# Fall 2023 Honors in the Major Reception

# SAVE YOUR WORK ISRAEL HOFFMAN

Webcomics and graphic novels are now commonly made digitally. By using technology, artists can use shortcuts which makes the drawing and editing processes easier and faster. Although using digital means to produce art has many positives, there are also drawbacks. Files can get corrupted, technology can suddenly break or malfunction, so that if the artist does not save their work properly or in enough places they may lose all of their work. While pressing save seems like an elementary step in using technology to make art, artists may trust their technology too much or not suspect technological failings to create backups. For my honors project I used digital apps to create a webcomic which is now lost to a broken iPad, and so I explored the art of saving my work.

I made a webcomic on the app Procreate on an iPad. I had backed up the files to my iPad's storage, but in the final stage of lining my drawings my iPad suddenly became unresponsive. As I did not back up my files onto an external hard drive or the iCloud, my drawings have completely disappeared. All that remains of the project are phantom work-in-process sketches and notifications to share my work to the cloud. I had spent months storyboarding on paper, writing digital scripts, and drawing multiple versions of each panel on my iPad. Originally my project was about the differences between webcomics and graphic novels, and so I spent a lot of time researching the different ways of making the two separate categories of sequential art. With all of my research and work gone, I turned to more material work. While physical work is less permanent long-term, as it can fade, get lost, or destroyed, trust in digital technology is not required. I chose to create a textile work because in some ways it is the opposite of digital work- it has associations with being old and having a history, as well as being corporeal.

The main difference of the mediums is that I know how to use the tools involved with textiles, while I only know the bare minimum of digital tools. I cut up and sewed together old fabrics to create a canvas with physical limitations that I know through experience, then used embroidery and pen. I charcoaled impermanent warnings and remnants of my digital work on my canvas. I wanted to show the results of when physical materials are not saved right by using old and used fabric along with physical damage that accrues from not storing textiles correctly- food stains, ripped seams, fraying fabric- as comparison to the consequences of when digital art is not saved right. The worst that can usually happen when physical art is not saved correctly is damage, while digital art can easily disappear completely. In my new textile work I explore physical permanence as opposed to digital permanence. I showcased my textile work next to storyboard sketches of my original webcomic to show the work lost in between. By creating work with my hands, I displayed the difference in creating work through processes I understand verses trusting a foreign system to do my work for me.

Creating my digital work was a long process that took a lot of trial and error and ended in devastation. I wanted to use technology to create my work so that the process would be easier and faster, but I did not fully comprehend the new tools I was working with. It was difficult to continue my project in another medium, but it helped that this medium was one that I had experience with and understood better. Through this process I was able to learn the importance of understanding my tools more fully and trusting myself to complete every step of my work without confiding in an outside source. Overall, this project forced me to explore the varying levels of permanence in physical and digital art and to save my work properly.

### STORY BOARD

2023

Paper, pencil, pen, and thread





### TAPESTRY

2023

#### Fabric, thread, and charcoal







## SCULPTED EXPRESSION: HUMAN FIGURE THROUGH CANVAS

RACHEL HUNT

FALL 2023 T.J. DEDEAUX-NORRIS SCHOOL OF ART AND ART HISTORY

For my Honors in the Major project, I researched and incorporated foam sculpting into a large-scale painting with a high-relief to create a mixed media artwork that can take a more expressive approach to painting an abstract human figure

To begin I researched both XPS (Extruded Polystyrene) and EPS (Expanded Polystyrene) foam, ultimately deciding on EPS foam because of its availability and use as a lightweight and affordable material. I studied several foam sculpting websites to find which sculpting tools work best with carving, smoothing, and manipulating EPS foam. I found hotwires, razors, and X- Acto knives were the standard tools used. I then interviewed Kaleb Holm, an artist and sculptor who works with closed-cell foam, who advised me on a good beginner's brand of hotwire. I purchased a WINONS brand Foam cutter with a WFC-0001W and WFC-0001L attachments. I followed both the advice from Holm and the instruction techniques provided from WIMSOM's to get acquainted with the hotwire attachments. Through contacting several companies that sold EPS Foam in bulk, I was informed I could not order bulk foam from any local private businesses, and because the hardware stores did not sell their closed-cell foam in blocks, I looked at other ways of obtaining foam. I found that several types of foam blocks intended for yoga were closed- cell, and practiced on the large foam yoga rollers that were sold at 5-Below. Before I practiced with the foam cutter I researched and employed the proper safety techniques to avoid damage to myself or my surroundings. I closely followed safety instructions, wore flame retardant apron and rubber gloves, as well as a respirator mask and protective goggles. I worked on a piece of industrial EPS foam to practice with different hot wire attachments and types of X-Acto knives, as well as creating small, sculpted prototypes.

