

**GRAPHIC ILLUSTRATION OF AN
ORGANIC FORM — SNEAKERS**

ASSIGNMENT

Fall 2020

PROJECT DESCRIPTION

Concepts, techniques, and tools used in the creation of graphic illustrations of an "organic" form constructed of filled curvilinear areas created using Illustrator's Pencil (and Pencil Smoother, Path Eraser), and Live Paint tools.

THURSDAY 8/27**LECTURES** SNOTART.ORG**Use of Graphic Image In Design** (pdf)**Visual & Technical Concepts in Graphic Image Creation** (pdf)**Graphic Illustration of Organic Forms** (pdf & video)**Student Work****ASSIGNMENT**

Create a graphic illustration of a **pair** of "sneakers".

Create the graphic illustration by working from a **photograph** of your subject. In creating your composition, the following apply:

- **Take photos** of sneakers you wish to create. **Do not** work from found photos—take your own photographic reference. Take photos from several "interesting" viewpoints and different arrangements.
- The photographic image contains **tone and value**—not a graphic or high contrast image — so don't "filter" it through Photoshop.
- 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 color scheme uses **up to three** Pantone solid coated spot colors.
- Create your image using the **Pencil Tool** with properly created connecting lines that define areas — "comic book style" line art. Use **LIVE PAINT** to fill the areas defined by your lines. After you fill with Live Paint you can add visual brush strokes to your illustration via a duplicate layer.
- When drawing lines to define areas that describe your subject, be specific in the purpose of each area. Don't create abstract or "random" areas— so no Photoshop "contrast maps".

Start your illustration by **taking photos** of shoes you wish to create. Take photos from several "interesting" viewpoints and different arrangements. Open the three most interesting photographs in Photoshop — crop, rotate scale it, etc., to "sketch out" your composition. Pay attention to the **layout** of your composition. Use the format, and positive and negative space creatively and effectively.

Upload 3 images for review. See Wednesday 9/2 for details.

See Procedures (page 6-7) for details on how to proceed with the Illustrator setup.

Review the listed LECTURES and DEMONSTRATIONS for each day.

Keep an eye on the due dates for both the COMPS and FINAL design as both are due at 9:00 a.m. on the due dates.

SPECIFICATIONS

DOCUMENT FORMAT

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

DESIGN & TECH:

- The color scheme is **up to three** colors - but **not** black & white, using the **Pantone Solid Coated** spot color swatches. You can use 10%, 20%, etc. (or other increments) to create color values.
- **NO TRANSPARENCY** or other effects.
- Document color mode is RGB for more accurate color to printer output.
- Template is **embedded** — not linked.
- Create your illustration using the **PENCIL** tool and related manipulation functions (Pencil Smoother, Path Eraser). Be sure that all lines are touching or connected so as to define areas like "comic book style" artwork. While you draw use a 1 point stroke and NO FILL.
- You can add/delete/move anchor points as well as manipulate the paths using the anchor point control rods.
- Use **layers** to help manage the elements in your design. Name all layers. layers minimum — proper template layer, 1+ artwork layers. You can use additional artwork sub layers as you work. Remember — selected layers will be combined you create your Live Paint Group(s).
- Before you use Live Paint make a duplicate layer of your finished line art. You can use this to copy again if Live Paint doesn't go well the first time, and use this to apply stroke weights/styles on a layer above the Live Paint layer.
- Using **Pantone Swatches**, fill enclosed areas of the image with solids and percents of your color using one or more **LIVE PAINT** groups. Use can use multiple Live Paint Groups to help manage complex elements.

TUESDAY 9/1

DEMONSTRATIONS SNOTART.ORG

Illustrator—Intro & Overview

Illustrator—Pencil Tool

Illustrator—Layers

Illustrator—Pantone Colors

Illustrator—Live Paint

Illustrator—Strokes & Brushes

Illustrator—Link vs. Embed

Illustrator—Sneakers Example

Look at the PROCEDURES section (pages 6-7) of this assignment to help with the process of creating your document.

Textbook chapters

7 freehand drawing, 10 fill & stroke, 13 layers, 18 live paint, 23 brushes

Layers Setup BEFORE Live Paint

finished line art
finished line art copy (hide)
template

Layers Setup AFTER Live Paint

line art with brush strokes
live paint
finished line art copy (hide)
template (hide)

ADOBE TUTORIAL AND REFERENCE

Here is a link to an interactive Illustrator User Guide

this will be helpful in getting details about information covered in the videos

<https://helpx.adobe.com/illustrator/user-guide.html>

Here is a link to Adobe Illustrator tutorials list

this will be helpful in getting details about information covered in the videos

<https://helpx.adobe.com/illustrator/tutorials.html>

Here is a link to a video of an overview of Illustrator

this will be helpful in getting details about information covered in the videos

https://helpx.adobe.com/illustrator/how-to/ai-basics-fundamentals.html?playlist=/services/playlist.helpx/products:SG_ILLUSTRATOR_I_I/learn-path:get-started/set-header:ccx-designer/playlist:ccl-get-started-1/en_us.json&ref=helpx.adobe.com

THURSDAY 9/3 ————— 3 Images DUE

6:00 p.m.

