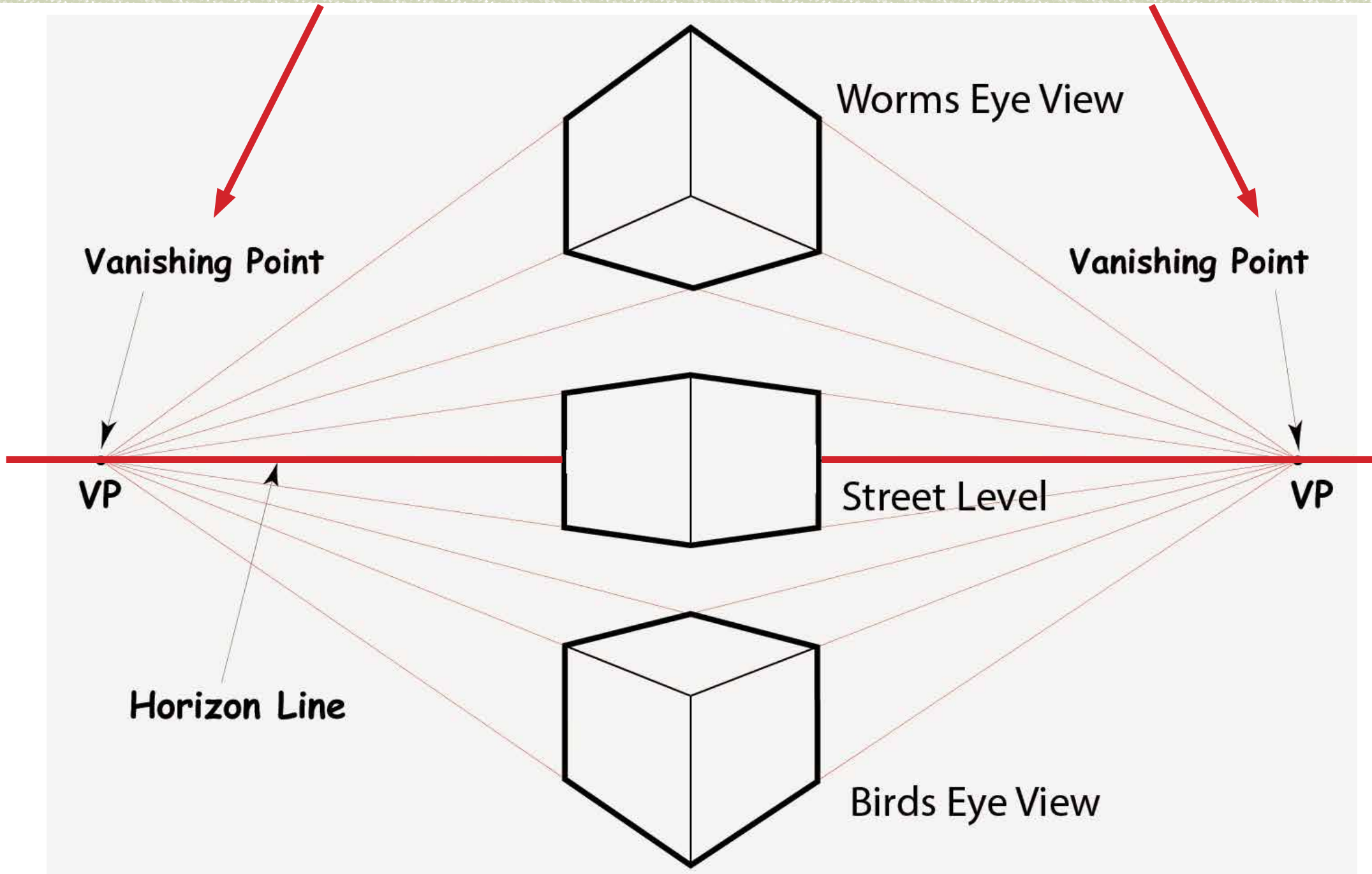
# SKETCHBOOKS: GET 'EM OUT!