I started with creating blueprints for the relief, dimensions, and placement on 36'x25'x14' reinforced canvas. After finalizing the blueprints for the shapes of two arms and a face, I used a paint marker to draw out guidelines on the top, bottom, and sides of the foam roll. I would then begin cutting the EPS foam into my desired shapes using my carving tools and hot wire, as well as employing a variety of tools such as a chisel, knife, or sandpaper to create shape, texture, and detail. I also practiced with mixing molding clay and gesso to make the features of the relief softer. I then blended the foam and clay into the gesso by mixing the two and gesso to the entire relief, covering both the EPS foam arms, the modeling clay, and the board. In addition, I obtained heavy wire for as "as-needed" support for stabilizing or connecting two pieces of foam together. To attach the foam to the board, I found that Styrofoam glue with other adhesives worked best. Once the clay, foam, and canvas were coated in several layers of gesso, I used acrylic paint to add the finishing details to my work.

Through research and hands-on experimentation, I learned both how to manipulate and sculpt closed-cell foam, blend multiple mediums together, and create an exaggerated high-relief. While my final project was not as perfect as I had imagined, I was still satisfied with my result. I am excited to use the techniques I learned through this project in my future work as a painter. Combining two-dimensional painting with three-dimensional work opened several new avenues of creation to myself as an artist, and I found my work and research a fulfilling endeavor.











# **TATTOOS** HISTORY AND FUTURE

Grace Burke Fall 2023 Serina Sulentic

### Abstract

For my honors research project, I researched tattoos and learned to use Procreate. I sketched tattoo ideas, learned Procreate, transferred the sketches into Procreate, and created digital art.

My honors project began by studying tattoo artists' drawing methods and techniques. First, I interviewed my family and my tattoo artist, Lex. She walked me through the tattoo design process with the application, Procreate. In addition to Lex's interview, YouTube was a major source for me to visualize the artists' processes. I researched the history of tattoos across diverse cultures. My research sparked creativity and reflection. I sketched out tattoo designs that spanned multiple subjects. After revising each sketch, I imported a picture of my drawing onto my iPad. I also was able to capture designs from photos that are significant to me. I uploaded the pictures into Procreate. The drawing was the first layer. I also tweaked the opacity to 65%. Next, I added a second layer on top of each sketch, where I can resketch the tattoo design. There are multiple pens and pencils to choose from on Procreate. Within each pen or pencil, I can adjust the settings like stability and opacity. The seven sheets explore 24 different designs with a different aesthetic, focus, and theme. After I felt confident with each design, I uploaded them into themed sheets based on the pen techniques I used. To show my process, I recorded my screen from start to finish for a design. Lastly, I printed custom tattoos with my refined designs.

### Abstract

This project has helped me translate my drawing skills to digital art with an iPad. Previously, I was not able to add the detail and pressure I did on paper to the iPad. Through researching tattoo artists on YouTube, I noticed they had great control over their digital pencils. One artist suggested a screen protector for an iPad that had the texture of paper. I purchased a paper-like screen protector and noticed a world of change. I found joy in sketching through my iPad like I had on paper. My research also inspired self-examination of my culture. My biracial background creates an interesting stage for my interest in tattoo art. My mother is Korean, and my father is white. Tattoos are culturally significant and have societal importance. This cultural intersection combines different traditions or values, which inspired me to discover the various meanings of tattoo art across the world. My grandmother, mother, father, sister, and I got tattoos together, which was breaking cultural and societal norms. I translated this into my sketches and designs. Overall, this honors research project has been a transformative experience. I have gained a deeper understanding of myself, my artistic talents, and my culture.













