

**MAY 10, 2024 • W14 • CLOSE-OUT + FINAL DETAILS**

**FINAL IS FOUR (4) x 8.5" x 10.5" ILLUSTRATIONS**

**1) COVER • FINISHED, INKED WORK + 4 TECHNIQUES**

**GOAL: A NARRATIVE, DECORATIVE, INFORMATIVE OR CONCEPTUAL ILLUSTRATION**

**2) ESTABLISHING SHOT • FINISHED, INKED WORK + 4 TECHNIQUES**

**GOAL: FOREGROUND + MIDDLE GROUND + BACKGROUND TO SET SCENE**

**• INCLUDE CHARACTER FOR SCALE/STORY/**

**3) BIG STORY BEAT • FINISHED, INKED WORK + 4 TECHNIQUES**

**GOAL: ENGAGING & EXCITING, GLIMPSE INTO STORY, CHARACTERS & SETTING**

**4) CHARACTER SHEET • QUALITY: ADVANCED, FINALIZED SKETCH**

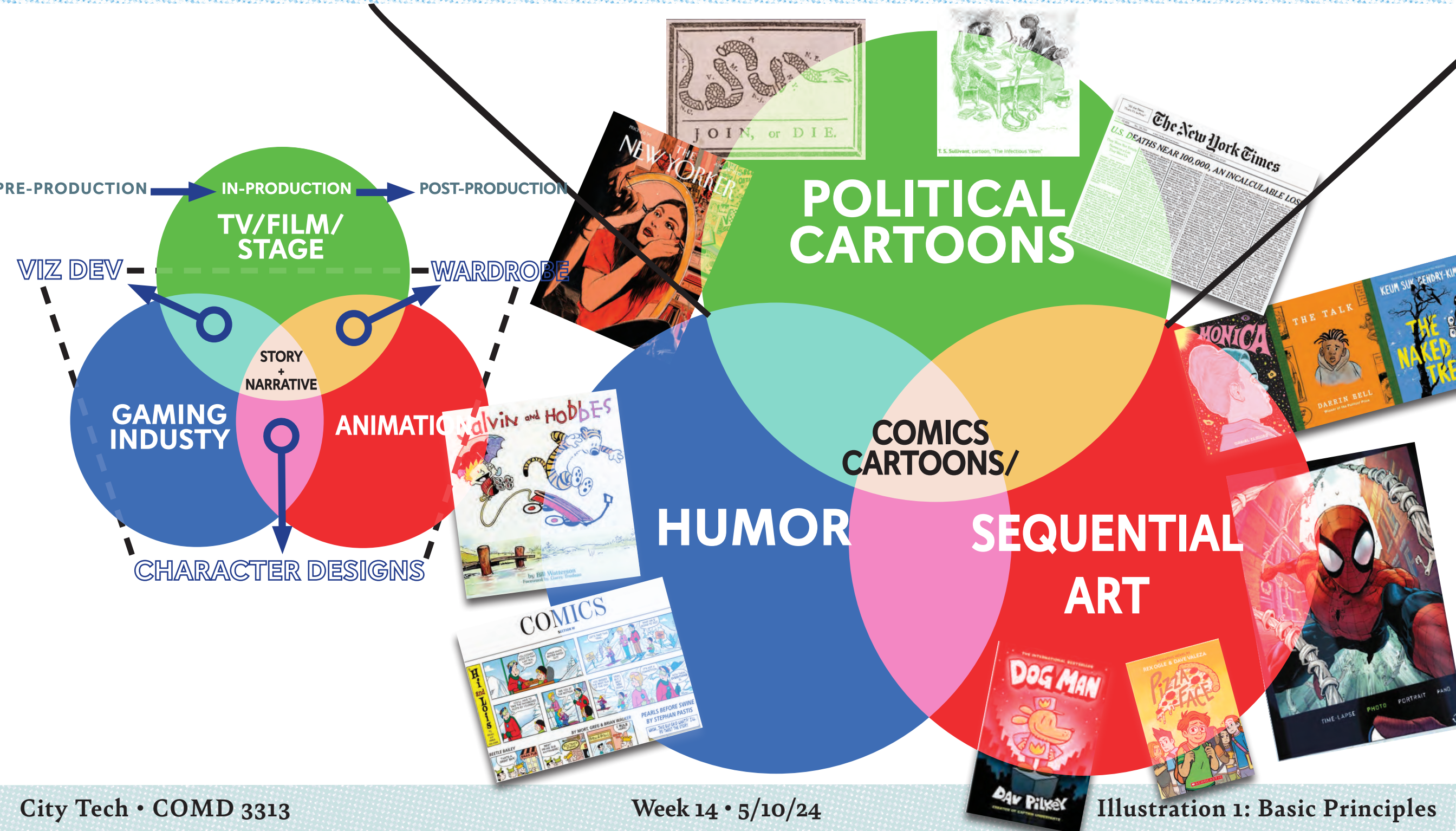
**GOAL: 2 MATCHING TURN-AROUNDS + OBJECT (2 ANGLES) + 3 EXPRESSIONS**

**• CHOOSE ORIENTATION #1-3 (PORTRAIT/LANDSCAPE) • #4 MUST BE LANDSCAPE**

**• 2+ ILLUSTRATIONS: FULLY INKED + 4 INKING TECHNIQUES VISIBLE**

**• (OPTIONAL) 1 ILLUSTRATION: FINISHED DIGITALLY • SPECS MUST BE SAME •  
+500DPI NO AI /CLIP/ PRE-EXISTING • SHARE YOUR APPROACH AND PROCESS**

**• (OPTIONAL) XTRA CREDIT: DIGITAL COLOR AN ILLUSTRATION (2X MAX)**



# 6 EMOTIONS TO DEFINE THE CHARACTERS REGARDLESS OF STYLE



Happy



Sad



Angry



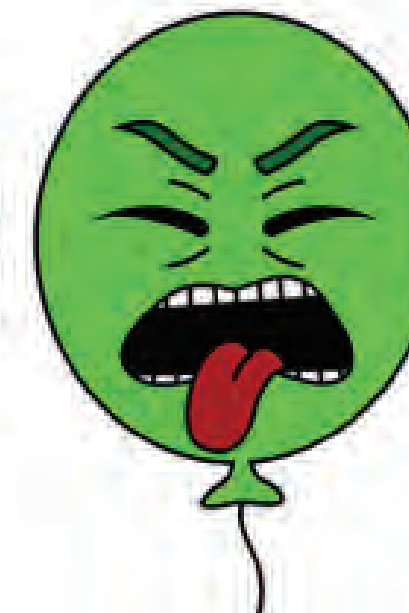
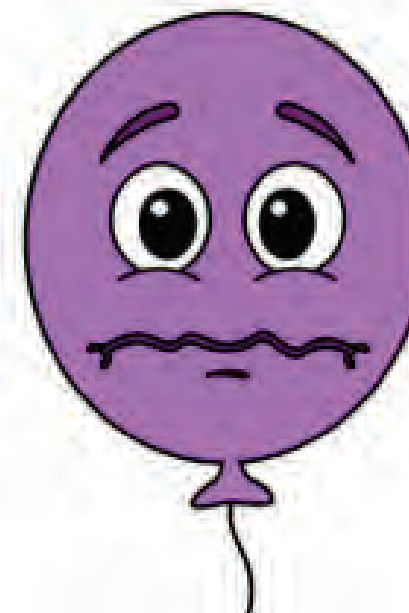
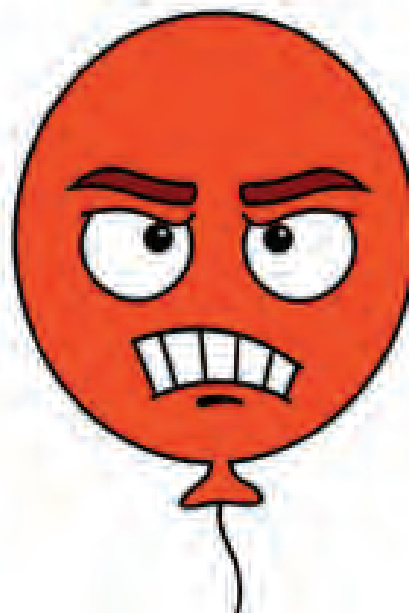
Surprised



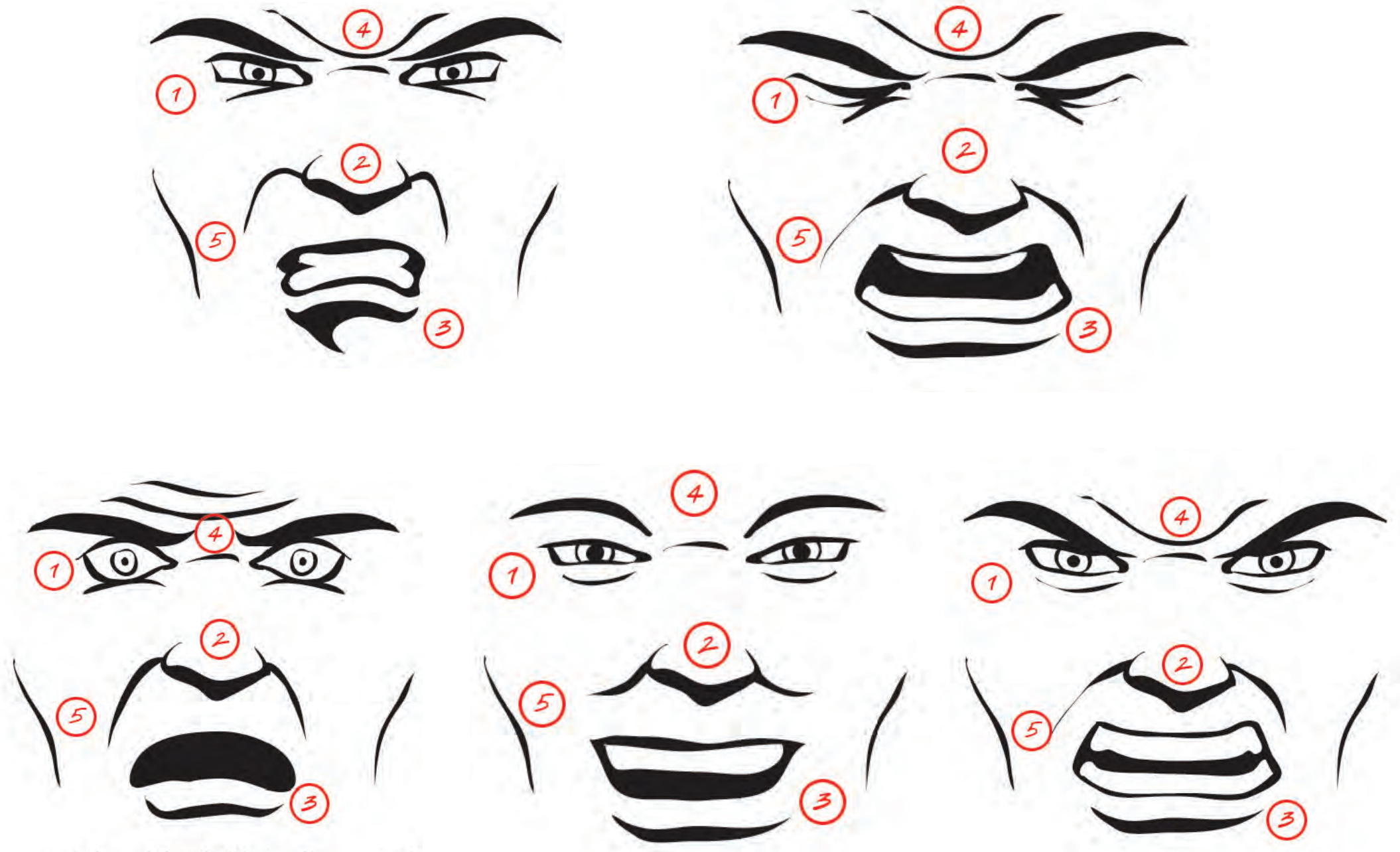
Scared



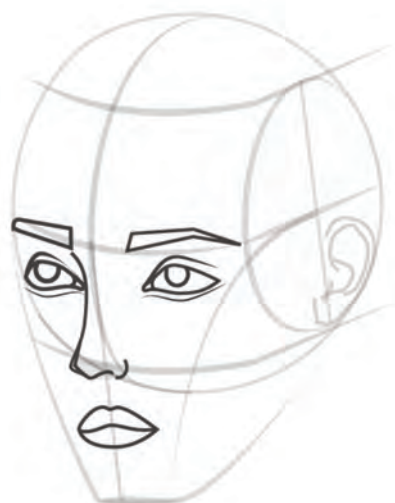
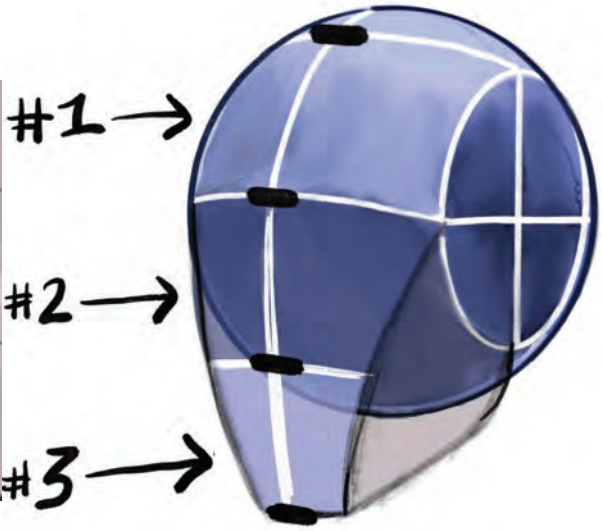
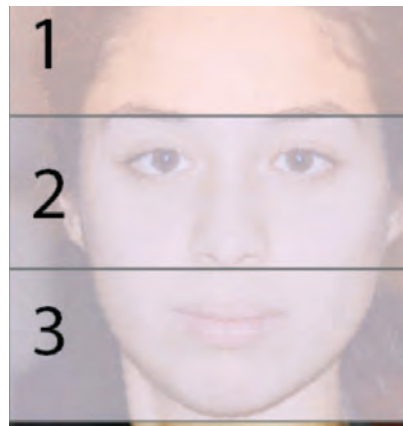
Disgusted



