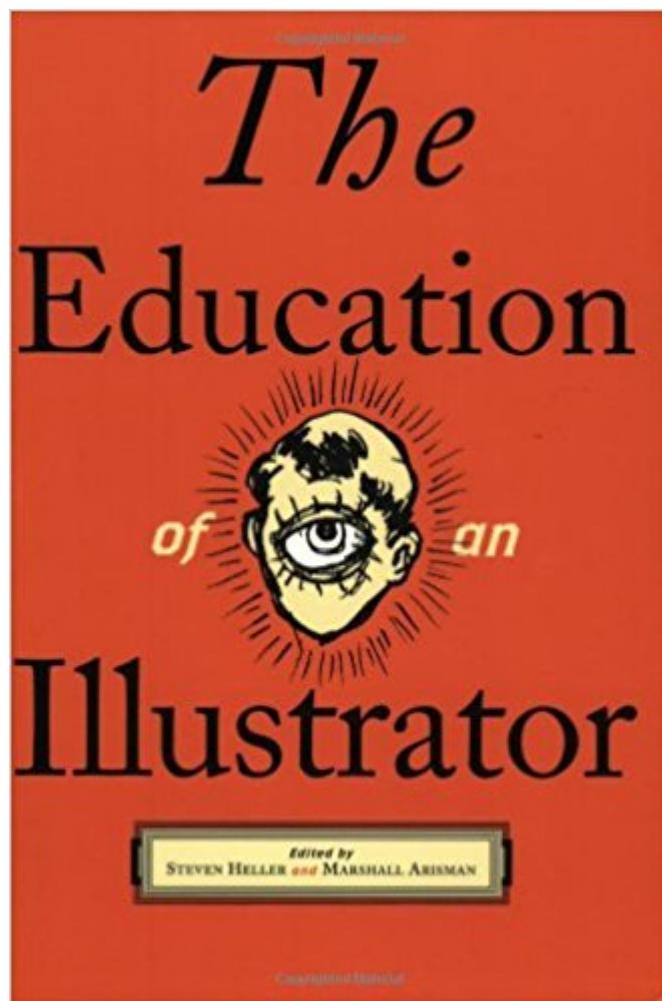


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# The Education Of An Illustrator



## **Synopsis**

This revolutionary book fills a practical and an intellectual void for educators, students, and professionals in the field of illustration. Based on interviews with top illustrators and teachers, the book discusses how professionals acquired their illustration know-how and went on to apply it in their careers. Also explored are model illustration education curricula for both undergraduate and graduate levels; created by leading illustration educators and practitioners. Offering a diverse range of attitudes, philosophies, and visions, this book is the first to address pressing issues confronting education in the illustration arts, including such concerns as authorship, new media, and the marriage of illustration and design.

## **Book Information**

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## **Customer Reviews**

Heller (Graphic Design Time Line) is the art director of the New York Times Book Review and cochair of the master's of fine arts design program at the School of Visual Arts; Arisman is the chair of the master's of fine arts illustration program at the School of Visual Arts. Here they have assembled top designers and educators from the illustration and graphics design fields to examine the dynamics of the art and craft of illustration through essays, interviews, and course syllabi. Varying in length and offering a range of attitudes, philosophies, and visions, the entries discuss each illustration's connection to the fine arts, the influence of computers and the Internet on illustration, and the future of illustration. Models of illustration education curricula are offered for undergraduate and graduate levels. This intellectual guide to teaching and practicing illustration is

recommended for academic libraries. Judith Yankielun Lind, Roseland Free P.L., NJ Copyright 2001 Reed Business Information, Inc.

The Education of an Illustrator &#x93;The process of drawing can unlock the entire creative process for an artist. As children, we all used drawing to relate to the world around us. We were not trying to make art. We were trying to make sense out of the world we were experiencing. We told stories in pictures. . . . The vocabulary of the illustrator has to be expanded into authorship.&#x94;  
&#x97;Marshall Arisman, from the introduction Editors Steven Heller and Marshall Arisman have assembled thirty leading practitioners and thinkers of the illustration and graphic design fields in this first-ever blueprint for teaching and practicing the dynamic art and craft of illustration. This compelling collection of essays, interviews, and course syllabi provides readers with first-hand accounts from various professionals and educators who discuss how they acquired their knowledge of illustration and have successfully translated it into their careers. Part manifesto, part instruction manual, this revolutionary blend of knowledge and practice provides students, teachers, and practitioners alike with an indispensable resource on the teaching and usage of illustration today. Included are twenty-five cutting-edge essays; interviews with Milton Glaser and Thomas Woodruff addressing both the concept of holism and the interconnection between fine arts and illustration; and a diverse and stimulating selection of course syllabi and curricula designed for both undergraduate and graduate students.