### **Process Videos**



### CREATING A CHILDREN'S BOOK

### STELLA K DEO

FALL 2023

BRADLEY DICHARRY

For my Honors research project, I am exploring the process of publishing a children's book. This research will focus on the use of typography, colors, age-appropriate imagery and visual styles, story creation and formatting, and the publication process.

To begin the Honors project, I wrote a story about a young girl named Sam who is visiting her grandmother in the summer. Sam's grandmother has a big garden surrounding her house where she plants many plants. In the morning, Sam goes into her grandmother's garden where she will learn about different kinds of vegetables and fruits from her grandmother. The illustrated book is meant for children from 5 to 8 years old. Next, I began to research which tools I would be using including Adobe Illustrator, InDesign, and Photoshop to create and edit the book. I investigated different sources in the community to see how children's books were formatted and designed, including children's books at local bookstores and illustrators on websites. I noted the different styles they used to express the story to children. I learned how to lay out a book; including the text and illustration on each page, the book template, and identify pages spread.

Deciding on my style of art for the children's book was the first challenge I met. I also had to decide how to tell the story and how to consistently reproduce my style of art on each page. One challenge I encountered was arranging the text on each page so that children would be attracted to the content and want to read more. To understand how to do this, I chose vegetables and fruits and details with more colors. I illustrated the images digitally in Photoshop and made sure my art was high resolution before converting it into a PDF file in Adobe Photoshop. I used InDesign to set up the text and the page spread. I researched, to find which type fonts are fun, big, and easy to read. The font children enjoyed most was Comic Sans, so I utilized this type font for the book.

Publishing a children's book is a complicated process. I read many articles; one artist said that if you want to be successful in this field, you must treat publication as a job and not a hobby. I think this project helped me to learn about the process and the role of the creator, not just the reader. This research project helped me become more creative in the ways I use art, and I found fulfillment in creating a door to knowledge for children.

# Sam's Garden

9, 9

Vritten by Stella K Deo Illustrated by Stella K Deo

5.3

3, 27





## INFOGRAPHIC ANIMATION ABOUT THE FOREST

JUNE K DEO

FALL 2023 JEREMY SWANSTON

The delivery of information by animation video is an effective way to reach more people. When information is delivered through images, illustrations, and text, it is easier to receive the information. For my Honors research project, I will create an infographic animation to convey information about the destruction of forests and the subsequent impact on animal and human habitats.

I began my research by reading articles about the forest and the deforestation status index, along with how deforestation affect the ecosystem. I mostly conducted research on trusted websites which relate to forest research and protection through the organization, including Ourworldindata.org, weforum.org, onetreeplated.org. In my research process, I extracted relevant information about forests around the world to integrate in my animation. I then spent most of my available time creating the illustrations in Illustrator. I always made sure that the illustrations were relevant and effectively conveying the information from my research. Then I sketched out scenes and wrote how I wanted to animate them. The process of making the illustrations fit the research and ideas, including the colors, was the most time consuming.

After creating the storyboard and illustrations for my infographic animation, I worked on bringing the text and the illustrations into After Effect to animate them. In the animating process, the one thing that I needed to pay attention to was how long to show each scene to ensure the viewer to engage with the information. I also focused on exploring the effects that I applied to each illustration and text to make their appearance more appealing and easily viewable. The last step in bringing this project to life was adding sound to it. I took time to listen to different music to get the sound that would best fit with the overall tone of my aesthetic. This research project gave me experience working with the animation software, After Effects. There are many art projects and companies that require a potential candidate to know how to create animation especially for information dissemination. I believe this research project has prepared me to be a more competitive candidate for employment in the future. I also would like to utilize animated infographics in future educational projects. Throughout this honor project, I have enjoyed the process of animating the infographic animation.





# DESIGNER VS. AI: CREATING A LOGO

#### **ISAAC GUERRA** FALL 2023

JEREMY SWANSTON

For my honors research project, I will be exploring the process of creating a logo through my creative expression juxtaposed against artificial intelligence. Al technologies are now able to create high-quality art and image renderings from inputting descriptive language. This research will be testing client appeal through sending two logos to be reviewed by a group of people to see which one they prefer.

