FOLIO

SHOWCASE YOUR SH¡T

PLAY
PRINT
Nice
WITH **GCR** BLACKS
»10

BE GOOD OR BE GOOD AT IT

Get Ahead of
CSS3 & **HTML5**
»

YES OR **NO**
Sex
In design?
Well, you read it...
»69
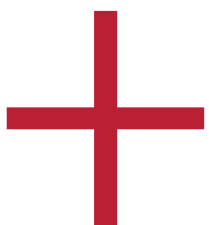
+

THE **LOW POLY**
»14
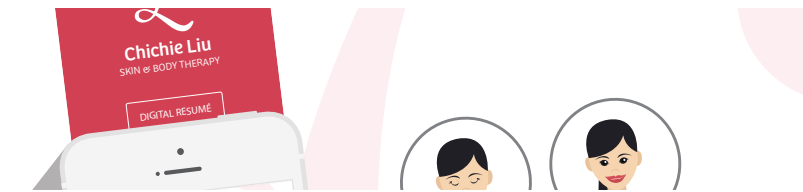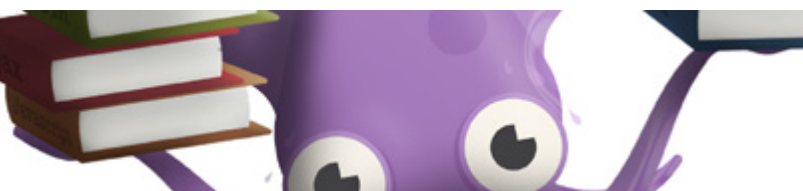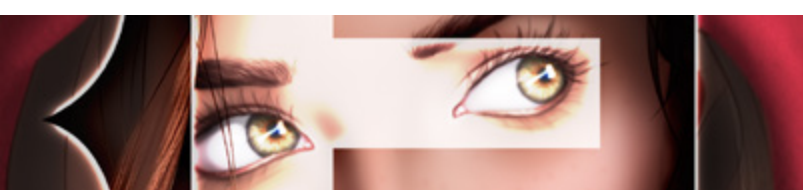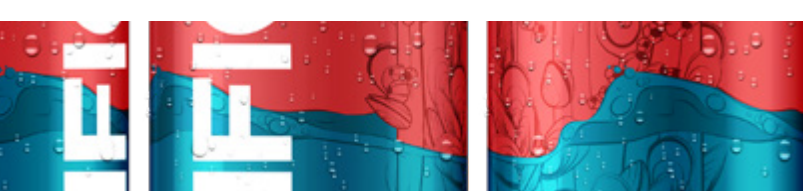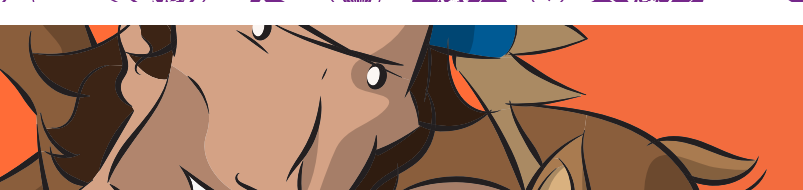
Effect **3**
Master It In Easy Steps
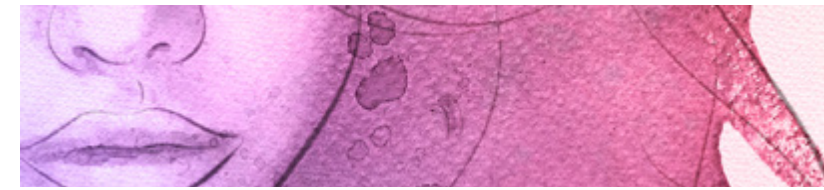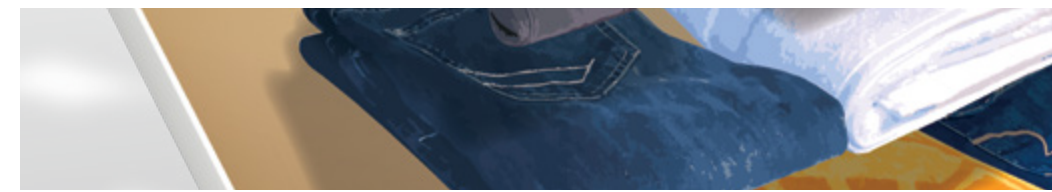
Contents

»Three Words
You don't hear everyday…

But they stick with you. And they point directly to our event, VCC's Digital Graphic Design program graduates Portfolio Show.

