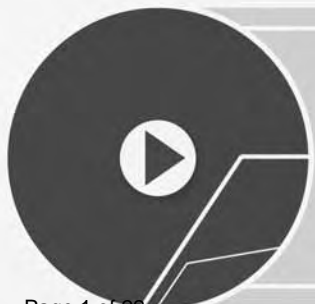# SACE No.
PORTFOLIO
CREATIVE ARTS
2011

CD INCLUDES:-

PORTFOLIO
PDF VERSION

MOVIES
-BEYOND BLUE AD
-WALKCYCLE:MARIO

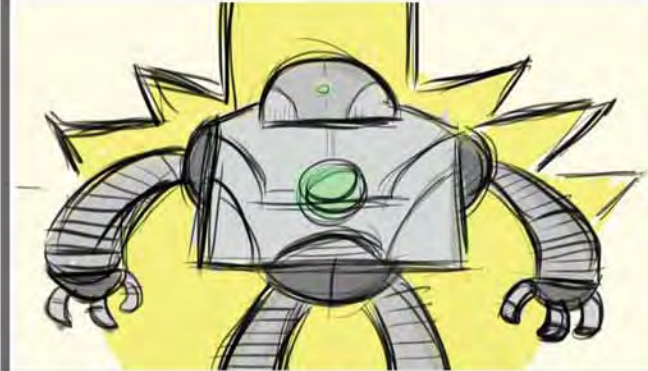**ADDITIONAL REFERENCES**

CONTENTS

THE FOLLOWING PAGES WILL COVER THE
SKILLS I HAVE ACQUIRED OVER THE PAST YEAR.
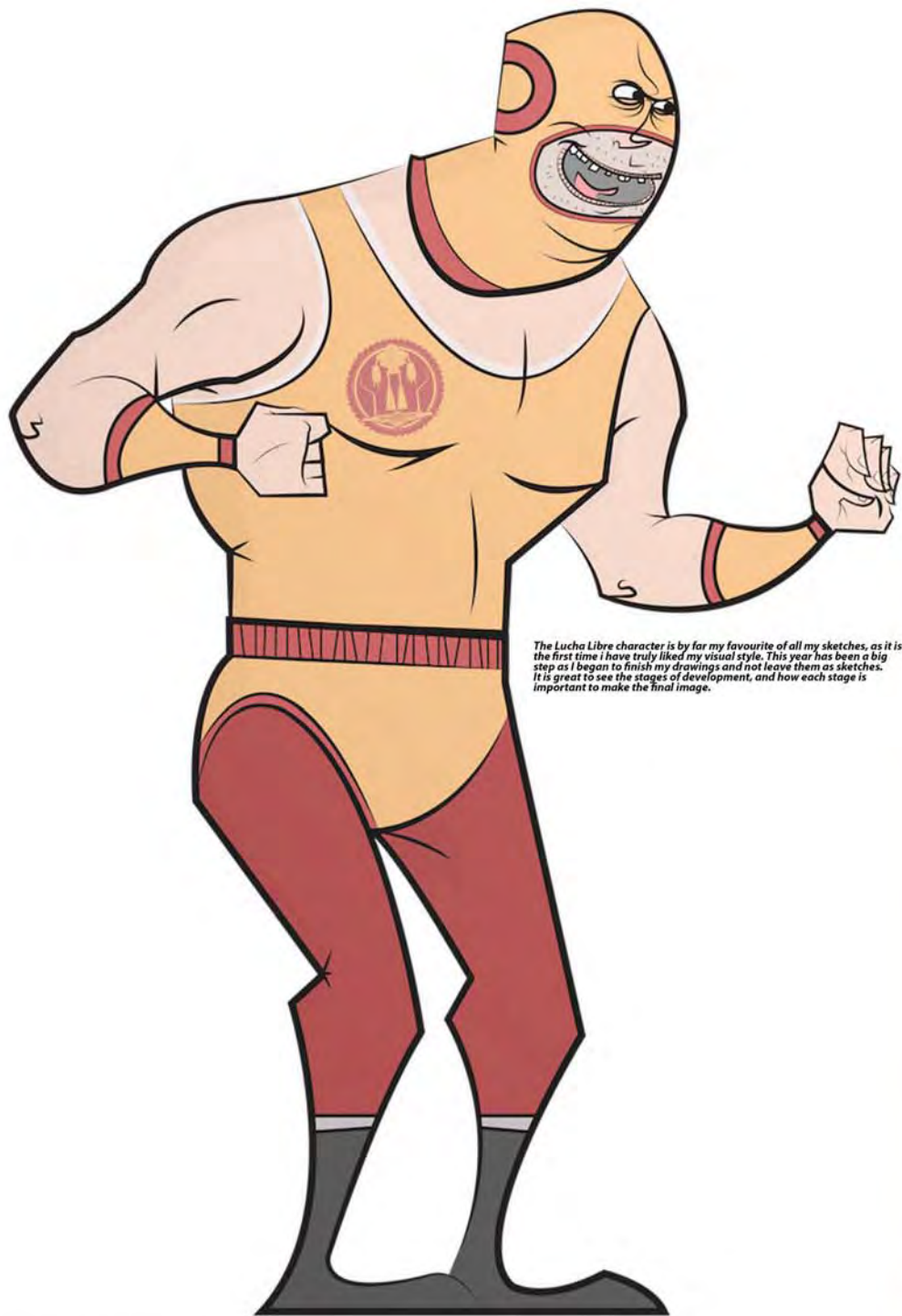
THESE SKILLS INCLUDE:
- LINE ART IN ILLUSTRATOR
- COLOURING IN PHOTOSHOP
- PLACING 2D IMAGES IN A
3D ENVIRONMENT
- CHARACTER DEVELOPMENT
- LIP SYNC
- VECTOR IMAGING
- CHARACTER DESIGN
- PHOTOSHOP FILTERS
- RECOGNISING LIGHT SOURCE
- WALK CYCLE
- ANIMATION PRODUCTION
- CONSTRUCTING A COLOUR PALETTE
- USING A WACOM TABLET

EVERY SECTION COMES
WITH ADDITIONAL
REFERENCES ON CD

The Lucha Libre character is by far my favourite of all my sketches, as it is the first time i have truly liked my visual style. This year has been a big step as I began to finish my drawings and not leave them as sketches. It is great to see the stages of development, and how each stage is important to make the final image.

LUCHA LIBRE 1 of 3 Final Image

1

ORIGINAL SKETCH

LEGS

BODY

I used elements from two different sketches, one for the body and the other for the legs. This is among the many advantages of working in a vector environment, where Illustrator gives you the freedom to experiment.

FINAL LINE ART

The head is by far my most favourite part of the character, due to the many layers of detail. I especially like the eyes and mouth.

HEAD CLOSE UP

The hand surpassingly turned out very well, due to the use of the right varible brush. This is where one needs to experiment with the settings to achieve better results.

COMBINED ELEMENTS

The legs were stretched to better fit the character

2

The character is very visually similar to the style used in Sym-Bionic Titan , where the face is usually obscurer.

The way I coloured was I imported the line art into Phopstop, than I used the Polygonal Lasso Tool to trace around possible colour blocks. The lassoed block is than coloured on a separate layer.

Tan lines where added to the character to give more depth in the character design. Arm and chest hair was also done by placing a colour over the area and than set to a lower transparency.
The 5 O'clock shadow was also done this way.

I went for a warm colour scheme to better match the mood of the character. The choice of warm colours was chosen to match the vibrancey of Mexico.

