

What Is Illustration?



It's complicated...

Warming up: *Think like an illustrator*

A quick creative drawing exercise!

3 Color-coded pieces of paper. Please write on each color:

Green: Proper Noun (*ie Historical Figure, Celebrity, Place*)

Blue: Noun

Yellow: Adjective

Types of Illustration

- Editorial
- Children's Book (KidLit)
- Book Covers
- Graphic Novels / Comics / Zines
- Much much more (character design, storyboards, fashion, video games, patterns, typography, etc, etc)

Editorial

What is Editorial Illustration?

An illustration or series of illustrations used in a printed or online publication or article to help convey the overall mood or aspect of a written article.

Where is editorial illustration used?

Magazines, Newspapers, & Websites:

The New York Times, The New York Times Magazine, New Yorker, Boston Globe, PlanSponsor, Rolling Stone, WIRED, City Paper, The Atlantic, The Economist, Bloomberg Businessweek, Mother Jones, Harpers, Nautilus, Cycle World, The New Republic, Nylon, Scientific American, The Washington Post, Baltimore Sun, The Walrus, Baltimore Magazine, Fortune, Newsweek, Entertainment Weekly, Esquire, Forbes, Fast Company, Foreign Policy, The Guardian, LA Times, Men's Health, Psychology Today, HOW Magazine, and thousands more.