6EMOs & 5PTs : 1) EYES 2) NOSE 3) MOUTH 4) BROWS 5) CHEEKS



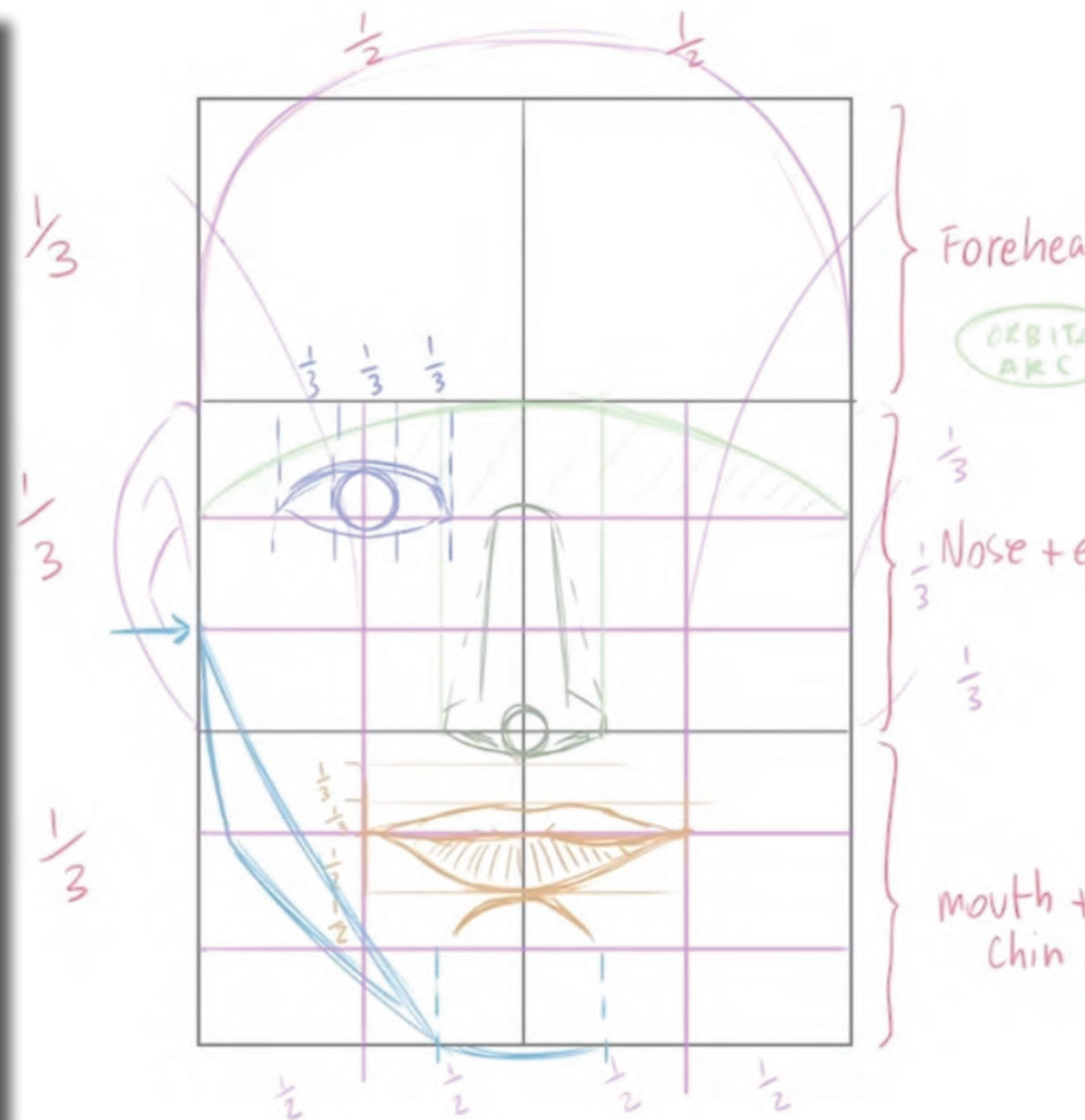
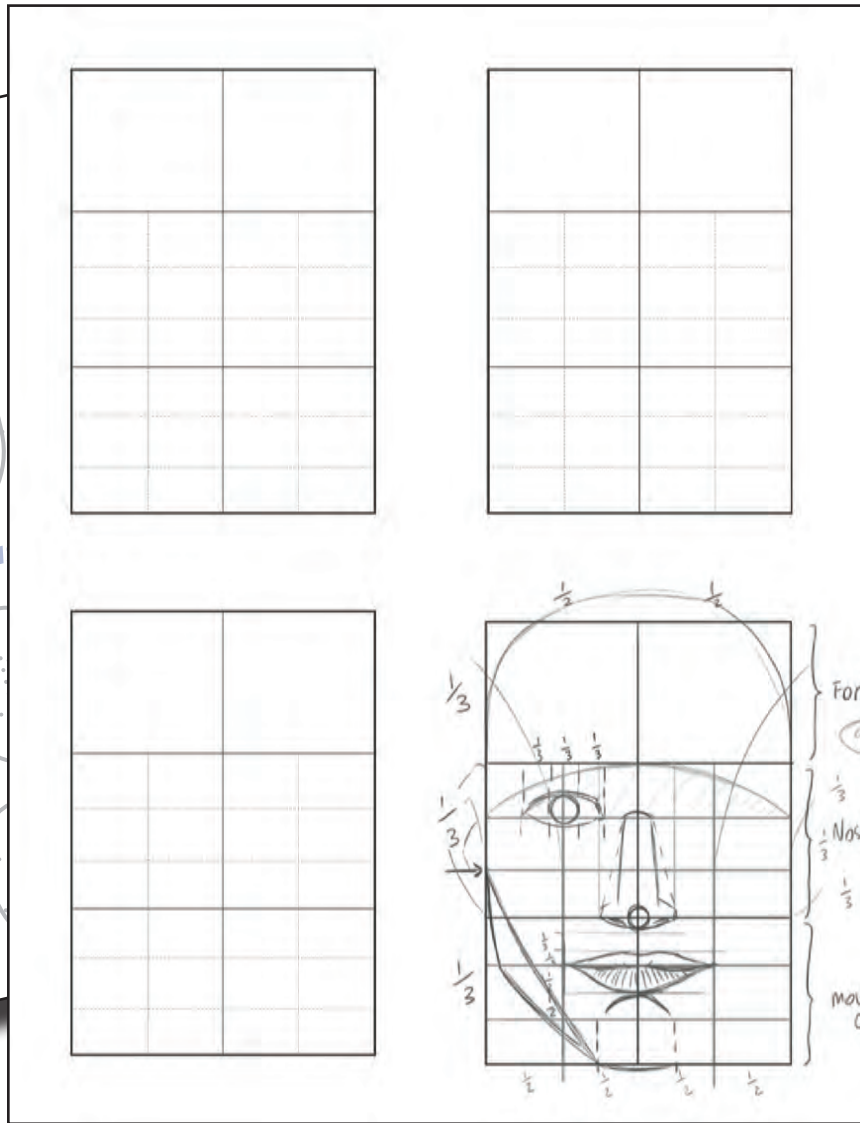
# KNOWING THE RULES IN ORDER TO BREAK THEM



# UNSOLICITED ADVICE: NON-PHOTO BLUE, COLORED LAYERS



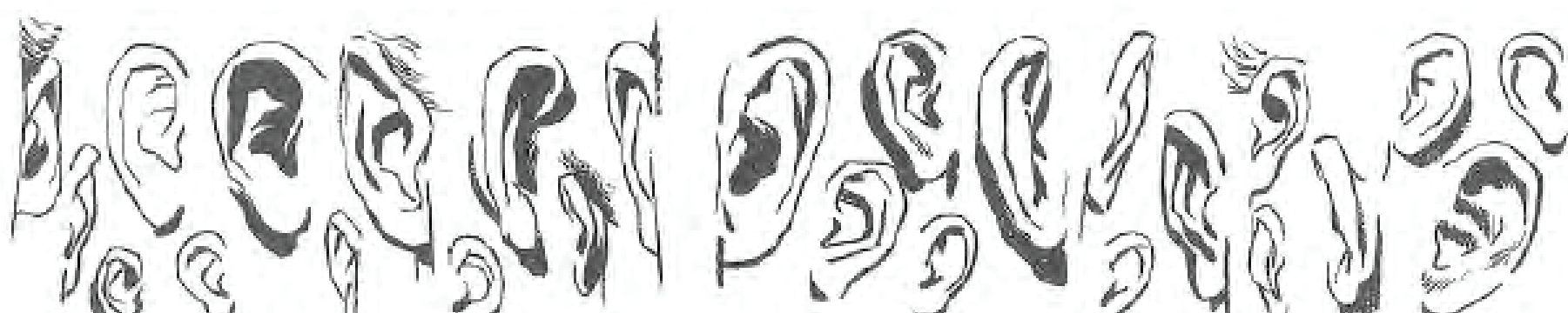
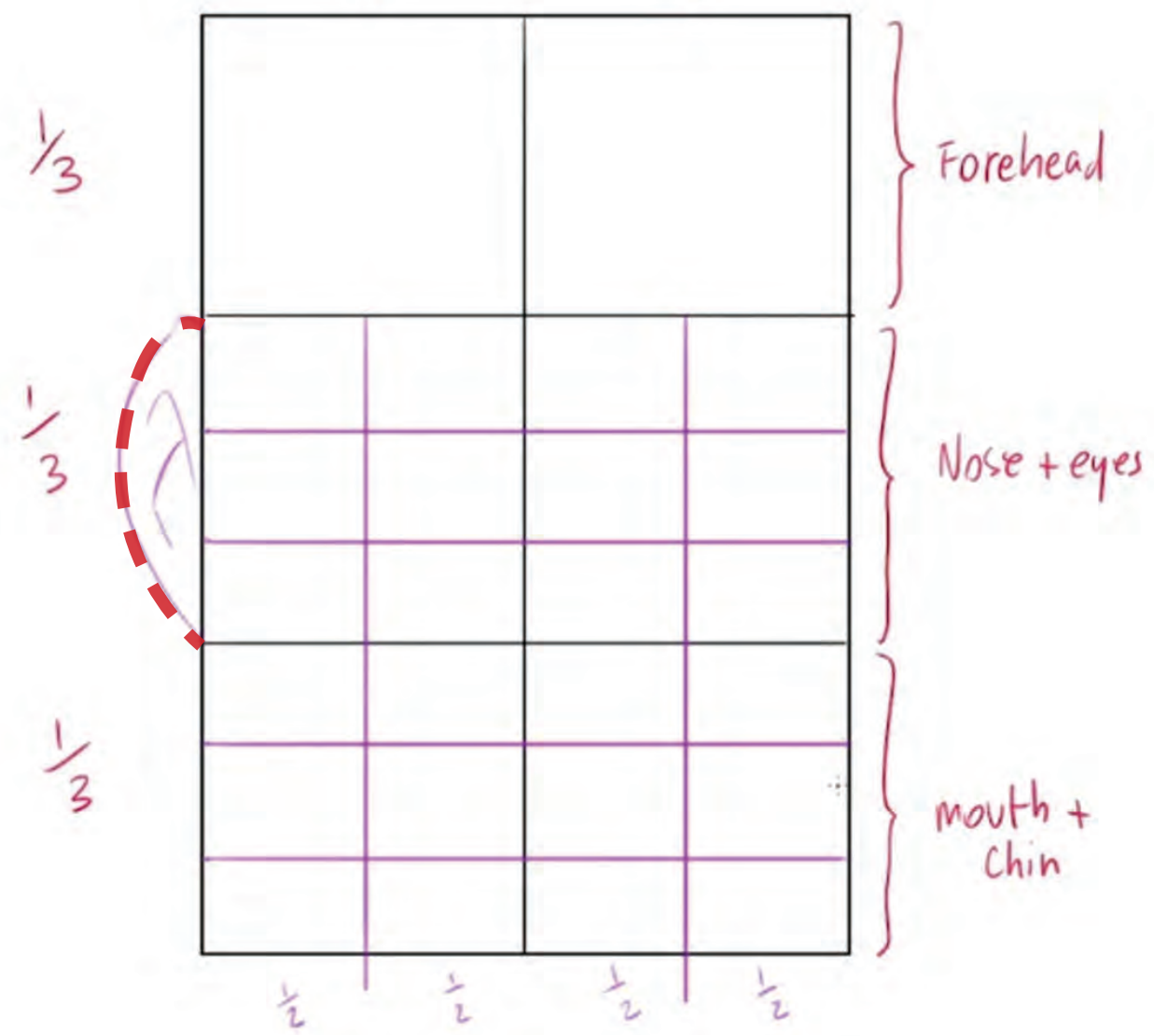
# W9-13 • STORY-TELLING & EMOTIONS



