

10th edition

CREATIVE ILLUSTRATION

Summer Courses 2018

Introductory Level

Calendar: from July 2nd to July 27th of 2018

Timetable: Monday to Friday, from 9.30am to 2.30pm

Language: English

Structure:

July 2nd: Opening ceremony and beginning of lessons

July 27th: Diploma award ceremony

Some of the complementary activities might be organized out of school schedule, to agreeing before with the students.

For courses taught in English, an intermediate level is required, corresponding to TOEFL 450 (PBT) or IELTS 5.0.

Introduction

What has not changed over the years is that personal struggle each illustrator endures in trying to express content in his or her work. Developing a personal style is based on two demanding processes: being able to take creative risks and learning a fundamental ability - drawing.

Illustration has been around for a long time and since the appearance of digital programs, this art form (if we can call it that) has diversified itself and helped open the door for new creative jobs in many different areas (Internet, television, publishing, medicine, sciences, newspapers, theatre, magazines, cinema, corporations, advertising, etc). The fast-paced evolution of new technologies has provided us with extraordinary tools for exploring visual creations unimaginable two decades ago. This extraordinary and magical technology at our disposal is indispensable now for future illustrators. But in spite of all this, we must not forget what is required for a solid artistic base - drawing. The art of illustration requires, from the first sketch on paper - to the digital elaboration onscreen and printing, a continuous drawing preparation and a concrete reflexive depth receptive to symbols and cultural archetypes that surround us. The three objectives of any graphic artist today are: to be able to tap into that broad contemporary iconographic repertory and develop a personal style of expression, become a talented draughtsman, and finally to train a special intelligence for transforming original ideas and symbols into visual metaphors.

Objectives

The course helps prepare students to learn to confront the creative challenges of elaborating illustrations with content and form.

The course covers two parallel processes: firstly, developing the dexterity of drawing in each of the course projects, from the beginnings in brainstorming sessions, with thumbnails, to later finished handmade illustrations; and secondly, developing each student's work with content and meaning; its elaboration with visual metaphors and creative invention.

The course stresses the importance of content and meaning in image making. That is why it contains classes that analyze myths and symbolic archetypes. These empower us with an ability to communicate with images and are found everywhere in the broad cultural realm of our society.

The course invites students to experiment with different traditional artistic materials and handmade techniques and to develop creative work with an emphasis on personal style.

The course offers students a possibility of taking a break from computer-generated imagery, a sort of vacations from digital work, and 'get their hands dirty' with traditional art materials.

Methodology

The course begins with a lecture on the dichotomy of digital versus handmade illustration. And also with an analysis of the symbolic sources (for example the recent history of images in advertising) that provide us with conceptual tools for interpreting ideas with images. These help find the solutions for better developing imaginative projects. After that, students share the class workshop and take on projects that introduce three important illustration materials: pencil, watercolor, and collage. These techniques are worked in the course projects with an emphasis on some possible professional applications in areas such as fashion, publishing, children's stories' books, press, etc.

These project workshop sessions rely on two important dynamic illustration work aspects:

- Drawing on physical supports such as paper, and discovering the major creative differences this marks with digital creations processes and their limitations.
- And of course sketchbooks! (different illustration projects with daily exercises, weekend work and a final project).

Skills Developed

Our course offers a chance to test the student's creative capacities with art materials that help develop each and every one of their artistic talents. Many students have already studied Graphic Design and want to take a step back and have a chance to test their capabilities and dexterity with traditional art materials. Some students may only work with computer visual design applications. It is after they experience the challenge of working with materials like watercolor and collage, that they later return to their digital graphic tools and excel with a new gained powerful creative art experience. Students learn to establish a sort of *dialectics* between the digital and real handmade sensorial world.

Student profile

This course is for students interested in design areas such as illustration, the graphic and visual arts, and other image related activities, and that have some background and experience in drawing and painting. It is also for those that are interested in learning how to create and elaborate handmade art-material illustrations with a special emphasis on drawing, as well as the use of inventive resources. It is for helping to explore processes that generate illustrations as visual metaphors.

