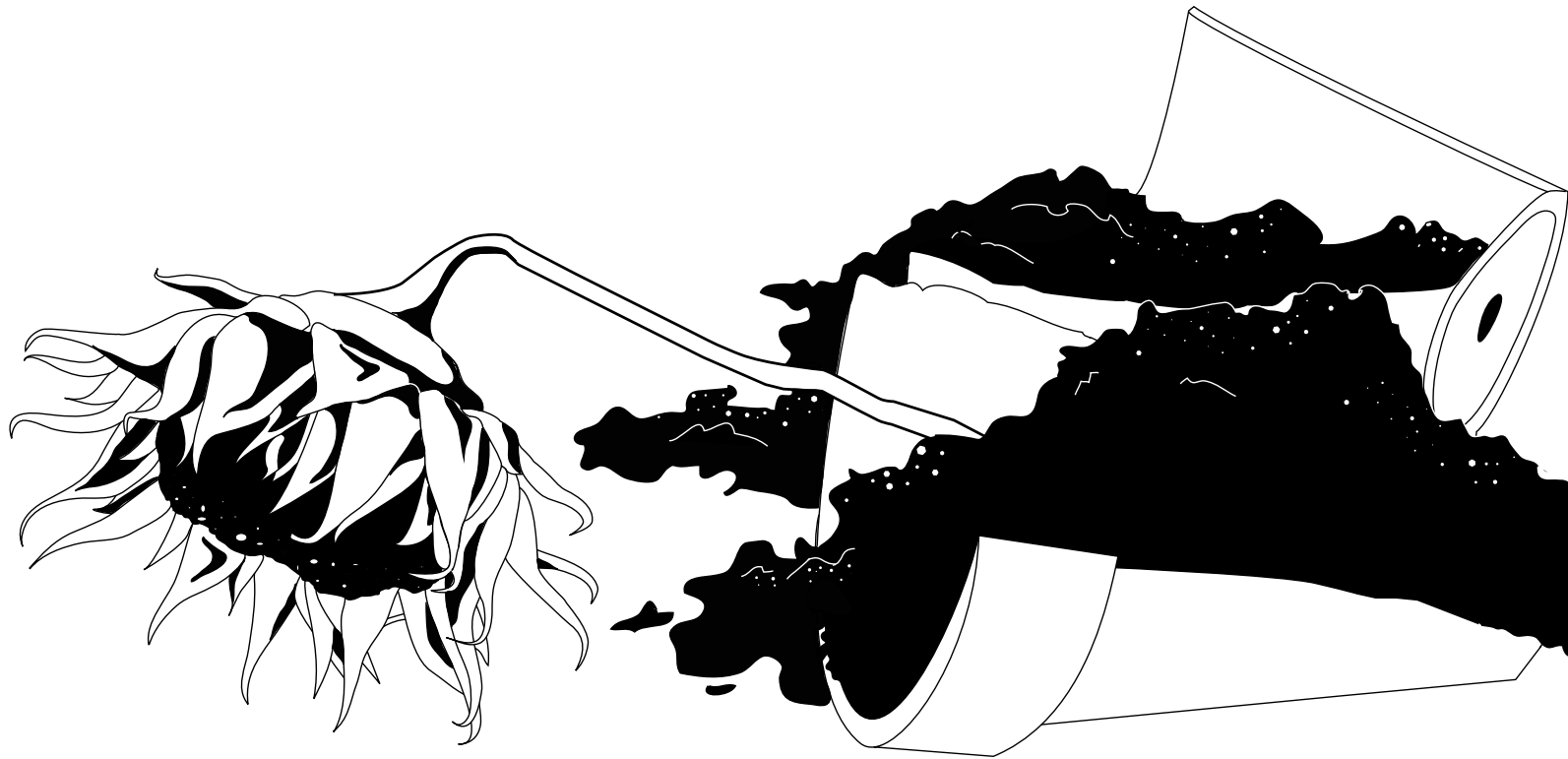


JOCELYN MICHAUD
Art 251 Digital Art
Final Portfolio



SHAPE ILLUSTRATION ASSIGNMENT

Create an image using triangles, circles squares and/or any derivative thereof. Do not be fooled! You may be tempted to assume that I am asking you to start simple; you may believe that the simple building blocks will limit you to creating simple images. Wrong! The purpose of this assignment is to get you to see that complex pictures are composed of simple components. This is a test of creativity as much as a test of skill with Illustrator. Stay with black and white and use only circles, squares, and rectangles. Many shapes can be created from these three shapes. These shapes can be used as textures. These shapes can also be white on top of black. You may use the tools Scale, Rotate, Shear, and Reflect. You may also change the path to white.

