



Following you'll find examples of "Real World" projects created by accomplished graphics professionals. As an added bonus, each artist gives you step-by-step instructions so you can create the effects yourself!

Have fun!

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(Project: animated 3D logo. Software: Kai's Power Tools, Convolver, Final Effects.)

● [Tom Rzonca -- Texture Mapping: PC Graphics & Video Magazine Cover](#)

(Project: magazine cover. Software: Kai's Power Tools 3, Convolver, Vector Effects, KPT Gradient Designer.)

● [Patricia Deardorff -- Morovino Wine Label](#)

(Project: product packaging. Software: Kai's Power Tools.)



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Luck-O-The Irish Sweepstakes

David Gink

"Real World" Project: Point-of-Purchase Display

Software: Infini-D

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This piece, entitled Luck-O-The Irish Sweepstakes, was commissioned by AKA Entertainment, a local Milwaukee promotions company. The objective was to create a **point of purchase display** using a St. Patrick's day theme and the text "the Luck of the Irish Sweepstakes."

I began this project by first creating three conceptual thumbnails. After the "pot of gold" concept was chosen, I created the "shamrock wheel" and text parts in Macromedia

Freehand and then exported them as "photoshop.eps" files. I then imported the EPS files into [Infini-D 3.5](#) where they were extruded into 3D models. These I set up in a simple scene without spending much time applying textures or placing lights. I then rendered the scene as a low-res pict image and output it to a black and white laser printer. Tracing the rough scene onto marker paper, I created a traditional color comp. This allowed me to get a head start on the creation of the final scene without wasting much time in case the client made changes.

Once the client approved the comprehensive layout, I proceeded to "finalize" the Infini-D scene. I created the pot of gold using Infini-D's model workshop and applied Bevels and Textures to the type. I created the wood surface used on the shamrock wheel by importing a Photodisc

wood texture into the Surface Composition dialog box and added a bump map to give the effect of raised grain. Once I was happy with all the surfaces and positions of the models I added lights to create the shadow effects shown in the final image. (Note: Because Infini-D 3.5 had no soft shadows, I was forced to do the final composite of the scene in Photoshop. The new Infini-D 4.0 includes soft shadows which would have allowed the entire job to be done entirely from within Infini-D.) Once all the lights were in position and I was happy with the shadows and reflections, I rendered the scene with an alpha channel (which allowed for final compositing) at 300 pixels per inch. After the initial rendering was complete I found a Photodisc photo of a pot of gold that had coins which I actually liked better than the 3D coins that I created and composited them instead. Combining the rendered Infini-D scene with a stock slate texture, the new coins and soft shadows, I produced the final 300 ppi image shown.

Hardware Used:

"Luck-O-The Irish" was created on a PowerWave 604/132 with 80 mb of RAM, a 2x CD ROM and an internal 1.3 gig hard drive. The system also includes a 20" Radius Supermatch monitor, an external 1.2 gig hard drive, a 88/44 Syquest, a 128 optical drive, an HP LaserJet 4mp printer and a Microtek Scanmaker IIXE Flatbed Scanner.

Software Used:

Infini-D 3.5, Macromedia Freehand 7 and Adobe Photoshop 4.0

Artist:

Dave Gink
1612 S. 76th Street #103
West Allis, WI 53214
Phone: 414/456-9733
E-Mail: DaveGink@aol.com

Client:

AKA Entertainment



December/January Artistry logo

Karen Sperling

"Real World" Project: Newsletter Logo

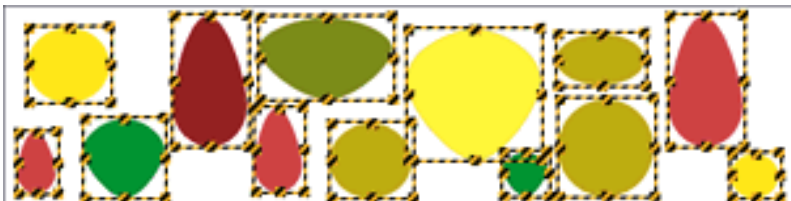
Software: Painter



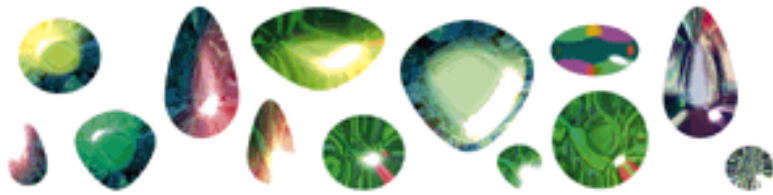
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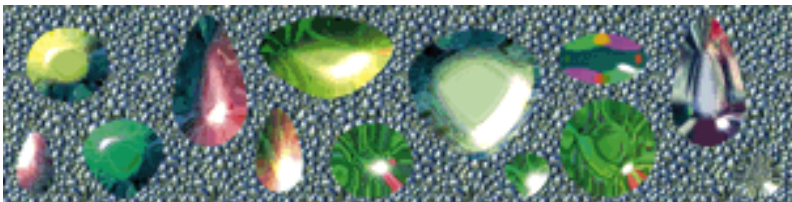
I got the background for this December/January Artistry logo through a very roundabout way. My original intent was to have a Christmasy, tinselly, ornamental kind of background with lots of gold and glitter. But, as usual, the result was quite different, and I was happy just the same.



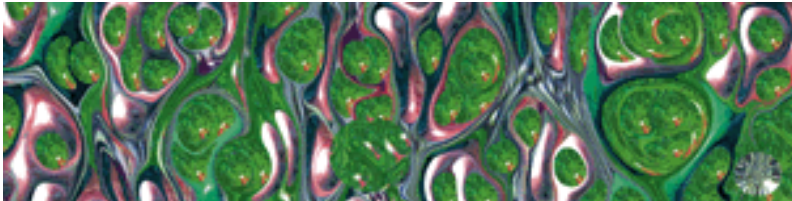
Using Painter 4.0, I started out by creating a bunch of different shapes. I created the shape by clicking and dragging with the circle in the tools palette, then clicking and dragging on the handles with the Floaters tool (the left-pointing hand). I pressed Return, which called up the Set Shape Attributes box, clicked on the Fill color square, changed the color in the color picker and clicked OK. In some cases I clicked and dragged a marquee around a shape with the hollow arrow to call up the B*zier handles and tweaked the shapes that way. Going back into the Floaters tool I did select all (Command+A, Mac; Ctrl+A, Windows) to select all the shapes, then I chose Shapes: Convert to Floater. The whole group became floaters. By the way, once you have a floater, convert it back to a shape in Effects: Orientation: Free Transform. Then you can edit the shape easily. When done, choose Effects: Orientation: Commit Transform, and it's a floater again.



