



# ALLY BECHTOLD

PROCESS AND PRODUCTION  
COMD (242 - 05)  
PROFESSOR IAN BESLER

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THUMBNAIL

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# PERSONAL STATEMENT

## Ally Bechtold

A diligent and dedicated undergraduate Communications Design major, currently studying at the Pratt Institute. Ally Bechtold acquires extreme initiative to contribute and prosper within art and design. Enthusiastic to apply creative and technical skills intensively to any job or internship opportunity. Extremely motivated by passion, equipping a relentless and persevering mindset at all times. Pro-active thinking and being quick on my feet is essential, while still being able to be incredibly patient and meticulous. I treasure all mediums of art and anything having to do with design. I am capable and more than ready to take on creative responsibility to contribute growth, contemporarily growing myself.

My creative enthusiasm stems from a selfless service, of designing for brightness in society. I am particularly involved with the design that works toward social good. Working as a graphic designer for Blindfold Magazine has accelerated my ambitions into reality. As a designer, I create for the benefit of others. Empowering others by designing for great causes is the reason I continue in the field. To make anyone's life easier fulfills my life's purpose.

# PROJECT 1

## NOT TO DIE FOR, 'TO LIVE FOR'

Project Brief: Design a multi-page menu for a restaurant, cafe, or bar. This can be a restaurant concept that you've developed yourself, or a redesign of an existing real-world restaurant brand or concept.

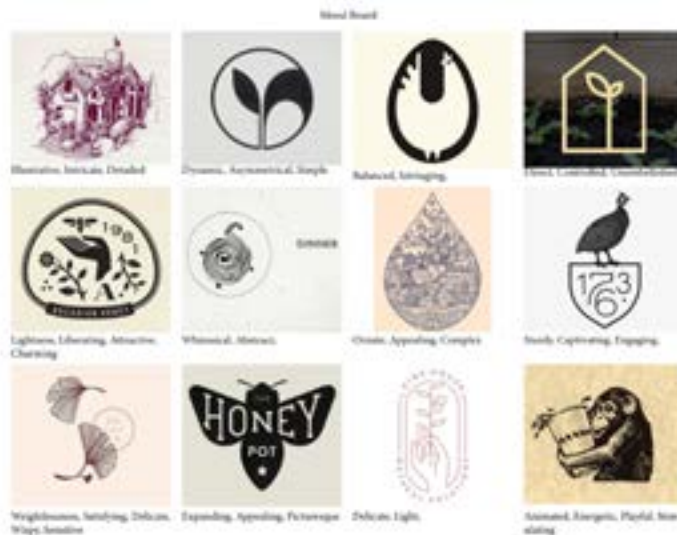
'Tulip Four' is a restaurant concept that originated from the project brief of creating an innovative restaurant with a strong layout and readability.

Given this project I wanted to emphasize, health, wellness and nutritional healing. If I were to have a restaurant this is exactly what it would be. Working at an organic restaurant before, I wanted to make it unique to my own style. Even though an organic restaurant can come off as a healthy choice, the food choices are not the most nutritionally dense. For example, you could eat an organic burger and not consume the best meal for your body at that time. Tailored to your body's holistic needs, is what food should act as. Hippocrates once said "Let food be thy medicine." I wanted to create a restaurant that had food that not only tasted good, but focused on specific benefits for each time of day, or what health benefit you want to achieve for your body.

I spent a lot of time working at organic restaurant over the summer where everyone would always say the food is "to die for." However, I think that food should be "To Live For," a unique positive wordplay for the celebration of health and wellness. "To Live For," sounds like "Tulip Four," so I could incorporate an elegant floral theme for an intimate feeling in an organic restaurant. Restaurant menus should be engaging and satisfying to look at, which works up a visual appetite, wanting you to look even more.