Types of Editorial Illustration

Cover

Spread

$\frac{3}{4}$ Spread

Full Page

Half Page

Quarter Page

Spot

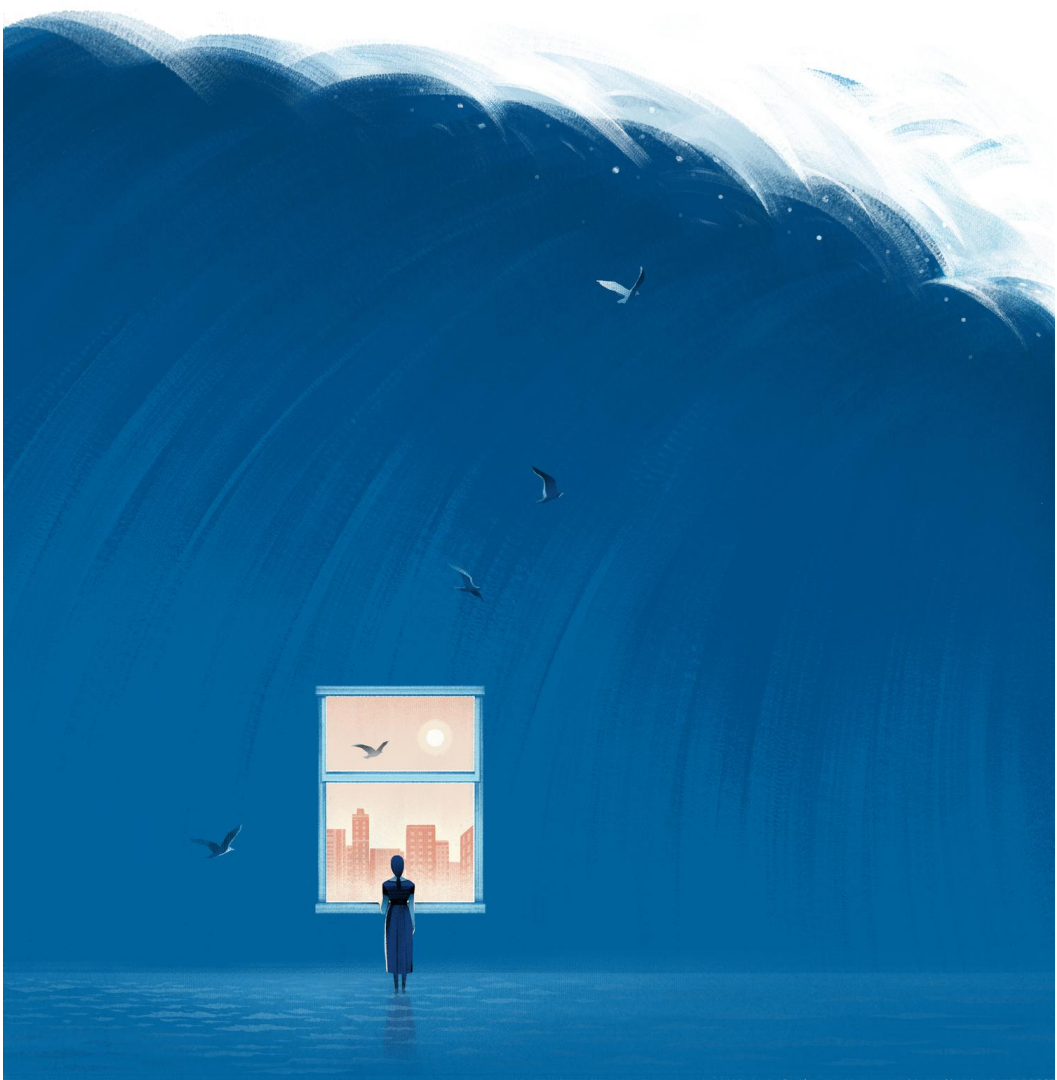


It's Not a 'Stream'
of Consciousness

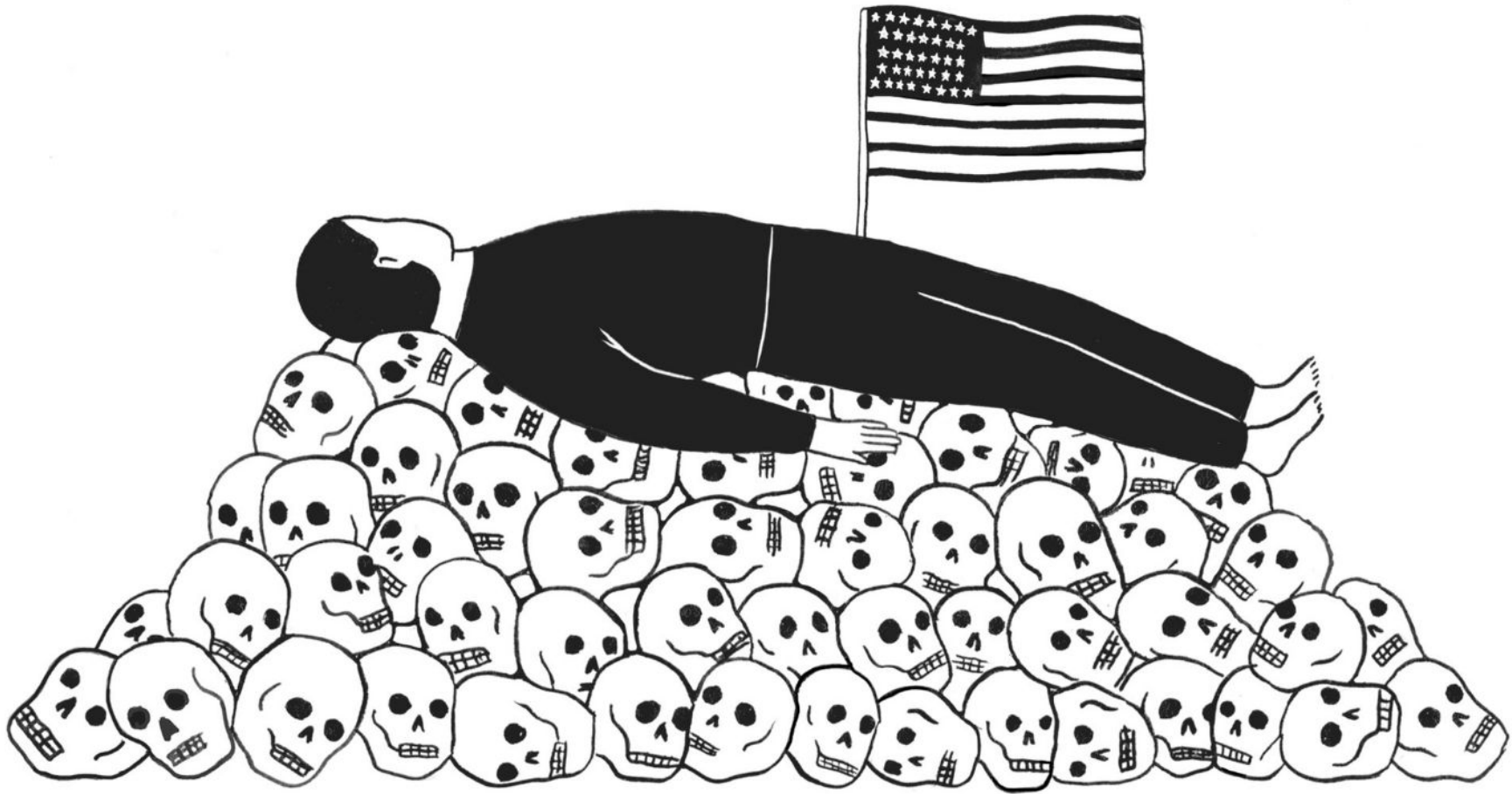
Illustration by
GÉRARD DUBOIS



Jasu Hu

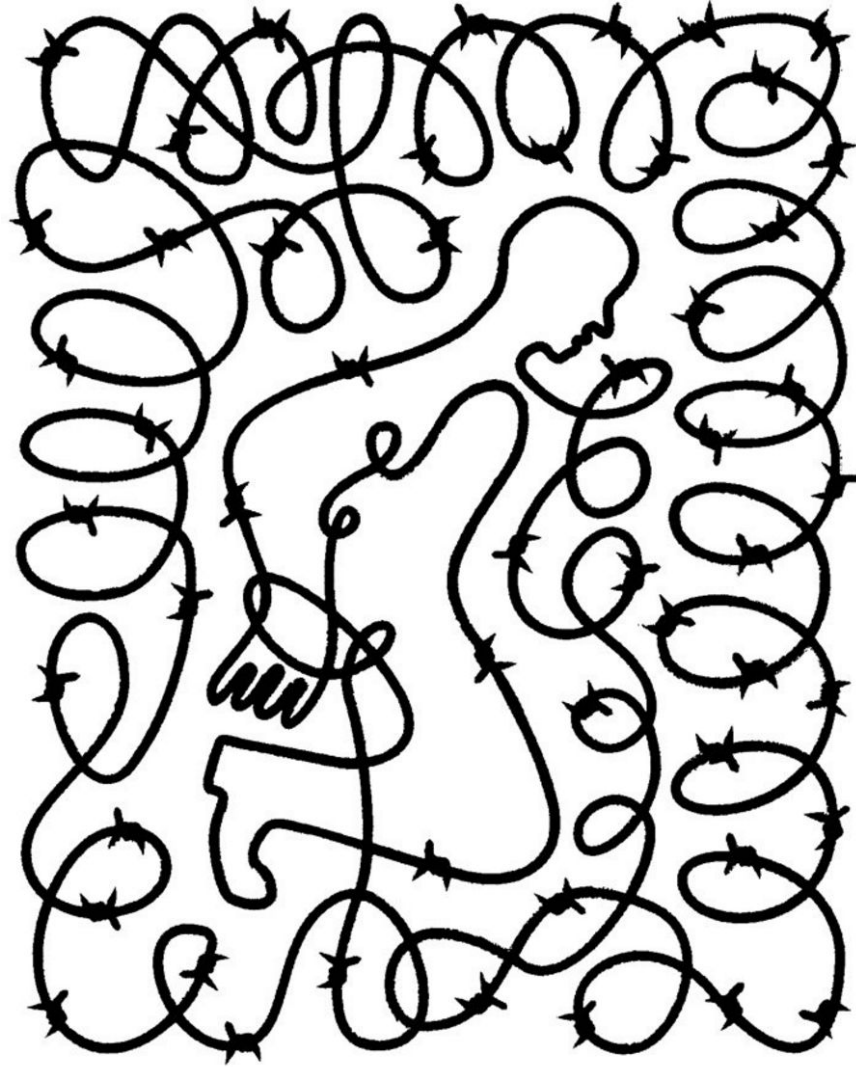


Jasu Hu



When Americans Lynched Mexicans

Illustration by
RACHEL LEVIT



A Detainee
Describes More
[C.I.A. Torture](#)

Illustration by
GOLDEN COSMOS



and
The Coe
Compa



Sexually
Assaulted at UVA

Illustration by
WESLEY ALLSBROOK



How to get Editorial Illustration Work?

PORTFOLIO PORTFOLIO PORTFOLIO PORTFOLIO PORTFOLIO PORTFOLIO

WEBSITE WEBSITE WEBSITE WEBSITE WEBSITE WEBSITE WEBSITE WEBSITE

SOCIAL MEDIA SOCIAL MEDIA SOCIAL MEDIA SOCIAL MEDIA SOCIAL MEDIA

Emailing. Sending Postcards. Cold Calling. Dropping off physical portfolio.

Portfolio

Developing a style that represents you as an artist/illustrator that is natural and fun for you.

Multiple Styles is OK.

Color is a must.

6-10 **STRONG** pieces is way better than 6 strong and 14-20 weak pieces.

100 Things I Like to Draw

John Hendrix's list



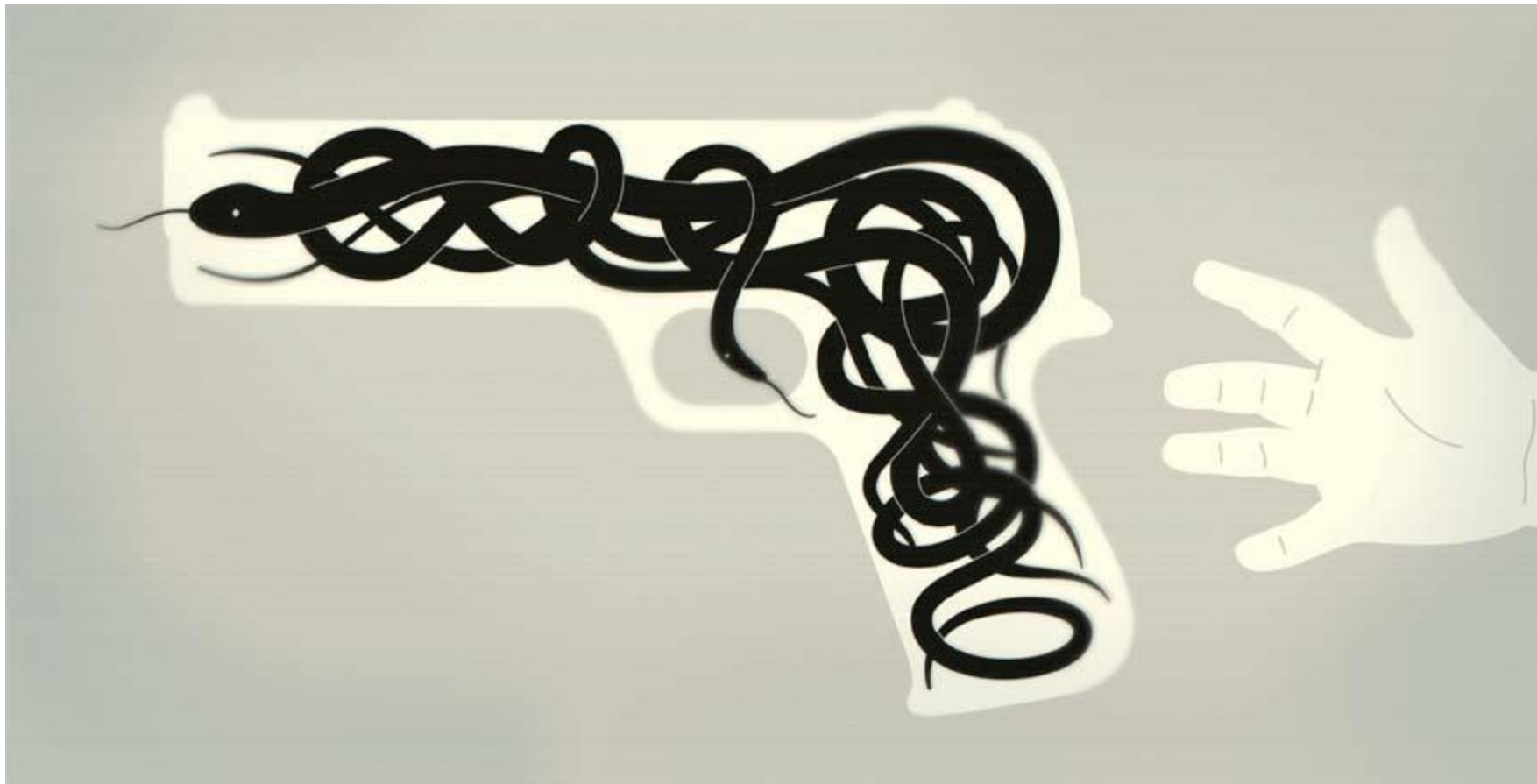
THINGS TO DRAW:

- 1) FAT BATMAN
- 2) GROSS MOUTHS
- 3) DUDES WITH BEARDS
- 4) SPACESHIPS
- 5) ROBOTS
- 6) BONES/SKELETONS
- 7) BONY FINGERS
- 8) BOBA FETT
- 9) 19TH-CENTURY BUILDINGS
- 10) CATS WEARING CLOTHES
- 11) FOOTBALL PLAYERS
- 12) VHS TVs
- 13) MASKED BANDITS
- 14) SPACE SLUGS
- 15) SURLY JANITORS
- 16) SMARMY BUSINESSMEN
- 17) EPIC SWORDS
- 18) MEDIEVAL HELMETS
- 19) BOSSK
- 20) ASTEROIDS
- 21) SAMURAI
- 22) ANIMALS SMOKING CIGS
- 23) GREASERS
- 24) RIFLES
- 25) ORANGUTANS
- 26) WAMPAS
- 27) SODA/BEER CANS
- 28) DONUTS
- 29) PUNKS
- 30) SLAB SERIFS
- 31) MOUSTACHES
- 32) OLD TREES
- 33) DREADLOCKS
- 34) AUSTRIAN MOVIE STARS
- 35) STORMTROOPERS
- 36) ADMIRAL AKERK
- 37) LIGHTSABERS
- 38) GLASSES
- 39) MUSCLEY DUDES
- 40) PORTRAITS IN SUPERHERO COSTUME
- 41) CROOKED NOSES
- 42) FACE STUBBLE
- 43) RECEDING HAIRLINES
- 44) SLOBS
- 45) BUTTON-UP SHIRTS
- 46) POINTY BOOTS
- 47) ROUTHY FACES
- 48) CALF MUSCLES
- 49) EWOKS
- 50) LAUREN KOLM
- 51) AGED ROCKERS
- 52) TENTACLES
- 53) MISUNDERSTOOD ZOMBIES
- 54) BIG LIPS
- 55) EAGLES
- 56) OLD PISTOLS
- 57) VEINS
- 58) VIETNAM-ERA SOLDIERS
- 59) "THE DUDE"
- 60) YODA
- 61) DEMONS
- 62) SLICKED-BACK HAIR
- 63) LASER BEAMS
- 64) BIG SHARKS
- 65) SLOW LORIS
- 66) DIRTY SPACE FREIGHTERS
- 67) LANDSPEEDERS
- 68) HELICOPTERS
- 69) LANDING CRAFT
- 70) 3-D TYPE
- 71) CLAWS
- 72) ARMOR/PADDING
- 73) DB DOWD
- 74) FOXES W/ GLASSES
- 75) FANTASY MAPS
- 76) CHAINSAWS
- 77) OLD-TIME BASEBALL PLAYERS
- 78) LINED FACES
- 79) PIRATES
- 80) RETIREES
- 81) THOR
- 82) BERSERKERS
- 83) TYLER DURDEN
- 84) ALIEN
- 85) PREDATOR
- 86) ANDROIDS
- 87) JAMES BROWN
- 88) HILLBILLIES
- 89) HYPERACTIVE SPIDERMAN
- 90) DARTH VADER ON VACATION
- 91) GIGANTIC SPIDERS
- 92) CHRONIC HOBBITS
- 93) TUSKEN RAIDERS
- 94) INEPT POLICE OFFICERS
- 95) DRUGGED-OUT YUPPIES
- 96) VIC AND VINCENT VEGA
- 97) DEPRESSED CLOWNS
- 98) COWPOKES
- 99) HOVER SKATEBOARDS
- 100) CYCLISTS W/ OLD-TIME MOUSTACHES
- 101) CLASSIC HOUSE MUSIC DJS

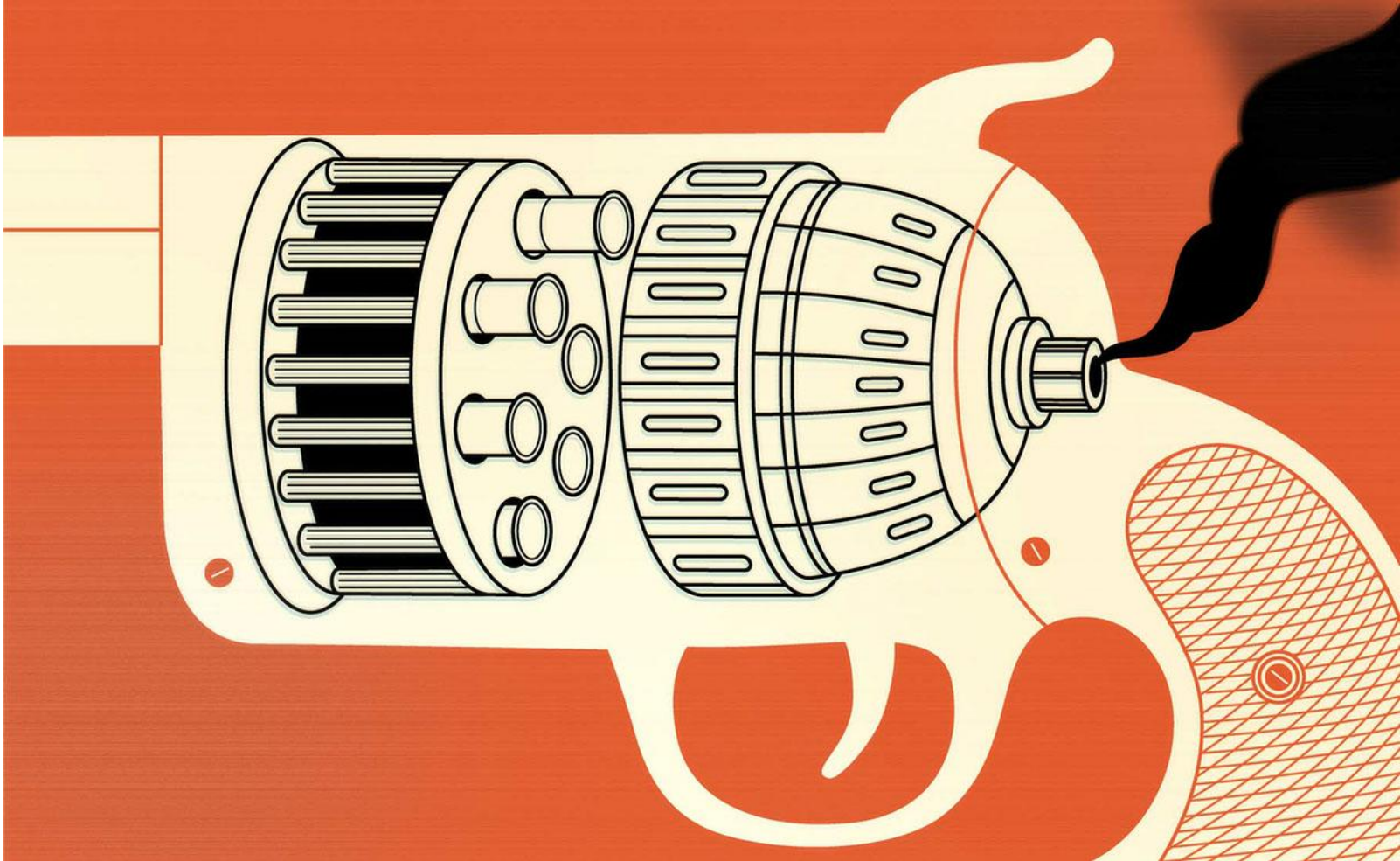


www.shutterstock.com · 332472509





Harry Campbell



Harry Campbell

Website

Wordpress, Squarespace, Hostgator, Cargo Collective, etc etc.

Get a domain name ... laurenthrybyk.com ... Godaddy, Google

Keep it simple / nothing flashing / show off your work

INCLUDE YOUR CONTACT INFO / SOCIAL MEDIA LINKS

And a brief bio.

Social Media

Instagram

Facebook

Twitter

Tumblr

Pinterest

Promote your work on all of these. 2-5 times a week if possible.

Emailing

Art Director contact information can sometimes be found on the publications website. More can be found here: <https://illustrationage.com/adcontacts/>

- Does this publication use work remotely similar to yours?
- Keep the message brief
- Highlight why you feel your work would fit well with the publication?
- Link to your website
- Attach 2-3 web-sized portfolio highlights

Postcards

Choose your best and possibly most “flexible” piece.

Addresses can be found on the publications website or on <https://illustrationage.com/adcontacts/>

ATTN: ART DIRECTOR’S NAME

Include your contact info, website and email.

Brief note adds a personal touch.

Cold Calling / Portfolio Drop-Off

Possibly the hardest part, but can really go a long way into creating a relationship with an art director. Phone #s can be found on websites and in publications.

Most are in NYC or DC.

Make a day trip and or two day trip and set up a portfolio review.

Competitions

Society of Illustrators (Oct. 17, 2016)

Creative Quarterly (Oct. 28, 2016)

Communication Arts (Jan 6, 2017)

World Illustration Awards (Feb. 2017)

AI-AP (Feb./Mar. 2017)

You Got a Job!! What now??