Professional applications

The Summer Course of Creative Illustration is designed to help students with their artistic vocational concerns; mainly whether to pursue their interests in the Illustration field and go ahead and enter this market. Today Illustration has developed into a field of its own, within the broader *design area*, and is present in various professional environments and markets. Illustration is needed and used today by a great number of companies in our image driven society: Publishing, Television, Internet, Advertising, Fashion, Sciences, Interior Design, etc.

Lots of students that come to our course arrive with concerns about pursuing or continuing with their design and artistic studies. A chance to learn and experiment with traditional art materials, alongside others from many other places in the world (from over 30 countries so far) offers them a chance to develop their long-acquired love for artmaking, and to discover that illustration is a growing and exciting professional field. They get to meet and befriend other like-minded students from different countries.

Admission requirements

The application for all IED Barcelona courses is made directly with the Orientation and Admissions Department Advisors or through an online Admissions Platform. Your Advisor will give you the credentials to access the platform once you want to start the Admission Process.

Documents required:

- ID (Spanish students) or Passport (international students) scanned
- Diploma (minimum studies required: High school) scanned
- Motivation Letter in the course's language
- CV in the course's language specifying languages level and computer skills
- Advanced knowledge of Spanish or English as appropriate. For courses taught in English requires an intermediate level, corresponding to a paper TOEFL 550 or IELTS 6,5. For courses in Spanish requires a level B2. In case you don't have any qualification, it will be necessary to assess your level through an in-person or Skype interview.

Course Program

CULTURAL CONTENT AREA

Illustration in context

Brief overview of the different stages in the evolution of culture and imagery.

Review of significant illustration applications in different communication sources (newspapers, magazines, books, posters, graffiti, CDs/albums, cinema, television, internet...).

Symbolism in art and illustration

Analysis of symbols within myths, archetypes, and contemporary culture (in films for example).

The importance for illustrators of foundational visual symbolic elements found in archetypes and myths.

Study of expressive aspects found in illustration: irony, sarcasm, satire, political protest, propaganda, advertising, decoration, etc.

The illustrator's profession

Reflection on the basic professional illustration dynamics: such as the relation and work processes between illustrator and client.

Learning how to deal with time and pressure while on assignments.

Questions concerning material hand made or digital illustration.

Finding the illustrator's own professional niche in the profession.

Illustrator's professional limits and freedoms, and creative-conceptual ethics with commissioned work. Copyright material and professional appropriation issues.

Patience, perseverance and following one's own style and character.

Professional and trade promotional aspects.

Commissioned work, independent work proposals, etc.

TECHNICAL AREA

There is an exploration of three materials and techniques (pencils, collage and watercolors). The challenging projects in this course are based on these material and content requirements and are given by experienced and talented professionals that come from different illustration areas like editorial, fashion, children's stories literature, etc. These invited artists are in charge of the workshop's projects and prepare exercises specific to these materials. They are there to offer their personal viewpoints and know-how to students, drawing on their own techniques and their personal artistic expression. The students therefore are enriched by the various ways illustration is created by different professionals.

Illustration Workshop and its projects

The student will experiment with these materials and develop the capacity to interpret ideas with images and produce the most adequate creative solutions. They start with the first conceptual challenge - the dynamics in the briefing stage (text, title, slogan, opinion, article, etc.) developed firstly with marks and thumbnails in the sketchbook, and then elaborated onto the final illustration image. The work with their own sketchbooks will be fundamental to the process with these materials.

Dry mineral materials: line, shadow, and texture

Pencil and drawing project.

Glue: positioning, gluing, and relating

Collage project.

Water and pigment: stain, gesture, and drying

Watercolor project.

Mixed Media: relating and associating learned techniques

The different techniques can be worked together and in combination.

PROJECTS AREA

Professional illustration Project/Assignments

The course projects will emphasize the study of the different stages in an illustration job, from first commission to final presentation:

- How to establish the first contacts and receive assignments.
- Learning how to say no to certain projects.
- What material for each project.
- Getting used to brainstorming sessions and the pressure they cause.
- Application issues: proportions, printing conditions, etc.
- Execution and development aspects for a job.
- Presentation is important too. All project will be presented by each student
- Presenting your project teaches the student how to explain the creative process.

Daily exercises for the projects, homework and weekend research

Along with the daily tasks of the projects, there is research homework after classes, as well as continuing work on these during weekends.