PRESENTATION

Create a compressed (ZIP) PROJECT folder and include the following items:

3 photos as JPEG files

- Title the PROJECT folder: ASN1photos-your last name
- Title the JPEG files: ASN1photo1, 2, 3-your initials

Submit via DROPBOX to DigitalIllustration—EVE Folder

- Click on the link below, though you may have to copy and paste it into your browser.
- The link will open a DropBox window to allow you to upload files. Click the + sign or drag files. From here it is self-explanatory.

<https://www.dropbox.com/request/zM7P8qke2aLLjtTz9cSp>

View instructor comments — not private, please feel free to review other work submitted and comment on.

View via DROPBOX to DigitalIllustration—EVE Folder

- Click on the link below—open the DigitalIllustration-DAY folder—open your file

<https://www.dropbox.com/sh/xh3b2zsiwivs2I9/AABk74p-e3RTWh6xBKsJCZlJa?dl=0>

TUESDAY 9/8 —————work on your design
THURSDAY 9/10 —————work on your design

TUESDAY 9/15 —————work on your design
THURSDAY 9/17 —————work on your design

TUESDAY 9/22 —————**final design DUE** **6:00 p.m.**

PRESENTATION

Create a compressed (ZIP) PROJECT folder and include the following items:

One Illustrator document file of the **FINAL DESIGN**.

A JPEG file of the **FINAL DESIGN**.

- Title the PROJECT folder: ASN1fnl-your last name
- Title the ILLUSTRATOR file: ASN1fnl-your initials.ai
- Title the JPEG file: ASN1fnl-your initials.jpeg

Submit via DROPBOX to DigitalIllustration—EVE folder

- Click on the link below, though you may have to copy and paste it into your browser.
- The link will open a DropBox window to allow you to upload your folder. From here it is self-explanatory.

<https://www.dropbox.com/request/zM7P8qke2aLLjtTz9cSp>

To view ALL CLASS DESIGNS AS A PDF

View via DROPBOX to DigitalIllustration—EVE Folder

- Click on the link below—open the DigitalIllustration-DAY folder—open the JPEG

<https://www.dropbox.com/sh/xh3b2zsiwivs2I9/AABk74p-e3RTWh6xBKsJCZlJa?dl=0>

EVALUATION— Grade sheet will be sent to your Tunxis email.

- 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 (InDesign techniques); follows specifications.
- 20 **Presentation** - 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
- 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
 - 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
- 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 — take photographic images to use as a composition and tracing guide for your illustration. Take photos from several "interesting" viewpoints and different arrangements.
- **Start** your illustration by opening your three most interesting photographs in Photoshop — crop, rotate scale it, etc., to "sketch out" your composition. Pay attention to the **layout** of your composition. Use the format, and positive and negative space creatively and effectively.

CREATE YOUR ARTWORK

- Choose one photo from which to create the illustration.
- Create a new Illustrator document that is 10"x 16" (vertical or horizontal).
- Apply Illustrator color settings as per specifications.
- Place your photo as a template on a **TEMPLATE LAYER**. **Embed** the photo.
- Unlock the template and scale it proportionally as needed, then re-lock it.
- Setup **layers** using the Layers Palette as appropriate. Probably 3 layers minimum — proper template layer, 2+ artwork layers. You can use additional artwork layers as you work. Remember — selected layers will be combined when you create your Live Paint Group(s).
- Create your illustration using the **PENCIL** tool and related manipulation functions. Be sure that all lines are touching or connected so as to define areas like "comic book style" artwork. While you draw use a 1 point stroke and **NO FILL**.
- When drawing lines to define areas that describe your subject, be specific in the purpose of each area. Don't create abstract or "random" areas— so no Photoshop "contrast maps".
- You can add/delete/move anchor points as well as manipulate the paths using the anchor point control rods.
- Review illustration carefully. Make changes and refinements.
- **Before you Live Paint** make a duplicate layer of your finished line art. You can use this to copy again if Live Paint doesn't go well the first time, and use this to apply stroke weights/styles on a layer above the Live Paint
- Choose and setup color swatches of a Pantone Solid Coated spot colors.
- Make a Live Paint Group(s) from your line art.
- Fill the illustration using Live Paint with solids and percents of your colors.
- After you fill with Live Paint you can add visual brush strokes to your illustration using a duplicate layer of just the line art placed above the Live Paint layer.
- Review illustration carefully. Make changes and refinements.
- Mask edges of image with white rectangle to "clean-up" edges — if necessary. (sloppy, but it works). We will get into masking later. If printing, Illustrator will clip image to the artboard.

SAVE

- Save your file to your hard drive.
- Make a backup copy to your Flash drive and to online storage.
- **NO EXCUSES** for lost files.

FINAL OUTPUT & PRESENTATION

- Assemble files as required.