The challenge was to create a unique brand/theme for the event for the purposes of generating attendance and creating a creative atmosphere. In other words: we had a marketing opportunity. One that I had hoped to lead with this design.

That didn't happen, however. I lost to a better design, but I'm still partial.

No More Undo.

Digital Graphic Design Portfolio Show.

@ the ROUNDHOUSE May 25th-27th

VCC.CA

The original Photoshop 3-d document for the poster art was 13"x19", 300ppi, 16-bit and took 2 hours to render completely . *See more @ hippocampuscreative.com*

Chichie Liu
SKIN & BODY THERAPY

DIGITAL RESUMÉ

Hi. My name's
Chichie Liu.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.
Ut enim ad minim veniam, quis nostrud exercitation ullamco.

NAIL SERVICES
● ● ● ● ●

FACIALS
● ● ● ● ◐

SPORTS/INJURY MASSAGE
● ● ● ◐ ○

HOT STONE/RELAXATION MASSAGE
● ● ● ● ○

OVERALL CLIENT SERVICE
● ● ● ● ○

Education:

2015
Certificate Earned
VCC SALON & SPA
Skin & Body Therapy

YEAR
Certificate Earned
INSTITUTION
Program Name

Work experience:

YEAR(S)
Position/Job Title
PLACE OF EMPLOYMENT
Duties/Notes

Chichie Liu
SKIN & BODY THERAPY

BACK TO TOP ↑

»The Details Mattered
Simplicity & interactivity…

Chichie Liu needed a new brand to professionally represent her simple style and sweet personality. Her initials worked well when combined into a single swash—and we decided to use that as the focal point of her brand.

We chose to add a touch of interactivity to her avatar with a subtle CSS Animation that blinked on a loop & smiled when hovered or touched.

Chichie Liu
SKIN & BODY THERAPY

"Be your own kind of *beautiful.*"

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Chichie Liu
SKIN & BODY THERAPY

DIGITAL RESUMÉ   PRINTABLE RESUMÉ

[Project] Personal Branding | Chichie Liu
[Software] Illustrator
[Credit] Ryan Kilthau

Responsive Design
Making the case…

One could argue that Responsive Design has emerged as the best way to reach the largest number of devices with the least fragmentation of content. With the marketplace becoming increasingly mobile, it is more important than ever to provide device-ready content to engage consumers *where they are.*

Local Google search queries and mapping are paramount to local businesses. As a percentage of total search queries, local, mobile search is **2.5x** higher than desktop. And, mobile searches lead to more *action* which helps drives conversion.

When a consumer has a positive mobile interaction with a business they are **67%** more likely to purchase a product or use a service. However, if their mobile interaction is frustrating or misleading, there is a **61%** chance they will immediately leave for a competitor.

There will likely always be top heavy sites that simply need a separate mobile experience for their customers, but for the majority of smaller web brands, Responsive Design leverages content the most efficiently. And, Responsive Design adapts to the unique screen resolutions of future devices, a feature of efficiency that cannot be overstated.

The strongest argument, however, may well be that Responsive Design is preferred for Search Engine Optimization. On June 12, 2014 at the SMX Advanced iSEO panel, Pierre Far, Google Webmaster Trends Analyst, went on record to declare that Responsive Design is Google's recommended configuration for smart phones. Having a single URL serve both mobile and desktop allows Google's bots to crawl all of your sites content easier.
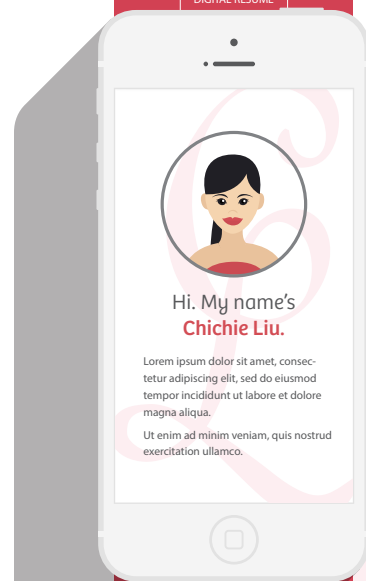
Personal Branding

Throughout this InDesign document, type or stroke knocked out to white has a slightly heavier weight applied.

