



Asaf Hanuka – The Realist

Welcome to Illustration 1

Learning Better together



In studio classes such as this one the group learning process is called a *critique*.

A critique is the process in which students at each other's work and respond to it.



Responses such as "I like it" or "I don't like it" are judgments of value that say *nothing* specific about artwork.

Instead in critique, we point out positive aspects of the work and we give each other valuable feedback and specific suggestions to improve, in the end making everyone's work stronger.

WHAT IS ILLUSTRATION?



So, what is illustration?

Illustration is NOT just images . . . Illustration is storytelling.

Illustration is NOT a media or a style, illustration is communication.

We are saying something to our world.

John Hendrix

ICON7 President's Address 2012

Lets examine what we THINK is by first looking through a few images that we *know* to be illustrations with the purpose of finding the commonalities and differences.



Saul Steinberg,
"View of the World From 9th Avenue," *The New Yorker* cover, March 29, 1976, colored pencil and ink



Tomer Hanuka,
"Perfect Storm," *The New Yorker* cover, February 10, 2014, digital



Ralph Steadman for Flying Dog Brewery, ink on paper.



Red Nose Studio, label for Blasted Church Riesling, sculptural illustration

- ***WORKING DEFINITION:***

*Illustration is **not** defined by the method it is made by, but instead it is defined by the purpose it is made **for**, and ultimately by the context of its use.*

WHAT IS ILLUSTRATION?

**text +
image**

~~**textimage**~~

**text +
image**

meaning

- “ Illustration takes disparate elements, text and image, and does not make a jumbled Frankenstein, but a new thing — a whole that is greater than the sum of its parts. What I love about illustration is this stark humility — it is willing to subvert itself to deliver its content. ”

-- Illustrator John Hendrix from *This is Culture*, ICON 7 keynote speech

So the act of being *commissioned* or made to solve a specific problem or illustrate a specific concept, in fact *is* what makes illustration, illustration!



Norman Rockwell, *Saturday Evening Post* cover, October 8, 1938, oil on canvas

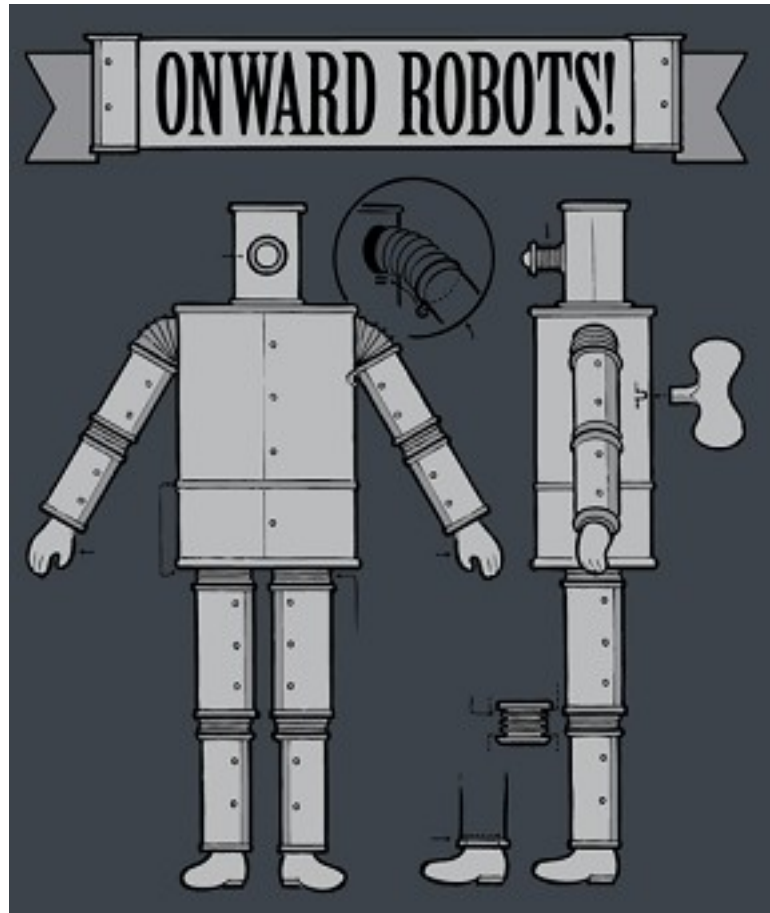
Illustrations are brought to life through their context



Ralph Steadman label for Flying Dog Brewery



Label for Blasted Church Riesling by Red Nose Studio



Chris Ware

Yes, arrival at the final art does matter, but our primary aim in this course is to develop an understanding of the process used by illustration professionals.

