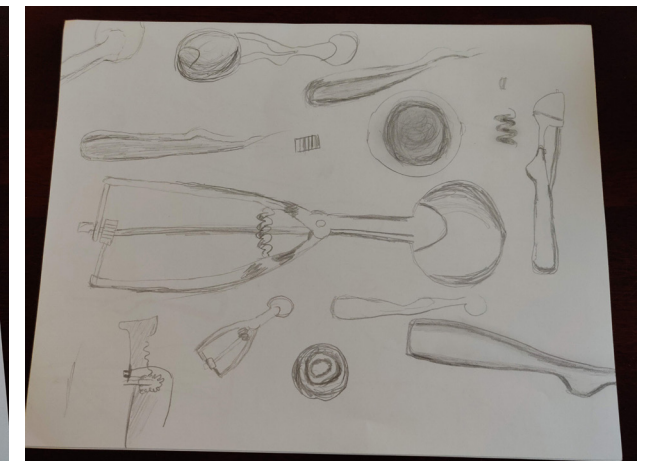
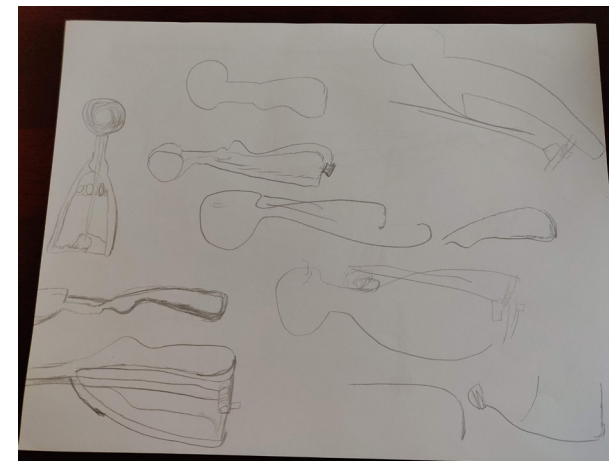
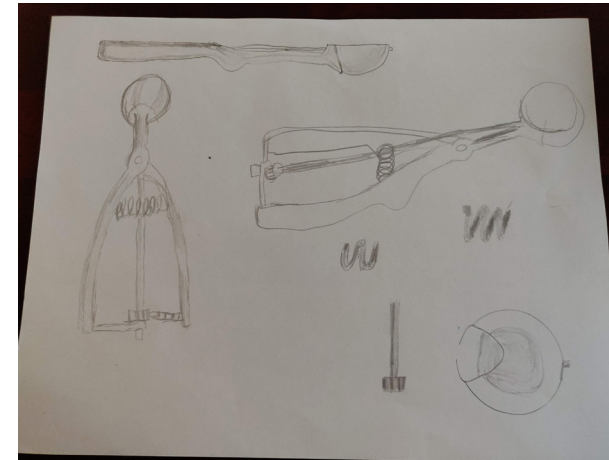
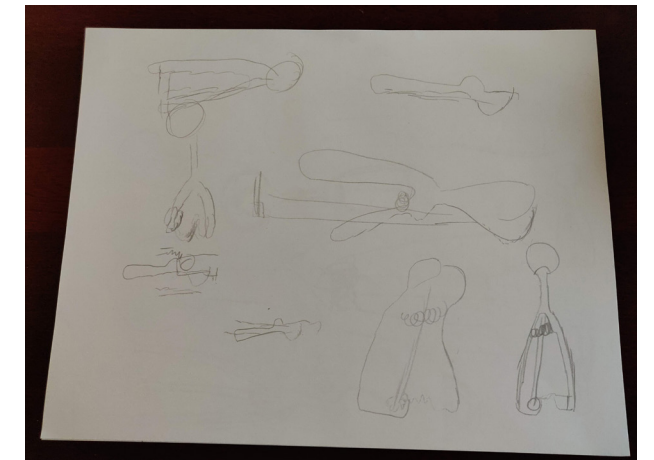


Graphic Translation

Jonathan Bell
Graphic Design 1
Spring 2019



The object to be translated was drawn 100 times, paying attention to the way light played off of its surfaces. Ten of the drawings were done with eyes closed.