## 1-PT. PERSPECTIVE 101 EX.2 STEP 6

**PENCIL BOXES WITHIN THE LINES, CLOSER TO VANISHING POINT**



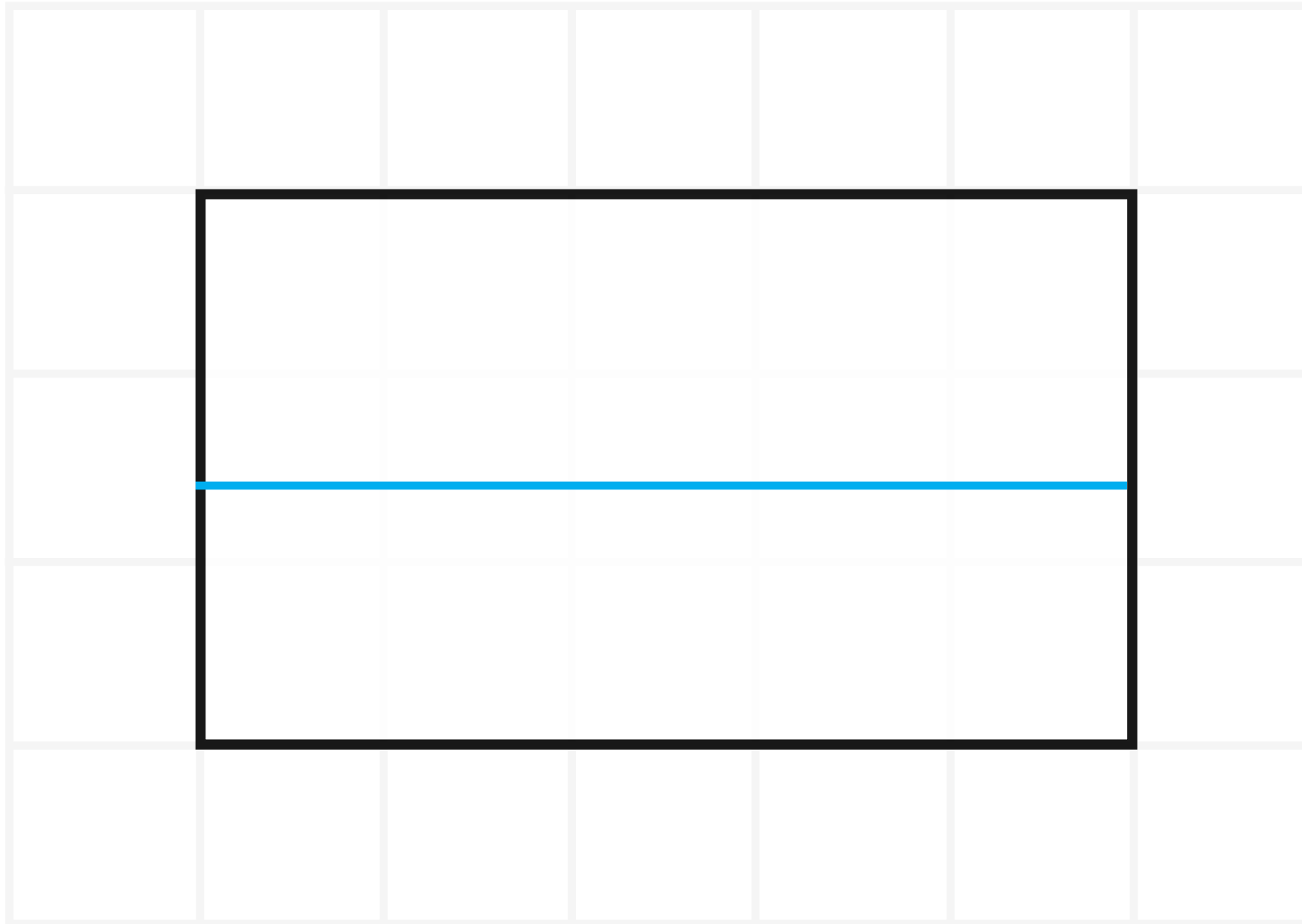
# 2-POINT PERSPECTIVE: 2 VANISHING POINTS ON HORIZON LINE



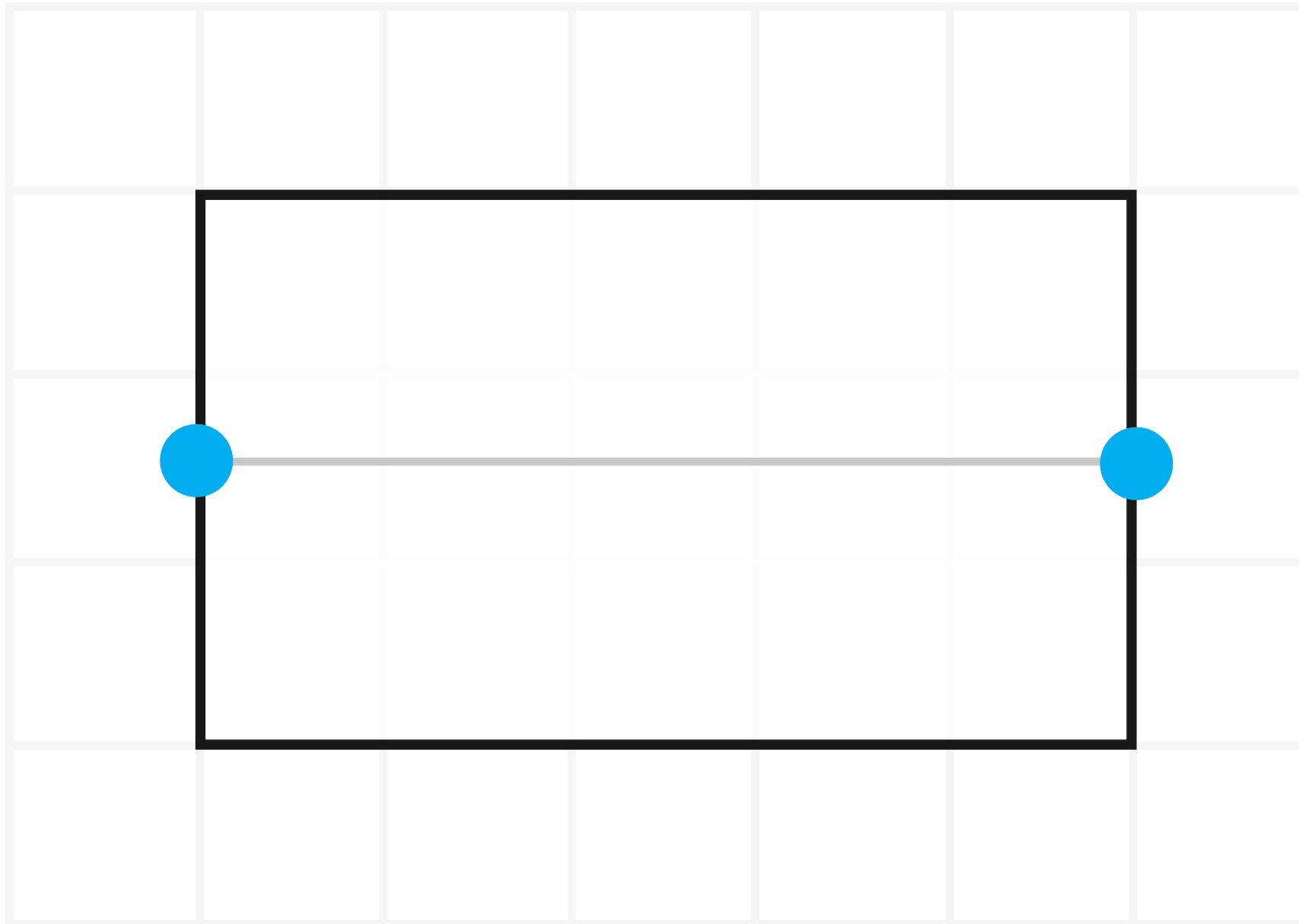




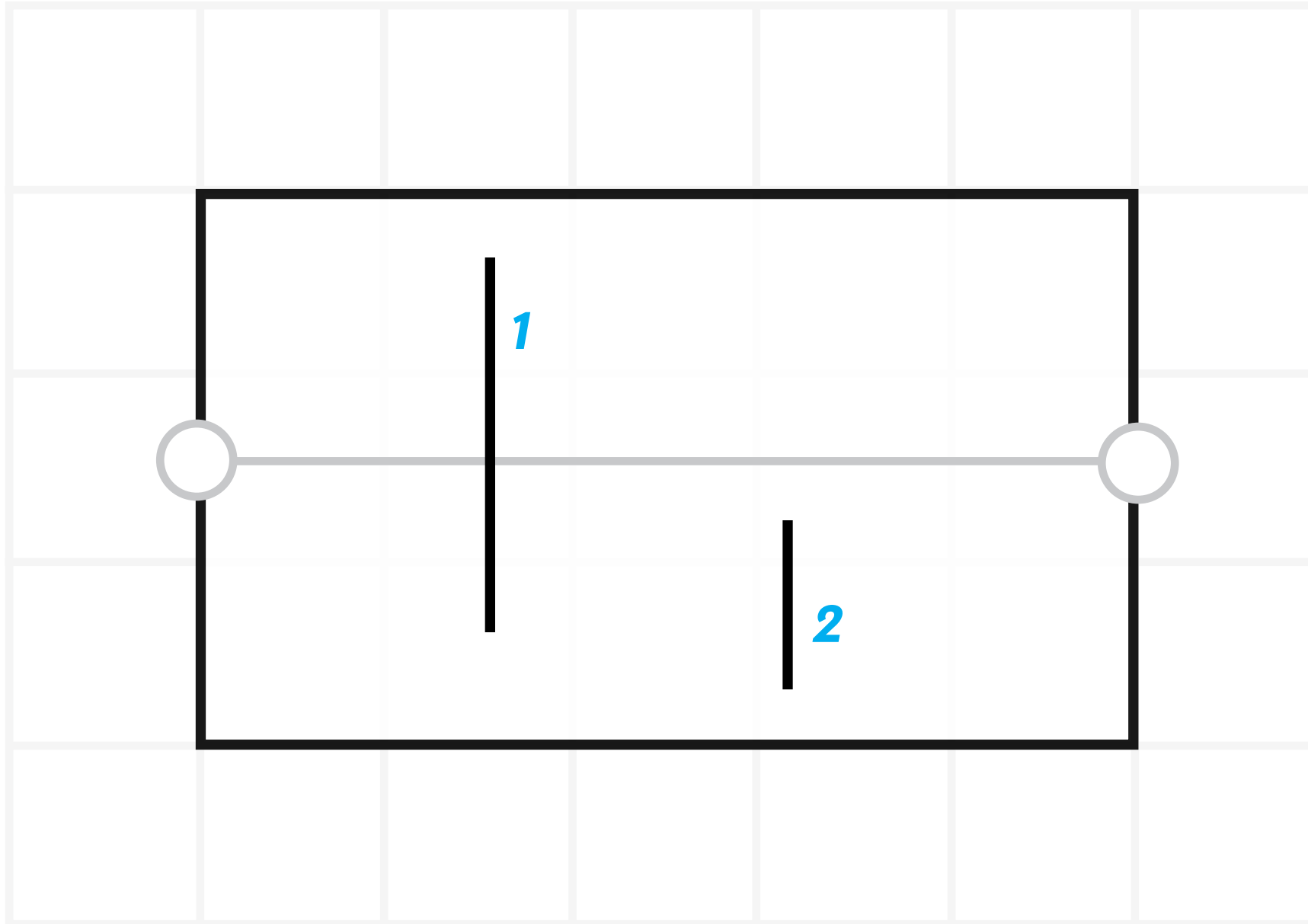
## 2-PT. PERSPECTIVE 101: EX.1 STEP 2 • PENCIL HORIZON LINE ACROSS MIDDLE



## 2-PT. PERSPECTIVE 101: EX.1 STEP 3 • MARK 2 VANISHING POINTS W/PENCIL

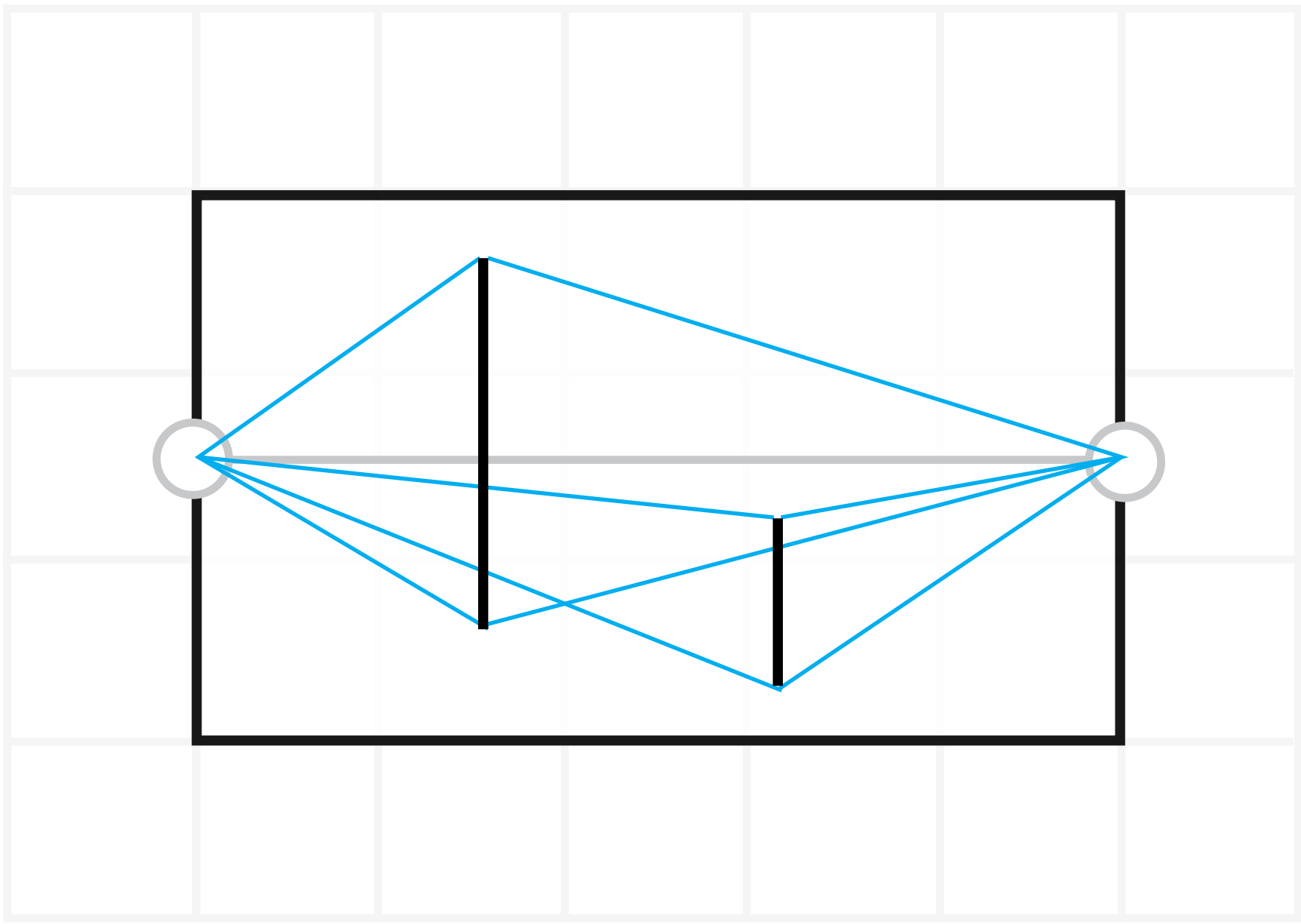


**2-PT. PERSPECTIVE 101: EX.1 STEP 4**  
**INK 2 LINES AS SHOWN HERE**



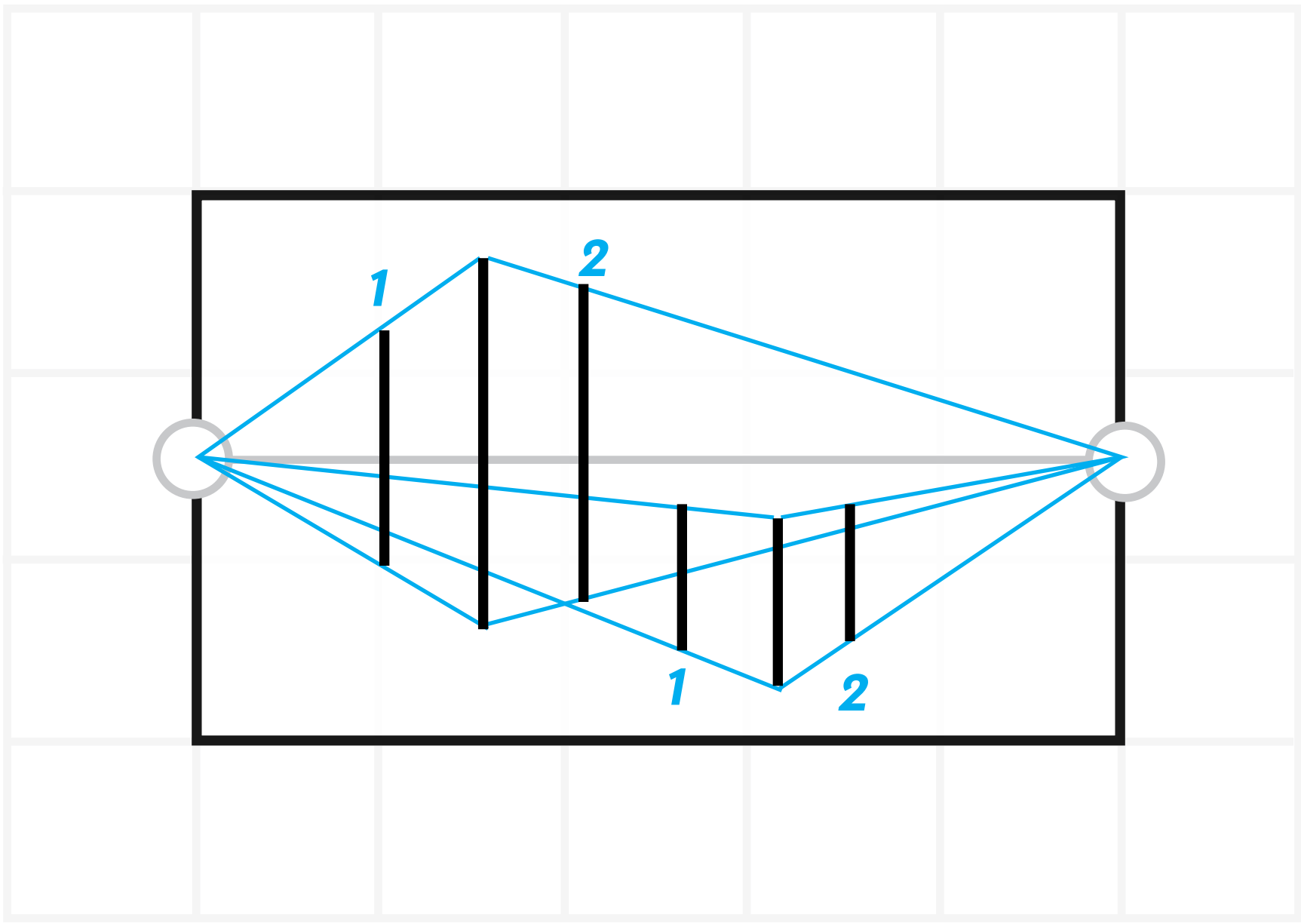
# 2-PT. PERSPECTIVE 101: EX.1 STEP 5

## PENCIL LINES CONNECTING CORNERS TO VANISHING POINTS



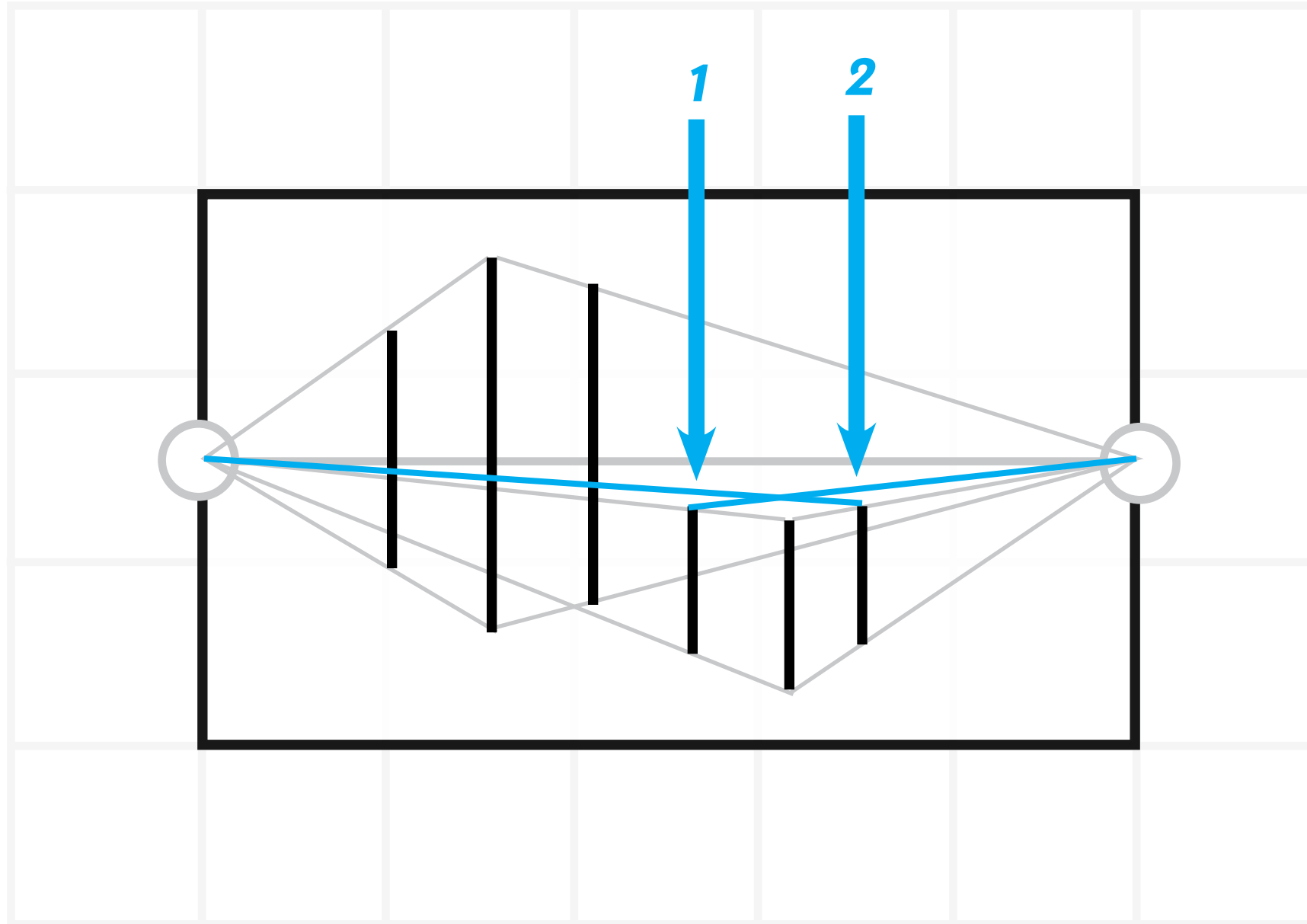
# 2-PT. PERSPECTIVE 101: EX.1 STEP 6

## INK 2 (TWO) VERTICAL LINES WITHIN BLUE VANISHING-POINT LINES



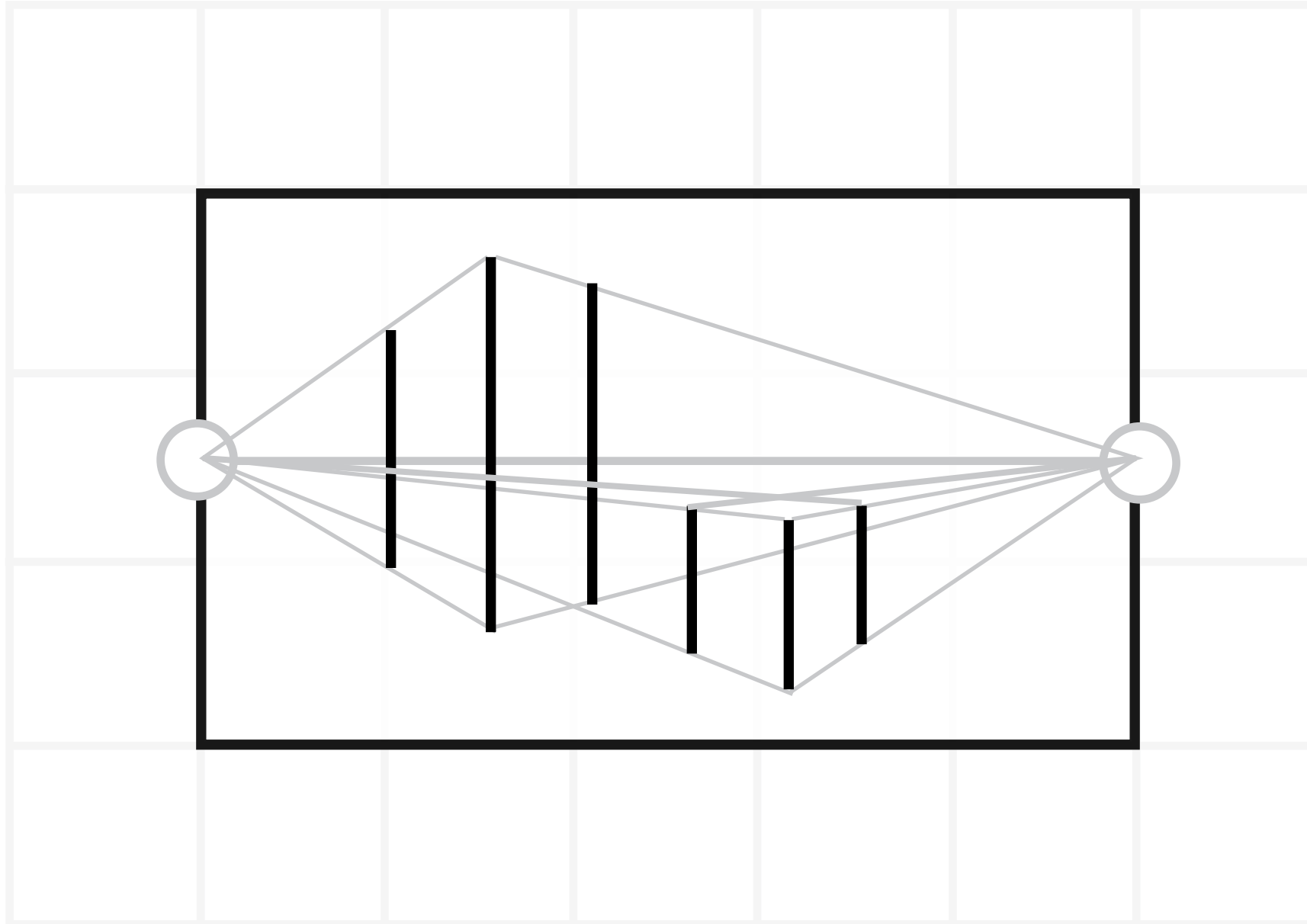
## 2-PT. PERSPECTIVE 101: EX.1 STEP 7

### PENCIL 2 (TWO) LINES FROM VERTICAL INKS TO THE VANISHING POINTS



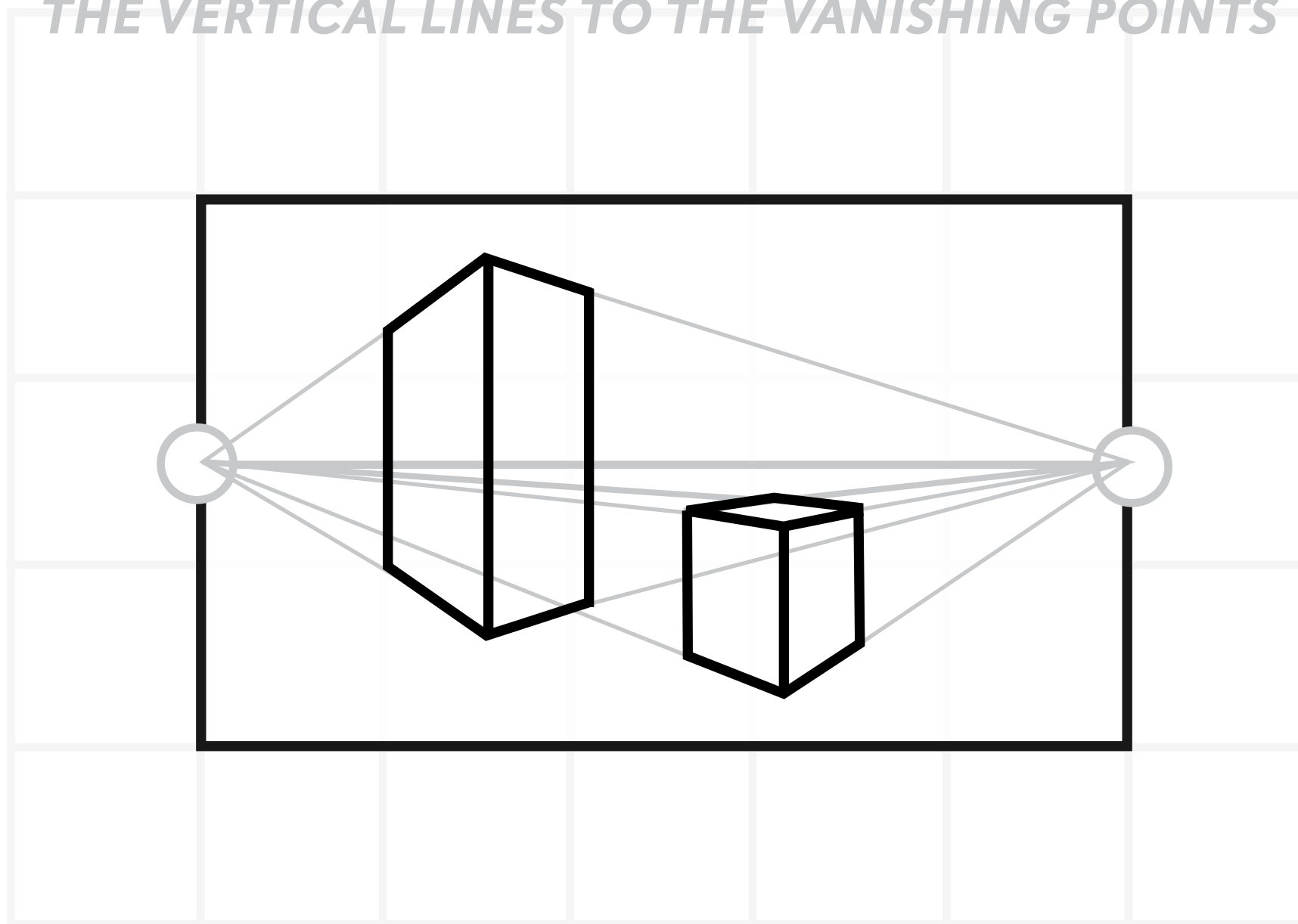
## 2-PT. PERSPECTIVE 101: EX.1 STEP 7: DONE

YOU SHOULD BE ABLE TO VISUALIZE THE NEXT STEP...



## 2-PT. PERSPECTIVE 101: EX.1 STEP 8

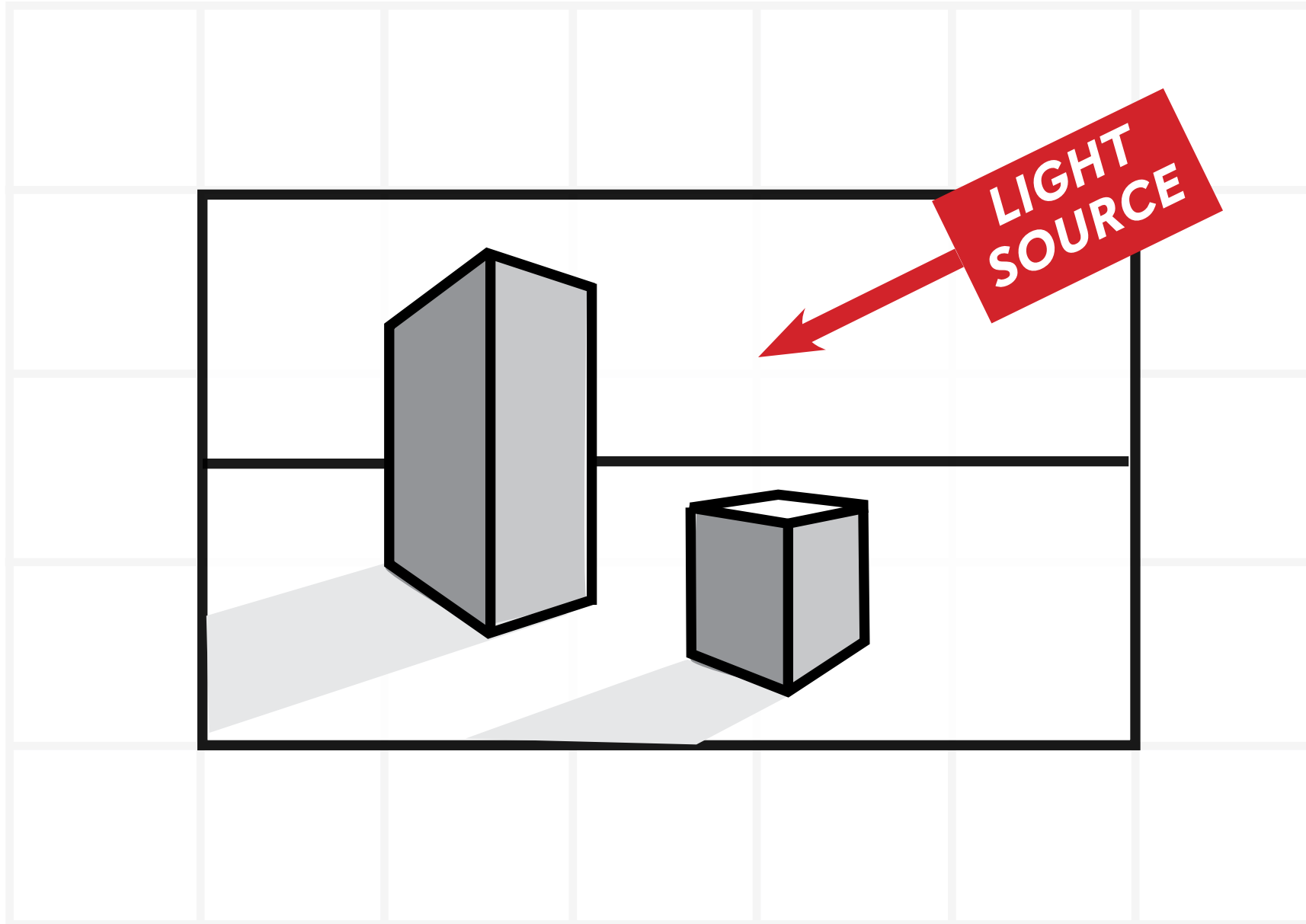
*INK THE 3-D SHAPES CREATED BY THE LINES CONNECTING THE VERTICAL LINES TO THE VANISHING POINTS*