Make sure you have all the important info:

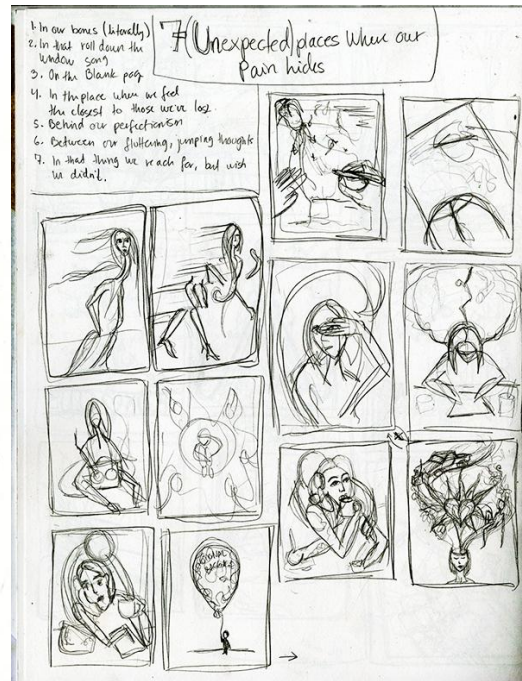
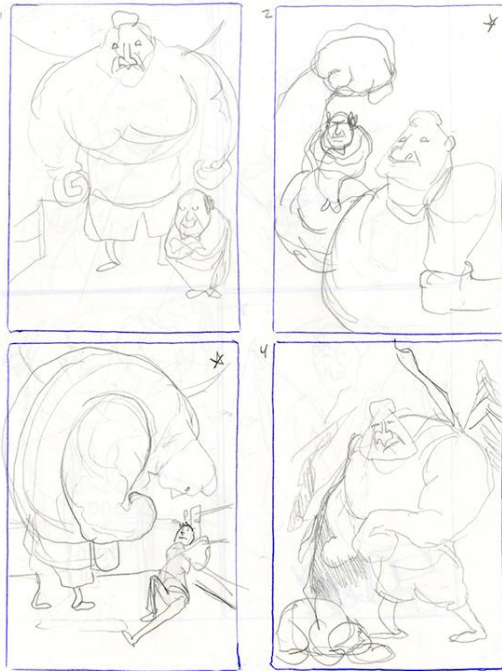
Size, B/W or Color, Thumbnail due date, final sketch due date (not always needed), final due date, file type needed

Also!!!

Payment details, Contract, w-9, invoice, etc. Each publication has something different usually.

Thumbnails

3-5 rough drawings showing a variety of ideas. Color can be used, but sparingly.



Don't Be Late

If for some reason you cannot complete the job, be up front about it.

If you are not going to make the deadline, be up front about it.

Do not avoid emails or calls.

Art Directors communicate with each other all the time - that information gets around.

Assignment :)

Children's Book

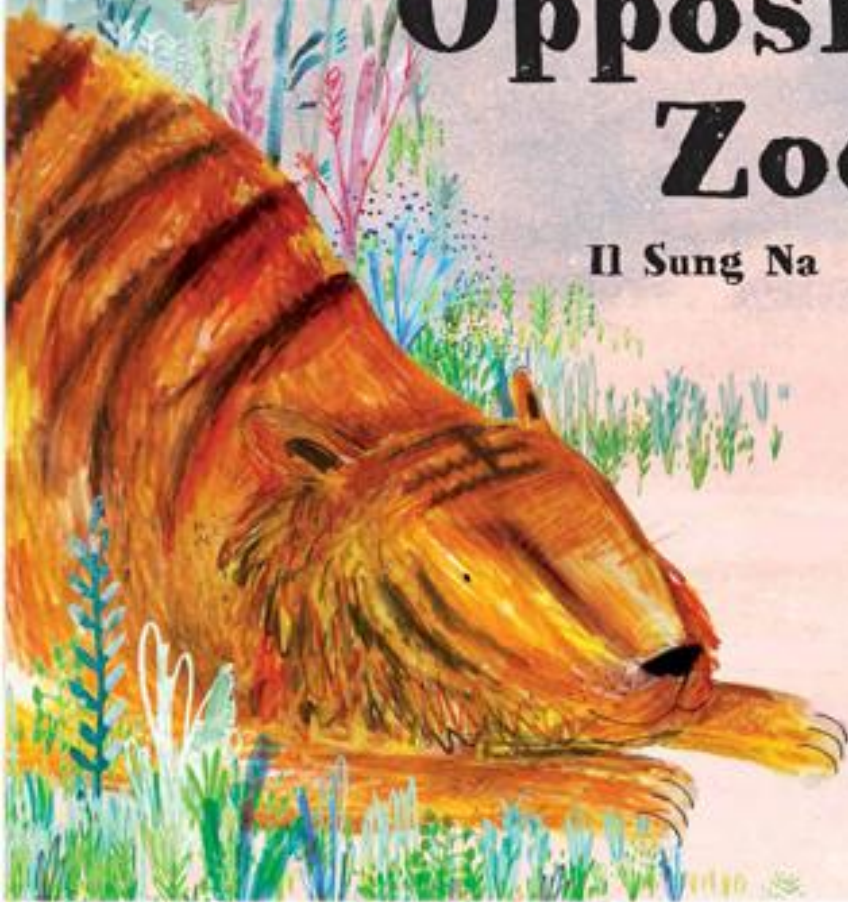
Bird, Balloon, Bear

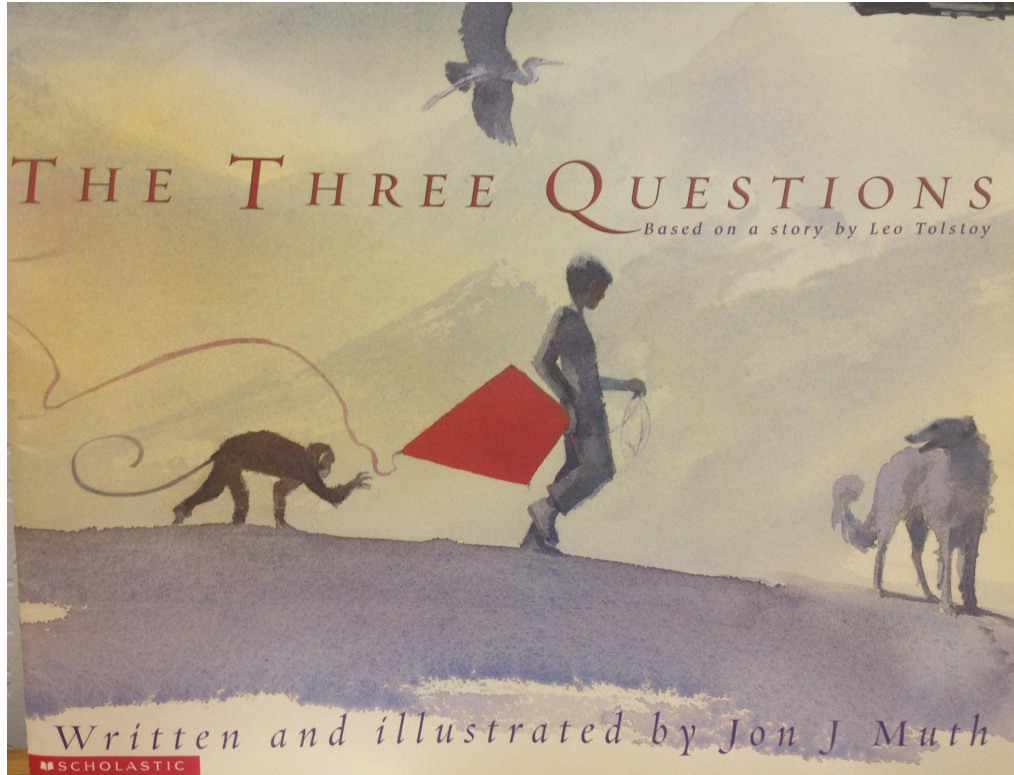


Story and pictures by **IL SUNG NA**

The Opposite Zoo

Il Sung Na





Overview

Standard Length 32 Pages

Sometimes 16 or 24 for board books.

40 or 48 or 60 have been done, but it is rare.

Publishers

Publishers include: Chronicle, Disney Hyperion, Candlewick, Albert Whitman & Company, Workman - literally hundreds!

https://en.wikipedia.org/wiki/List_of_publishers_of_children%27s_books

<http://thejohnfox.com/2016/03/children-book-publishers/>

<https://illustrationage.com/adcontacts/>

The Story

What age is it for?

Parent reading it to the child? Child reading it? Both? Just pictures?

Don't be afraid of complex situations.

Be different, but understandable.

