process and craftsmanship

what is process?

process

[**pros**-es; *especially British* **proh**-ses]

noun, plural **proc·ess·es** [**pros**-es-iz, -*uh*-siz, -*uh*-seez *or, esp. British*, **proh**-ses-iz, **proh**-s*uh*-seez].
A systematic series of actions directed to some end: *to devise a process for homogenizing milk.*
a continuous action, operation, or series of changes taking place in a definite manner: *the process of decay.*

verb (used with object)
To treat or prepare by some particular series of actions, as in manufacturing.
To handle (papers, records, etc.) by systematically organizing them, recording or making notations on them, following up with appropriate action, or the like: *to process mail.*

the **design process**

1. problem statement
2. research
3. brainstorming
4. thumbnails
5. prototype(s)
6. final art

intro to graphic design

reference photos

pencil tracing

pencil refinement #1

pencil refinement #2

pencil refinement #3

marker pen refinement

vector version #1

vector version #2

vector version #2

PROJECT 1

reptile **symbol**

Problem statement

The purpose of this assignment is to design two reptile symbols that successfully and clearly represent two opposing concepts: "cuddly," and "caustic." The symbol must represent a reptile within one of these three categories: turtles, lizards, or snakes. The reptile chosen within these categories must also be of a specific species. For example, in the turtle category, a red-eared slider would be acceptable. In order to fully understand the dynamics of the species, a variety of visual references will be obtained along with extensive research. The symbols created must incorporate the characteristics of the reptile as well as the "10 traits of a good symbol." These include: the symbol should show the company in a positive light, it should be quickly recognized, the flow should be internal rather than external, it should have appropriate abstraction level, it should be visible if reduced to ½" in diameter, it can reproduce in one color, it displays understanding of positive and negative space, it has heavy weight, it has flow, and it has direction. Lastly, the symbols must be strategically positioned on an 8"x8" sheet of white mat board.

RESEARCH king cobra

The King Cobra is the world's longest venomous snake, with a length that can be as large as 5.6 m. This species is widespread, but found mostly in forested regions in parts of India and Southeast Asia. Its genus name, *Ophiophagus*, means "snake-eater", and its diet primarily consists of other snakes, including pythons and even smaller members of its own species. The venom of the King Cobra is primarily neurotoxic, and the snake is fully capable of killing a human with a single bite.

If a King Cobra encounters a natural predator, such as the mongoose, which has some resistance to the neurotoxins, the cobra will generally try to flee. If all else fails, it will flatten its upper body by spreading its ribs, forming the distinctive cobra hood around its neck, which can be the size of an adult's hand span. It will also emit a high-pitched hiss, sometimes with closed-mouth strikes. These efforts usually prove to be very effective, especially since the King cobra is more dangerous than other mongoose prey as well as being much too large for the small mammal to kill.

King cobras are diurnal, or active during the daytime. Although they mostly live on land, king cobras are also excellent climbers and will pursue prey into the trees. These cobras are also good swimmers.

King cobras have short fangs but can strike in a highly accurate downward thrust. To achieve this, the king cobra can raise one third of its body length as high as 4-5 feet off the ground.
Their fangs are hollow tubes through which venom is passed. While it is not the most poisonous of cobras, because of its large size and high venom yield, the king cobra can inject enough venom to kill an elephant. Despite this, this cobra kills fewer than five humans each year.

king cobra

REFERENCES

In order to get a better grasp on the attributes of the reptile I was studying, I was required to find 20 to 30 images I could refer to as references. Before adding a concept to my reptile symbol, it was important to understand the basic elements of the reptile such as how it moved, how it looked when viewing it from different angles and in different poses, and what visual characteristics made it different from members of other species. Because the King Cobra is a fairly popular snake, it was easy to find a variety of photos featuring the King Cobra in different poses and environments. Based on these reference photographs, my next step will be to design a few King Cobra symbols using only point, line, and plane.