Final course project

This project/illustration will be scanned and printed. It is developed with the materials worked on in the prior projects, and is handled in class like a professional assignment. It can become a student's portfolio sample since it will be printed.

Course Coordinator

Each Summer course program content and syllabus have been designed by the appointed course coordinator, a specialist in the subject, together with the Master area Academic Department. The Course Coordinator also plays an active role in assisting to incorporate professors and developing relationships between companies and institutions in order to create links to the course program.

Javier Aguilar

Is an illustrator, printmaker, painter and teacher born in Santiago de Chile. He studied fine arts and CA and received a Visual Communication's degree from Delgado College in New Orleans. After settling in Barcelona in 1983, he has continued developing his artwork and exhibiting in different countries, illustrating freelance for newspapers like El Pais and La Vanguardia in Spain, and other newspapers, magazines and book publishers in Europe and the United States. He has had experience and participated in design projects in Spain, Denmark, Portugal, Germany and the United States, as well as with art therapy workshops and classes in Barcelona. He has written on art for different publishers and has his artwork in different private art collections, as well as the Victoria & Albert Museum in London. In 2014, some of his past illustration works were selected by the WID 'Word and Image Department' for the museum's permanent collection.

He created the course *Creative Illustration* with IED Barcelona which has been running since 2010, and has had students attending from over 30 countries from all over the world. Below are some student testimonials.

www.aguilart.com

Teachers of the previous edition

Judit García Talavera

Judit García-Talavera was born and grew up in Santa Cruz de Tenerife in the heart of the beautiful and magical Canary Islands in Spain. Judit has a degree in Fine Arts from the University de La Laguna, Spain. Several years ago, her move to Barcelona was a turning point in her life and also when Judit began her career as an illustrator, becoming one of new generation of illustrators that combine and create their work digitally in order to conquer the international and online market.

Judit's work has been exhibited in several galleries like the Centro Centro Cibeles in Madrid. Her works have been published by several national and international publications. Clients include, Nina Ricci, Harper's Bazaar, Marie Claire, Elle Girl Japan, Telegraph, Rolling Stone, Bloomingdales, Piaget, Gilt and fashion blogs such as Trendycrew.

juditlatragedia.com/ - juditlatragedia.com/blog/

Arantxa Rueda

Arantxa is a Spanish graphic designer and graphic artist from Murcia. She specialized in web design, print and collage. In 2011, she finished her studies in Graphic Design at the School of Arts in Murcia. She completed her studies in design when she moved to Barcelona where she did a multidisciplinary master of design at "Atelier". It gave her the opportunity to realize talks in "Selected C" by Index Book and "Off festival" in Barcelona.

She started with collage very young, because she has always loved paper. Nowadays, she does numerous workshops of collage at artistic spaces and the School of Arts in Barcelona. Her style is characterized by minimalism, sensitive, femininity and mixed technique. Her work has been featured in different exhibitions and galleries in Murcia and Barcelona.

www.arantxarueda.com - www.sinutopias.tumblr.com

Daniel Torrent

Degree in Art History and a Masters in Fine Arts from the University of Barcelona. He also has a degree in Illustration from La Llotja Arts and Crafts School. Since 2004, he has been working as a painter, illustrator and writer. As an illustrator he works in the fields of children's illustration, press and advertising, having been selected to participate in the CJBook Festival (Seoul) and Illustrakids (Cagliari), among other festivals. His illustrations have been published in Spain, Italy, United States and Estonia. He also illustrates his own stories: Mi abuelo Carmelo, Piu-piu, and Álbum para días de lluvia. He just exhibited his paintings in New York this year.

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

<http://danitorrent.blogspot.com.es/>

Eva Sánchez

Graduated in Fine Arts from the University of Barcelona and then focused on illustration in "l'Escola de la Dona" of the "Diputació de Barcelona".

