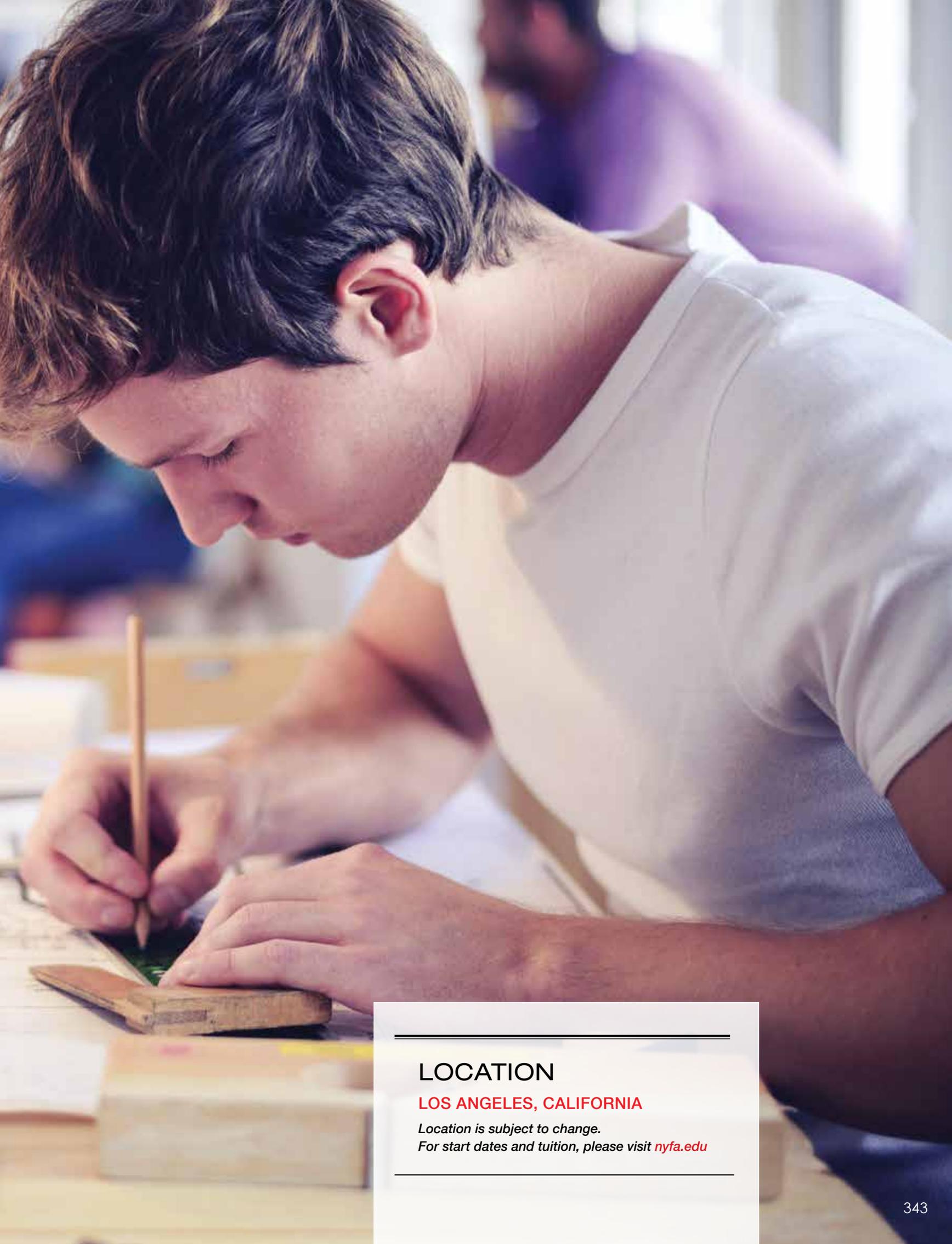




# One-Year Conservatory *in* ILLUSTRATION

*Students in the Academy's Illustration Program are encouraged to understand and use the traditional elements of the craft, as well as the cutting edge tools and modern technologies.*



---

## LOCATION

**LOS ANGELES, CALIFORNIA**

*Location is subject to change.*

*For start dates and tuition, please visit [nyfa.edu](https://nyfa.edu)*

---

## OVERVIEW

**L**earning the skills of illustration give you the ability to create whole new worlds. Whether it's a children's book that needs illustrations or a fashion designer who wishes to visualize her or his designs, it is the illustrator's responsibility to bring these ideas to life through visual representation.