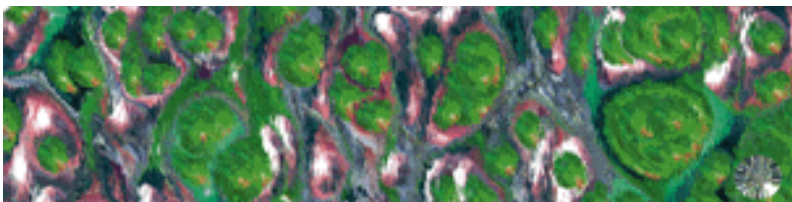
Next I tried to make each shape into an individual ornament using the Art Materials: Patterns palette. You go into Effects: Surface Control: Apply Surface Texture using Mask, and when you move the Reflection slider to the right, it picks up the pattern in the Patterns palette. Also, moving the Softness slider to the right takes over for adjusting the Controls palette: Feather slider in previous versions of Painter, giving you the 3D ledge.



Once I had my ornaments I clicked outside all of them with the Floaters tool to deselect them. Then I chose Chrome Pebbles in the Patterns palette and filled in the area behind the shapes with Effects: Fill using Pattern.



Well, I lost all hope of accomplishing my original plan of tinselly glitter, so I decided to use Blobs, but I don't know why. I dragged all the ornament floaters into the Floaters palette for safe-keeping. I copied a green one and chose Effects: Esoterica: Blobs using Paste Buffer, which meant that the blob pattern would be made up of the copied floater. I copied several different ornaments and kept applying the Blobs effect until I thought things looked pretty interesting.



At this point the background was too detailed and I thought it would overpower the logo, so I wanted to soften it. But I liked the detail and didn't want to completely obliterate it. So I did Effects: Focus: Glass Distortion using Image Luminance. I played around with the sliders until

I liked the effect and clicked OK. I did this a few times until the pattern was softer, yet distinguishable. I think the resulting effect looks like brush strokes.

Finally, I had too many browns and blues, and wanted instead to have a Christmasy green-and-red palette. So I went into Effects: Tonal Control: Adjust Selected Colors. I clicked in a blue in the image then moved the Hue Shift slider until the blue was either green or red depending on how things were turning out. I did this several times for several different colors. You have to hit OK and choose the dialog again before you can change another color.

I experimented with adding texture to the brush strokes with Effects: Surface Control: Apply Surface Texture. But I didn't like the way the extra texture looked, so I didn't use it.

Hardware Used:

PowerMac 8100
1 gig hard drive
32 megs ram
Wacom tablet

Software Used:

Painter 4

Artist:

Karen Sperling
<http://www.artistrymag.com>

Client:

Artistry Magazine



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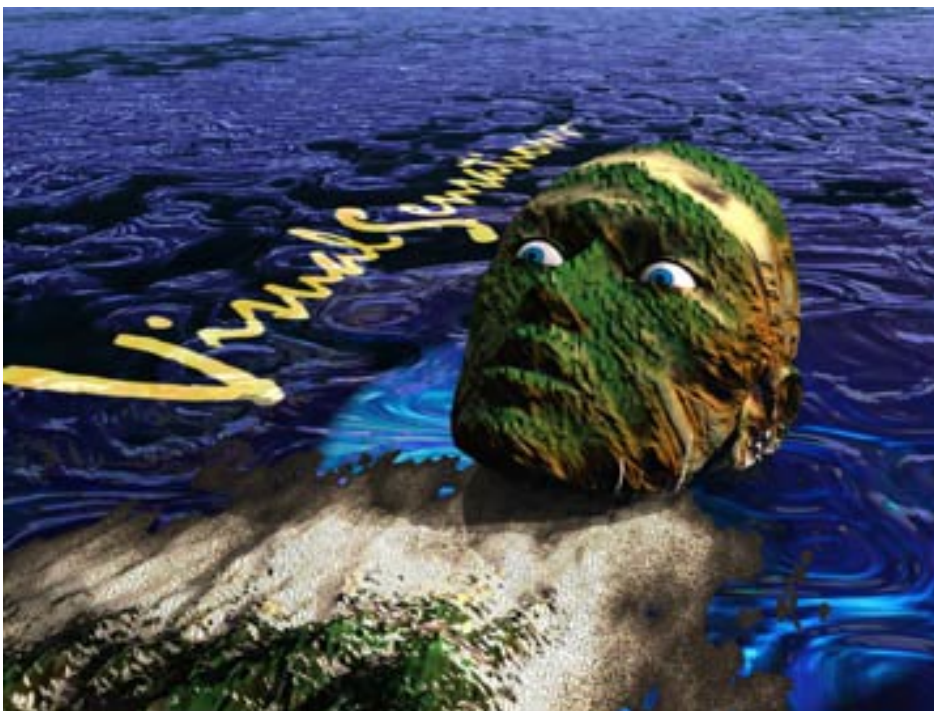
KDS "Visual Sensations" Poster Series

Wallace Jackson

"Real World" Project: Poster

Software: Bryce 2

The main objective was to develop a series of "wild" posters for the "Visual Sensations" theme.



Basic Production Process for "HeadShot" poster (rendered at 4000x3000 pixels):

The production deadline for the KDS Visual Sensations project was extremely tight, as the project had originally been placed with another production company who had not delivered "Visual Sensations," and thus we were called in two days before the print deadline to provide a series of twelve visually stimulating images for a print catalog and a poster series. KDS manufactures display monitors from 15" to 33" and uses the monicker "Visual Sensations" in their marketing campaigns. The product line is also called "Visual Sensations" and so all marketing materials must have stunning visuals with extreme clarity and good color and contrast. For this reason, [Bryce 2](#) was a good choice for a software tool for this project, as the project required a "hard edge" visually; with realistic-but-wild color, and, of course, since we're selling

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display monitors here, perfect focus and clarity. No Problem.

Since time was slim, I started the "HeadShot" image with the head mesh file that can be found on the Bryce 2 accessories CD. Leaving the head where it sits for the moment, I assigned a surrealistic water texture to the ground plane using the materials editor. Next I ungrouped the head object, and used the VCR controls at the bottom of Bryce 2 to select the eyes, which are subgrouped together, which is fine. Entering the materials editor, I assigned the eyeball texture that comes with Bryce 2 (in the predefined presets area of the materials editor) to the eyes using object mapping, and then exited the materials editor.

Navigating via the VCR controls to the head mesh, I then assigned another landscape texture to the head object, using world mapping this time. I also copied the texture in the material editor clipboard as it would also be used in the terrain object. After exiting the materials editor, I created a terrain and elongated it in one direction, then rotated it into place under the chin of the head using the top viewport and the main viewport to aid in placement. I was trying to achieve a look as if the terrain was the body of the head as it had eroded into the sea over time. The eyes look back over the terrain with a sense of urgency, creating the "Visual Sensation" the client is looking for.