To begin my research project, I researched four AI art and image rendering software programs: Bing Image Creator, Dalle-2, Dream Studio, and Midjourney. These software programs were selected based on free and paid criteria to examine differences in the quality of creating design content. After selecting these four software programs, I asked each to "Create a logo for an energy drink 'Velo Energy.' This logo needed to be modern, simple, clean with a flat and white background." Each software program had an interesting interpretation of creating a few logos based on this prompt and revealed the advantages and disadvantages of using artificial intelligence. Through asking this prompt, I found that the collective advantages of these four software programs were creating strong compositions, imaginative image building, and providing logos on three-dimensional mockups. However, I also found the collective disadvantages of these four software programs, including image and typography cohesion is not advanced, AI does not understand typography principles, and each software program misspelled the brand's name. This process of determining advantages and disadvantages and disadvantages and disadvantages and advantages and disadvantages and typography principles, and each software program misspelled the brand's name. This process of determining advantages and disadvantages helped with the next phase of deciding on the final AI-made logo to send in the blind survey. As mentioned, in this next phase, the decision on the final AI-made logo was based on evaluating the list of advantages, disadvantages, and the number of attempts throughout the four software programs was three to eight attempts to receive an AI client satisfactory logo.

With the list of advantages, disadvantages, and the number of attempts in mind, I decided on the AI logo created by the free software program Bing Image Creator. This software program had a strong understanding of illustration, image and typography cohesion, and brand identity of the energy drink persona while achieving the logo in three attempts. Following this, I created four logos following directions from the same prompt as the four software programs. Through critique sessions that involved studying how the logo relates to the energy drink brand's persona, I found my leading logo to go against the AI-made logo. Lastly, I sent out a blind survey describing Velo Energy and what the brand was looking for in a logo, and based on that information, the survey asked the participants to choose a logo they preferred. From the survey, among 120 participants, 45 preferred the AI-made logo, while 75 preferred the logo I created.

Artificial intelligence has an extensive path forward until it can compete with designers in branding design, as people still prefer human-designed logos more than Al-made logos. Through this research project, I also found that software programs are intended to be used with the mindset of revising the logo as Al is helpful for the brainstorming phase of creating compositions and image building. However, the major disadvantage of using artificial intelligence for logo creation was typography. Al's creativity of composition building was unique and fitting in some situations, but the type could have communicated the brands persona more. In the future, resolving issues with typography and its cohesion with image building could set artificial intelligence on a revolutionary path towards being prompted to create logos for clients, but the technology is not there yet. In all, this research project taught me how Al could be a tool for designers and not a threat by using its creative image and compositional building with designer control and combining those areas to communicate the intended message, voice, and persona of the brand. AI TECHNOLOGIES ARE NOW ABLE TO CREATE HIGH-QUALITY ART AND IMAGE RENDERINGS FROM INPUTTING DESCRIPTIVE LANGUAGE. THIS RESEARCH WILL BE TESTING CLIENT APPEAL THROUGH SENDING TWO LOGOS TO BE REVIEWED BY A GROUP OF PEOPLE TO SEE WHICH ONE THEY PREFER.

DESIGNER VS. ARTIFICIAL INTELLIGENCE YG BING DALLE-2 DREAM STUDIO MIDJOURNEY \$0 PAID \$15 FREE \$0 PAID \$10 - 120 FREE 





# **CATTITUDE** TORY SHEEHEY

FALL 2023 BRAD DICHARRY

Gifs are a popular form of visual media used across social media platforms to set the tone or add more substance to a message or post. For my Honors research project, I am going to research how to create a series of gifs depicting various moods that could be used in everyday conversations using Procreate. These will be expressed by creating my own gifs, using the different personality characteristics stereotypically ascribed to cat phenotypes.

I began by sketching out some cartoon cats on paper until I was happy with the basic style and shape of them. I then researched different methods to create gifs on YouTube. At first, my plan was to draw each gif frame in Adobe Illustrator, import them into Photoshop, create frame animations, then export. I ended up checking out an iPad Pro with an Apple Pencil, downloaded Procreate for the first time, and began sketching. To learn the basics of Procreate, I did some self-exploration of the app. It was similar to other digital drawing applications, so I knew what to look for within the app. I clicked through all the buttons to see where every tool was located. At some point I realized you can basically create gifs right in the app. All you have to do is click the wrench icon in the top left which opens the actions tab. Then, turn on animation assist under "canvas" which enables a panel at the bottom showing each frame of your animation. This is where you can utilize the onion skin feature. By clicking "add frame," you are able draw a new frame right on top of a faint outline of your previous frame to continue the animation.