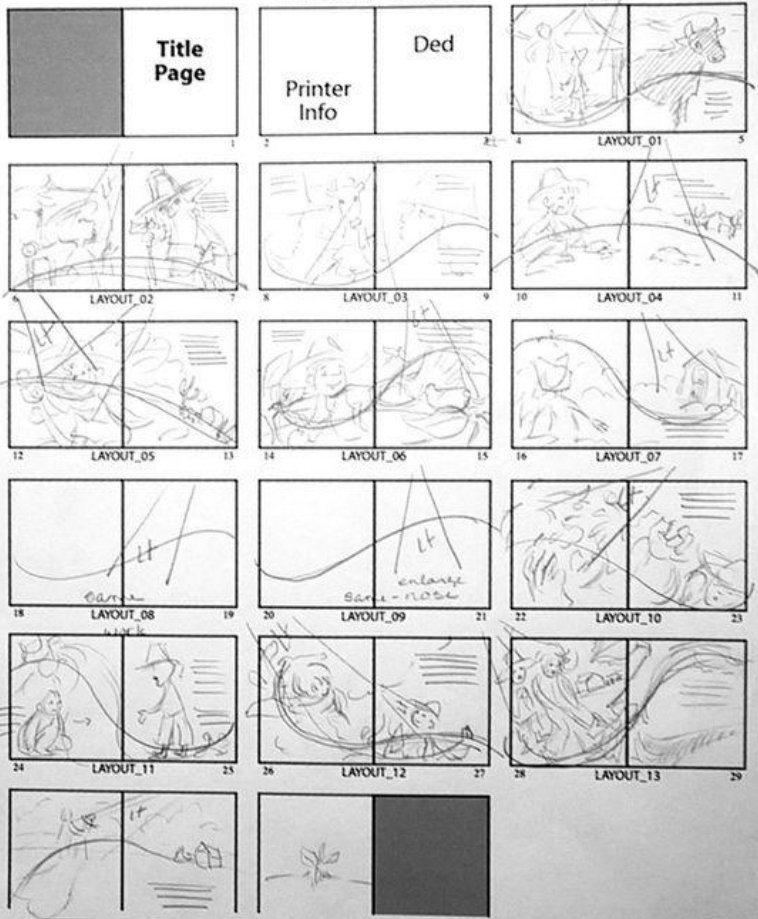
RESEARCH RESEARCH RESEARCH

The Art (The Dummy Book)

Publishers do not want to see the final product. They want a manuscript and a “Dummy Book”.

A dummy book is a printed out book that has a finished looking cover and the entire story inside in sketch form with a few finished pages (2-3).

STORYBOARD



Thumbnails from PACO AND THE GIANT CHILE PLANT, illustrated by Elizabeth O. Dulemba - www.dulemba.com



FRECKLES

Words and pictures by Sian Wheatcroft



If something makes you

You should love it **TOO!**



**Comics / Graphic
Novels**

Big Imprints = More \$ = Lotsa Work



Average \$500 per page. The best making \$80,000 per year.

Babs Tarr

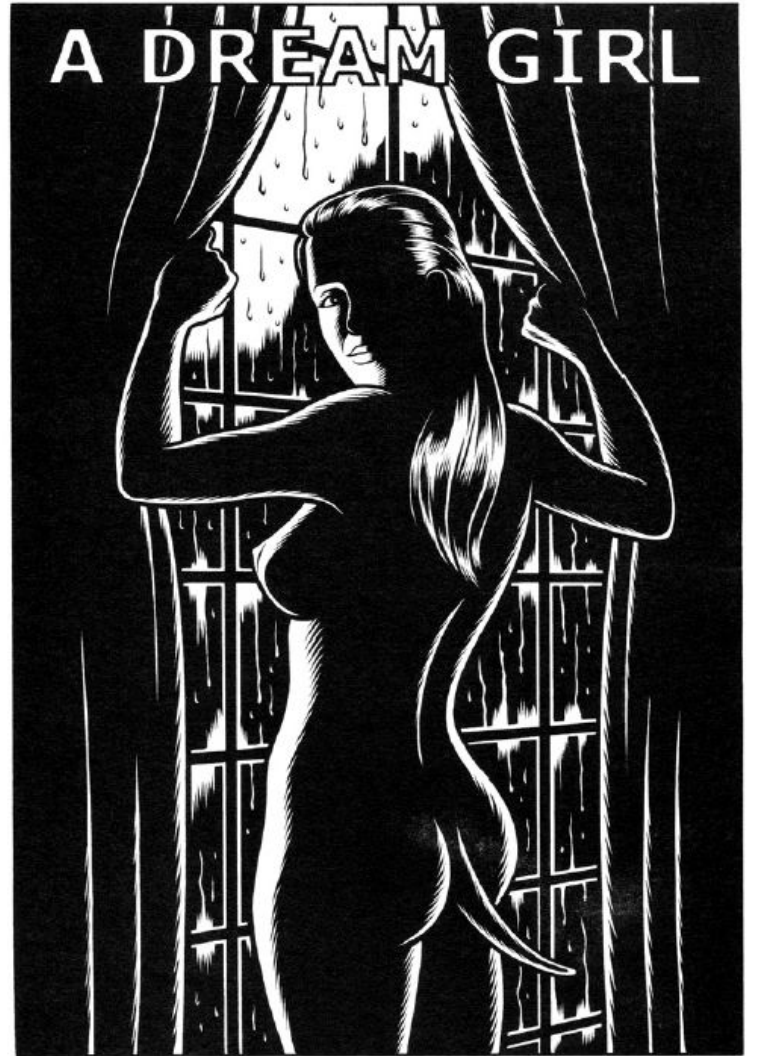
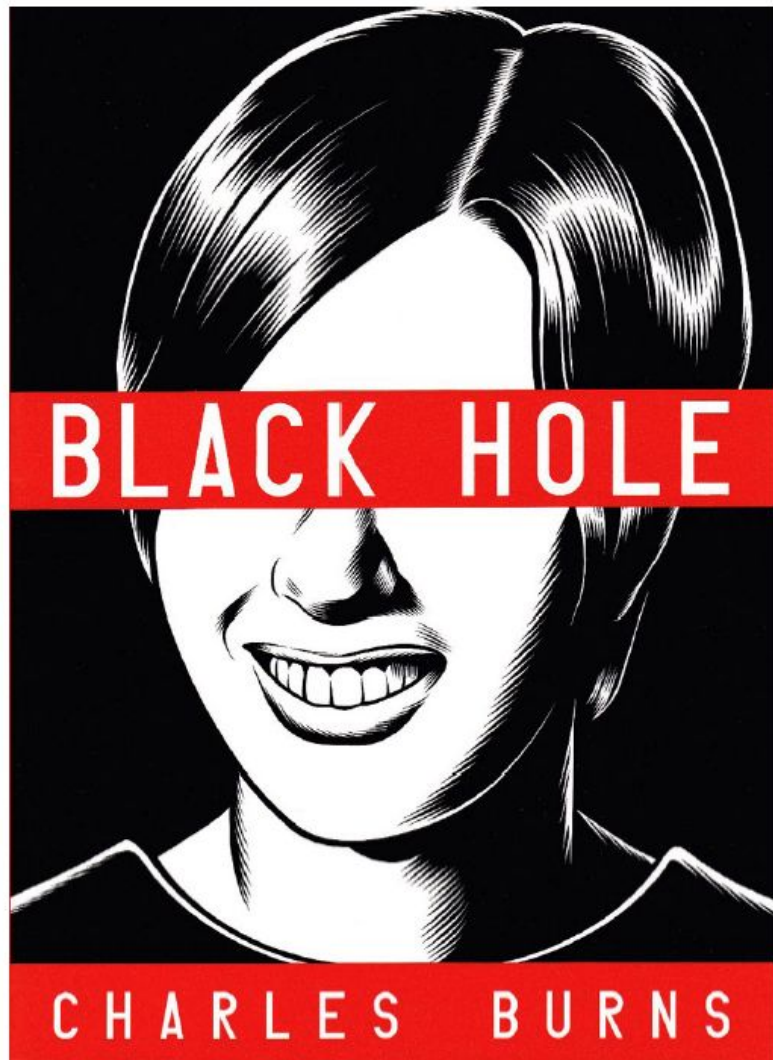


Independent Publishers

Image Comics, Valiant, Dark Horse, Fantagraphics, Dial Books, Adhouse Books, Nobrow, Top Shelf, Drawn & Quarterly, First Second Books

And many many more.

Less \$. Less Sales. Decent distribution. Decent advertising. Creative freedom (for the most part). You still hold the copyright (for the most part).





ICH RIEF MEINE MUTTER AN UND SAGTE IHR, DASS ICH BEI MARCI ÜBERNACHTEN WÜRDTE.



WIR MUSSTEN IRGENDWIE RAUS. MARCI WÄRHUNGRIK, DESHALB GINGEN WIR ZU HERFEY'S.

BÄH, GUCK DIR DIE AN... IST DAS EKELIG!



WÄHREND ICH BEIM ESSEN SASS, OHNE HUNGER ZU HABEN... ASSEN DIE DA DRÜßEN ABFALLE...

WIESO MUSSEN DIE HERKOMMEN UND ALLEN DEN APPETIT VERDERBEN?



DA BEGRIFF ICH DIE FÜRCHTBARE WAHRHEIT...



... ICH WAR EINE VON IHNEN. MAN SAH ES MIR NUR NICHT SO AN.

KOMM, LASS UNS GEHEN. LASS UNS IRGENDWO WAS TRINKEN GEHEN.