This book is an awesome book for a teacher or student in general. I preferred it as a help to get started on independent study of illustration. It is an excellent insight into what is needed to be learned or how one should go about doing so. This helps garner a solid and well rounded curriculum for any individual interested in the subject. It is brought together by the best who teach it and some of the best who work in the field. It is not an end all be all to the education because this is more of a teachers manual as there are no specifics just general ideas of projects and no one to correct them for you, but a great addition to that life long experience or initial trudging.

Insightful essays on the business and art of illustration. I learned so much.

Purchased for an illustration class. Provides a wealth of information and useful insights.

They need to make a new edition. About half the book is made up of articles that talk about how

illustration used to be, how illustration should be and how illustration is now dead (back in 2001). A lot of the articles are redundant I felt. And it wasn't constructive about how to become a successful illustrator in the new digital age. Mostly this book is too old, a little over ten years old, they mainly talk about how the computer and the web destroyed the illustration world, but the kinds of things they were saying were developments of the late 90s and early 2000s. Technology back then and now is vastly different and I'm sure the illustration industry has completely changed again. Only reason this is 2 stars and not a 1 is because I liked looking through the sample syllabi. Gave me some homework examples to try and got a list of several texts/references to read as well.

Heller and Arisman are two School of Visual Arts (NY) professors who have achieved much in their careers. The conversation/interview between them is the strongest, most educational and most inspiring part of the book. Brad Holland writes a detailed (but dry) description of the history of stock houses, the direction they are moving in now and how that relates to working artists. Educational. A very large portion of the book is a collection of art excercises useful to teachers creating curriculum or artists without the ability to direct themselves in the production of work. I found this area to be mildly interesting, but quite useless to me as an illustrator. Teachers often tend to create excercises they would do very well themselves, but don't necessarily draw out the uniqueness of the individuals they are teaching. Success as an artist is following your own values of what a successful peice of art or illustration is. I would have liked to read the perspectives of a more varied cross section of artists in addition to the New York city old guard. There is so much innovation happening in this field. To bemoan the fact that things aren't what they were, shows a lack of awareness of what the younger generation of artists do. Jump fences. "I design my students to destroy me." John Maeda of MIT Media Lab "You are the next Picassos." Sheridan College Faculty addressing the class in my foundation year 5 years ago.

The industry has changed so much since this books publication in 2000, and shouldn't be read without bearing this in mind! The amount of contempt for 'PhotoShop' and 'Computers' is absolutely hilarious, with the fearful suggestion by some of the writers that Photoshop may somehow 'replace' illustration... This said, as someone who was just a kid back in 2000, it's a really good snapshot of an era. It sure makes you wonder what will happen in another 15 years, and what we're not being open minded about now that we should be?

The entire book is made up of articles written by various established illustrators. I found the sections

on art direction and education extremely interesting. Included are sample course syllabii which is helpful if you are teaching illustration courses. The part that I had a problem (maybe that's too strong a word) with was the section on the state of the illustration market today. To me, it came off as old time illustrators whining and pining for the good old days, you know before the computer when one could make a decent living as an illustrator. It wasn't terribly encouraging to new comers which I think is too bad. I rather felt like they were telling me not to waste my time, that there was no room in the industry for me. In the end, it just made me more determined to succeed despite (or in spite) of their views. All in all, it is a thought provoking book, whether you agree with their view point or not, and it's guaranteed to start some interesting dialog with your illustrator friends.

My first thought when I really got into this book was "finally. An outlook on the career of an illustrator neither negative nor overly optimistic, but realistic and helpful." Being an illustration major I have several misconceptions about the field of illustration that were cleared up pretty quickly. I found the interview with Thomas Woodruff particularly insightful in the case of the illustration as low art issue, and I laughed my head off at Brad Holland's satirical lesson on art terminology. My advice is to buy this book not to decide whether or not illustration is the path for you, but to make sure you have a grasp on what you're getting into.

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