I liked this method a lot better and utilized this feature to draw each frame. For each mood, I started by drawing basic outlines of each frame based off my initial paper sketches. I would then choose which cat was going to be assigned to that emotion based on some of the stereotypical behavior seen in that specific type of cat. Then, using the onion skin feature, I drew the color versions of each cat over the outlines in the background. I adjusted the frame rate to what fit each animation best, ranging from 5 to 20 frames per second. I was able to export the animations as individual gifs able to be used in text and online conversations. The longer I worked on the illustrations the better I felt I got at making clean lines and navigating the application. Overall, working in Procreate was a pretty smooth process with minimal if any complications.

I learned a lot about Procreate and got used to drawing on a screen. I think drawing on an iPad with the Apple pencil came a lot more naturally to me than creating illustrations in Adobe Illustrator. This could be a very valuable tool for future projects, especially more illustrative ones. The animation feature could be used to augment the game design project I am currently working on.











# Puppet-Making: SHAPEING

Kate Margheim

Fall 2023 Daniel Miller School of Art and Art History

### Abstract

For my honors project, I researched how to make an independently standing quadruped creature suit that's neck is maneuverable. While puppet-making is typically a scaled down endeavor, in my project, I explored whether the same building techniques could be used to create large forms that can fit an entire person inside. Most start with a metal or wire armature that act as the bones for the rest of the puppet to be built off of, then the body is built up with padding, then covered with fabric as the outer layer. My monstrous eldritch horror is an amalgamation of emaciated mammalian and human forms with patchwork skin stretched over the looming twelve foot long protruding skeleton.

The creature that I made ended up being the size of a horse in order to comfortably fit me standing upright. In deciding the shape this creature would take on I researched the skeletal structures of cows, deer, horses, elephants and snakes. The final creature is a combination of all of these with hints of the human form poking out. Large puppets are often controlled by two, or more puppeteers in full-bodied backpack suits built out with a rattan framework. Mr Snuffleupagus, an elephant-like puppet developed by the Jim Henson company for Sesame Street, is my primary instruction on how to approach this challenge. To allow for my self to perform alone I made my armature frame out of stationary metal so that the back side could support itself. At this stage I actually found instruction in many videos from middle and high school teachers who had posted instructional videos about wire armature sculpture projects for their students. Most of them used clay which I was able to adapt into applying foam and fabric as my skin, muscles and body. An armature is only the bare bones of the final shape, so I wrapped wire and padding to build out the musculature and the skin is fabric sewn to metal.

### Abstract continued...

The neck is the only part that required my body to be animated, using my arms to steer the elongated neck back and forth. The final stage of making this beast came down to sewing and painting on the details. To make sure that the body had an intentional and defined form I cinched, stretched and anchored it into place by sewing. Skin is not a homogenous thing, and all of the fabrics I used were either from scrap bins or were saved from my friends trash cans. To get a sense of unity across the patchwork skin I treated the fabric with bleach and paint on the skin tones, shadows, veins and discoloration. This also aided in reinforcing the undead, boney animal look I was going for.

Making something as large, involved, and as layered as this has been an undertaking. My personal narrative imbued into the work is physically manifesting the internal horrors and dysphoria of being in a body that is subject to the eyes of the world. Grounded in the quote from the 2019 movie Bit, "they called us monsters, so let's be monsters," my monster is a Cronenberg of my own body. This is a literal representation of a sense of self that has been defined, labeled and shaped by forces outside of my control, while also being consciously built up and grown by others. Throughout the process I found myself following what I felt the creature was telling me to do. The pieces came together and each step flowed into the next, like I was truly bringing something to life from the ground up. Having knowledge of animal and human anatomy, armature sculpture, and puppet making techniques was an essential foundation to being able to experiment with the final project. In this process I feel that I have become a stronger puppeteer, welder, sewer, painter, sculptor, performer, and artist. In my future art career I will continue to refine my character/monster design, but this is a jumping off point to continue to improve how I bring them into the world.





















### Congratulations to our Fall 2023 graduates