Finally, I created a PICT object using the Visual Sensations logo and rotated it parallel to the groundplane. I placed the object slightly underwater, but only after I assigned it with a bright yellow texture and made the texture into a light. The capability of the materials editor to turn any texture into a light is actually a fourth type of light within Bryce 2, the other three being radial (omni) lights, spotlights and parallel lights. Speaking of lights, I left the default lights from the original head file pretty much where they were, shifting them slightly to accentuate the blue colors in the thick mercuric seawater. After some adjustment of the camera, I rendered out the image at Bryce's max 4000 pixel resolution.

Hardware Used:

Power Mac 604/150 with 160 megs of RAM

Software Used:

Bryce 2

Artist:

Wallace Jackson

Client:

KDS USA (Korea Data Systems' headquarters is in Korea)
Production Firm: Mind Taffy LLC



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Fit Senior

Kathryn Adams

"Real World" Project: Illustration

Software: Painter



This image was created to accompany an article on the effects that maintaining a regular fitness regimen had on the health and fitness of senior citizens. The piece was printed in colour in *The Washington Times* newspaper in Washington D.C.

An illustration usually goes through this series of steps:

1. The client calls to see if I have the time and interest to do the job they need done. They describe a brief outline of the image and then fax a copy of the accompanying text and a layout of where the illustration is to be placed so I can draw the image to fit. Sometimes the client has a definite idea of what they want drawn, but usually they expect conceptual input from the illustrator. The

initial call is the time when the fee, and deadlines for rough sketches and final artwork are set. If the client does not have a set fee you will have to provide a quote in writing.

2. To draw the sketch, I read the story and pick out the strongest message or point. In this sample, the article described many examples of seniors exercising...both male and female...in a variety of activities. The main idea was to stay active so I showed this with a primary active figure contrasted with hunched elderly- looking figures with canes in the background.

3. Once the sketch is prepared (make the lines dark enough to fax

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clearly) it is faxed to the client for approval. The sketch almost always requires revisions...do NOT be surprised or offended by this and DO NOT be rude and argumentative with the client over this issue.

4. When the rough has been approved the client will give you permission to proceed to final art. I find that it is a good idea to make the final line sketch look EXACTLY like the final illustration so there are no surprises for the client and to significantly reduce the odds of having to do the artwork a second time in order to satisfy the client.

How I Create My Artwork

I draw the line artwork on paper and then scan it into the computer. Once scanned, I open it in Painter and adjust the contrast of the line art using tonal control to get a rich, solid line. I then colour it in using the pastel tool. Experience has taught me that the colour on the screen prints about 10% darker on paper, so keep that in mind. When the colour is complete, I save the file as a TIFF file. I then open it in Photoshop and save the file as a JPEG file which is a very common type of compression file. At that point I save a copy on a floppy disk and send it to the client by federal express or by e-mail.

My Hardware

I use aging hardware and software simply because they do what I need. I have a PowerMac 6100/60, 16 mgs RAM, a Microtec E3 scanner, a Global Village teleport platinum modem, and a basic 13" Apple monitor. Just about as basic as you can get. I even use Painter 2.0 ...ancient!

Some Handy Tips.....

Do not ever ever ever miss a deadline if you can possibly avoid it. Artists can quickly gain a reputation for being slow or argumentative or unreliable- whatever. You will have to work much harder to undo a bad professional reputation than you will to meet a deadline.

draw your artwork to fit the layout given or the size specified by the client. It seems so obvious, but you would be amazed at the number of artists that ignore this basic directive. Clients DO NOT want to redesign their layout to suit you. They don't forget these annoyances.

If you can complete the artwork well before the deadline (and do a good job) then by all means hand it in... clients remember the good stuff too, and they'll love you for it.

Don't submit more than two roughs at a time...a whole bunch of different concepts for one job just confuses the issue and you'll appear to be indecisive.

Hardware Used:

PowerMac 6100/60

16 mgs RAM

Microtec E3 scanner

Global Village teleport platinum modem

13" Apple monitor

Software Used:

Painter 2.0

Artist:

Kathryn Adams

Client:

The Washington Times , Washington, D.C.

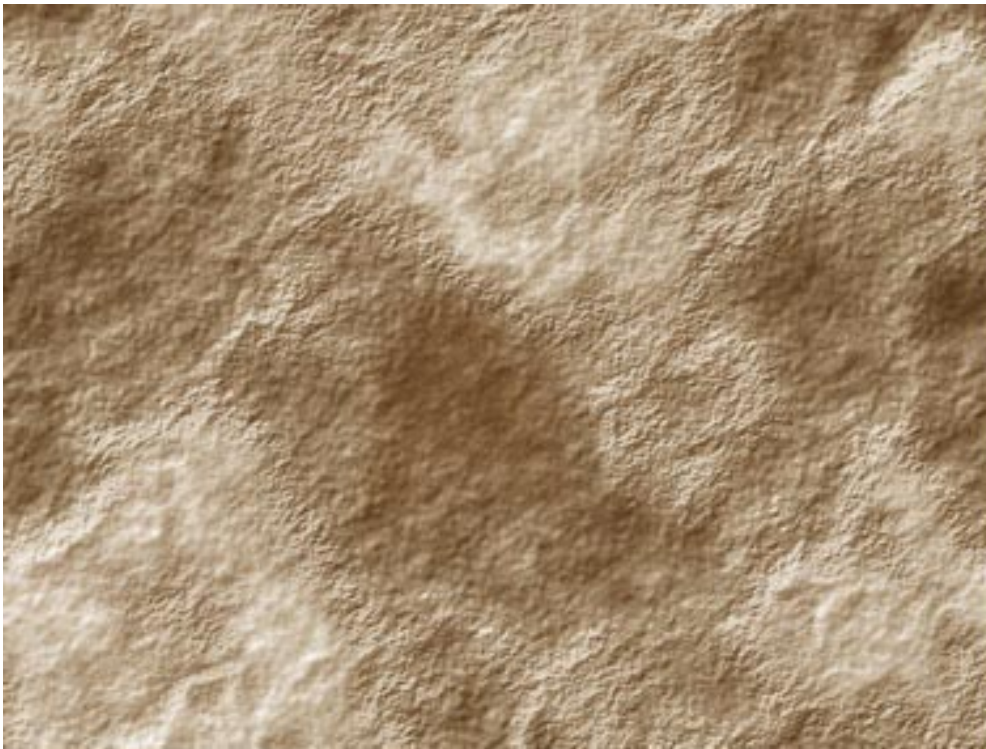


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Beyond the Presets: Backgrounds with Personality

Tom Rzonca

Software: Kai's Power Tools 3, Convolver



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When producing interactive multimedia for the Web or CD-ROM, one of the most overlooked elements of any graphic is that of the background, on which the main typographic, pictorial and navigational design elements rest. We often reach for the nearest stock photo CD or KPT Texture Explorer preset with little thought and pick out what appears to be a nice background. The problem with using stock or preset backgrounds is that they're often used by hundreds of other designers with little or no modification, quickly losing any personality. With a little time and effort, backgrounds with personality are very easy to produce with the following tutorial.