7 | FOLIO

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»Start With Simple Shapes

Squid shapes, for example…

Starting with basic shapes can be creatively liberating, allowing you to focus on originality, balance and proportion. Take advantage of **Illustrator's** vector shapes and new, robust **Corner Radius** adjustments. Don't forget to save your scratch **Artboards** for the future—you'll never regret it.
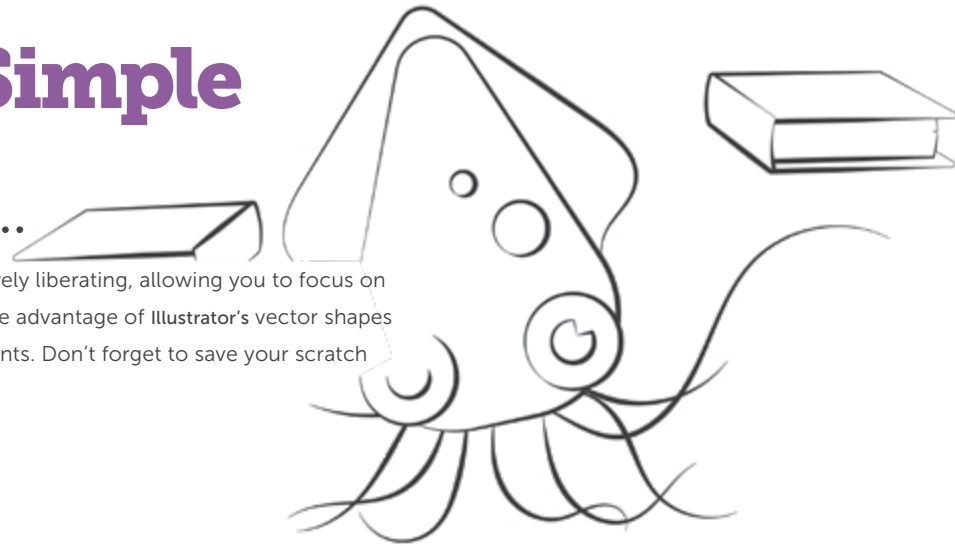
Character *Development*

Put Them Together

& add simple colour & gradients…

The shapes of the books were rounded out of an **Illustrator 3D Extrude** of a simple rectangle. The legs began as single tablet strokes with the **Pencil Tool**. They were then fleshed out with the under used **Width Tool** and promptly saved as two separate **Stroke Profiles** for later iterations.

Once you've achieved some semblance of a character, copy and place the whole thing into **Photoshop** as a **Smart Object**.
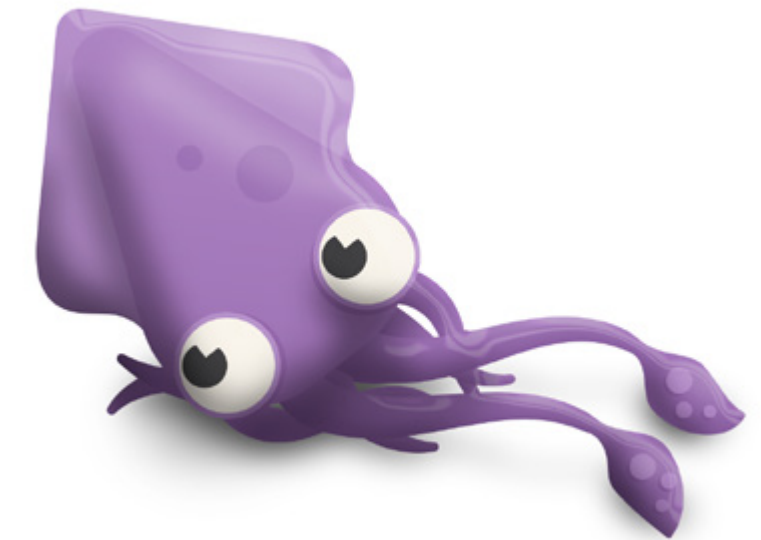
Add Some Brush Work

