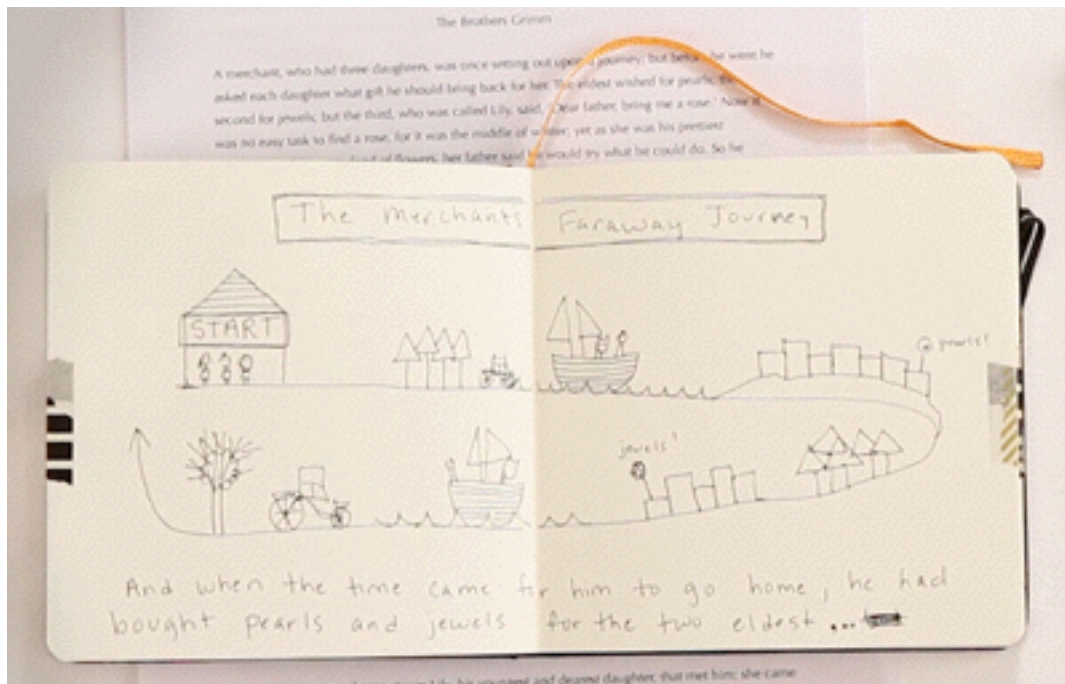


Fairy Tale #7 • Lily and the Lion



LILY AND THE LION

Hi and welcome to Fairy Tale #8, "Lily and the Lion," by the Brothers Grimm.

I love this fairy tale because it is kind of a cross between "Beauty and the Beast" and "East of the Sun and West of the Moon."

However, it is kind of a long tale! So please feel free, as you approach this assignment, to edit or rewrite the story to something that is more doable for you.

Let's Begin!

Research & Discovery

This month's research and discovery period (10 days) include two parts:

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- | | |
|--------------------------|--------|
| 1. Read the Text | Page 3 |
| 2. Create a "Dummy" book | Page 4 |
-

I estimate the above assignments will take about 3-5 hours. I approached it by doing a little bit each day over the 10-day period.

For those of you who have more time to devote during this time, I've provided a couple of extra credit assignments on page 12.

Have fun, and see you at the flickr or facebook sites!

Assignment #1

Read the Text



The first assignment is to read the story! The link for the PDF is

<http://www.carlasonheim.com/wp-content/uploads/2014/10/Lily-and-the-Lion.pdf>

Assignment #2

Create a “Dummy”



But first, a little review of the Year of the Fairy Tale so far.

Drawing & Mixed-Media

So far this year we've approached drawing many different ways:

- wrong-handed drawings
- exaggerating and distorting from contour drawings
- quick sketches
- eraser drawings
- realistic sketches
- emotional moments
- eyes closed drawings
- one-liners

And we can use all these to help us develop our character, and each type of drawing teaches you something about yourself and your preferences.