By the end of the course, you will all become illustration creation machines!

Illustrator = Visual Problem-Solver



Great news! You, the hardworking illustrator, have just received a call from a dream client!

Assignment 1- Beverage Label Reboot

Illustration for a beverage label:

You have been approached by a client to who wishes to redesign the packaging for an existing beverage label. You will identify your own client for this project.

- Choose an illustrated wrap around beer can or tea box.
- Label will be a horizontal design:
 - 5 inches high 6 inches wide for an aluminum can label *wrap around*
 - 4 inches high 6 inches wide for a tea box.
- This is a primarily *Illustrated* label. Though text placement should be thoughtfully considered. If it is not hand drawn text and part of the art, then it should *not* be included in the final art.
- FINAL Art is required to be Black and White *only*.

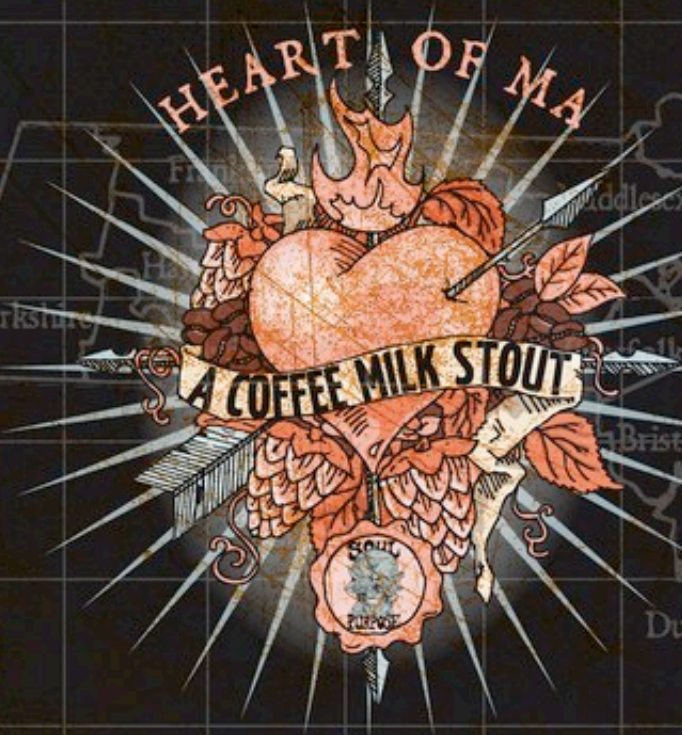


Craft beer illustrated labels : 21st Amendment Brewery.



Ginga Ninja versus Koko Buni in the finals of the CNBC 2016 Battle of the Beer Labels championship.

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Celestial Seasonings has had a long history of unique product illustrations to *brand* for it's teas.



