

**GRAPHIC PORTRAIT, TYPE &  
 LAYOUT**

ASSIGNMENT **I**

Fall 2017

**DESCRIPTION**

Concepts, techniques, and tools used in the creation of graphic illustrations of an "organic" form constructed of curvilinear shapes using Illustrator's Pen, Typographic features, and Live Paint tools.

**ASSIGNMENT**

Create a graphic portrait of a well known historical figure, celebrity, etc. In your design, incorporate:

- A detailed graphic portrait of your subject
- Headline and subhead typography identifying your subject (their name), and place in history (what they are/what they did).

The graphic interpretation will be created by working from a **photograph** of your subject. In creating your composition, the following apply:

- Reference image is a photograph that contains **tone and value** - not a graphic or high contrast image.
- Create and work from a **scanned detailed graphite line drawing** as a template — do not work directly from photo on screen.
- Though the finished image is a stylized graphic interpretation, it does need a sufficient level of detail to be convincing — i.e., **no cartoons**.
- The portrait color scheme is **MONOCHROMATIC** using a Pantone solid coated spot color - but **not** black & white. The type can be black & white or a 2nd Pantone spot color.
- Create your image using the **Pen Tool** with properly created lines that define areas — "comic book style" line art. Use **LIVE PAINT** to fill the areas defined by your lines.
- When creating shapes that describe your subject, be specific in the purpose and use of each shape. Don't create abstract or "random" areas — so no Photoshop "contrast maps".

**Start** your design by creating a 10"x 10" to 10"x 16" InDesign document then place your image into InDesign to "sketch out" your composition — see how to crop the image and how to incorporate the type information into your format choice. **Save and print** these 3 comps. Pay attention to the **layout** of your composition — use the page format, and positive and negative space creatively and effectively. The portrait should be the point of focus, with the text clearly communicating the information about your subject.

**Next**, print your image then, using light tables, trace a detailed **graphite line drawing** to find the shape edges you will then trace using the Pen Tool in Adobe Illustrator.

**Scan** and **Place** your **graphite line drawing** into Illustrator. **Establish** your layout by scaling and arranging your image, adding desired shapes, and text. **Then trace** your line image using Illustrator's **Pen Tool**.

ASSIGNMENT  
 SCHEDULE

Introduction	W	8/30
Lectures		
Use of graphic image		
Graphic image creation		
<b>NO CLASS</b>	M	9/4
Labour Day		
Illustrator review	W	9/6
Demo-Pen Tool		
Demo-Color		
Demo-Live Paint		
Demo-Layers		
Demo-Swatches		
3 sketches <b>DUE</b>	M	9/11
Scan templates & setup document		
Demo-Pen Tool		
Demo-Live Paint		
Demo-Swatches		
Work	W	9/13
Work	M	9/18
Demo-Link vs Embed		
Work	W	9/20
Work and Presentation demo	M	9/25
<b>DUE</b> -start of class	W	9/27

## SPECIFICATIONS

### DOCUMENT FORMAT

- 10"x 10" to 10"x 16" (vertical or horizontal) image area — artboard.

### DESIGN & TECH:

- The portrait color scheme is **MONOCHROMATIC** - but **not black & white**. Use the **Pantone Solid Coated** spot color swatches. Use 10%, 20%, etc. (or other increments) to create color values or tones. Make sure to export and save your swatch file.
- Create a **Pantone Swatch File** using the **Pantone Solid Coated** spot color swatches to use when filling your Live Paint Groups. Print a color test of this swatch file to the tabloid color printer to check color choice
- **NO TRANSPARENCY** or other effects.
- Document color mode is RGB
- The typography is either a 2nd Pantone Solid Coated spot color or black & white.
- Create your illustration using the **PEN** tool and related manipulation functions. Be sure that all shapes are properly drawn with correct use of correctly located smooth and corner points, and that all lines are touching or connected so as to define areas like "comic book style" artwork.
- Using your **Pantone Swatches**, fill enclosed areas of the portrait with solids and percents of your color using one or more **LIVE PAINT** groups. Make a Live Paint Group for **just** the Portrait elements — **not** backgrounds or text.
- Use **layers** to help manage the elements in your design. Name all layers. layers minimum — proper template layer, I+ artwork layers, type layer. You can use additional artwork layers as you work. Remember — selected layers will be combined you create your Live Paint Groups.
- Use can use additional Live Paint Groups to help manage complex elements.
- Template is **embedded** — not linked.
- Turn your **text into outlines** for the final file submission — be sure to save a non-text into outlines version for possible future text editing.