With blended Photoshop layers…

Create a rich, deep shadows with successive layers of soft-brushed black blended as a **Darker Color**. Do the same with white blended as **Soft Light** or an **Overlay**. *Don't fuss with accuracy*. Add a gentle **Gaussian Blur** to the brush work and clip it to the original vector art. The wet look can be achieved with the **Bevel and Emboss Effect > Inner Bevel** set to a double-peaked **Gloss Contour**.

Then De-construct

Therapy for ailing perfectionists…

Duplicate your art on several layers and apply a random (you know they're not random) **Photoshop Effect** to each instance. Adjust **Opacity**, **Blend Modes** and layer **Masks** until your art begins to take on a more organic feel (albeit digital). The coloured pencil look achieved here started with a **Cutout Effect** layer clipped to a **Watercolor Effect** layer, with an **Angled Brush Strokes Effect** layer **Multiplied** on top.

[Credit] Ryan Kilthau
[Software] Illustrator/Photoshop
[Project] Character Development

Play Print *Nice*

»The Trouble With K

Four colours aren't always better…

The above mockups began as RGB files with the intention of creating vibrantly coloured branding against Grayscale backgrounds for print.

Sounds straight forward—and it was, for the RGB images destined for the web. The problem arose when converting the final image to CMYK.

The change in Colour Mode left a muddy, 4-Colour composite Grayscale background that, in some areas, was very light or even absent of black ink. Making matters worse, the file was at the mercy of coarsely tuned, finicky printer profiles.

So what? Convert the background to Grayscale (K-only) and place as a Smart Object on a CMYK Photoshop canvas, right? Then freely mask in some CMY colour.

> *The change in colour mode left a muddy, 4-Colour composite [...] at the mercy of coarsely tuned, finicky printer profiles.*

Nope. Photoshop can't handle the two colour spaces and absurdly converts the K values back to its proprietary 4-Colour blend of inks.

So force the situation. Stack two files in InDesign—a Grayscale Colour Mode file with a cleverly masked CMYK file on top. It prints alright, but there are some chromatic aberrations around the edges. And, it just feels brutish.

There's got to be a better way—*it turns out there is.*

The Solution

GCR & Alpha Channels…

If the objective is to pump more K into your system, there is a way to go about it. Before Colour Mode is changed to CMYK, adjustments can be made to the GCR, or Gray Component Replacement. Edit > Colour Settings > Working CMYK > Custom CMYK. The default curves are set to Medium Black Ink Generation.

Alternatively, a true K layer can be achieved by pasting a Grayscale image into the K Channel of an existing CMYK document. The catch is that a new *solid white filled* layer must be highlighted during the operation—a transparent layer won't accept new Channel data.

Then There's Trapping

& overprinting…

If beautiful offset printing is what we're after, we should consider Trapping and Overprinting.

Trapping refers to slightly overlapping certain elements to account for small registration errors that commonly occur when printing plates are misaligned. Trapping can be applied as an Effect in Illustrator, or more finely controlled via Indesign Trap Presets.

Overprinting refers to printing ink directly on top of underlying ink layers rather than 'knocking them out'. It can increase legibility of type on images as well as eliminate the concern for Trapping.