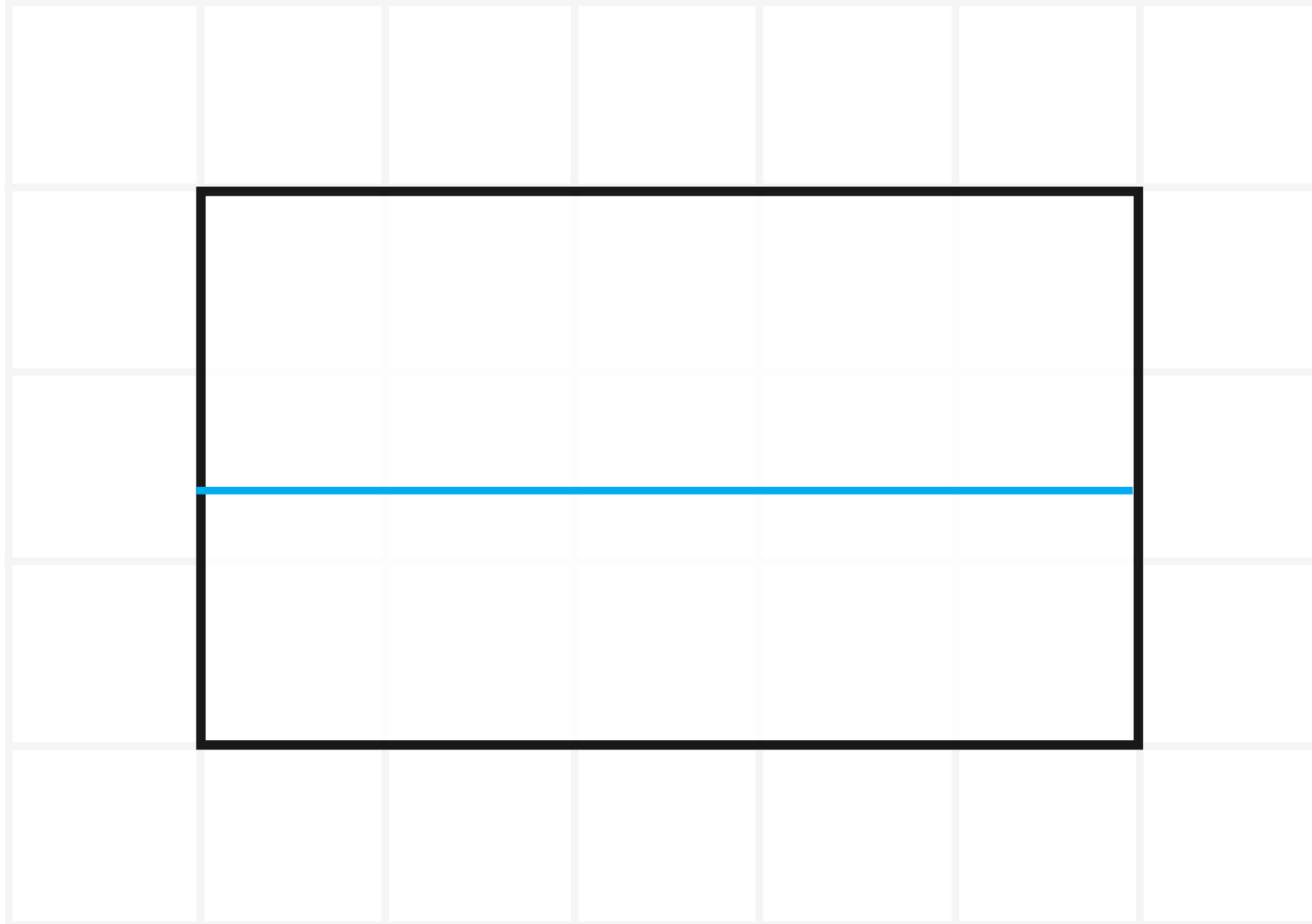


## 2-PT. PERSPECTIVE 101: EX.1 STEP 9

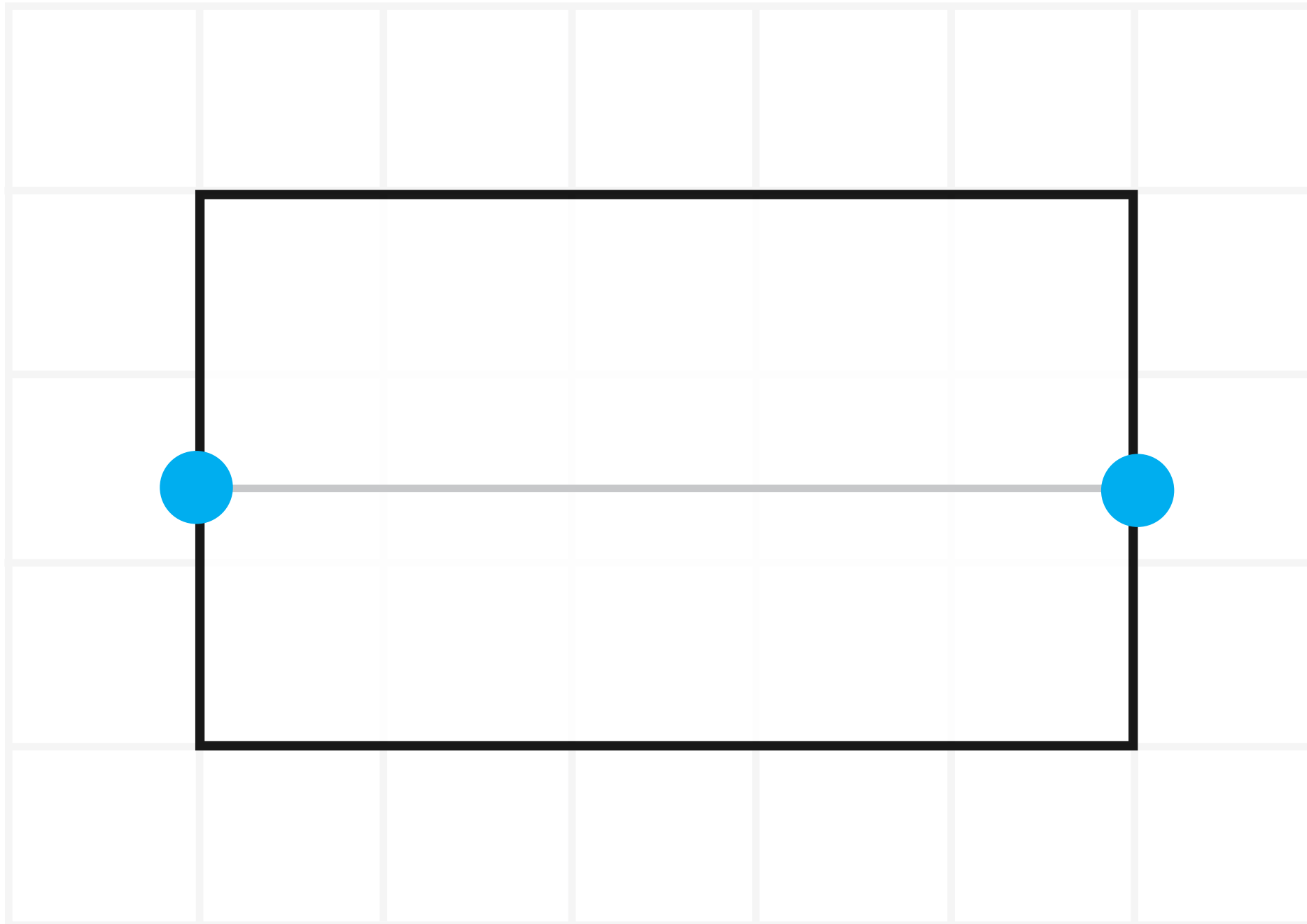
ERASE THE PENCILS • USE PEN OR PENCIL TO INK LIGHTING!