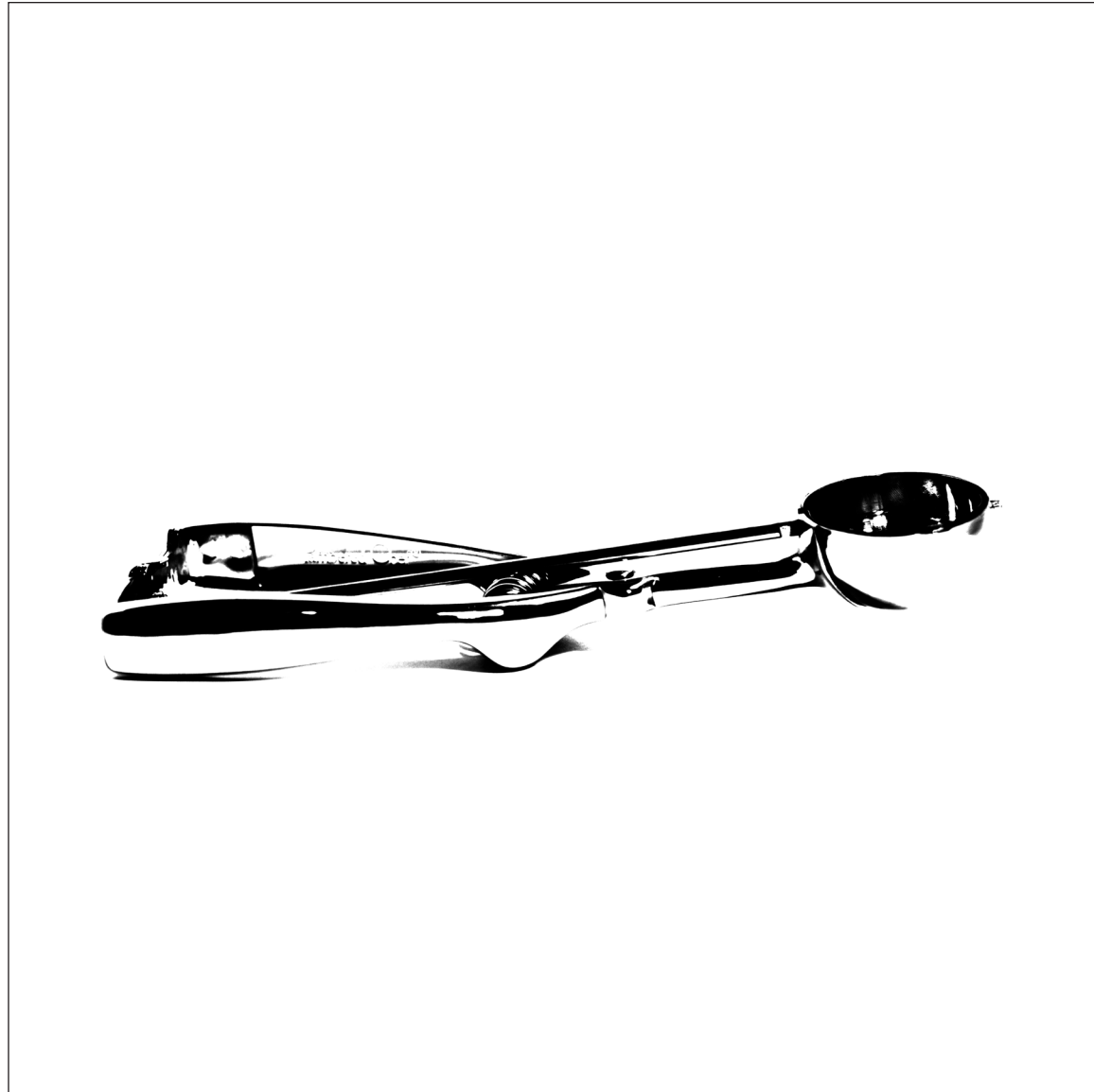


Sketches of object



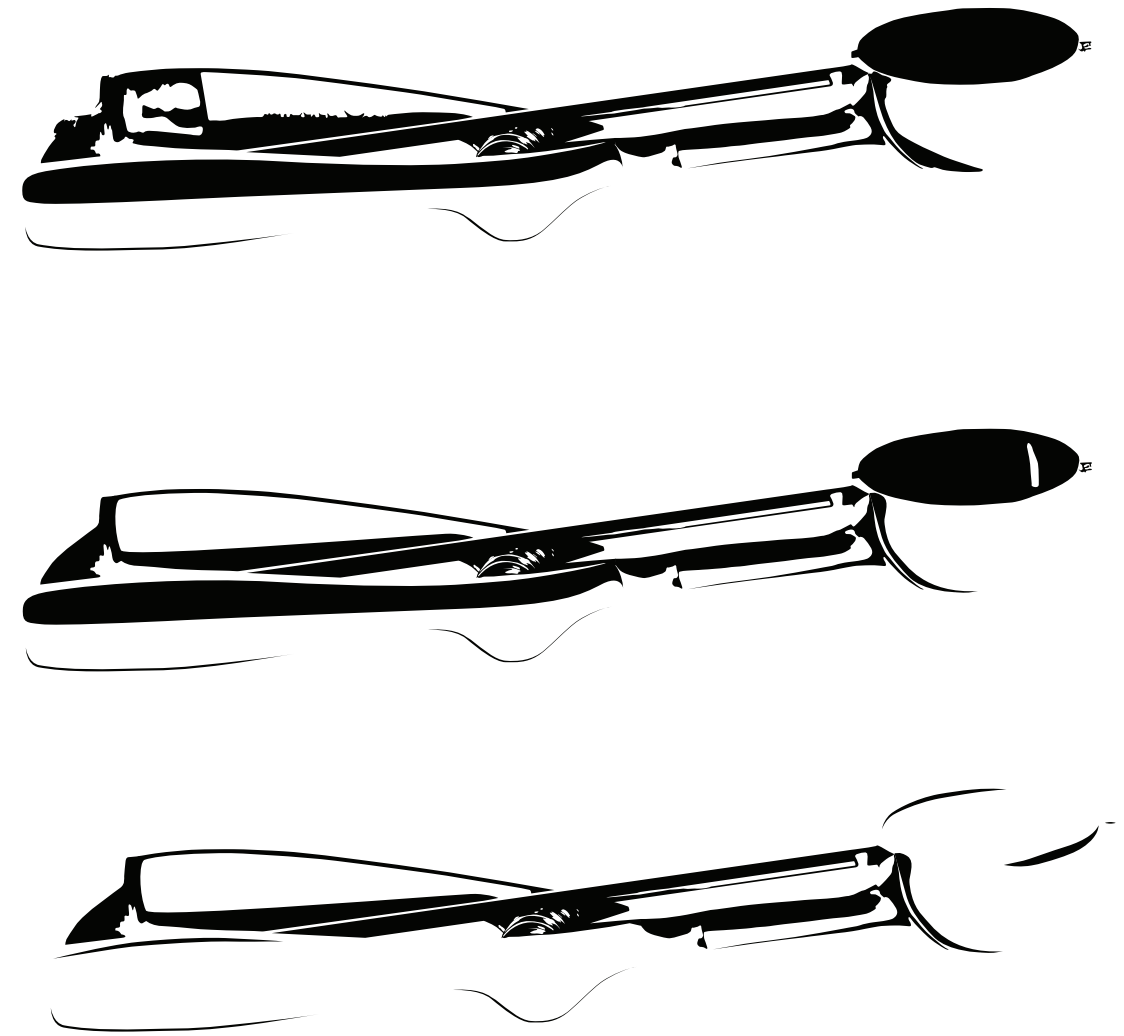
The scoop was photographed on a white background. The above photograph was eventually used to create the final translation.