This background tutorial has an interesting history. Until earlier this year, I was the Course Director for Digital Media Assembly at Full Sail in Winter Park, Florida. Digital Media Assembly is the final project class for the Digital Media program, during which the students prepare an interactive portfolio on CD-ROM over the course of 8 weeks. Now, 8 weeks is not much time to design, author and produce a title, from

start-to-finish. Full Sail is not really an art school. With the non-designer in mind, I devoted one of my lectures to going "Beyond the Presets," and creating "Backgrounds with Personality." Since this tutorial involves several steps, you might want to print this page.

Base Texture & Selection Preparation

In Photoshop, start with a 640 x 480 RGB image. Set the foreground color to 255,255,255 white, and the background color to 150,150,255 blue. For the base texture, start with Filter/Render/Clouds. Note: You can apply this technique to any KPT preset or photograph to get original backgrounds. Each time Clouds is selected, a different texture will appear, so don't be afraid to experiment until the base texture feels right. Okay, now you have a nice picture of clouds. Pretty original, huh? Watch what happens next. Select Filter/Render/Difference Clouds. Do it again. And again. And again. And again. And again. That same, boring picture of clouds has suddenly taken on a new age/plasma/cosmic sort of twist, with clearly defined thin, wispy veins of white throughout the image. Next, click on Select/Color Range. Make sure that you're in Sampled Colors and Selection mode, with a Fuzziness setting between 100 and 200. Click on one of the white veins in the image, then click OK. You'll notice a nice pattern of selection "rivers". Next, using Select/Feather, feather the selection with a setting of 8 to 16.

KPT Noise f/x, Gaussian f/x & Convolver

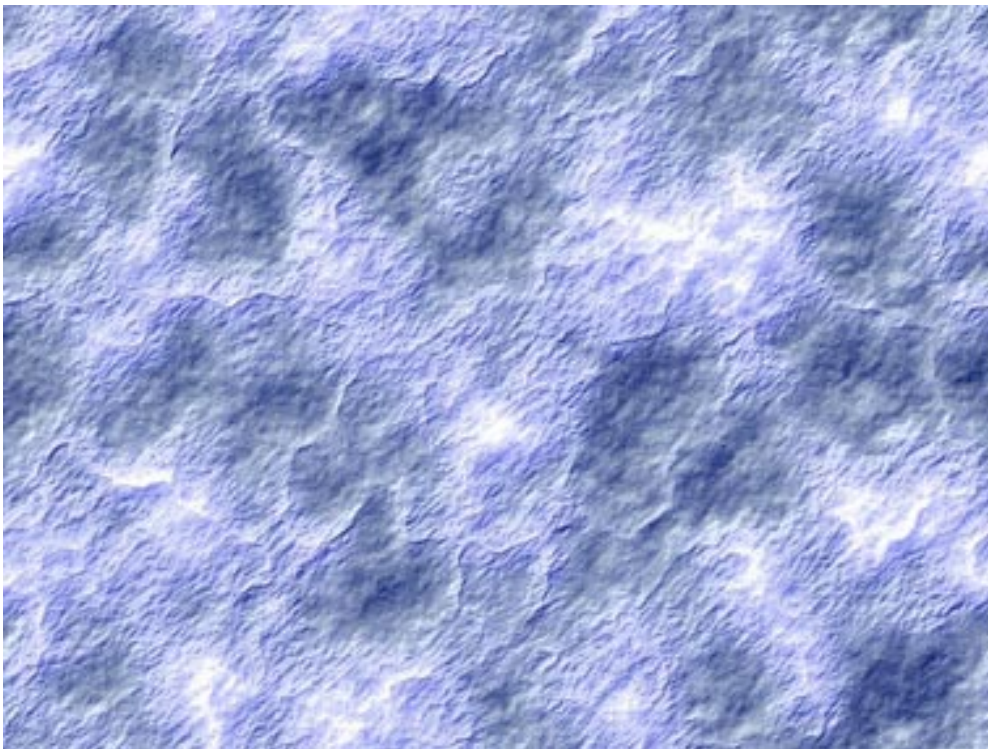
Take a few seconds to save the current selection - always a good practice! Now, let's apply some noise to the selection. Using Filter/KPT3.0/KPT Noise f/x 3.0, click on the Lens f/x menu to select Noise f/x. Then, set the Mode gauge to Hue Protected Noise, the Glue gauge to Normal, the opacity slider to 100%, and the intensity slider to 15%. To apply the effect, hit the green Apply light. Next, using Filter/KPT3.0/KPT Noise f/x 3.0..., click on the Lens f/x menu to select Gaussian f/x, set the Mode gauge to Blur, and the Glue gauge to Normal, the opacity slider to 100%, and the intensity slider to 5%. This will apply a slight Gaussian blur to the selection, resulting in a soft, mottled texture. We're still working with only the original Color Range-selected area, and now we're ready for Convolver.

Convolver is accessed by selecting Filter/KPT Convolver/KPT Convolver. If you haven't spent much time with Convolver, take some time to learn the program. This is one powerful piece of image-processing software! The beauty of Convolver lies in the fact that it ships with NO PRESETS. Sure, it makes the learning curve a little steeper - and what about those stars? Now, we'll add an embossed effect to the selected area. Click on the Design button to go into Design mode. Select Relief Amount from the menu on the one side of the Grid/Preview Diamond, and Relief Angle from the other side of the Grid/Preview Diamond. From the Grid/Preview Diamond, click on a tile with a medium amount of embossing. Examine the resulting texture in the Current Kernel Tile - the small diamond just above the Grid/Preview Diamond. Click in the Current Kernel Tile to get a full preview of the effect. When you're happy with the preview, click on the Tweak button to

go into Tweak mode. In Tweak mode, make sure that Linear Convolution is selected, then make further adjustments to Relief Amount and Relief Angle. Relief Angle is important when placing drop-shadowed images or text over the background. Let's say that your text and images are casting shadows down and to the right. This implies a light source up and to the left of the text and images. With Relief Angle, you can simulate a light source which will correspond to your drop-shadow settings. Still in Tweak mode, make adjustments to the Blur, Tint, Color Contrast and Effect Intensity settings. Now, before clicking the OK checkmark, save your preset.

The Inverted Selection

Notice that the image now has some nicely feathered embossed areas, while still maintaining the original clouds in the unselected areas. Go to the Select menu and click Select/Inverse, to invert the selection. Now repeat the entire KPT Noise f/x, Gaussian f/x & Convolver process over the inverted selection by adding Hue Protected Noise, Gaussian Blur, then finally Convolver with slightly tweaked settings from the last application. The key here is to use the feathered inverted selections one at a time. Applying similar KPT and Convolver effects to inverted feathered selections produces very interesting textures, especially in the overlapping areas.