@art\_bymemo

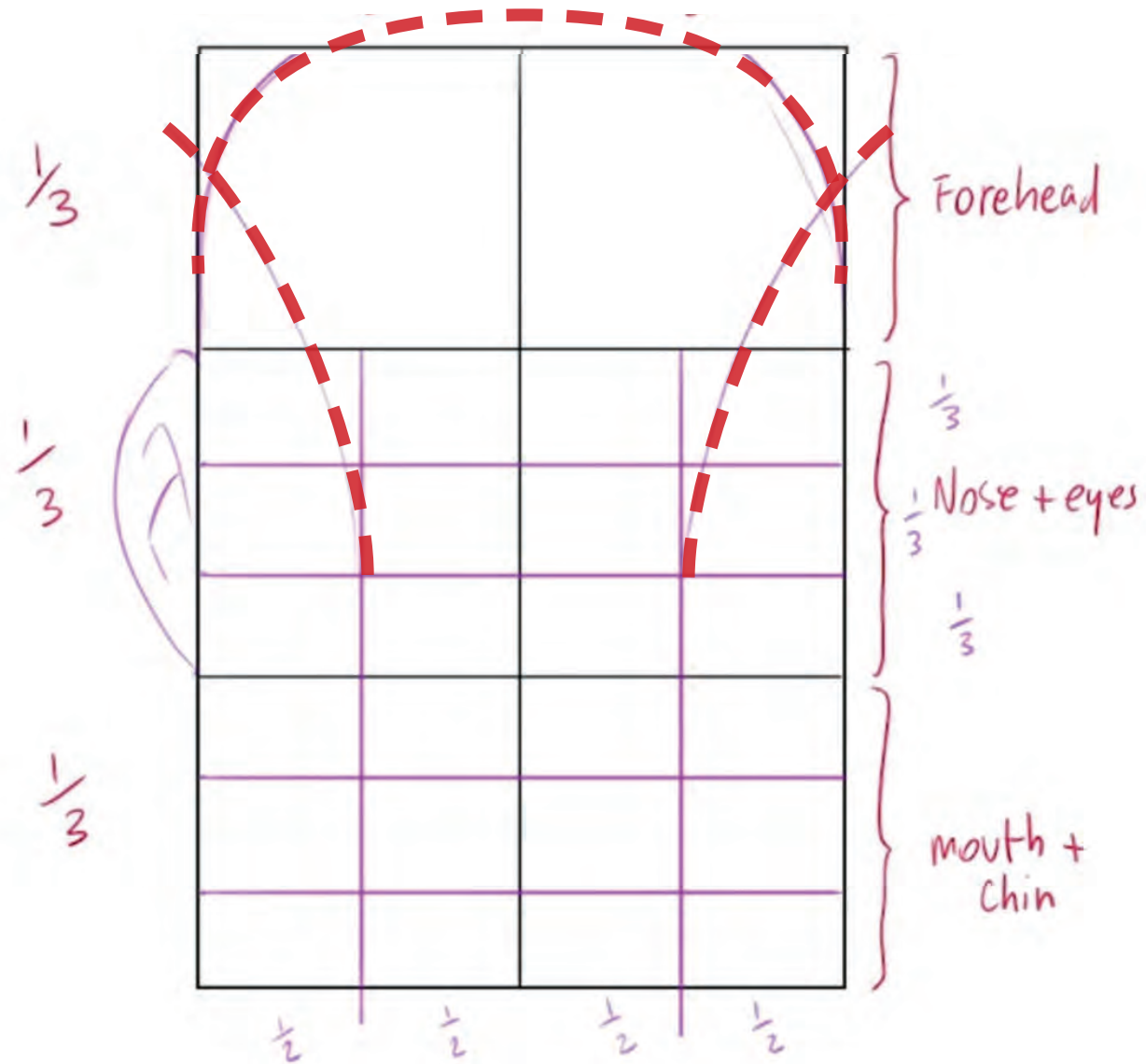


# 1:7 • RED LINE = BUILD EAR

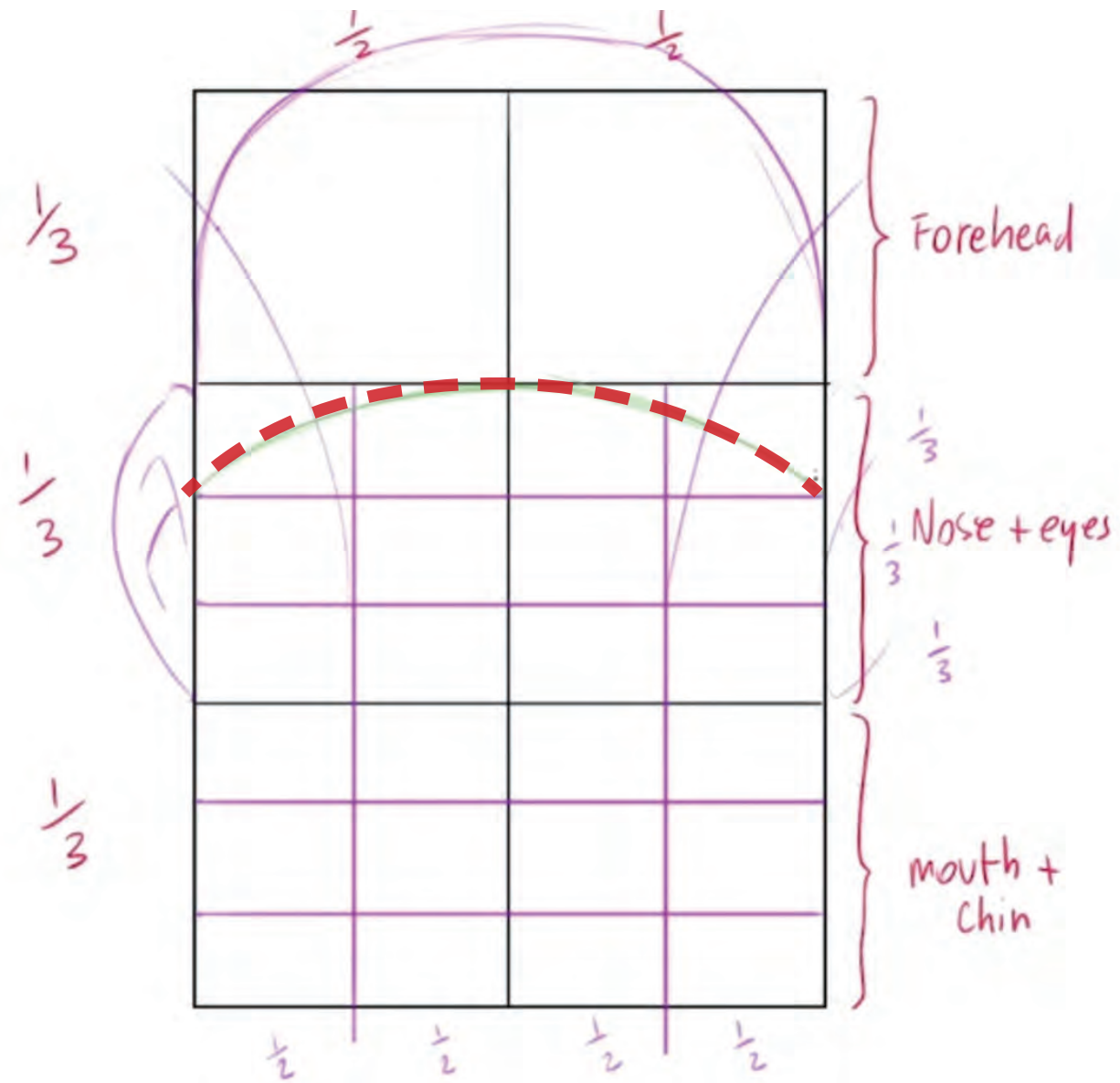




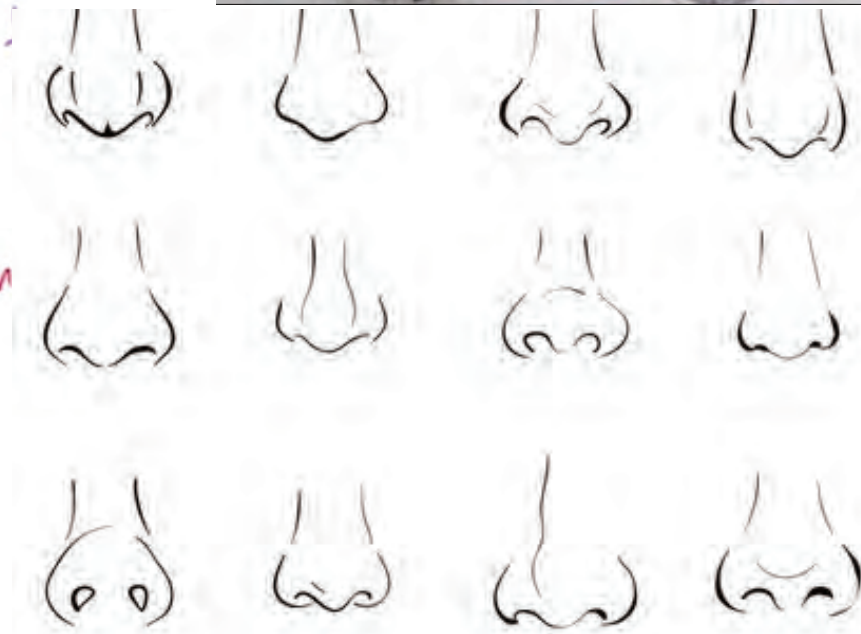
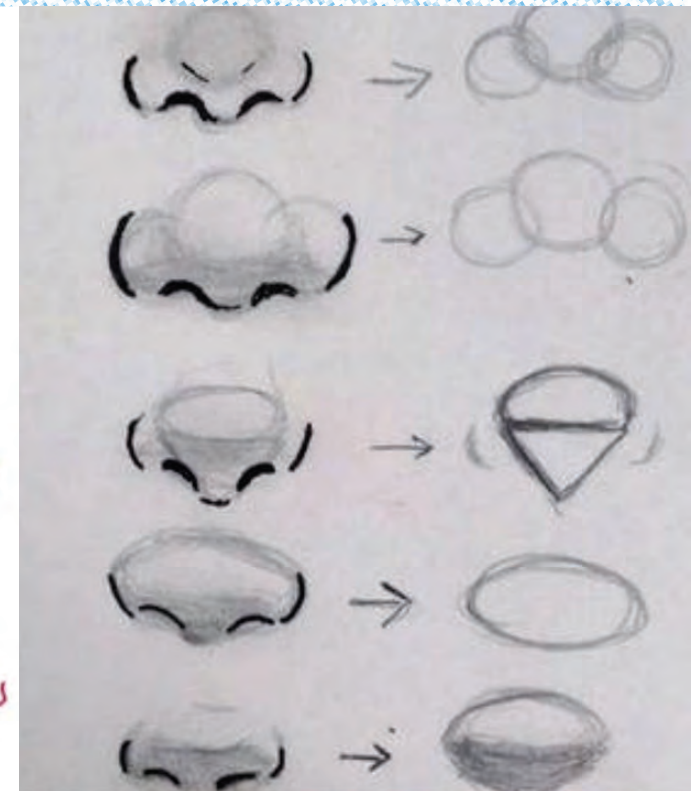
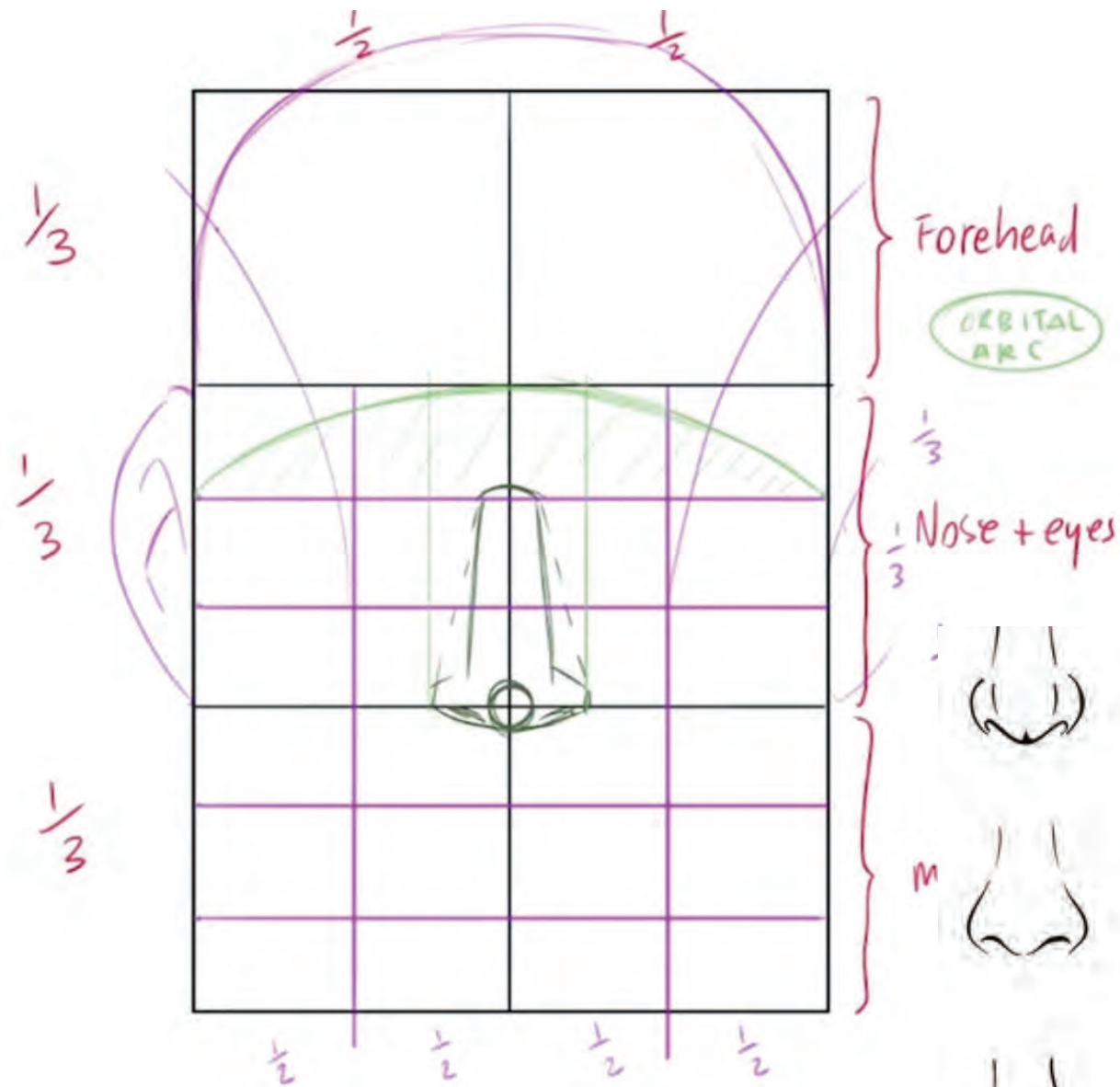
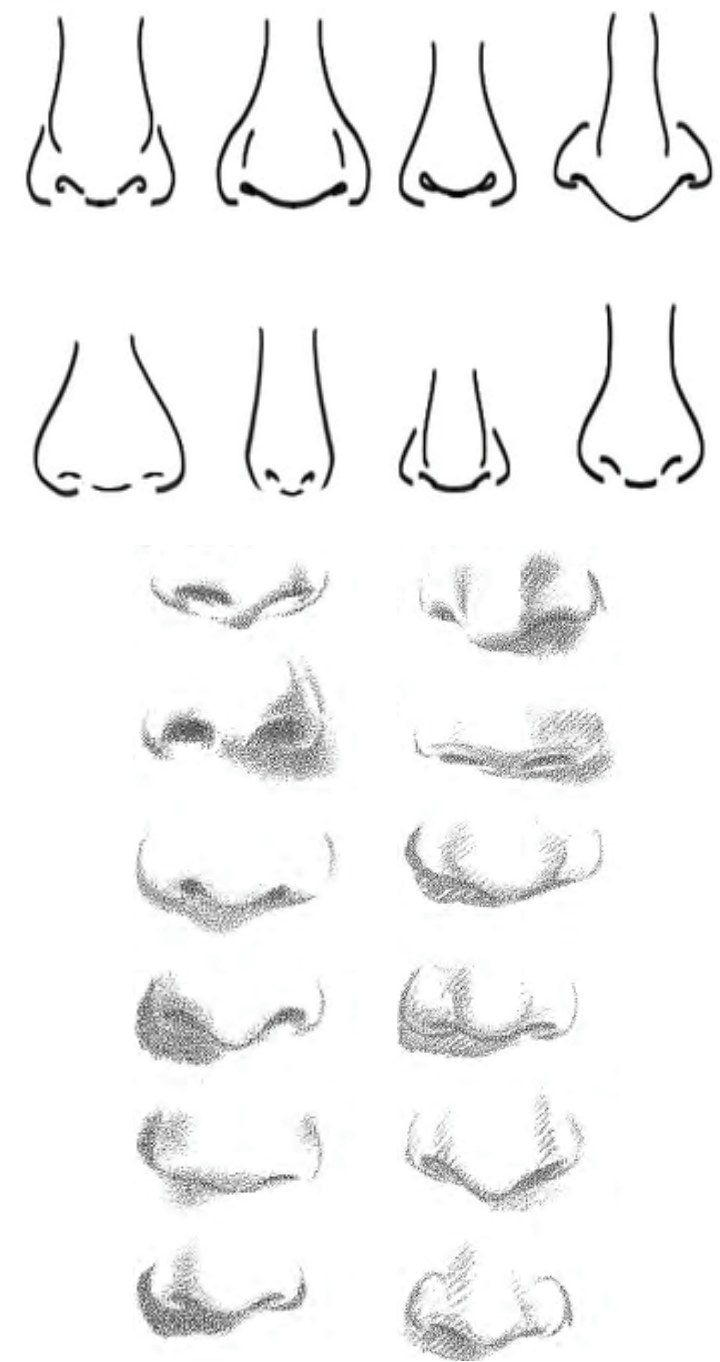
# RED LINE = PENCIL OVER PRINT-OUT • SKULL + TEMPLE-NOSE LINE