# PROJECT 1 - PROCESS

# MOOD BOARDS - INSPIRATION



# PROJECT 1

# PRECEDENT RESEARCH



## PROJECT 1

# LOGO DEVELOPMENT

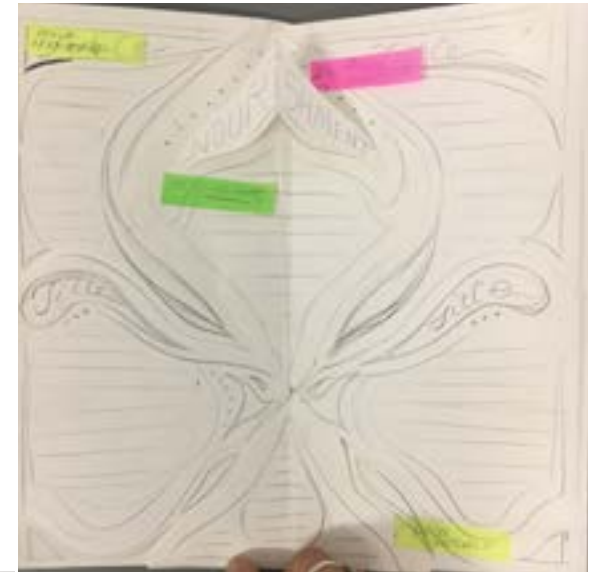
All of these sketches were different approaches to the ideation of Tulip Four's mood. They all were attempted to convey a sense of whimsicality and elegance, while maintaining an organic theme. Experimenting with lettering and floral designs was the main focus. Also, my title incorporates a word and number, so the design possibilities were limitless.



## PROJECT 1

## PAPER MENU MOCK-UPS

One part of this assignment was to physically draw out a menu from scratch. I wanted to play with as many different compositions within a portrait orientation as possible. These ranged from being compartmentalized into geometric boxes, to being immersed in an illustrative flower. This stage was mostly to work out the placement of the items on the menu. I still wanted to maintain an organic playfulness. So, I used a cut-out technique in one mock-up, in the bottom right corner. To the left of that, the mock up uses a paper cutout in the middle to represent the leaves of a tulip. All in all, I wanted to balance a floral essence with elegant organizational compartments.





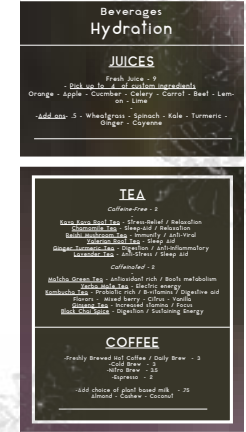
# PROJECT 1

## DIGITAL MENU COMPREHENSIVES

Turning these menu's into digital comprehensives was the first real dive into Adobe InDesign. This stage focused mainly on the organization of menu items and overall placement intentionality. I attempted to make three versions that were as individual and unique as possible.