3
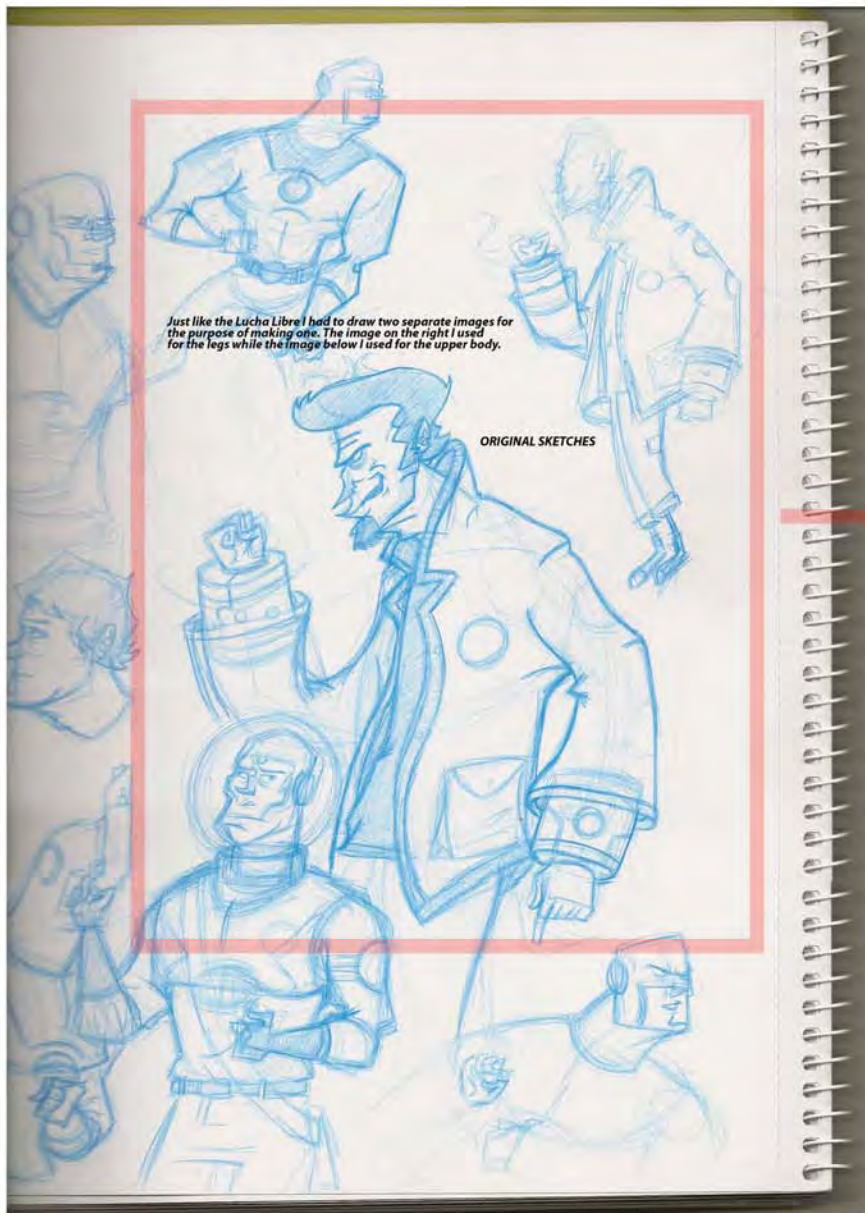
Just like the Lucha Libre I had to draw two separate images for the purpose of making one. The image on the right I used for the legs while the image below I used for the upper body.

ORIGINAL SKETCHES

The colouring process was by far the best as I got to see the villain transform and develop. The colour choices really took this character to the next level.

The light source is coming from the front.

The shadows has added greater depth especially on this character.

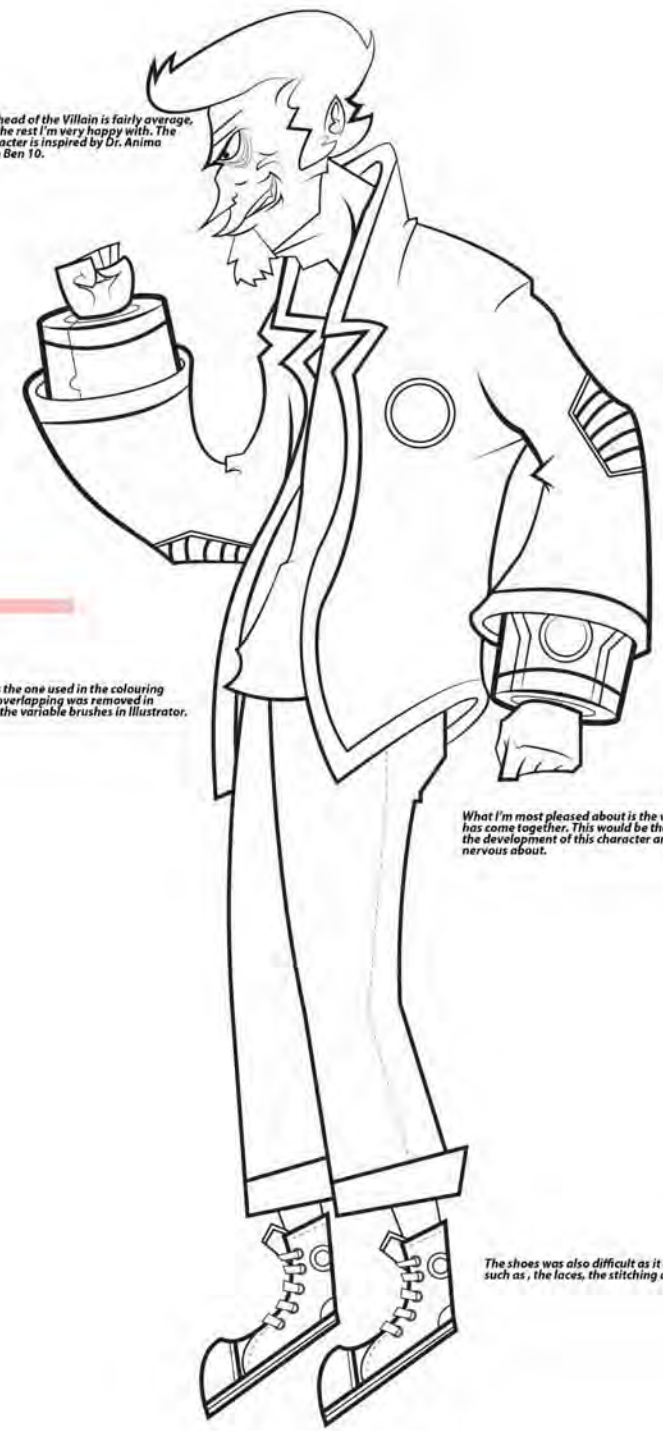*The colour and line art clean up was done in Photoshop. This was the most challenging to colour as the palette had to work together and support the characters villainious characteristics.*

*VILLAIN 1 of 2 Final Image+ Original Sketch*

The head of the Villain is fairly average, but the rest I'm very happy with. The character is inspired by Dr. Anima from Ben 10.

The line art on the right is the one used in the colouring stage of Photoshop. The overlapping was removed in Photoshop so not to reck the variable brushes in Illustrator.

What I'm most pleased about is the way the jacket and arm brace has come together. This would be the most challenging part of the development of this character and one that I was most nervous about.

The shoes was also difficult as it contains many layers of detail, such as , the laces, the stitching and the rubber sole.

