CQU: MMST11010 Illustration & Visualisation

Weekly Schedule

Course Profile / Print (PDF) version of these notes

Week 1

LECTURE 1:

A/ Welcome:

Introduction
Expectations
- Some case studies of industry professionals
- Contexts
- Minimum requirements
Course structure
- Lectures
- Tutorials
- Text book
- Reading resources
- Assessment in brief
Relax & enjoy

B/ Lecture 1:

Physical, psychological and cultural aspects of drawing
Seeing is an interpretive process
Worldview and point-of-view
Seeing involves culturally learned prejudice

TUTORIAL 1:

Welcome
Textbook
Materials list
Tute exercises overview

Exercise 1.1, a-c: Pre-instruction drawings

Relationship of tutorials to lectures
Assessment

READINGS, ACTIVITIES 1:

Re tutorial:

Edwards, B, 2008, *The New Drawing on the Right Side of the Brain* , Harper Collins, pp:X-9, preface & intro, and Chapter 3,

- pp: 28-40, on L-brain & R-brain theory

Re lecture:

Arnheim, R, 2004, *Visual Thinking* , Uni of Cal Press,

- pp: 13-36, on the intelligence of visual perception. CRO

Week 2

LECTURE 2:

What is drawing?
Qualities of line
1/ The drawing implement and the drawing surface
2/ Technique in using the implement
3/ Expressive qualities
- Scriptonic interpretation of lines and tones: a survey
4/ Stylistic qualities
Style as fashion, and genre

TUTORIAL 2:

Exercise 2.1: Vase and faces
Exercise 2.2: Upside-down drawing

READINGS, ACTIVITIES 2:

Re tutorial:

Edwards, B, 2008, (prescribed textbook)

- pp 50-65, Chapter 4, on shifting from L-brain to R-brain.

The relationship of style to purpose and intent
- Table 1: Some channels of visual communication correlated with: the purpose; some typical contexts; typical stylistic considerations; and, the main factors in consideration of the approach
More drawing basics
- Contour drawing
- Gesture drawing
- Calligraphic drawing
- Structural lines
- Closure

Re lecture:

Speed, H., 1913, *The Practice and Science of Drawing*, Seeley, Service & Co, London.

- pp: 31-38, Chapter II, *Drawing*, LINK

Survey activity

Discussion exercise a/ Week 2

Week 3

LECTURE 3:

What is visualisation?
Introduction
Composition and the concept
- Composition defined
- Figure and ground
- Purpose
- The 'not-so-blank' page
- The creative brief
Responses to the brief:
1/ Brainstorm
2/ Raw concept
3/ Thumbnails
4/ Concept roughs
5/ Comprehensive visual
The importance of visuals
- Significant milestone
Visualisation and assignment 2
Conclusion and note about this week's reading

TUTORIAL 3:

Exercise 3.1: Pure contour drawing
Exercise 3.2: Modified contour drawing
Exercise 3.3: Modified contour drawing 2

READINGS, ACTIVITIES 3:

Re lecture:

Hart, J., 1999, *The Art of the Storyboard: Storyboarding for Film, TV and Animation*, Focal Press,

- pp: 27-56, Chapter 3, *Drawing the Basic Storyboard: The story Concept is What Counts*. The emphasis is on storyboarding for movies. CRO

Sibley, B., 2000, *Chicken Run: Hatching the Movie*, Harry N Abrams Inc,

- pp: 80 & 81 and pp: 168 & 169. Two spreads showing storyboards of scenes from the movie. CRO

Damien Carrick, 2004, ABC, *The Law Report: Interview with court illustrator, Glenda Brigham*. Link to the ABC web site

Week 4

LECTURE 4:	TUTORIAL 4:	READINGS, ACTIVITIES 4:
Seeing and portraying spatiality Framing and the picture plane Depth Cues, or 'Clues' - Foreshortening - Overlapping - Diminishing size - Vertical location - Convergence - Atmospherics, or aerial perspective - Textural changes Zones of depth	Exercise 4.1: Negative space drawing of a chair	**Re tutorial:** Edwards, B, 2008, (prescribed textbook) ▪ pp 116-126, Chapter 7, on negative space & the 'basic unit'. **Re Lecture:** Bardell, W., 2003, *Depth Cues for Information Design*, Masters thesis, School of Design , Carnagie Mellon University. LINK

Week 5

LECTURE 5:	TUTORIAL 5:	READINGS, ACTIVITIES 5:
Selecting a viewpoint Two-dimensional views - Orthographic Three-dimensional views - Paraline, or parallel - Oblique - Isometric - Linear perspective Summary & conclusion	Exercise 5.1: Practice sighting Exercise 5.2: Informal perspective drawing	**Re tutorial:** Edwards, B, 2008, (prescribed textbook) ▪ pp 138-145, on perspective, sighting, foreshortening. **Re lecture:** Ching, F. D. K., 1990, *Drawing, A creative process*, John Wiley & Son**s,** ▪ pp: 108-127, on perspective. CRO Lister, M., Dovey, J., Giddings, S., Grant I., &

Kelly, K., 2003, *New Media: a critical introduction*, Routledge,

- pp: 135-126 [Section 2.7, *VR as a medium of art: a quantum leap forward?*]. CRO

