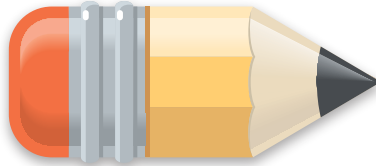


IllustrationClass.com Tutorials Vol. 1

Documenting the Illustrative Design Process

Created by Von Glitschka



Name: **Continuous Line Illustration**
Project Type: **Print & TV Advertising**
Total Time: 9hrs
IC Library: **Vol. 1 - TUT 9 of 25**

PDF

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Historically speaking the linear style is also referred to as “Contour Drawing.” The artist who made it an art form was no less than Pablo Picasso. From that point forward it has gone in and out of fashion several times as a style used within the illustration industry.

At this point in time (2008) it has been a very popular style for the past five years or so. Most of its popularity is due to the fact it can work well within nearly any genre or context. I’ve personally created art in this style for big pharma, Kleenex, green magazine, coffee company and as you’ll soon see a bank.

The following tutorial will give you insight into how to illustrate in a linear line style.

Illustrative Design Creative Process

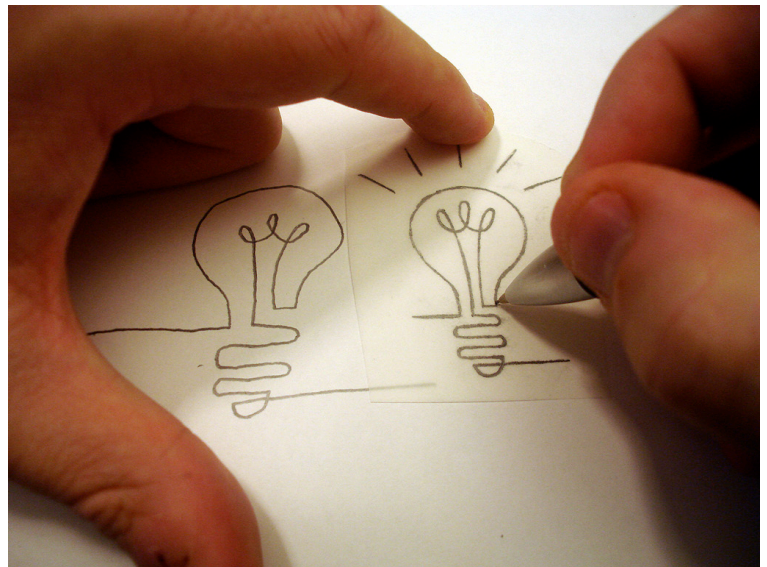
These tutorials are meant to help you discover, enhance and facilitate your own creative growth and skills. So don’t feel obligated to take my comments or examples as gospel. Use them as spring boards to explore, experiment and have fun developing your own creative process. That is how you’ll benefit most from these tutorials.

*Any referenced source files for this tutorial can be downloaded for **FREE** at <http://www.illustrationclass.com> by searching for the tutorial with the same name.*

1 The heavy lifting creatively speaking for this style is the board time: the raw drawing of the artwork. The computer and digital end is merely the tool to put it into its final context and nothing more. All your creative decisions will and should be worked through and figured out at this stage of the project.

For this project the client wanted “8” icons and “1” headline for an animated TV Spot for a bank. This image shows a “light Bulb.”

Keep in mind the key to this style is that one continuous line makes up the artwork. This isn’t an iron clad rule however, for example the light bulb has detached lines to relay the shine of the bulb but the primary aspect of the art is one single line that forms the contour of the various themed icons needed.

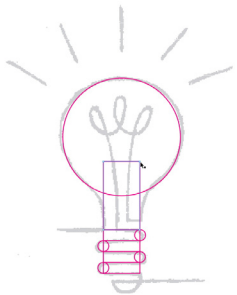
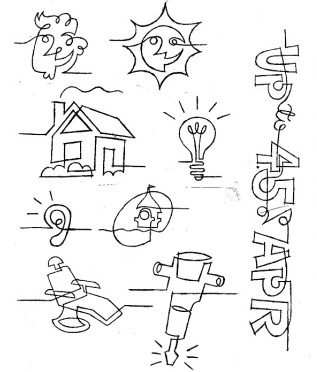
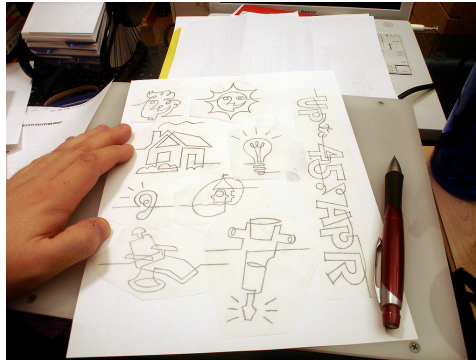