VILLAIN 2 of 2 Line Art Process
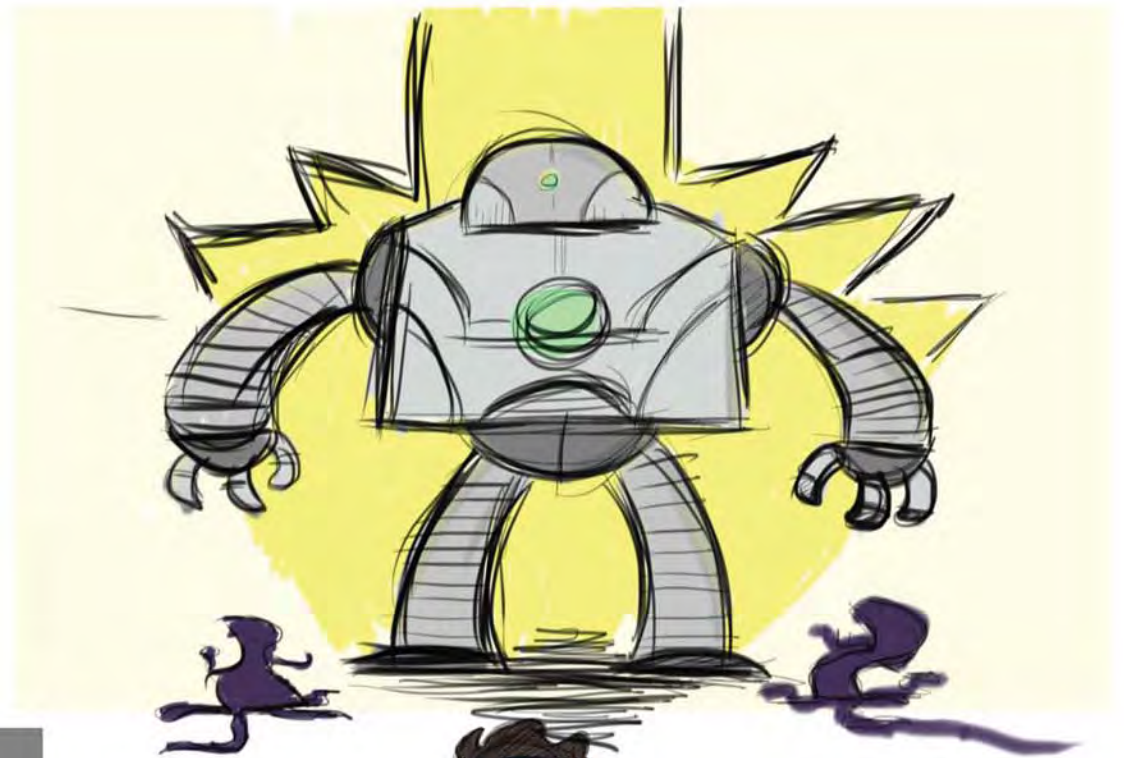
The following sketches have been drawn with a Wacom tablet in Photoshop. The drawing environment with the tablet is very obscure and strangely different, even though you use the same methods of traditional drawing. The difference that I have trouble over coming is having to watch the screen rather than the pen. However with practice I've seen my skills improve.
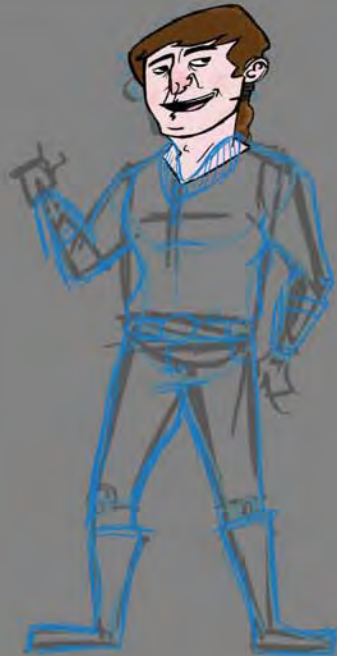
'The art challenges the technology, and the technology inspires the art.'
John Lasseter, Pixar

VARIOUS SKETCHES

Need to work on my line art.
I have to be more patient when
it comes to the finishing line art.
You can see the unevenness of
the work. This is the same as
Photoshop.

SBP

SBP

Autodesk's Sketchbook Pro is built for the purpose of drawing
and replicating other traditional media. The drawing environment
is catered for the Wacom tablet where shorts cuts and the user interface
is aimed to aid the user. I still need more time on the program too say that
I have truly acquired a new skill. It is very different from Photoshop. In the
long run Sketchbook Pro would be a very useful tool to learn.

I used the marker brush for these sketches.

SBP

SBP

VARIOUS SKETCHES

The pen tool was used to make the shapes needed to develop the character. A colour was than filled in when needed. In this character the fur was made first than everything else was piled on top, such as the shorts and eyes.

Original Sketch

Final Image

Drawing vector images are very fun as you work with whole shapes to construct an image. The medium allows me to be more playful when creating and developing characters.
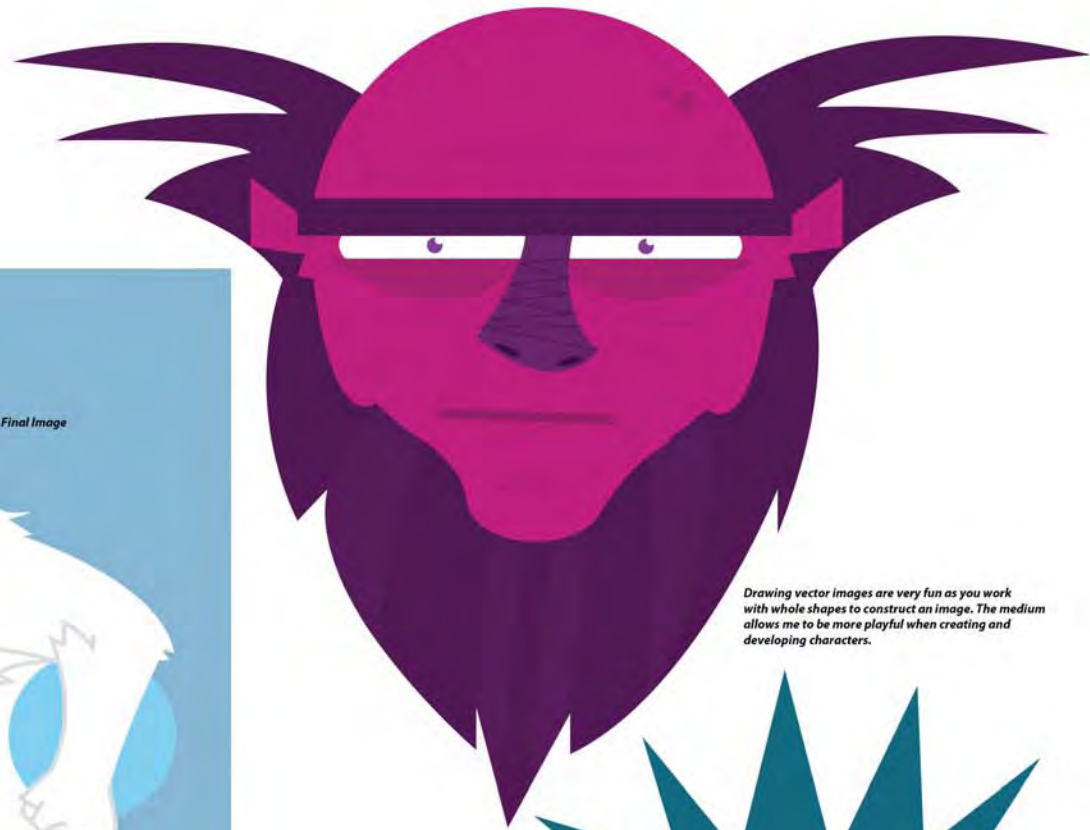
This is a frameless type of characters where no distinctive line art is used or displayed. This takes a considerable amount of time to get use too as the thought process is totally different.

VARIOUS SKETCHES

8

The penguin was a real test of my knowledge of Illustrator as I had to think a head and plan the layers required. The jacket was the hardest part of the whole image.

ORIGINAL SKETCH

FINAL IMAGE

It's whats inside that counts
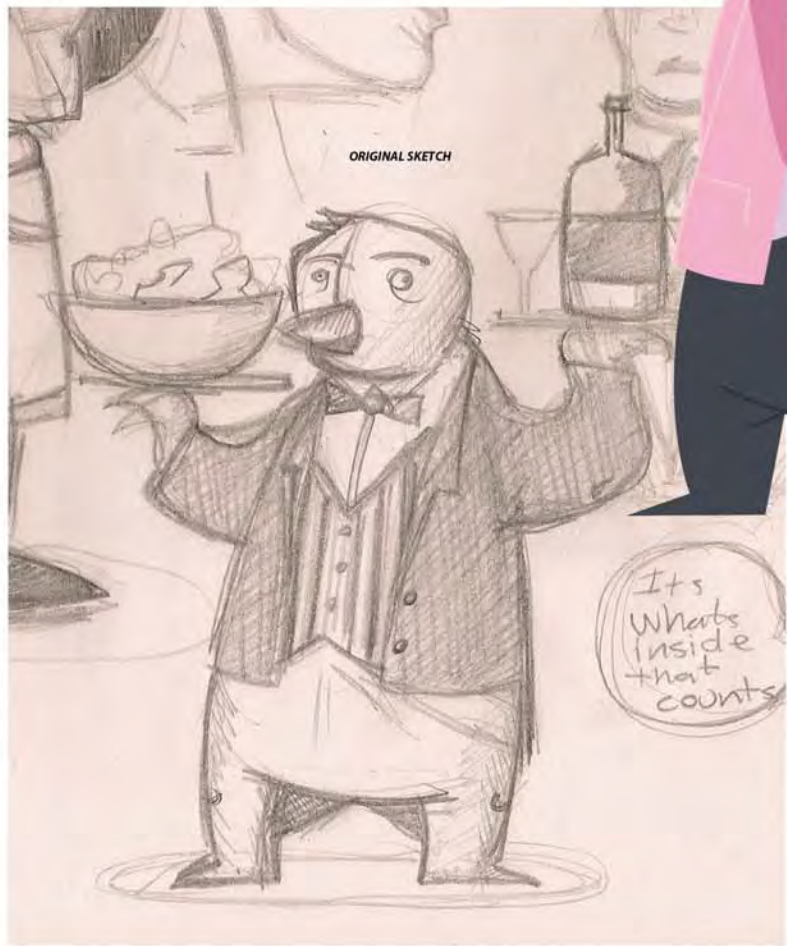
ORIGINAL SKETCH

The greatest thing about Illustrator is that you are still developing the character. The pen tool allows you to create clean and creative lines that you might not have had in the original sketch. The difference between the original and final is a testament to Illustrators capabilities of allowing the user to create and develop.