Photos of object



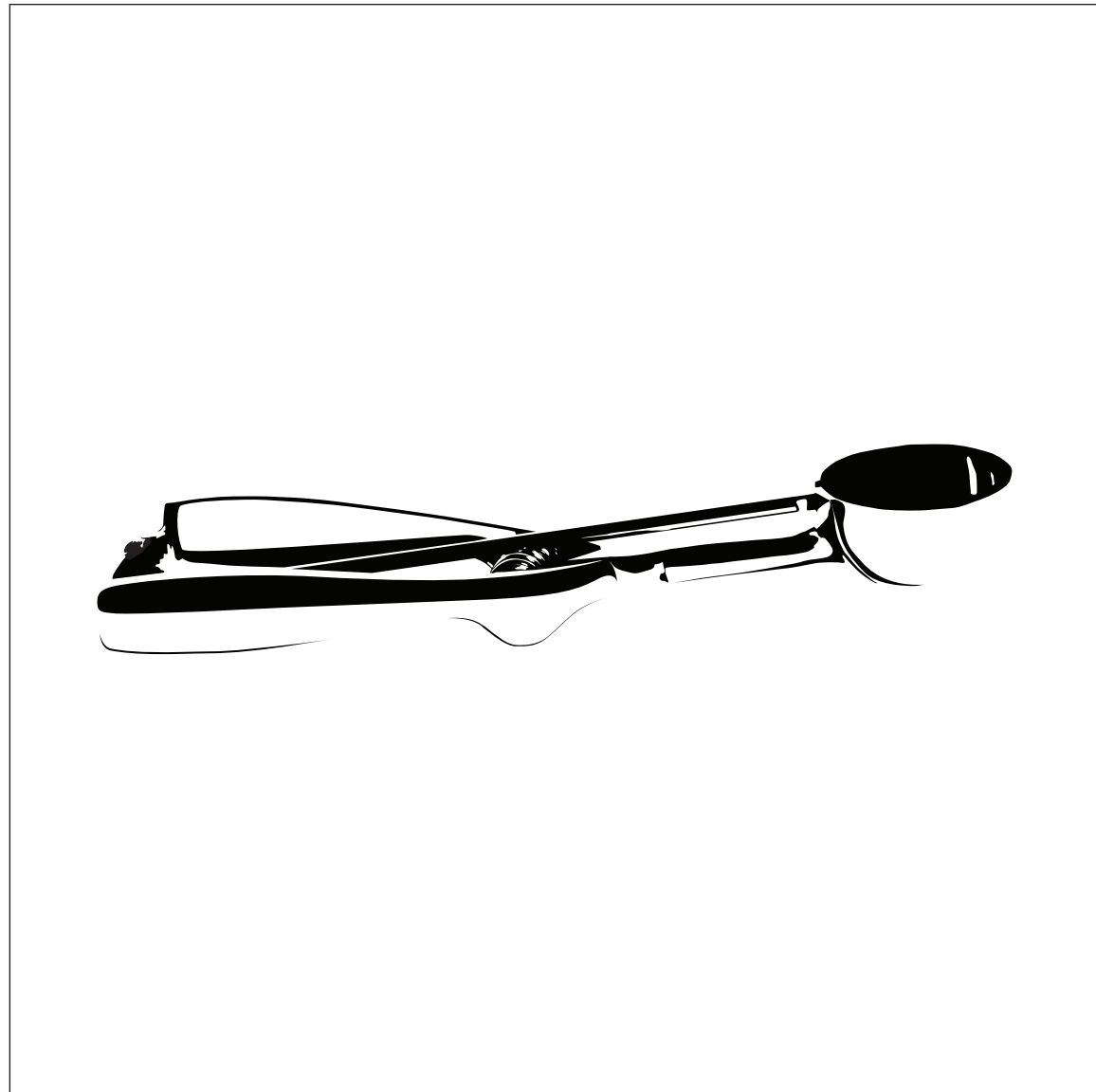
The image of the scoop was posterized using Photoshop, bringing the colors from the image down to just black, dark gray, and white.

Posterized image



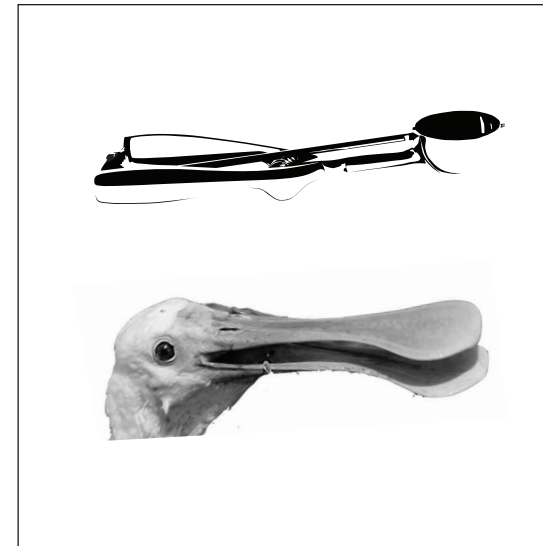
These are the initial three translations of the scoop. From top to bottom they progress from less to more light. The contours follow the shape of the light and reflections rather than the shape of the object.

3 Translations - Dark, Medium, Light



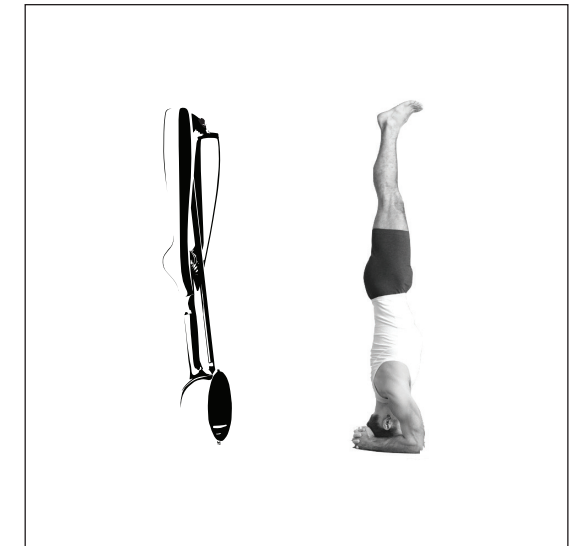
The successful portions of the previous translations were combined to create this final graphic translation.

Final Translation



These images were chosen by their analogous relationship with the translated scoop.

Visual Analogy



The images on the right were combined with the translated object to show it in use.

