

Application of Materials and Techniques in Illustration Design Teaching

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Abstract—Since its birth, the art of illustration has attracted people's attention with its vivid and pluralistic form language to accurately and easily explain the content and ideas, and has developed many branches in the long history of development. After more than 100 years, in the contemporary society, illustration design has been influenced by new media, new materials, new reading methods, and the language of expression is richer and more changeable. As an independent art form, illustration has experienced the involvement of two-dimensional plane painting, CG C Computer Graphic, paper carving art, and the use of comprehensive materials and multiple technical means to narrate the new form of content.

Keywords—*Illustration, Synthetic Materials, Technical Means*

I. INTRODUCTION

In contemporary forms of illustration. Illustrations have a wider and more flexible range of material choices, and the material comes mostly from items that are easily available in life rather than from the usual mixtures of collage art in the traditional sense. Collage art takes artistic perception and visual impact as the first appeal, while comprehensive material illustration does not pursue decorative and emotional expression as the purpose, the diversity of materials and the richness of technical means to provide more readable and interesting illustration content. To sum up, the extensive use of materials and technical means on the impact of illustration is no longer the traditional sense of stacking and layout. The research focus is to find a more sensory way to convey illustration information, so as to serve reading and promote communication. Nowadays, illustration adopts two-dimensional and three-dimensional design method, which is still rare in the domestic book market and multimedia design, and has good research and practical value.

The content of this paper can be summarized as exploring the possibility and design method of material and technical means used in illustration as a plane carrier. First of all, on the premise of the preparation of relevant research materials, we can distinguish the connection and difference between collage art and comprehensive materials in illustration design. Combing the development of collage art, observing its manifestations in other carriers and extending to the thinking of comprehensive material illustration. Secondly, on the basis of the existing theoretical basis, to understand the attributes of different types of materials, explore a relatively appropriate way of expression, and combined with the characteristics of illustration dissemination of information for experimental research. Finally, through the previous theoretical knowledge collection and continuous research process, the experimental samples were integrated and presented in the form of a complete report.

II. CURRENT SITUATION AND PROBLEMS

Illustration design is a very creative design course. In addition to the necessary modeling skills, it is more important for the illustrator to have a unique creative ability. Therefore, in the process of cultivating illustration design talents of visual communication design major in Colleges and universities, it is necessary to pay more attention to the development of students' personality and the cultivation of creative ability. If we blindly impose the inherent knowledge of some square illustration on the students regardless of their personal characteristics and the needs of the times, emphasizing the training of traditional skills. This result, on the one hand, imprisons the students' creativity and the spirit of independent learning; on the other hand, it also allows students to produce a rebellious psychology, making students weary of learning, making teaching counterproductive. What's more, we need to construct a teaching mode which is suitable for the development of students' personality in graphic design course. Under the education of the traditional curriculum system of illustration major, students always feel that they can't learn in school, and what they learn can't be used in actual work; teachers always feel that students are too disobedient, unwilling to learn, learning consciousness is too poor to teach; graduates can't find a job, but enterprises can't recruit people. Because the media has changed in the digital age, illustration performance tools have changed, if the curriculum can not meet the development needs of the times, it must make students feel that learning is meaningless, and really can not learn to meet the needs of the current era of illustration design professional ability, but also can not have a prominent personality illustration design. Creative ability. Therefore, to effectively solve the problem of training quality, how to improve the students' ability of employment and self-development, to meet the needs of society for talents, we also need to build a curriculum system that breaks the traditional means of special knowledge teaching and traditional curriculum boundaries, and cultivates students' comprehensive ability in all aspects. Therefore, we must put forward new choices and adjustments in educational purpose, subject structure, curriculum design and teaching form. Under the background of high-speed transmission of self-confidence, illustration design curriculum system must also adapt to the speed of contemporary knowledge renewal, but also focus on future development.