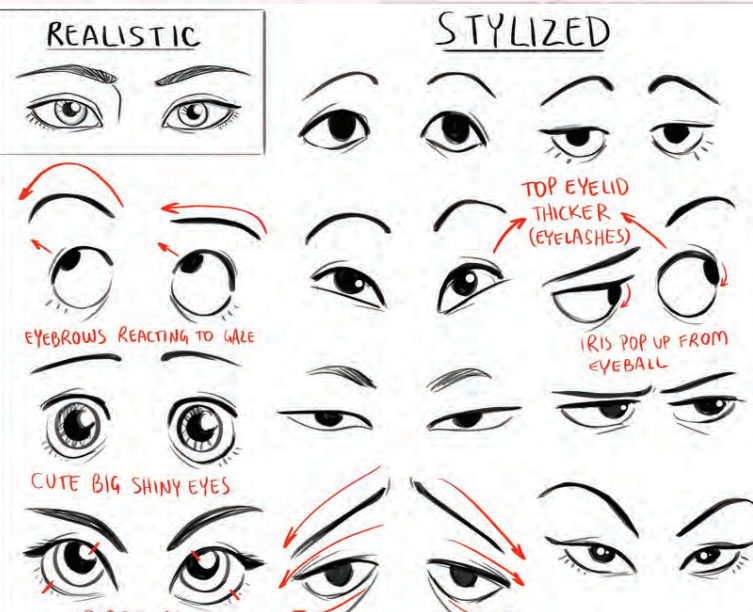
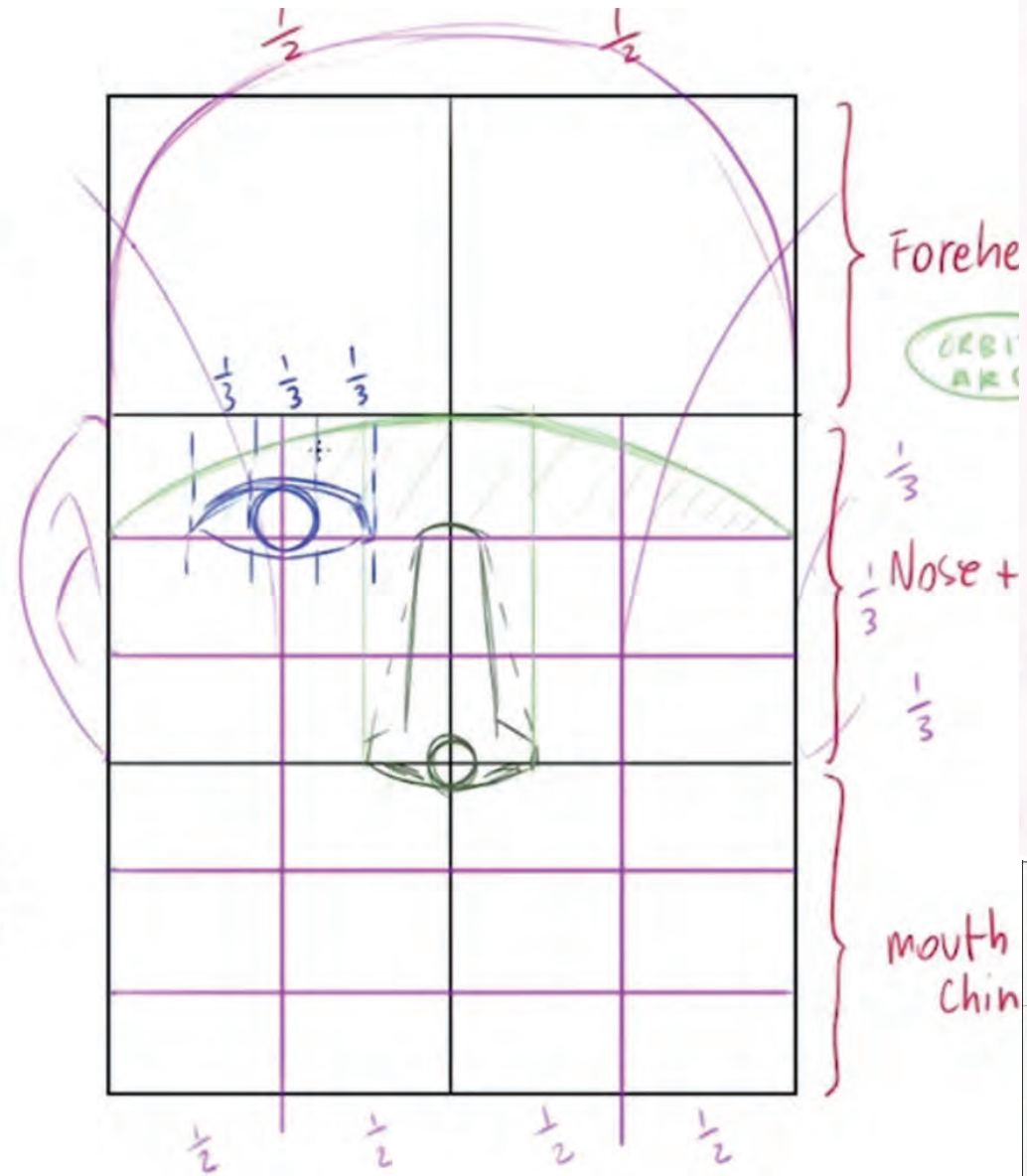
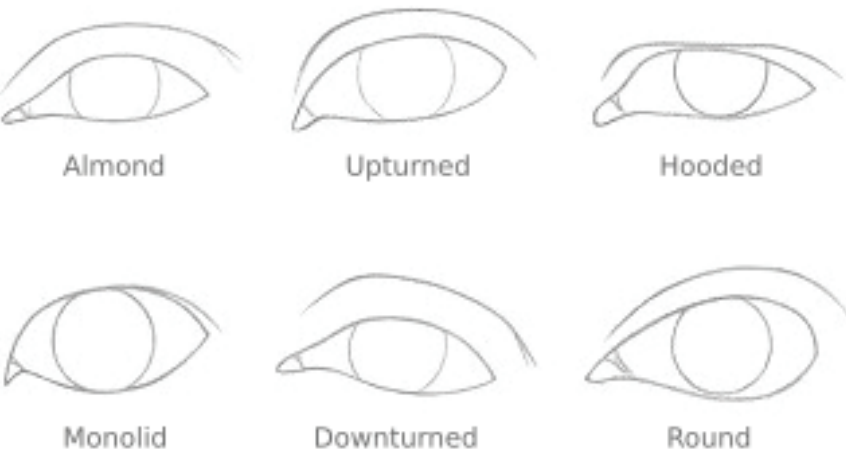
# RED LINE = PENCIL OVER PRINT-OUT • BROW LINE (DON'T DRAW EYEBROW)



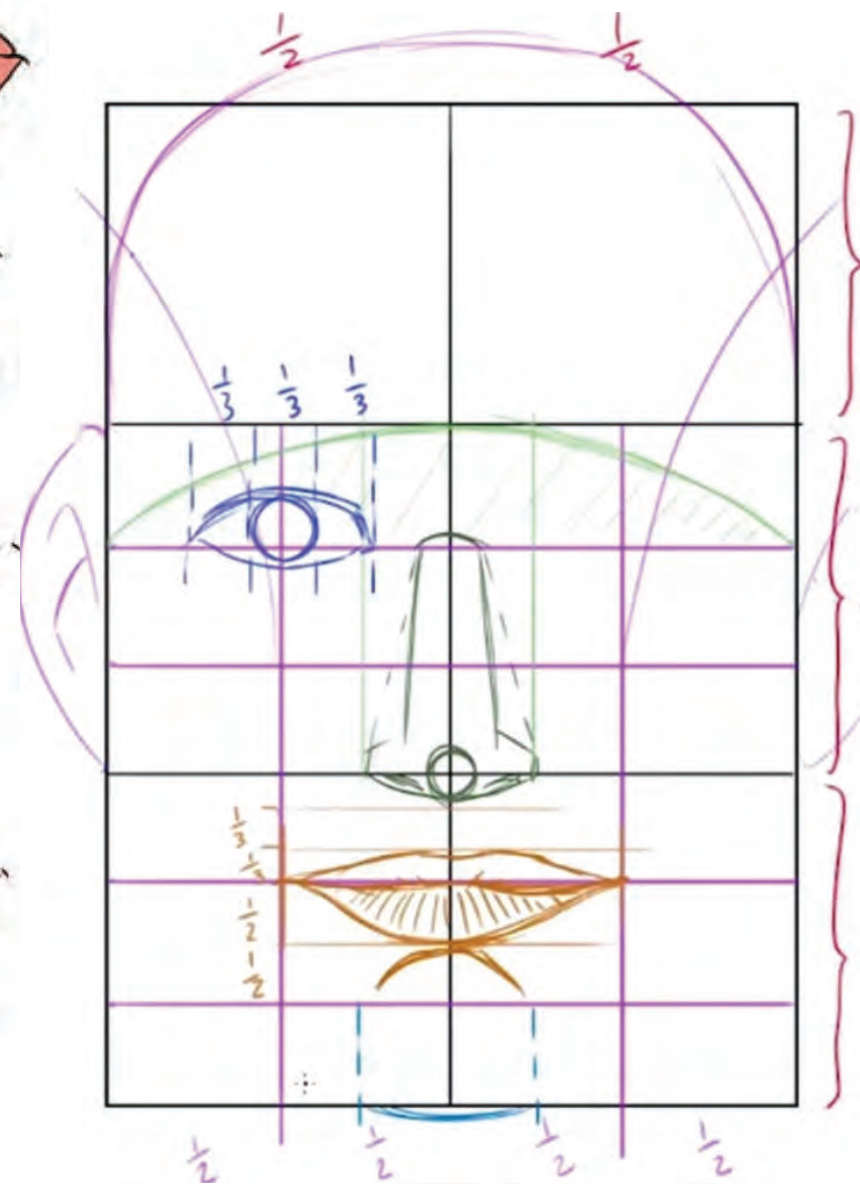
# 4:7 • RED LINE = PENCIL OVER PRINT-OUT • BUILD NOSE



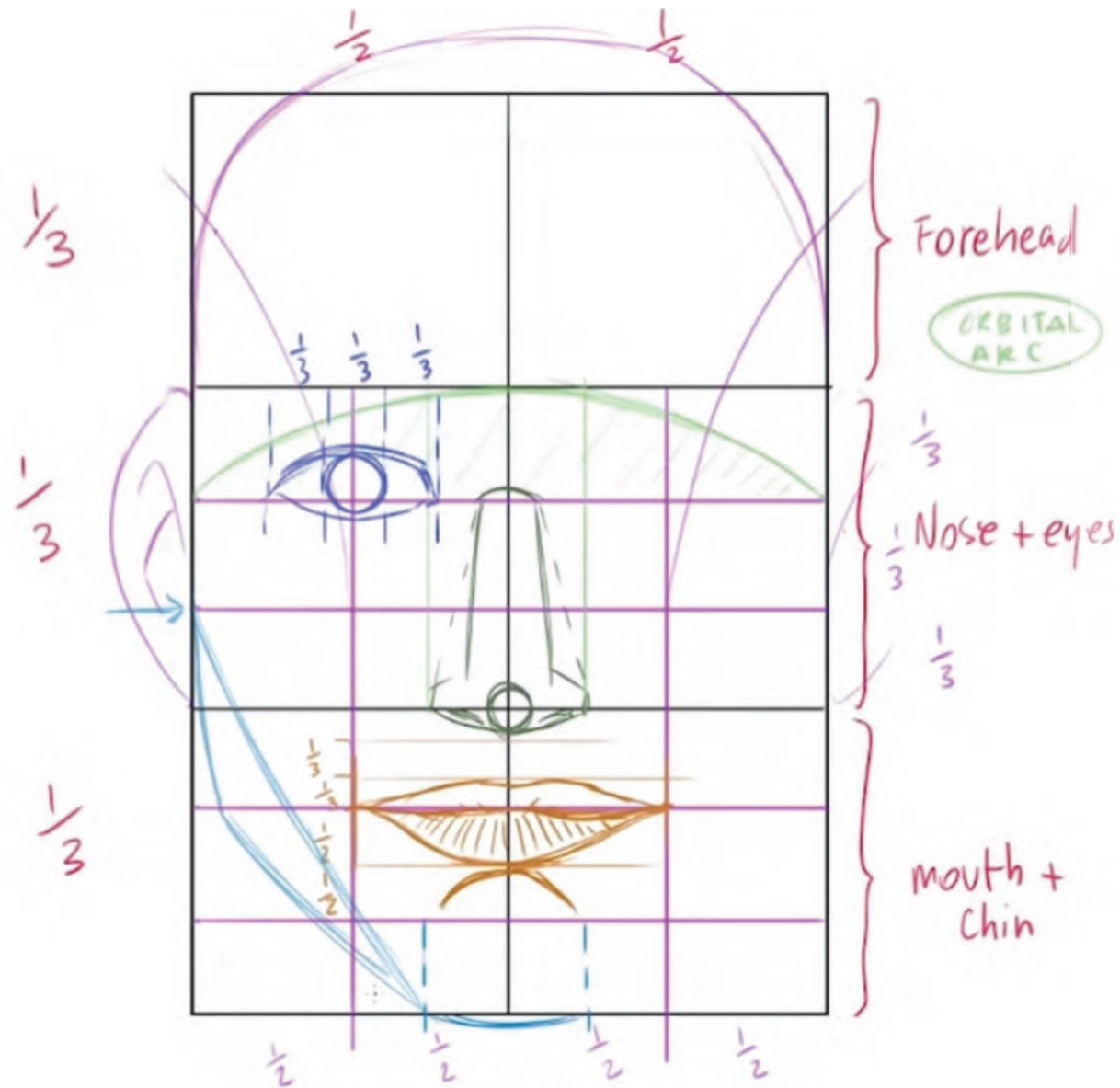
# RED LINE = PENCIL OVER PRINT-OUT • BUILD EYE



# RED LINE = PENCIL OVER PRINT-OUT • BUILD LIPS



# 7:7 • RED LINE = PENCIL OVER PRINT-OUT • JAW-LINE • FINISH W/EYEBROW



# W1 BASIC COMMERCIAL ILLUSTRATION ASSIGNMENT: LABEL

"ZOM-BEER"

Slogan: HIGH CAFFEINE ROOT BEER THAT'LL WAKE THE UNDEAD!