SKETCHES

initial

These are the initial sketches of the King Cobra. We were told to pick a photo reference and duplicate its form in an interesting way, using the basic building blocks of design: line, shape, and dircetion. These initial sketches were also meant for us to get a basic idea of the direction we wanted to go with our symbol. I explored different views of cobra as well as different sizes. I am beginning to find that most of my references display the King Cobra in a pose that is more threatening and caustic looking. With this in mind, I believe it will be a little easier to make a symbol that is caustic, with negative affiliation, than it will be to make one that is cuddly. My next step will be to do research on the concepts that I will apply to my reptile, caustic and cuddly. I will also obtain photo references of these concepts in order to gain a better understanding of their features.

1

2

3

4

5

RESEARCH
concept

C U D D L Y

suitable for or inviting cuddling.
To nestle or hug tenderly.
To settle snugly and comfortably.
To lie in a sheltered position.
To draw or press close, as in affection.

ex. a cuddly teddy bear

cuddle: To fondle in the arms; hug tenderly.
To nestle; snuggle.

lovable: very likable; endearing

plump: chubby, fat

synonyms: caressible, cuddlesome, kissable, lovable, plump, snuggly, soft, warm

antonyms: despicable, disgusting

REFERENCES
cuddly

These are the images I found which translate some level of cuddly a texture, look, or interaction. From these photos, I concluded that cuddly objects often have parts that overlap. They also consist of organic and rounded shapes, rather than jagged edges or rough textures. Because King Cobras, as well as all snakes, have lone skinny bodies, I want to play with how the body can wrap around and interact with itself. Cuddly objects also look very friendly, playful, and cute. This will be a challenge to make the King Cobra look cuddly because it is so vicious in real life.

C A U S T I C

capable of burning, corroding, dissolving, or eating away by chemical reaction.
Any substance or means which, applied to animal or other organic tissue, burns, corrodes, or destroys it by chemical action: an escharotic.
To melt or liquify.
To undo or break up.

abrasive: irritating in manner

severe: uncompromising, stern

biting: piercing, sharp

synonyms: abrasive, acerbic, acid, acrid, alkaline, astringent, biting, corroding, erosive, keen, mordant, pungent, tart

antonyms: calm, mild, soothing

REFERENCES

caustic

These are the images I found which translate the “caustic” concept that I must apply to my cobra design. From these photos, its obvious that caustic objects are very dynamic with parts that are corroding, dripping, or falling apart. They also seem very aggressive and visually unstable. In order to connect these images with my King Cobra symbol, I will incorporate a good amount of closure, where some parts of the cobra will be falling apart or dripping away. It will force to viewer’s eye to try to connect the lines where pieces are missing. This will incorporate a means of tension in the symbol, which also ties into the caustic aspect of it.

SKETCHES

cuddly

Out of all the the sketches done for the cuddly cobra, I liked row 1 the best. I thought that the first sketch in this row had some very good qualities. I played around with it and added more weight to the lines, then changed it to a darker version, incorporating more shape into the design. When I did a combination of the two, it became obvious that this would be a great design to work from and to bring to the next step of the process.

After some feedback on my first few sketches, I sketched up the symbols in row 2. I was aiming to give the cobra a plush feature, but the more I played with it, the more it started to look like a muppet or stuffed animal. This made me realize that I wanted to more away from the literal cuddy meaning and strive for something that was more abstract.

The sketches in row 3 were basically trial and error. There is no clear pattern to my thought process. I was simply experimenting to see what did and didn't work well for my symbol. Even though I didn't end up using any of these particular sketches to go forward in the process, I was able to become better acquainted with the lines and shapes of my reptile.

DESIGNS

cuddly vector

ROW 1

The designs in row 1 are my early vector designs. They are based on my sketches and early concept characteristics. I really liked the first two symbols because they were simple, but still had a very interesting shape to the cobra's body. However, I felt that the cuddly aspect was a little too straight forward. I felt that the symbol needed more of an abstract aspect to it. I wanted to make the symbol recognizable as a snake but I didn't want the viewer to know exactly how the body connects and wraps around itself. This lead me to the design on the right. It still has the basic qualities of a snake, but it is unclear how the body is resting.