A. The impact of integrated materials and techniques on reading experience application and advantages of dynamic illustration

The aesthetic interest produced by the collision of material elements and illustration content is the reader, and the subject receiving stimulation is the reader. Only when the reader's prior and creative points of material application resonate, can the aesthetic value of the illustration of comprehensive materials be understood. Integrated material illustration design is the process of using experience and feelings to verify each other, so that readers can get the emotional or resonance caused by the material elements and the story. Illustration is a relatively perceptual art form, for a long time people have been studying how to do illustrations with "human flavor". The "human touch" mentioned here is a generalization of the emotional design of illustrations. Good illustrations should be able to communicate with readers and arouse emotional resonance. One way to arouse emotional resonance is to discriminate from the perspective of synaesthesia. Comprehensive material illustration can trigger the reader's sense of sight, hearing, smell and taste in the process of reading through material elements. Synaesthesia design in composite material illustration is often not single. Usually a certain perceptual medium carries other subtle information and interacts with each other. Contemporary design emphasizes the rapid emergence of information in the flood, more attention to visual expression, but "if blindly emphasized visual impact will inevitably lead to the lack of human feelings and cultural implications of the thin." This will make the work lack of interesting, vivid and personality, appear too mechanical flavor, its drawbacks will be exposed day by day. The significance of the existence of comprehensive materials in illustration design lies in the fact that the manufacturability it brings to readers is irreplaceable by pure two-dimensional hand-paintings. The handicraft nature referred to here is not the same as the characteristics of hand-painted, but the feeling of hand-painted besides plane hand-painted and image. When reading illustrations, readers can associate with the design process, which is hard to trigger by pure digital painting. And because the use of illustrations in the nature of the material and the use of area are more obvious differences with the traditional collage art, it presents the manual performance in the visual performance of more lightweight, refined. Because the use of materials in the illustration of comprehensive materials does not take artistry as the first appeal, materials come from the small things available in life, so its handicraft is relatively close to life and has a sense of intimacy with the collage art which emphasizes visual tension and self-expression. As the way of obtaining materials is more casual and close to life, the illustration of comprehensive materials can bring readers a relaxed and casual reading experience with the original flavor of life.

B. Material selection and comprehensive technical means.

The selection of materials and the selection of materials in illustration production by comprehensive technical means are almost unconditional, which makes the selection of material elements in illustration break away from the limitations of maneuverability, durability, cleanliness, portability and other factors in the design process, which to a certain extent greatly liberates the objective requirements of material attributes. The carrier of illustrations is highly inclusive of materials. From the perspective of material selection, material transformation and comprehensive technical means, illustration has considerable flexibility, which is beneficial to the opening of design ideas, which means that the design process does not have to give up good ideas because of some objective conditions.

Modern illustration design advocates the combination of traditional elements and modern thinking. The recycling of materials, the unique concept of shape, and the intentional brewing of color matching are all committed to creating novel creative perspectives and unique styles to meet market demand and design development. Comprehensive techniques emphasize the integration of design and skills. No matter what form the materials are displayed in a comprehensive way, they are all thinking and designing from various angles, such as original ecological composition, shape and color change, reconstruction and expansion. Compared with the traditional illustration design, the modern illustration has its unique, rich and diversified expression techniques; the methods, materials and techniques have also changed, from traditional paper, silk to cloth, leather, metal, glass and so on; from drawing to pasting, collage, cutting, hollowing and so on in the performance of the art; Formally, contemporary illustration breaks through the past plane graphic design, in the three-dimensional and semi-three-dimensional illustration performance made more tentative research. Modern illustration is no longer confined to a certain style, far beyond the scope of the traditional concept of illustration, strive to achieve a variety of materials, the use of various techniques, in order to achieve the desired effect, a wide range of means to test, illustration art provides a broader space and possibility. According to the needs of illustration content, the material can be used in a comprehensive way, and then the design will be different texture of the surface of the material to enrich the harmony, so that its comprehensive materials into relief semi-three-dimensional effect, creating a special sense of freshness and aesthetic texture effect.

III. CONCLUSION

In the contemporary environment of diversified development of illustration, the comprehensive use of materials and technical means for illustration creators to provide "innovative old" opportunities. Any language form has its application rules and rules. On the premise of conforming to the basic application rules, we can endow material illustration with new life through wisdom, and integrated material illustration is a kind of language form which can maintain a higher degree of uniqueness and personal style.

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