PROCESS

To create this image, I began with a series of images that appealed to me. I sketched out a few sample pictures that I thought exemplified the goal I was attempting to reach with my image. I then combined the images previously collected via the internet and traced them in Illustrator to create a single unified image. The shape tools were used in creating shadows, definition, and detail as the last step in the process.

LOGO ASSIGNMENT

Abstract: Design a logo for yourself that meets your needs as an artist/illustrator.

A logo is a corporate trademark that should, if designed right, make a statement about the business or organization it represents. Developing a logo is a multi-stage process. First, the conceptual stage involves heavy thinking about who and what the organization is and does. Talking with the client, brainstorming with other artists, researching the client, its competitors and much sketching characterize this stage; the client sees very little artwork at this point. Next comes refinement in which the artist cleans up his or her sketches and begins to take one or more of them to a more finished incarnation. At the end of this stage, the artist usually has one tight sketch if it is a small client, or three if it is a valuable client. At this stage, the client may be asked to choose one to be taken to the final production phase or the artist may choose to produce a finished version of all the tight sketches to show the client.

Color is secondary in the design process and may, depending upon the client and budget, be limited to black and white. A good rule of thumb is to design first in black and white. No matter how big the client, the time will come when they will want to do something, quick and dirty in black and white, and if the logo looks great in color but like mud in black and white, shame on the designer! Keep in mind that this logo will have to go on a business card (2" x 3.5"), a letterhead (8.5" x 11") and envelope (9.5" x 4.125"), so it will need to look good small as well as large.



PROCESS

I began by first searching the internet for various simple images that I believed would represent my style as a graphic designer and artist. I then selected a few that stood out to me and began to sketch out multiple versions and ideas based on the images I had chosen. All too quickly I learned that complex images would lead to my imminent doom and, perhaps, my death. They were difficult to resize and work with and were generally unpleasant and lacking in versatility.

My favorite and final image was the most simple out of all of my sketches-- a lotus flower with my name beneath it. I chose it for its simple lines and manipulability.

ILLUSTRATION ASSIGNMENT

Abstract: Adobe Illustrator, get it? To show what you have learned about Illustrator, pick a topic and create an illustration.

Directions: Pick a category from the list below and, using Illustrator and some of the techniques you've learned in class, create a finished, ready-to-be-published-hey!-put-this-one-in-the-portfolio ILLUSTRATION. Pick a category from the following list. Each category has its own joys and pitfalls. Each also have certain necessities that it must have in order to be successful:

Editorial Illustration: The good news: this category allow you the most freedom as to what to depict and how to depict it. In real life, you will be chosen to submit an illustration based on your style, so your style of illustration is up to you. The bad news is that you must work within the context of the story as it is given to you. In many cases, the Art Director will hand you a story and give you the briefest of descriptions and let you go your own way. Other times the AD may have much more in mind; he or she may give you a sketch with specific directions as to color and format. You may pick a story, magazine article or book from which you may create an illustration.



PROCESS

My favorite movie of all time is *Gone With the Wind*, so I knew from the beginning of this assignment that my illustration project was going to incorporate it. After sifting through a series of high-resolution images that I thought exemplified the themes and characters of the movie, I settled on the above striking image of Vivien and Clark.

To begin the project, I traced the contours and shadows of each face, filling in color or highlight where it was necessary. The hair is a series of overlapping shapes and semi-transparent watercolor brushstrokes. The lettering and background shapes, musical notes to commemorate the fantastic score of the film, were sheet music found online and merged with letters and shapes using a clipping mask.

STATIONARY/IDENTITY SYSTEMS

Abstract: Or, designing letterhead, business cards & envelopes that work together.

Your task is to design and execute a business system using the logo you designed earlier in Illustrator.

A Business system is loosely defined as a series of documents that a business uses, well, to do business! In this case, you will design and execute the following types of documents:

- A Letterhead
- An Envelope
- A Business Card

Furthermore, you will assemble/write your resume (if you haven't already) and place it on your letterhead.

You will mount/display these documents on an 11" x 14" piece of mat board.