SKETCHES

refined

ROW 2

ROW 3

I got a lot of good feedback from my classmates as well as my instructor on the last vector design in row 1. Some suggestions were to reflect my mark so it was facing to the right, in a more positive direction and to change the style of the eye. They said it looked too evil and needed to be cheered up a bit. I also played with the tail placement a lot. My instructor suggested that I make the tail short and stubby rather than long and pointy. I went with his advice and feel the last tail I drew looks the best. All of these changes and adjustments are displayed in the sketches in rows 2 and 3. My next step will be to draw my last sketch in vector form so that I can make the final adjustments a little easier.

refined DESIGNS

Once I got my final sketch into vector form, I was able to fine tune it until I was somewhat satisfied. The white space around the tail needed to be more obvious and wider in order to prevent it from plugging when reduced. I made many changes to the eye shape and placement. I couldn't place it too far down on the head because it began to look evil and I couldn't place it too high because the head would then appear to be a snout. I feel I found a good in-between with the eye placement. The last aspect I made major adjustments to was the line weights of the cobra's body. I had to be careful not to make the symbol too dark, which would give off an evil or caustic feeling. I am very happy with the way this symbol came together.

In the early stages of this mark, it was taking on a quality that looked like "crao," which was not a desirable effect. I wanted it to have the same basic form, but I pushed it to resemble something that looked close to an ice cream cone or frozen yogurt. I think frozen yogurt has a very soft and fluffy texture, which can be molded into a form that tranlates a cuddly notion.

SKETCHES

caustic

ROW 1

The Sketches in row 1 were my initail ideas. When I began the caustic sketches, I wanted to emphasis corrosion and a sense of melting away. I wanted the cobra to be in a very threatening posture, with its hood extended and belly off of the ground. I wanted this symbol to have more texture than the last one and to be unbalanced in order to display tension. My next step will be to simplify these marks and minimize the drips so they are still present but demand less attention.

ROW 2

When I drew up these symbols, I really wanted to explore how the drips could be used to represent different parts of the body. I wanted to incorporate a good amount of closure and only have the drips and corroding parts outline the shape of the cobra. I really like the aspect of keeping the spine of the snake visible as it twists and turns.

ROW 3

By this time, I had found the shape and form that I wanted the cobra to have. These sketches were just a matter of exploring the overall lightness and darkness of the mark and how much of the texture I should incorporate into the body. I had to keep in mind that this mark needed to be darker than my last one in order to display a more sinister reptile. My next step will be to draw up my last sketch in vector form.

Due to time restraints, I wasn't able to make quite as many adjustments to this mark. I feel that it still needs a lot of work and small adjustments. I darkened the mark up alot from my initial sketches. I also moved the head more to the left to give it a more natural appearance. I added a white mark on the head to make the cobra's signature hood stand out more. I also included less drips to make the mark simpler. I feel it has a good balance between the parts of the cobra that are still visible and the parts that are melting away.

This mark came together very quickly. I am not as satisfied with this one as much as I am with the cuddly version. I feel that this mark can be simplified and needs a higher abstraction level. If I had more time, I would incorporate the drips in a more interesting way. I would also work to add darkeness to this symbol as well as more weight.

cuddly

caustic

summary

This project stressed the importance of working through a process in order to obtain a successful product. Every step that I went through, my symbols got better and better. This was due to communicating with my classmates as well as my instructor to find out what worked well and what had to be changed. My symbols would have looked very different without their helpful comments. I feel that this was a very good exercise to get us talking about our designs, to offer advice, and to use the language associated with design. Without good communication between designers, its hard to come up with a successful design. The more feedback you give and receive regarding a design, the better it will turn out. This project also forced us to work within specific parameters and a specific deadline. It was great practice for what we will face in upper division courses as well as our careers as graphic designers.