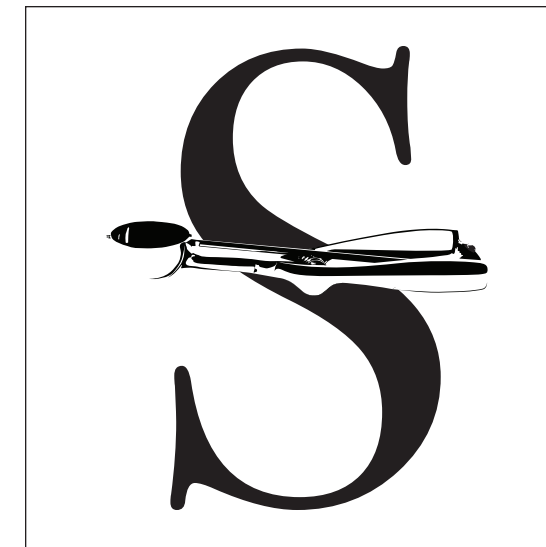


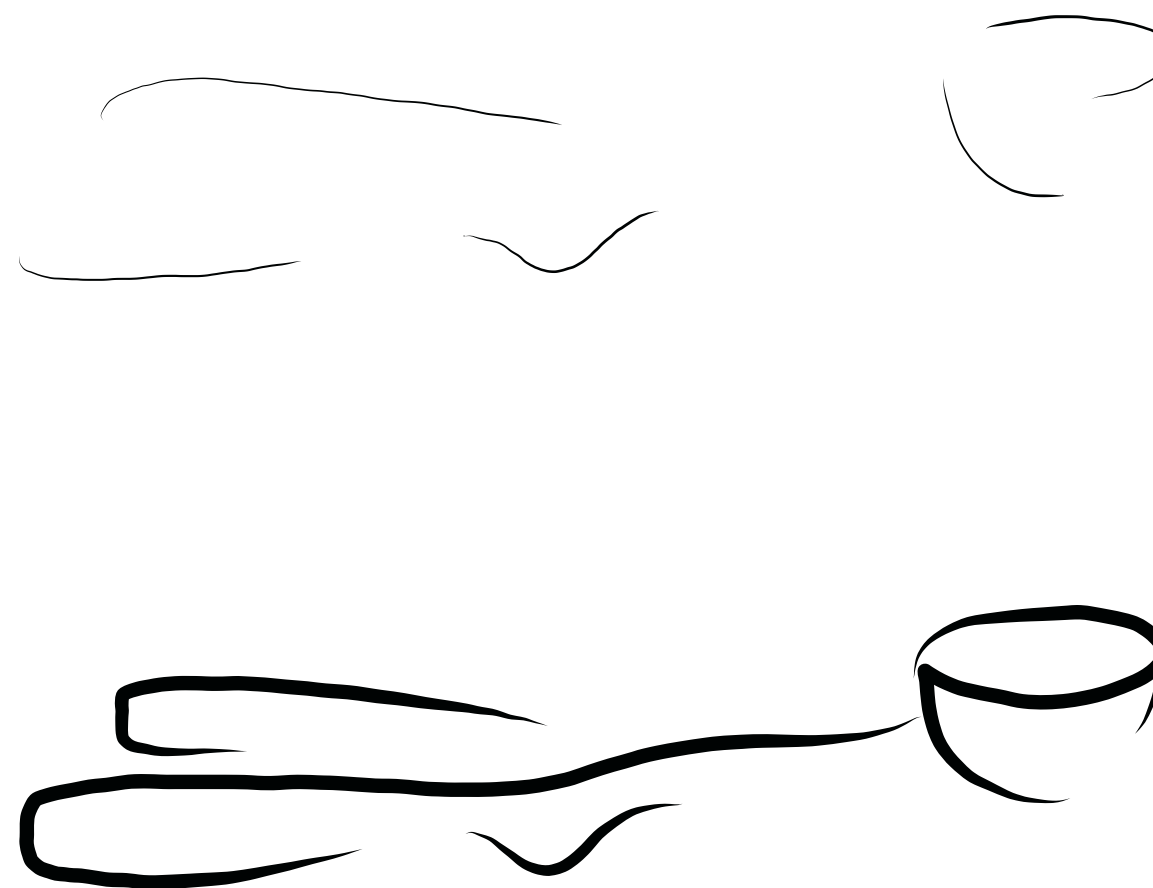
Photo Combo

Letter Combo

The images on these pages were combined with various letterforms, with the goal of creating a single combined object in which both the letterform and the translated scoop were both still recognizable.



Letter Combo



5 Line Symbol Reduction

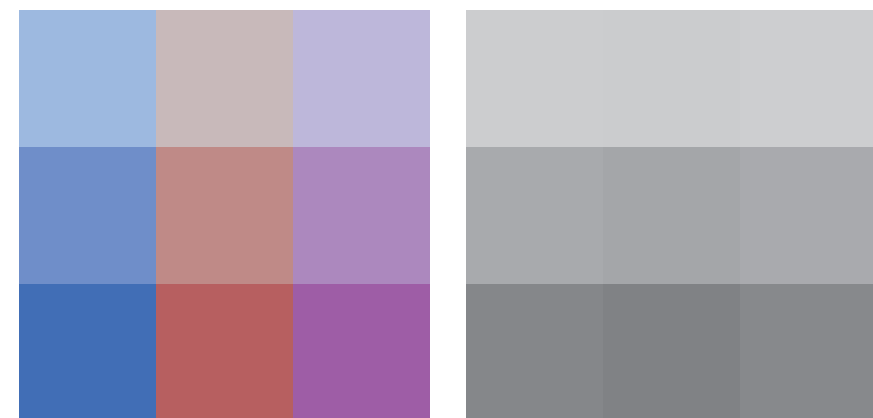
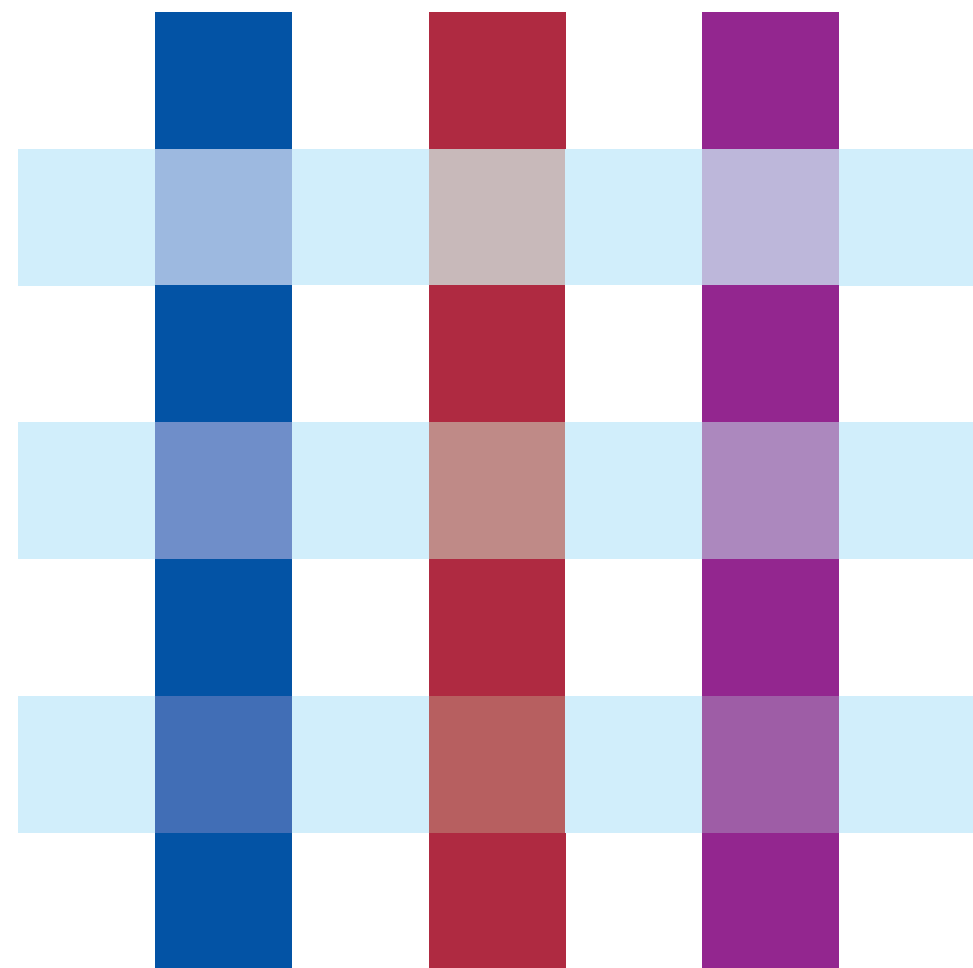
The translated scoop was reduced down to an image using at most 5 lines and 5 dots. The top is the initial attempt, the bottom is the revised version. This end product uses 5 lines and no dots.