# PROJECT 1 FINAL



# PROJECT 2

## 'CHAKRATICONS'

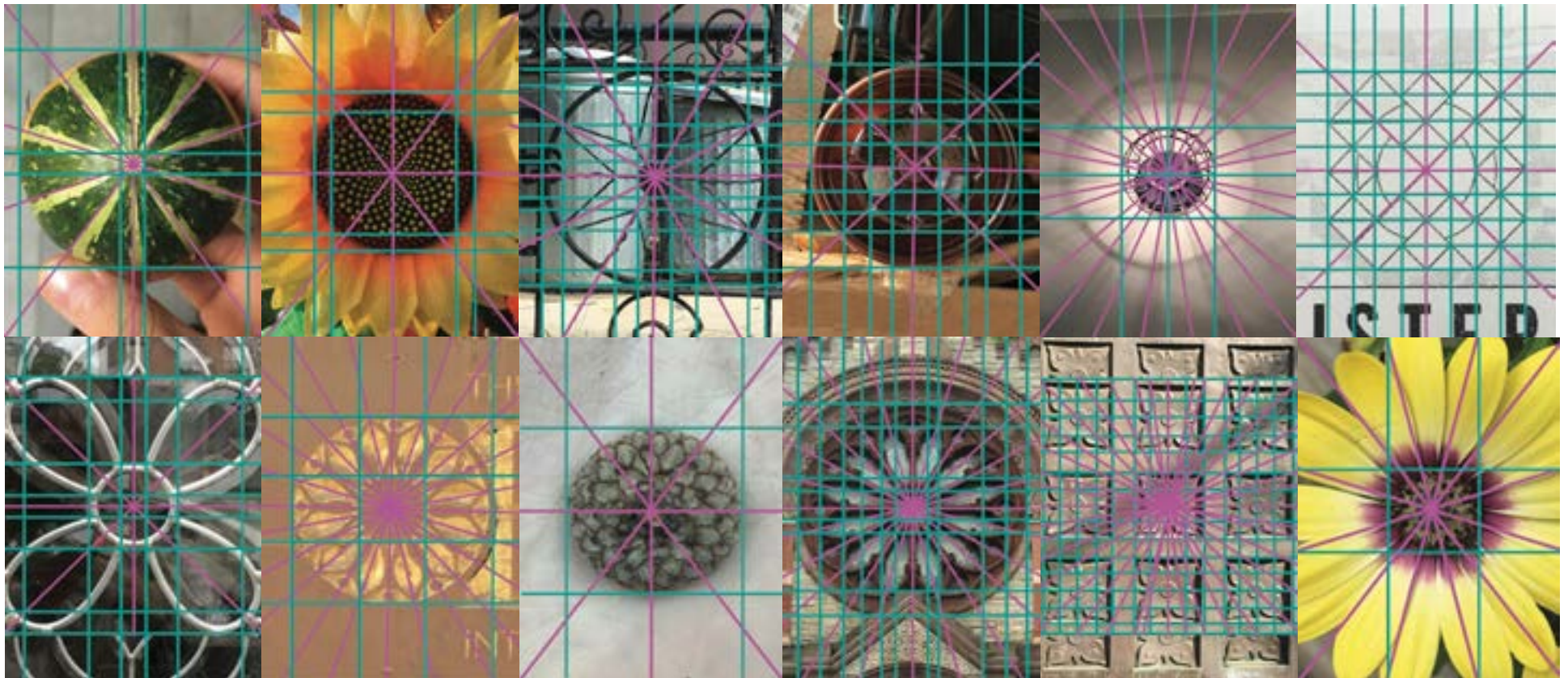
Diving into a project with an open-mind allows for endless possibilities to unravel. Being open to experimentation, different perspectives, and stretching the source material, are all actions I decided to take advantage of. Studying the radial symmetry designs out in nature was a discovery of an order in and out of nature I overlook way too often. I thought it was interesting that the symmetry existed in such radically contrasting scales. From an acorn shell, to the rose window of a church, it stayed present. After visually researching and documenting, the transition to emoji-making was a change of process towards technique. By recreating emojis accurately from the direct subject, was a great acclamation to the pen tool in Adobe Illustrator. This process was a very engaged endeavor, with layers of applied skills; visually and technically. I thought this contrast was very useful to understand how to dissect details in a certain area or subject.

Starting to create the radial designs from the source material comprised a plentitude of experimentation. There was reapplied attempts to stretch fragments of the source material as far as possible. I did not use the full emoji for any of my final designs. All of the designs were created with the intention of being familiar-looking, but not distinctly recognizable. Almost as if you get an essence of the emojis in the details, but can not wrap your head around it. All of the designs equip their own individuality, from using different emojis in each design.

## PROJECT 2

# VISUAL RESEARCH- RADIAL SYMMETRY IN NATURE

This research focuses on being meticulously observant within surroundings to reveal radially symmetric patterns in nature. During this research I found many different types of objects that had their own signature symmetry, all considered radial. Walking around the city uncovered many different forms of this. For example, it was found in the rose windows of churches, gourds, menu logos, the bottom of a bottle, flowers, acorns, and even apartment gates. This collection allowed a greater understanding of how many sections can be fractioned into a circle, while maintaining an algorithm. Radial symmetry can be found in a nickel-sized acorn shell, or in a grand rose window of a church.