Sea Creature Symbol Portfolio

Michael Fortunato
GPHD30
Spring 2015

PROBLEM STATEMENT
Sea Creature Symbol

THE GOAL: Research and select a sea creature which will be used as reference to create a symbol. This creature must live completely in the ocean and cannot also spend time on land. It must be a specific species, like “Blue Whale” or “Killer Whale.”

Once the symbol is created, it will need to be molded to conform to two different concepts: **volatile** and **tranquil**. The end result will be two black and white symbols (no gradients) that retain the look of the sea creature but also encompass the concepts behind the words assigned.

THE PROCESS: Collect at least 20 images of the selected sea creature (from books, the internet, etc.) and research the creature to find out what physical characteristics make it unique.

Next, create simple sketches or traces of the sea creature from various angles to begin to understand the creature’s shape.

After, create silhouettes of the creature from various angles and select those with the strongest form.

Following that step, define the simple shapes that make up the parts of the sea creature, by creating an inventory.

Research the concept words and collect at least 30 images for each concept .

Using the inventory and reference images as a basis, create sketches of the symbol incorporating the concepts.

After, select the strongest symbol from four or five different versions and then experiment with line weights.

Following that, refine the symbol using markers in preparation for vectorizing the symbol.

Vectorize the symbol and make any last minor adjustments.

The final vector art images (2 in total, one for each concept) will then be printed out at 6” x 6” and mounted onto a single 15” x 20” black mounting board.

RESEARCH
Vampire Squid
(*Vampyroteuthis infernalis*)

The Vampire Squid is not actually a squid at all. It is a small cephalopod, the class that spawned octopus and squids. It lives deep in the ocean, in the Deep Pelagic zone, approximately 2000 - 3000ft below sea level.

Adult Vampire Squids can reach up to 1 ft. in length. There are four major features that make this cephalopod unique,

1) **A large eye:** The vampire squid has the largest eye in comparison to it’s body size of all other cephalopods, squids and octopuses.

2) **Large, ear-like fins on the upper body:** Similar to the dumbo octopus, the vampire squid has large fins that look like ears. These are used to quickly and gracefully steer and propel the creature through the water.

3) **The ability to turn itself inside out:** When threatened, the vampire squid will fold its lower body over its head, revealing a darker underside with threatening looking spiked-protrusions. This is where the cephalopod received its name: when turned inside out, the body looks like an ominous, black cape, something that Dracula may have worn.

4) **Bioluminescent tips:** Also when threatened, the very tips of the vampire squids arms will glow with a bioluminescence. A predator will be attracted to that and attack that instead of the rest of the cephalopod. If a tip is bitten or ripped off, it will simply regrow.

The vampire squid is extremely well adapted to the deep ocean. It uses a long filament to collect “sea snow,” the detritus that falls from other sea creatures above, which it then contracts into its body and digests this food. It’s physiology hasn’t changed significantly in over 300 million years which is why it is also referred to as a living fossil.

REFERENCE IMAGES
VAMPIRE SQUID

I gathered about 30 images that featured some of the unique characteristics of my sea creature. I focused on finding images that showed the creature at different angles and in different positions. Because this creature is a cephalopod, it can contort and morph its body into many different positions. It was difficult to find high-quality images and many of them I captured from YouTube and Discovery Channel videos. Once collected, the next step was to start sketching out the vampire squid to better understand its body structure and to begin to create a black and white symbol.

TRACINGS & STUDIES
Sea Creature Symbol

To begin the project, I traced from a number of photo references of my creature. I selected a few images from the reference photos that I felt displayed some of the interesting features of my sea creature.

TRACINGS & STUDIES
Sea Creature Symbol

I then sketched some studies of the various parts of the creature that make it unique so that I could better understand the creature.