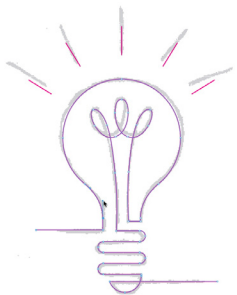
2 Some of the icons requested by the client I need to reference real-world photo images to know how to simplify it and draw the needed theme in the linear style. In general I know what a jack hammer and dentist chair looks like but having the real thing to draw from makes it go faster.

The client also wanted the bank logo done in this style so I'll draw on top of the image provided to create what I need.

Once I have all my roughs done I then refine all my art and prep it to be scanned in to start building the art.



3 As you can see I follow my refined sketch. I create the base of my art on this one using the basic shapes of a circle and a rectangle. For these specific icons it's a balance between freeform linears and precise shaped linears.



Some times I'll freeform everything to give it a more hand drawn feel but on these I wanted specific content to be geometrically precise for clarity sake. It goes without saying that the theme of your art will help dictate if and when you use both. For example a more organic theme like plants would more then likely be all hand drawn linears with no use of precise geometrics.



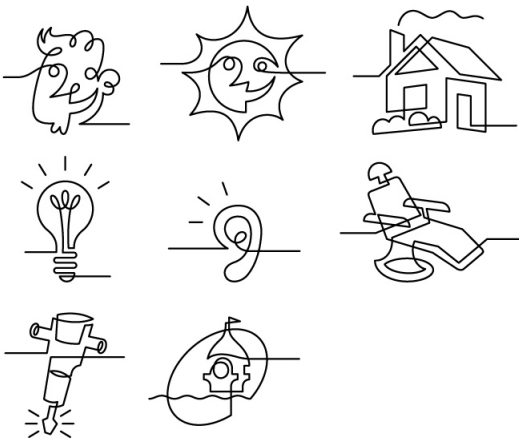
A few edits and tweaks to the vectors and I have my base linear art done for this one. All that is left is setting the proper thickness of the final stroke.



4 For this project the agency needed their clients logo translated into the linear style. This can be tricky but on this specific mark it worked out well I thought.

I just started drawing on top of a print out of their logo on vellum until I figured out the path for the line. Scanned that in and built it. (Sorry, no photos of that.) These images show you the translation from mark to linear icon.

UP to 4.5% APR

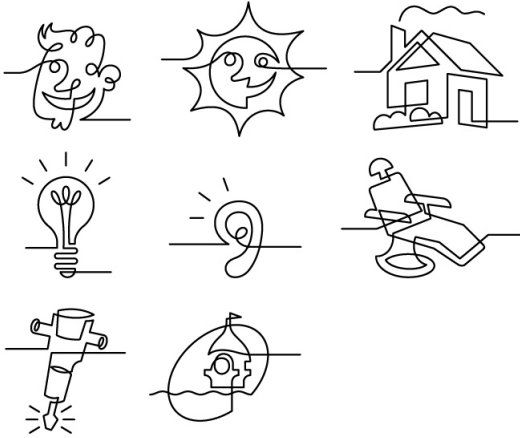


5 Along with the linear icons the agency wanted type in the same style they could use as well. Once I had it all done I sent it off the agency to get approval of the art.

6 Over all the client liked the art but had some initial tweaks they wanted done. First was a nose job to the face as well as a tweak to his mouth, they wanted it to span his entire face not just half a smile.

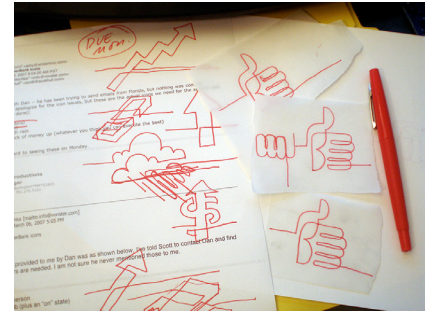


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7 With all vector plastic surgery done the final art is ready to send to the client. At this point I thought the job was done.