FINAL IMAGE

VARIOUS SKETCHES

9

These are some of the steps it took to get to the final product.
Clips are provided on the CD to show the various stages.
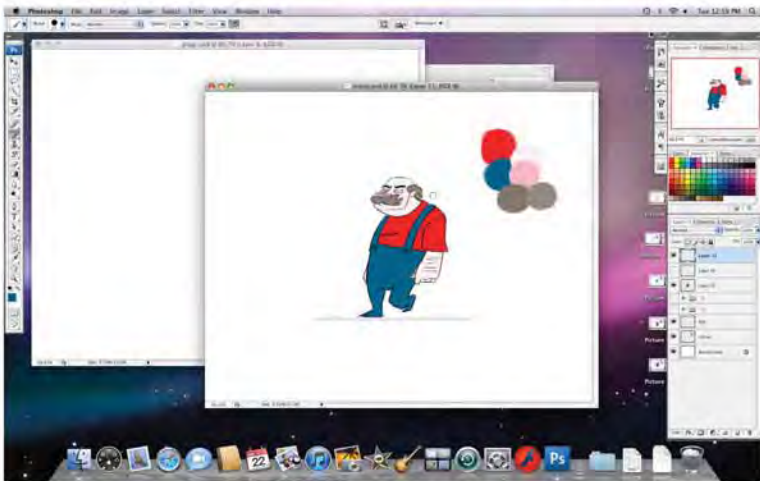
MARIO WALK CYCLE

MUSIC FAST TURTLES! ANAMANAGUCHI

Student provided an image of the walk cycle.
Image removed due to copyright.

I used this as a reference for the walk cycle.
I made the character in a 3\4 view as it allowed
me to experiment rather than copy what was on the
tutorial.

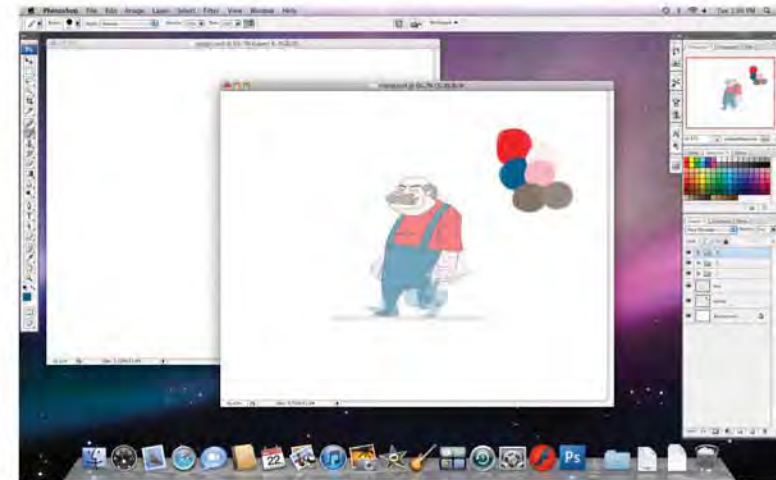WALK CYCLE 1 of 2 Final (VIEW CD- FILE: MARIOWALKCYCLE)

10

The hardest part was to make images of the various steps within the walk cycle to give the character the illusion of movement. I think I have accomplished the illusion, but certain areas could be improved, like the arms.

Onion skinning was an important aspect of the development of the walk cycle as it allowed me to trace and track each movement.

Photoshop's animation capabilities are very good, as it replicates tradional animation, where you had to draw every aspect of the movement. This is a time consuming process, but I have learnt a lot from this particular experience and happy with the final outcome.

A colour palette was also kept as this speed up the colour process.

Photoshop allowed me to make layers an build the walk cycle a frame at a time. First you started with a rough sketch than you move towards more of a refined line. When I was happy with the result I added colour and the body.

This was the first character that I wanted to walk, but was unfortunately abandon due to the skill level required. A lot would have gone in to making this character move, such as the mug moving up and down, the slippers retracting and slapping the foot or the belly bouncing. Creating a true illusion of movement is difficult.

11

Sasquatch Hunter first edition
Abel Coutts

The early stages of the character development of 'Abel' was done on paper, developing the look and feel of the character. I also drew "Abel in various action poses. In [ ] I loosely traced the sketches with the pen tool.

After I finished 'Abel' I started the development of the various lip movements that give the illusion of speech. This was done with reference to a popular article.
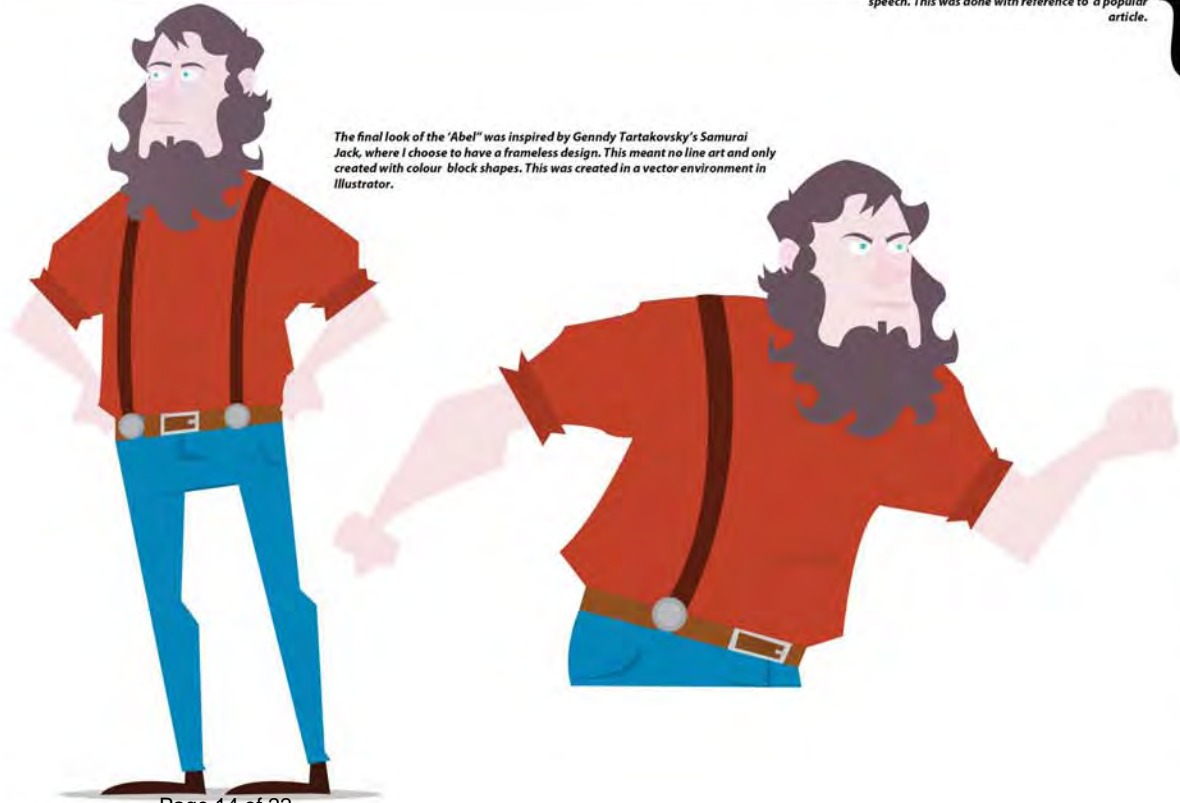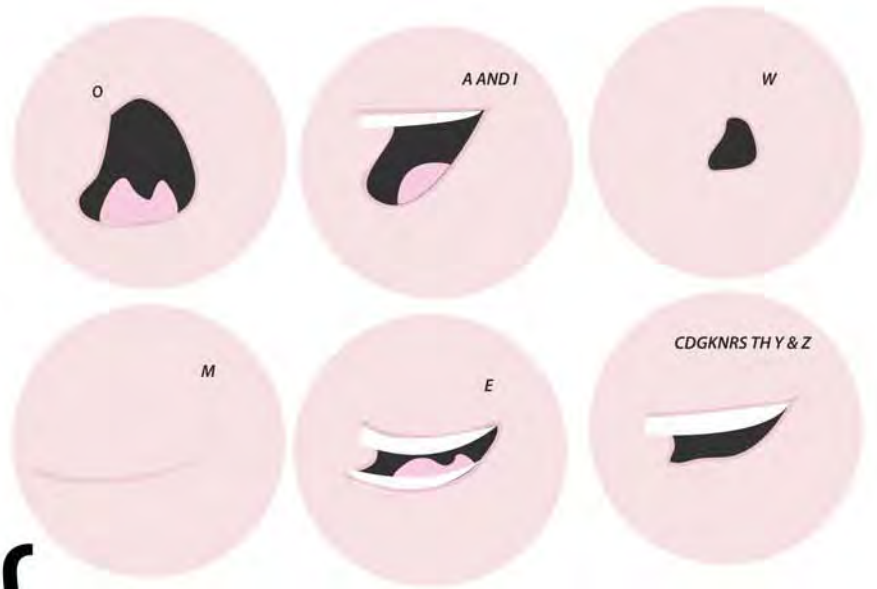
The final look of the 'Abel" was inspired by Genndy Tartakovsky's Samurai Jack, where I choose to have a frameless design. This meant no line art and only created with colour block shapes. This was created in a vector environment in Illustrator.