## PROJECT 2

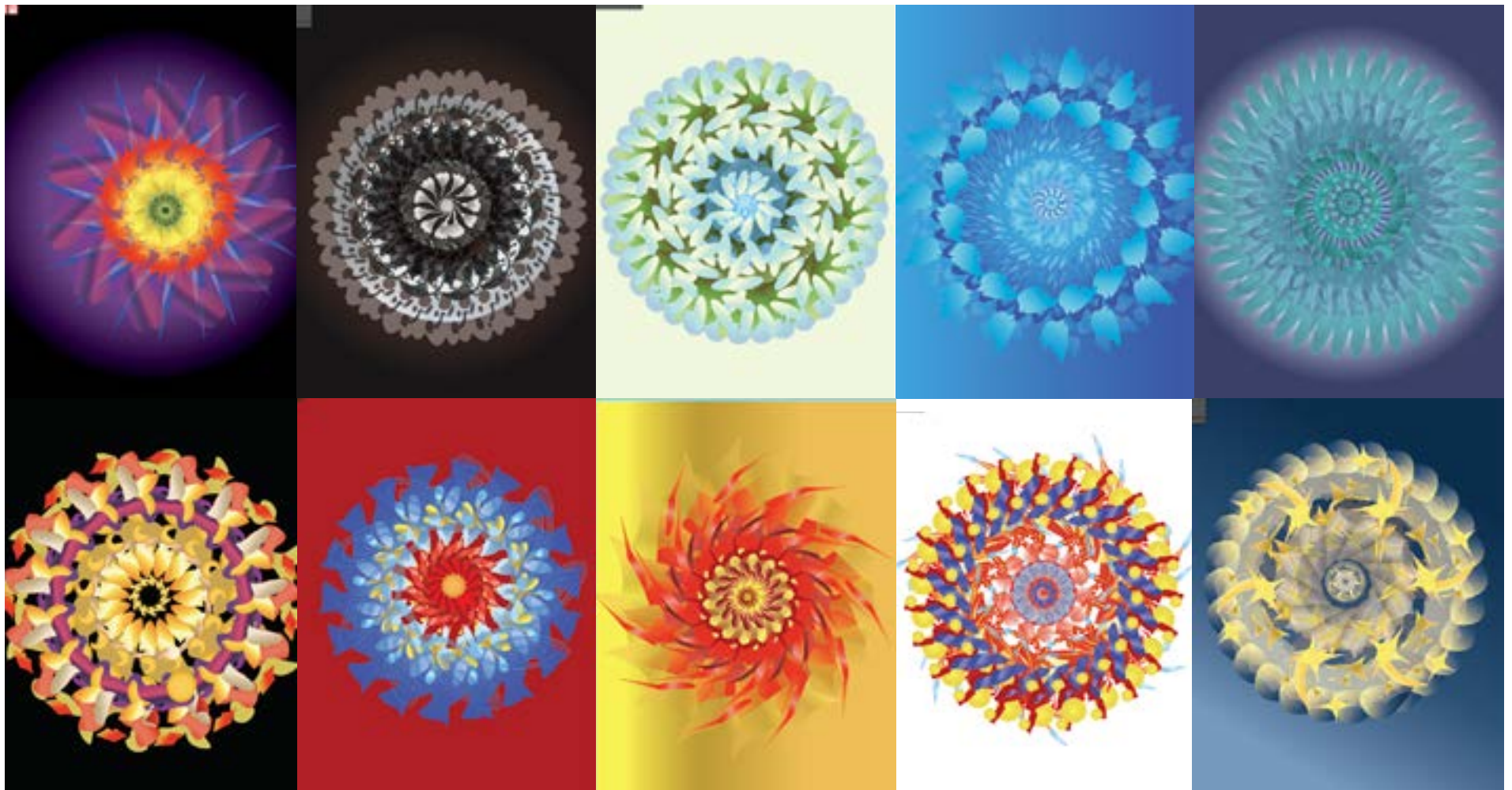
# EMOTICON RECREATION

All of these emoticons were created individually by hand in Adobe Illustrator. These were based off of legitimate emoji's found on mac devices. However, they are used as source material for the finished project. I wanted to make these as accurate as possible to be able to utilize little fragments of each design. Also, I chose to use emojis that were focused on the primary colors: blue, yellow, and red.



## PROJECT 2

# INITIAL COMPOSITIONS



# PROJECT 2

# FINAL

The final deliverable of this project was executed into seven designs. During the creation of these patterns, there was too much experimentation to condense into one piece. That being said, an extension of seven designs are integrated with each other. They can also be seen as separate individual entities. What inspired me the most during the process of this project, was how energetic the designs were becoming. Each composition looked as if it were ascending or descending. It reminded me of the chakras that are implemented in yogic philosophy. Struck with that association, I wanted to make a piece that resembled the chakras. Chakras are supposedly energetic centers aligned vertically in the human body. Their color palette ranges red, orange, yellow, green, light blue, dark blue, and purple. I wanted to take advantage of the colors within this scheme and recycle it in the final.

I used only sections of each emoji, making their source unrecognizable. What was interesting about this process was the fact that the designs had no noticeable recognition of the source material. Stretching the source material was a main focus in the approach to this final.