While the resulting image resembles blue stone or granite with rough and smooth areas, you can tint the image by using the Algorithmic Tint Wheel in Convolver to achieve a sand- or slate-colored surface. The textured image makes an excellent texture, bump or reflection map for use in your 3D application. By using KPT Seamless Welder, you've got a Web background which will convert nicely to a Web palette, due to the original image palette.

You can easily spend months cranking out background textures based on this technique, thereby adding tremendous personality to your work. Go beyond the presets, and have fun!

Hardware Used:

Intergraph TDZ400 Dual Pentium Pro 200 with 128 Mb RAM

Software Used:

Windows NT 4.0

Photoshop 4.01

KPT3

Convolver

Artist:

Tom Rzonca

trzonca@bellatlantic.net

Client:

Full Sail Real World Education

Winter Park, Florida



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Website Design: Orange County Property Appraiser

Tom Rzonca

"Real World" Project: Web design

Software: Kai's Power Tools 3, Convolver

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In another submission for the Real World Portfolio entitled "[Beyond the Presets: Backgrounds with Personality](#)", I discussed creating textured backgrounds using Photoshop, KPT Noise f/x, KPT Gaussian f/x and Convolver. The graphic created for the Orange County Property Appraiser's Website makes very heavy use of the techniques described in "[Beyond the Presets: Backgrounds with Personality](#)". In fact, the brown stone-colored texture was used as a texture map for the navigational buttons.

While teaching at Full Sail, I was hired by Interactive Media Productions in Orlando to design the graphics for the Orange County Property Appraiser's Website. Since the site would be accessed mainly from the Property Appraiser's office via a T1 connection and a fast server, bandwidth was not much of an issue. For this reason, the graphics could be quite large - a Web designer's dream! We kicked around several

graphic concepts for the site, and finally settled on a turn-of-the-century period look, based on different archival photographs for each of the branches which make up the Website. I was given a dozen or so black-and-white prints to scan into the system and clean up for use in the Website. While I could have gone in any one of several different graphic directions with the photographs, I thought that a sepia-toned embossed treatment would be the most appropriate. Although the photographs were scanned in as high-resolution greyscale TIFF files, they had to be converted to RGB color for processing in KPT and Convolver.

For the photographic treatment, I used the same techniques described in "[Beyond the Presets: Backgrounds with Personality](#)" - using Color Range-selected feathered selections, applying KPT Noise and Gaussian f/x, Convolver, and finally inverting the selection and repeating the process. The sepia effect was achieved with a combination of the Algorithmic Tint Wheel and Color Contrast buttons found in Convolver's Tweak mode. I ended up with a preset which did the sepia conversion and embossing in one shot! The bottom of the photograph fades into complete white just above the navigational buttons. Using this technique, the navigational buttons need to be loaded only once.

Typographic & Navigational Elements

The typography and navigational buttons were produced in Insciber VMP, which is a very powerful and high-end character generator for Windows. Note the gradient ramp on the bevel edges. Also, note the texture on the faces of the buttons. The font chosen for the headline is Helvetica Ultra Compressed - a beautifully-designed font which yields greater height without the width. The orange logo (Orange County, Florida, palm trees, get it?) was produced in 3D Studio, Release 4, although I could have used KPT Spheroid Designer for the same effect.

Hardware Used:

Intergraph TDZ400 Dual Pentium Pro 200 with 128 Mb RAM

Software Used:

Windows NT 4.0 Photoshop 4.01
KPT3
Convolver
3D Studio, Release 4
Insciber VMP (Image North Technologies)

Artist:

Tom Rzonca
trzonca@bellatlantic.net

Client:

Full Sail Real World Education
Winter Park, Florida

CD-ROM Cover Concept: Full Sail Digital Media Sampler

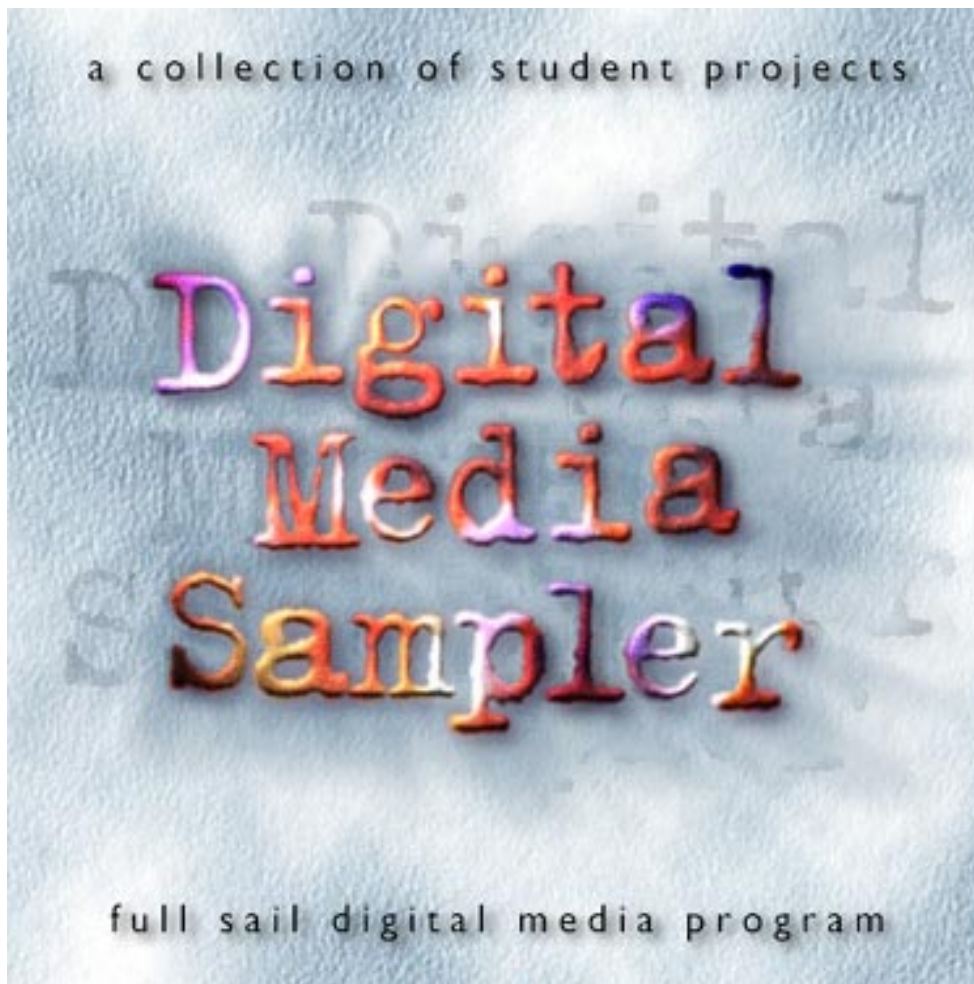
Tom Rzonca

"Real World" Project: Product Packaging

Software: Kai's Power Tools 3, Convolver

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In another tip for the Real World Portfolio entitled "[Beyond the Presets: Backgrounds with Personality](#)", I discussed creating textured backgrounds using Photoshop, KPT Noise f/x, KPT Gaussian f/x and Convolver. The background for design was produced using those same techniques.