★★★★★

"...Charles Perrault's classic fairy tale, *on MDMA*."
—*Peter Travers*

2015
OFFICIAL SELECTION
SUNDANCE
FILM FESTIVAL

RED DEAD RIDING HOOD

DAISY RIDLEY   **LIAM NEESON**

WARNER BROS. PICTURES PRESENTS

IN ASSOCIATION WITH LEGENDARY PICTURES A SYNCOPY PRODUCTION A FILM BY CHRISTOPHER NOLAN STARRING DAISY RIDLEY AND LIAM NEESON "RED DEAD RIDING HOOD"

CO-STARRING ANDREW SCOTT AND HELEN MIRREN COMPOSED BY HANS ZIMMER FILM EDITING BY ISSABELLE LAU ART DIRECTOR TOBIAS DUROSE CREATURES DESIGNED BY DYLAN KUNKA WEAPON DESIGN PAUL LANDRY MARTIAL ARTS CHOREOGRAPHER ERWIN APILADO MEDICAL ADVISOR ELAIN SMITH

BASED ON THE CHARACTERS CREATED BY CHARLES PERRAULT BASED ON THE GRAPHIC NOVEL BY RYAN KILTHAU DIRECTED BY CHRISTOPHER NOLAN

R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

SYNCOPY

EXPERIENCE IT IN IMAX 3D
visit: www.reddeadridinghood.com

LEGENDARY PICTURES

WARNER BROS. PICTURES AN AOL TIME WARNER COMPANY ©2001 Warner Bros. Reserved

This Time It's A True *Predator*

»~~Wolf~~ Man

Cunning, baleful, deranged…

The earliest tales of *Le Petit Chaperon Rouge* were told as folklore by French peasants in the 10th Century. These earliest versions often had the antagonist prepare a meal of the grandmother's meat and blood for the girl. She then unwittingly cannibalizes her own grandmother and, upon instruction, removes her clothes and climbs into bed with him.

It was these darker, more sinister themes that inspired this re-envisioning of *Red Dead Riding Hood*. A cunning, baleful villain armed with sexual derangement lures a naive, chastened young woman to her grisly end. That is, if it were not for the brave intervention of Liam Neeson.

Time constraints and composition considerations distilled the sketches to a waist-up shot of a girl, armed with her mobile device, navigating an ominous forested environment. **Photoshop Brushes** and **Blending** combined with **Overlayed Illustrator Pencil** strokes to create a painstakingly-painted appearance.

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»It's All About Triangles
And more triangles...

Low poly is a trending technique for good reason. It creates visual acuity through striking lines and a sequestered colour palette. The trick to achieving this treatment is to break down the subject into triangles that complement the physical structure. The triangles are then filled with a gradient or solid colour based on an 3x3 or 5x5 averaged Eyedropper sample.

The Low Poly Effect

Achieve The Effect
Pen tool zen...

1
In **Photoshop**, vertically bisect the source image and reflect it so both halves are congruent. This time-saving shortcut works better for some images than others.

2
In **Illustrator**, use the **Pen Tool** to draw triangles (closed paths) over one half of the reflected source image. When complete, enter **Outline View** mode to clean up misaligned corner points using the **Direct Selection** tool and the **Horizontal** and **Vertical Align** commands

3
In **Illustrator**, fill the triangle **Paths** with simple gradients that follow the general colour flow of the source image. Obtain colours from the source image using an averaged **3x3** or **5x5 Eyedropper** sample. Lastly, **Group**, **Copy** and **Reflect** the **Paths** to create your final low poly vector image.

[Project] **Vector Art**
[Software] **Illustrator**
[Credit] **Ryan Kilthau**

This project was originally designed with double the height, as a mask to be held by the tie.

The colour for the pitbull's tie was sampled from an image of blood splatters.

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Re-brand-ing

BREWED WITH PURE SPRING WATER

1957

PACIFIC

» Pacific Pilsner

Distinctive. Strong. Coastal. Real.

Pacific Western Brewing Company has been a proud BC brand since 1957. They produce 3 products under the Pacific label—**Pilsner, Kolsh and Schwarzbock.** The objective of the project was to create a new, distinct brand that could later be vertically differentiated into the multi-product line.

I wanted to create something different, something nasty and real. I choose to capture the BC coastline with an above-and-below, split shot of the Pacific Ocean. A simple colour palette was chosen to promote distinction and to leave the option open for full spot-colour printing and/or specialty tactile coatings.

The new brand can easily be re-themed for subsequent products featuring an outboard prop, crab pots, kelp, jellyfish etc.

