

MECHANICAL OBJECTASSIGNMENT **2**

Fall 2020

PROJECT DESCRIPTION

Concepts, techniques, and tools used in the creation of "realistic" graphic illustrations constructed primarily of overlapping geometric shapes, compound shapes, pen-drawn closed paths, gradients, blends, masks, and related visual effects.

TUESDAY 9/22**LECTURES** SNOTART.ORG**Mechanical Objects****Student Work****ASSIGNMENT**

Create a somewhat realistic grey-scale graphic rendering/composition of a common handheld "mechanical" object — tool or utensil. No trains, planes, or automobiles — or anything "dangerous", etc.

Incorporate into this composition a color image as a background of something to which your object relates (function, action, effect, etc.) For example, potato peeler as the object and potatoes or potato peels as the scanned image.

When choosing your object:

- Choose an object that can be constructed using a combination of geometric shapes and closed shapes drawn using the **pen tool**.
- Look at how you can isolate a portion of the object that will communicate the object to your viewer without showing us the entire object. Ask yourself what critical elements/parts of the object do you need to visually communicate the object to your viewer?
- Consider the use of a unique viewpoint to capture and hold the attention of your viewer.

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

- **Take photos** of object 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.
- The color scheme is greyscale.

Start your illustration by opening the three most interesting photographs in Photoshop — crop, rotate scale it, etc., to "sketch out" your composition. Pay

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.

attention to the **layout** of your composition. Use the format, and positive and negative space creatively and effectively.

Upload these 3 images for review. See Wednesday 9/30 for details.

From here, see PROCEDURES on pages 5/6.

SPECIFICATIONS

DOCUMENT FORMAT

- Artboard size is 10"x 10" .

DESIGN & TECH:

- The color scheme for the illustration is black/white/grey values (percents of black). No color or spot color greys. Transparency and other effects are ok.
- Background image is color and is **embedded**. Any source is fine. if scanned, image scan rez is 200dpi at 100% scale. If acquired from web make sure it is of sufficient quality.
- Document color mode is RGB.
- Use layers to help manage the major elements in your design.
 - 3+ artwork layers
 - properly defined template layer with sketch or photo
 - background image layer
 - name your layers
- Use Groups to help manage complex components in your design.
- Template is a photograph you have taken from actual object — do not work directly on the screen without any tracing reference.
- Template is **embedded** — **not** linked.
- Use the overlapping shape technique (**not** Live Paint) to create your illustration.
- Use the geometric tools, pen tool, and related functions:
 - ellipse, rectangle, polygon, and arc tools
 - polygons drawn with pen tool
 - lines and closed shapes drawn with pen tool with properly located and defined anchor points.
 - scale, rotate, reflect, shear, and free transform tools
 - pathfinders and/or shape builder tool to combine shapes or dissect shapes
 - gradients, and blends to create shading
 - compound paths for “view threw”
 - masks to clip shapes
 - offset paths
 - outline strokes
 - pen tool
 - perspective tool

Review the listed DEMONSTRATIONS for these techniques.

THURSDAY 9/24

DEMONSTRATIONS SNOTART.ORG

Illustrator—Gradients, Blends, Pathfinders, Masks, Compound Paths

Illustrator—Sub Layers

Illustrator—Pen Tool Refresh

Illustrator—Mechanical Objects Examples

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

Textbook chapters

6 geometric objects, 21 pen tool, 24 gradients, 25 combine paths, 26 clipping mask

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>

TUESDAY 9/29 **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: ASN2photos-your last name
- Title the JPEG files: ASN2photo1, 2, 3-your initials.indd

Submit via DROPBOX to DigitalIllustration—DAY 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/Kxccg7O8Cbghd17rZJIF>

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

View via DROPBOX to DigitalIllustration—DAY Folder

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

<https://www.dropbox.com/sh/x9wiyNy5eex9z0m/AAA29u-07D0lqxV4rSuM0luha?dl=0>

THURSDAY 10/1 _____ **(L)** _____

TUESDAY 10/6 _____ **upload work in progress**

THURSDAY 10/8 _____ **(L)** _____

TUESDAY 10/13 _____ **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: ASN2fnl-your last name
- Title the ILLUSTRATOR file: ASN2fnl-your initials.ai
- Title the JPEG file: ASN2fnl-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 files. Click the + sign or drag files. 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-EVE 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

- Creating “realism” using object-based illustration techniques.
- Use of cropping and view point to present an engaging visual representation of a common object.
- Incorporating photographic imagery into an Illustrator layout.
 - image sources - web or scan
 - evaluating images for clarity and quality
 - line art/greyscale/color
 - descreening scans from printed material, and scan resolution
 - file size and storage issues
 - copyright issues

(more detailed information on image scanning and copyrights covered in the Production class)
- Illustrator tools/features/techniques that are new or not covered (or just touched on) in Introduction to Computer Graphics that are relevant to this assignment
 - pen tool polygons
 - pathfinders to combine/divide
 - shape builder
 - compound shapes and paths
 - object distortion
 - ellipse, rectangle, polygon, spiral, arc, tools
 - outline stroke
 - masks
 - placing scans
(file formats & resolution link or embed)
 - scale, rotate, free transform
 - create/edit gradients
 - effects (vector)
 - blends
 - transparency
 - managing linked and embedded images
 - align & distribute
 - endcaps and miters
- Optional Illustrator tools (on your own)
 - perspective tool
 - 3d tool
 - mesh tool

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.
- **Do not** use existing an illustration or photo of an object. Focus on the placement of the image in the frame, cropping, and viewpoint.

- **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.
- Refine (crop etc.) 3+ photo solutions to present for feedback. May need to retake photos. Make sure you are working within a **square format** for your design.
- Look at your object and determine what visual information is necessary to communicate the object.
- Think about how you will "build" the image - tools, techniques. Make notations, experiment, etc.

CREATE YOUR ARTWORK

- Launch Illustrator and setup your document as 10"x10".
- Place your photo as a template on a TEMPLATE LAYER. **Embed** the photo.
- If necessary, unlock the Template Layer and enlarge the template image to full size (10"x10"), and relock it.
- Setup layers using the Layers Palette. 3 layers minimum — 1+ artwork layers, proper template layer,
- Apply Illustrator color settings as per handout and reviewed in class.
- Create initial construction with flat fills using closed and filled shapes created with oval, rectangle, pen tool — save gradients and other effects for later.
- Remember, this is a mechanical object so **draw what "you know"** as well as **what you see**.
- Work in layers using the Layers Palette. Work back to front when possible. A suggestion would be to put "background" on one layer and additional elements on another. Don't use too many layers or you minimize any productivity gains.
- Use groups as appropriate.
- Alternate between Outline and Preview modes (or turn layers off/on or turn to outline) to help isolate specific shapes as your image becomes more complex.
- Incorporate a related photo image into composition as background.
- Review illustration carefully. Make changes and refinements.
- Create a top most layer and mask image with white rectangles to "clean-up" edges — if necessary. When printing Illustrator will clip 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.