

ILLUSTRATION II

Degree in Graphical Design

Degree in Graphical Design

Code: 11544

Main Scientific Area: Drawing

Lecturer: Marta Alexandra da Cruz Madureira

Language of Instruction: Portuguese

Regime: S2

Contact Hours: 60h Total Workload: 100h

ECTS: 6,0

Objectives

- Cross knowledge between communication and visual culture, considering the various influences on the representation sphere, particularly in illustration.
- Analyze and identify the structural characteristics of illustration practice: expressive images, visual rhythm, metaphor, allegory, iconicity, etc.
- Understand the illustration as a basic element of graphic design and its relationship in the various media and with the other elements: semantic and formal relationship between text and image; the characteristics of the support (spine, formats and textures of the paper, number of colors, adaptation to different formats, etc.)
- Practice the various models of illustrated image: single image and sequence images.
- Experimenting the various formats of the same illustrated image and the respective methodologies for this adaptation: micro and macro.

Learning Outcomes

Understand the importance of the image in the subjects already learned in the graphic design course.

To achieve the objectives proposed, the student will have to respond positively to three practical exercises. At the end of the semester the student should be able to work in the following areas:

- Editorial illustration / newspaper;
- Illustration in micro and macro media (stamp and postcard);
- Editorial illustration / magazine;
- Picture Book illustration.

Course Contents

Illustration for the press (newspaper and magazine):

In the press editorial illustration is important to consider the relationship between text and image, as well as the proximity between pages, the available area and the graphic elements present in the same space. First the student will do an exercise for a newspaper, attending the specificity of the support, as is the monochromatic, the limited space and the low quality of the print. Secondly, will do an illustration for a magazine, thinking the image for a double page and the integration with the other graphic elements, such as text blocks and titles.

Illustration on different scales (stamp and postcard):

The aim of this exercise is to work on issues of scale and how the same concept, when applied to different supports and of different dimensions, should be thought of in terms of the following objectives: exploration of synthetic but expressive design, as a way of controlling smaller scales ; work on the ability to synthesize images (depending on the dimensions of the supports); understanding of both supports as a way of better establishing compromises between composition and technical approach, with the purpose of creating a functional image at different scales, maintaining the concept and its graphic quality.

Picture Book:

The picture books are privileged supports for the practice of illustration, which are defined as books where illustration occupies a prominent place, from the formal point of view, by the space it occupies in the pages, but also from the narrative point of view, by the way it tells original stories through the images. It may be aimed at children audiences, adults, or both. This type of media is also characterized by irreverence and authorial freedom given to each illustrator. The objective of the illustration in this context is to tell a story, in an active and original way, completing the information given in the text. From 2 short stories provided (one for children and other for adults), students will plan the book through a storyboard to later illustrate with images in sequence, respecting the format and position of the text.

Recommended Bibliography

Doyle, S.; Grove, J Sherman, W. (2019) History of Illustration. Bloomsbury

Grabowski, B. Fick, B. (2015) Printmaking: a complete guide to materials processes. Laurence King Publishing

Heller, s. Chwast, S. (2008) Illustration, a Visual History. Abrams

Klanten, R. (2005) Illusive, Contemporary Illustration and It's Context. Die Gestalten

Klanten, R. Hellige, H. (2011) Illustrators unlimited: the essence of contemporary illustration. GestalteKraus, J.

(2012) All the Art That's Fit to Print. Inside The New York Times Op-Ed Page. Columbia University Press

Male, A. (2017). Illustration. A Theoretical and Contextual Perspective. Bloomsbury Visual Arts

Van der Liden, S. (2011) Para ler o livro ilustrado. Cosac Naify

Shulevitz, U. (1997) Writing With Pictures. Watson-Guptill

Learning and Teaching Methods

Program contents of the course aimed to train the student to respond to any type of work within the area of illustration and image construction, related to the process of graphic design.

Assessment Methods

Operating Regime:

Students should consult the Regulamento Académico (RA) do IPCA and Regulamento de Avaliação de Conhecimentos e Competências (RACC) da ESD.

The curricular unit works on a face-to-face basis.

Learning Assessment:

The evaluation is continuous and respects the programmed timetable (according to point 1 of article 3 of the ESD RACC).

It provides for the fulfillment of the discipline's objectives, as well as the method and strategies used for its development and implementation.

The ability to organize and systematize, the conceptual component and the interest in looking for external theoretical and technical resources, as support for the work, are also evaluated.

Attendance, compliance with the proposed deadlines, student participation in the requests made by the teacher during the class will also be important elements for evaluation, as well as the resolution of small exercises that can be launched during the semester.

The effective evaluation in this course will result from the combination of the following components:

Proposal 01 (P001) = 15%

Proposal 02 (P002) = 15%

Proposal 03 (P003) = 25%

Proposal 04 (P004) = 25%

Attendance and Participation (AP)* = 10%

SketchBook (P004) = 10%

*Attendance and participation is understood as the student's effort to evolved in the curricular unit through requests made by the teacher as well as through autonomous work developed at home, from class to class.

Continuous evaluation foresees the attendance of the student in at least 75% of the classes (according to point 2 of article 3 of the RACC-ESD).

All the work should be accompanied by the teacher in the classroom.

The works must be original and developed by the student.

If there is a lack of originality in a work, made by someone else or plagiarism of an existing work, the work will not be evaluated (0 values).

Evaluation by exam (2nd semester):

Given the discipline's objectives, practical work and continuous evaluation, this curricular unit does not allow the exam period of the 2nd semester (according to point 4 of article 4 of the RACC-ESD).

Special period exam:

Only students who are under a special frequency regime have access to this period (as described in section I, article 135.º and in point 5, article 209.º, of the RA-IPCA). The assessment in this special season includes a set of exercises, over several days, in statements provided on the first day of the exam.

Grade improvement:

Classification improvements are made by continuous evaluation (according to point 2 of article 6 of the RACC-ESD).

In order to improve the classification the student must attend the course again, following the assessment provided

for in the curricular unit program.