PILSNER

Clean. Crisp. Embodying the character of BC's West Coast. Best enjoyed with friends, great food or near a body of water. **BREWED RIGHT. HERE.**

PACIFIC
1957
PILSNER

[*Project*] **Pacific Pilsner Re-branding**
[*Software*] **Illustrator/Photoshop**
[*Credit*] **Ryan Kilthau**

9 different mussels were illustrated for the pier footing. They began as 2 profiled strokes blended with specified steps.

See more @ hippocampuscreative.com

She
wanted a
Concept
+ Logo

» **Ananas**

Beauty Boutique…

Ananas
beauty boutique

This brand was inspired by a fusion of French Polynesia and pineapples. Diana envisioned an elegant boutique where clients could go for hair services as well as tanning, lashes and makeup application.

An ultra minimal colour theme was used to facilitate rich, unique mediums for print and environmental branding. A clean, refined pattern was developed for the brand that could be foiled onto wall paper to simulate vertical pinstriping when viewed at a distance. 🔲

#61 Metallic Purple Foil ▨
Pantone 91-16 C ▨
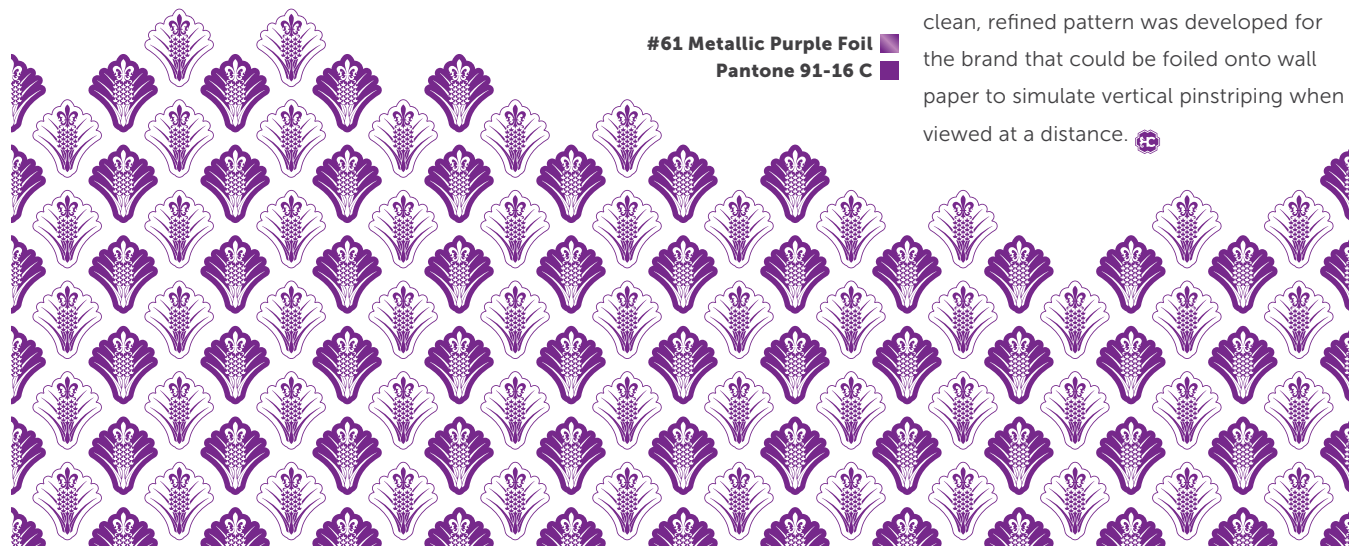
He
wanted a
Business
Card

» **Hunter Designer**

A business card you'd stop to pick up on a crosswalk…

⌐ I wrestle moose...

Alexander Suarez
Hunter, Designer

I'm wide awake
and ready
to tackle your
project.

Email:
mr.alexander.suarez
@gmail.com

Satellite Phone:
[011]::871+[605]117-0248

Alexander Suarez was very thin. He was always late, fell asleep in class and had a gentle, affable disposition. We decided to have fun with his visual identity, creating a character as antonymical as possible.

We opted for a bright, contrasting colour theme that would look strong in print. The collision of **DINpro** and **Google Font's Unkempt** added to the oppositional theme.