Illustrators create worlds, characters, and objects that are both realistic and fantastical and thus aspiring illustrators must master a skill set that combines traditional imaging techniques such as drawing and painting with new developments in technology and software.

The NYFA curriculum for the One-Year Illustration Program provides training for a career in Illustration in an economical course of study. The program cultivates the core competencies, technical skills, practical knowledge and entrepreneurial aspirations of its students, preparing them for emergence in one or more genres/market areas of the field.

Through studying under our faculty of accomplished, professional illustrators, students not only learn the many essential proficiencies that they will encounter in the field, but also gain the know-how to successfully navigate the industry.

## LEARNING OBJECTIVES

Students will obtain the following core competencies upon completing the One-Year Illustration Program:

- Students will demonstrate a basic understanding of the elements and principles of design and color, and will demonstrate an ability to integrate that understanding in the construction of illustrations.
- Students will demonstrate proficiency in representational drawing from observation and imagination, and will possess a comprehensive understanding of perspective and human anatomy as they relate to the organization of pictorial space and the construction of visual narratives.
- Students will demonstrate the ability to articulate light, form, surface and color in oil painting, and will display a working knowledge of fundamental painting techniques.
- Students will demonstrate comprehensive knowledge of industry standard digital hardware and software applications, including photo, paint, and vector-based systems of imaging.
- Students will demonstrate a comprehensive knowledge of the numerous professional trajectories in illustration, and will identify professional areas of interest in pursuit of a career.
- Students will demonstrate their ability to produce illustrations that are consistent with professional standards.

*Please Note: curriculum and projects are subject to change and may vary depending on location. Students should consult the most recently published campus catalog for the most up to date course information.*



## COURSE DESCRIPTIONS

### **DRAWING: FORM, SPACE & PERSPECTIVE**

As a fundamental means of articulating visual ideas, the practice of drawing is crucial to Illustration. Through direct observation, students in this class will develop the ability to coherently represent objects in space, with a particular emphasis on perspective as a means of organizing space, establishing point-of-view, and expressing ideas. Creating convincing illusions of light, depth, surface, volume, and other perceptual attributes will be explored.

### **INTRODUCTION TO ILLUSTRATION: VISUAL THINKING**

This representational painting course introduces students to the versatile medium of oil painting and to various traditional oil painting techniques. Color, light, form, volume, space, perspective, the figure, and other basic concepts are addressed and explored. Painting from direct observation, students will apply their fundamental knowledge of color, the elements and principles of design, and basic understanding of perspective in pictorial space toward compelling pictorial representation.

### **ILLUSTRATION IN CONTEXT: AUDIENCE & APPLICATION**

This class contextualizes the ideation process in applied projects by exploring considerations of audience (the intended recipient of visual communication, with demographics in mind) and application (the purpose of illustration within professional categories such as editorial, scientific, or children's book illustration). Enhancing student sensitivity to audience and application is central to all assignments.

### **MATERIALS & TECHNIQUES FOR ILLUSTRATORS**

Illustrators make use of a vast array of tools and mediums for their work. Developing a fundamental understanding of the physical properties of mark-making tools, substrates, and the physical construction of images expands creative possibilities. While the program's more advanced technical workshops afford additional depth of study, this class exposes students to an array of materials, tools, and processes common to image-making, which may include acrylics, gouache, casein, watercolor, markers, crayons, colored pencil, pastel, tabletop printing techniques, scratchboard, and ink.

### **DIGITAL ILLUSTRATION SURVEY**

The processes employed by contemporary illustrators inevitably involve the use of technology, to some extent, whether bound up in the image-making workflow or in managing the commercial aspects of illustration. This class provides an introduction to the most relevant software applications used by practitioners in the field—Adobe Creative Suite, including Photoshop, Illustrator and InDesign, and Corel Painter.

### **TEXT TO IMAGE**

The visual interpretation of non-fiction texts—from simple verbal prompts such as idioms and quotations, to contemporary essays and memoirs—is the focus of this class. Students will renew their exposure to the history of the field in the review of illustrated texts throughout history, and will examine the relationships between verbal and visual language, including the use of tropes, grammatical structure, and dramatic tone.

### **ANATOMICAL FIGURE DRAWING**

Because the human figure is such an integral component of most narrative art, consideration of the human form in perspectival space is central to the course of study in illustration. This class introduces the basic study of human anatomy, including skeletal and muscular systems. Relational description of the figure in space will be emphasized and students will develop an understanding of the principles of foreshortening, implied physical energy and movement, uses of figuration in pictorial narrative, and increased fluency in figurative drawing from imagination.