There she started her professional career developing her own visual language, where the pencil, watercolor and a descriptive and sometimes nostalgic perspective are, at least for now, the protagonists. Tender, grumpy, ironic or disturbing characters developed through her stories all along this learning process. Since then she has illustrated several novels and picture books and her works have been shown in quite a few collective exhibitions and art markets. She was selected to take part on the IV Iberoamerican Illustration Catalog and she has recently won the 4th edition of the 'Edelvives International Picture Book Contest' with her project "Dip" which will be published soon.

www.evasanchez.cat/

<https://evasanchez.wordpress.com/>

The Management of the Istituto Europeo di Design reserves the right to change the Course Program according to the didactic aims requested

TESTIMONIALS FROM PAST STUDENTS

1. "I had done illustration before and thought I was at a good level, only to find out that the international level was a completely different game. Getting to know how illustration and art are perceived and executed by people from different parts of the planet changed my perspective completely about "good, bad, right, wrong, ugly, beautiful" and everything I knew about art. Most importantly I learned where to put my art into use outside of my sketchbook as my hands developed really well but my mind developed much better through the Creative Illustration course.

Although I have now shifted more towards 3D modeling and printing, everything still starts with the first drag of pencil on the paper. I think it is a very intensive course that is taught in the most comfortable manner at a beautiful season in an amazing city with the nicest people, it was just perfect".

Hussein Ismail - Egypt

Creative Illustration 2013

2. "Mi experiencia en el curso IED 2011 fue muy fuerte por muchas razones: la preparación conseguida, la presencia de profesores muy profesionales y de gran sensibilidad artística y humana, haber tenido a mi lado muchos compañeros de curso que, aunque si eran de diferentes partes del mundo, tenían mi misma visión de la vida y del arte (y todo eso no me hizo sentir sola en mi camino artístico como normalmente pasa a que se enamora del dibujo). Me encanto dedicarme de forma completa al dibujo en sus aspectos (también de reflexión interior). Es maravilloso ver cómo, aunque si con muchas personas conocidas estamos lejos, siempre nos sentimos cercanos y seguimos estando en contacto. Con esta experiencia inolvidable aprendí un poquito más de mí y de la importancia del dibujo en mi vida. Me sentí muy rica interiormente. En este momento sigo viviendo en el mundo editorial como redactora en una editorial italiana que se ocupa de cómics, y después una larga experiencia como dibujante free lance para revistas, me estoy concentrando sobre los cuentos para niños como escritora e ilustradora".

Mariateresa Conte - Italy

Creative Illustration 2011

3. "I am very happy that I had the chance to participate in the summer course; it gave me a lot. I recently went through all my sketchbooks and I am really proud of what I achieved that year. I feel that I significantly improved and gained some confidence in illustration and I drew more than I ever do. I never go out now without a sketchbook and a box of colored pencils.

The course is totally worth it and it gave me a push I needed in the direction of illustration.

My last projects are mostly commissioned. People recommend me to others, so that is the way I start working on a new idea. And I usually use the knowledge and experience from the summer IED course. That is combining traditional media with digital final touches."

Aneliya Barenska - Bulgaria

Creative Illustration - 2016

4. "Siempre supe que me gustaba la ilustración, pero antes de tomar este curso apenas conocía mis habilidades y cómo desarrollarlas de una manera profesional. Fue en 2013 cuando descubrí el verdadero potencial de la ilustración. Fue un nuevo comienzo para mí donde descubrí nuevas técnicas que no sería capaz de encontrar por mí misma, donde me encontré con maestros talentosos que nos enseñaron diferentes maneras de desarrollar nuestro estilo y, finalmente, cuando me encontré con gente increíble que amaba la ilustración tanto como yo. Este curso me abrió una nueva ventana y me ayudó a explorar nuevas técnicas de ilustración que me mostraron un nuevo camino a seguir. Durante estos años he estado experimentando con la ilustración en

proyectos de la vida diaria, así como en proyectos personales. Hoy día mi percepción de la ilustración ha cambiado totalmente. ¡Y aunque es un largo camino para tener éxito como ilustrador estoy segura de que no sería capaz de intentarlo si no hubiera tomado este curso ese verano”!

Anaid Jimenez – México

Creative Illustration 2013

5. “I have had many teachers in my life and still, I can't believe how Javier taught me many things about art, creative thinking and conceptualization in one month period time, together with the other teachers. I still smile when I am thinking about my time in BCN, especially our daily sketching challenges with my classmates. Half of my classmates are still my dear friends.

