

New York City
College of Technology
The City University of New York
Communication Design Department

COMD 3633 | SPRING 2023
Advanced Strategies in Illustration
Thursdays, 6:00–9:00PM
N1118
Section E164 | 3 credits, 4 hours

Professor Sara Gómez Woolley
SJWoolley@citytech.cuny.edu

Openlab Site:
[https://openlab.citytech.cuny.edu/
woolley-comd3633sp2020/](https://openlab.citytech.cuny.edu/woolley-comd3633sp2020/)

Office Hours:
Thursdays 4pm-6pm
N1126

Essentials For Class:

SKETCHBOOK - 9 x 12 Hardbound
Canson, Strathmore or similar
FAVORITE DRAWING PENCILS
TRACING PAPER!
ERASER
SHARPENER
12" RULER
CLOUD STORAGE / FLASH DRIVE

Required Hardware:
Mac or PC
Scanner

Required Software:
Adobe CS

Course Overview

Welcome to Advanced Strategies in Illustration.

We will be spending this semester preparing to enter the world of Professional Illustration. This is an in-person class, and will be a combination of lectures and studio work. We will be meeting on campus (N-1118) and will have an online Dropbox to access course materials and upload projects. This course is broken into 4 course goals:

Portfolio Pieces (Style and Niche)
Professional Skills (Briefs and Process)
Business Practices (Contracts, Billing, Mailers)
Internet Identity & Marketing (Social Media and online presence)

This class will be a combination of lectures, guest speakers, and studio work. We will be drawing in class every time we meet, so **DO NOT COME TO CLASS WITHOUT YOUR MATERIALS**. Course Description

This course is designed to prepare the student for entry into the professional world of illustration. Developing a personal illustration style and how to brand and market that style will be stressed through assigned and self-generated projects and writings. Business procedures, resources, and job-hunting skills will be discussed.

Development of portfolio pieces demonstrating a high level of skill and a personal style, as well as the ability to discuss the work in formal and conceptual terms is the primary focus. Additionally, the student will be introduced to a variety of professional practices and develop a familiarity with the local, regional and national scenes. The project contents should demonstrate the student's versatility and advanced skills while demonstrating consistency in presentation.

Strategies for creating professional illustrations will be based on a rotating series of topics relevant to contemporary illustration. Topics and strategies may include: editorial, book, card, and poster illustration, as well as self-generated projects. Students use both digital and traditional media.

Attendance (College) and Lateness (Department) Policies

A class roster roll will be taken at the beginning of each class. Only two absences are allowed. After two absences, a student may be withdrawn because of unsatisfactory attendance (code WU). Students arriving after the roll is taken will be marked "late." Students will be notified at the earliest opportunity in class after they have been absent or late. After four latenesses, a student will be asked to withdraw from the class (code W) or may be withdrawn from the class (code WU).



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Extra Credit Hardware:
There are opportunities to earn Extra Credit in this course in a few ways:

- Required Software:
1. Attend LIFE DRAWING SESSIONS.
Adobe CS
 2. Attend ILLUSTRATION EVENTS.
 3. Join and Participate in a Professional Organization.

In order for Extra Credit to count, you MUST write a blog post about the event or life drawing session you participated in, within ONE WEEK of the event, with pictures and post it to our openlab.

Academic Integrity Standards

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources.

Academic dishonesty of any type, including cheating and plagiarism is unacceptable. "Cheating" is misrepresenting another student's efforts/work as your own. "Plagiarism" is the representation of another person's work, words or concepts as your own.

Lastly, this course will adhere to the Society of Illustrators policy regarding the use of AI. The Society of Illustrators celebrates the hard work and dedication that goes into each artist's creations. They oppose the commercial use of artificially manufactured images and will not allow AI into annual competitions at any level.

In-Class Structure/ Timeline

Part 1 (1st hr.) – Critiques and Brainstorming for various stages of class projects (student participation is required).

Part 2 (2nd hr.) – Power Point Presentation of Professional Practices and Project Introductions.

Part 3 (3rd hr.) – In-class studio and research.

*There will be class critiques and presentations, so please be prepared to interact with myself and your fellow students during these critiques (it is part of your grade).

Grading System

Grading:

10% - Sketchbook

20% - Participation (Guest speakers, reading response, in class studio time, critiques, etc.)

70% - Projects (4) and Writing Assignments

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.