Body & Mouth Studies

- Has 8 sections like an octopus.
- Flower-like underside.
- Webbing between arms looks like an umbrella when opened.
- Spiny nubs on arms look scary but are harmless.

Fin Studies

- Very articulate fins
- Can look like ears on mouse, fox, cat or elephant.

Eye Studies

- Large, perfectly spherical eye
- Eye is reflective/marble-like
- Eye opens and closes like lens shutter.
- Fleshy brow above eye protrudes a bit.

4 options of silhouettes. These are all of the exterior of the creature - body is not inside out. Chosen because they present the creature in motion, simming. These are clearler than when the creature is inside out.

I tested out the silouettes of a few of the tracings to see if the features of the sea creature are well represented.

Before receiving I created five different symbol ideas, starting with a trace from a reference image. I then broke down the sea creature's body into simpler shapes and started experimenting with line weight, dimension, abstraction/simplification, light sources, and negative/positive space.

1 Combined 2 different images to make a more dynamic version - one that shows more of the interior as well as the iconic fins & eyes. I then traced that new version here.

the head was from the "umbrella" study & the body was another reference image

SYMBOL IDEA 02

Reference Image

2. I then tested the shape as a silhouette. This makes a far more interesting silhouette. Now, it's time to experiment w/ lines & light sources. Perhaps I can even elongate & bend the creature to make it "C" shaped which could look more serene & calm - which this creature is. But first, light studies

3. First attempts at playing w/ a light source & slowly simplifying the creature.
Note: flipped the creature so it's moving up & to the right instead of left.

4. Cleaned up the lines & further adjusted the line weights.
I really like how striking the light & dark contrast is here, but I feel this may be too representational @ this stage.

5

6

7

8

9

10

11

12

I decided to try and see how simplified I could make the creature and still retain its discerning features.

5-6. I broke the creature down into simple shapes.

7-9. I then experimented with line weights.

10-12. Last, I picked a light source and began testing out how much information needed to be drawn in order for the creature to be readable.

The symbol feels playful and has character. But I have simplified it too much? Is it too cartoony? I feel somewhere between step #4 on the previous page and #12 on this page I will find the right symbol for this creature.

SYMBOL IDEA 02

1

1. tracing from reference

5. The negative study. The only one that still feels like the squid and not a horse.

Reference Image

breaking down shapes

2

6

SYMBOL DESIGN 03

6 - 8. Experimenting with line widths and simplification to see how abstract I can get and still retain the look of the squid.

3

3. simplify image - abstract

7

I feel like I have lost the vampire squid & found Mr. Ed. w/the exception of the negative study, which I actually like. I think I'm fond of the heavier, black designs.

4. Experiment w/ line widths & light sources

8

A horse is a horse, of course, of course...??

As I simplify, this creature gets rather cute. But I wonder if it looks too much like a horse's head?

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1

1. As I traced, I simplified the lines.

2

2. Exploring the squid's shapes: egg-shaped head; star-shaped body

3

3. I picked a light source and filled in the shadows according to how I thought the light would fall off my creature.

4

4. Same light study with more simplified, abstract lines.

Here is another reference that was derived by combining two images. I liked that one could see part of the under side of the creature.

5

5. Using the simplified version, I played with stroke width and white space.

6

6. Negative study of the symbol. I really like reversing the symbol - the almost all-black versions have been the strongest - the form is presented well due to the use of negative space to separate foreground and background elements.

SYMBOL IDEA 04

CONCEPT
VOLATILE

After the class had been given sufficient time to explore the sea creatures we created, we were given the concept words so that we could move on to the next phase of the symbol's development. It was up to each of us individually to research the definitions and collect reference images depicting the meaning of the concept words.

From there, we picked a few of the researched images and used those in an effort to meld the sea creature with the concept.

The following section details my process as I developed the concept *volatile*.