ONLY FRAGMENTS. FALLING DOWN A LOT, WANTING TO GO SWIMMING.

TAKING MY SHOES OFF, THE STING OF SALT WATER ON MY CUT FOOT.



WANDERING, LOOKING FOR SOMETHING... LOOKING DOWN INTO TIDAL POOLS. SEEING THINGS.

THINGS TURNING. SEEING DOUBLE, TRIPLE.



GOING GREY, MOVING TOWARDS A HUGE BLACKNESS.

A BLACKNESS SPREADING OUT IN FRONT OF ME, FILLING ME UP AT LAST.



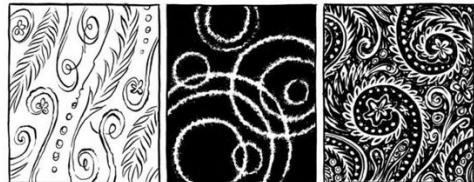
Blankets



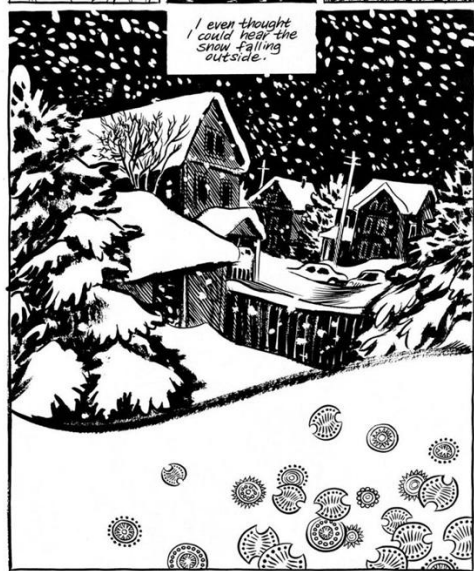
--and beyond
that, the gentle
murmur of spirits
in the room.



434



I even thought
could hear the
snow falling
outside.



435

a graphic novel by
CRAIG THOMPSON



Chris Ware

This block contains a large, dense grid of comic panels from the 'Milk Chocolate' series. The panels are arranged in a complex, non-linear fashion, with many overlapping and overlapping panels. The art style is characterized by clean lines, flat colors, and a focus on character interactions and dialogue. The panels are filled with text, including dialogue, captions, and sound effects. The overall layout is intricate and visually busy, reflecting the complex narrative structure of the comic.

This block features a large, detailed comic panel from the 'Milk Chocolate' series. The panel is divided into several sections. On the left, there are two panels showing a hand holding a red flower, with dialogue: "NONO JORDAN... DON'T KILL IT..." and "BLACK ANTS ARE GOOD FOR THE FLOWERS... WE DON'T WANT TO HURT THEM...". In the center, a large green tree stands against a blue sky with a small airplane. Below the tree, a woman in a blue dress and a child in a yellow shirt are shown. The woman says: "...BESIDES, IT MIGHT BE A MOMMA ANT AND THEN WHAT MOTHER HER CHILDREN DO?" and "CUT". On the right, there is a large panel showing a woman's face with a red flower on her forehead, and a speech bubble: "HA HA YES I SUPPOSE IT COULD BE". Below this, there are several smaller panels showing a woman in a blue dress and a child in a yellow shirt, with dialogue: "SO...", "I SAID I MIGHT BE UP IT WON'T MAKE US!", "WHAT? WHAT?", "REALLY?", "REALLY?", "REALLY?", "REALLY?", "REALLY?", "REALLY?". The art style is consistent with the 'Milk Chocolate' series, featuring clean lines and flat colors.

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NOBODY WILL EVER LIKE ME

ANTONIO "BOLOGNA"

MIZ HOOD

Chipping at the Finest of the Finest

HENCE.

The science of monumentalism is advanced.

CITY OF GOLD

JOHANN BUTENBUCHER

Mr. Mannerism

THIS WEEK: LATE MORNING REVIEW OF FIRST PRINCIPLES.

BAROQUE SHIPWRECK.

CONSEQUENTLY.

AZOZO

STILL NOBODY LIKES ME

THUS.

CITY OF GOLD PART TWO: DIRECTIONS BY CULTURAL

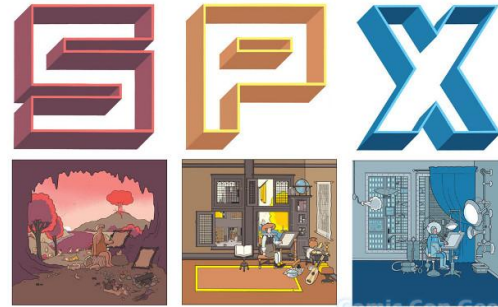
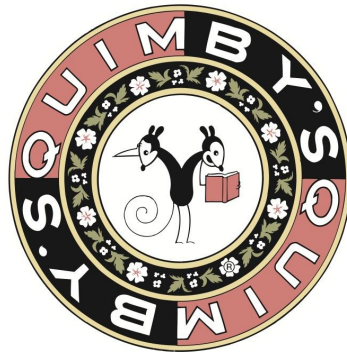
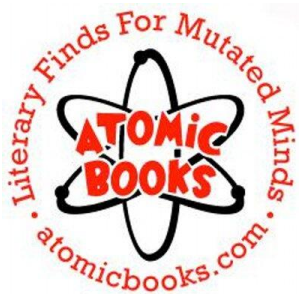
AND SO.

The illustration features a central pink building with a tree and a person on the stairs. It is surrounded by a grid of small comic panels and thought bubbles. The panels show various scenes, including a man in a blue uniform, a man in a suit, and a man in a hat. The thought bubbles contain simple line drawings of people and objects.

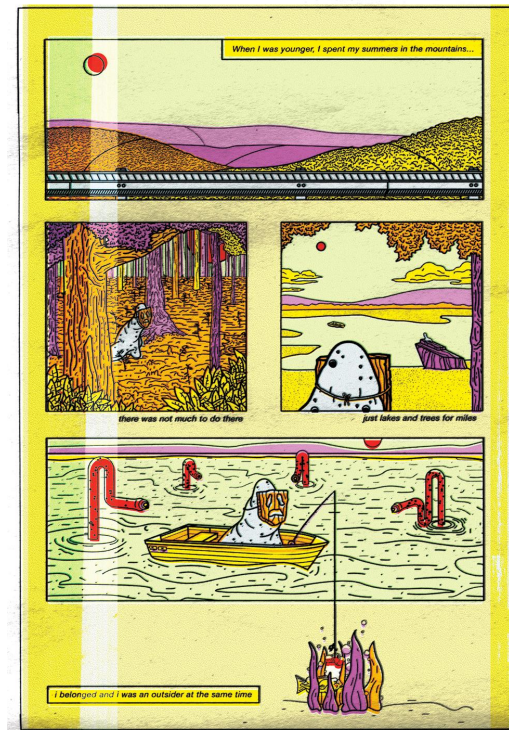
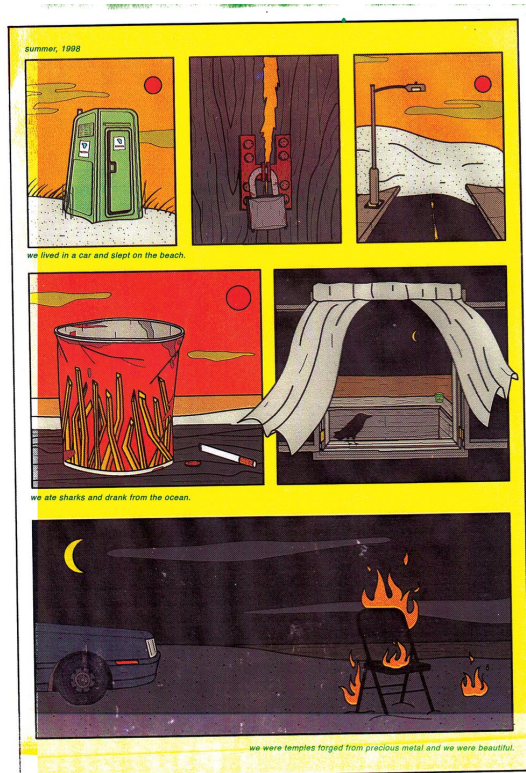
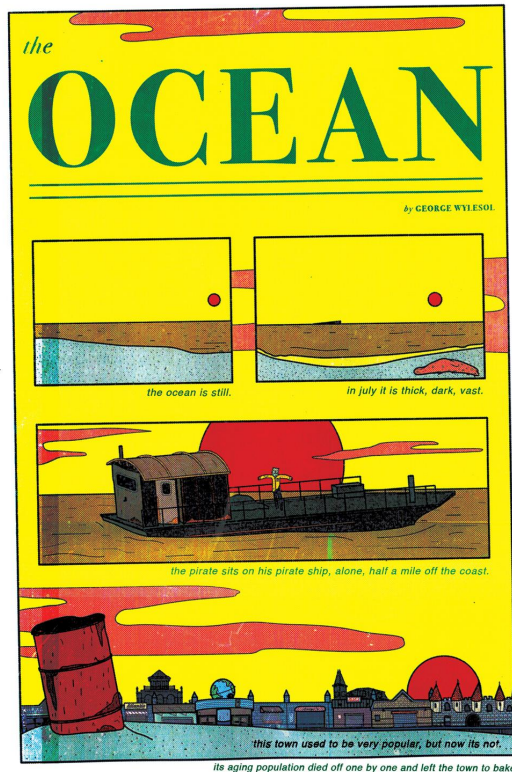
Self-Publishing

You make all the \$. You make all the decisions. You handle the printing. You handle the distribution. Lots of work (and expenses), but it's a labor of love.