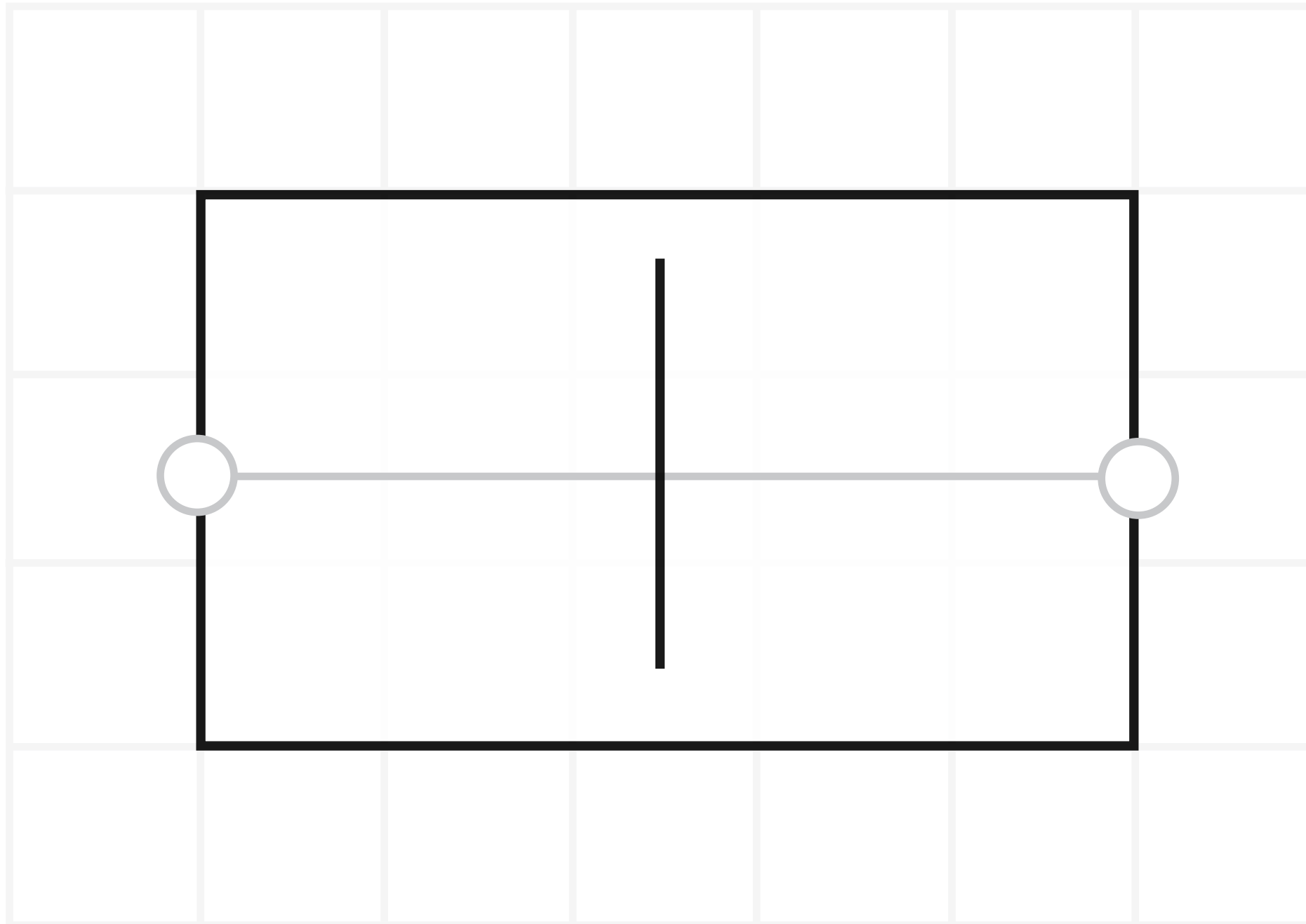
## 2-PT. PERSPECTIVE 101: EX.2 STEP 1 • PENCIL HORIZON LINE, HIGHER THIS TIME



# 2-PT. PERSPECTIVE 101: EX.2 STEP 2 • MARK 2 VANISHING POINTS W/PENCIL

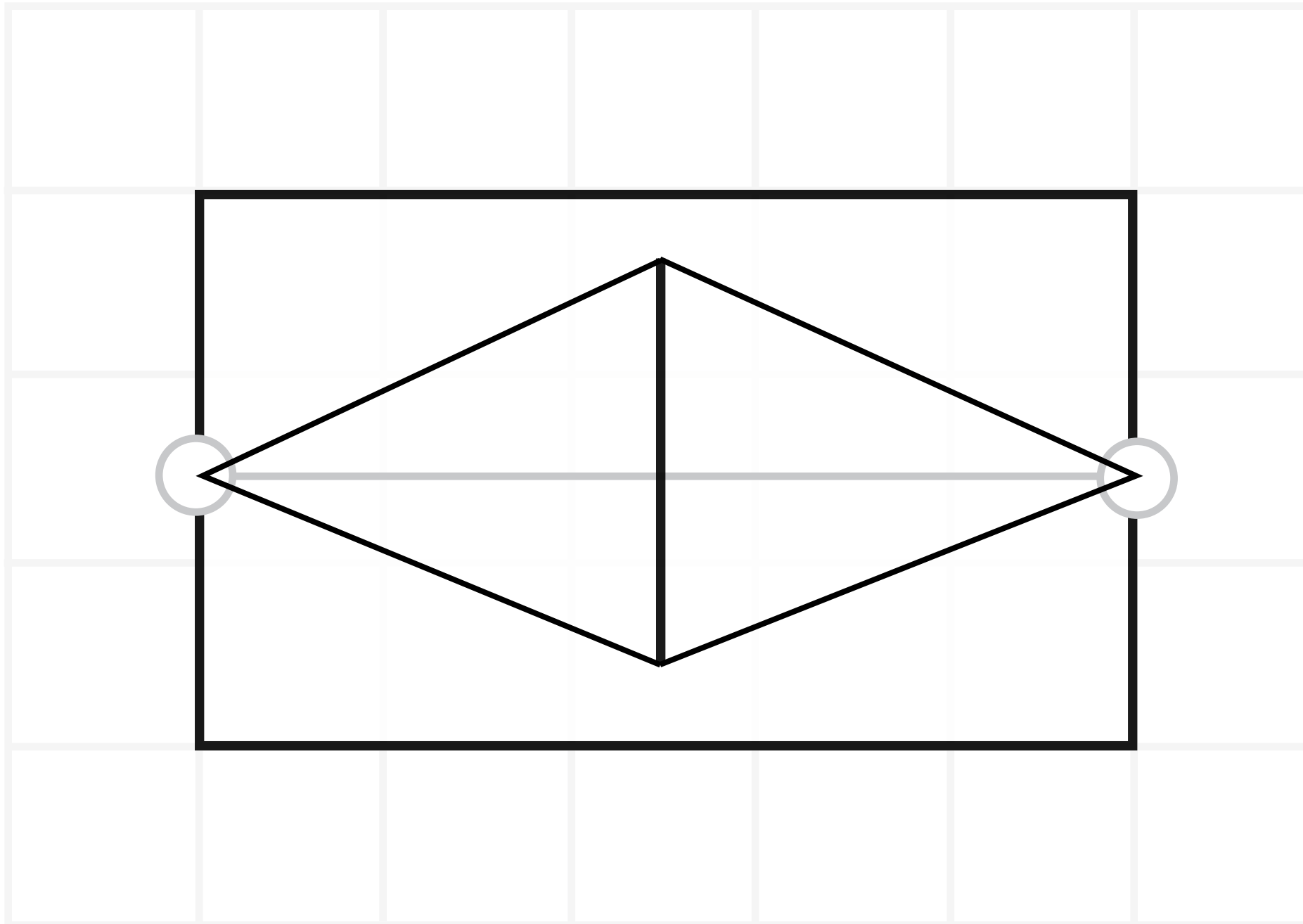


**2-PT. PERSPECTIVE 101: EX.2 STEP 3**  
**INK 1 LINE AS SHOWN**



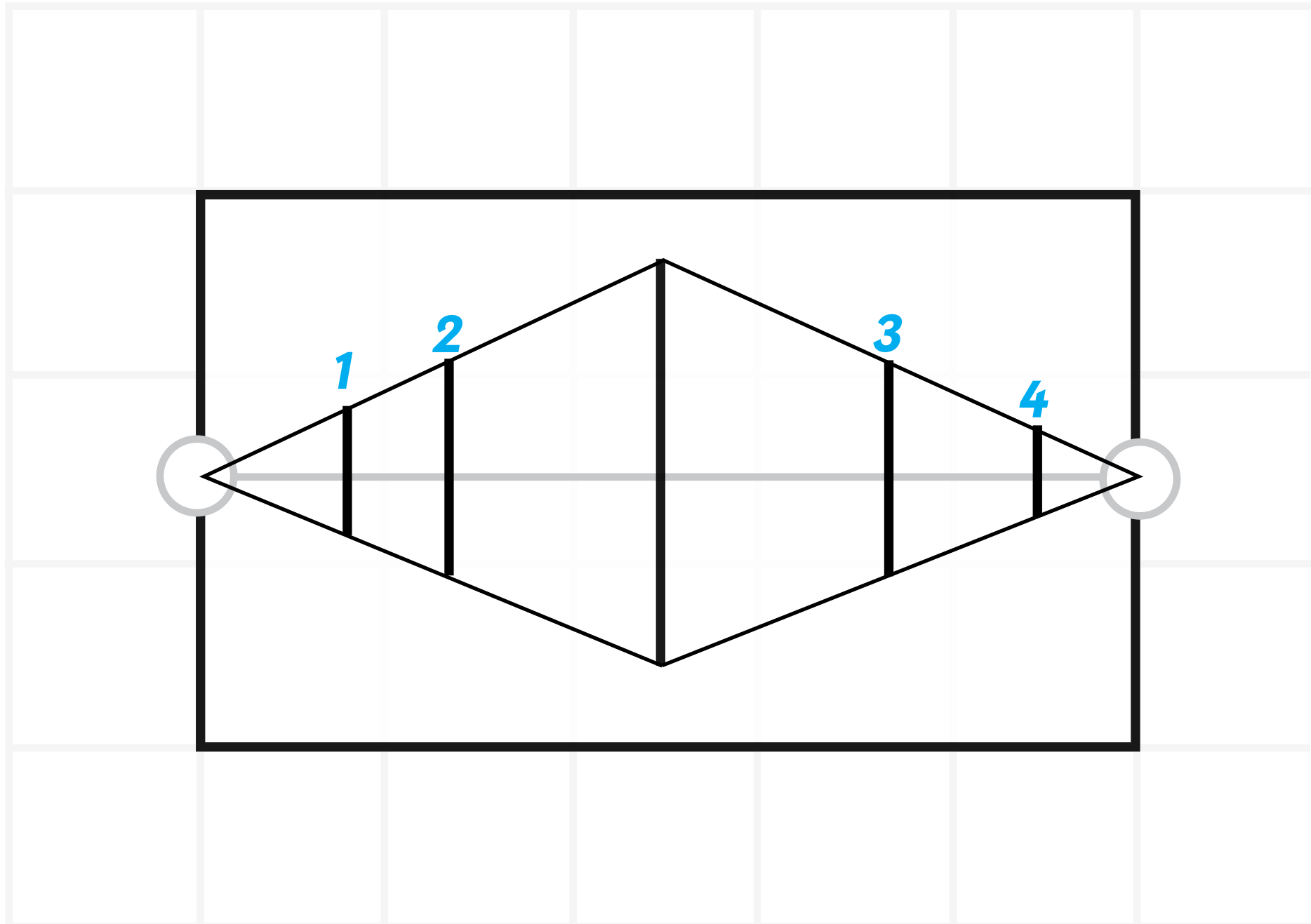
## 2-PT. PERSPECTIVE 101: EX.2 STEP 4

### **INK LINES** **CONNECTING CORNERS TO VANISHING POINTS**



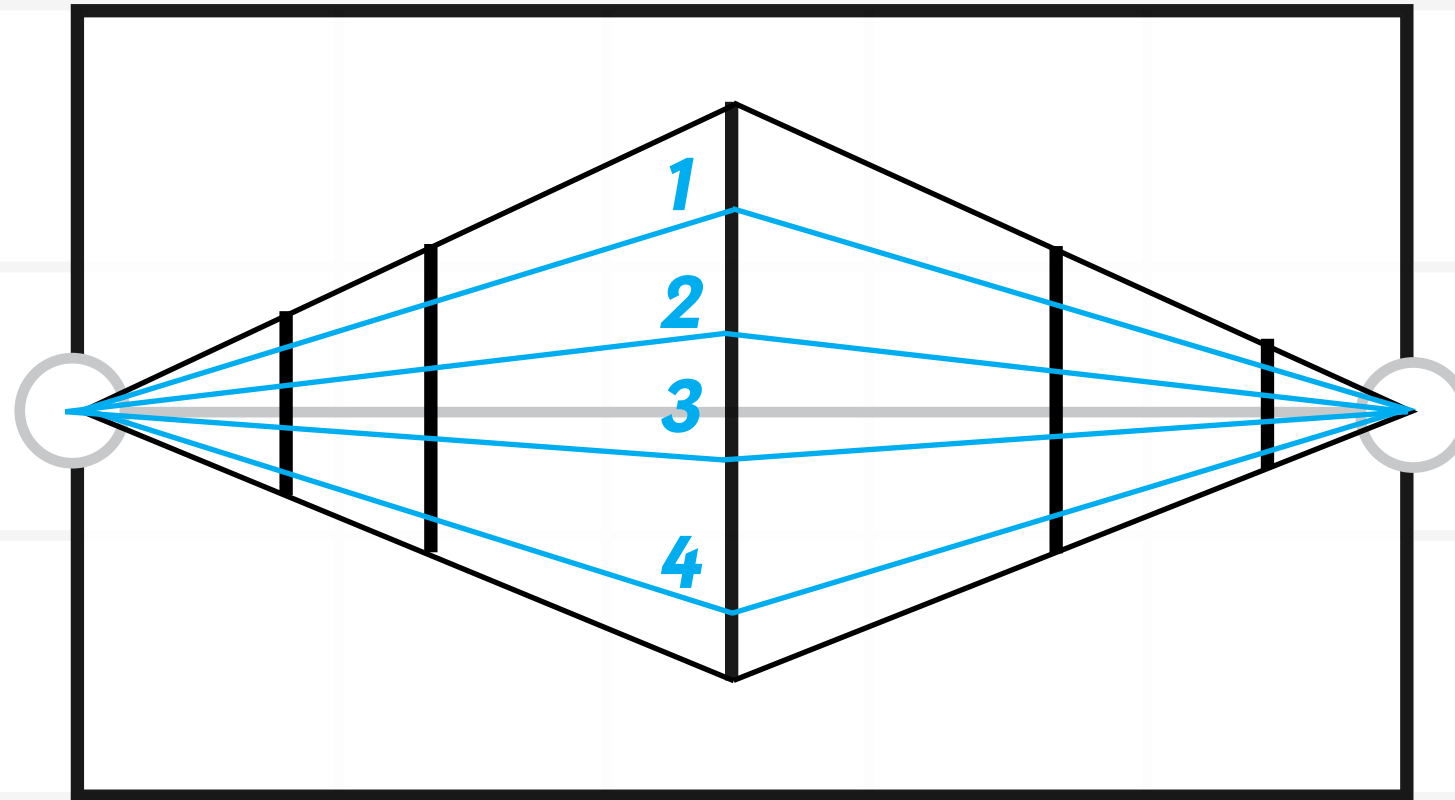
## 2-PT. PERSPECTIVE 101: EX.2 STEP 5

### INK 4 (FOUR) VERTICAL LINES *WITHIN* BLUE VANISHING-POINT LINES



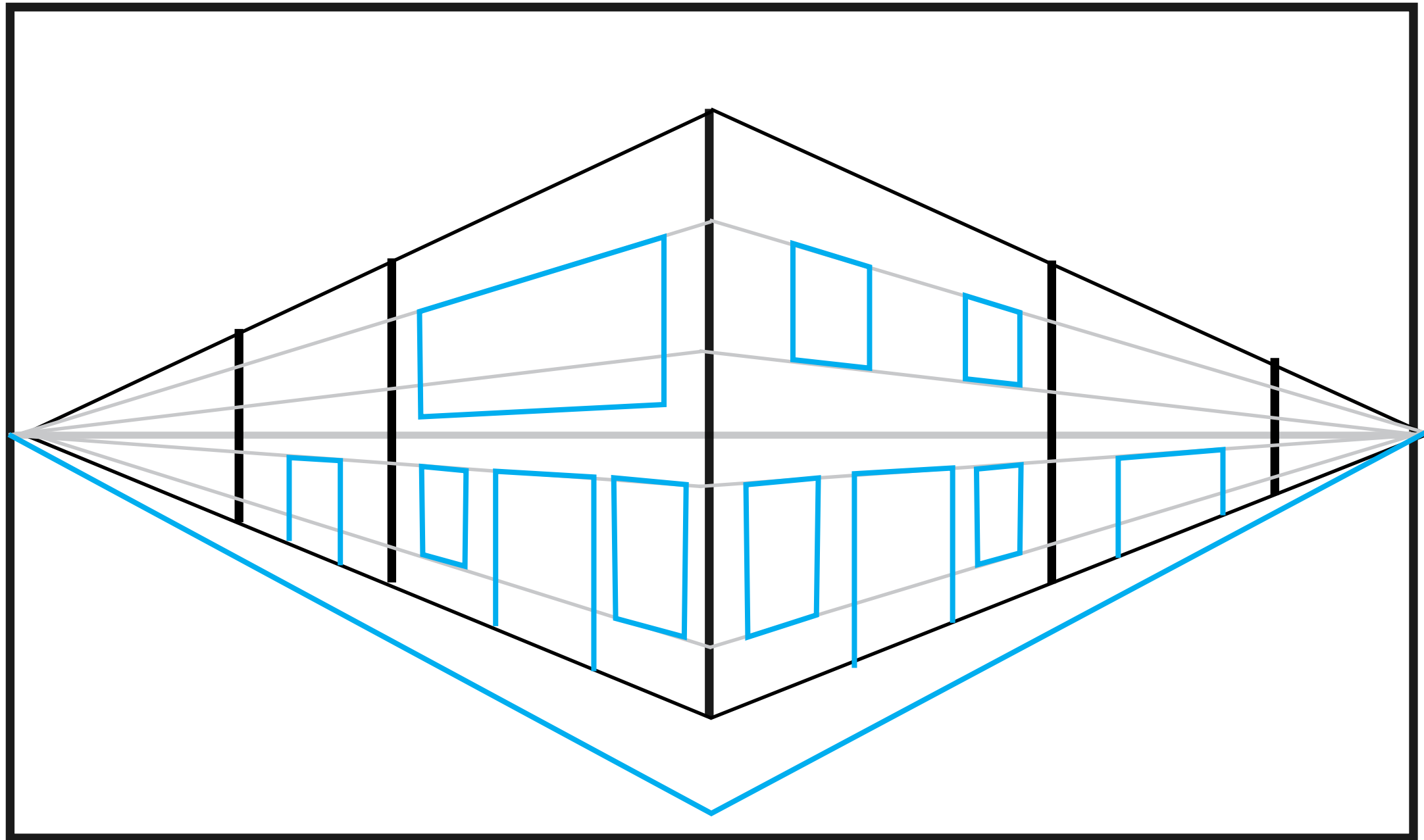
## 2-PT. PERSPECTIVE 101: EX.2 STEP 6

### PENCIL 4 (FOUR) LINES FROM VANISHING POINT TO CENTRAL LINE



## 2-PT. PERSPECTIVE 101: EX.2 STEP 7: DONE

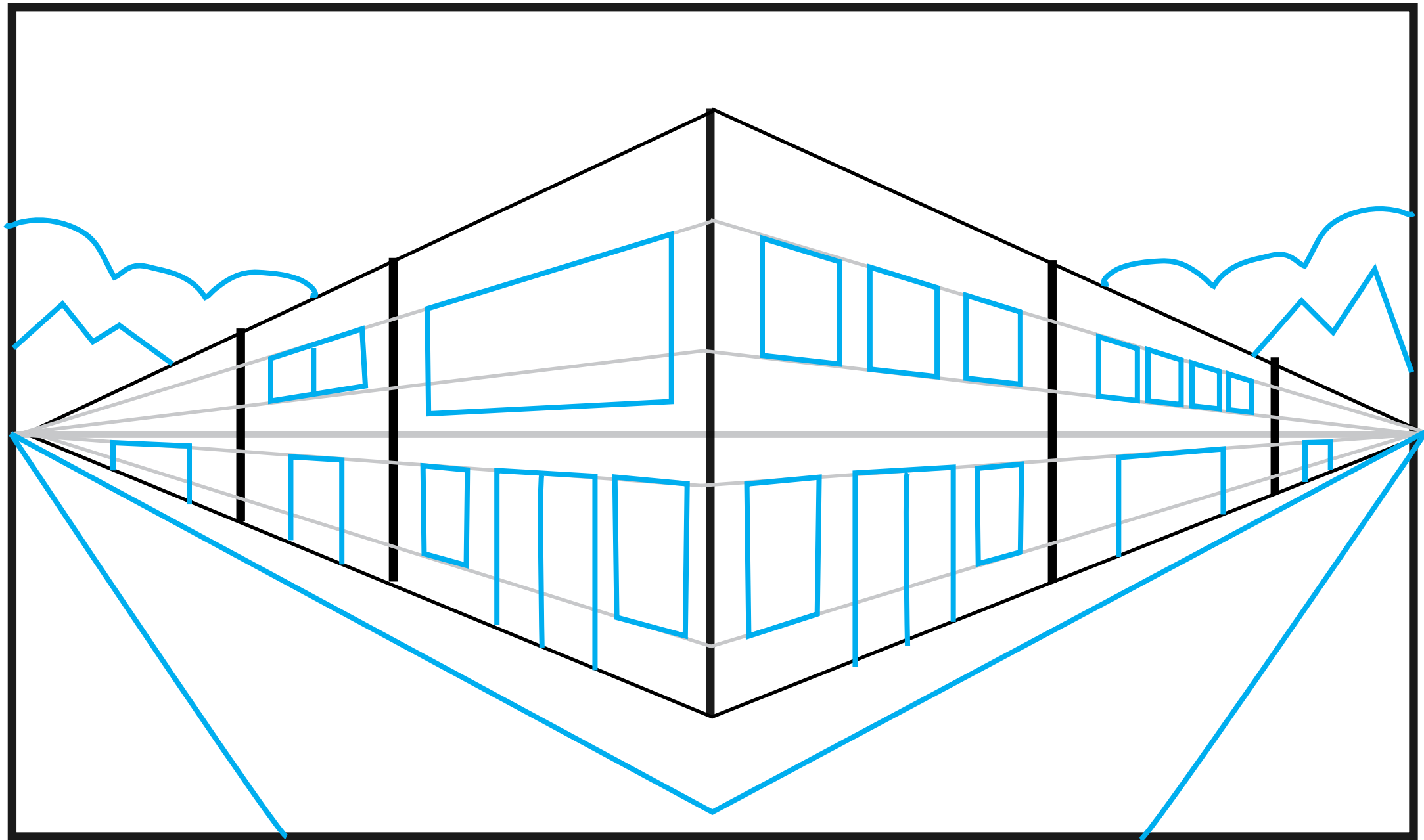
YOU SHOULD BE ABLE TO VISUALIZE THE NEXT STEPS...



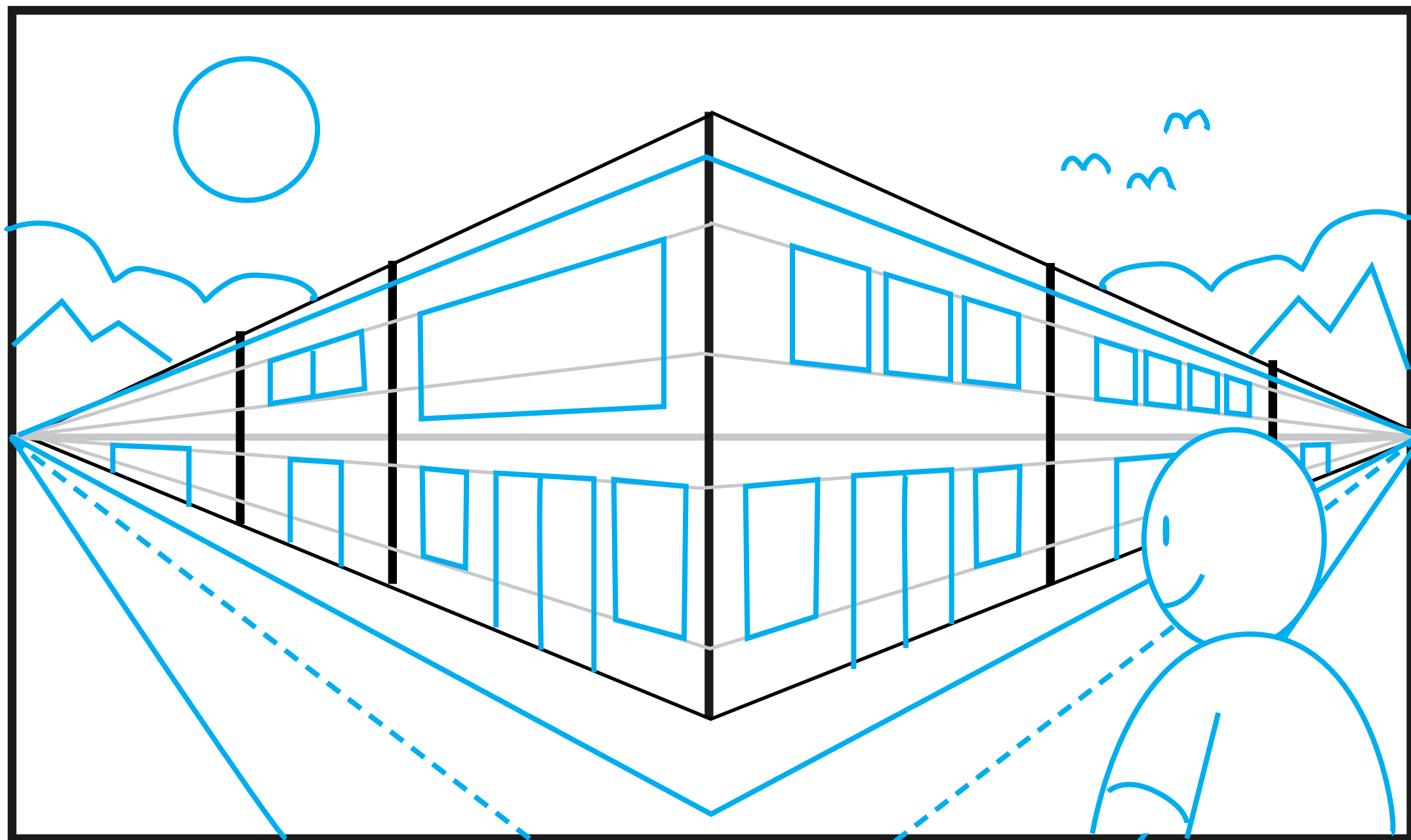


# 2-PT. PERSPECTIVE 101: EX.2 STEP 7: DONE...CAN YOU BUILD A SCENE?

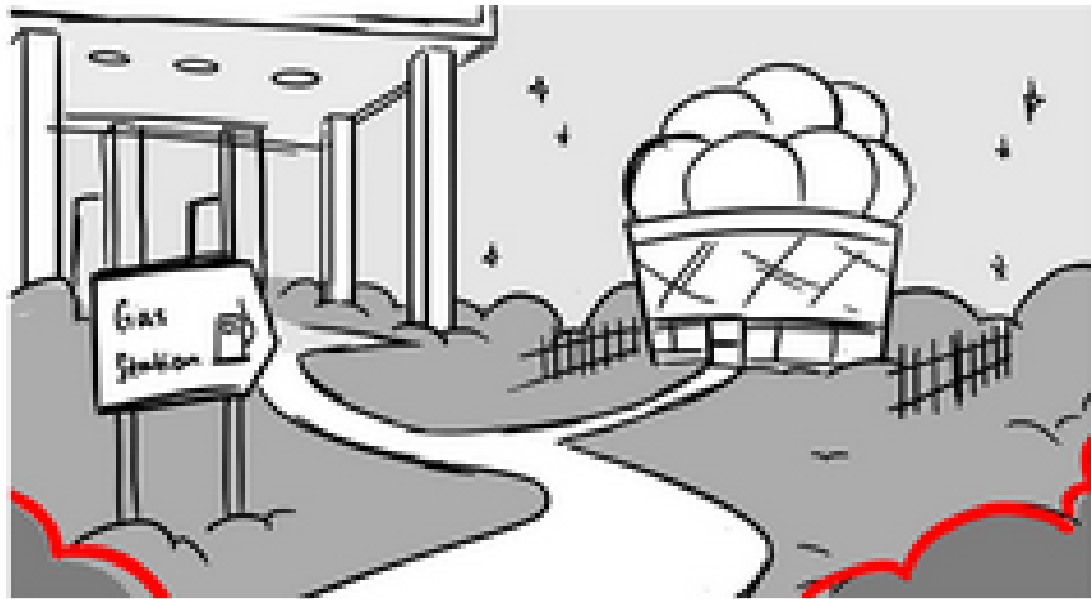
USE THE LINES TO BUILD SHAPES THAT WILL BRING SCENE TO LIFE



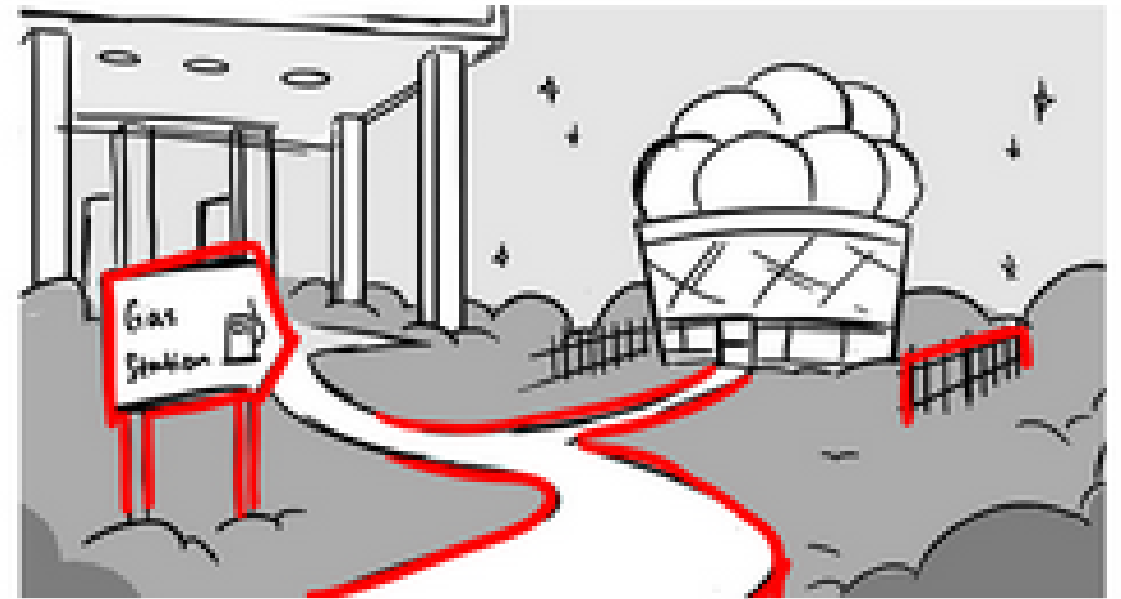
# 2-PT. PERSPECTIVE 101: EX.2 + FOREGROUND = ESTABLISHING SHOT!