After several months of teaching Digital Media Assembly at Full Sail, the student projects were rapidly accumulating. The quality of the student

projects had gone far beyond my expectations concerning the degree of design and professionalism with which they were produced. Full Sail Admissions discussed compiling a CD-ROM collection of student projects. While preparing a lecture on typographic design and principles, I prepared this sketch for what might become the CD-ROM cover. Unfortunately, I left my teaching position at Full Sail before the project was fully under way, and the design was never used.

The background for the image, as mentioned earlier, was produced in Photoshop using Filter/Render/Clouds with several applications of Filter/Render/Difference Clouds, followed by KPT Noise f/x, KPT Gaussian f/x and finally Convolver. I discovered that the same effect could be used on typographic selections with interesting results. Special attention was given to the edges of the typographic selections, with very subtle blurring, smoothing and feathering. KPT Texture Explorer was used with heavy layer duplication and apply mode experimentation to produce the rainbow-colored effect on the type. The Convolver Relief Amount had to be intensified to make the type more prominent against the background. The soft, ethereal shadows were produced by duplicating the main type layer, then selecting Filter/Blur/Radial Blur with a maximum Amount setting of 100, Blur Method set to Zoom, and Quality set to Best. The Zoom point of origin was offset slightly to just above and to the left of center. The Radial Blur layer was then duplicated and blurred even more. The repeating transparent title treatment was produced by creating a brush from the main title channel, then using the airbrush tool with that brush. A lot of "accidents" took place here, resulting in a pleasant surprise overall.

Finally, note about typographic design... When using a "trendy" font like Trixie Plain (the font used in this graphic), spend a few minutes and make it your own. In Illustrator or Photoshop, select an individual character and give it a slight horizontal offset from the rest of the title, or perhaps a counter-clockwise rotation. Mess up the edges a bit more. Enlarge certain characters, shrink others. Study the negative space between the letterforms. The space between the letters is just as important as the letterforms themselves. By putting your "stamp" on the typography in your designs, your work will have that much more personality.

Hardware Used:

Intergraph TDZ400 Dual Pentium Pro 200 with 128 Mb RAM

Software Used:

Windows NT 4.0
Photoshop 4.01
KPT3
Convolver

Artist:

Tom Rzonca
trzonca@bellatlantic.net

Client:

Full Sail Real World Education
Winter Park, Florida



Self-Promotion: OPUS Interactive

Tom Rzonca

"Real World" Project: Corporate Identity

Software: Kai's Power Tools 3, Convolver

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This is a self-promotional piece, done for a company I helped start in Orlando while teaching at Full Sail. Self-promotional projects are interesting because you get to play both client and designer SIMULTANEOUSLY. Ever been in a design-by-committee situation before? Self-promotional pieces can also be challenging, since we tend to be our own worst critics.

Designed for print, Web, multimedia, screensaver, video slate - just about every visual identity application - I set out to produce a design statement: a simple, yet bold typographic treatment which would reflect the direction, philosophy and energy of the company.

Using Trixie Plain for the font and working with just white letters on a black background, I began the design process by arranging each character individually, rotating, shifting, expanding and condensing until all of the letterforms felt right (you just know when something feels right - I call this "design by intuition").

Before embossing the type in Convolver using Relief Amount and Relief Angle, a base texture was added using the Filter/Render/Clouds and Filter/Render/Difference Clouds technique described in "[Beyond the Presets: Backgrounds with Personality](#)". KPT Noise f/x and KPT Gaussian f/x were used to modify and soften the texture. Special attention was given to the smoothing and feathering the edges of the selection. The burnished gold color was done with a combination of the Algorithmic Tint Wheel in Convolver and Image/Adjust/Variations in Photoshop. The soft, blurry edges were produced by duplicating the main type layer, then selecting Filter/Blur/Radial Blur with a maximum Amount setting of 100, Blur Method set to Zoom, and Quality set to Best. The Zoom point of origin was offset slightly to just above and to the left of center. The Radial Blur layer was then duplicated and blurred even more. Finally, KPT Texture Explorer was used for the faint, marbled texture which appears on the letterforms. The texture was applied with Glue set to Procedural

A note about typographic design... When using a "trendy" font like Trixie Plain (the font used in this graphic), spend a few minutes and make it your own. In Illustrator or Photoshop, select an individual character and give it a slight horizontal offset from the rest of the title, or perhaps a counter-clockwise rotation. Mess up the edges a bit more. Enlarge certain characters, shrink others. Study the negative space between the letterforms. The space between the letters is just as important as the letterforms themselves. By putting your "stamp" on the typography in your designs, your work will have that much more personality.

Hardware Used:

Intergraph TDZ400 Dual Pentium Pro 200 with 128 Mb RAM

Software Used:

Windows NT 4.0
Photoshop 4.01
KPT3
Convolver

Artist:

Tom Rzonca
trzonca@bellatlantic.net

Client:

OPUS interactive
Orlando, Florida



▲ Products Support Community Downloads Company

Texture Mapping: Planet Hollywood Video Slate Series

Tom Rzonca

"Real World" Project: Animated 3D Logo

Software: Kai's Power Tools 3, Convolver, Final Effects

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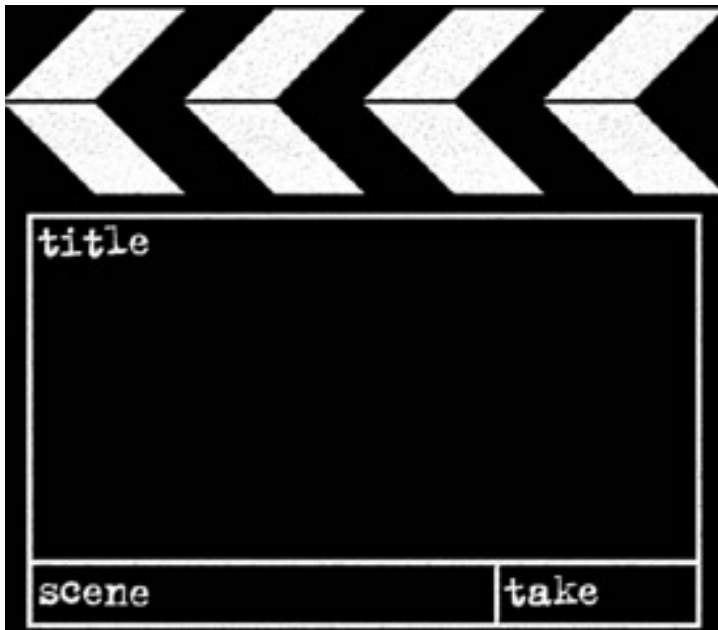
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While working with OPUS interactive (and also while teaching at Full Sail), I landed a long-term, high-visibility project with Planet Hollywood, whose headquarters are based in Orlando. Planet Hollywood needed a 3D animated version of their logo, to be used in their restaurants around the world. The original logo was designed as a 2D airbrush illustration. The 3D version was challenging and required extensive modification because the 2D reference model was geometrically incorrect. Once the logo was complete, they requested a series of about 100 different video slates to introduce film clip titles in the restaurants.