The 5 line translation was combined with text to create a logo

5 Line Symbol Reduction with text

Color

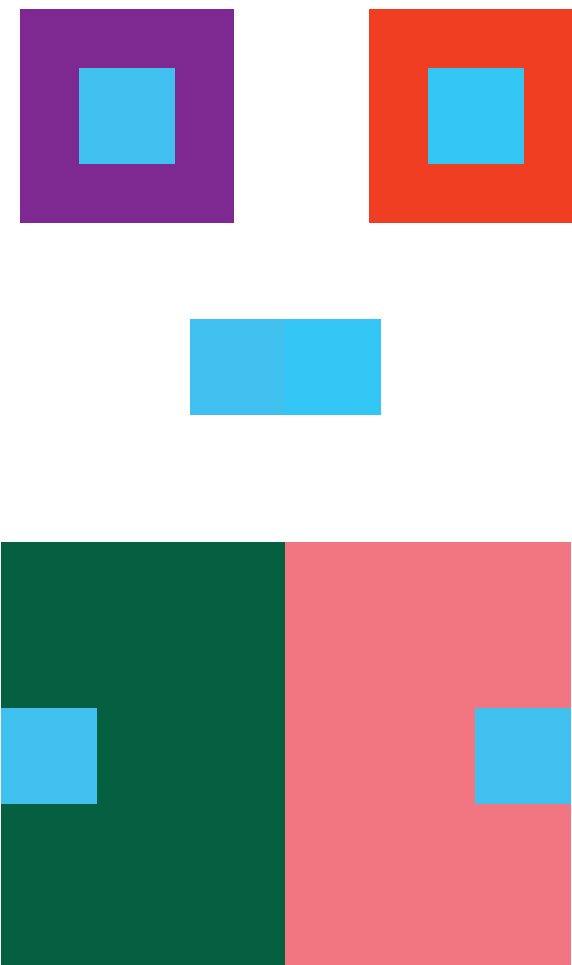


Rows & Columns

The colors in the overlapping squares to the left were chosen to create the illusion of a horizontal transparent bar that is, from top to bottom, in front of, in line with, and below the vertical colored bars.

These new colors are displayed in the bottom left square and are much more interesting than the original colors.

When converted to grayscale, each square has an about equivalent value to the other squares in its row.



In the boxes to the right, the surrounding colors on top were chosen so that when the color in the center was made to look identical between left and right, it would result in two different colors.

In the bottom boxes, the surrounding large colors were chosen so that the smaller squares, when made the same color, would appear to be different colors.

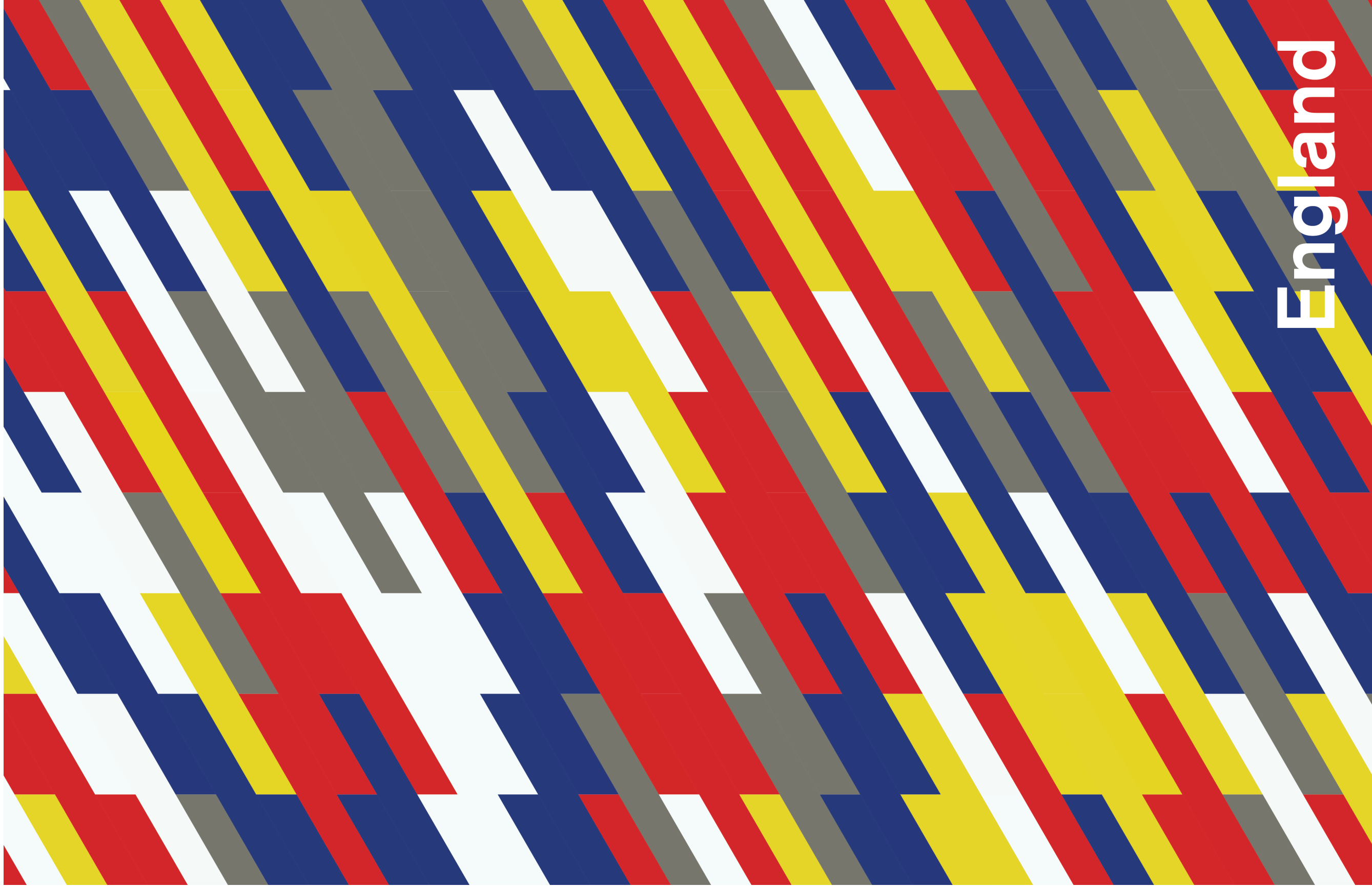
2 into 1, 1 into 2

The below image was picked by searching for and choosing an image that looked like what I imagined a country or city I had never been to looked like. In this case, London.