O

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ABEL 1 of 1 DESIGN+LIP SYNCH

Playing around with other poses.

ORIGINAL SKETCH
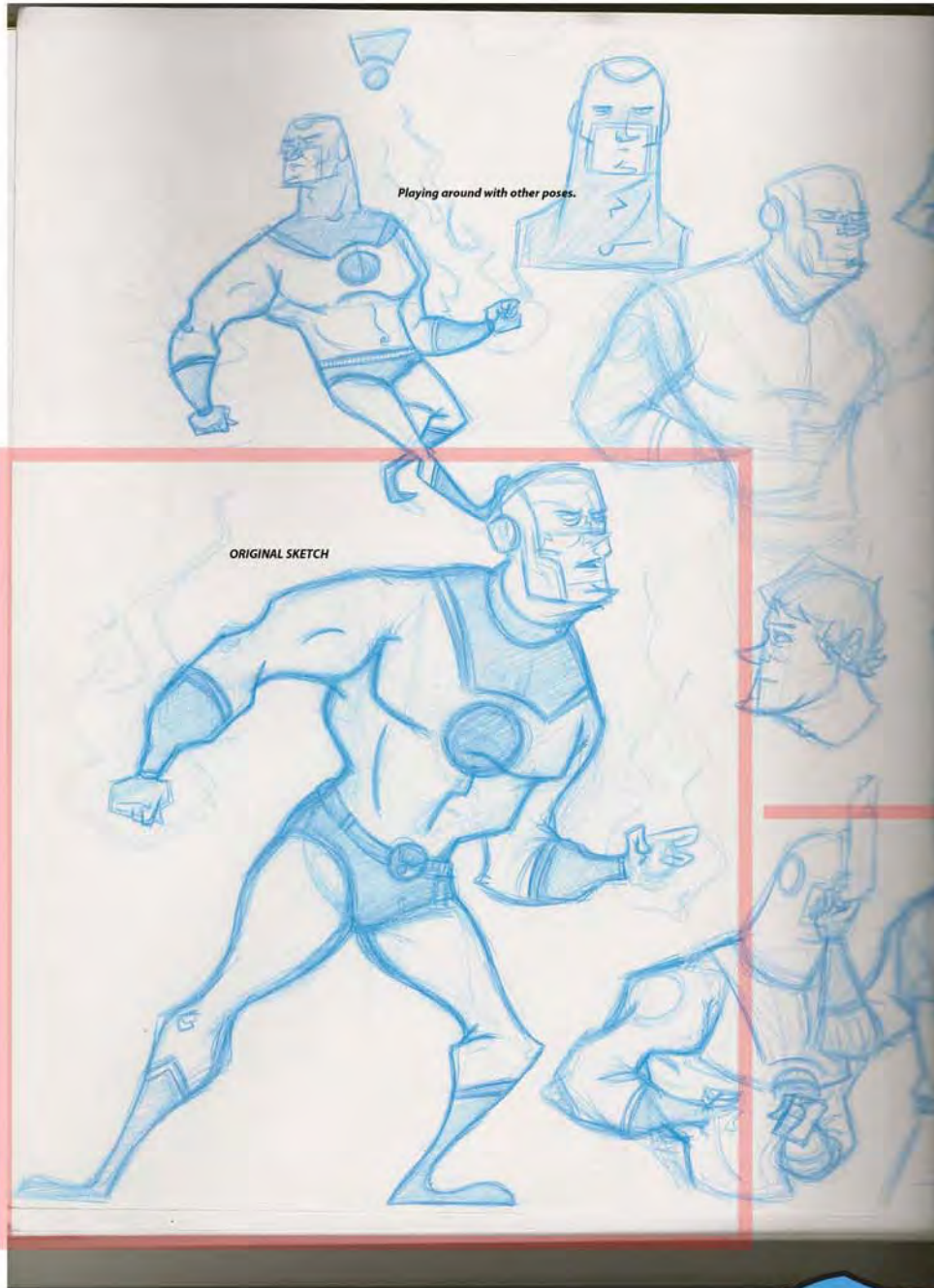
I also wanted to experiment with lighting as much as possible.
This is fairly hard to demonstrate as the character isn't in
a environment to support the lighting.

The light source is coming from the back.

The hand have always been hard to draw,
but it was made slightly easier in Illustrator as
i was able to construct cleaner lines.

FINAL IMAGE

This character is inspired by Brad Birds Incredibles which is by far one of the
best in the Pixar franchise. What I wanted to do was see if I was able to draw a
and create my own super-hero within the same environment as the
Incredibles.

The colour prcocess was done in Photoshop.

13
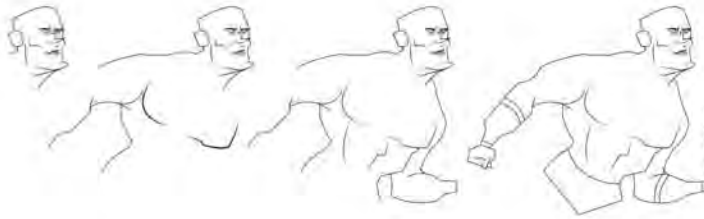
The muscles was a difficult part of the development as it could have made the character look to overbearing. This avoided by making the lines thicker or changing the brushes variables, if required.