We've also learned a lot of mixed-media techniques:

- layered watercolor
- pan pastel technique
- watercolor on Yupo paper
- credit card scrape paintings
- oil pastels and masking techniques
- collage
- marker technique

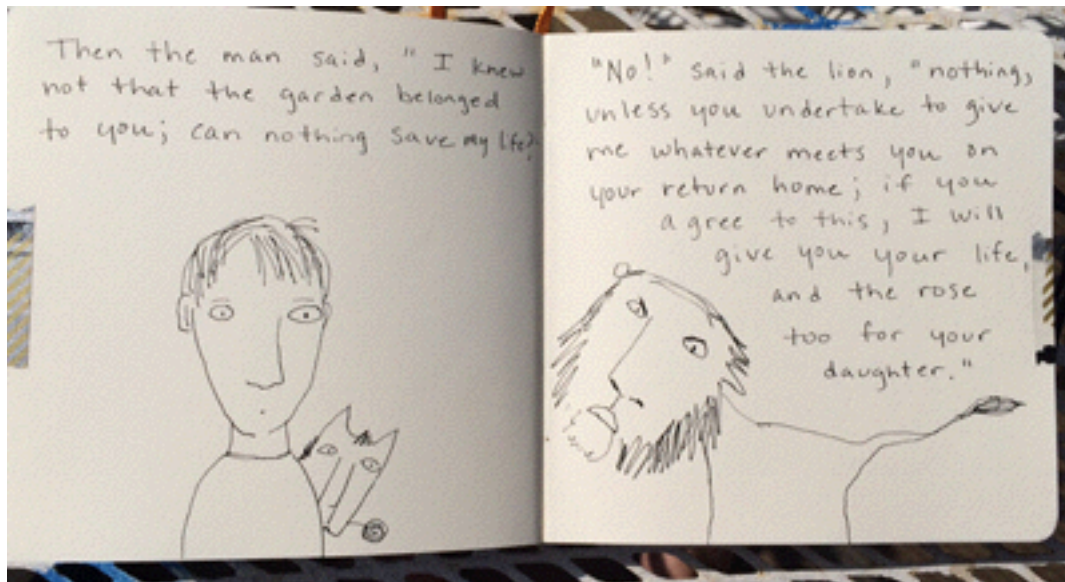
Hopefully you responded to some or most of these exercises and techniques and have started to incorporate some of them into your “go-to” work.

“Illustration”

But the other thing we've been trying to do this year is learn about the process of illustration... illustrating a children's book... so most of the lessons have also had an illustration component:

- character development
- spot illustrations
- page layout and composition
- symbols
- thumbnail sketch storyboard

One thing I've learned this year how difficult it can be to really focus on a story and illustrate it from start to finish... no wonder Dr. Seuss sometimes took a whole year to complete a book!



One thing publishers might ask to see is a physical dummy of your proposed book, along with several finished illustrations to show your style. The last illustration assignment I had planned for you was to create a physical dummy of your book, kind of like the thumbnail sketch we did for Red Riding Hood in the spring, but larger and more fleshed out.

As I was thinking about how to best assign this project, three different unrelated things kind of coalesced in my mind:

1. SLOW DOWN

For some reason I listened to several interviews with cartoonist Lynda Barry, and heard the story of her writing her third novel with a paintbrush instead of a computer.

With the computer, she could type faster, but also erase faster, and it took her way longer than only 9 months — her second novel took her 10 years! In this very real case study, Lynda Barry proved that “slow is fast.”

This story, along with the whole “slow movement” going on right now, with food, life, and art, really caused me to think about the value of slowing down.

At the end of this pdf I have provided links to several articles about the benefits of handwriting to typing on the computer. University of Washington psychologist Virginia Berninger, for example, proved that “children who wrote compositions in cursive generated more words and ideas than children who typed.”

I decided to give the slowing down/writing by hand thing a try.

2. ROUGH DRAFTS

The second thing I was thinking about was writing first drafts to things, and the advice from most writers out there that you just need to do it, and it’s probably going to suck. But the advice is to sit down, write it out (even terribly), and then edit later.

I decided to approach the illustrated book dummy this way as well.

3. STEP-BY-STEP

Related to the above is that I decided to approach the dummy book like I might a drawing... I make a mark, respond to it, make another respond to that... Each step informs the next step.