ARTIST: BRALDT BRALDS



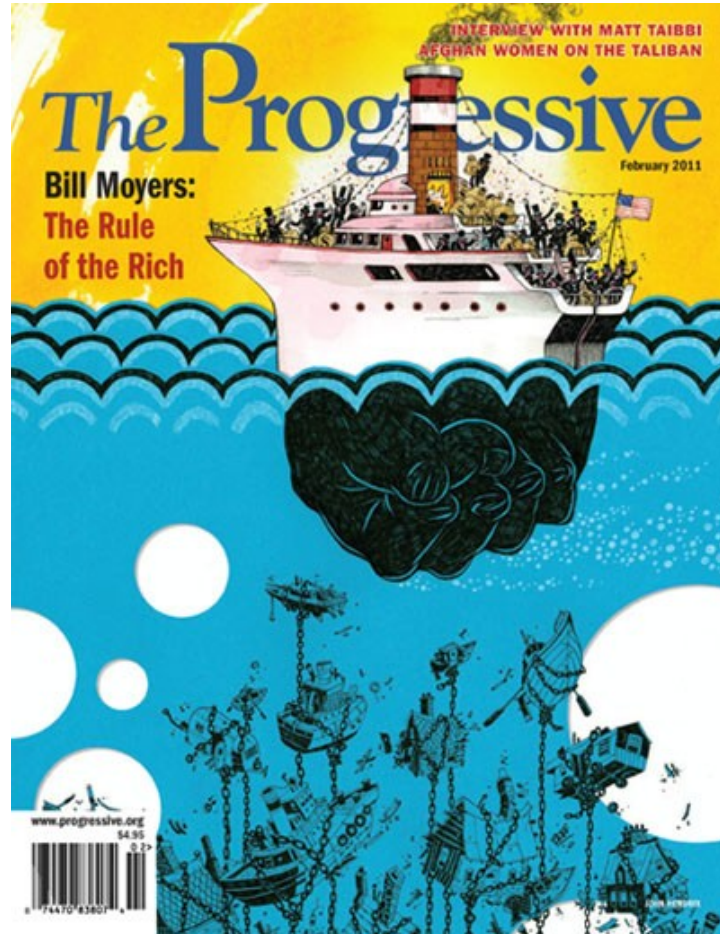
WHERE TO BEGIN?



Nick Dewar for *The Atlantic*

- You've discussed the idea with the art director (AD) and expressed interest in the project.
- You've agreed on a timeline and compensation.
- Great! The next step is usually for the AD to send you a *brief*, which is a written overview of the project that outlines exactly the scope of the job. If we think about illustration as problem solving, then the *brief* should outline the problem.
- The solution to the assignment will be in your *personal visual reaction to something*.
- Usually that something is text, such as a story, an article, or an ad.

You the illustrator are responsible to identify the problem to solve.
After all, if you aren't sure what the problem is, *you can't solve it.*



John Hendrix, the Rule of the Rich

What problem is John Hendrix solving through this visual reaction?

The next step is to thoroughly understand the subject matter.
Having a gut reaction to a topic might make you think you understand it.

You don't.



Allison Bruce, "Stem Cell Hierarchy," cover for *Cancer Cell*, April 13, 2010

To create an interesting, intelligent, and unique solution we must carefully examine the subject matter through research before putting pencil to paper.



Janet Lee – Jane Austen's Pride and Prejudice

Research ensures you are informed about your subject matter.
It inspires your visual solutions and makes sure you avoid making mistakes.

Research Is Idea Factory Fuel!



How do We Research?



Masamune Shirow, "Major Motoko Kusanagi," *Ghost in the Shell*

Libraries, museums, books, films, first-hand accounts, journalism and of course the Internet all should be part of your researching skill set.

Brainstorm Your Way Out of Boring!



Jacky Gilbertson, "Fell Asleep While Drawing"

The most important part of an illustration is not the execution; it's the concept behind it. After all, if it's not a good idea, why bother?

1. Look at the brief carefully and pick it apart.
2. Research.
3. Then, Brainstorm in your sketchbook.

WORD WEBS - One way to Brainstorm!

You've read the brief.
You've done some research.

Now, begin by writing down any *key words* or any ideas that come to mind immediately upon reading the brief.