Working with a relatively low budget, I designed an animated 3D Planet Hollywood film slate background animation in 3D Studio onto which different titles could be rendered in After Effects. Since so many titles were needed, I thought that the best approach would be to render 450-frame (15 second) 3D scene as a background template, with the

main movement occurring in the first 150 and last 150 frames. This left a 150-frame "donut" in the middle, for revealing each individual title. Using the "donut" approach, only the middle 150 frames would have to be post-processed in After Effects and Final Effects. The animation begins with a cosmic cloud dissipating, out of which the film slate hurtles toward the camera, easing into place as the clapper opens. Then the title, let's say "Planet Hollywood in Orbit", would dissolve on with FE Particle World, stay for a few seconds, then burn off with FE Lightburst (I'll go more into the After Effects/Final Effect process in a future article). After the title burns off, the clapper closes, and when it hits, the slate breaks into several pieces, as shown in the illustration, and flies randomly into space.



The stencil texture map (above) is perhaps the most definitive element of the film slate. Without it, the film slate would just not read properly. I created the graphic in Photoshop at a resolution slightly higher than standard screen resolution. For print, or for flying in very close to the slate, I would have gone with a much higher resolution. After all the elements were in place, KPT Noise f/x and KPT Gaussian f/x were used to give the stencil a worn, weathered look. To give the illusion of the stencil being silk-screened onto the slate, I processed the image in Convolver, adding a subtle embossed effect using Relief Amount and Relief Angle. The resulting image was applied to the slate in 3D Studio as both a texture map and bump map.

Hardware Used:

Intergraph TDZ400 Dual Pentium Pro 200 with 128 Mb RAM
PowerMac 8500

Software Used:

Windows NT 4.0 Photoshop 4.01
KPT3
Convolver

3D Studio
Illustrator
After Effects
Final Effects

Artist:

Tom Rzonca
trzonca@bellatlantic.net

Client:

Planet Hollywood International
Orlando, Florida



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Texture Mapping: PC Graphics & Video Magazine Cover

Tom Rzonca

"Real World" Project: magazine cover

Software: Kai's Power Tools 3, Convolver, Vector Effects, KPT Gradient Designer

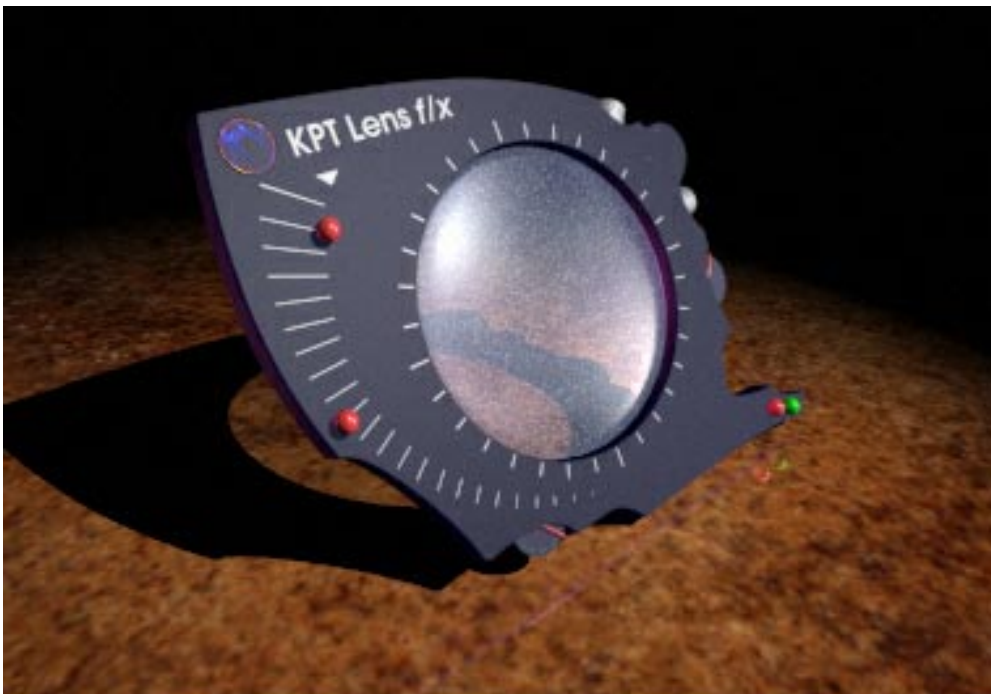
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Last year, Scott Hawthorne (of MetaCreations) was contacted by the publisher of PC Graphics & Video magazine to supply the cover art for

their Siggraph issue. The theme of the Siggraph issue dealt primarily with Plug-In software technology for several different 2D image processing and 3D applications. The magazine cover concept had to convey this theme. Scott came up with the "kitchen/spice jar" concept, and then contacted me to design and render the scene in 3D Studio. I thought that a country-style kitchen, complete with Mason jars to hold the "spices", would work best. The country kitchen became too busy, especially with the masthead, UPC label, and all of the type which would later be added. Upon experimenting with several different kitchen looks, I settled on a modern look with dramatic lighting from a single source. Instead of Mason jars, I designed some brushed-copper spice canisters, with cork tops, of course. To make the scene read more like a kitchen, the stove, frying pan and cookbook were added. Since the kitchen lacked cooking utensils, Scott and I thought that KPT Lens f/x would make a stunning and appropriate "utensil".



Using in Illustrator, Vector Effects, Photoshop, KPT Gradient Designer and KPT Texture Explorer, Scott designed several spice canister labels, as well as the outlines for KPT Lens f/x. The KPT Lens f/x outlines were brought into 3D Studio and then extruded and beveled to produce the final object. The markings on the instrument are made up of actual geometry, since a texture map would not be suitable for print. The labels were applied as decals to the spice canisters. In 3D Studio, KPT Gradient Designer f/x was used as an auto-reflecting texture for the spice canisters, which resulted in the soft copper finish. Screenshots of Convolver, KPT Texture Explorer and KPT Spheroid Designer were used for the remaining objects in the scene. The final image was rendered at approximately 2700 x 3600 pixels.