The name for the hero is Icon and his head piece represents an exclamation mark. This was also used in the Incredible where the suits insignia represented an I.
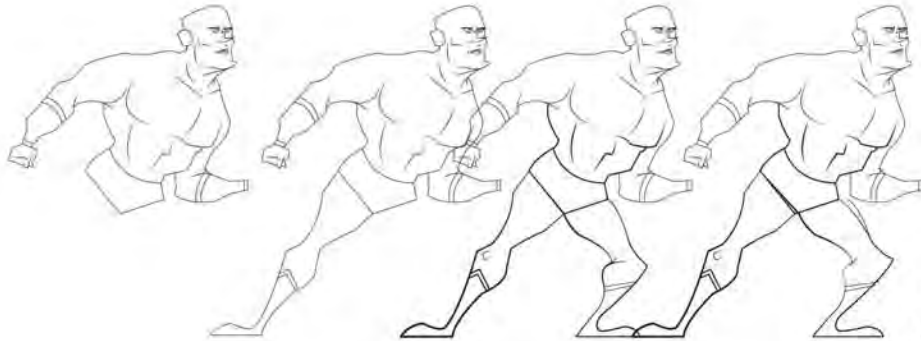
Stronger lines were used around the outside of the hero to convey more strength.
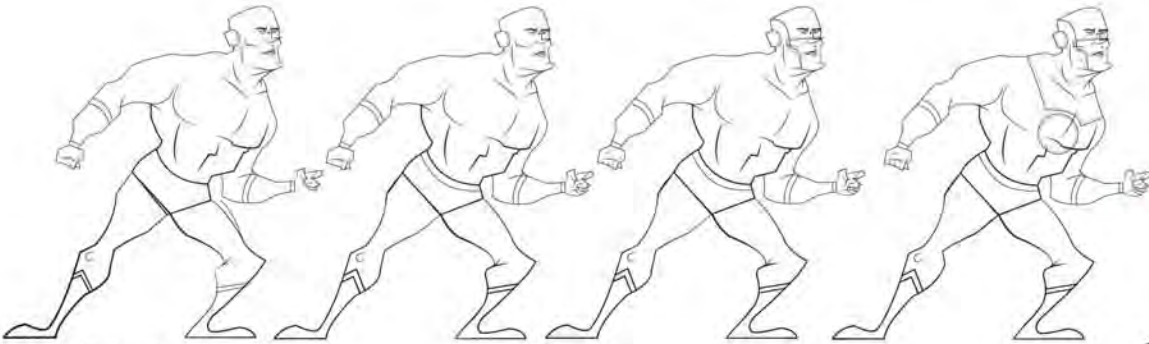
As you can see the hands are one of the main areas that needed the majority of the attention.

HERO 2 of 2 Line Art Process

14

The creature below was made with a brush tool in Illustrator not a pen tool as usual. It was more spontaneous than the pen tool as it works on pressure rather than preset variables. I'm not a big fan on how the image turned out, but Night Owl was more about the composition than the characters.

15

I wanted to see if I could place my 2D images into a 3D enviroment.

An image was first selected before I started to draw the characters. I wasn't able to find a night shot that suited my narrative, so I used the following tutorial to do so.

Before I started making the background night I made the characters, as shown on the previous page. At this stage I also duplicated the background and made layers of different filters, such as, mosaic and blur. I did this so to aid the blurriness of a fog.

Student provided an image of a forest.
Image removed due to copyright

Student provided an image of a forest.
Image removed due to copyright

The light from the torch was done, but only developed further in the next image.

The image below is the numerous layers that combined to make this image. The fog was a good addition as it truly set the scene. I also had to play with gradients to replicate the torches beams and possible feedback.

NIGHT OWL 2 of 2 Layers & Filters
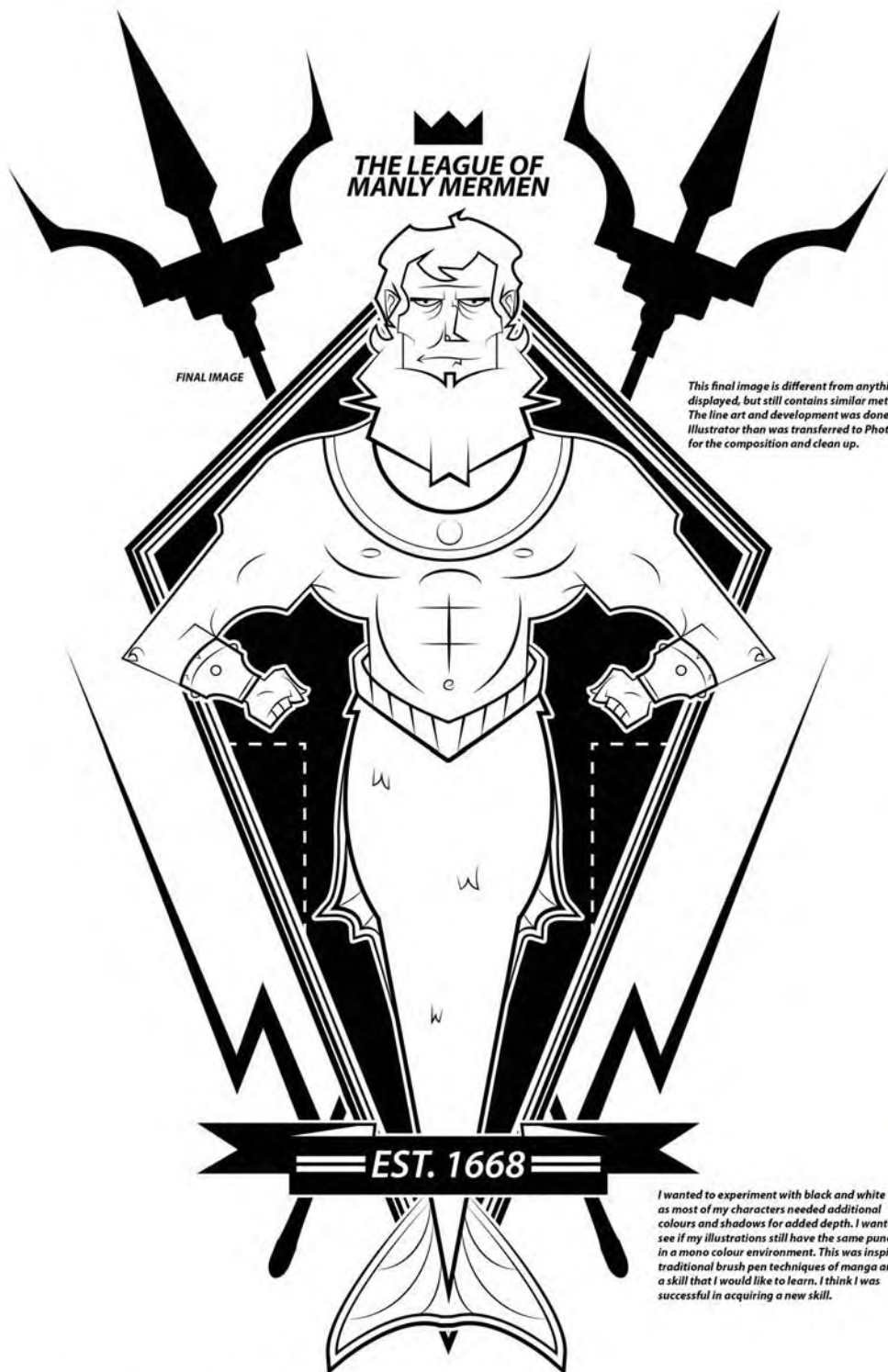
FINAL IMAGE

This final image is different from anything I've displayed, but still contains similar methods. The line art and development was done in Illustrator than was transferred to Photoshop for the composition and clean up.

ORIGINAL SKETCH

EST. 1668

I wanted to experiment with black and white as most of my characters needed additional colours and shadows for added depth. I wanted to see if my illustrations still have the same punch in a mono colour environment. This was inspired by traditional brush pen techniques of manga and comics, a skill that I would like to learn. I think I was successful in acquiring a new skill.