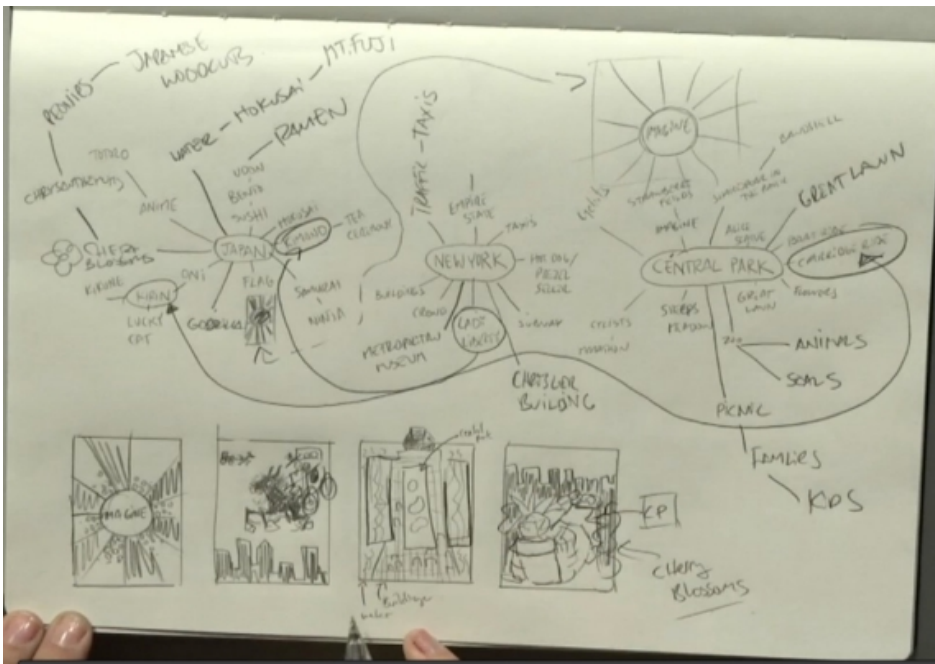
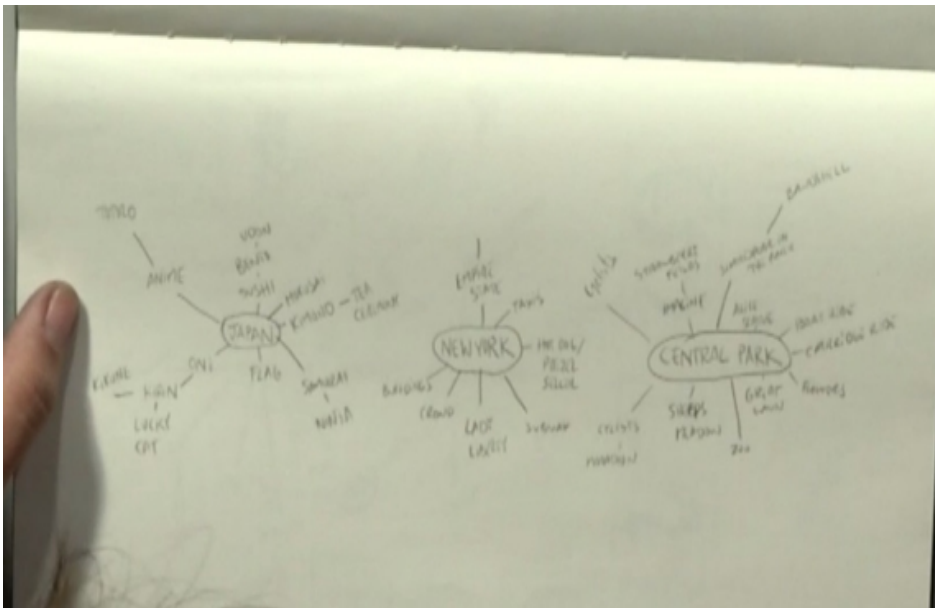
This Brainstorm is for a series of posters commissioned by the Consul General of Japan for an annual cultural festival taking place in New York's Central Park.

Key words: Japan, Central Park, New York.