We had fun working on this project, because we made it fun. Whatever you're designing or working on, make it fun. Your work will come out that much better!

Hardware Used:

Intergraph TDZ400 Dual Pentium Pro 200 with 128 Mb RAM
PowerMac 8500 with 180 Mb RAM

Software Used:

Photoshop 4.01

KPT3

Convolver

Illustrator

Vector Effects

3D Studio

KPT Gradient Designer f/x for 3D Studio

Artists:

Scott Hawthorne

MetaScott@aol.com

Tom Rzonca

trzonca@bellatlantic.net

Client:

PC Graphics & Video Magazine



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Morovino Wine Label

Patricia Deardorff

"Real World" Project: Product Packaging

Software: Kai's Power Tools 3.0

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OBJECTIVE:

To create an illustration for wine labels which would greatly improve product image and product recognition.

TASK:

1. To conceptualize and create a redesign of the MOROVINO label (for five wines,) which would reflect both the character of the locally grown and produced wine, and of the wine maker himself. (This is a small winery, proudly concerned both with ecology and the preservation of the artistry of European, wine making traditions, using family recipes.)
2. This illustration to be one which could be expanded into new images for new wines and coming years. The illustration to be suitable as an ongoing logo for MOROVINO, as well as for the introductory 1997 issue of five red and white wines.
3. Presented in amber and burgundy bottles, the label to be a standard size which would look well on both a wide and long necked bottle.

PRESENTATION: Development of BIRDS OF PREY series of illustrations, beginning with THE HAWK.

1. Birds of prey are known as the athletes of the species. (This concept designed to reflect the personality and character of the owner, Gerry Moro, who was an Olympic Decathlon Medalist.)
2. The hawk is indigenous to, and a familiar sight in, the hills and vineyards of the Santa Ynez valley.
3. Birds of prey benefit the wine growers ecologically.
4. THE HAWK illustration rendered in brilliant colors, in a proud stance. The rendering done as a stand alone illustration in order to be made into IRIS prints for Mr. Moro's wine tastings rooms. (This illustration also to be used as the Morovino logo.)

The Hawk illustration, as well as the concept for the development five more renderings of various Birds Of Prey accepted.

STEP BY STEP: THE HAWK

1. A line drawing is rendered in Photoshop in greyscale, using the mouse as drawing tool. Large areas are then 'cut' out into different shades of grey to black within the hawk. (The shapes are designed to create interesting forms within a form.) The original HAWK was created at 8"x8" , at 2400x2400ppi. The following recreation illustrates a facsimile of the final greyscale hawk.



2. Now comes the fun part. Follow the bouncing ball in the wonderful world of FRACTALS. Change color mode to RGB. Select surrounding white area with magic wand, then 'invert' your selection to the hawk. Using KPT Fractal Explorer, select "And Mandlebrot Said," in "color outside" choose "spectrum warm," and in "options" choose "reverse blend." click the OK check mark....this will throw the fractal on the entire image of the hawk. BOOM. The hawk is a brilliant shading of rich colors, with a "Mandlebrot" hole of black. (To juggle just where you want this hole, you have to move the magnifying glass on your image inside "Fractal Explorer." Use your intuition, and keep going back until you get it just right.)

3. Well, now comes the really fun part: creating the illusion of feathering within the "Mandlebrot" black hole.



4. Since KPT is such an intuitive program, and one can be playful and responsive while using it, I can give you an overview of events... you need to insert your own process between the lines. Rather than trying to remember Kai's wonderful names In Fractal Explorer, I came back and fed 'save as' with an appropriate name, as I got each step in the feathering the way I wanted it. I suggest you do the same in case you EVER want to recreate these effects. The following is about as close as I got in recreating this operation in a way you can follow... be sure to play with these steps and embellish them with your own designs, and I am sure your effects will be wonderful. Remember, using fractals is always an experience of learning and discovery:

- a. Select the black hole with the Photoshop 'magic wand.'
- b. Go back into Fractal Explorer, and choose "Apply to Sphere," selecting "difference" under the "Options" button, and in "Map," choose "Julia".
- c. For the color, go to "Color Outside," and choose : "Texture..Full spectrum, medium bumps."

d. Go to "Shuffle," and mess around until you get it just right. In the "Shuffle" mode, you may not get the color as you want it. That's fine, just color-correct the feathering when it's on the bird, using lasso to select, and "Image Adjustment...Color Balance." Or use a KPT gradient on the selection. (The first feathering displays in my example in brown tones.)

e. Keep going back into the remaining black hole on the bird, magic wand it, and go back to Fractal Explorer, and try different things, or keep repeating the above. In the above example I next went to "And Mandelbrot Says," choose "outside color:...full spectrum, medium bumps," "shuffle," and, under "options," "difference." There is no end to the effects you can get just by playing.

f. Lastly, be sure to use the "Clone" tool in Photoshop to slide the feathering effect into small areas which you missed. Here is my finished illustration, "HAWK."



To make the finished label, I next sized the HAWK, and sized and created the MOROVINO banner, which I wanted to be rendered with manipulated fonts, becoming apart of the Photoshop graphic. I used the font COLUMBA, and manipulated it, both with Photoshop "distort" tools, and with KPT filters and gradients to give it a glowing, golden effect. The

background behind the font is also done with gradients, as is the bottom panel. Layout for the bottom of the label and for the back label was done in "PAGEMAKER." The hawk graphic is repeated on the back label. Mr. Moro requested a black label for the red wines, and so the label was reworked slightly to accommodate this not-so-minor change.

An artistic, conceptual and adaptable label, rendered in a highly modern technique in bold, brilliant colors works exceptionally well for MOROVINO. It was economical to reproduce, and easy to use for business cards, and marketing tools. Wine labels, until the present time, have been conservative, rarely were they rendered digitally. But the wine business is going through great change in the way of presentation, and both fine and digital art has proven itself to be a high profile benefit to the industry. The five succeeding birds of prey are in the making. The eagle is the next bird to be represented, while still using the same format, and look of the HAWK label, which is now instantly associated with MOROVINO.



SANTA BARBARA COUNTY
Alcohol Content 12.5% By Volume

Hardware Used:

PPC 7200/120
56MG RAM
RADIUS SUPERMATCH 17-T MONITOR

Software Used:

Kai's Power Tools 3.0
Photoshop 3.5
Pagemaker 6.0

Artist:

Patricia Deardorff
A.I.R./ARTIST IN RESIDENCE STUDIOS
Santa Barbara, California

Client:

Gerry Moro, Owner: Morovino
Produced by: Moro Vintners
860 East Stowell Rd.
Santa Maria, CA 93454
www.silcom.com/~morovino



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