Week 6

LECTURE 6:	TUTORIAL 6:	READINGS, ACTIVITIES 6:
Schemas of human proportion and other representational systems The significance of worldview - Egyptian canon - Byzantine schema - Gothic geometry - Renaissance realism Point of view and subjectivity - Islamic non-representation - Indian symbolism - Australian Indigenous worldviews Style, iconography and iconology	Exercise 6.1: Observation of frontal and profile heads and filling in "blanks" Exercise 6.2: Copying a successful Portrait example Exercise 6.3: Profile portrait of a person	**Re tutorial:** Edwards, B, 2008, (prescribed textbook) - pp 162-191, on observing and drawing proportion in portrait drawing. **Re lecture:** Panofsky, E, 1974, "The history of the theory of human proportions as a reflection of the history of styles", in *Meaning in the Visual Arts*, The Overlook Press, - pp: 55-107. CRO

Week 7

LECTURE 7:	TUTORIAL 7:	READINGS, ACTIVITIES 7:
Light & shade, texture & colour Introduction	Exercise 7.1: Copying exercise Exercise 7.2: Cross-hatching	MacEvoy, B., 2005, *shadows, reflections &*

Scales of gray Rendering tonal values Common terms referring to tonal qualities Lighting Shadows Reflections & refractions, translucence & transparency Colour Common terms referring to colour qualities Cultural influences Finding one's own colour sense	Exercise 7.3: Drawing a tonally modelled, volumetric self portrait	*atmosphere*: part of an extensive web resource on colour vision and representaion available online at handprint.com *Color Vision & Art*: a virtual exhibit about how the science of vision has been integrated into modern art. Available online at WebExhibits Museum

Week 8

LECTURE 8:	TUTORIAL 8:	READINGS, ACTIVITIES 8:
Cartooning: contexts and heritage The paradox of print cartoons Kinds of cartoons Historical development The cartoonist's conceptual toolbox The cartoon in the newspaper context Future trends Conclusion	Introduction to cartooning Exercise 8.1: Experiment with the power of the doodle to express character and emotion Exercise 8.2: Experiment with body language	Sawer, M., 2001, "Cartoons for the Cause: Cartooning for Equality in Australia" in *Ejournalist* Vol 1 No 2 2001. Edited precis: In Australia ... cartooning has crossed over from being part of the repertoire of social movements to being part of the repertoire of government agencies charged with equity responsibilities. Topical Contemporary Issue: *Jyllands-Posten Muhammad cartoons controversy* as documented at wikipedia

Week 9

LECTURE 9:	TUTORIAL 9:	READINGS, ACTIVITIES 9:
Fantasies become actualities Comic characters as commodities	Exercise 9.1: More expression please Exercise 9.2: Body language in action	*From Hogan's Alley to Coconino County - Four Narratives of the Early Comic Strip: The Business of the*

The role of new media, then and now Ukiyo-e in Japan Emergence of comic books Cartoon characters as trademarks Loonies, super heroes and adventurers Arch-rivals and antiheros of the comic Australian illustrated children's fiction New wave of Aussie comics	Exercise 9.3: Three-dimensional primitives Exercise 9.4: Rounded characters	*Strips*, by David Westbrook *Seduction of the Innocents and the Attack on Comic Books: The Comic Book Villain, Dr. Fredric Wertham, M.D.*, by Jamie Covillex

Week 10

LECTURE 10:	TUTORIAL 10:	READINGS, ACTIVITIES 10:
Renaissance revisited Introduction Flatland Homer versus Homer cubed Precision versus expression "a terrifying thing" Fundamental reliance on hand-drawn visuals Virtualisation of drawing tools and practices Working between manual and digital workspaces Hyperimage	Exercise 10.1: Primitive animals Exercise 10.2: Simple backgrounds Exercise 10.3: Concept and storyboard visualisation	Sayre, R., Barzel, R., Quade, R., & Hickel, H., 1995, *Pixar and Disney's Toy Story*, presentation at Silicon Valley, ACM SIGGRAPH Holmes, A, 2006, *Software makes its mark: trademarks of the dawning computer era*, excerpt, PhD thesis chapter Huang, Q, 2003, *The Multimedia Representation of Tao*, excerpt, Masters thesis chapter A short excerpt from *"The Simpsons" Complete Seventh Season DVD*. Video stream of interview with creative team from PDI via about.com Lycette, J., 2004, *Developing a Storyboard*, an online workshop via abc.net.au

Week 11

LECTURE 11:

Illustration and information visualisation
Introduction
What is illustration?
Decision-making is a fundamental skill
Medium-specific and context specific considerations
Contexts and genres for applied images
Stylistic approaches
Selecting, mixing & matching techniques
Information Visualisation
Conclusion

Week 11 Lecture special extra:
Anatomy of a rescue - a case study of info-graphics

TUTORIAL 11:

Exercise 11.1: Make a colour wheel
Exercise 11.2: First colour drawing
Exercise 11.3: A heightened self-portrait

READINGS, ACTIVITIES 11:

Re tutorial:

Edwards, B, 2008, (prescribed textbook)

- pp pp 230-236, on drawing on the beauty of colour .

Re lecture:

Kirsch, D, n.d. "Why Illustrations Aid Understanding", in *Inside Tecnical Illustration*, ITEDO, http://www.itedo.com/E/157_1650.php, (select .pdf file - 2.7MB !)

Week 12

LECTURE 12:

Review

TUTORIAL 12:

Review