NOTES

## PRESENTATION

- Paper** Place the following in the YELLOW FOLDER provided:
- Process** **All** sketches, lasers of preliminary and revised designs, and references  
Organized on **left** side of folder.
- Final** Laser or inkjet prints (2 sets) at 100% scale of the final design  
Centered **with** crop marks, on 11"x 17" paper  
One organized on **right** side of folder  
One **trimmed** and **flush mounted**  
on 10"x10" to 10"x16" board

## Digital

Create a PROJECT folder and include the following items:

- A single Adobe Illustrator document file of the final version of your design.
- Your Pantone swatch file
- PDF file the of final version of your design.

- Title the PROJECT folder: ASN1-your last name
- Title the ILLUSTRATOR file: ASN1-your initials.ai
- Title the SWATCH file: ASN1swatches-your initials.ai
- Title the PDF file: ASN1-your initials.pdf

Place your project folder in the **Assignment 1** folder, in the **KLEMA-DigitalIllus** class folder on the **GraphicsServer**.

## EVALUATION

- 10 **Process** - ongoing progress (milestones), quantity/quality of comprehensives, revisions and refinement to finished design.
- 50 **Concept/design/composition** - visual impact and interest (creative visual solution); effectiveness of composition and information hierarchy; follows visual guidelines and contains correct information.
- 20 **Technical** - document construction and quality of execution using tools, procedures, and techniques (Adobe Illustrator); follows specifications.
- 20 **Presentation** - paper and electronic.
- 10 **Deadline** - (deduction for not meeting deadline).

## TOPICS

- Computer as a creative tool
  - methods of working — traditional vs. interactive “on screen”
- Use of graphic interpretation in graphic design
  - illustration
  - logo and symbol design
- Creating graphic interpretations — conceptual and pragmatic considerations
  - exploring the amount of visual information necessary to communicate your subject
  - graphic interpretations as a technique or “style”
  - pragmatic concerns
    - use of image
    - limited color budget
- Cropping as a compositional device
- Type as an informational and emphasizing device
- The design process
  - research
  - thumbnails
  - comps
  - evaluation/criticism
  - revision
  - final design
  - presentation
  - evaluation/criticism
  - revision
  - production
- Color management
  - color accuracy of screen to print and methods to resolve difference
  - setting up color in application software
  - creating color swatches for color reference
- Computer image output (printing)
  - Postscript vs. raster
  - quality/resolution
  - ink jet/laser/other
- File storage and retrieval considerations
  - personal file naming system
  - backup file strategy
- Illustrator features for assignment I
  - pen tool — drawing curve-based forms
    - kinds of points (smooth/corner)
    - locating/placing points (bump rule)
    - number of points
    - adding/subtracting points
    - converting points
    - reshaping paths/isolating paths

## NOTES

- layers
  - adding/deleting
  - naming
  - viewing
  - locking
  - moving elements between layers
  - sub layers
  - shuffling layers
  - adding/deleting/naming layers
- live paint
  - creating live paint groups
  - filling live paint groups
  - adding to live paint groups
  - color the stroke of live paint groups—shift to acquire live paint brush
  - edit line work within a live paint groups
  - adjusting gaps in a live paint group
  - expand a live paint group
  - live paint group selection tool
- choosing a color model (Pantone, CYMK, RGB, HSB)
- color gamuts
- color setup & color output from Illustrator
- accessing color libraries (Pantone specifically),
- color swatch setup and adding colors to the Swatches Palette
- working with spot (Pantone) colors
  - global vs. local color
  - color values (%) with spot colors vs. transparency
- acquire/applying color with eye dropper
- creating basic display text
  - typeface choice, size, leading
  - type on a path
  - creating type outlines
- page layout (artboard) options and tools
  - setting document (artboard) sizes
  - changing artboard sizes
  - guides/rulers
  - setting crop marks
- saving Illustrator files in CS6 vs. CC
  - file formats - ILLUSTRATOR(ai)/EPS/PDF
  - other options
- Adobe Illustrator review of features previously covered in Intro CG.

## PROCEDURES

### SETUP AND PREP

- Research your subject — find photographic images to use as reference for both composition and detail.
- **Start** your design by creating a 10"x 10" to 10"x 16" InDesign document then place your image into InDesign to "sketch out" your composition — see how to crop the image and how to incorporate the type information into your format choice. **Save and print** these 3 comps. Pay attention to the **layout** of your composition — use the page format, and positive and negative space creatively and effectively. The portrait should be the point of focus, with the text clearly communicating the information about your subject.