We wanted a brand that would get a bit of a laugh when it was inevitably debunked in person. And, we wanted a business card that wouldn't be ignored. We got both, and we had a lot of fun in the process. 🔴

■ **Pantone 7514 C**
■ **Pantone 1645 C**
■ **Pantone 285 C**

A 3-d 'glass effect' illustration of the Ananas logo can be found at hippocampuscreative.com. It was well out of gamut for print.

See more @ hippocampuscreative.com

Don't call the satellite phone.

Photoshop *Watercolour*

»Paper & Lines

Stroke profiles & high pass overlays…

A high resolution photo of watercolour paper was used as both the background and as a top layer group. The top group consisted of a combination of varying **Opacities** and **Blends** including a **High Pass Overlay** for increased definition.

The strokes were created in **Illustrator** with the **Pencil Tool** set to **Smooth**. Simple **Stroke Profiles** were added before being placed as a **Smart Object** in **Photoshop**. A variety of **Effects** and **Blend Modes** were added to the **Strokes** in **Photoshop** to emulate pencil lead, including a darker **Inner Glow**.

Paint & Texture

Brushes, splotches & layer masks…

Rich watercolour texture was created by using brush work to patch together distinct splotches and sprays from actual watercolour on canvas. The result was given dimension by using **Embossing** to build up the edges and areas where the paint would pool on the canvas.

Several black and white variations of a woman's photo were layered to create a final mask for trapping the watercolour texture. A **Threshold Adjustment** and a **Watercolor Effects** layer provided a good place to start.

Layering Everything

Blend modes, colour, dodging & burning…

Merging the strokes with the paint really brought the subject alive, adding crisp definition only where it was needed. The strokes were blended using multiple layers including an **Overlay** and a **Linear Burn**.

Colour was modified last, as a separate layer set to **Color Blend** mode. The dynamics of the image were increased by **Dodging** and **Burning** via **Adjustment** layer masks. And finally, a **Vignette** was brushed in to give the canvas depth.

The black type above has been set to overprint to achieve finer detail in offset printing.

*See more @ hippocampuscreative.com*

INFOSESSION

Salon & Spa

"Explore the opportunities available at the downtown, five-star, VCC Salon & Spa."

Hair Design
+
Skin & Body Therapy
+
Esthetics

"Brand new, state of the art facilities, and experienced, hands-on instructors provide graduates with professional, job-ready skills."

more than **80%** Of students find industry employment upon graduation.
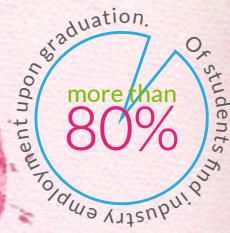
UPCOMING dates:

February 18th, 2015 | Wednesday | 4:30 - 5:30 pm | Room 201 | Downtown Campus
March 25th, 2015 | Wednesday | 4:30 - 5:30 pm | Room 201 | Downtown Campus

The creation of *beauty* is art.

Ralph Waldo Emerson

Connect With Us & Learn More… /vccsalonspa

Marketing Laundry

[Project] **Cabana Laundry Trading Marketing Asset**
[Software] **Illustrator**
[Credit] **Ryan Kilthau**

»Cabana Laundry Trading

Communicating a product visually…

The biggest challenge in marketing Cabana Laundry Trading was effectively communicating value in the unique service model offered. We had neither time nor luxury to spend on educating a market.

So, a visual representation of the product was created. Efforts were made to capture the accurate volume and finishing of the laundry as well as proportion of the packaging. From stamping to the tissue wrap, the illustration proved a great introduction to the service and served to set consumer expectations exactly at par.

The brand message was well received and ultimately a success: quality, accessible, laundry care.