LAYOUT

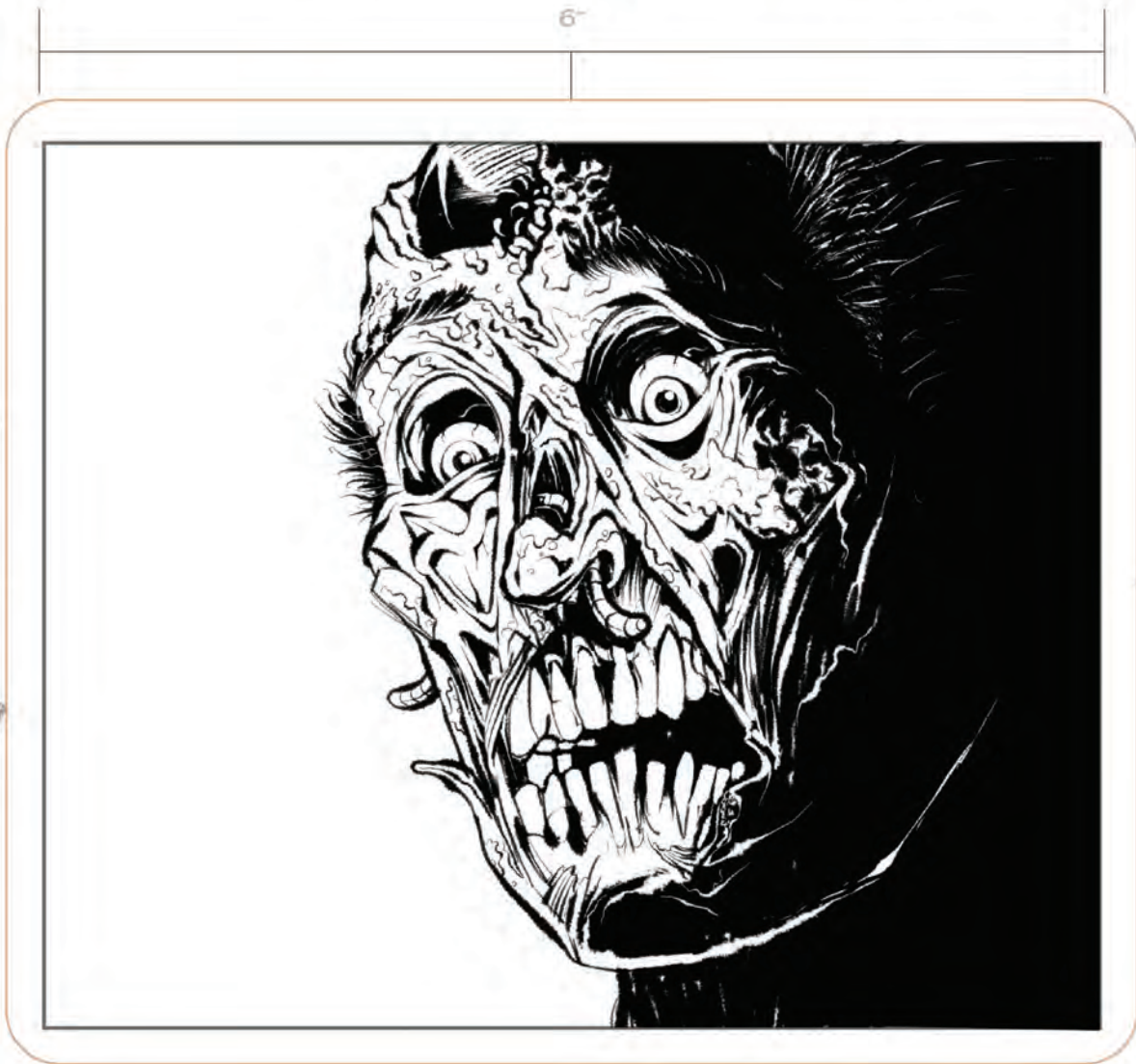


LAYOUT



NAME →

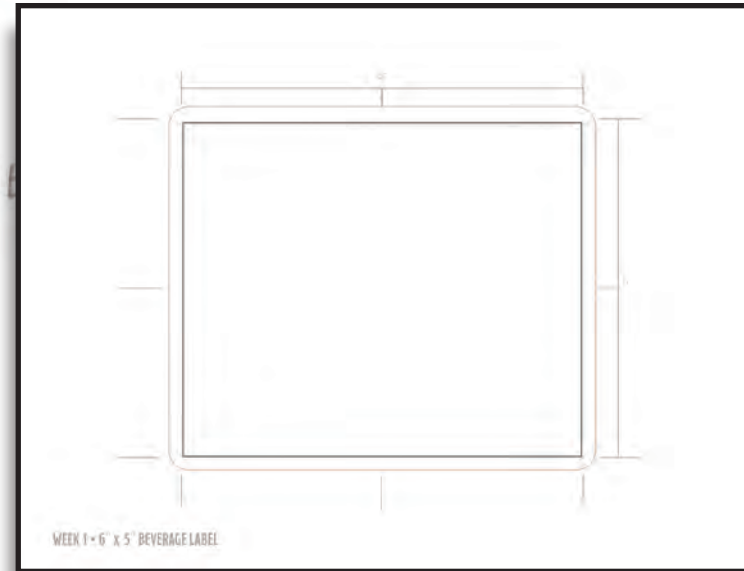
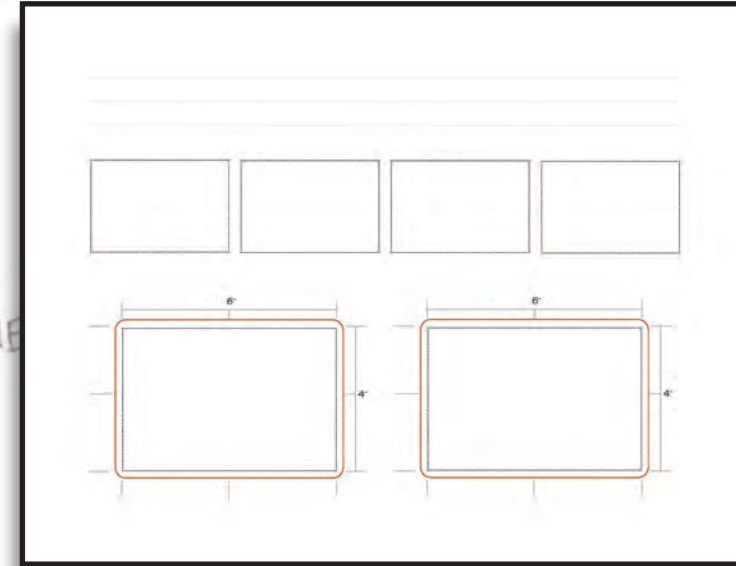
DESCRIPTION →  
"ZOM-BEER IS HOME BREWED WITH THE FINEST CORPSES WE COULD FIND!"



INGREDIENTS

5¢ ME, ETC

BARCODE



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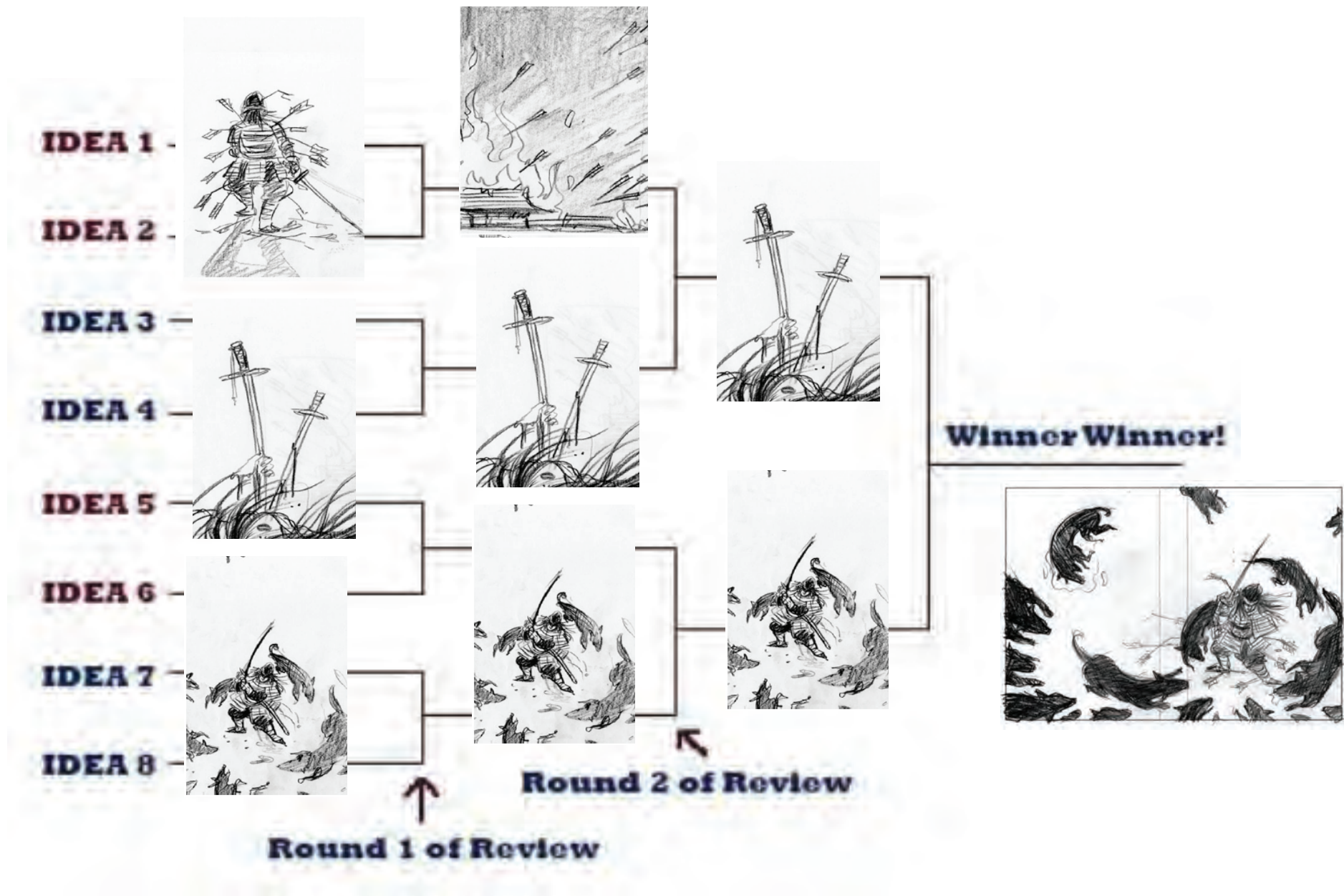
## WEEK 2 IDEATION MACHINES: SCATTERGORIES "B"

- ~~1. CRIMES / OFFENSES / NO-NO'S~~
- ~~2. FOOD~~
- ~~3. SEEN IN THE WILD/ COUNTRY/ WOODS~~
- ~~4. AVAILABLE ON AMAZON.COM~~
- ~~5. THINGS THAT MAKE PEOPLE NERVOUS~~
- ~~6. NAMES~~
- ~~7. POPULAR ENTERTAINMENT: MOVIE, TV, MEDIA~~
- ~~8. CAREERS~~
- ~~9. THINGS YOU PLUG IN~~
- ~~10. SEEN AT A STADIUM/ SPORTING EVENT~~

REMEMBER: ILLUSTRATOR = VISUAL PROBLEM-SOLVER



# WEEK 2: IDEATION, THUMBNAILS, THUMBNAILS, THUMBNAILS



## Who's Who in Illustration: Roles in Commercial Art

Your job is to provide unique content and concepts for the next role, the client, solving their problem through visual media, in the time frame they require.

The **client** is the person, publication, or company, that has the need or problem that the illustration will be created to answer.

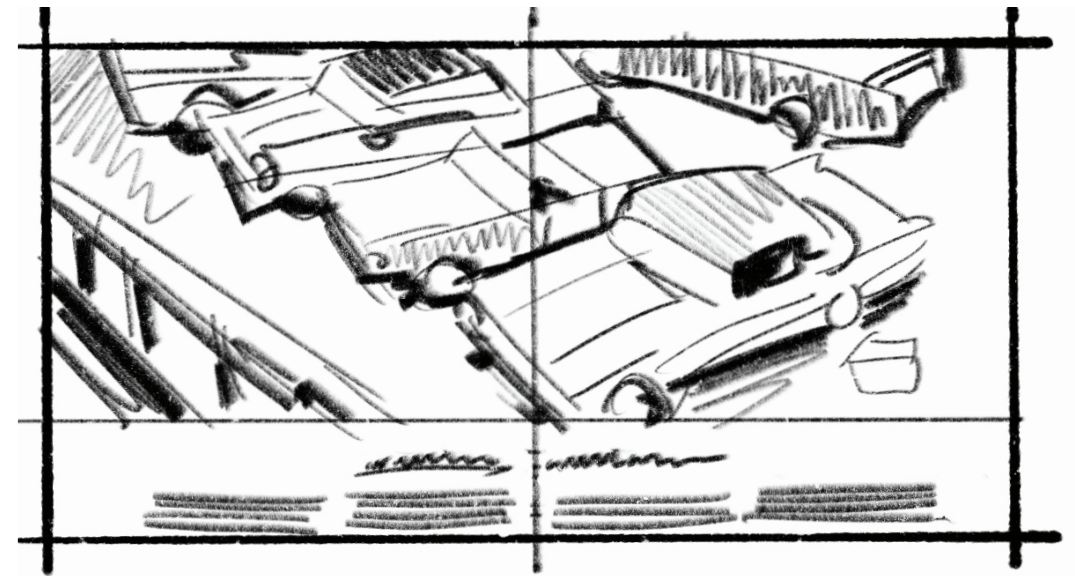
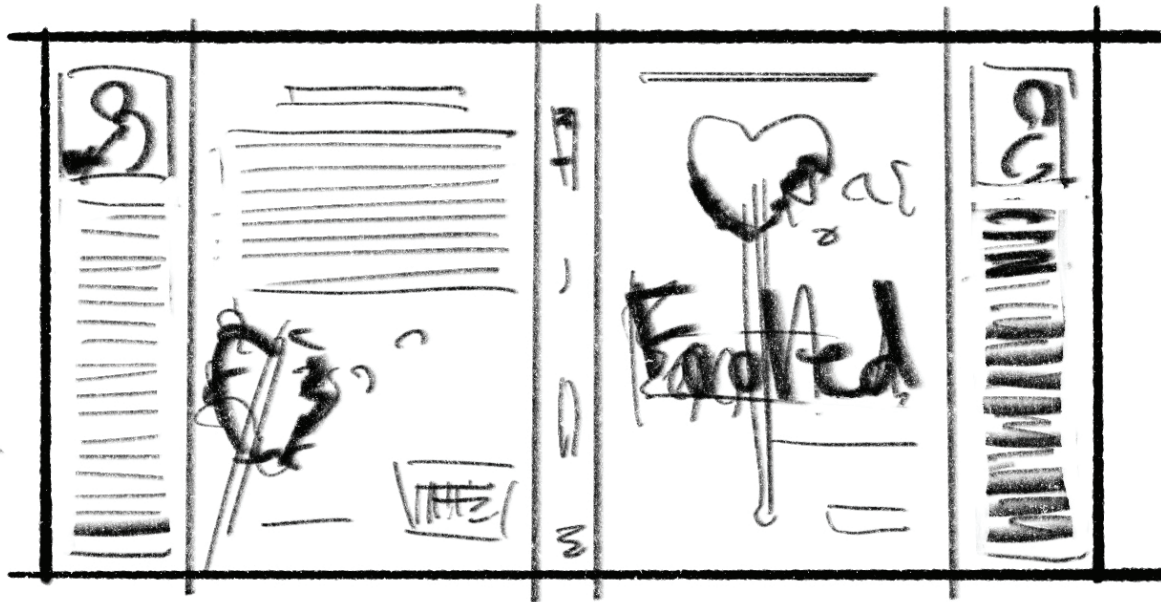
The Art Director shapes the overall look of their particular publication, or whatever creative project they are working on, by choosing which illustrator they feel is best suited for creating the kind of image that the client is looking for.