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REQUIREMENTS:

This is a studio/lecture course in which we will consider the relationship of the artist to his/her work. The course will emphasize individual investigation and discovery, and will consist of in-class assignments that will require additional out-of-class work. Students will be using color media and techniques learned in intermediate classes to create conceptual illustrations.

Each student is expected to complete all the assignments and required readings. During discussion and lectures, students are expected to engage in meaningful classroom participation. Details of the various assignments will be discussed in class.

Deadlines are mandatory just as in the professional world. As assigned, they will consist of research > thumbnail stage > roughs > color comprehensive stage > final piece.

Assignments missing on the scheduled critique day will be penalized one letter grade. Late assignments will not be accepted more than one week after their deadline, unless discussed and approved by me.

Project Evaluation criteria:

- 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 - Work should be presented neatly and with care. Consider what you have to say about your project and other projects during the critique.

Labs

Students are expected to work on sketchbooks and assignments for at least four hours a week outside of class. You will find that it will take a lot more than that to be successful. Students are encouraged to utilize and share tools in the Class Resources section for extra help.

Critiques

Each student will present his/her work weekly for critique using appropriate design vocabulary. The critique is a neutral dialogue. Students will present their work and discuss the strengths and weaknesses, expressing what works and what doesn't work in relation to the assignment guidelines. Design-specific terminology should be used at all times.

Guest Lectures

Many weeks our class will include a Guest Speaker who is an expert within the world of professional illustration. Students will know ahead of time who the speaker is. They will be expected to research their careers and have specific questions prepared in advance.



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Topics in this course (Subject to changes, additions and subtractions):

1. Learn the difference between style and subject, how to develop an original illustration brand, and how to market that brand.
2. Learn how to prepare a professional portfolio for employment in various "niche" markets.
3. Learn how to present that portfolio to art directors, editors, and other art buyers.
4. Learn how to set up a professional studio practice.
5. Learn accepted practices and protocols expected of the artist in the professional art community.
6. Learn the basics of the business of illustration: bookkeeping, invoicing, and the IRS.
7. Learn the role of art directors, agents, packagers, and other art professionals and how to establish and maintain a productive relationship with them.
8. Learn about intellectual property and copyright law and how it affects the practicing illustrator.
9. Learn how to read and understand various Business Contracts.
10. Learn how to compile a Client List.
11. Learn how to create promotional pieces targeted to your industry.
12. Learn alternative job possibilities wherein acquired artistic skills can be profitably employed.
13. Learn the value of an on-line portfolio, website, and Social Media presence.
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10. Learn how to compile a Client List.
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Projected Schedule

AUG 31 | Week 01
Influence & Niche Markets

SEP 7 | Week 02
Style, Concept, and Identifying your Niche
Project 1 Introduction (Editorial Illustration)

SEP 14 | Week 03
Lecture: Editorial Illustration
Project 1 (Editorial Illustration)

SEP 21 | Week 04
Creating a targeted portfolio piece
Project 1 (Editorial Illustration)

SEP 28 | Week 05
Intro Project 2 (New Yorker Cover)
Project 1(Editorial Illustration) DUE

OCT 5 | Week 06
Being Visible - Personal Brand and Marketing Strategy
Project 2 (New Yorker Cover)

OCT 12 | Week 07
Intro to Project 3: Conceptual Portrait
Project 2 (New Yorker Cover) DUE

OCT 19 | Week 08
Understanding Contracts
Project 3 (Conceptual Portrait)

*This is a flexible schedule and is
subject to change. I will give you as
much advance notice as I can about
any changes that will occur.



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OCT 26 | Week 09
Intro to Copyright Part 1
Project 3 (Conceptual Portrait)

NOV 2 | Week 10
Intro to Copyright (infringement) Part 2
Project 3 (Conceptual Portrait)

NOV 9 | Week 11
Intro to Project 4 – Psychedelic Poster Art
Project 3 (Conceptual Portrait) DUE

NOV 16 | Week 12
Rejection (Its a part of the business.)
Project 4:Psychedelic Poster Art

NOV 30 | Week 13
Project 4:Psychedelic Poster Art

DEC 7 | Week 14
Intro to Project 5 - Writing an Illustration Bio
Project 4: Psychedelic Poster Art DUE

DEC 14 | Week 15
DUE: Illustration Bio, Final Portfolio & Presentation