MANLY MERMAN 1 of 2 FINAL IMAGE

17
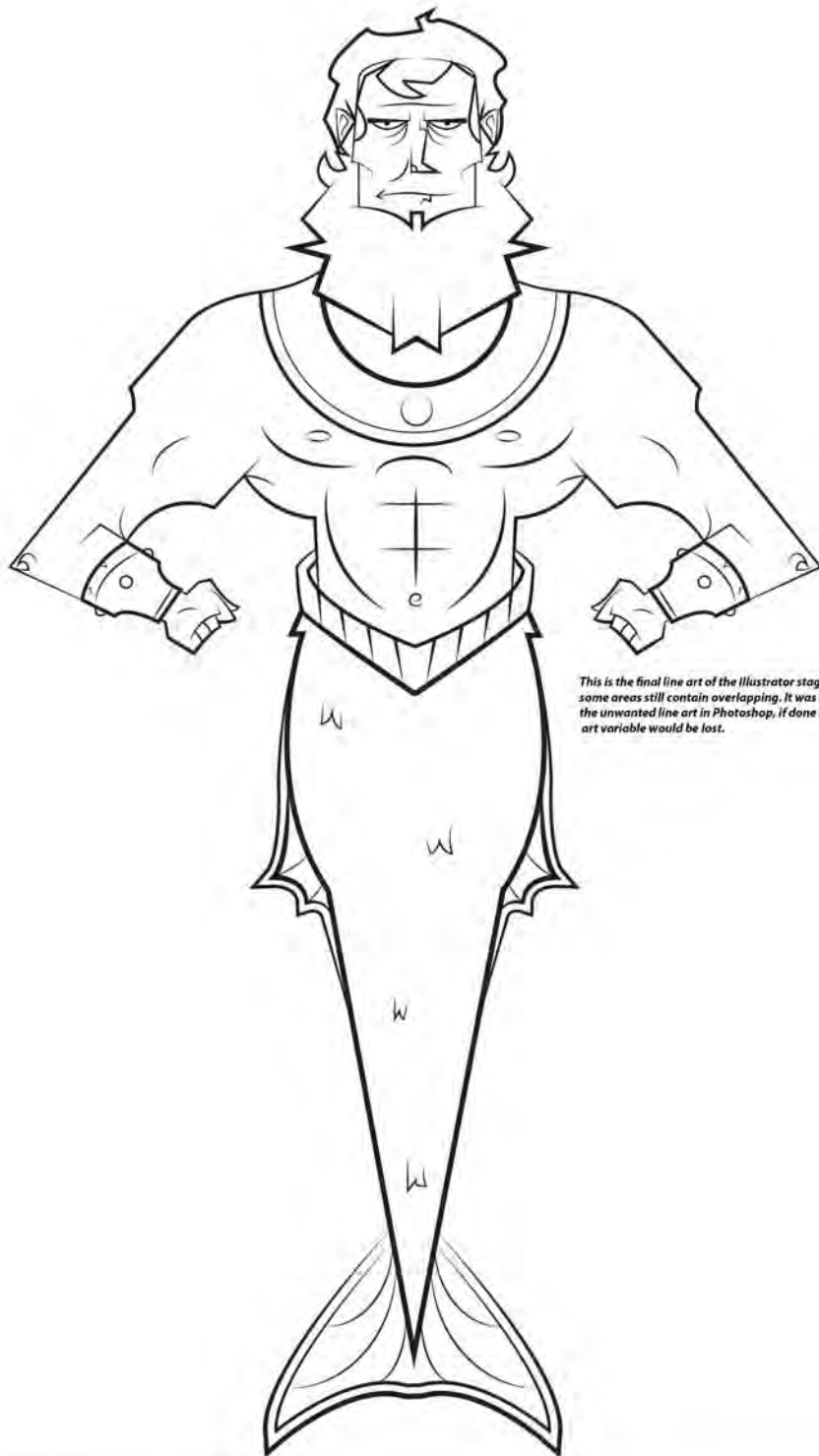
This is the final line art of the illustrator stage. As you can see some areas still contain overlapping. It was important to remove the unwanted line art in Photoshop, if done in Illustrator the line art variable would be lost.
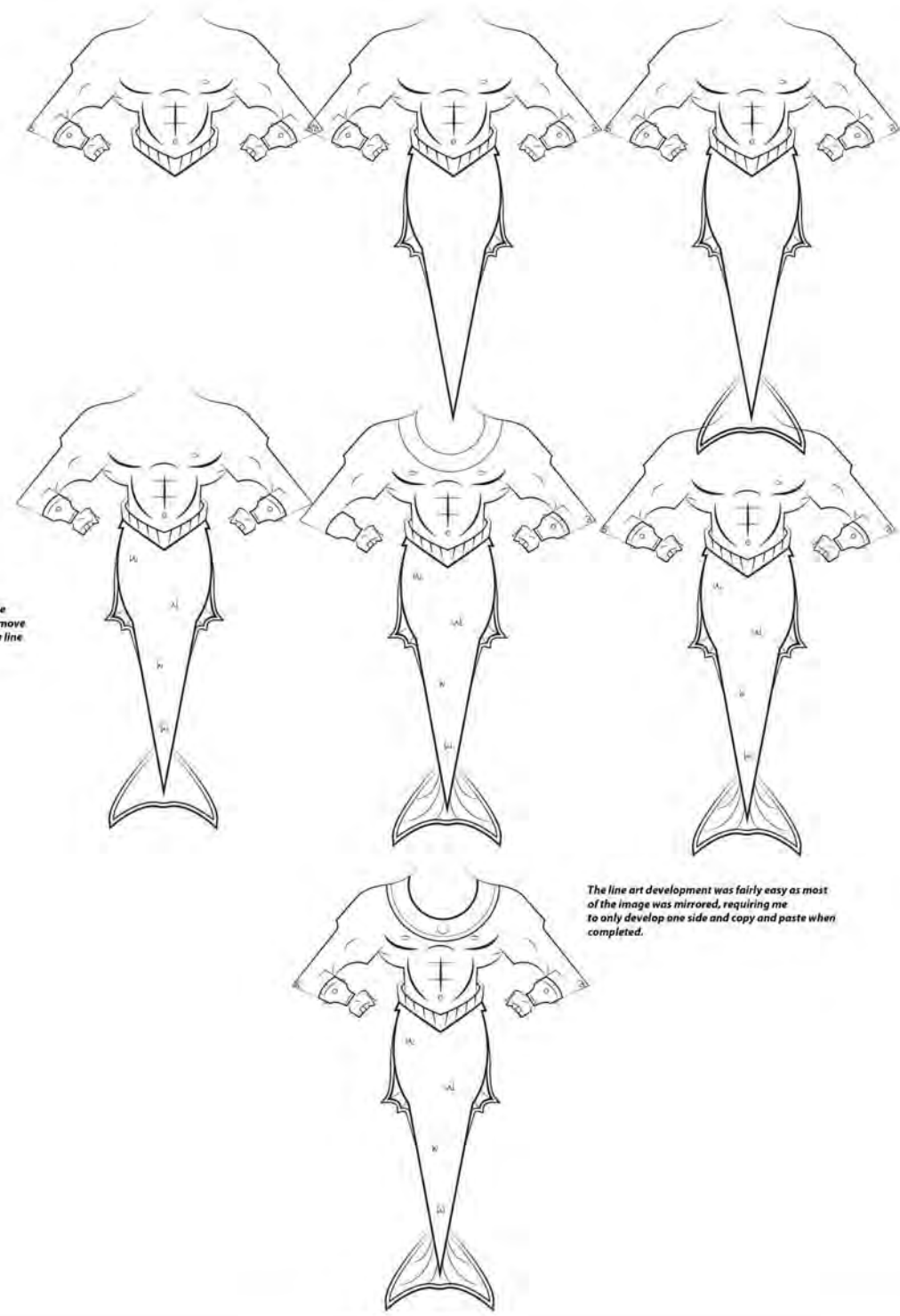
The line art development was fairly easy as most of the image was mirrored, requiring me to only develop one side and copy and paste when completed.

MANLY MERMAN 2 of 2 LINE ART

18

Additional Comments

Grade: A

Please Note: the page references in the following commentary are according to the student's own pagination for this Portfolio – ie the Cover and the Contents pages are not numbered. Page 1 is therefore actually the third page of the electronic version of the Portfolio.

Practical Application

This Creative Arts Portfolio provides evidence throughout of 'creative and clear expression of ideas relevant to the development' of animated products and sequences (PA 1) This is evident, for example, in the illustrations on page 2 which show the merging of aspects from two different sketches to create the desired image and also on page 15 where final images are shown alongside original sketch ideas. The annotations in these and all other examples express ideas about the process of arriving at satisfactory final images in clear and articulate ways.

There is evidence of 'highly productive and proactive approaches' to the process of creating images for animation (PA 3). This is evident in steps towards the creation of the walk cycle sequence, which features on the Cover and is also annotated on page 10. Other examples that show the process of image development, including experimentation with different techniques, can be found on page 2 referred to above, and pages 4-5 which show the development of sketches that lead to the final image of the 'villain'. These steps include the use of Photoshop to remove overlap in the created image and also to add colour. 'Highly productive and proactive approaches' are also shown on pages 8-10 in the explanation of the sequence of steps to build images that are finally presented as 'frameless' so that no distinctive line art is used or displayed; the sequence of steps to create 'vector images' that 'use whole shapes to construct an image' is also discussed through image and annotation on page 8.