Venues <http://www.spexpo.com/indie-friendly-stores>



George Wylesol



**But there's
more!**

Aaron Meshon





Whitney Sherman



Rob Young



Ricardo Nunez + Cinyee Chiu



Il Sung Na / Clay & Wish

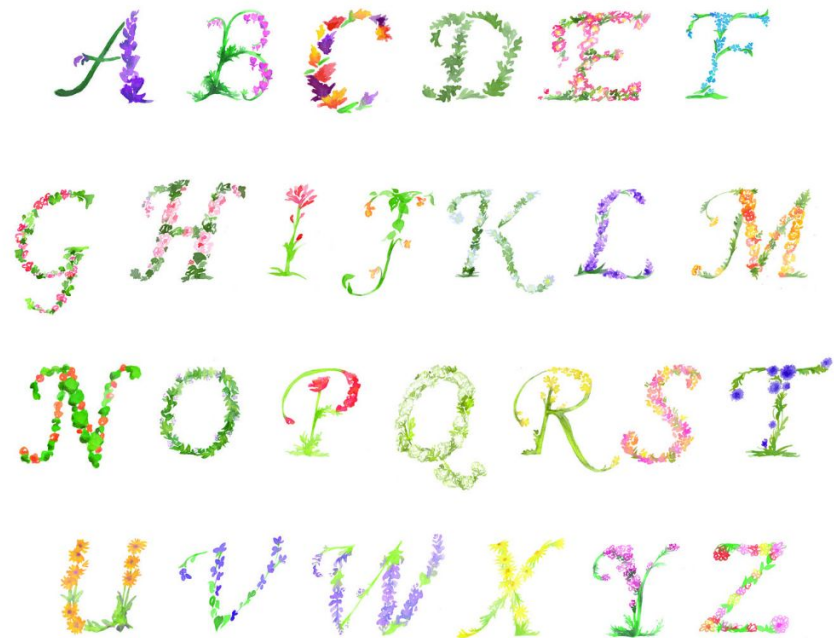


DAISY

Ashley Yazdani



Hannah Glasser



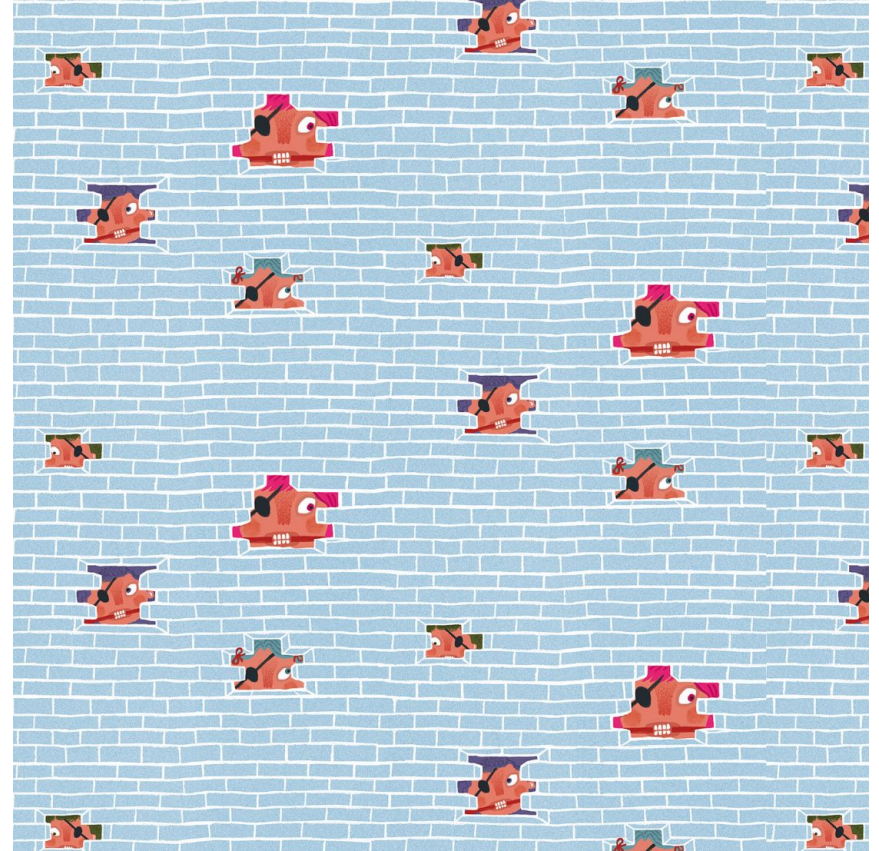
Textiles & Patterns

Create patterns using multiple changeable elements. Different color variations. Sell your pattern on yearly contracts.