### ILLUSTRATION, A CYCLE:

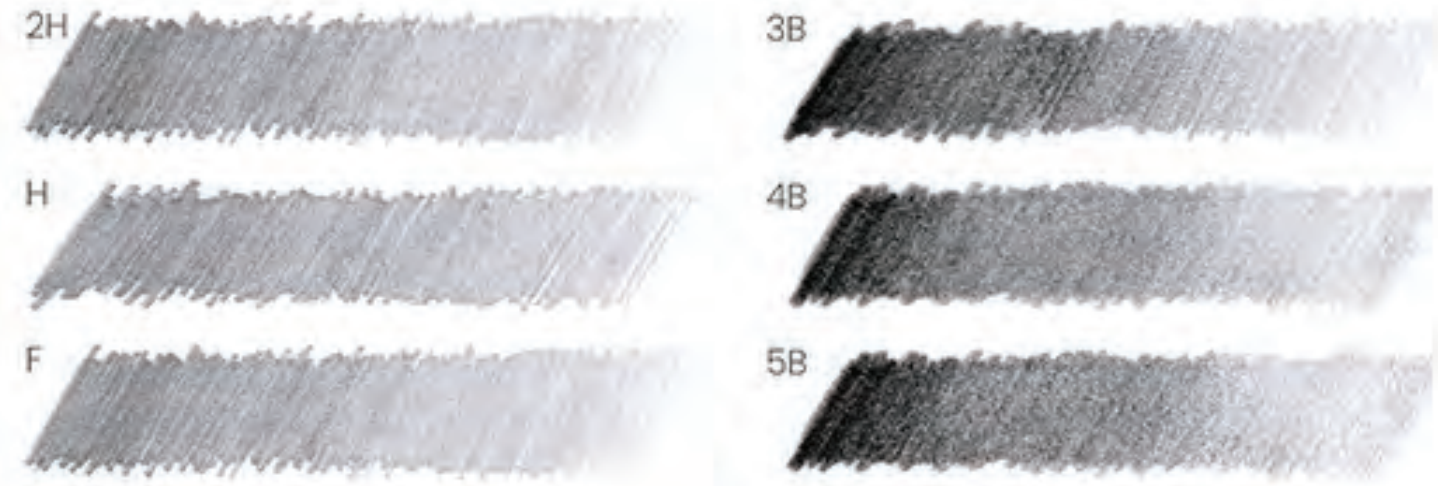
- The art director or client reaches out to the illustrator with an assignment and sets a timeline for delivery.
- The illustrator brainstorms multiple ways to successfully solve the visual problem.
- Through multiple thumbnail drawings the illustrator refines a great number of loose ideas into a few of their best ideas, sketched out clearly to share with their art director.
- The illustrator shares their best ideas with their art director.
- The art director gives the illustrator feedback.
- Integrating feedback, the illustrator creates a more detailed drawing of the agreed upon idea for their art director.
- This drawing is shared once more and the art director and illustrator then agree on a drawing to finalize.
- The illustrator creates the final art piece.
- The illustrator delivers final art to the art director according to the timeline they agreed upon in the beginning.
- The illustration is put out into the world, brought to life through use in its intended context.

# W3: SEE BEYOND A SINGULAR ASSIGNMENT TO SEE THE FULL PROJECT

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



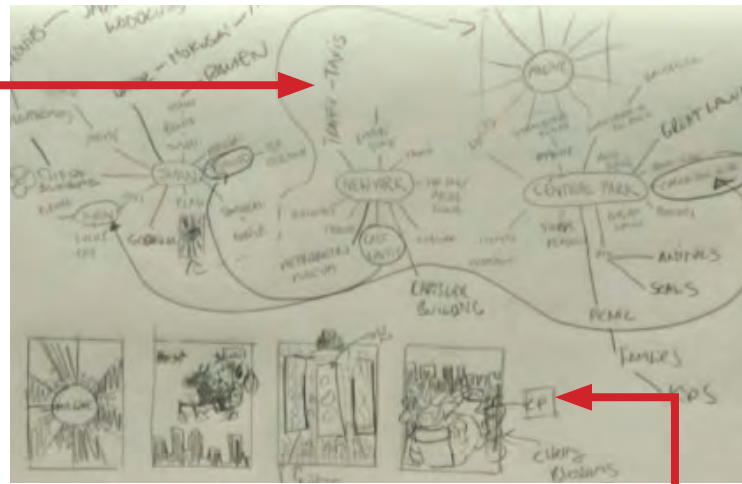
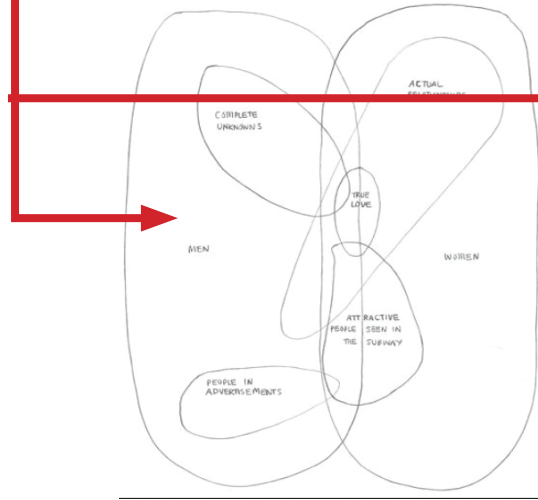
# WK3 PENCIL KNOW-HOW QUICKFIRE



**"SMUDGING" IS THE  
TECHNIQUE OF A CHILD.**



• **WHERE TO BEGIN? “USE YOUR WORDS!”**  
**YOU’VE READ THE BRIEF. YOU’VE DONE YOUR RESEARCH.**  
Now, begin by writing down any key words or any immediate ideas that strike you as you read the creative brief.



• **THUMBNAILS!**

• **PERSONAL VISION**

**YOUR OWN APPROACH & STYLE**

• **DRAWING FROM REFERENCE**

**HOW DO YOU DO WHAT YOU DO**

**REMEMBER: ILLUSTRATOR = VISUAL PROBLEM-SOLVER**

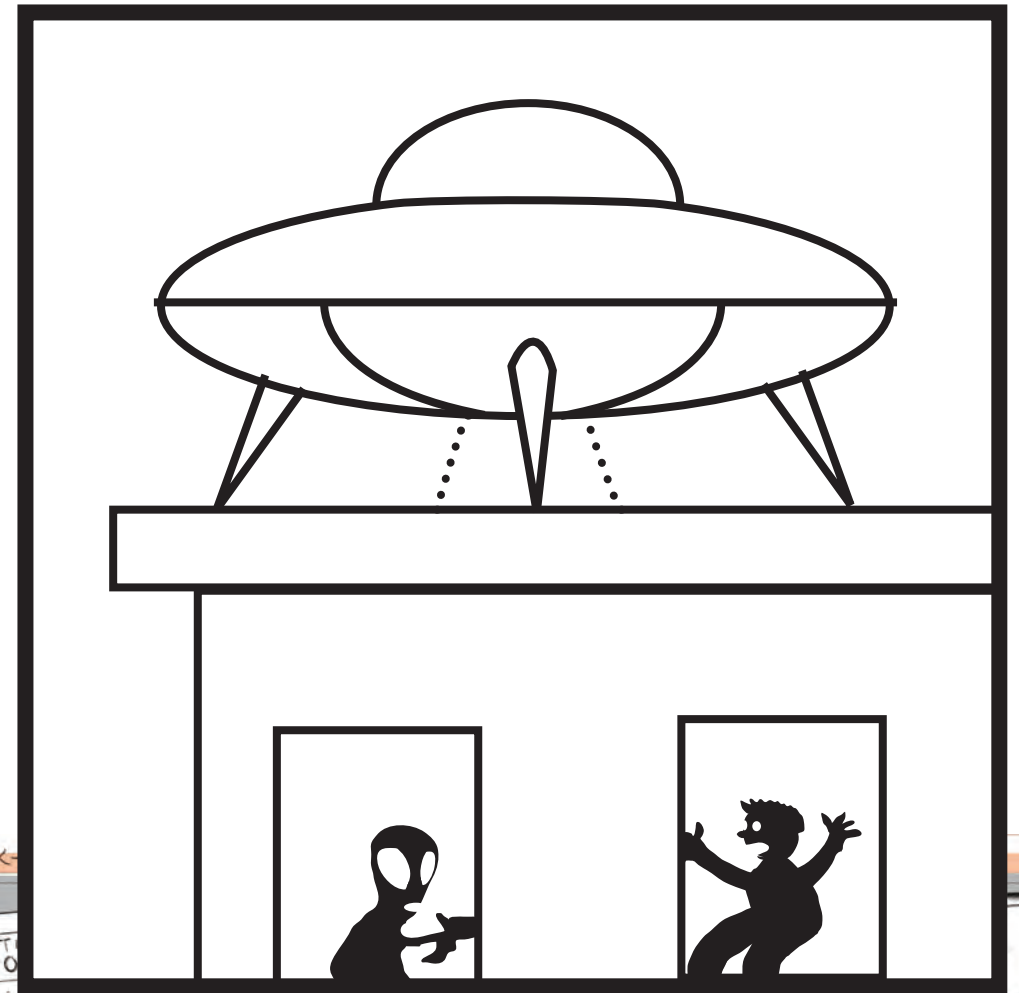
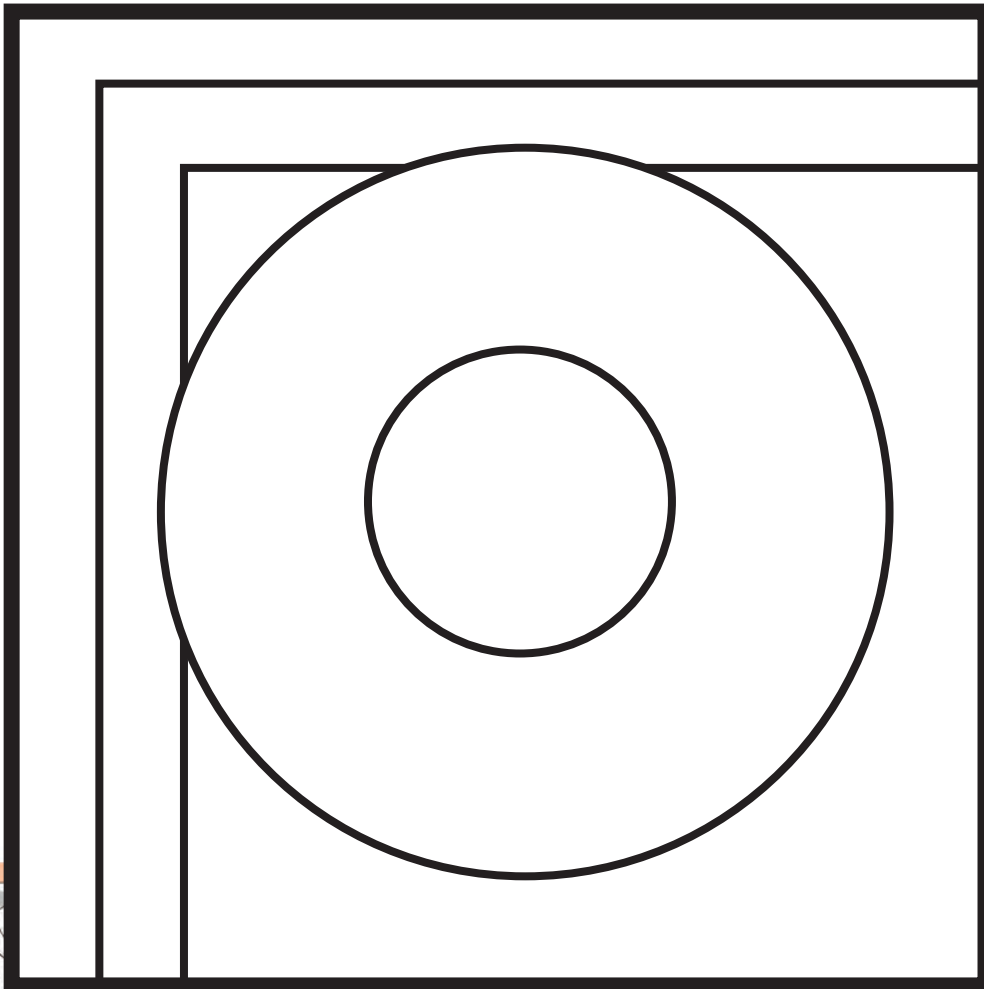


