LEARN · CREATE · THRIVE

A Systematic Creative Process

Using analog and digital methods to produce Design and Illustration.

GLITSCHKA STUDIOS

My LinkedIn Learning content will help you improve your creative skills.

DVGLab.com
Weekly Creative Movies

DrawingVectorGraphics.com
Full list of all my courses

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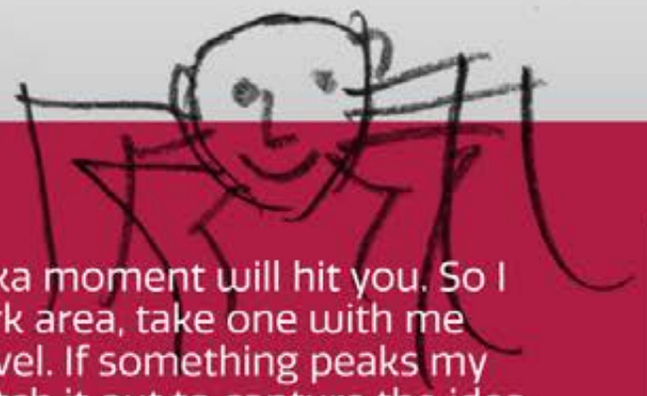

CAPTURING AN IDEA
You never know when an eureka moment will hit you. So I keep note pads next to my work area, take one with me when I go to a meeting and travel. If something peaks my curiosity I write it down, or sketch it out to capture the idea.

Drawing is a designers best friend. It's a skill you can leverage for a lifetime.

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REFERENCE
Regardless of what style you choose to work in, referencing the real-world will help you deduce shape and form. Taking cues on how you can compose your own design and edit out detail that isn't needed so you can clarify your idea.

Reference isn't about replicating reality, it's about informing your aesthetic choices.

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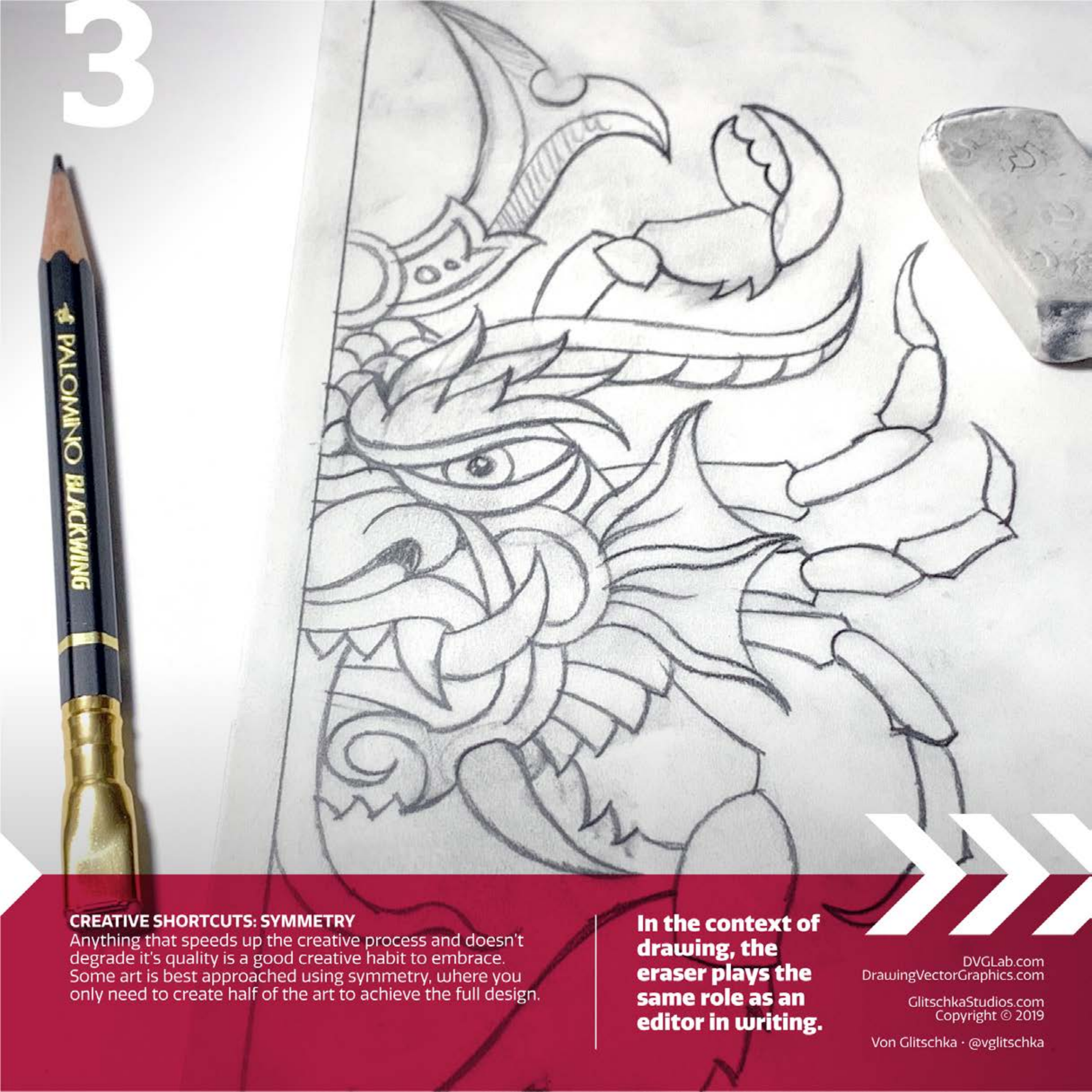

CREATIVE SHORTCUTS: SYMMETRY
Anything that speeds up the creative process and doesn't degrade it's quality is a good creative habit to embrace. Some art is best approached using symmetry, where you only need to create half of the art to achieve the full design.