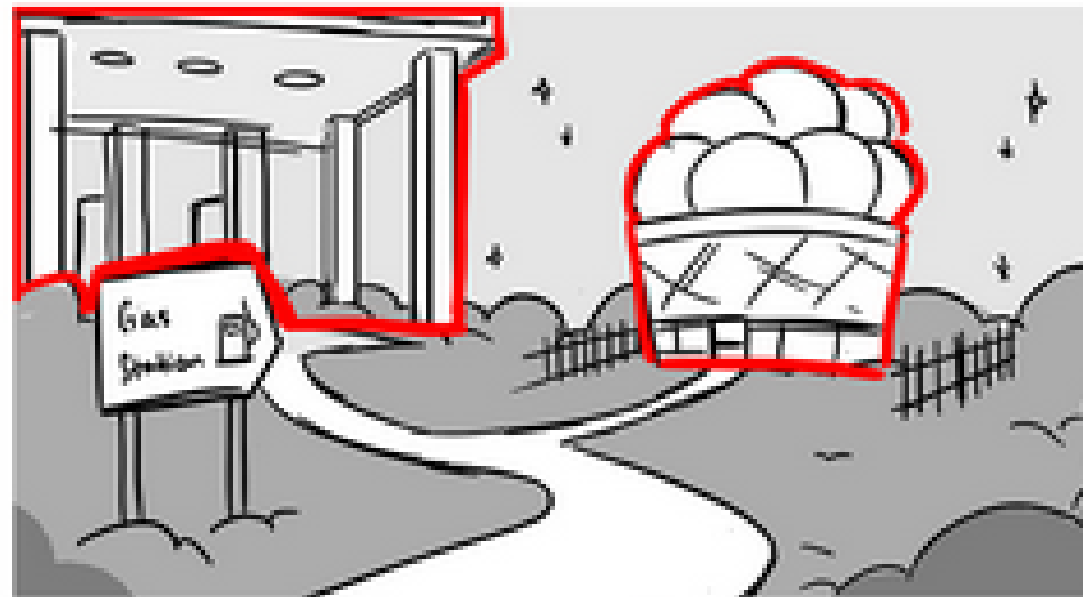
# CONSTRUCTION OF AN ESTABLISHING SHOT VS. PURPOSE OF AN ESTABLISHING SHOT



FORE GROUND



MID GROUND

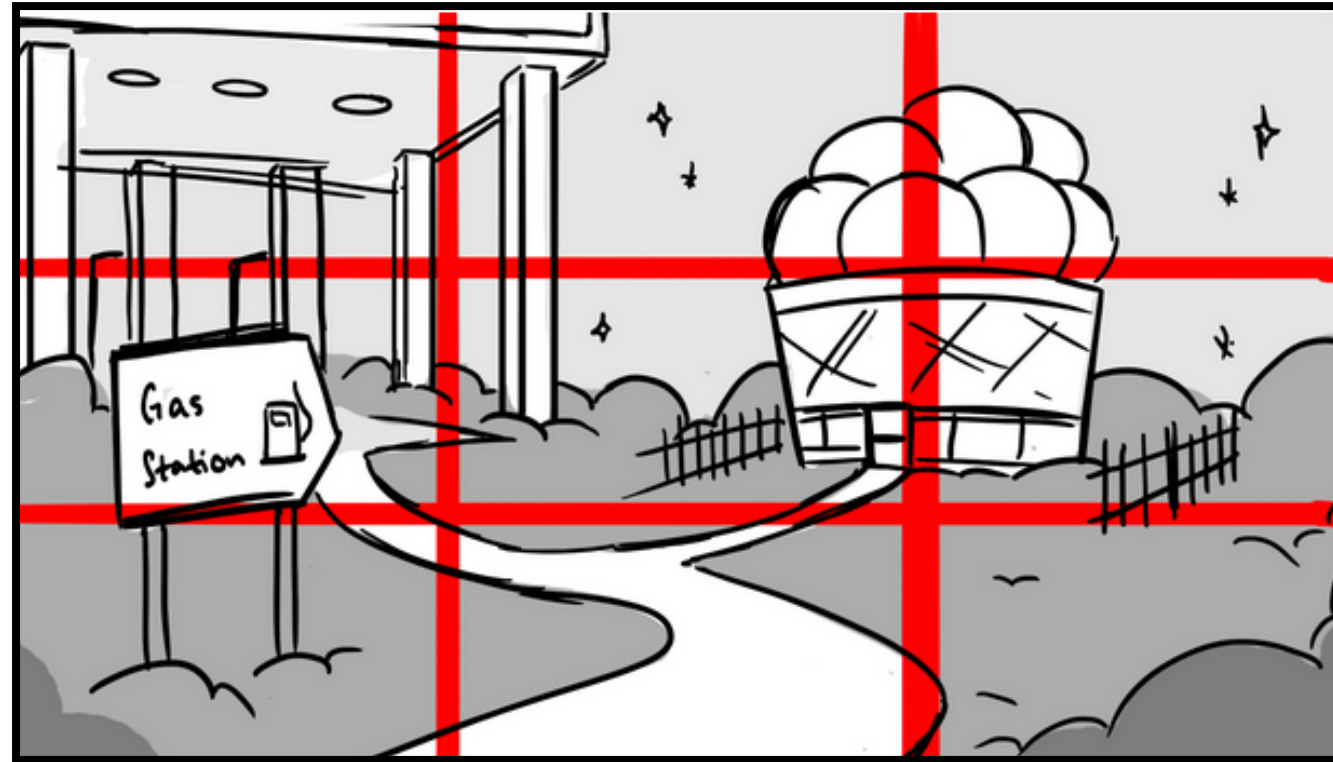


BACK GROUND

ESTABLISHING SHOT REQUIRES 3 COMPONENTS = FORE-/ MID-/ BACK GROUND



## RULE OF THIRDS

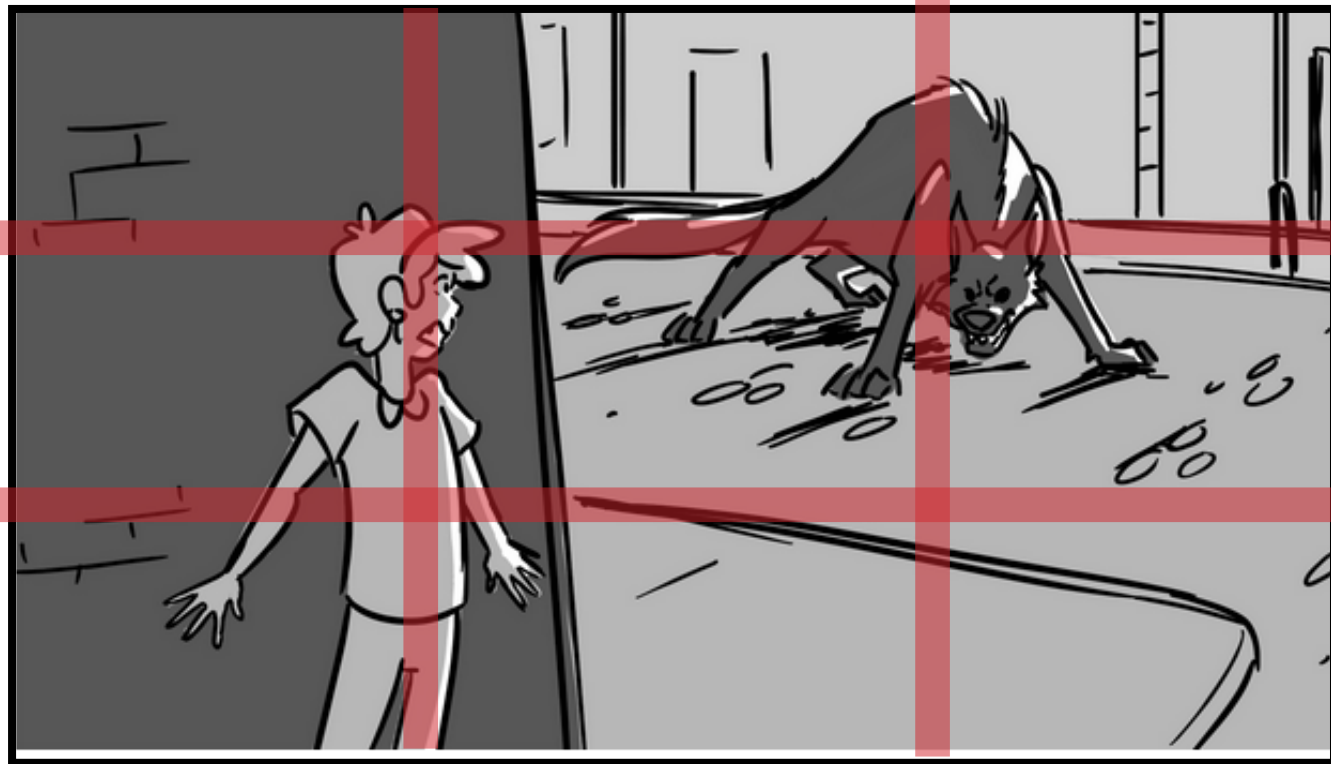


**THE IDEA IS THAT ALIGNING A SUBJECT WITH THESE POINTS CREATES MORE TENSION, ENERGY AND INTEREST IN THE COMPOSITION THAN SIMPLY CENTERING THE SUBJECT**

**Many suggest that points of interest do not have to actually touch these lines to take advantage of the rule of thirds**



# **RULE OF THIRDS**



**RULE OF THIRDS IS A "RULE OF THUMB" FOR COMPOSING VISUAL IMAGES**

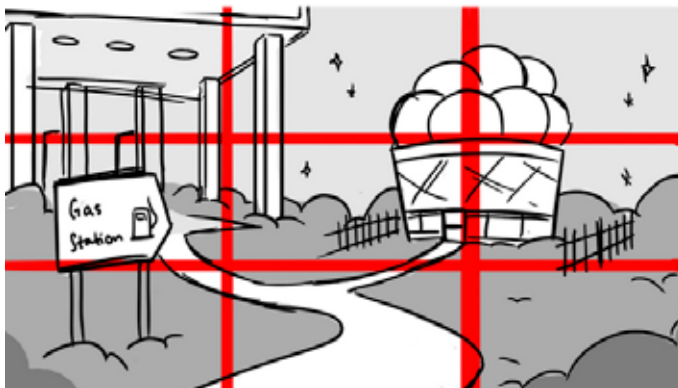
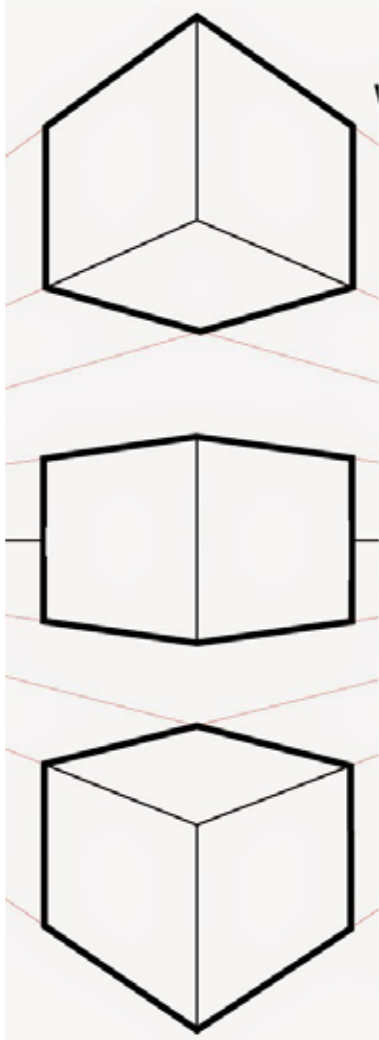
**AN IMAGE IS DIVIDED INTO NINE EQUAL PARTS BY TWO EQUALLY SPACED HORIZONTAL LINES AND TWO EQUALLY SPACED VERTICAL LINES.**

**IMPORTANT COMPOSITIONAL ELEMENTS SHOULD BE PLACED ALONG THESE LINES OR THEIR INTERSECTIONS.**

# ESTABLISHING SHOT/PERSPECTIVE

## QUICKFIRES: 3 SQUARE + 1 RECTANGLE

AT LEAST 3" x 3" (wxh)