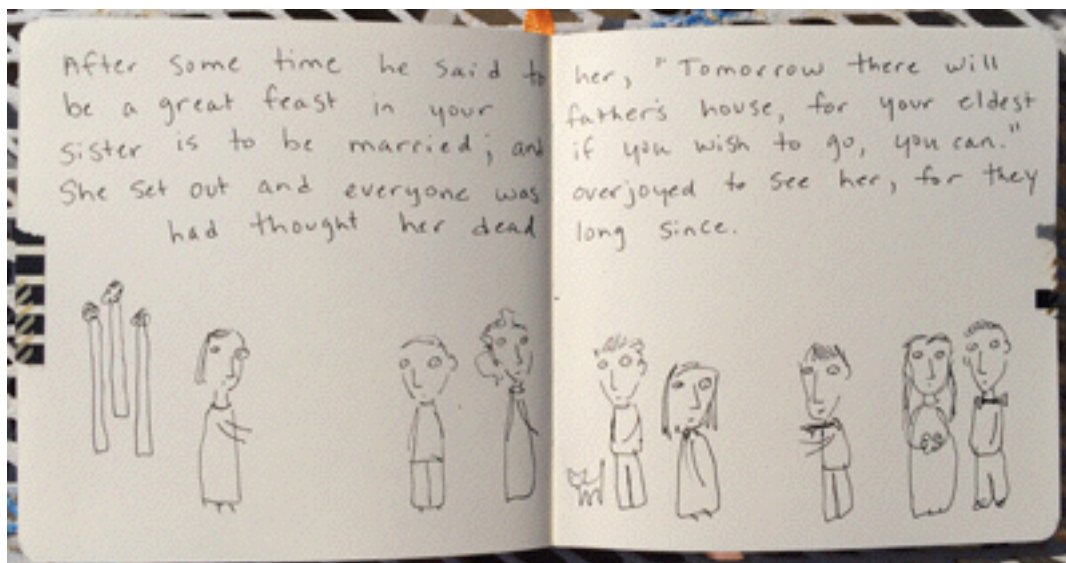
So I’ve combined these three things into your next assignment, which is to create a physical “dummy” of “Lily and the Lion.”

I’d like you to print out your story, find an empty sketchbook and begin. Start with lettering the title of the story. Do the first thing first. Once you have your title lettered, begin the first page. You will hand write the whole story, while drawing. You will slow yourself down, and during the writing of the story ideas might come. Then you draw that idea and keep going.

If you get stuck, add some details to earlier pages, but try to keep your hands moving.

Use simple materials (we will add color next time), and just write and draw. Keep moving.

If you get stuck and need to look something up, you are welcome to use your computer to look up how to draw a carriage or a castle or to find photographs of people to use as characters. Then just draw right into the book, remembering all the time that this is your rough draft. Don't put off your research for later, do it now before moving to the next page.



ONE LAST THING

You need to approach the drawing of your dummy as if it's the final project. This is possibly strange since I also said it should be a rough draft, but I believe we can create the "best" rough draft by holding the drawings as "real" drawings (not a sketches – sketches are fast, and we want SLOW!)

Slow down enough and be careful enough that you allow real ideas to occur slowly, step by step.

LENGTH

For the purpose of this assignment, don't worry about keeping it at only 32 pages or limiting yourself in that way... rough drafts are ALWAYS longer than the final edits, right? And this is no exception. Just allow the story to develop and separate at a pace which feels natural to you.

In addition, allowing yourself to rewrite the story a little bit here and there... don't feel you must adhere to the exact wording (but do write it out). (Also, you can shorten or rewrite the story if desired.)

TRUST YOURSELF

We have learned a lot of things this year that will occur to you as you work on this book. You will naturally incorporate a spot illustration and create layouts that incorporate text. You will apply your favorite "character building techniques" to your process. All that you have learned this year and before will get called upon now. I think it will come naturally... trust yourself!

So your assignment is to approach your dummy book very slowly, letting each page inform the next step, all the time remembering that it is just a rough draft AND approaching it as "final" artwork.

It's a paradox, but I hope you will try it.

Slow is Fast!

Extra Credit Drawing Assignment

If you get your whole dummy done, go back through and re-read your illustrated story, keeping notes. Ask yourself questions... is this part too long? Should I add more pages? Or can this section get cut out? What about this illustration, can I add something now to make it more interesting?

Just take notes so you will remember when you get to the mixed-media lesson in 10 days' time.

And if you're curious and have some extra time, here are some interesting articles about the benefits of handwriting, the "slow" movement, and Lynda Barry.

http://www.huffingtonpost.com/cynthia-dagnalmyron/john-boy-was-write-the-jo_b_5440013.html

<http://mentalfloss.com/article/33508/4-benefits-writing-hand>

<http://www.theguardian.com/world/2013/may/06/king-james-bible-hand-written>

<http://www.edutopia.org/blog/writing-by-hand-benefits-brain-ainissa-ramirez>

<http://www.sciencealert.com.au/news/20141906-25707.html>

<http://kathrynkuitenbrouwer.com/writers-talk-interview-with-lynda-barry/>

http://en.wikipedia.org/wiki/Slow_Movement#Slow_Art

<http://www.artnews.com/2014/06/05/comics-artist-lynda-barry-on-teaching-non-artists-to-draw/>

Have a great 10 days!

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