VOLATILE
DEFINITIONS

vol•a•tile
adjective
1. (of a substance) easily evaporated at normal temperatures.
synonyms: evaporative, vaporous; More
antonyms: stable

2. liable to change rapidly and unpredictably, especially for the worse.
"the political situation was becoming more volatile"
synonyms: tense, strained, fraught, uneasy, uncomfortable, charged, explosive,inflammatory, turbulent; More
antonyms: stable, calm

Origin

Middle English (in the sense 'creature that flies,' also, as a collective, 'birds'): from Old French volatil or Latin volatilis, from volare 'to fly.'

VOLATILE
SYNONYMS

buoyant
capricious
elusive
erratic
fickle
resilient
ticklish
unsettled
unstable
elastic
ephemeral
fugitive
gay
imponderable
light
transient
variable
airy
effervescent
expansive
fleeting
flighty
flippant
frivolous
fugacious
gaseous
giddy
impermanent
inconsistent
inconstant
lively
lubricious
mercurial
momentary
playful
short-lived
sprightly
subtle
temperamental
transitory
unsteady
up-and-down
vaporous
whimsical

VOLATILE REFERENCES
VAMPIRE SQUID

I gathered around 30 images that encompassed the definition and synonyms of the word, "volatile." I really latched onto the volatile concept of impermanence, such as dandelions blowing in the wind. However, that skewed towards tranquil, so I attempted to focus on electricity, lightning, and explosions.

VOLATILE STUDIES
Sea Creature Symbol

I was torn between a few different interpretations of volatile: electricity, gas and exploding water. Electricity, especially lightning is very impermanent - a bright, bold flash and then gone. And anything in a gaseous form is constantly in a state of flux - it is always moving, therefore it is volatile.

I decided to start with a different position and shape for the body from the previous symbol idea. I wanted something that felt more threatening and dynamic, which would make a better fit for the volatile concept.

1

Reference Image

1. Using Photoshop, I combined two different images of the Vampire Squid to create the reference image.

2. Then, I did a quick render from that to use for the template sketch which was then used to combine with the volatile concept.

2

Template Sketch

4. ***Lightning***. Starting with a lightning bolt reference, I began to sketch out ideas to marry lightning with the sea creature.

5. ***Gaseous***. Next, I used an image of blown smoke to try and develop into a symbol.

6. ***Exploding***. I utilized an image of a popping water balloon and quickly sketched some ideas.

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4 Lightning

5 Gaseous

6 Explosion

VOLATILE SYMBOL
Lightning

1

2

3

After exploring various volatile ideas and getting some feedback from both the class and the professor, I decided to concentrate on lightning and electricity. The professor suggested that I bring the thorny nibs on the underside of the creature back into the design and so I began to play with that.

1. I drew a new sketch from the reference photo and included the spiny nibs on the underside of the creature.
2. I then began to simplify the lines and incorporate hard edges to meld lightning with the sea creature.
3. I tested out a silhouette version to see if the shape worked.
4. I then used the same light source as I did when working on the previous symbol.

4

VOLATILE SYMBOL
Lightning

Adjusted Pencil Sketch

Vector Version 01

After I created the designs on the left, I felt that the creature's pose was not dynamic enough and it felt too angular and rough.

The lightning bolt motif didn't seem strong enough.

Also, there were too many thorny nibs which would not reduce well, so this needed to be simplified. And because the underside naturally looked like thorns, I used a thorn image that I had collected while searching for volatile references to incorporate into the image.

I then retooled the body to make the symbol more threatening but also simpler. I was much happier with this design and was ready to take it to vector.

Above is the cleaned-up vector version of the symbol which I submitted to the class for feedback. There is very little change from the drawn version other than some refinement of the curves.

Lightning motif

Thorn motif

VOLATILE SYMBOL
Lightning Vector Refinements

Vector Version 02

After getting feedback from the class, I attempted to incorporate the comments that I received:

1. I elongated the head so that it better matched the shape of the sea creature.
2. I attempted to make the lightning bolt look more jagged like a real bolt.
3. I added curves to the thorny underside.
4. I added white-space at the ends of the tentacles, along the curves, to help create dimension.