I am now working as a creative strategist in Milan, Italy and I am using these skills to brief the art department and create a mood board for a project. I am still doing daily sketches to keep my creativity fresh. I even have a Behance account where I generally publish my illustrations”.

Melike Bedra – Turkey

Creative Illustration 2011

6. "You will laugh, you will learn, you will panic, you will explore. Seriously, this is the course to take if you are willing to work to become a better, more educated, more dedicated illustrator. It isn't a piece of cake—you have lots of projects to think about, create, and illustrate—but if you follow Javier's recipe and technique, you'll come out confident and wanting to practice and discover more. The course forced me to think creatively. I gained so much from it, not just in learning. I am Lebanese, and was the only Lebanese in class. I met people from different nationalities. I made new friends while we were all exploring a new city. I can honestly say that Summer 2016 was the best I ever had! I am now submitting some of my works to a local shop who creates phone cases with illustrations. Thinking creatively is now easier than before. I hope everyone who takes this course would learn as much as I did”.

Elyssa Abi Karam - Lebanon

Creative Illustration 2016

7. “I am very happy that I chose to take this course. It made me realize that I can do a lot of things with my hands that I cannot using digital software on a computer. The teachers were really helpful, they were always so positive and encouraging. At first I was really shy and scared to sketch on paper, but as time went by, I became braver...”

Yun Zhang – China

Creative Illustration 2017

8. “The projects within the course were very engaging, the atmosphere was friendly and fun and I had the opportunity of meeting wonderful people from all over the world, both teachers and students, who are now my friends.

I learned techniques, experimentation, ‘*sketchbooking*’, storytelling as well as how to approach professional aspects such as creating a portfolio, presenting a concept, choosing a specific field of work (commercial, editorial, book illustration etc.) and self-promotion.

The course definitely gave me the much-needed incentive to become a comic artist and since then I've been very seriously working towards that. The first book I collaborated on has recently been published and I'm currently working on a few other comic projects.”

Raluca Moldovan – Rumania

Creative Illustration - 2014

REQUIRED SUPPLEMENTARY MATERIALS **Material list for Creative Illustration**

Students

Pencil

Graphite pencils for drawing HB, 2B, 6B. (one of each)
One box of 18/24 color water-soluble pencils.
One eraser and one sharpener.
One short transparent plastic ruler.

Collage

One small simple pair of scissors for paper cutting for collage.
Inexpensive 'Box-Type' Blade Cutter and/or an X-acto Knife.
One small PRITT glue stick.

Watercolor

A 12/24 box of pan watercolors, 12ml. (any brand available but with sufficient quality: Van Gogh, Winsor & Newton, Reeves, Talens, Sennelier, Schmincke, Holbein, Daler-Rowney, Pebeo, etc...)
You can use good quality student type paints without them being professional, but we don't recommend very basic student type brands.

Brushes

The students work on (slightly larger) A3 size papers for the main projects, so you have to take into account that the brushes should be the right sizes: some for broad areas of painting and others for finer details.
Five brushes for watercolor. They can be the synthetic/acrylic types and not necessarily professional ones.
Different type tips: round and flat ones.
Numbers examples (round) 2 (2/32"), 12 (9/32"), and 20 (9/16"); (flat/square) 8 (8/32"), y 16 (9/16").
Students can bring more if they want.
One bigger broad flat brush for painting backgrounds (example 24, 31/32"), for covering larger areas (it can be a cheap and simple house painting brush).

Additional materials

An A3 size portfolio (plastic or cardboard student type) to store and transport projects.
Since some of the projects papers will be slightly larger than A3, you should get a slightly larger portfolio too.
Students should have their personal computers to work with after classes and to receive documents from the coordinator by email. Some students bring their Smartphones and use them for corresponding back and forth, but a laptop helps out when you work on your assignments during other hours not in school. It is also very advisable to have a Flashpen for transferring/moving digital files from computers and the scanners.

IED Barcelona

Paper

The paper and medium support for all the exercises and projects will be provided by IED. Every student will also receive a large blank homemade sketchbook from IED. Papers used for this course: Canson Basik, Schoeller, Montval Watercolor...

Other workshop material

All the rest of the workshop material for painting with water and cleaning will be provided by IED. Liquid paper glue, transparent scotch tape, carpenters paper tape, etc.