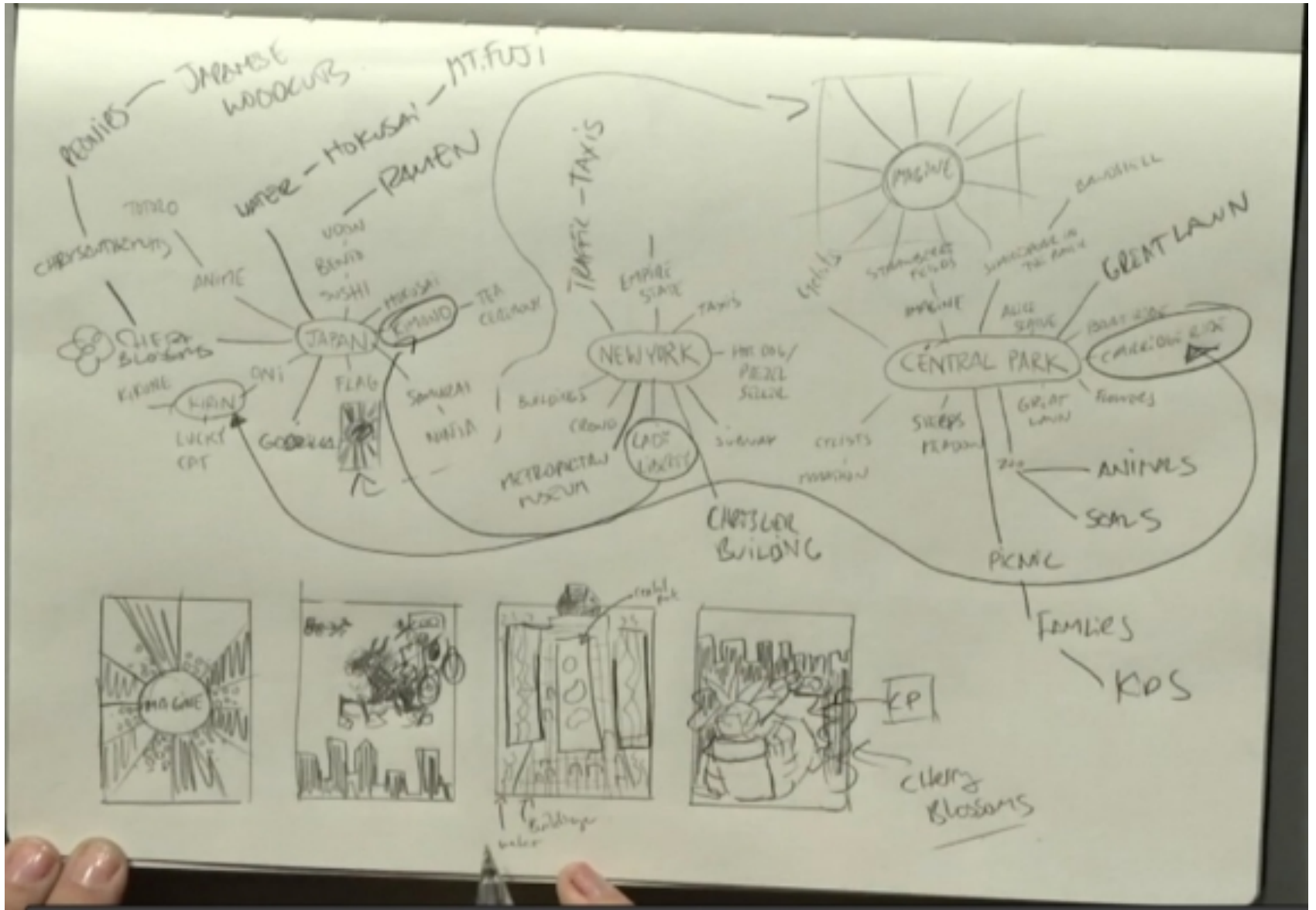
Next allow yourself to free associate on those three key words. Write down any words or ideas that come to your mind based on the brief.

There aren't wrong answers.

It is important not to censor your ideas—just let them flow. Often the ones that seem random end up inspiring the most creative solutions!



From Brainstorm to Thumbnails!





Sara Woolley - Illustrations for Japan Day Central Park

What is a Thumbnail?



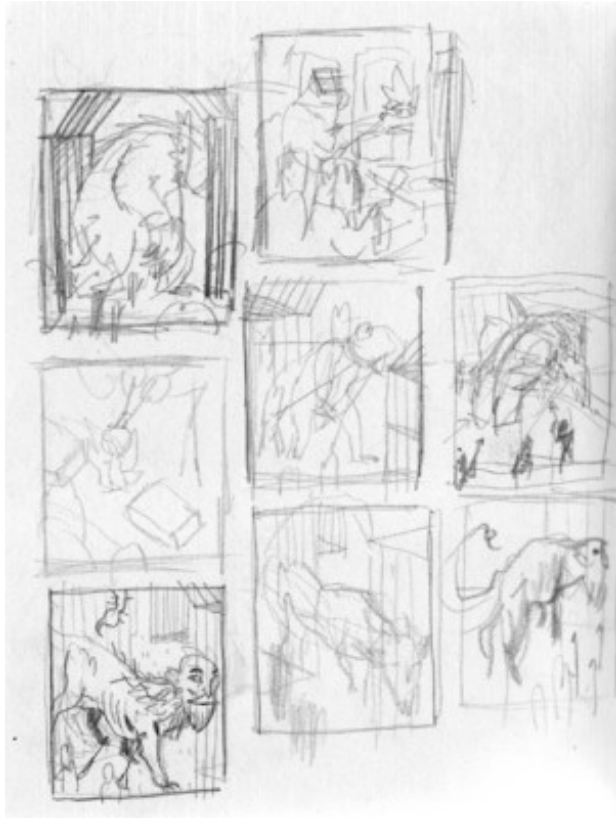
- Thumbnails are small sketches that illustrators do to *plan* their work.
- They are a vital part of the process, helping us to get both the concept and composition down *before* we begin the final artwork.
- Fun fact: the word "thumbnail" alludes to the small size of the image or picture, comparable to the size of the human thumbnail.



