

## Course Thematics

Title: Visual Character 1. / Print				
Tutors of the course, contact: Nagy László ( <a href="mailto:nagy.laszlo@mome.hu">nagy.laszlo@mome.hu</a> )				
Code: ER-GRA-BA-222302-01	Curriculum place: BA	Recommended semester: 2.	Credit: 5	Number of Lessons: 48 Student working hours: 102
Related Codes:	Type: balanced	Can I add as custom? No	In case of free choice, special prerequisites:	
Course relations (prerequisites, parallels): Visual Studies				
<p><b>The aim of the course:</b></p> <ul style="list-style-type: none"> <li>● Acquiring basic illustration design skills in the professional areas of character design.</li> </ul> <p><b>Principles of the course:</b></p> <ul style="list-style-type: none"> <li>● Practical situations</li> <li>● Problem-focused approach</li> <li>● Process-oriented methods</li> <li>● Integrated professional specifics and theoretical knowledge</li> </ul>				
<p><b>Learning outcomes (professional and general competencies to be developed):</b></p> <p><b>Knowledge:</b></p> <ul style="list-style-type: none"> <li>● Knows the basic idea development, evaluation and selection methods of illustration</li> <li>● Understands the different stages / phases of the creative / design process and how these are realized in your own creative / design work</li> <li>● During students' design / creative activity he/she steps out of the usual frameworks and develops new concepts and innovative solutions.</li> <li>● Students has a basic level of professional and technical knowledge to realize their design / creative / artistic ideas</li> <li>● Students knows the most important presentation tools, styles and channels used in his profession</li> <li>● Students has a basic knowledge of rhetorical forms and styles</li> <li>● Students has a basic knowledge of the connections between certain parts of their own art field, as well as other art branches and other disciplines, especially economic, health and social, and (info) technology disciplines</li> <li>● Students has a basic level of professional and technical knowledge to realize their design / creative / artistic ideas</li> </ul>				

**Ability:**

- Able to work consciously and creatively during the illustration creative practice, to identify and solve routine professional problems
- Through students acquired knowledge able to integrate social, cultural, artistic, political, ecological, economic and ethical aspects in their design / creative activities
- It forms a well-informed opinion about illustration concepts and solutions
- Collects and interprets relevant data to develop design / creative concepts
- They are able to make effective use of the technical, material and information resources on which its activities are based
- Through students knowledge able to apply the appropriate tool, method and technology for the given design / creative process to implement their plans
- Based on the experience gained during their studies, students are able to analyze, process and manage the knowledge material, and students are able to enforce a critical attitude within his own branch of art

**Attitude:**

- Students consciously thinks about the social aspects of his works
- Students participates openly and communicatively in the design or shaping of projects

**Autonomy and responsibility:**

- Students are independently informed and implements their own artistic concepts
- It mobilizes your knowledge and skills in situations according to different technical requirements
- Students accepts and authentically conveys the social role and values of their field

**Topics to be processed within the course:**

- Reproduction graphics processes
- Manual drafting techniques
- Imaging and communication
- Colour theory
- Character development

**Peculiarities of learning organization / process organization:**

- The nature of each session and their schedule in the case of several teachers, even indicating the division of the teacher's contribution: Task description, topic consultation, description of goals and expectations (seminar, consultation)
- Expertise, methods of topic research (seminar)
- Professional and technical specifics (seminar)
- Extension of knowledge related to the topic and development of the criteria system (lecture, seminar)
- Problem map and analysis (consultation)
- Conscious structure of the planning process (consultation)
- Concept development (consultation)

- Impact analysis, test phase (consultation)
- Sketch design presentation (seminar)
- Technical implementation, modeling, prototype (workshop)

**Students' tasks:**

- Active participation in seminars and consultations
- Independent preparation and presentation on a topic issued by the course instructor
- Documentation and presentation of the topic research, concept and design process in the form of a presentation
- Professional technical preparation of the plans for printing and modeling