Book Cover Concept
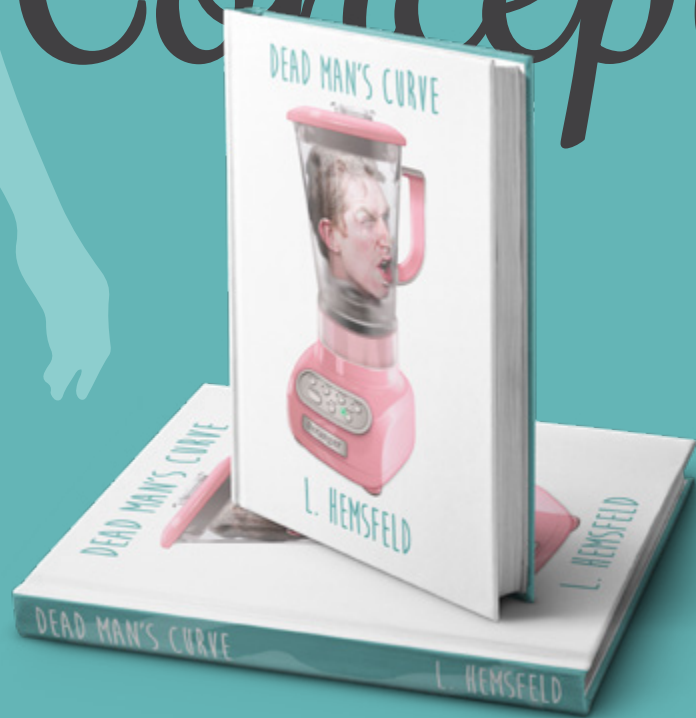
»Dead Man's Curve

Distilling a crime scene into a single image…

A Young helicopter pilot with motion sickness and a punchy, testosterone driven sportscaster fall prey to the siren song of a sexually liberated enchantress. One man has sociopathically misplaced his inhibitions, the other has two hours of aviation fuel to confirm his paranoia from the sky.

Anyway, the story comes to a pre-climax in a beautiful open kitchen where a glass blender carafe serves as a blunt, clumsy murder weapon. This became the inspiration for the cover page art.

The illustration was an exercise in **Illustrator Gradients and Layers. Gradients Along Strokes** were repeatedly used to blend colour around the bézier form of the blender. Quiet, contrasting colours, with a conspicuous absence of gore, combined to create a surreal look with a broader appeal.

The buttons on the blender are labeled with the sequential emotions the protagonist experiences through his demise.

See more @ hippocampuscreative.com

DEAD MAN'S CURVE

L. HEMSFELD

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[Phone] (604) 618-2684
[Bē] ryankilthau

I NEED MORE VITAMIN SEA.

[Project] **Found Type—Sea Shells**
[Software] **Photoshop/Adobe Bridge**
[Credit] **Ryan & Trinity Kilthau**

»She Sells Sans

Finding type with Photoshop Actions & Adobe Bridge...

This could have been a long,drawn out project. Taking the initial photos was quick, my daughter and I eyeballed them outside on a large sheet of white paper. However, without Photoshop Actions, blowing out the back-ground, correcting Lens Distortion and countless other tedious Adjustments would have defeated any momentum we had gathered.

Fortunately, we could leverage Adobe Bridge to run Batch Camera Raw edits on the entire collection. We then built a set of Photoshop Actions to carefully adjust the sea shells and knock out the background.

Amongst the more important Actions was applying a bump in Exposure/Gamma Correction and then masking the Adjustment with a Gradient that corrected for imper-fect lighting on the paper. After colour, Curves and Levels Adjustments were made, and, while still Recording Actions, a Color-Range Selection of the background could be acquired and then Inverted, Smoothed and Expanded to provide room for the shadows cast by the shells.

Finally, a workable image size and crop was completed and saved. It was then simply a matter of running the Recorded Actions on the entire set of sea shell glyphs.

»Graphic Designer
Web Developer
Concept Artist
Typographer
Creative

Ryan Kilthau

Ryan Kilthau doesn't often get away from designing, but when he does, you can find him in White Rock, working off a dairy-free gelato. Impassioned by design, he's always interested in collaborating on creative, challenging projects.

FOLIO Magazine has been independently published by Ryan as a means of showcasing his portfolio without asking you to click around on a screen. So, lean back, have a look and enjoy—if you'd like to see more, please visit hippocampuscreative.com.

All of the projects and written copy are original work. Many of the projects have been re-coloured and/or re-composed for this printed medium.

Thanks!

hippocampuscreative.com