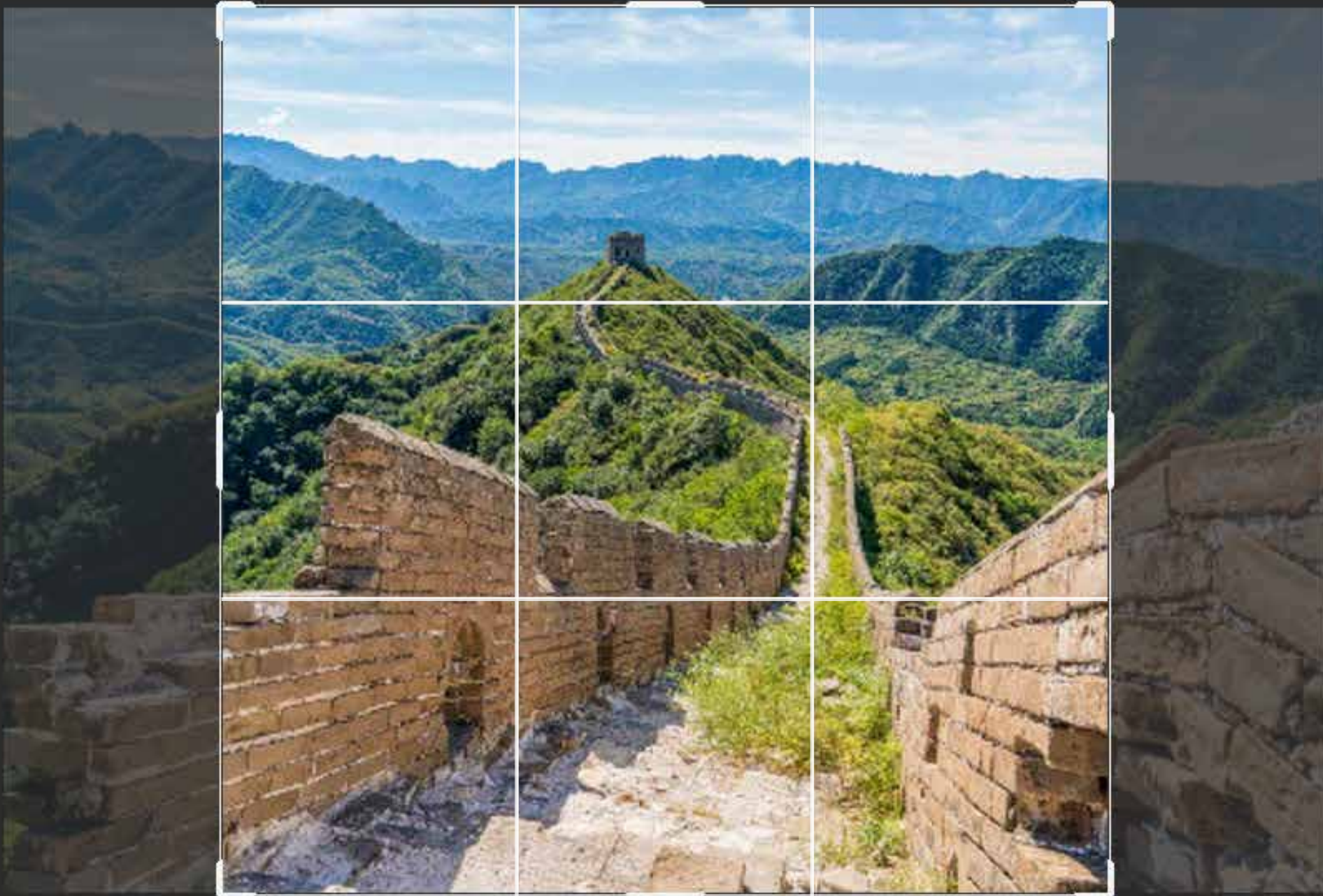


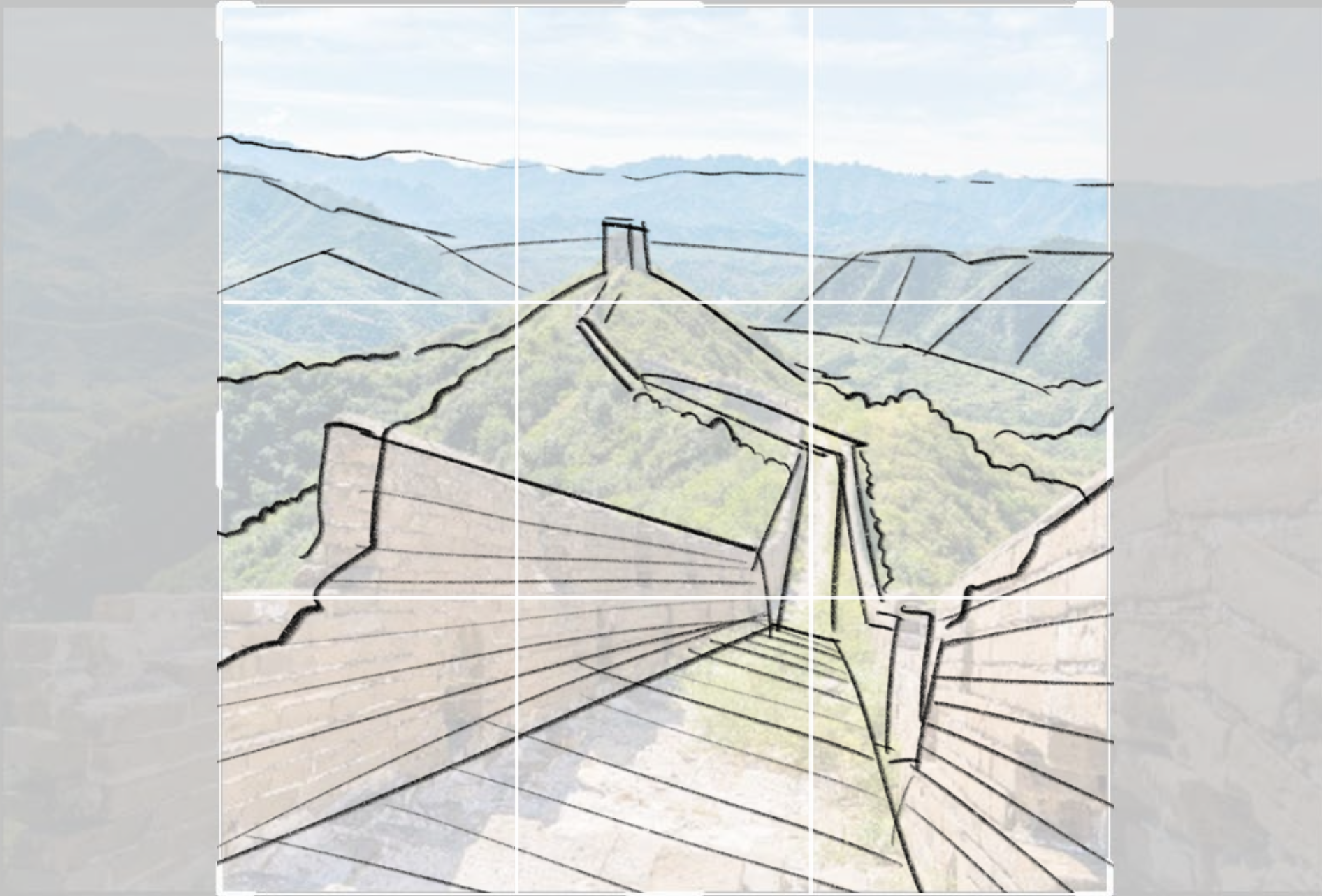
QUICKFIRE 1  
5 MIN:  
PENCIL  
SKETCH

QUICKFIRE 2  
6 MIN:  
PENCIL  
SKETCH

QUICKFIRE 3  
6 MIN:  
PENCIL  
SKETCH

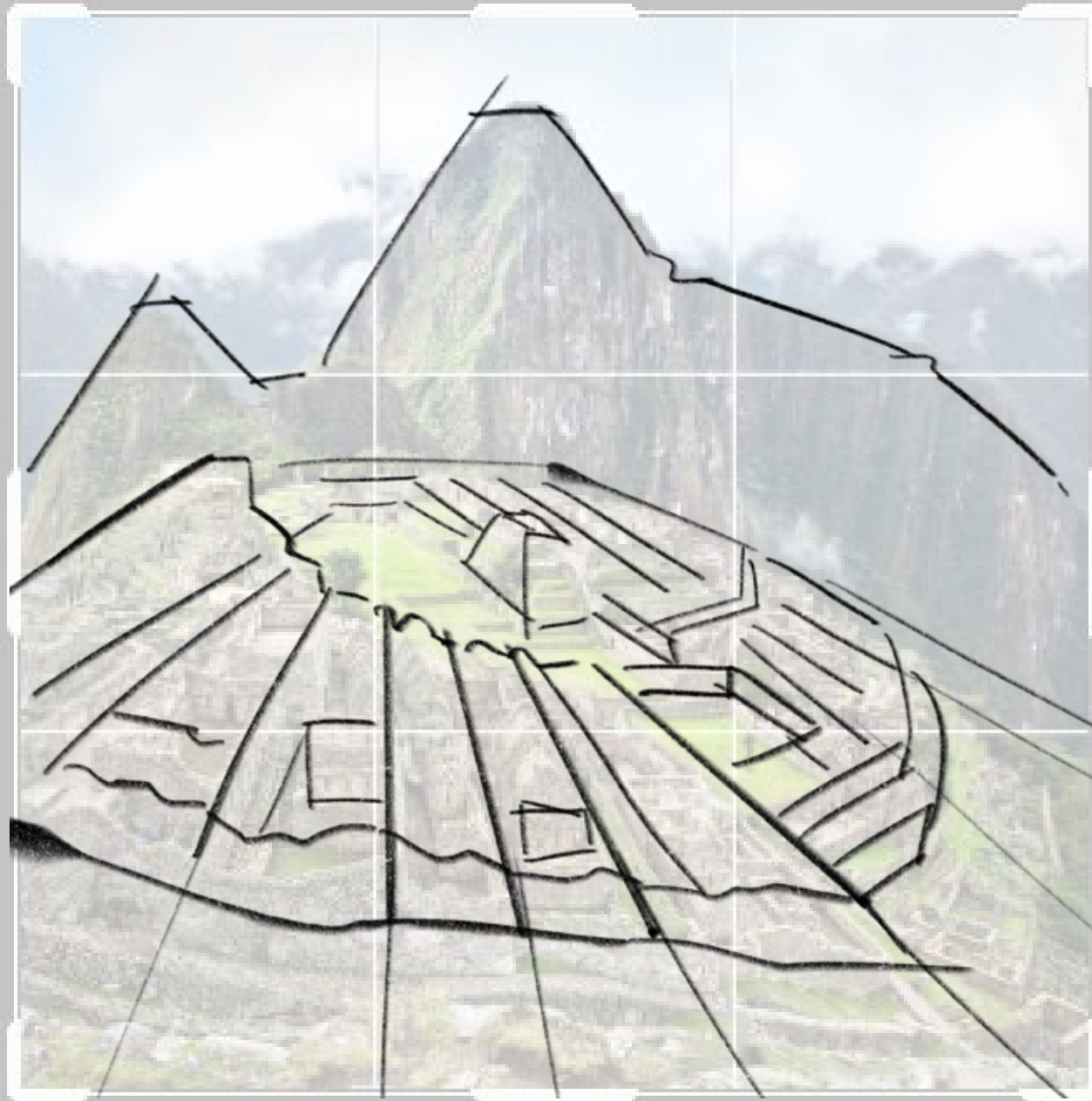
QUICKFIRE 4  
4 MIN:  
PENCIL  
SKETCH





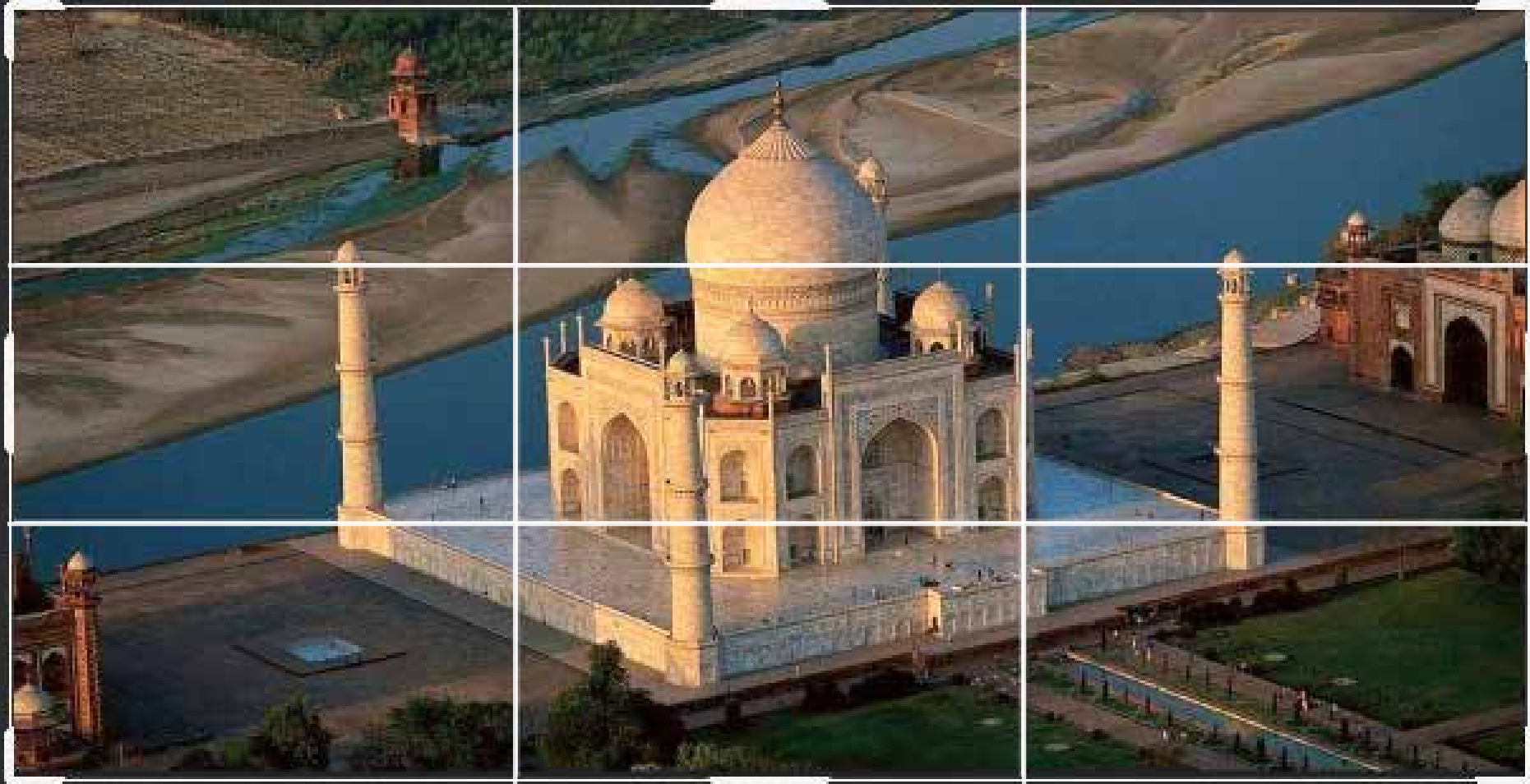


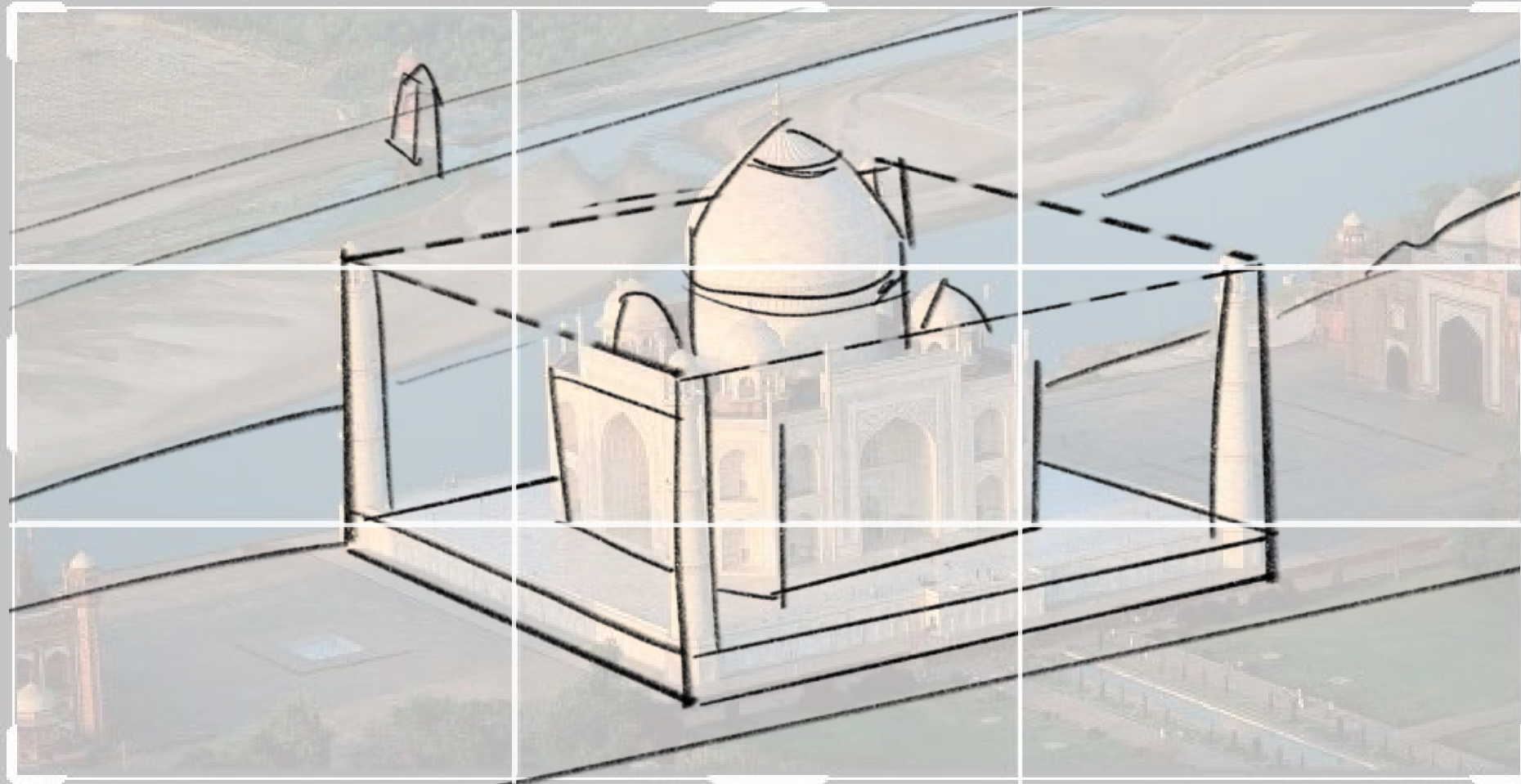




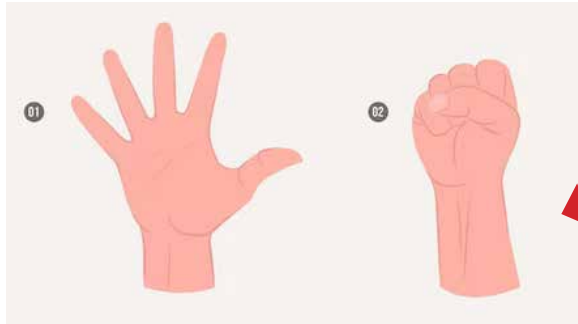






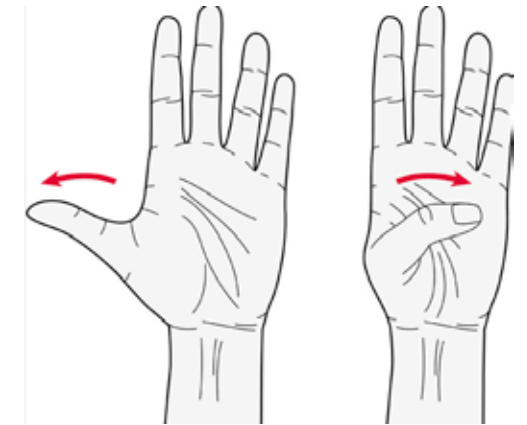


# WHILE THINKING ABOUT HOW AN ESTABLISHING SHOT STARTS A STORY...



**Fist Pumps x3**

**Thumb Stretches x3**



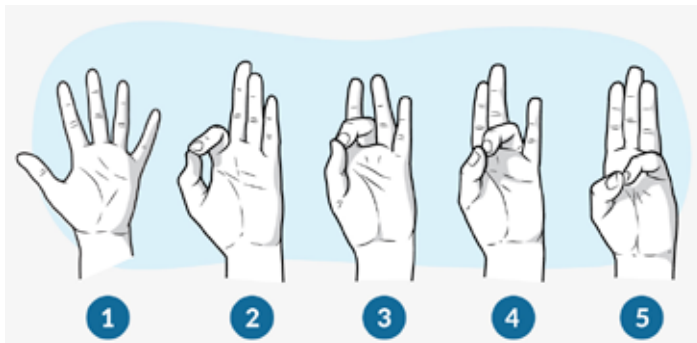
**CLAWS x3**

**Palm Glides (down to up) x3**



**Thumb-Finger Pinches x3**

**Finger Press x3**



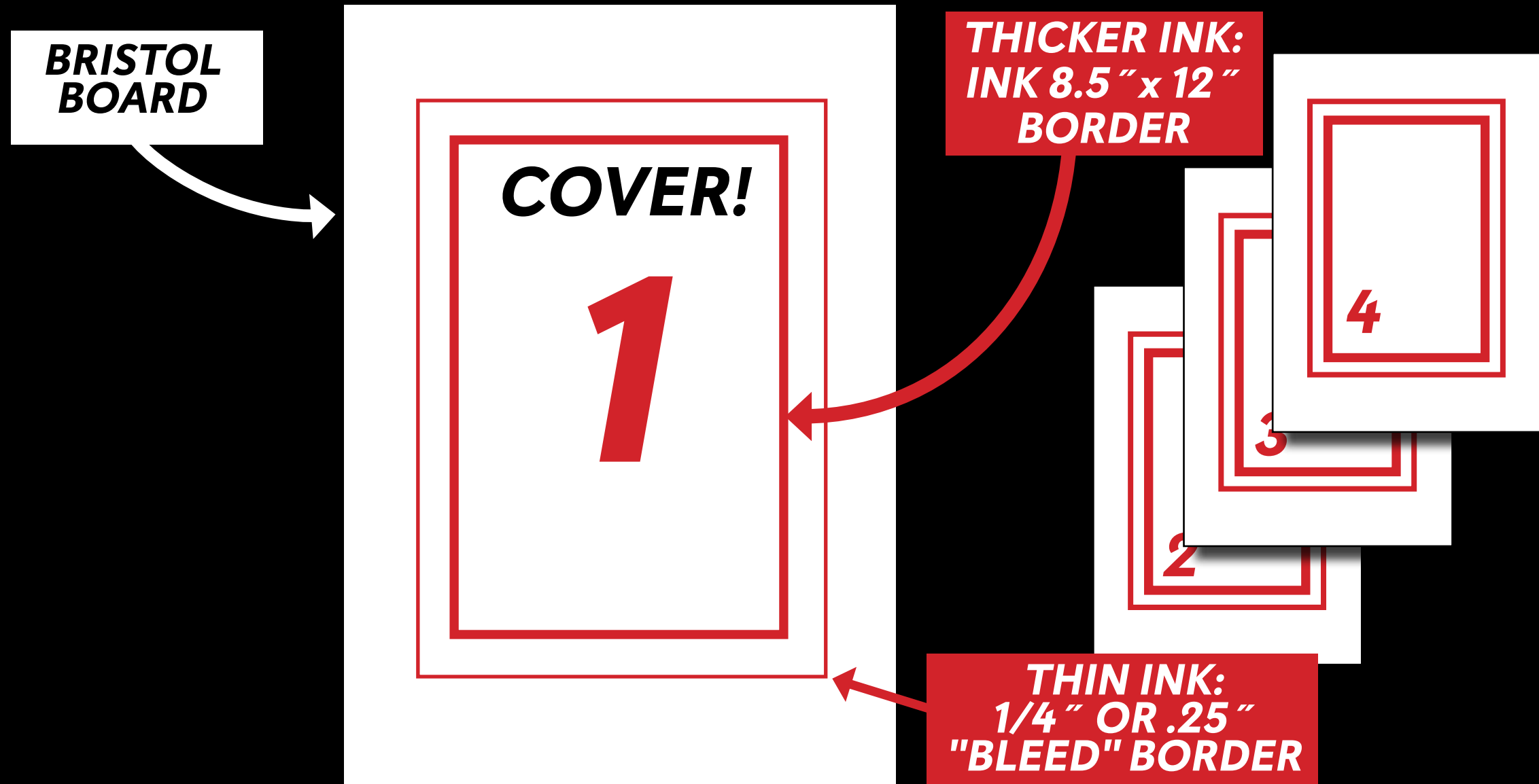
## PART1: FULL STORY CONCEPT • DUE WEEK 12

- **Part 1 Requirement 1: CONCEPT:** Settle on a concept for your reinterpretation. *The story should still be easily recognizable.* Use these links to select a story in the public domain to re-interpret: [LINK TO PUBLIC DOMAIN STORIES 1](#) • [LINK TO PUBLIC DOMAIN STORIES 2](#) • [LINK TO PUBLIC DOMAIN STORIES 3: Hans Christen Andersen](#)
- **Part 1 Requirement 2: RESEARCH:** Create a [Pinterest Board](#), online mood board, or collect images to collage for this project.
- **Part 1 Requirement 3: STORY PROPOSAL:** Write a brief ~3 paragraph summary of your proposed project to post to the open lab/share with class.

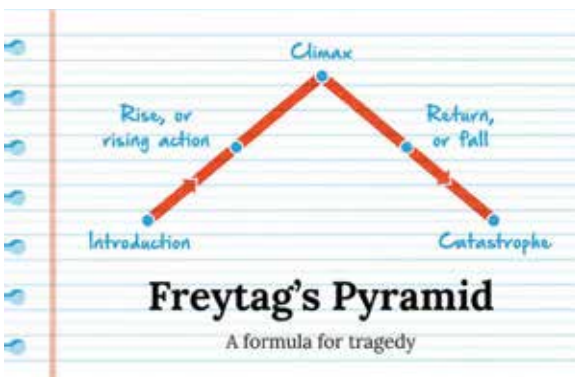
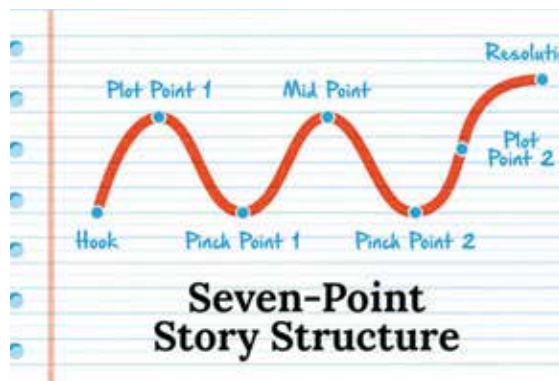


# ILLUSTRATION 1: BASIC PRINCIPLES FINAL

4 (FOUR) x 8.5" x 10.5" ILLUSTRATIONS • 1 OF 4: COVER



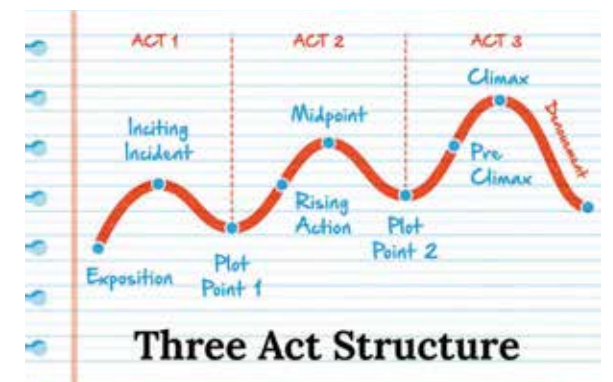
WHAT'S THE CONCEPT OF YOUR VERSION?  
WHAT'S THE STORY'S BIG IDEA?  
WHAT ARE THE STORY BEATS?