**Learning environment:**

- classroom
- external location
- workshop

**Evaluation:**

**Requirements to be met / Presentation showing:**

- Topic research
- Concept design
- Phases of the design process
- Documentation of finished plans
- Presentation of a model / prototype
- Submission / upload of the design documentation by the specified deadline and according to the specified technical parameters
- Making and submitting a mock-up / prototype in photographic quality
- Active participation in lessons min. 60%

**Evaluation method:**

- Oral answer, presentation

**Evaluation criteria:**

- Coherence of the research-design-implementation process
- The end result is a functional, aesthetic quality

**Calculation of grade:**

- Process (quality level of the entire design process and documentation) - 50%
- Product (aesthetic quality of the finished design, mock-up / prototype and documentation) - 50%

**Required reading:**

Alan Male: Illustration: A Theoretical and Contextual Perspective, Bloomsbury, 2017  
Lawrence Zeegen: The Fundamentals of Illustration, Bloomsbury, 2020  
Susan Doyle: History of Illustration, Fairchild Books, 2018  
Derek Brazell: Becoming a Successful Illustrator, Bloomsbury, 2017  
Darrel Rees: How to Be an Illustrator, Laurence King Publishing, 2014  
Julia Schonlau: 1000 Portrait Illustrations, Quarry Books, 2012  
Julia L. Kay: Portrait Revolution: Inspiration from Around the World For Creating Art in Multiple Mediums and Styles, Watson-Guptill, 2017

Further information:

Recognition validation of knowledge acquired previously:

Extracurricular consultation dates and locations:  
THURSDAY 10:00-12:00

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# Portrait as Illustration

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**Course type:**

Visual Character 1. – Print

**Supervisor:**

Nagy László

**Technical Support:**

Szili József

**Task Release:**

21/02/2021

**Course dates:**

Week 2 – 6.

Tuesday, Thursday: 13:40–16:30

**Location:**

Base\_302 Illustration Workshop

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**Topic**

// Transcription of a human portrait using reproduction graphics and manual illustration tools

// design areas: character transcription, portrait illustration

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**Content:**

Choose a portrait photo of a well-known public figure. The chosen face will be from the front and in an emotionally neutral state. Then make illustrations of him using the following ways:

1. using different manual and reproduction illustration techniques, create six monochrome portraits based on the chosen photo.

2. to show six different emotional states on the portraits (joy, anger, fear, boredom, excitement, disgust), expressed in colour, based on the technical solutions of the first exercise.

3. to show six different emotional states in the portrait (joy, anger, fear, boredom, excitement, disgust), expressed through the facial expressions of the character, based on the technical solutions of the first exercise.

In the fifth week of the course, they participate in a four-day illustration workshop led by Henning Wagenbreth, German illustrator, professor at the UDK University in Berlin, in an independent project. The work produced during the four-day workshop is part of the course and participation is compulsory.

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## **Completion of the task**

### **1. Topic research**

- + Historical and theoretical understanding of human portrait illustration
- + Colour theory, Gestalt principles in portrait illustration
- + Stylistic and cultural comparison of portraiture
- + Analysis and presentation of national and international examples of portrait illustration

### **2. Concept design**

- + Proposing technical solutions for illustration
- + Identifying media and visual surfaces
- + Character and colour concepts
- = Sketch and visual design

### **3. Design**

- + Workshop work
- + Pre-press
- + Printing

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## **Scheduling**

- Week 1. Character monochrome mapping
- Week 2. Colour transcription
- Week 3. Character transcription
- Week 4. Evaluation
- Week 5. Henning Wagenbreth course

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## **Evaluation**

The portrait assignment will be assessed *before* Henning Wagenbreth's workshop in the fourth week of the course on **16 March**.

### **Evaluation Criteria:**

- // application of basic rules of representation, use of colour, reproduction graphics and printing
- // interpretability and impact of the visual concept
- // consistent maintenance of stylistic unity within the concept
- // illustrative visuals