

## ADDING A WOW FACTOR TO CAD DRAWINGS

Dr. Céline Pinet, [celine\\_pinet@westvalley.edu](mailto:celine_pinet@westvalley.edu)

Why do so many CAD renderings look stiff? Where has our creativity gone? Are we going to let technology drive us away from our design roots? In a web site that overflows with creativity, Jeremy Sutton confronts unused opportunities in computer art and reminds us to explore and expand our artistic boundaries.

Mr. Sutton is recognized world wide as an award winning artist and educator who uses digital media to express creative endeavors. His creations hang in President Clinton and Bill Gates' private collections, among others. He gives presentations, seminars and workshops at numerous trade shows and conferences, such as Macworld and Siggraph. A visit to Sutton's web site at: <http://www.portrayals.com/index.html>, will leave your mouth watering and your mind inspired.

Following a playful approach to education, the artist uses storytelling through his web site to demonstrate design techniques and approaches. Figures 1 and 2, for example, are part of a story board demonstration serving to illustrate how to create an "Andy Warhol Style" screen print portrait using digital paint and media. In another area of the web site, animated vignettes of David Bowie show him going through transitions, telling a story through the creative process of a painting transformed with time.

With its Quick Time movies and GIF animation files, this web site is jazzy all over. Brush strokes are used like music to express feelings (see figure 3). They reach across barriers to create portraits from around the world (like that of Yitzak Rabin, figure 4). Issues are raised like counterpoints to get you thinking. For instance, transcripts of correspondence with the government focus on whether or not digital art should be accepted as "real, original, hand-drawn" art.

Beyond the wow effect inherent to the site content, you will find that it also provides good, solid technical information on how to achieve certain results. For example, the author explains how an image is built into a final piece by analyzing negative space and manipulating photographs, collages, and paint strokes (see figure 5). A similar discussion is provided along with figure 6, explaining the creative process leading to a final print. The site also provides information about suitable output for digital artwork as well as tips and tricks to produce special effects and styles.

Though the web site content is fantastic, the web site construction and execution remains modest, as would be expected from a one man show. The explanations are sometimes repeated from one area of the site to another. Moreover, much of the discussion focuses on technical issues. I end up wishing to know more about the creative process followed by the artist. I want to ask Mr. Sutton to: "Tell me more. Tell me how you create these wonders, how do you generate creative ideas and team them with digital media." I learn bits and pieces about this subject, here and there throughout the web site and it is fascinating.

After all, this site is not a web site about duplicating traditional art techniques using digital media. It is about bringing together and building upon the strengths of technology and creativity. It's about loosening up, creating chaos, and loving it.

It's about creativity in action. CAD designers could well benefit from loosening up and using different brush strokes to present some of their drawings. I hope you are inspired by this web site just as I have been.

Figure 1: Convert the portrait, Leonardo Da Vinci's Mona Lisa, into a Painter paper texture. Executed with Painter 4.

Figure 2: Final result showing a tiled Mona Lisa. Light colors are chosen to complement darker ones and create contrast. It leads to painting in the "negative" spaces.

Figure 3: Truth? Close up of self portrait created directly on a Macintosh PowerPC 9500 / 132 (72 MB RAM, 2 GB hard drive) with MetaCreations Painter 5.0 and a Wacom ArtZ tablet and stylus. Brushes used include Scratchboard Tool, Oil Pencil, Pinch, Dodge, Burn, Blur, Distorto, Air Brush, Sunburst, Big Wet Luscious and Palette Knife.

Figure 4: Portrait of Yitzak Rabi. Combination of freehand painting and collage of symbolic images. Created on a Macintosh 9500/132, with a Wacom graphics tablet & pressure sensitive stylus, and Fractal Design Painter 4.0 software. Symbols and elements in the collage include the crowds who were at the rally where Rabin was killed and the handshake with Yasir Arafat.

Figure 5: Shadows 1999: This image is based on a series of photos of Lee Presson and the Nails, playing at the BackBeat night club. The shadows cast on the wall serves as canvas onto which the work is developed. The negative space appears to invoke the spirit of the music. Sutton used MetaCreations Painter 5.5 software on a Macintosh PowerPC 9500 / 132 (208 MB RAM, 2 GB hard drive) with a Wacom ArtZ tablet and stylus to collage and manipulate the photos.

Figure 6: Image created from black and white photograph, with a 3200 ASA B/W film (without flash) in an Olympus Stylus camera. MetaCreations Painter 5.5 software is used on a Macintosh PowerPC 9500 / 132 (208 MB

RAM, 2 GB hard drive), with a Wacom ArtZ tablet and stylus for final manipulations.

Aesthetic .....	4.4
Creativity .....	4.8
Execution .....	3.7
Information .....	4.0