Surtext - Textiles / Patterns Tradeshow

<http://www.surtex.com/>

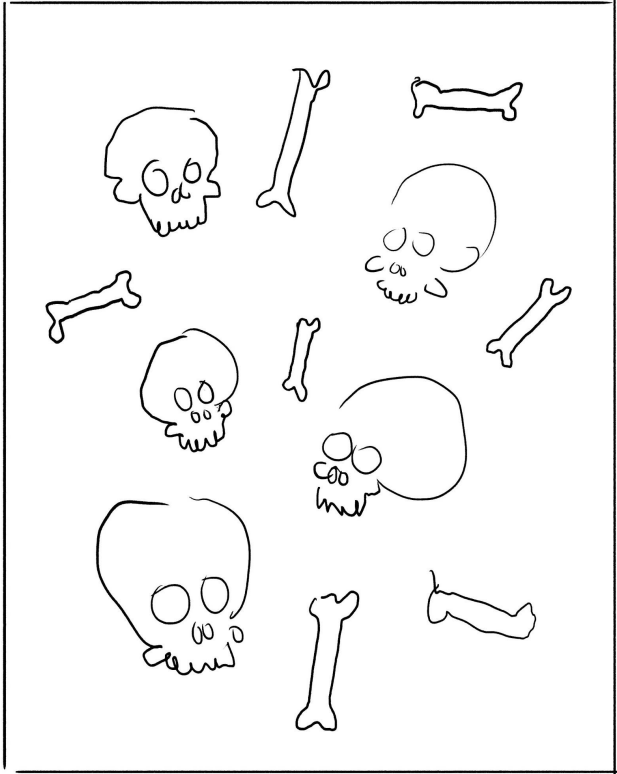
Sena Kwon



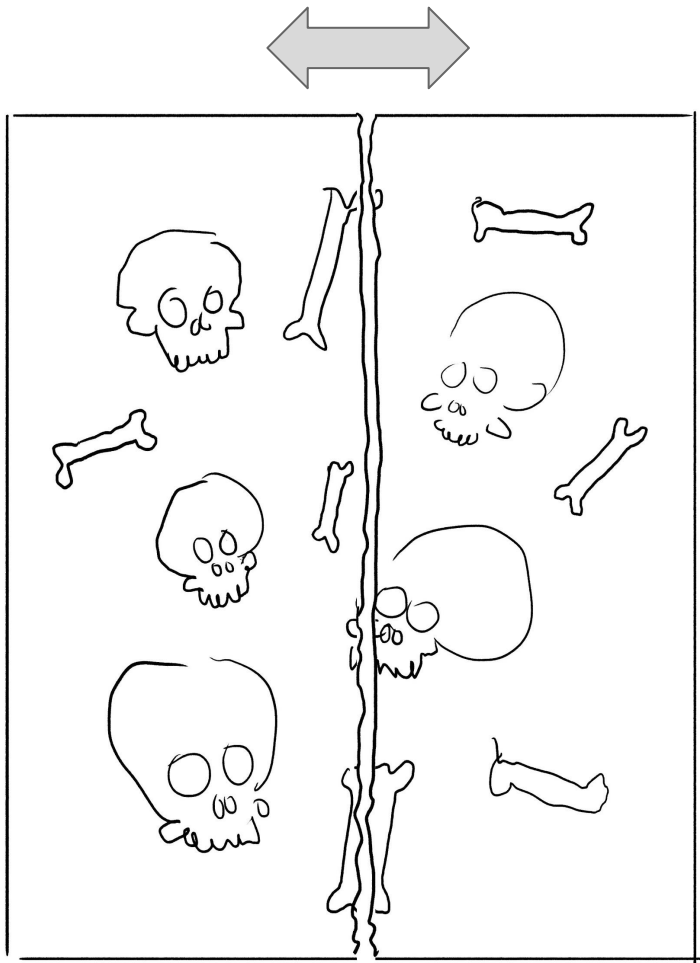
Diana Flores Blasquez



Final Exercise - Pattern Making

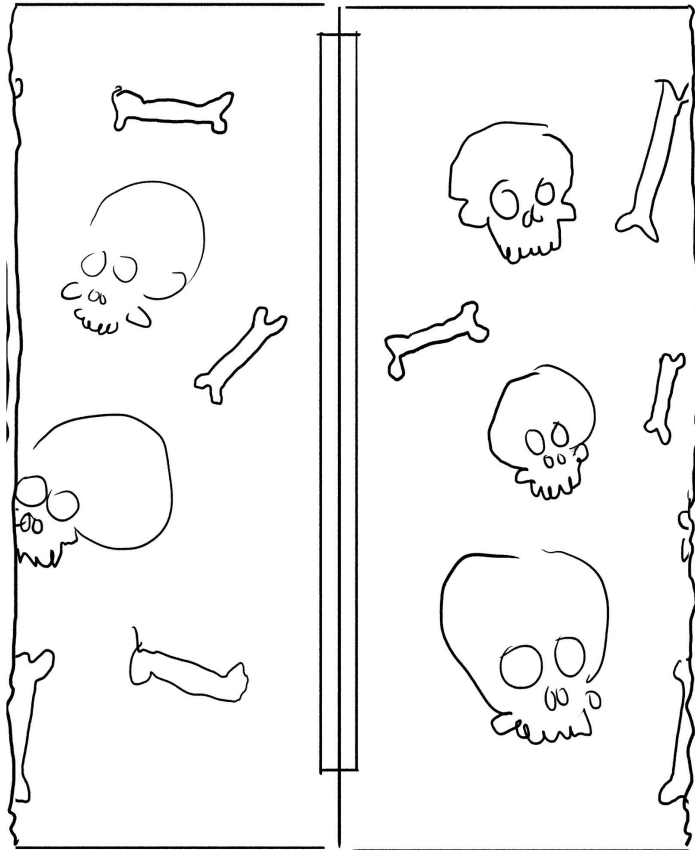


1. Do a drawing on a piece of paper without touching the edges. Preferably using a theme of elements or marks.

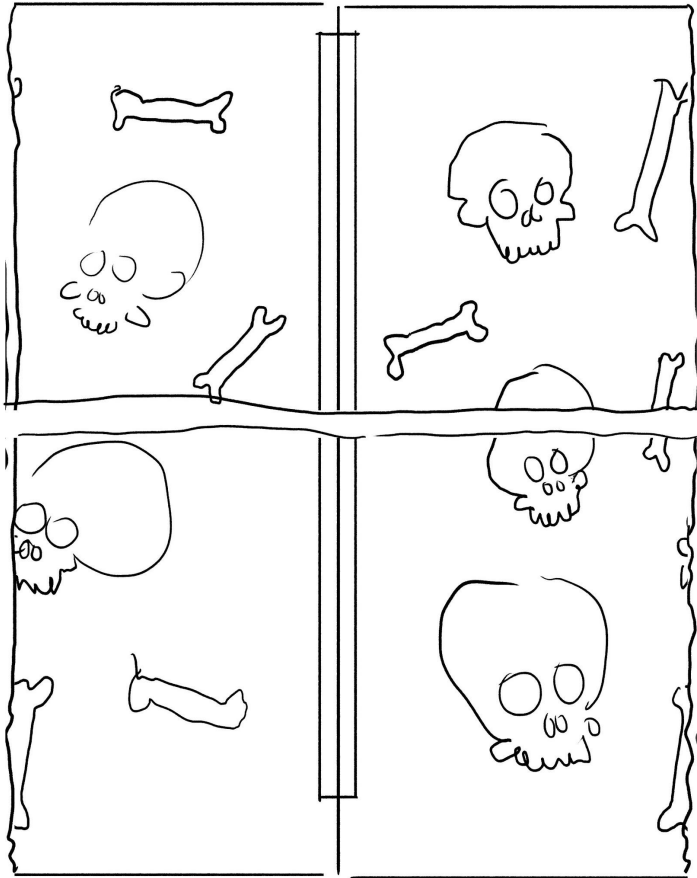


2. Cut the paper in half.

3. Flip the sides of the paper.

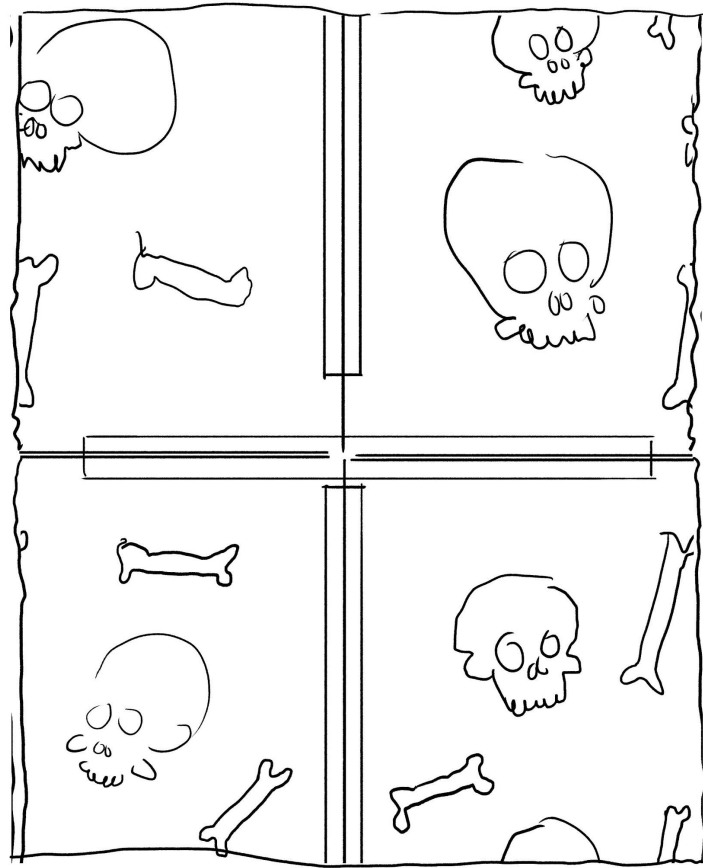


4. Tape the pieces together.



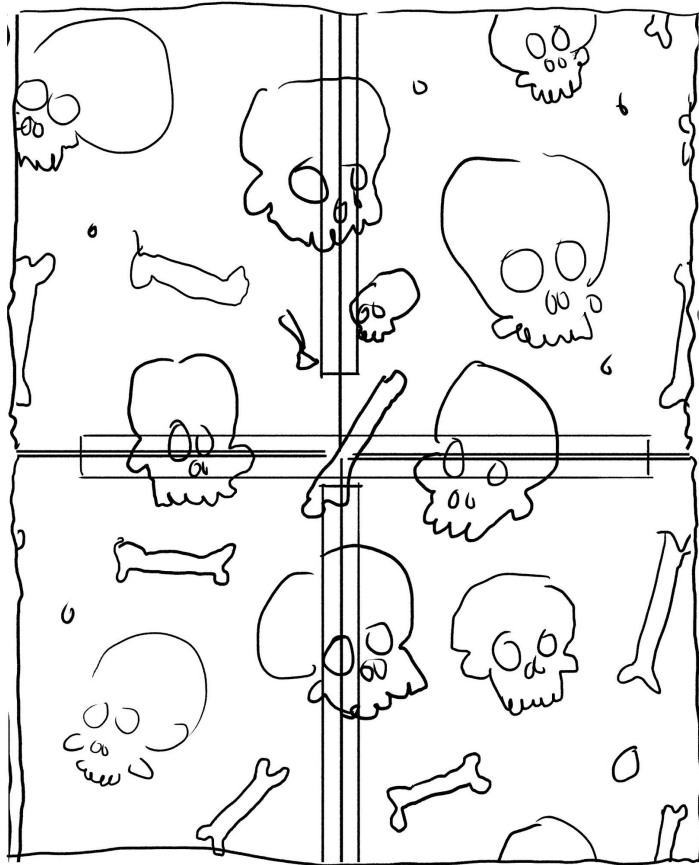
5. Cut the paper in half again, this time horizontally (or vertically if you did the horizontal side first).

6. Flip the orientation of the cut sides.



7. Tape the sides together.

8. Fill in the blank spaces with more drawings - still don't touch the edges!



You're DONE! A repeatable pattern!!!

The End!



Thanks for listening.

Any questions email me at laurendhrybyk@gmail.com

<http://laurenthrybyk.com>