Even though this piece has seven integrated components, like stated before, they still exist individually.

Titles from left to right:

-Majora, Abyssal, Whirlpool, Hydrangea, Moroccan Sunrise, Pollination, and Passion.

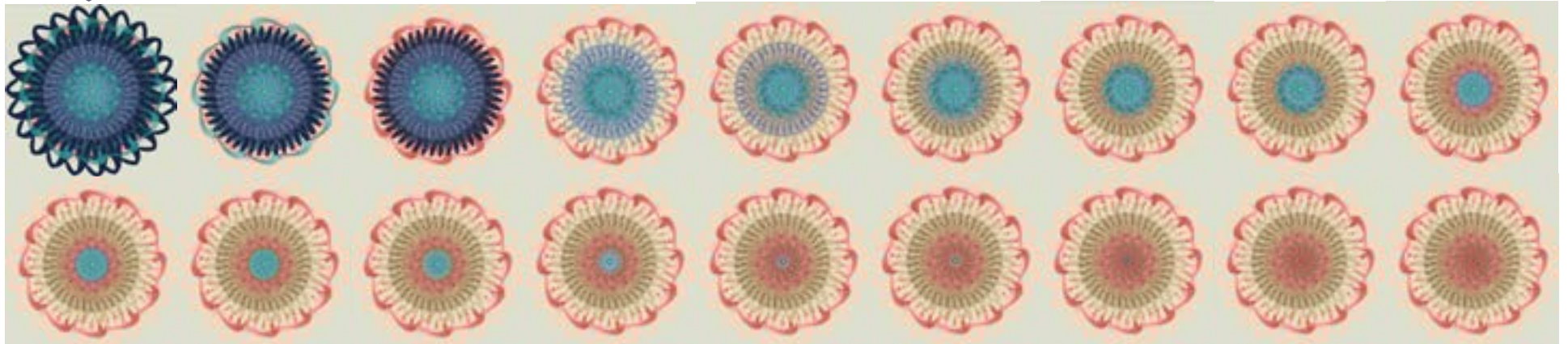
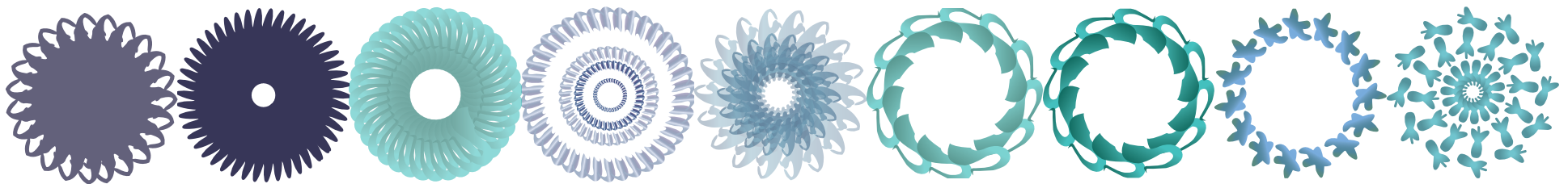
Titles from Chakra interpretation:

-Sahasrara, Ajna, Vishudda, Anahata, Manipura, Svadhishthana, and Muladhara.



# ANIMATED GIF

With one of the finished designs, I created an animated GIF comprised of all the layers used to make radial symmetry.





## PROJECT 3

# BREAKING OUT OF THE LAMP

Genies are selfless, mythical creatures who are renowned for granting three wishes to whoever stumbles upon their lamp. However, they are summoned to this confined lamp for the duration of their entire existence.

Shouldn't genies be able to work towards escaping the prison?

I have been inspired to create a currency specifically applying to the finances of genies. This will help give genies a purposeful sense of independence, freeing them from their solitude. Ultimately, freedom will allow genies to travel anywhere they wish. This currency system gives genies an opportunity to live life outside the lamp.

I really wanted to approach this project with a mystical stylization. I worked inspired by the Indian Rupee. Visuals represented on this currency system is so unlike the United States'. The Indian Rupee has multi-colored vibrant gradients, while the United States' dollar is just a dull green. Since money can be referred to as 'magical' I immediately thought of basing a system off of a fictional world. There is something so compelling about making sense of what is not real. Making sense of the genie's world, is jovial in the perspective of adding monetary value to it. Including a materialistic entity in the magical realm is ironic, but quite useful for the genie.