# WK3 ILLO FORMULA: BRAINSTORM + THUMBS! + YOUR STYLE + REFERENCE



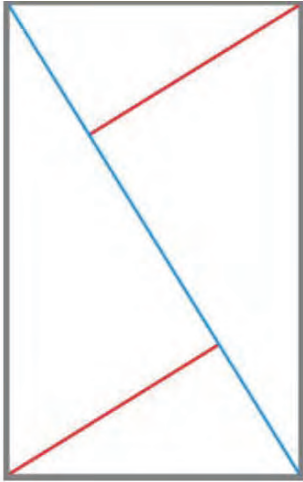
- 1) DEFINE CONCEPT WITH WORDS
- 2) **CREATE THUMBNAILS!**

# WK4 COMPOSITION: BEST TO TELL THE STORY



# COMPOSITION **REVISE, REWORK, REFINE** • Double-Check Composition

**CONCEPT IS THE FIRST BUILDING BLOCK; THE FIRST CHOICE MADE.  
COMPOSITION IS THE SECOND.**



**BAROQUE  
DIRECTIONAL  
LINES**

**NEGATIVE SPACE**

**BALANCE:  
SYMMETRICAL/  
ASYMMETRICAL**



**UNITY**

**RHYTHM**

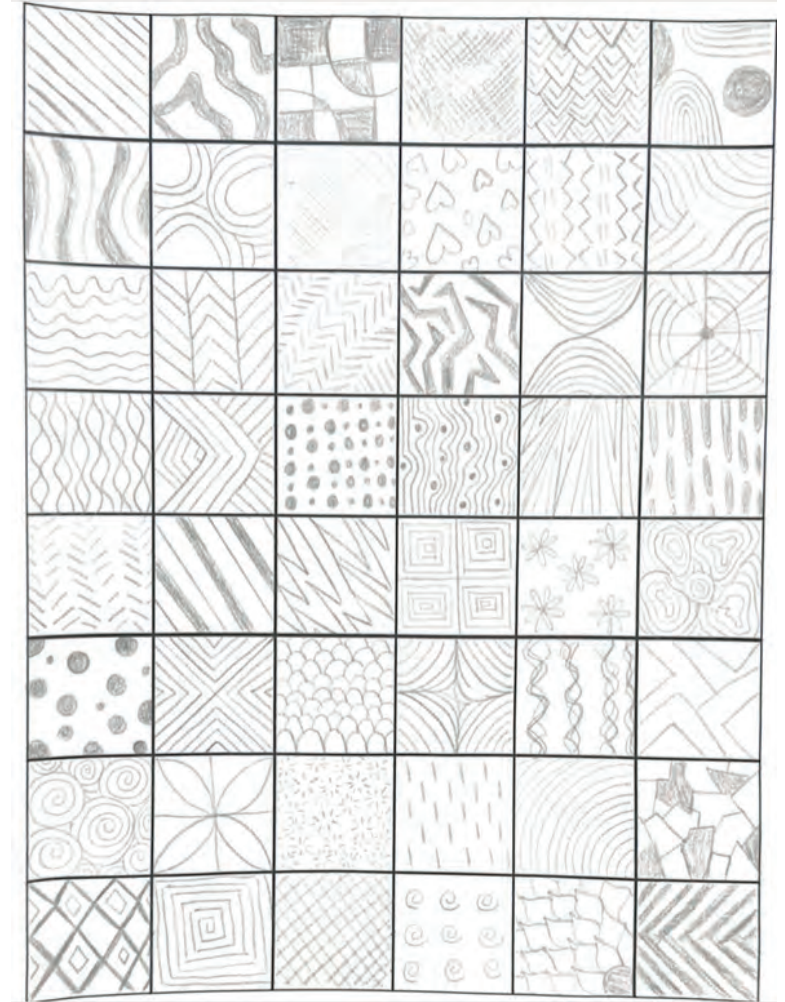
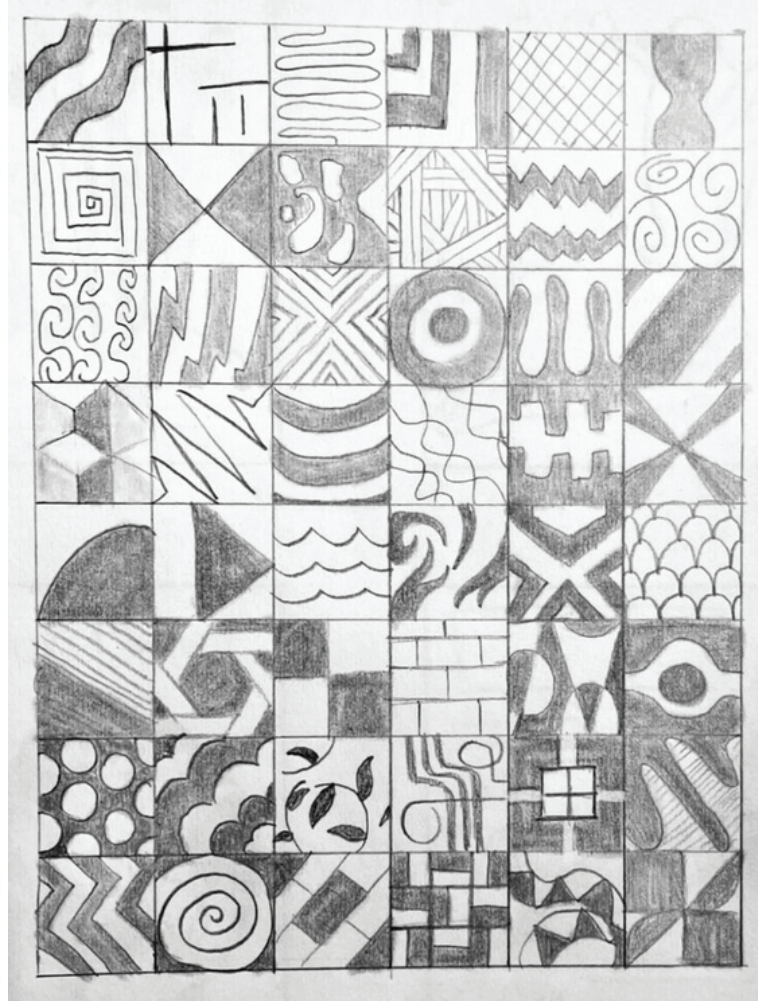
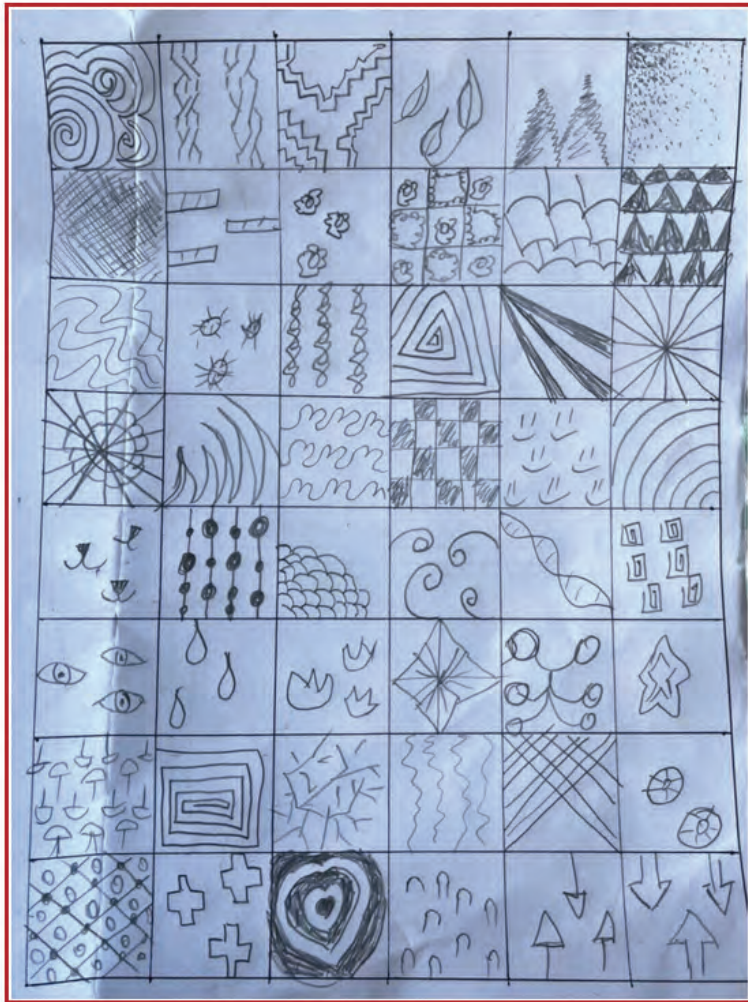
**MOVEMENT**

**FOCAL POINT**





# WK4/5 PENCIL & INK INTERACTION



Hatching



Cross Hatching

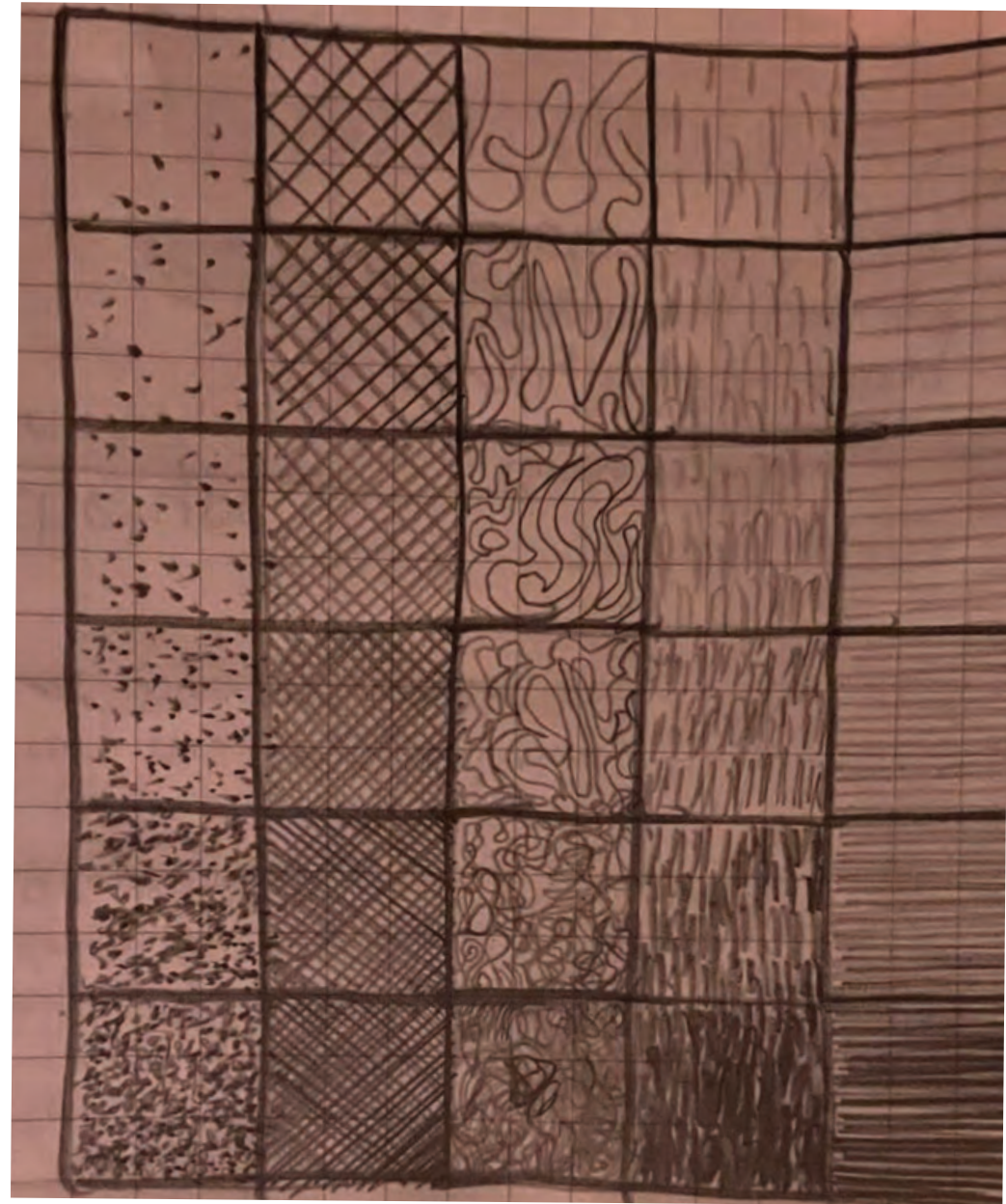
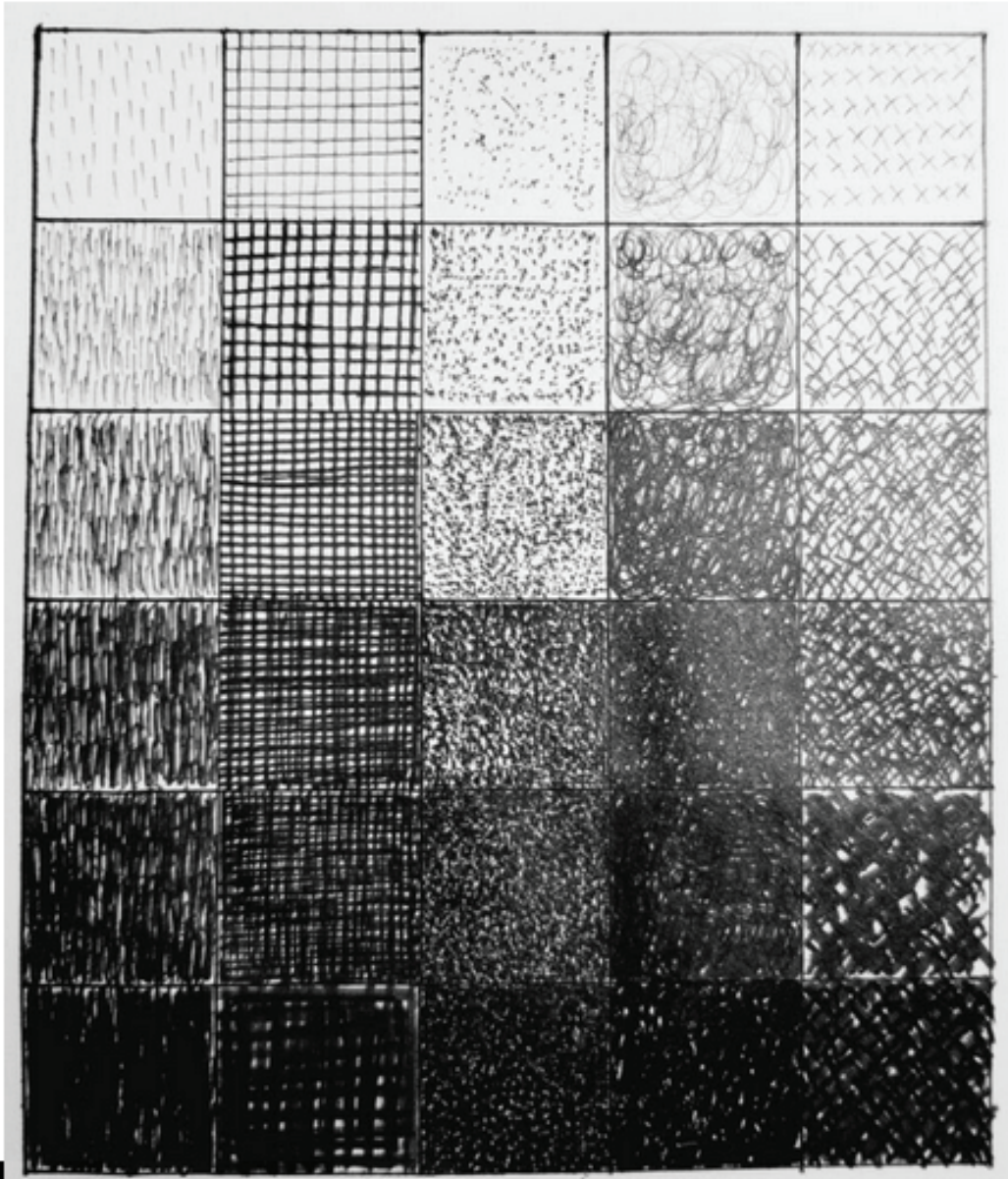