+

4 WAYS TO APPROACH  
AN ILLUSTRATION:

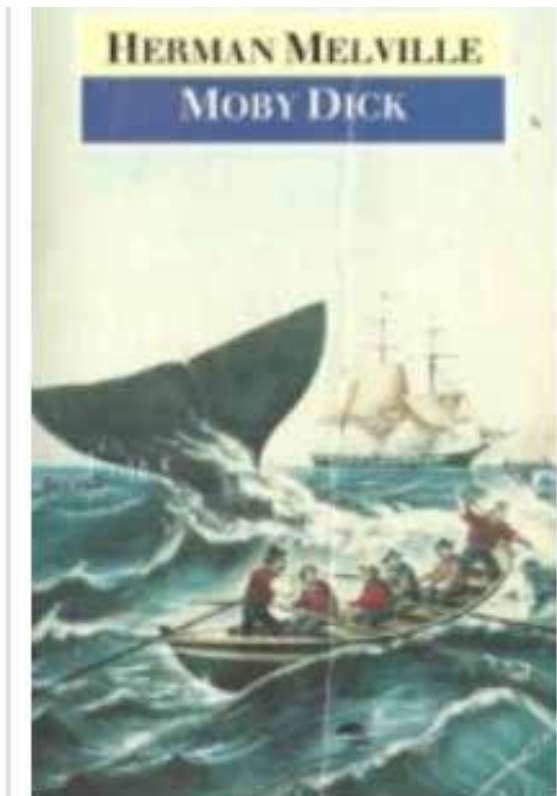
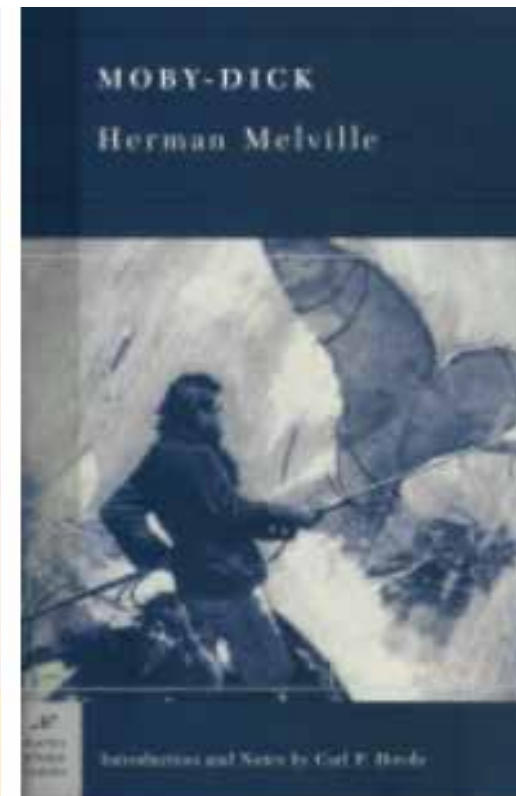
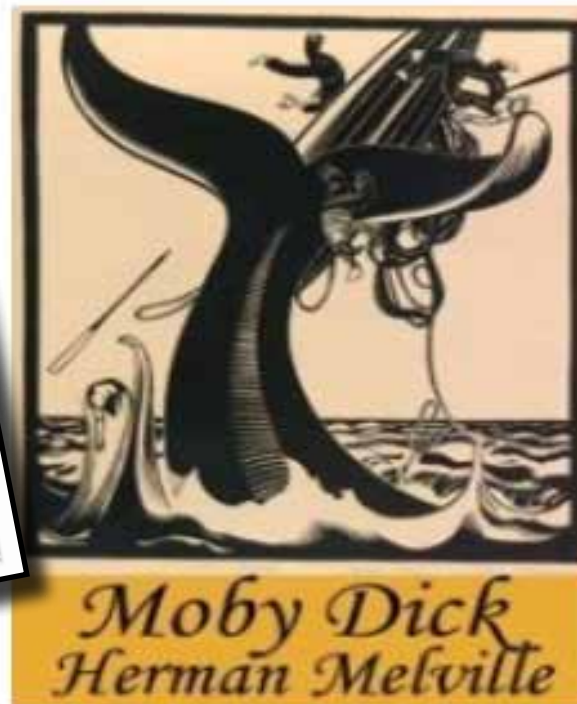
NARRATIVE  
DECORATIVE  
INFORMATIVE  
CONCEPTUAL



## WHAT ARE THE STORY BEATS?

# NARRATIVE

EMPHASIS ON STORYTELLING, LIKE A STILL FROM A MOVIE



HOW DO I CREATE THE COVER FOR MY STORY?

WHAT'S THE CONCEPT OF YOUR VERSION?

# DECORATIVE

EMPHASIS ON SURFACE DESIGN, ADORNMENT

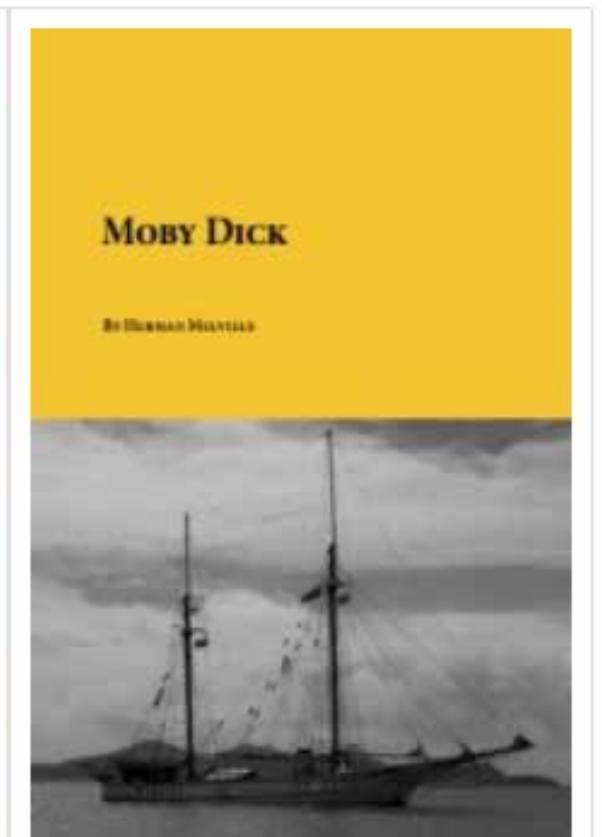
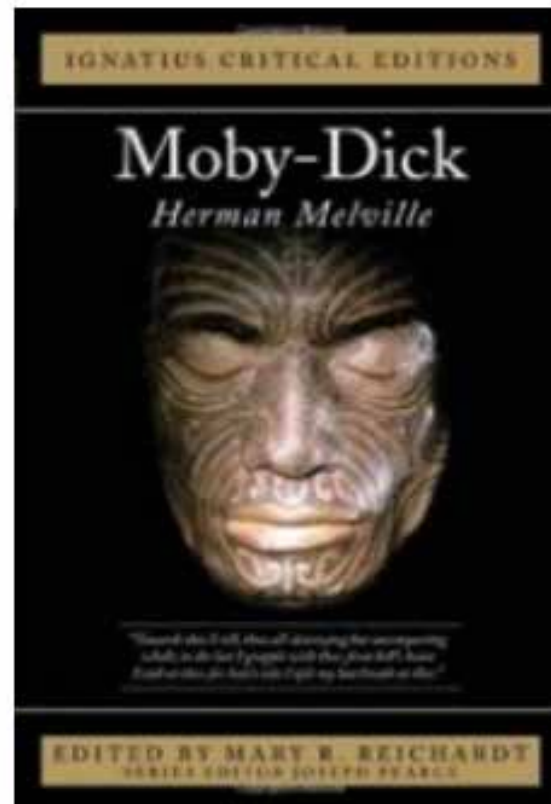
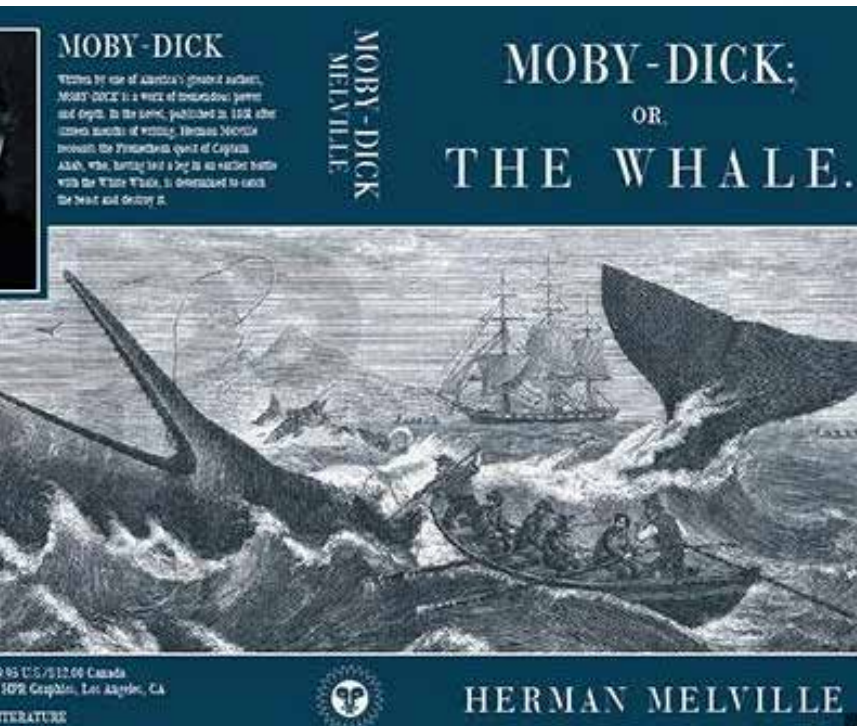


HOW DO I CREATE THE COVER FOR MY STORY?

WHAT'S THE STORY'S BIG IDEA?

# INFORMATIVE

EMPHASIS ON FACTS (MAPS, DIAGRAMS, SETTINGS, EXAMPLES)

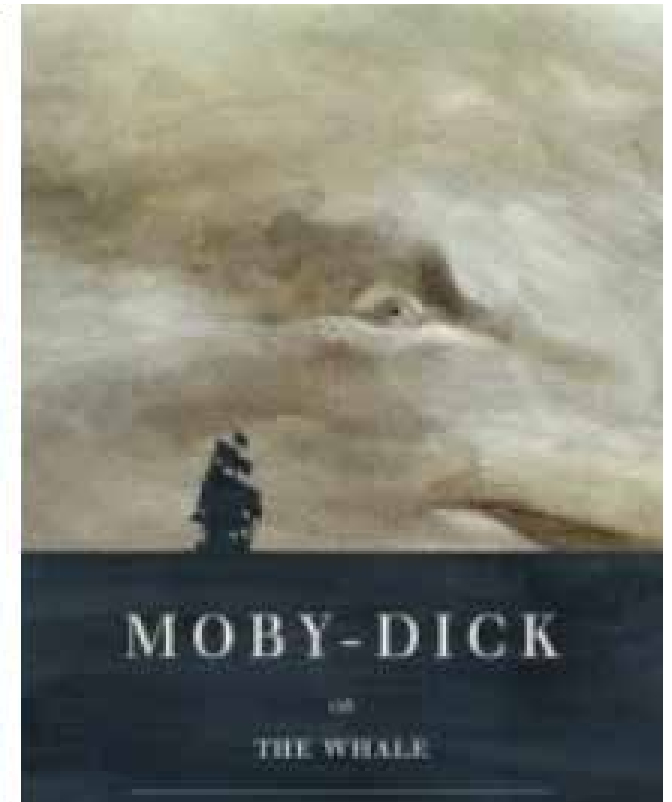
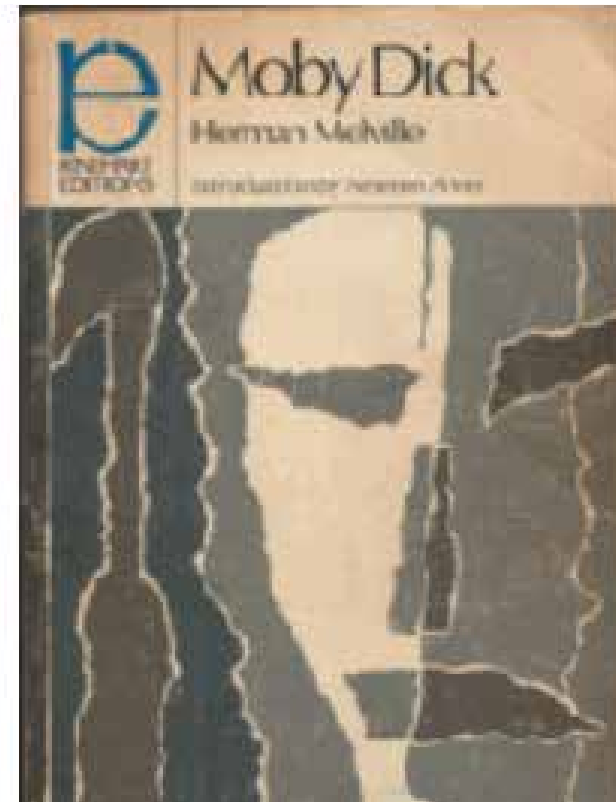
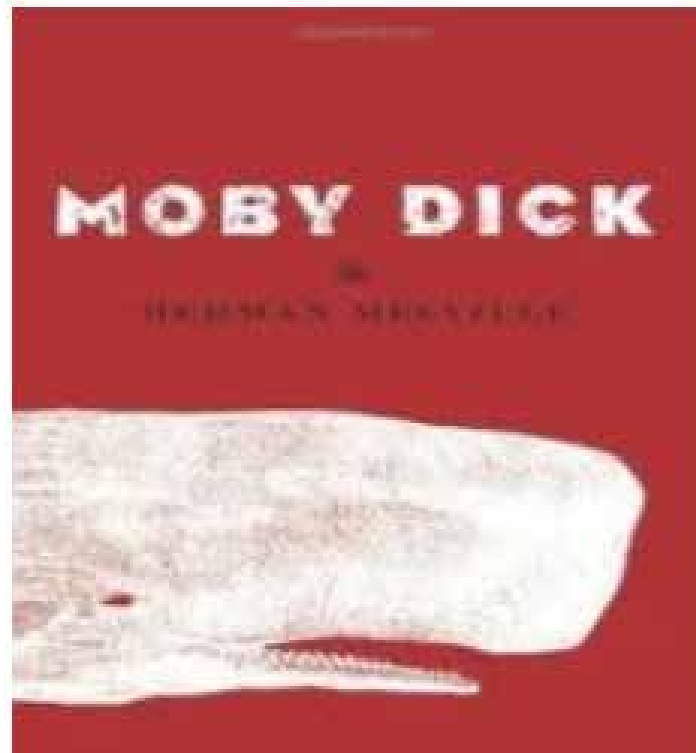
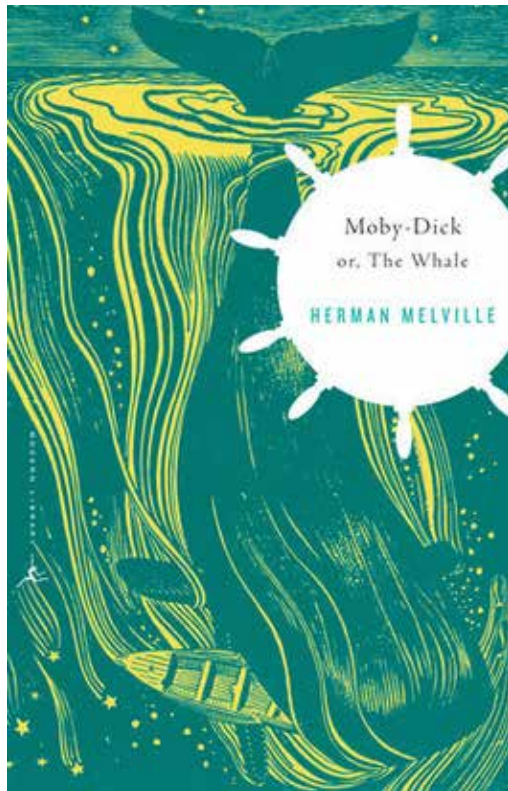


HOW DO I CREATE THE COVER FOR MY STORY?

WHAT'S THE CONCEPT OF YOUR VERSION?

# CONCEPTUAL

EMPHASIS ON IDEA (OVER REALITY) USING CONTENT,  
FORM OR BOTH, CONSTRUCTED IMAGES

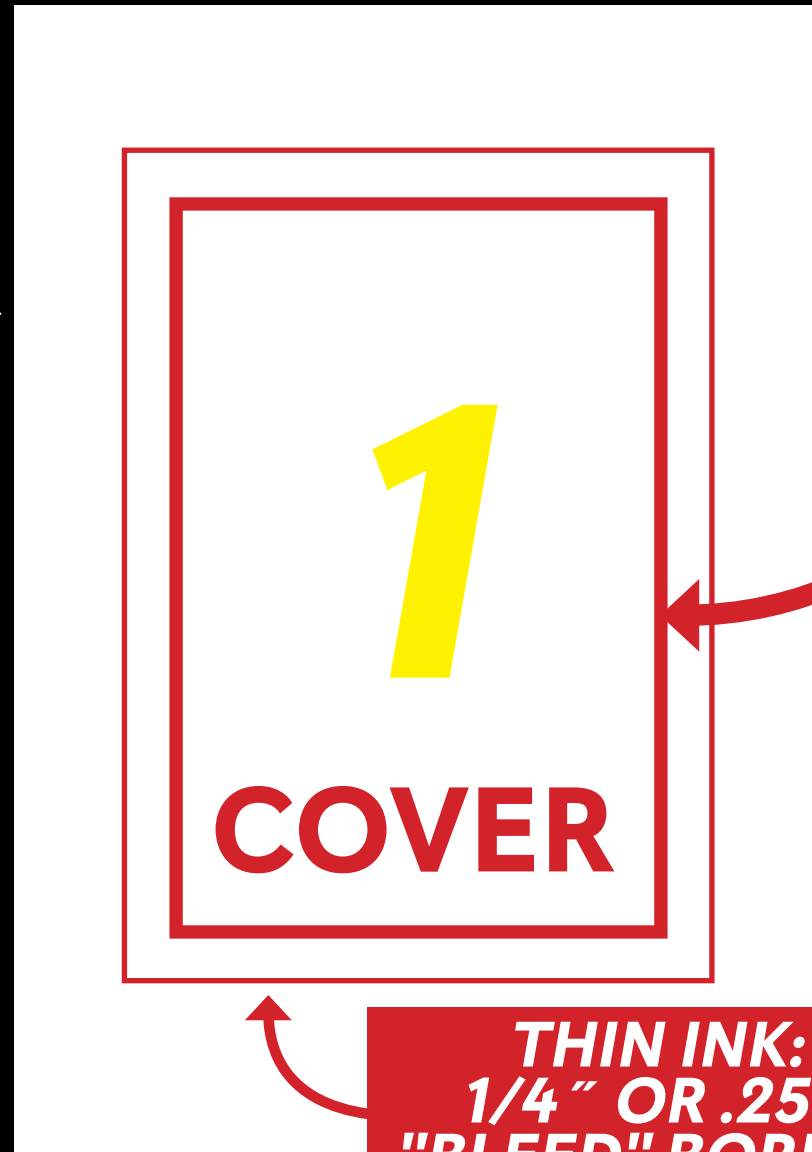


# ILLUSTRATION 1: BASIC PRINCIPLES INKED FINAL

## 8.5" x 10.5" ILLUSTRATIONS • 1 OF 4: "COVER"

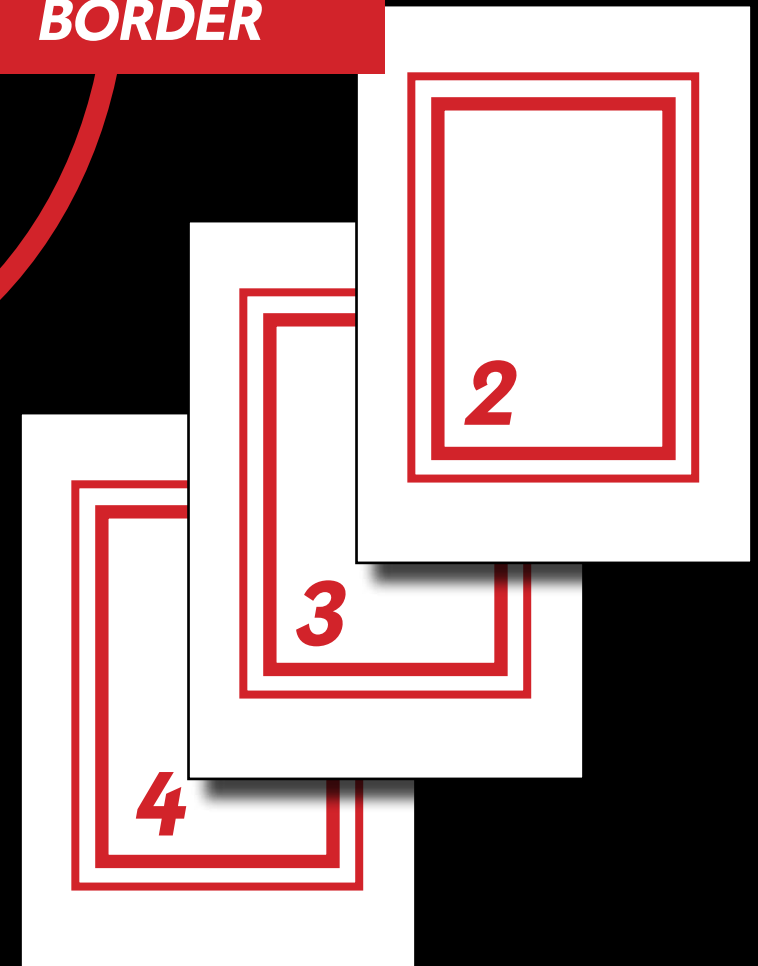
**BRISTOL BOARD**

- YOUR STORY, WHAT'S:**
- THE CONCEPT?
  - THE BIG IDEA?
  - THE BIG STORY BEAT?
- +**
- 4 APPROACHES:**
- NARRATIVE
  - DECORATIVE
  - INFORMATIVE
  - CONCEPTUAL