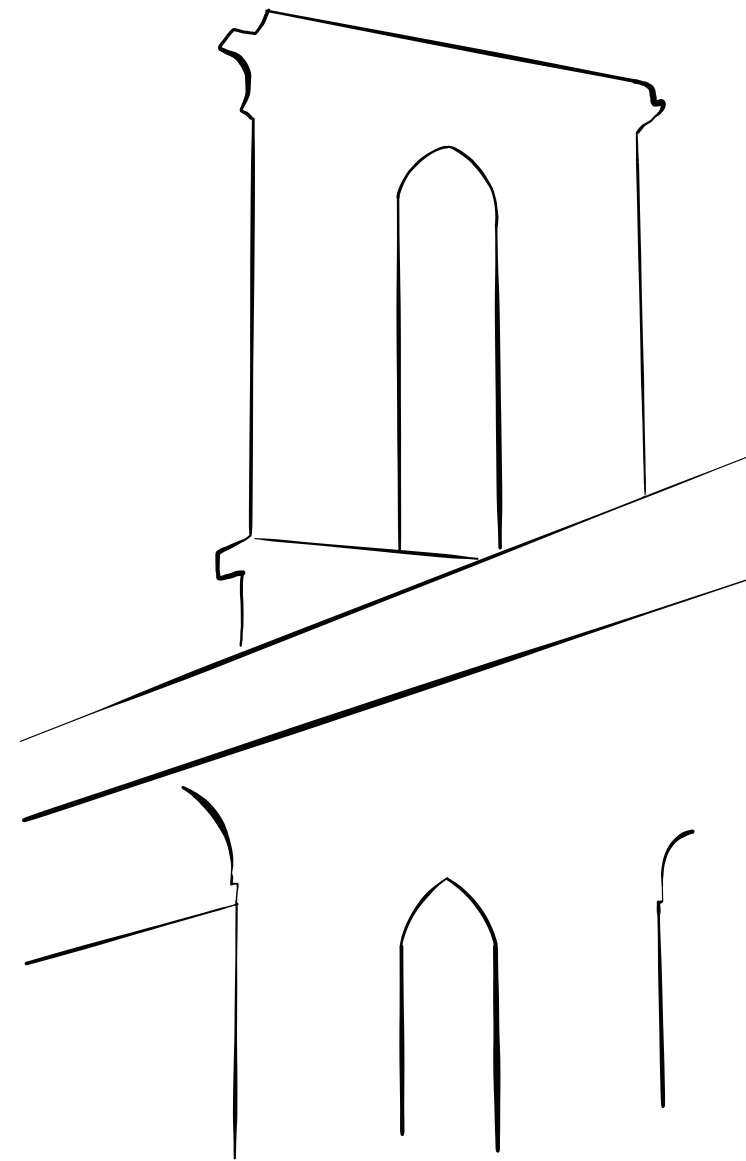
Colors were sampled from the image and used to create the poster to the right.