PROCESS

After reviewing professional business systems online and those made in Digital Art classes before me, I decided on a watermarked image of the lotus flower I used in my logo. I chose it because it adds a soft image to contrast and balance the harsh blue of my logo. I also moved the position of my name around the lotus in accordance with the document and what looked to me to be the most presentable and professional.



VIDEO GAME PROTOTYPE

Abstract: Use your Photoshop (and Illustrator, if you so choose) to create a two screen mock-up of a video game.

Introduction: In the video game industry, artists use CG tools to create video game screens that a video game producer will use to “sell” to a publisher. Or, a publisher might use these mock-ups to give the artists at a video game production company an idea of what the publisher wants in their new video game. Or, the designers of the game use such mock-ups to give the actual production artists in the company an idea as to what assets will need to be produced and what they will need to look like.

But don't stop there!

Other artists can use this “mock-up” idea to make statements on everything from pop-culture to international politics. There are two armed conflicts going on right now, and they are ripe for artistic commentary! The condition of the economy might make for an interesting game.

GAME DESCRIPTION:

The hero of this Nintendo DS game is the classic Nintendo protagonist, Link from the Legend of Zelda series. In this Carmen Sandiago-inspired adventure, Link must travel through time to hunt down a mysterious vandal who has been desecrating the greatest artworks throughout history.

The player must use the touchscreen feature of the DS to re-create a famous painting, sculpture, or architectural work within a given timespan in order to save a depressed artist from death. When the piece has been salvaged and the artist can go on creating masterpieces, Link must continue his search throughout time to discover the identity of the art vandal!



CUBO-FUTURIST ILLUSTRATION

Abstract: Illustrate an object or event using the style as well as the underlying ideas and precepts of the cubist and/or futurist art movements.

Cubism: This quote from Wikipedia sums up the visual implications of cubism fairly well.

“In cubist artworks, objects are broken up, analyzed, and re-assembled in an abstracted form; instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to present the piece in a greater context. Often the surfaces intersect at seemingly random angles presenting no coherent sense of depth. The background and object (or figure) planes interpenetrate one another to create the ambiguous shallow space characteristic of cubism.”

Futurism: Into the visual mix of cubism, add the depiction of temporal dynamism or time.

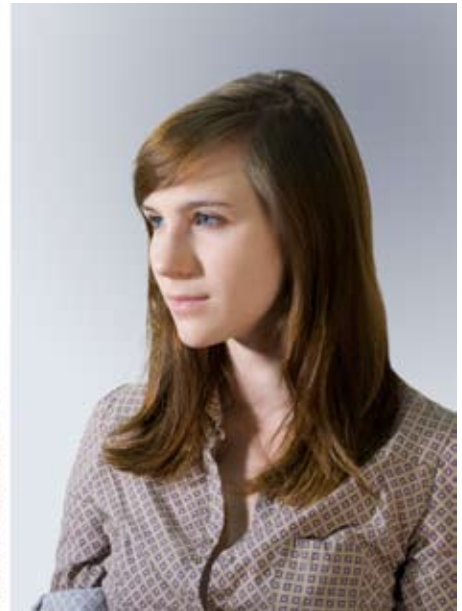
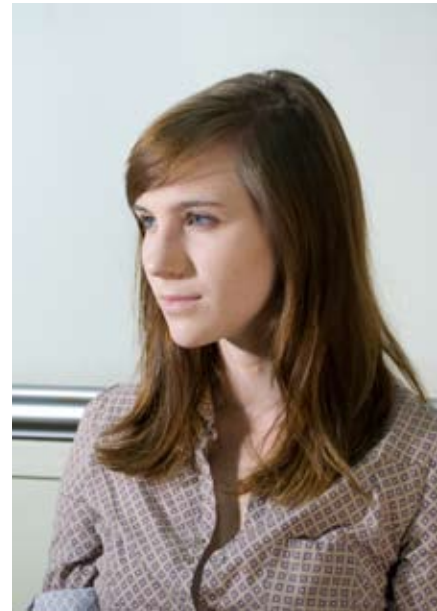
Objects are now no longer static; they have the appearance of motion in the picture. (Remember, this was largely before video and animation.) Motion also affects color and composition.



PROCESS:

This image is a layered combination of various art history brush-strokes and vector masks. I love bright colors and decided to use all of my favorites in this piece. I also incorporated a colored pencil work that I completed a year ago and a Salvador Dali photograph.