The new design retains the look of the creature and certainly looks volatile. My concern was that the lightning bolt arms felt too busy compared to the rest of the symbol.

VOLATILE
Final Version

The volatile sea creature symbol received another round of feedback from my classmates and professor. Here are the final changes:

1. I elongated the head further to more closely match the source material.
2. I simplified the lightning bolt tentacles, returning them to their original design. This helped bring the whole design together: making it more cohesive.
3. Last, I cleaned up the ends of the tentacles so the white space better followed the curves of the tentacles.

MATRIX

VOLATILE SYMBOL

VAMPIRE SQUID

A living fossil, the cephalopod hasn't changed in over 300,000,000 years.

Distinguishing features:

- Largest eye of its genus: there is no light in the ocean at the depth this creature lives.
-
- Ear-like fins: The fins allow it to move quite swiftly in the water.
-
- Turn inside-out: When in danger, the creature can pull the inner portion of its body over its head. The dark underside makes it virtually disappear in the water.

VOLATILE

adjective
1. (of a substance) easily evaporated at normal temperatures.

2. liable to change rapidly and unpredictably, especially for the worse.
"the political situation was becoming more volatile"

(of a person) liable to display rapid changes of emotion.

(of a computer's memory) retaining data only as long as there is a power supply connected.

SYNONYMS

buoyant, capricious, elusive, erratic, fickle, resilient, ticklish, unsettled, unstable, elastic, ephemeral, fugitive, gay, imponderable, light, transient, variable, airy, effervescent, expansive, fleeting, flighty, flippant, frivolous, fugacious, gaseous, giddy, impermanent, inconsistent, inconstant, lively, lubricious, mercurial, momentary, playful, short-lived, sprightly, subtle, temperamental, transitory, unsteady, up-and-down, vaporous, whimsical

FINAL THOUGHTS
Sea Creature Symbol

This project required a thorough study of an object, in this case a sea creature. I may have sketched more angles and observations of this creature than I have for any other project I have thus far worked on. But in doing so, it really helped me to understand the shape and structure of the creature so that I could then stretch and abstract the creature without losing its unique features.

I had to keep very organized on this project as I had a plethora of sketches and references and revisions. I numbered the tops of each page of the tracing paper I used so that I could keep a sequential record of the progress I made on the creature. As I worked digitally, I named each subsequent version of the vector symbol so that I would not lose any work previously done on the symbol.

This project truly built on the principles learned in GPHD 25. It was important to consider intervals, point, line, and plane, as well as the gestalt principles. Without these concepts, the symbols would not have been as successful.

The only unfortunate by-product of working so diligently on this for a few months is that by the end I was getting tired of the project. At times, it took great effort to continue putting in the same effort as when I first started the project. Two things helped me with this: 1) I really liked the sea creature I picked and the more I studied it, the more in awe I was of the creature, 2) this is required for entrance into the program. The thought of not completing this project and thus not being able to submit for the program was excellent impetus to keep me going.

Lastly, sketching various angles and studies of the creature really allowed me to understand how the creature was built and how it moved which made adjusting the creature to better fit the concepts much easier. Without this study step, the final symbols would not have been as effective.

Process Manual
Sarah J. Lowe
GD1134
Winter 2010
Project: Illustrator Character

Problem Statement

The challenge is to create a vector based character in Adobe Illustrator using the provided template as a base. The character is to have a front, back, two sides, and a top; gradation and type need to be included in the design. It must fit and be printed on one side of the paper.

It will be folded into a three dimensional piece and embellishments may be partially cut out. However, they cannot be cut out from one spot and attached to another area. The template itself may be adjusted to better suit the nature of the character.

To minimize expense and waste, the prototypes may be printed on standard 8.5" x 11" printer paper. The final piece will be on glossy card stock measuring 11" x 17". The purpose behind this project is to use the knowledge and skills gained throughout the course to create an aesthetically pleasing character within the confines of a folded box.