National palette

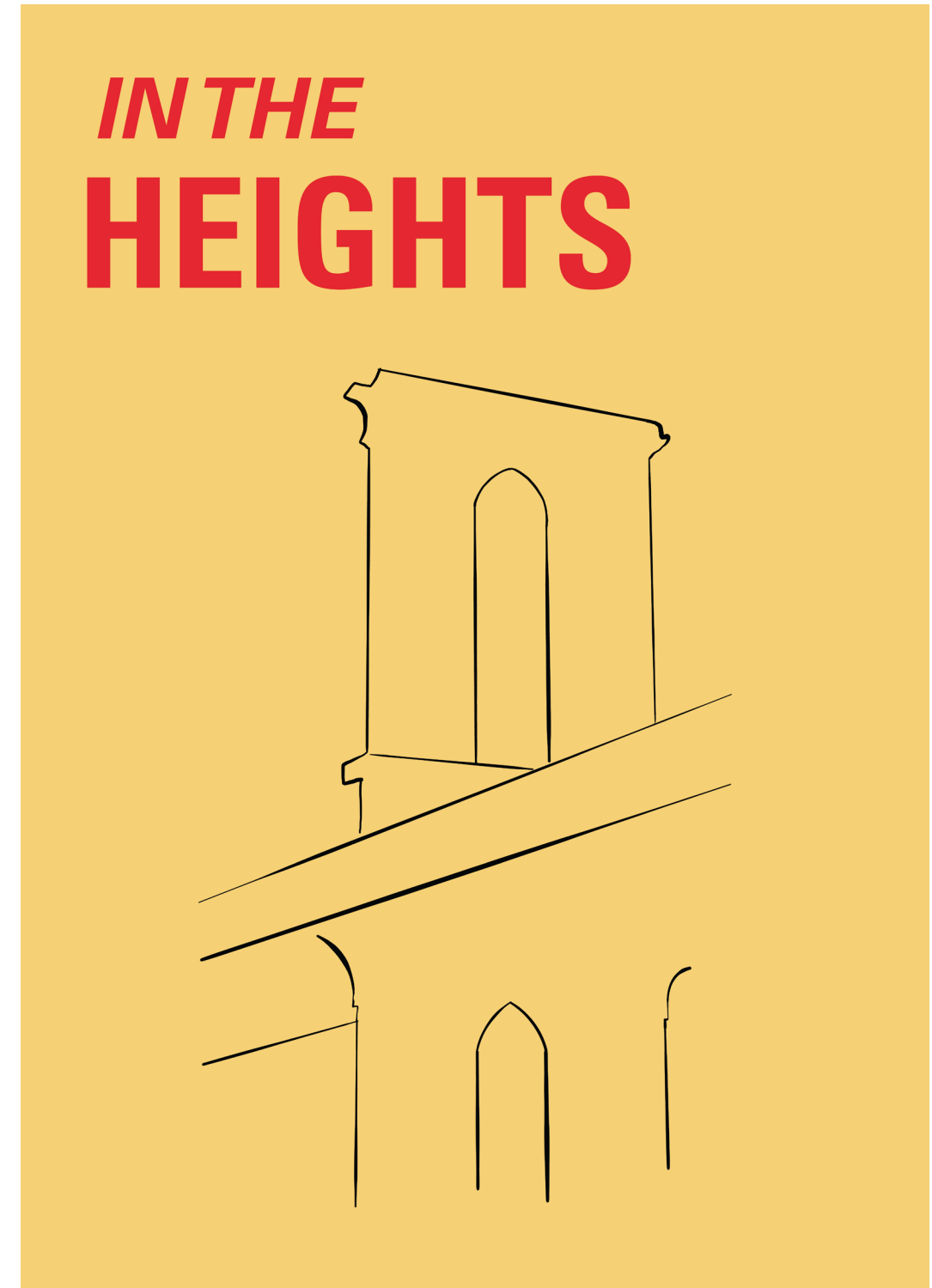


Musical Poster



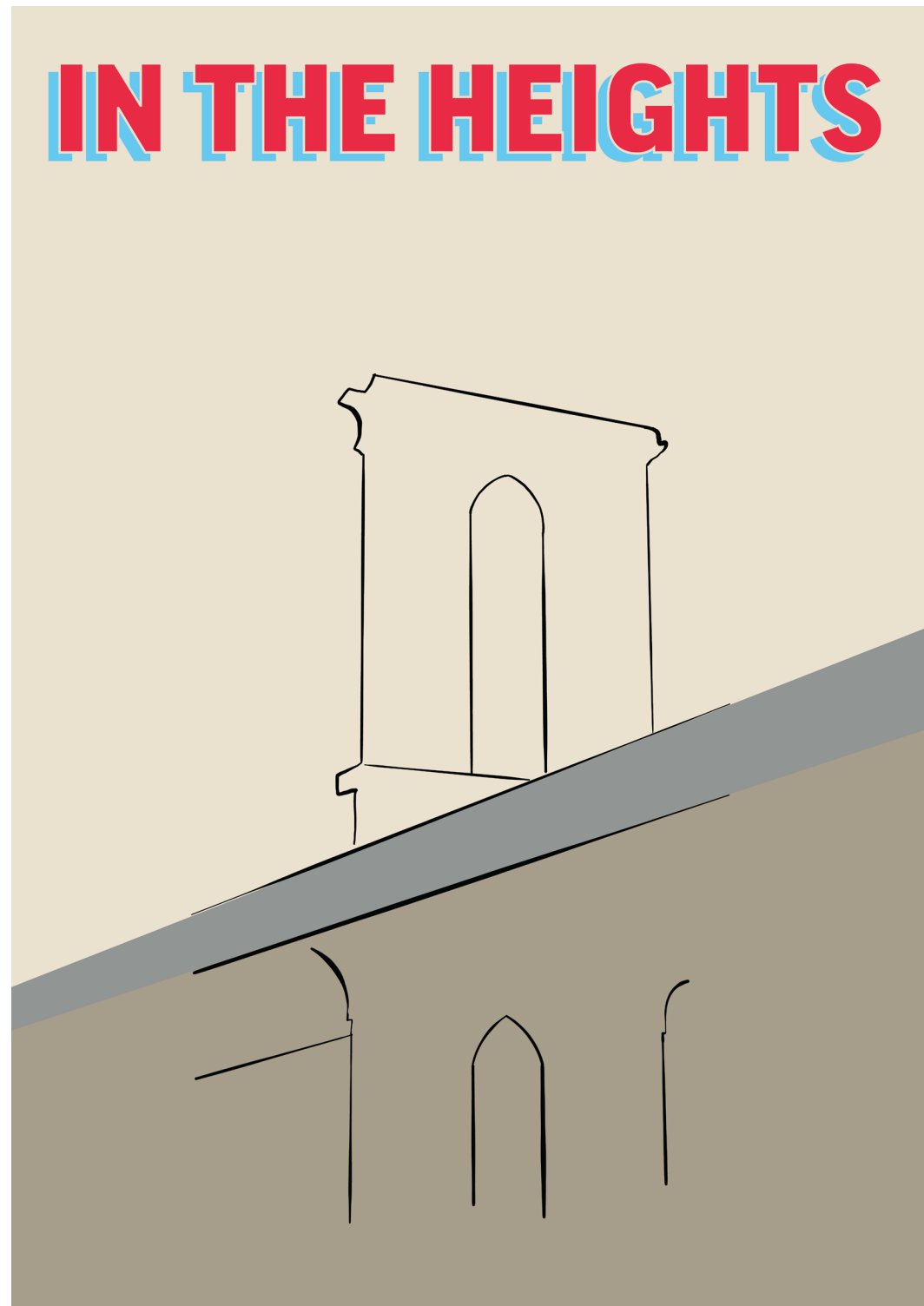
When brainstorming concepts for a poster for the musical "In The Heights" this bridge was sketched.

Initial Sketch



The sketch on the previous page became this initial concept for the poster.

