Individual image size :
4 1/2" wide x 5 1/2" tall

Mounted in one horizontal line
with 1" in between each image
and 2" border all around
(2.5" at the bottom.)

Becoming Famous Morph

transformation/progression

Shape transformation through a series of progressive steps can visually illustrate progressive
motion or movement within a composition. This exercise will help you to isolate this particular
design principle.

Assignment

Using a drawing or yourself as a starting point, gradually alter the shapes until they change into
the face of a famous person. The transformation sequence must use 5 equally-spaced steps.

Portraits

First decide, whom you want to change into. It is best if your choice has some meaning to you. In
other words, by morphing yourself into this figure, you imply that there is a meaningful connec-
tion between you two. Find possible head shots of your celebrity. Now find a portrait of yourself
that is compatible with one of the celebrity photos. Note: the head angle/expression do not need to
be identical. The head can indeed appear to move from side to side.

Then create simple line and shape illustrations/caricatures of you and the celebrity. To do this,
create at least relatively quick sketches by hand of each. The later sketches should be more refined
and detailed to later guide you in Illustrator.
You may scan your sketches and place them into Illustrator to use as a guide for your drawing.
You may not use the auto trace tool. Place the scanned image in a new layer and lock it.

On a different layer, use the pencil or pen tool as the primary tool in drawing the outline. like to
choose a bright color for my lines at this point to differentiate my drawing from the underlying
scan. Use Bezier handles to control smooth curves. (Do not substitute that by having lots of points
with straight lines in between!) You can alternatively turned the scan layer off and on to check
your progress.

Look for simple shapes that are repeated within the drawing. Use cut, copy, paste, duplicate to
sped up your progress. Modify the shapes by mirroring, scaling or rotation.

When you are finished drawing the entire image and gave adjusted points and Bezier handles to
fine tune the line, adjust the path weight by expanding it. Do not change the weight of the line! It
will not be a long, thin shape. Adjust the points on either side of this think line/shape to create a
line which looks more natural and less mechanical, one which varies from thin to thick.

Transformation

This stage starts with sketching as well: work out the five steps on paper first and make sure they are transforming smoothly. It is key that the amount of change between each step is equal to the amount of change between all other steps. The overall "speed" of the transformation should be smooth and even. The easiest way to make this happen is to work a little bit on each step at the same time, not to completely finish one step and then move to the next. Better designs have each part gradually change throughout the entire sequence.

You can have shapes gradually join one another to create large pieces. You can also have shapes gradually get smaller and smaller until they disappear altogether. Use a logical reason for things changing from step to step. Don't have things get smaller in step 2, then bigger in step 3, something new appears in step 4, etc. There is no logic or hint that any of those changes would happen from the previous steps. Think like a filmmaker. Give the viewer a visual hint of what you are about to do based upon what kind of change you have already shown. This is a liner sequence. One thing leads to another, logically.

Once you have something to look at for each of the five steps, then look at the sequence as a whole. Judge the evenness of the speed of transformation, the smoothness.

Deadlines:

Mar 1: 20 sketches

Mar 3: digitize sketches, start transformation

Mar 15: 1st and 5th step complete, work in progress on the rest

Mar 17: pre-critique

Mar 22: Critique

Mar 24: Due