**THICK INK:  
INK 8.5" x 10.5"  
BORDER**

**THIN INK:  
1/4" OR .25"  
"BLEED" BORDER**



# ILLUSTRATION 1: BASIC PRINCIPLES INKED FINAL

## 8.5" x 10.5" ILLUSTRATIONS • 2 OF 4: "INT1-EST"

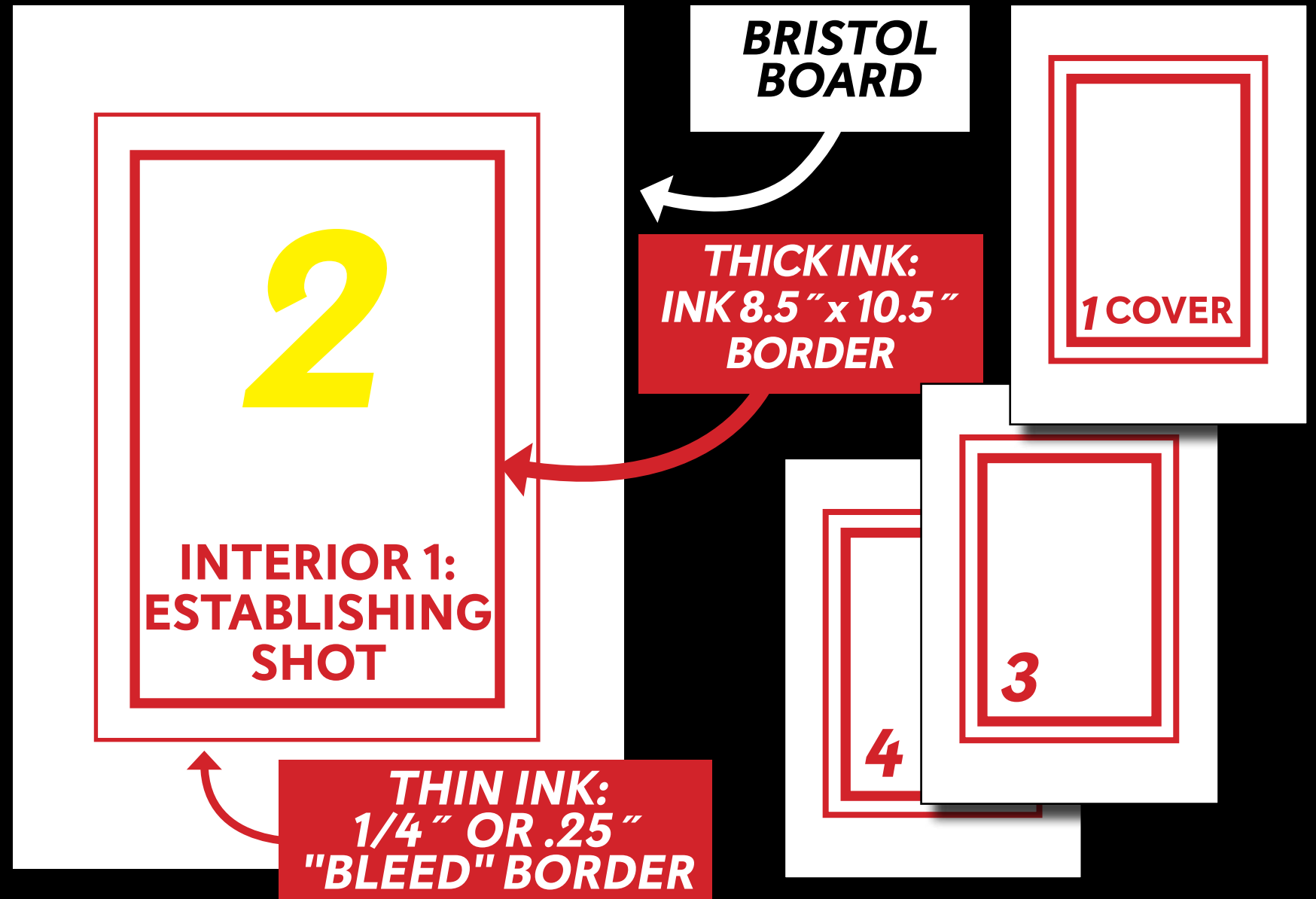
### INTERIOR 1: ESTABLISHING SHOT

+FORE GROUND  
+MIDDLE GROUND  
+BACKGROUND

+INCLUDES  
KEY CHARACTER

+NARRATIVE?  
+INFORMATIVE?  
+BIG STORY BEAT?

-CAN TAKE PLACE  
DURING ANY POINT  
IN THE STORY



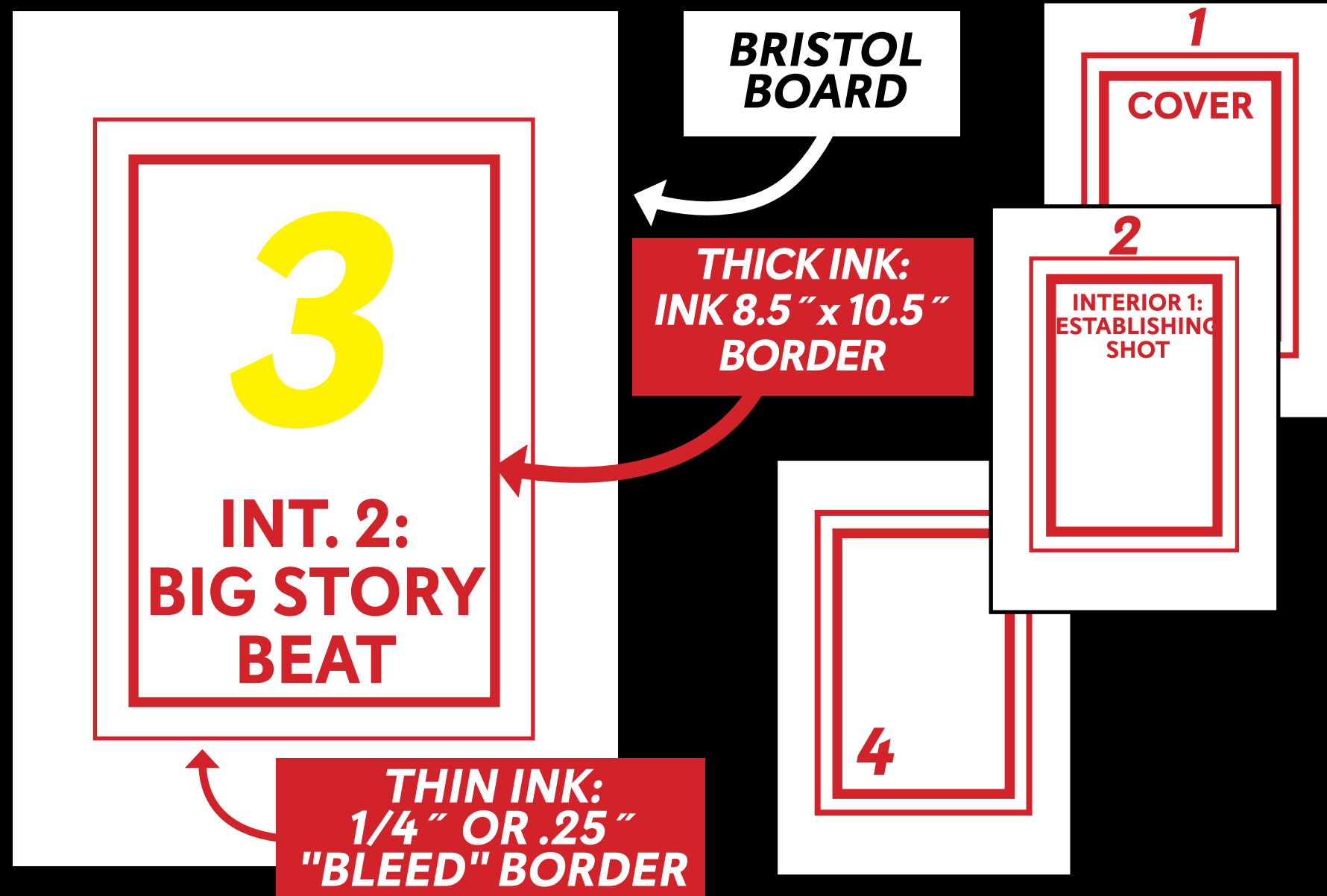


# ILLUSTRATION 1: BASIC PRINCIPLES INKED FINAL

## 8.5" x 10.5" ILLUSTRATIONS • 3 OF 4: "INT2-STORYBEAT"

### INTERIOR 2: BIG STORY BEAT

- KEY CHARACTER(S)  
PROMINENTLY  
FEATURED
- CAN TAKE PLACE  
DURING ANY POINT  
IN THE STORY
- NARRATIVE
- VERY EXCITING
- ENGAGING
- EXPRESSION



# ILLUSTRATION 1: BASIC PRINCIPLES FINAL: **ORIENTATION**

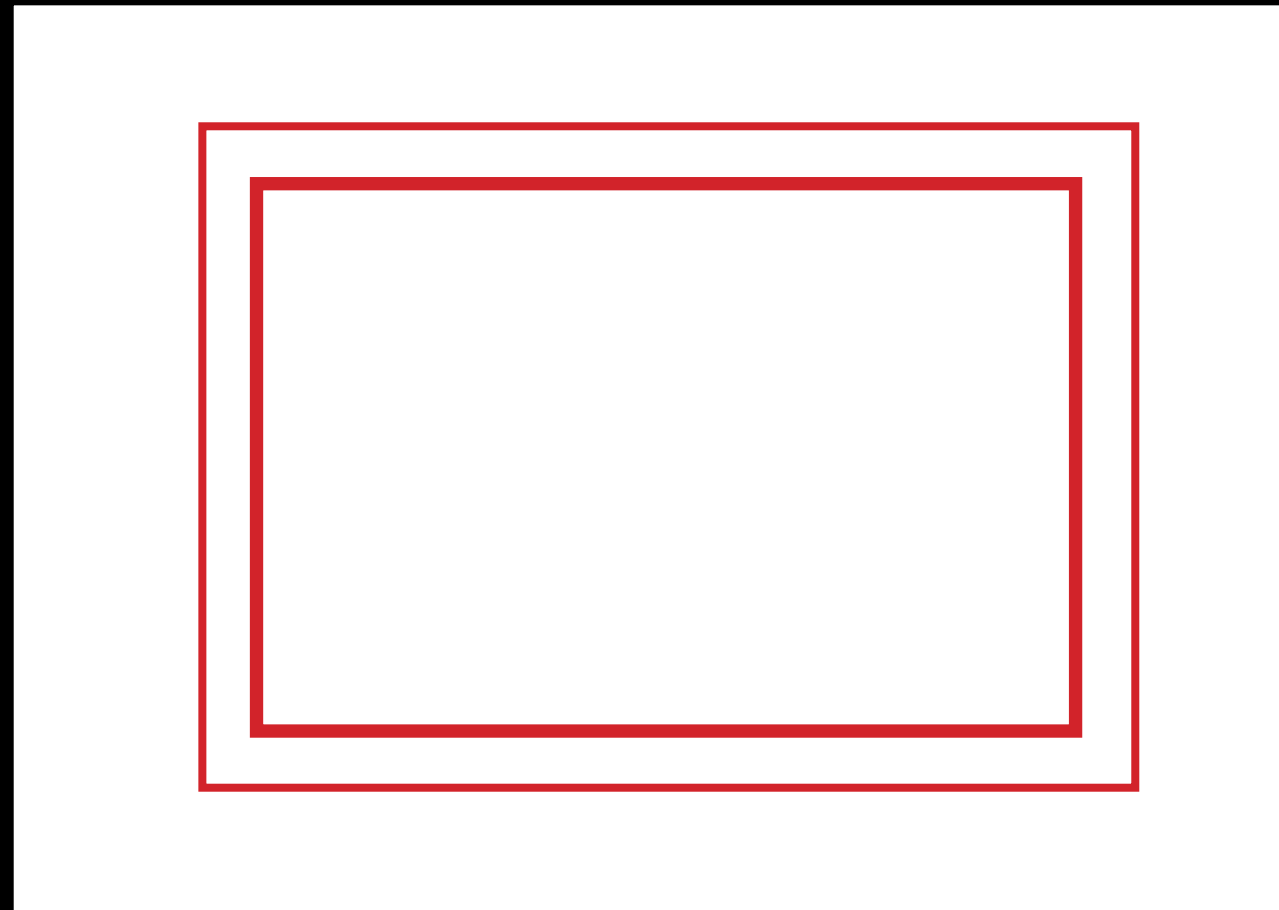
**MAKE A  
DECISION FOR  
ILLUSTRATIONS 1-3:**

**ALL PORTRAIT**

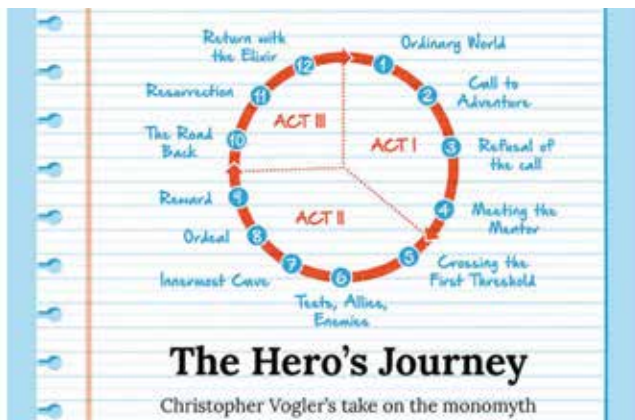
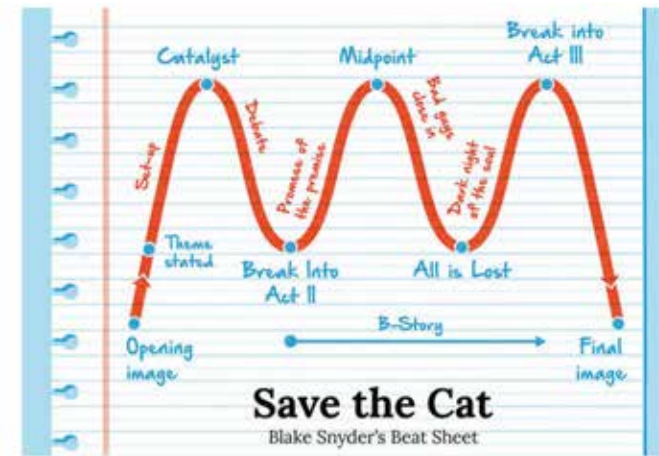
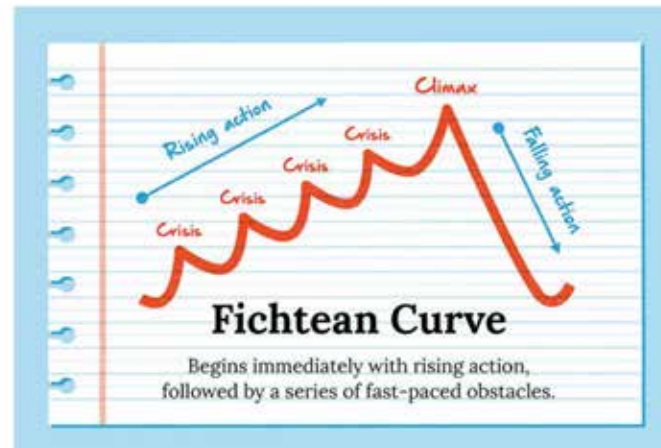
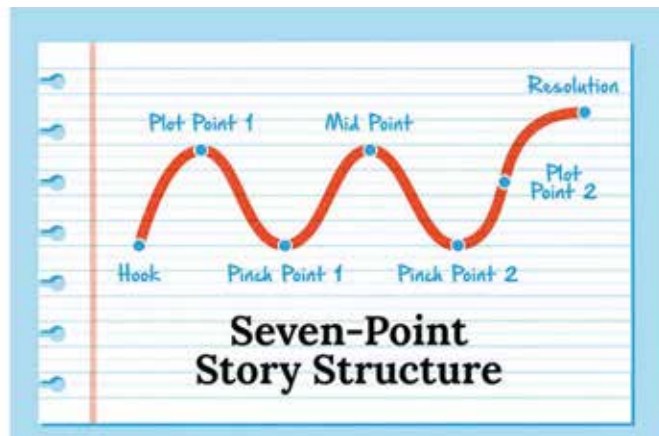
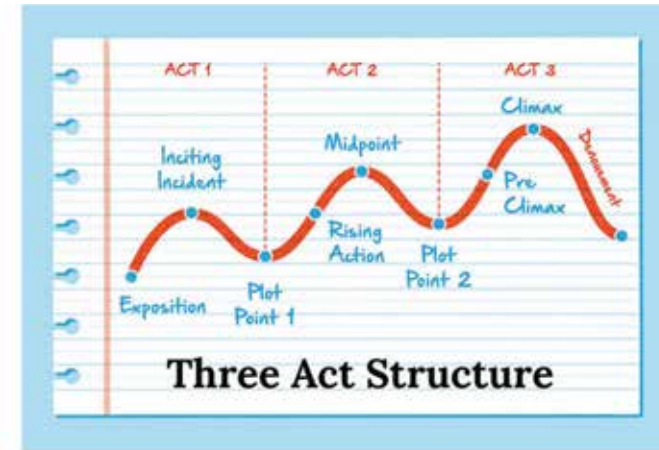
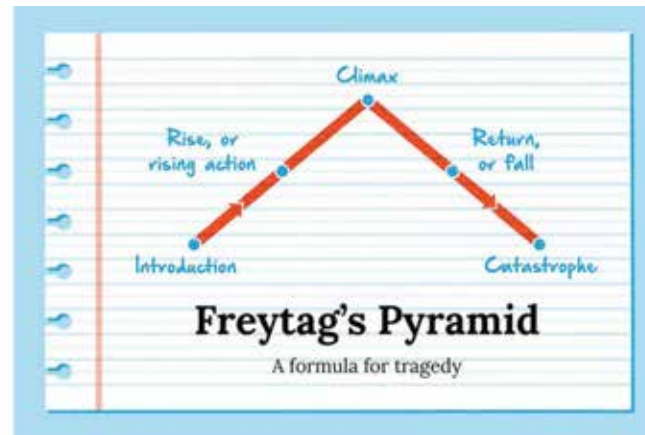
**OR**

**ALL LANDSCAPE**

**FIGURE THIS OUT  
DURING THE SKETCH  
PHASE!/BY WEEK 13**



# INT1: ESTABLISHING SHOT + INT2: BIG STORY BEAT =



## WEEK 11 READING: STORY STRUCTURE STORY BEATS > BIG IDEA? CONCEPT?

<https://blog.reedsy.com/guide/story-structure/>





**THINK OF YOURSELF  
AS A FILM DIRECTOR!  
YOU GET TO CHOOSE:**

- THE MOMENT  
TO CAPTURE**
- MOST EFFECTIVE  
CAMERA ANGLE TO  
SHOW THE STORY BEAT**
- TONE**
- THE CAST  
(CHARACTERIZATION)**
- THE SETTING**
- COSTUMING**