The idea and my intentions behind creating the piece was to exemplify my perception of art and the world around me in a new digital medium.



THE GLAMOUR SHOT

Abstract: Create a retouched head shot of yourself and fellow student picked at random.

Introduction: At first glance, one might ask how producing a glamour shot could do anything other than feed your supposed narcissism? But I believe that such an attitude would ignore the all central idea behind such an image. A glamour shot is a picture of the subject that has been enhanced to have all appropriate facial flaws removed without losing the identity of the subject (that comes later!). To successfully complete the assignment, the student must carefully examine every inch of his or her face for the slightest imperfection and use the techniques listed above to remove them.

The popular television show *Nip/Tuck* has the plastic surgeon protagonists asking potential clients each week: “So, what don’t you like about yourself?” This assignment requires you, the students, to ask yourselves that very question. Intermixed with discussions about the proper ways to remove blemishes is a subtextual discussion about integrity and honesty. How much to remove, how much to leave in? Am I lying about who I am and what I look like?

In an age of chatroom dating where people anonymously converse through the internet, what does it mean to be able to remove wrinkles, pounds and scars? These techniques were once the sole province of glamour magazine airbrush artists who were very skilled at removing and enhancing the images the photography department gave them. What are the consequences of these techniques being widely available?

The discussion becomes even more complex with the understanding that these techniques are also used in planning reconstructive surgery for accident victims and those with congenital birth defects. The same knowledge that feeds vanity also facilitates healing.

PROCESS

I first extracted the subjects from the background using the “extract” tool, taking care of any stray hairs or frizz in the process. I then used the healing brush and clone stamp tool to remove any obvious blemishes from the face. Next, I used a gaussian blur and vector mask to gently smooth out the skin and pores. Lastly, I brightened features like eyes and lips and edited the brightness and contrast of the images.



THE CARICATURE

Abstract: Create a caricature by exaggerating/minimizing the features of your own and your subject's image.

Introduction:

A good caricature edifies, it does not mock unless it is meant to do so. Your task is to work with your subject to create a caricature that is enjoyable for you BOTH to look at. So basically, you both have to agree on what you are going to do. If you think that is artistically limiting, welcome to the wonderful world of artist/client relationships!



PROCESS

As a base for both caricatures, I used the glamour shots I had created prior to the project.

In Adam's picture, I used the warp/perspective tool to alter his face and chin. I then raised his forehead by using samples from the original photo and the healing brush tool. Next I used the same technique to add quite a bit of hair to his already well-established mane, shrunk his ear a bit, and darkened his lips and eyelashes to add femininity to the photo.

In my own caricature, I began with the warp/perspective tool to enlarge my chin and nose. I then enlarged the nose using the bloat tool and the healing brush. Next I had to correct my right eye, as the perspective tool had warped and shrunk it, making it look too unrealistic and processed. I had to correct and soften the jawline as it had become a sharp and processed line, also a fault of the perspective tool.

COLLAGE

Abstract: Create a collage using a variety of textures, shapes, colors, and objects. Use these various objects to represent an important person or event in your life.

You may use anything that you come across in your day-to-day life: magazine clippings, string, fabric, etc. Use a variety of objects to illustrate your point or feeling.

PROCESS

I decided to create a collage based on the character and personality of my Aunt Ruth-Anne. She has had a prevalent and influential place in my life and I tried to express it in this collage.

Some images representative of her personality are the words “lover” and “fighter” held on signs by people on couches, string for her love of knitting, a balloon headphone and fretboards for her love of music, etc.

What I enjoyed the most was playing with color placement and the relationship between hot and cool colors, especially around her face. I tried to arrange colors and shapes so that the image of her face would be radiating warm colors and feel that I was generally successful.





SELF-PORTRAIT

Abstract: Create a painting, drawing, or photograph of yourself that you believe exemplifies your personality using images, colors, and/or technique.

PROCESS

I decided on a simple approach to this project. I began by sketching several drawings of myself and choosing the one that appealed to me the most. My final choice was the most dramatic of the sketches. I chose a black background to emphasize and lighten the bright colors I used on my face, arm, and hair.

While I often paint portraits using the colors that I feel represent the person I am painting, I chose yellow for myself because, during the time I was painting this piece in my senior year of high school, I felt that I was truly coming into myself and used yellow to illustrate illumination.