### CREATE YOUR ARTWORK

- Choose and refine a comp from which to create finished design.
- To break down the photo into a graphic interpretation, create a detailed traditional graphite line tracing of the **specific areas** (comic book style) that define your image on paper suitable for scanning as a template. Don't do a "random" shape map - be specific with the shapes that define your subject and the details. (see the example templates sketches.)
- Scan your pencil line drawing and save as a file accessible as a template. Do not work directly from the photograph you used as the basis in creating your line sketch.
- Create a new Illustrator document that is 10"x 10" to 10"x 16" (vertical or horizontal).
- Place your template image on a TEMPLATE LAYER. **Embed** the template.
- Unlock template and scale it proportionally as needed, don't forget to lock and dim it again.
- Setup layers using the Layers Palette. 3 layers minimum — proper template layer, 1+ artwork layers, type layer. You can use additional artwork layers as you work. Remember — selected layers will be combined you create your Live Paint Groups.
- Apply Illustrator color settings as per handout and reviewed in class.
- Choose and setup color swatches of a Pantone solid coated spot color, and values in 10% increments and print a test on tabloid paper. Save and export this file.
- Create line work for image (portrait) . Make a Live Paint Group for **just** the Portrait elements — **not** backgrounds or text. Fill portrait Live Paint Group with solids and percents of your color. Refine type elements.
- Print and proof/review carefully. Make changes and refinements. Print and check again. Make sure you use the same color settings for each print.
- Mask edges of image with white rectangle to "clean-up" edges — if necessary. (sloppy, but it works). We will get into masking later. When printing, Illustrator will clip image to the artboard
- Print color proof at 100% scale. Proof carefully and adjust color.

### SKETCH

In your sketch, create **specific areas** that define your subject. Don't create abstract forms or a "map" like image - in most cases it will be more difficult to create a likeness.

### LAYERS

A good layer setup might be:

- text layer
- image layer(s)
- background layer
- template layer

### COLOR SWATCHES

Use a color swatch test to see how your colors will print.

If you don't establish how the colors will print before you create your image you might be disappointed in the result when you do print.

## SAVE

- Save your file to your hard drive and filespace (server).
- Make a backup copy to your Flash drive or other media.
- NO EXCUSES for lost files.

## FINAL OUTPUT & PRESENTATION

- Assemble final prints as required.
- Assemble process as required.
- Assemble files as required.

NOTES

## ILLUSTRATOR REVIEW

- opening and creating a new Illustrator document
- using a template in an Illustrator document
  - scanned images to use as a template
  - using acetate as a tracing guide
- document size, and preference functions
- viewing documents
  - view options
    - outline
    - preview
  - page view
  - zoom tool
  - moving around the page
    - hand tool
    - scroll bars
- drawing tools — shape
  - rectangle
  - oval
- drawing tools — pen
  - straight lines
  - open polygons
  - closed polygons
  - curve lines and shapes (Bezier curves)
  - smooth and corner anchor points
  - point conversion tool
- painting objects
  - fill
  - stroke
  - palette
  - solids/percentages/gradients
  - eye dropper
  - paint bucket
- selecting objects
  - object selection (solid arrow)
  - more than one object (shift key)
  - direct selection (open arrow)
  - group selection (open arrow +)
  - isolate an object (path)
- object layering concept and cut paper/hidden line removal concepts
- live paint
  - creating live paint groups
  - filling and modify live paint groups
- moving objects
- transforming objects (tools and dialog boxes)
  - scale
  - rotate
  - reflect
  - shear
  - others
- alter an object
  - selecting and moving anchor points
  - adding and deleting points
  - selecting and moving an edge
  - using scissors to cut
  - reshape tool
- deleting an object
  - delete key
  - cut and clear
- duplicating objects
  - copy, and paste
  - option key and drag
- layering objects
  - send to back/bring to front
  - paste in front/back (target paste)
  - using layers palette
- layers palette features
  - show/hide layers
  - add/delete/name layers
  - shuffle layers
  - sub layers
- grouping objects
  - selecting objects within a group
  - selecting points within a group
  - add/remove object from a group
- using dialog boxes to
  - create objects
  - duplicate objects
  - scale, rotate, and transform objects
- connecting unjoined points
  - with pen tool
  - with Join... command dialog box
- text tool — basic text creation
- moving artwork between documents
  - copy/paste vs. place
- locking and hiding objects
- printing files
  - b/w & color
  - changing output size
- saving files — file format options
  - Illustrator/PDF/EPS
  - others