# CONCEPTUALIZATION



- Golden Accents representing the lamp.
- Essence of engraved floral decals, embossed texture
- Deep magical, rich, mystifying colors - playing with gradients.
- Deep jewel tones, fruitful colors, not over-saturated that compliment the gold.
- Wipsy forms, representing the mystical properties of a genie.
- Transparency/opacity variation on certain forms to represent smoke.
- Access to this money is given to whoever is asking genies for their wishes.

It is given to the genies based on a tip compensation depending on how successful they were delivering the wishes.  
 wind-like detachment - cloud essences -expansion - freedom - magical empowerment - liberation - independence  
 (Not gender specific.)



# PROJECT 3

# RESEARCH AND PROCESS

First  
Iteration  
Phase



# PROJECT 3

# FINAL

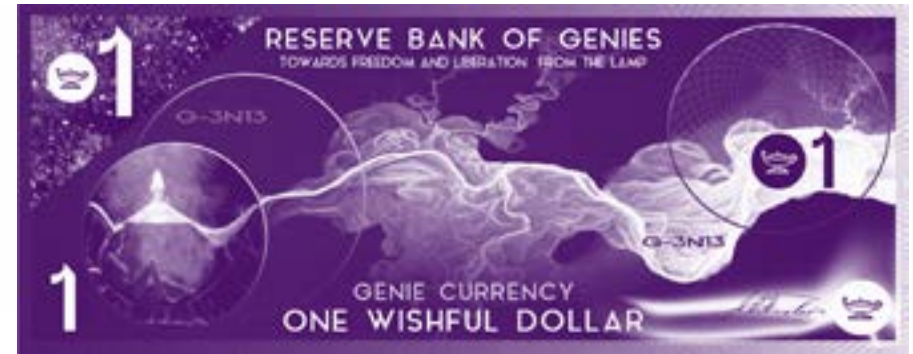
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Color Swatch #2:  
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Typeface #1:  
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Typeface #2:  
Futura

Typeface #3:  
Radnika Medium



Color Swatch #1:  
Pantone Value 2617 C

Color Swatch #2:  
Black

Typeface #1:  
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Color Swatch #2:  
Black

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Futura

Typeface #3:  
Radnika Medium



## PROJECT 4

# CANDID CREATURE

I was more than excited to take advantage of a portrait assignment. Coming from my illustrative background, there was nothing I loved doing more than drawing meticulously intricate features of the body. After working in large scale during my first year at Pratt Institute, I am ready to get back to my roots. Going from six-foot tall charcoal drawings, to the drawing tool in Adobe Illustrator is an exciting transition. Expanding my drawing capability excites me to the max. Getting intimate with my pieces is the only way I can create. It is interesting to think of yourself in a relationship with each and every pieces, creating a unified bond. Every piece is an extension of myself, so I always strive for them to convey my vision of appreciation for the little things, with little details. Becoming completely immersed in a piece is what I live for.

You know you have found your passion when you can lose yourself and find yourself in something at the same time. My passion for illustration was translated in this project balancing illustration and graphic design. Combining separate individual entities into a finished piece has been really helpful to my compositional integration and cohesiveness. With this piece, I wanted the relationship of all elements to be symbiotic and complementary to one another.

# PROJECT 4

# RESEARCH AND PROCESS

Landscape



Portrait



# PROJECT 4

# SKETCHES





# PROJECT 4

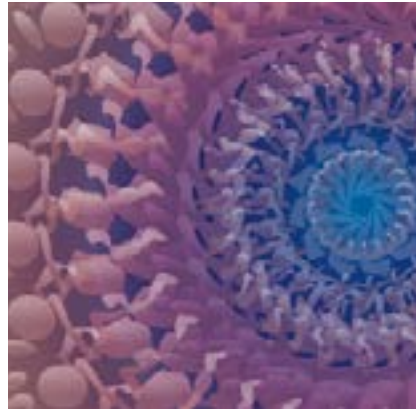
# FINAL



# THUMBNAIL PAGE



PROJECT 1



PROJECT 2



PROJECT 3



PROJECT 4



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# ACKNOWLEDGEMENTS PAGE

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