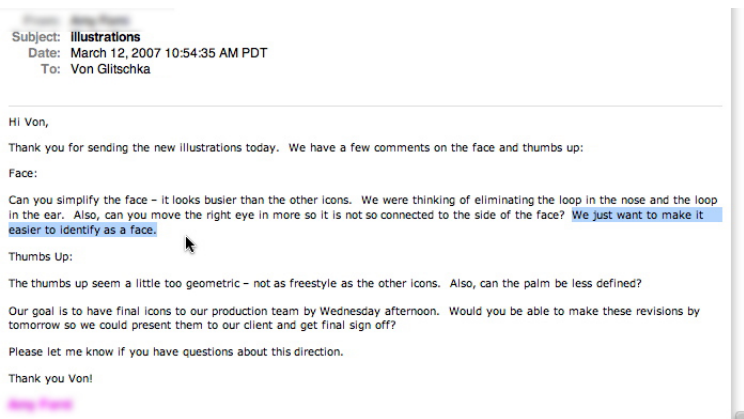
8 The new final art included clouds, growth arrow and a thumbs up. I sent the completed set to the client. At this point I thought again I was done. But wait there's more!



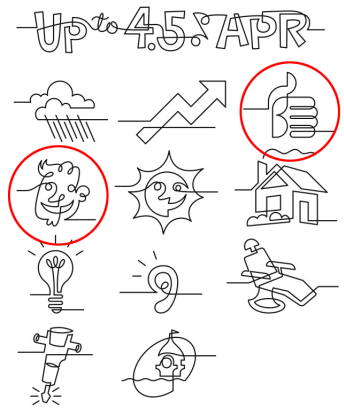
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9 Turns out the client decided the face needed more vector plastic surgery so back to the operating table for him. (Do you have a problem seeing it as a face? Didn't think so, but hey the client is always right!) And remember the whole idea of balancing freeform and geometric I mentioned earlier? Well the client decided the thumbs up art was too geometric so I need to tweak that as well too.

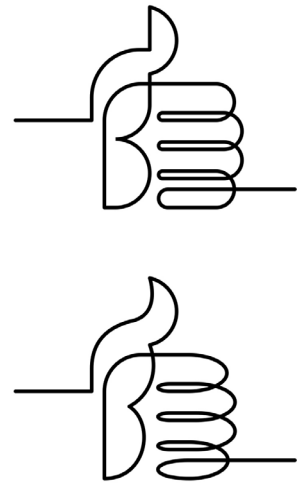


The time between when I gave them the final art and now has been about six days and now they want all these changes done within about a day and a half. Problem is I am working on another job at this point which means I only have about a day to do it.

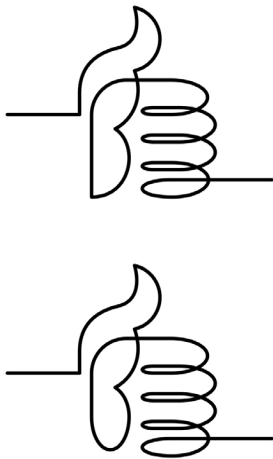


10 Lasik vector surgery is performed on the face artwork. Personally I don't think it was necessary but it doesn't ruin the art so I am fine with it.

11 I do my best to work in more freeform paths on the hand artwork, removing the geometric areas only where I think it's necessary. This is all personal preference really at this point. I thought the previous was fine but the client didn't.



12 I am finally done with this project.....What? Hold on, I spoke too soon.



13 Apparently some one on my clients end is anal retentive? I make one last tweak to the hand and call it good. At this point I tell my art rep “Any more changes and they pay more.” He agrees with me.

14 At this point I refuse to believe I am finally done. I am waiting for my phone to ring, requesting more changes but low and behold they are finally happy with all the art. It’s in da’ hole!

Postscript: If you’d like to see this art animated for the final TV spots you can view two of them using the links shown below. I didn’t do the animation, I just provided the artwork to the new media studio who produced them for the agency.

I thought their slogan in the commercial was clever considering the style: “You’ll be drawn to us too.”

You can view the animations here:

<http://www.vonglitschka.com/2009/08/12/continuous-winter/>