This Portfolio demonstrates 'refined and integrated development and application of a variety of practical skills, techniques and processes' (PA 4). This is evident in the final product of the 'walk cycle' (see pages 10 and 11, and also play the animation sequence). The learning and skill development required to achieve this animation, using Photoshop with a Wacom tablet, are documented clearly in this section of the Portfolio. Earlier experimentation with Photoshop and the Wacom tablet is documented on page 6 where there is insightful comment on the practical skills required to generate the desired effects. Experimentation with Autodesk Sketchbook Pro is documented on page 7. The Portfolio indicates a willingness to experiment with various media and the development and application of a number of new, relevant and interrelated skills, to a very high level.

Investigation and Analysis

All of the work in this Portfolio demonstrates the 'purposeful selection, critical analysis and full acknowledgement of a variety of appropriate sources and ideas' (IA 1). For example, on page 12, the sketches for the final product of the character, Abel, acknowledge the inspiration as 'Genndy Tartakovsky's Samurai Jack'. There is similar acknowledgement of 'Brad Birds Incredibles' as the source of the characters on page 13. Acknowledgements are also evident on pages 3 and 5. The evidence suggests very careful and deliberate selection and refinement of character types and meticulous attention to detail in the elaboration and development of each. The collection of work shows clearly how creativity can emerge out of the careful study and understanding of the work of others.

The Portfolio, at each stage, provides evidence of 'astute and detailed exploration analysis of appropriate creative arts media, materials, techniques, processes and technologies' (IA 3) relevant to the creation of images for animation. This is particularly clear in the evidence that shows the work towards the 'walk cycle' and elaborates on the technologies that enabled it to be realized (pages 10 and 11). Interestingly, the reflection on the image that was too difficult to animate and the reasons given that relate to the current skill level of the student, also shows astute analytical skill. There is evidence throughout the Portfolio of exploration of a range of different media – eg Adobe Illustrator, Photoshop with a Wacom tablet, Autodesk Sketchbook Pro, 2D and 3D environments.

Evaluation

The Portfolio provides 'insightful and knowledgeable evaluation' of the products developed within it – the character drawings, at sketch level and at completion, the animation sequence, the various strategies used to achieve different animation effects (E1). Examples are to be found on each page of the Portfolio. For example, the advantages and disadvantages of Illustrator are reflected on and illustrated on pages 9 and 13. Similarly, the sequence of drawings on page 14, and the accompanying comment, as well as the illustration on page 17, all reveal a strong capacity to consider the products achieved in terms of original intentions and reflect on the advantages and disadvantages of the strategies chosen and the skill levels required.

With every illustration and sequence of images, the 'critical reflection on personal creative ideas, processes and products' (E2) is insightful. Each page of this Portfolio contains a reflective and evaluative comment on the degree to which the product achieves the intentions and objectives of their creator. There is a sustained focus on techniques and the deliberate attempt to acquire and develop appropriate skills is sustained and documented. There is evidence of this throughout, but in particular on pages 1, 2, 4, 7 and 18.

Overall Grade: A

This Portfolio sits clearly within the A Band. Against all Performance Standards the work demonstrates a high level of achievement.

Performance Standards for Stage 2 Creative Arts

	Knowledge and Understanding	Practical Application	Investigation and Analysis	Evaluation
A	In-depth knowledge and understanding of creative arts concepts specific to relevant creative arts discipline(s). Astute and accurate understanding and use of language specific to relevant creative arts discipline(s). In-depth knowledge of a variety of creative arts media, materials, techniques, processes, and technologies, and understanding of their possible applications.	Creative and clear expression and communication of ideas and opinions relevant to the program focus. Discerning use of the creative arts process in the development and presentation of well-refined creative arts product(s). Highly productive and proactive approaches to the creative arts process. Refined and integrated development and application of a variety of practical skills, techniques, and processes.	Purposeful selection, critical analysis, and full acknowledgment of a variety of appropriate sources and ideas. Focused and coherent investigation and critical analysis of the nature and processes of working productively in a clearly defined area of the creative arts. Astute and detailed exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.	Insightful and knowledgeable evaluation of creative arts products, with reference to practitioners' intentions, processes, outcomes, and contexts. Insightful critical reflection on personal creative arts ideas, processes, and products. Discerning and well-informed appraisal of others' creative arts ideas and processes, and astute expression of aesthetic opinions.
B	Some depth of knowledge and understanding of creative arts concepts specific to relevant creative arts discipline(s). Mostly accurate understanding and use of language specific to relevant creative arts discipline(s). Some depth of knowledge of different creative arts media, materials, techniques, processes, and technologies, and understanding of their possible applications.	Thoughtful and mostly clear expression and communication of ideas and opinions relevant to the program focus. Well-considered use of the creative arts process in the development and presentation of polished creative arts product(s). Productive and proactive approaches to the creative arts process. Generally integrated development and application, with some refinement, of different practical skills, techniques, and processes.	Well-considered selection, analysis, and acknowledgment of sources and ideas. Thoughtful investigation and critical analysis of the nature and processes of working productively in an identified area of the creative arts. Some depth of exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.	Well-considered and well-informed evaluation of creative arts products, with reference to practitioners' intentions, processes, outcomes, and contexts. Well-considered reflection on personal creative arts ideas, processes, and products. Thoughtful and well-informed appraisal of others' creative arts ideas and processes, and well-informed explanations of aesthetic opinions.
C	Appropriate knowledge and understanding of key creative arts concepts specific to relevant creative arts discipline(s). Appropriate understanding and use of language specific to creative arts discipline(s). Knowledge of key creative arts media, materials, techniques, processes, and technologies, and understanding of their possible applications.	Generally considered and clear expression and communication of ideas and opinions relevant to the program focus. Competent use of the creative arts process in the development and presentation of appropriate creative arts product(s). Generally productive approaches to the creative arts process. Competent development and application, with some refinement, of key practical skills, techniques, and processes.	Considered selection, analysis, and acknowledgment of sources and ideas. Considered investigation and critical analysis of the nature and processes of working productively in an identified area of the creative arts. Competent exploration and some analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.	Considered and informed evaluation of creative arts products, with reference to practitioners' intentions, processes, outcomes, and contexts. Considered reflection on personal creative arts ideas, processes, and products. Considered and informed appraisal of others' creative arts ideas and processes, with reference to some aesthetic opinions.
D	Basic knowledge of some creative arts concepts and recognition of their relevance to a creative arts discipline. Awareness and use, in context, of some terms relevant to creative arts discipline(s). Recognition of some creative arts media, materials, techniques, processes, and technologies, and awareness of one or more possible applications.	Basic expression of an idea or opinion relevant to the program focus. Some experimentation with or exploration of aspects of a creative arts process in the development or presentation of a basic creative arts product(s). Some basic participation in aspects of the creative arts process. Some development and application of a practical skill, technique, or process.	Identification and some use of sources or ideas. Some basic investigation of aspects of the nature and processes of working productively in an identified area of the creative arts. Some basic exploration and description of creative arts media, materials, techniques, processes, or technologies within or across creative arts forms.	Description and some consideration of creative arts products, with occasional reference to practitioners' intentions, processes, outcomes, and/or contexts. Superficial consideration of personal creative arts ideas, processes, or products. Some reference to aesthetic qualities in others' creative arts ideas or processes.
E	Some recognition of one or more selected arts concepts. Limited awareness or use of terms that may be relevant to the creative arts. Emerging awareness of creative arts media, materials, techniques, processes, or technologies.	Attempted expression of an idea or opinion that may be relevant to the program focus. Attempted use of one or more aspects of the creative process in the limited development or presentation of a creative arts product. Attempted participation in aspects of the creative arts process. Attempted development and application of a practical skill, technique, or process.	Identification of a creative arts source or idea. Descriptions of aspects of a process of working productively in the creative arts. Some attempt to describe creative arts media, materials, techniques, processes, or technologies in a creative arts form.	Attempted description of a creative arts work, with limited reference to the practitioner's processes or context. Attempted description of a personal creative arts idea, process, or product. Limited awareness of aesthetic qualities in others' creative arts ideas or processes.