### **ENTREPRENEURIAL BUSINESS PRACTICES FOR ILLUSTRATORS**

Illustrators have always been entrepreneurs, as evidenced in the vast array of emerging markets the professional community has generated. The most successful illustrators don't wait around for work. They initiate projects and ideas, engaging in energetic self-promotion, exploring untapped markets, developing products and services that transcend the traditional definition of "illustration" and dedicating themselves to creating opportunity where none is thought to exist. This class examines legal, business, and entrepreneurial dimensions of an illustration career, featuring expertise from visiting illustrators, art directors, publishers, and other industry creatives, and provides case studies that inspire and propel ideas.

---

## ELECTIVES

---

### **TECHNICAL WORKSHOP:**

#### **MIXED MEDIA, COLLAGE & ASSEMBLAGE**

Experimentation with the intersection of many mediums, materials, tools and techniques is the emphasis for this workshop. Exemplary work by influential collage, mixed media, and assemblage artists will be introduced, with particular attention to gestalt principles in picture-making and the creative opportunities that arise from combining disparate sources of visual materials.

#### **TECHNICAL WORKSHOP: 3D ILLUSTRATION**

Illustration need not be limited to two dimensions. This technical workshop presents a series of illustration projects that will introduce materials and methods of illustrating in three dimensions. The range of conceptual possibilities expand rapidly with the use of materials such as paper clay, plaster, Sculpey, wood, paper, latex, fabric, and plasticine.

#### **INTRODUCTION TO TYPOGRAPHY**

Typography—the design of communication using words in space—has long partnered with illustration in the communication of complex ideas and information. This class introduces illustration students to the fundamentals of Typographic Design. Anatomy of letterforms and typographic features, design vocabulary and processes associated with type design, an overview of type fonts and families, the history of the art, and a sequence of exercises involving incorporation of type and image will enhance the illustrator's appreciation and understanding of typography as a primary contextualizing element for pictorial communication.

#### **THE ILLUSTRATOR IN SOCIETY**

Through a series of lectures and in-class instruction, students learn how the professional illustrator's work is received in society, and how society, itself, shapes the work of the illustrator.

#### **VISUALIZING THE SCIENCES**

This course is centered on the partnership of visual communication and the sciences, addressing visualization problems for the Physical Sciences, Life Sciences, and Social Sciences. By interpreting and representing data and physiological phenomena associated with scientific inquiry and discovery, students will be expected to develop eloquent and objective representations of quantitative information, ultimately rendering complex information more readable.



**SERIES ILLUSTRATION**

Series Illustration is concerned with the creation of groups of related images arranged in temporal or spatial orders of succession. This class involves students in the development of systems and series of illustrations—projects characterized by multiple different, yet related, pictorial iterations on formal and conceptual themes. Design principles such as unity within variety are key to the experience in this semester, and practical problems addressing series-oriented content will be undertaken.

**SKETCHBOOKS & VISUAL JOURNALISM**

Visual journalists meaningfully combine text and image to convey information about people, places, and events, often documenting reality as it occurs. This class will broaden student exposure to life beyond their own social and cultural sphere, while reinforcing skills of drawing from observation, visual thinking and writing. Exhaustive sketch-booking, followed by deliberate synthesis of materials into a coherent journalistic statement, will be at the forefront of course activity.

**PICTORIAL PERSONAE:****MODES OF CHARACTERIZATION**

The ability to create a likeness is a highly prized and carefully cultivated skill that is frequently used in publishing and other illustration outlets. This class explores different modes of characterization in the representation of personae—from caricatures of political personalities to flattering portraits of the famous and incisively critical depictions of the infamous. This course will have students creating unique visual personifications of well-known characters from history, literature and popular culture.

**HYBRID IMAGING: SCIENCE FICTION & FANTASY ILLUSTRATION**

Planet Earth is home to 8.7 million species, and yet we remain intrigued by the fantastic possibilities of life beyond the familiar. This class encourages the amalgamation of both the real and the unreal, of the living and the “might be living,” of observation and imagination. Drawing and painting from direct observation is combined with fantastic visual musings in this class, serving as a foundation for Science Fiction and Fantasy illustration. Exposure to the leading Sci-Fi and Fantasy artists of today as well as a review of seminal artists of the genre will be featured throughout the semester, and students will create a variety of characters, environments, and objects born at the intersection of imagination and reality.