Stipple



Random Mark







# ABSTRACT ART

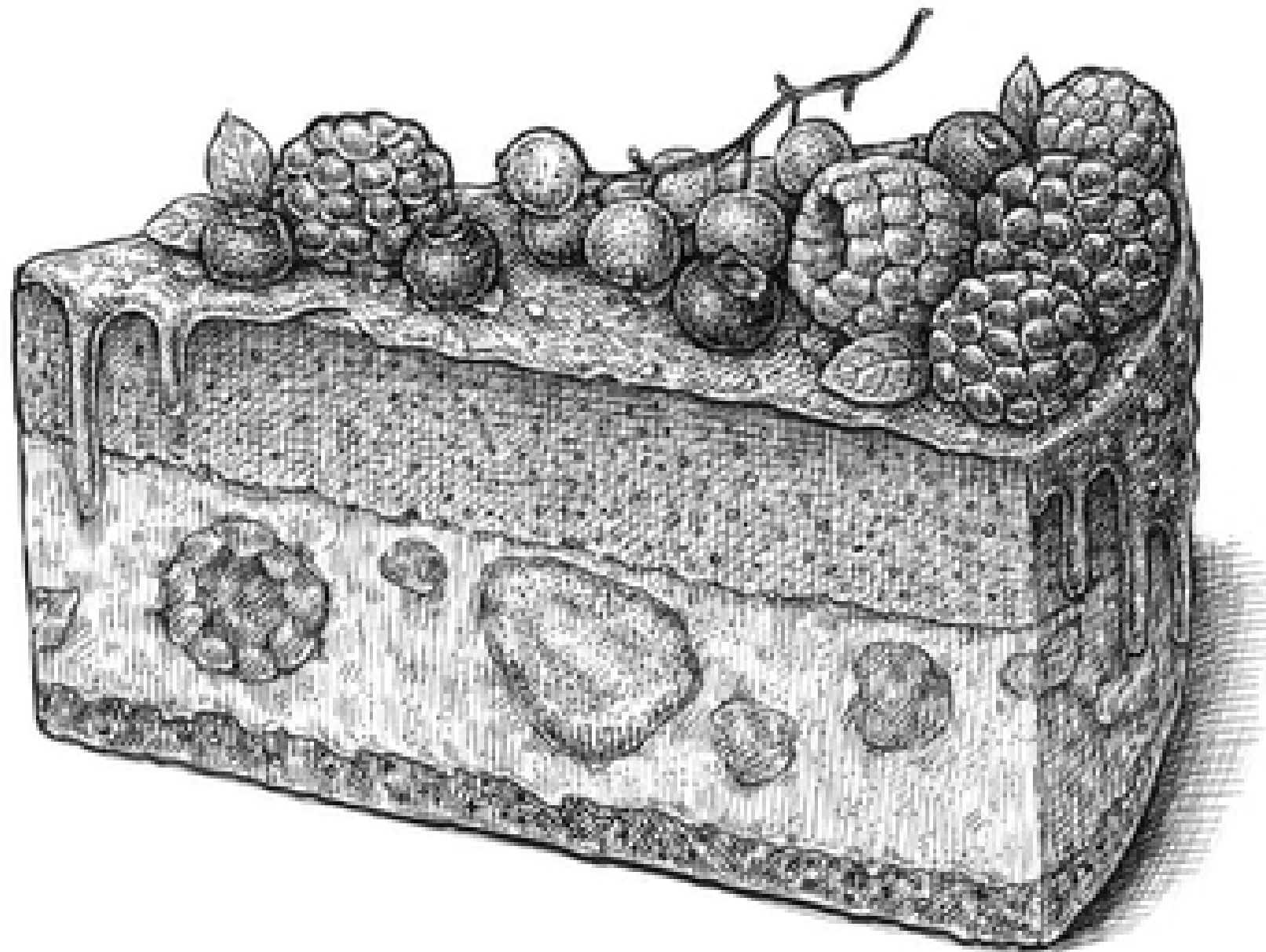
Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead uses shapes, colours, forms and gestural marks to achieve its effect



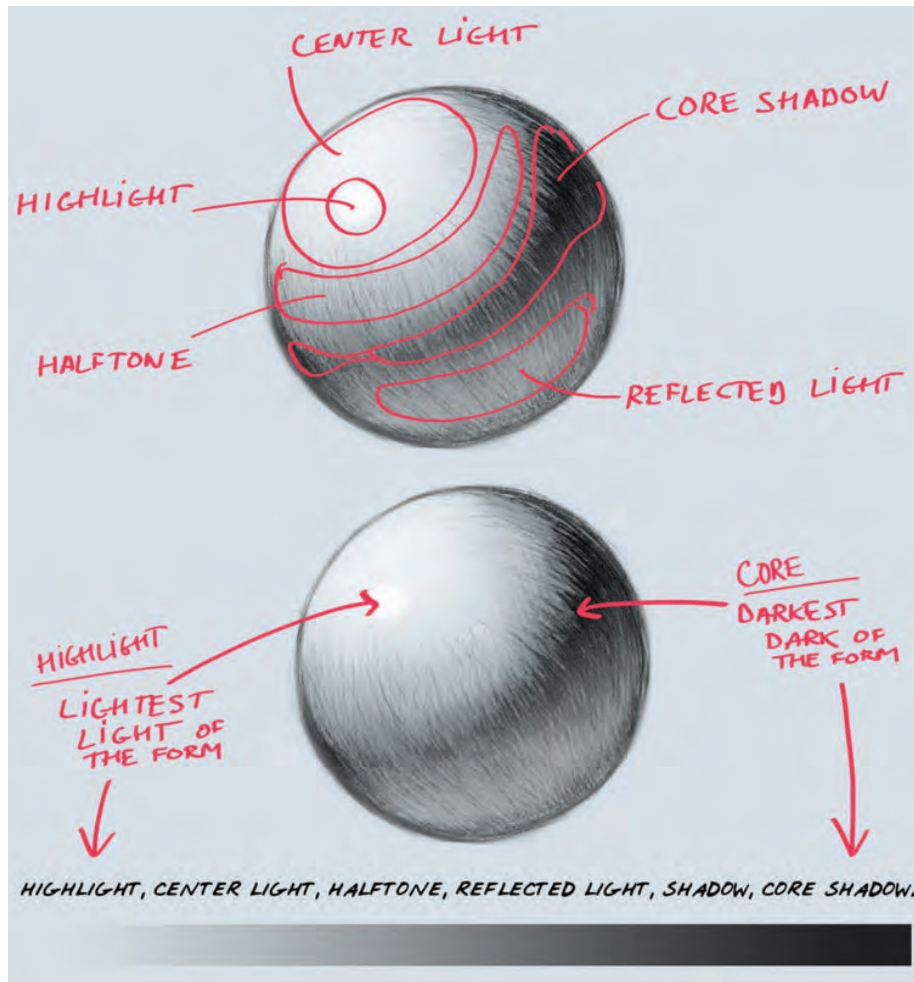
# texture

1 of 2 noun

- 1 **a** : the visual or tactile surface characteristics and appearance of something



## VALUE CAN DEFINE LIGHT, SHADOW & FORM



**BY MIMICKING HOW LIGHT LOOKS IN THE REAL WORLD,  
WE FOOL OUR MIND INTO SEEING 3D FORM ON A 2D SURFACE.**

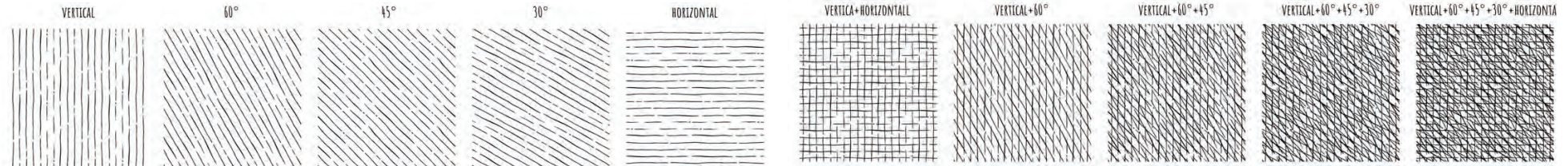
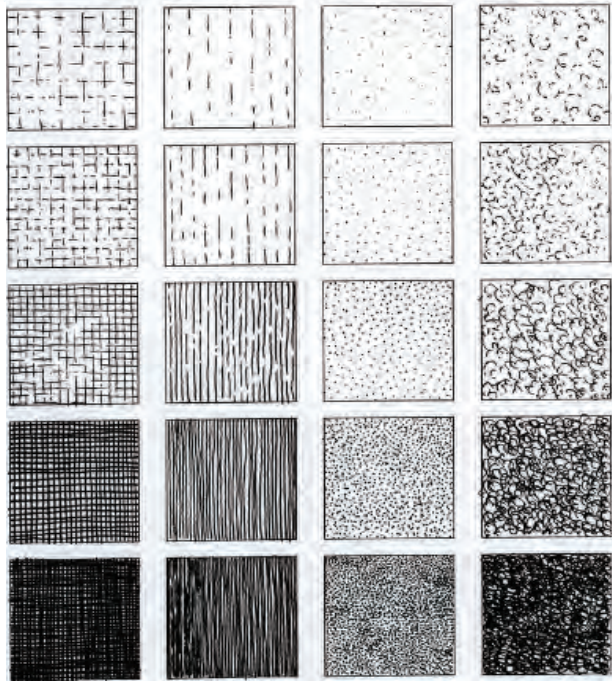
# WEEK 7: VALUE BY WAY OF INK

- HATCHING REFERS TO **LINE** DRAWN IN ONE DIRECTION.

- CROSSHATCHING REFERS TO **LINE** DRAWN IN TWO DIFFERENT DIRECTIONS.

- STIPPLING REFERS TO A **PATTERN** OF DOTS.

- SCUMBLING/ RANDOM MARKS SHOW A **CHANGE** OF DENSITY IN MARKS & PATTERN TO CONVEY A CHANGE IN VALUE.

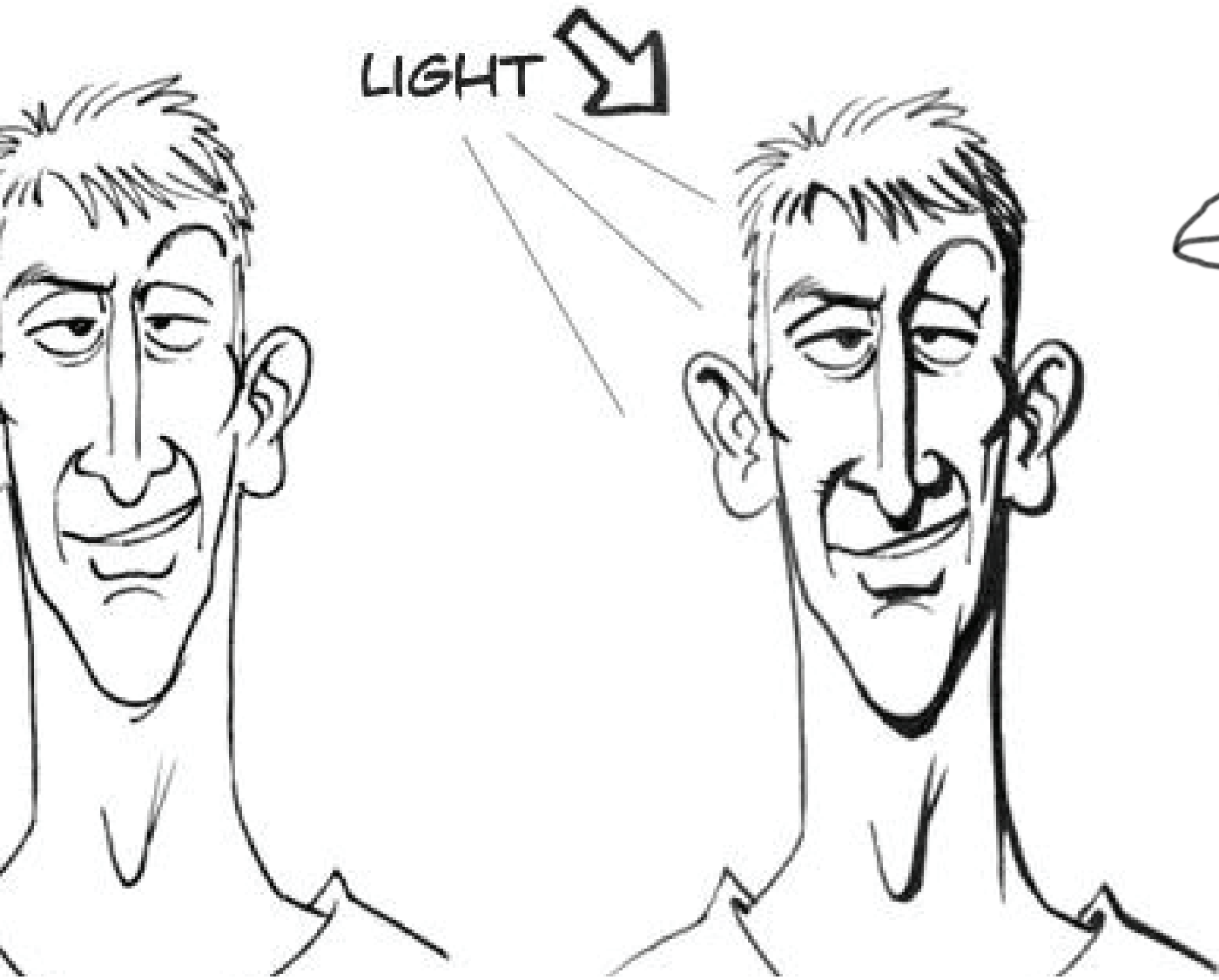


## CONTRAST vs. VALUE

**CONTRAST:** DIFFERENCE BTWN LIGHT AND DARK

**VALUE:** GRADIATIONS OF LIGHT AND DARK. ALL COLORS HAVE AN INHERENT VALUE





**UNIFORM  
LINE WEIGHT**

**VARYING  
LINE WEIGHT**



**UNIFORM  
LINE WEIGHT**



**VARYING  
LINE WEIGHT**





D



A



B



C





**Q: WHY IS VALUE SO IMPORTANT?**

**A: BECAUSE IT CAN...**

- **CREATE MOOD**
- **DEFINE LIGHT SOURCES**
- **CREATE FOCAL POINTS**
- **GUIDE THE EYE THROUGH THE IMAGE**
- **DESCRIBE THE TIME OF DAY**
- **EXPRESS DEPTH**