Jamie Hogan, thumbnail sketches for Luna Press' *Tiger Boy*

- A key concept here is *small*.
- A second key concept to thumbnails is *speed*. They should be drawn quickly.
- Some people use a pen so that they can't erase and thus draw more freely. Some people use copy paper, so they don't feel the drawings are precious.
- The point is to do them, and do **a lot of them**.
- Lastly, be sure they are clear enough to be able to communicate what is going on in them to another person.

How Many Thumbnails Is Too Many?



The simple answer here is you can *never have too many*.

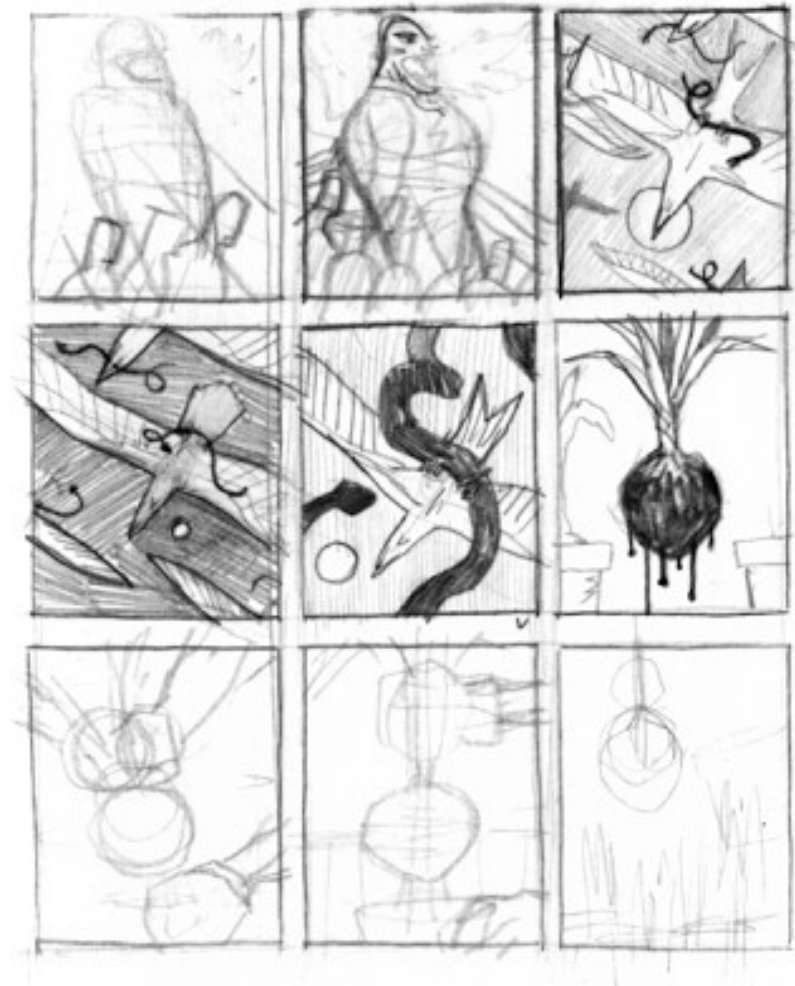
Thumbnails are loose drawings coming directly from the heart.

They are inspiration and creative energy in its most raw form.