Initial Concept



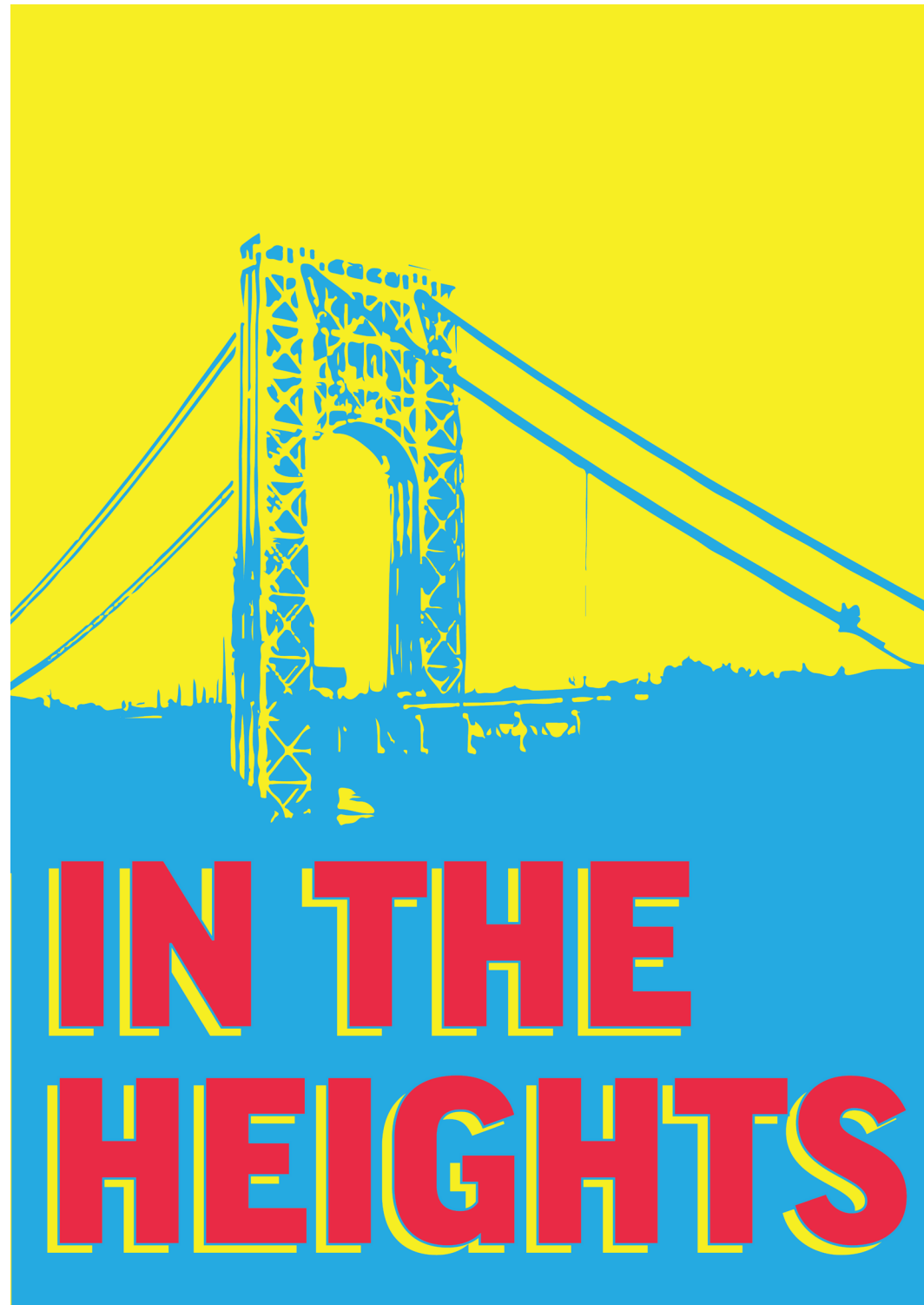
Additional colors were added to the sketch and the text was styled to resemble a Washington Heights bodega.

First Draft



The sketch was changed to a translation of the actual George Washington bridge and the colors were modified.

First Revision



The title text was enlarged and moved to the bottom half to better emphasize the title of the play

Second Revision



Color Variations

Various color options were experimented with over various revisions, including inverting the blue and yellow and multiple gradient options

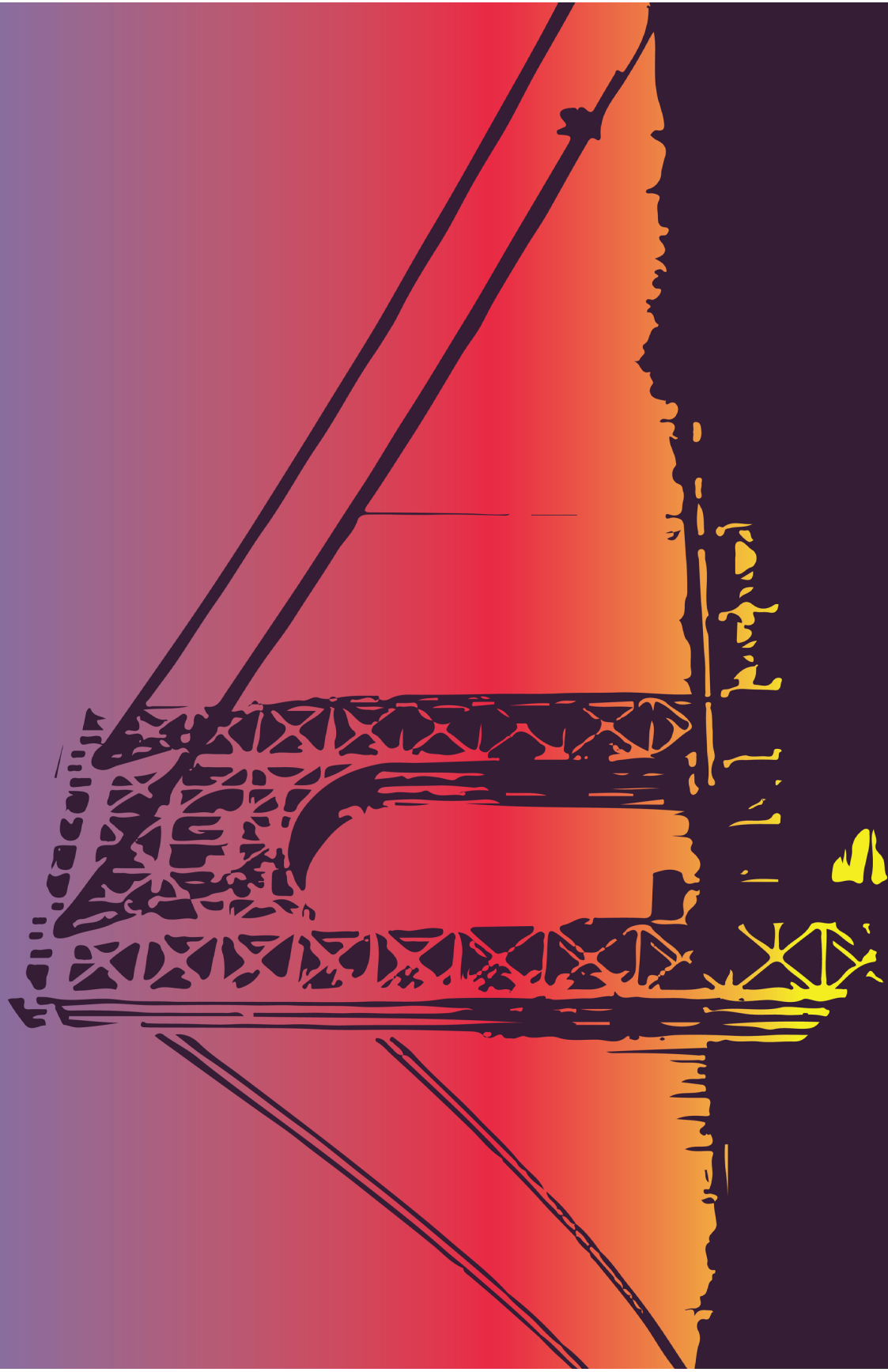
Multiple locations for the byline were tried, with a single line below the title being the final location.



Byline Variations

Final

The final version of the "In The Heights" poster appears in the fold out to the right.



IN THE HIGHLIGHTS

Music and Lyrics by Lin-Manuel Miranda

Book by Quiara Alegria Hudes