Research

For this project, I decided to do a neo-throwback style robot. To acheive the desired appearance it needs to have a cool/cute look and be inspired by the old robots and more modern influences.

So, I considered a list of "cute things", "cool things", and successful combinations of the two.

Cute: Baby animals, big shiney eyes, cartoons, little kids and their toys, bubbles, shapes, gittler, and tiny or miniature objects.

Cool: Military aircraft and machinery, space battles, explosions, fast cars, Japanese motorcycles, the club lifestyle, and tractors.

Successful combining of the two: Video games, Asian food packaging, superdeform/chibi art, and dance club fliers.

This robot's defining characteristics would need to include the feel of a newer military jet or rocket, a big head, shiney eyes, and a star logo.

Evolution of a Robot

The first break-through came in a sketch of the eye. The outline is a gear simulating eye lashes and the pupil/iris area had a wedge shaped shine like really old American cartoons. As a robo-jet hybrid i figured he'd need anime antennae, arms with the wings, jet intakes and a large exhaust in the rear.

Pencil Turn-Around

Up to this point I was thinking only in gray scale. All of the desired elements were included and the template had been altered to accomidate the wing shape, arms, feet, and antennae. In the critique, the only comment offered was by the instructor; he suggested a shiny or metallic finish.

From Graphite to Vector

In this first attempt the panels were outlined in black and the color is a flat blue. Originally I had contemplated a sort of institutional blue or green, giving it a utilitarian look. But the seperate elements on the page did not mesh into a unified appearance.

It looked a little childish and overly complicated. I felt with color, some of the surface elements adding intrest to the grayscale version were not needed. They simply added clutter.

All the objects and layers were deleted except for the eyes and template. The second time around references were revisited and the building process was reorganized. Work moved along much more quickly.

The Second Prototype

The color scheme of grey/blue and red were influenced by the standard military gray and the red “no step lines on the SR-71 Blackbird. The red lines also had a similar feel to the old tin toys our parents or grandparents grew up with.

Gradations were added to give a dull shine and to accentuate protrusions and indentations. The eyes were adjusted to appear as though they were glowing and the stars were multiplied to appear painted, while stickers remained opaque.

When both models were shown to people, the second prototype was preferred. In this critique, the instructor suggested burn marks around the exhaust.

Project Complete

In the end I decided to add burn marks but keep the finish at a dull sheen. The burn marks add a lot of character and were created in illustrator with five rasterized shaps set on multiply. They were pinched and bulged to get the desired effect.

The robot was printed on 11 x 17 glossy cardstock at Fedex Kinkos, cut out with an exacto blade, and glued together with wood glue. He was given the name Vivo, a Latin word meaning “to live”.

The pictures below were taken after he was assembled and activated. Unfortunatly, like most sentient robots he turned on his creator and was last seen by a news crew setting things on fire near 11th and C.

VIVO

what is craftsmanship?

craftsmanship

Noun - PRODUCTION
UK /ˈkrɑːftsmənʃɪp/ **US**

skill in making things, especially by hand**:**
Senior workers are trying to pass their craftsmanship to the younger generation.

the quality of something that has been skilfully made:
The company has won high praise for the fine materials it uses, and the superb craftsmanship of its products.

born and raised

https://www.youtube.com/watch?v=XdfreJmK9R4&t=10s

What kind of craft comes into play in graphic design?

intro to graphic design

CYCLING

SINKING

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analog can be used in tandem
with digital to bring life to the work

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but what about craft in digital tools?

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Craft is what we **do.** Prototypes are what the clients **see.**

When all is said and done,

no matter what phase we are in,

can the audience see our vision clearly?

Homework for today's class:

Write a paragraph on a project

YOU worked on where you felt good

about the "craftsmanship" you did.

Send that to me via email to:

jlweast@yahoo.com

by 11:50pm tonight, Monday, April 6th