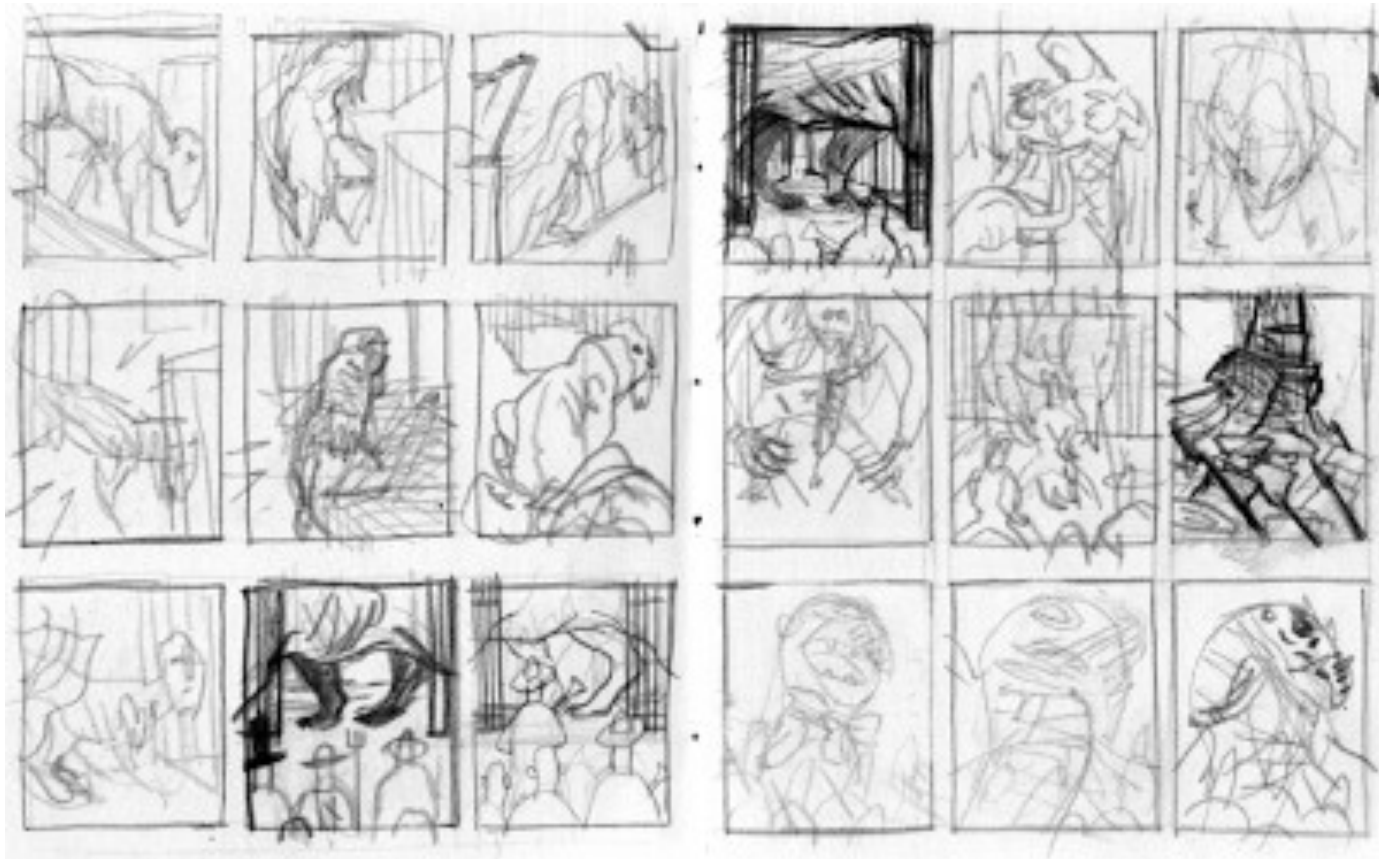
Sam Bosma's thumbnails for **just one illustration** for *Plan Sponsor magazine*.

Note the expected level of FINISH
For each stage of the project.

- Step 1 Research & Brainstorming
- Step 2 Thumbnails
- Step 3 Rough Sketches
- Step 4 Final Drawing
- Step 5... FINISH



SAM BOSMA'S THUMBNAILS FOR *PLAN SPONSOR MAGAZINE*.



SAM BOSMA'S THUMBNAILS FOR *PLAN SPONSOR MAGAZINE*.



Sam Bosma Rough Concept Sketches



Sam Bosma Final Pencil Drawing



Sam Bosma Final Illustration