In the context of drawing, the eraser plays the same role as an editor in writing.

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DRAWING AND REDRAWING
My redrawn sketch (left) defines the thick and thins. I then redraw ontop of it (right) and keep vector building in mind as I precisely work out the various shapes that will make up my artwork. This refined sketch will guide my vector building.

Drawing is a progressive skill. The more you draw, the better you get.

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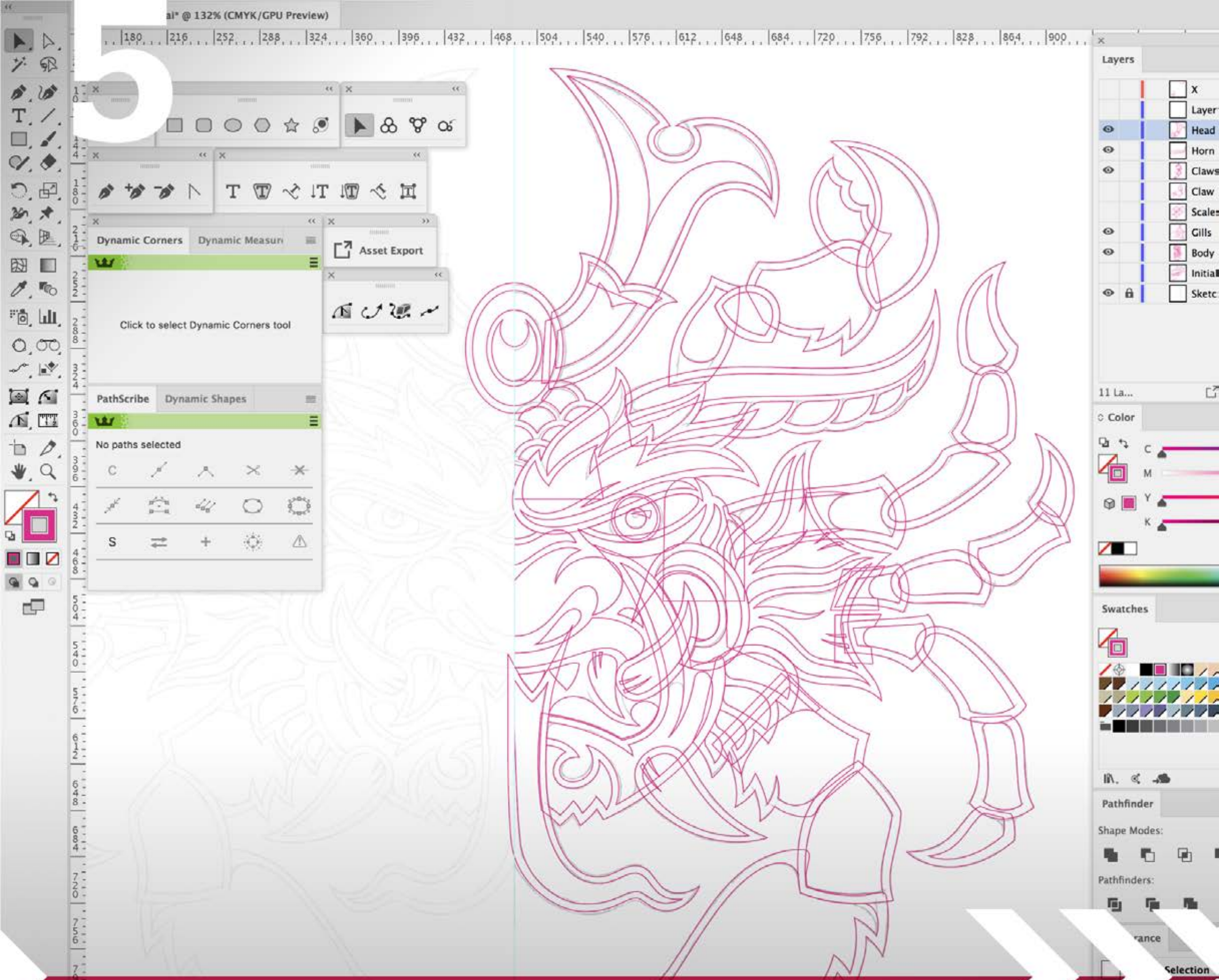

BASE VECTOR BUILDING

Building on top of a refined sketch is like having a road map to follow. You've already determined shape and form, and can now focus on craftsmanship. Be willing to art direct yourself and make improvements at each critical stage.

It goes faster if you build in parts, then you can combine later to create the whole.

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BASE COLORS
When I build my artwork I focus on shape and form first. Then I'll create a tonal family of colors (left) and use the eye-dropper tool and apply flat color to the shapes. I'll do a lot of experimentation, trying various hues until I like the overall balance and harmony of the colors.

A good place to start is to use complimentary colors and add from there.

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BACK TO ANALOG

Once I have my flat color defined I print out a B&W version of my base artwork. I define the detailing by drawing on top of the print out. I'll then either scan it back in and build ontop of it, or just visually reference it as I build the detailing shapes.

Determine a light source and keep it consistant as you figure out your detailing.

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DETAILING
Each hue in the tonal family has a foundation color, shading color, and based on the specific hue a tint for highlights. I use opacity to control the value, and blend mode settings to create depth. For this art I avoided using gradients. Flat color is shown on left and detailed color is shown on right.

CMYK to RGB conversion gives you better color control for any format needed.

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If you have a question email us at: **question@dvglab.com**

Coming Soon: Watch a complete creative process walk-through at DVGLab.com

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