STEPHANUSEMBRICANUS
Sefan 2024
Digitalized and vectorized
Quick Book Nr. 4
automatic Drawings

High, here is a new Guckbook. I hope you will have some pleasure with these brand new WORKS OUT OF OLD SKETCHES. This Guckbook is about digitalizing images and the art of turning analogue sketchwork to digital unique works. Not reproducing, no, developing is the idea behind these graphics. And of cause it is about tryout and exercise.

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Thanks for having a respectfully look to my works.

Digitalized and vectorized automaticDrawingsbySefan2021

Transforming pixels to vectors is a process of simplifying images. To change some bitmaps, (that save image-pixels by each other,) to linear constructions, (that fix pixel-groups as objects, inside linear forms made with outlines, which are fixed by points,) simplifies colours and forms and the size of data in the document. It is like geometric drawing with points,curves and straight lines. Retracing tools can convert pixels groups automatically or you do it with your hand, point for point with pen and mouse on a template beyond or out of your mind.

I took some pencil-sketches and other works, manipulated them in different ways with programs working in pixels for the use of retracing tools, to get a vector graphic as result. Than I manipulated the work with vector-tools. That is the difference to my freehand-works, my first vector works, that were built by hand from linear constructions on an empty page.

Retracing tools have different settings or presets. You can change the parameters and methods for the pixel to vector converting. It's not necessary for me to imitate the original, no it is more my interest to be creative with this tools, to do something new and different to something old. Photorealistic works are possible to make with vector tools, its useful for iconographic images in ultra large sizes, but that is not like exploring something new for a new art.

I do try out the use of these tools to develop fantasy and creativity and not for perfection of a work or the knowledge about the program. Sure you have to know what you can do with the tool your working with.

On the left: Heartman, automatically retraced and converted from an Aquarell (watercolour). The result is close to the original but has it's own significant artefacts. **On the right: Bottle** handmade in vectors, the label is automatically vectorized from the original.

WORKING ON BRAIN DOODLES

Sketch 2017

The difference between pixels and vectors is recognizable in the printing of large graphics. A vector graphic is a small set of data, that you can print enlarged in each sizes the printer allows, without losing clearness and sharpness of lines and forms.
Images out of pixels are in a solid resolution, to enlarge the image without losing sharpness is limited. It looks unsharp or pixeled if you enlarge the image more as the fixed resolution

Pixelwork 2020

allows. Pixels of an image are saved one by one in a Bitmaps. Vectors describe an outline out of points with curved and straight connections. The line build the form and you can fill the form with different contents like colours with or without graduations or further line-constructions from outlines and fillings.
Vectors have no resolution of the objects they describe. The resolution is added by the printer or the graphic card, that interprets the

Vectorwork 2021

code, creating the image. Images out of pixels are send pixel for pixel as output. Large images with high resolutions have lots of data. Vectors have only a few postscipt data and for each resolution the same size that descibe the image. Basic differences in handeling the data of the image to describe are making the differences for the tools you work with and for the result you get. It is helpfull to know your tools for to get what you want.

Traindoodle, pencil sketch

from my sketchbook

Traindoodle, coloured with Photoshop

coloured with pixels

Traindoodle, automaticallly retraced and converted

Retracing automatically means to set the parameters for the automatic job. It starts with the resolution and the sharpness of the template, high resolutions create a lot of pixel groups and data. Sharp edges give the outlines a rough form with many points. The result gets more detailed, good for a fine, from the original adapted retraced copy. To loose details means to give room for fantasy. So, to create something different means to change and to add something, that makes the lost to a win. Unimportant details get lost and make room for new elements. That is abstraction, it's surrealizing your work and the image your work is made from. It makes it different. To to do that job in vectors allows me to make from a small sketch a grown up graphic that can get produced in large sizes.

Digitally manipulated

To develop from a small sketch a work, that is the traditional way of creation. To do that digital seems to be new but it follows the same rules as all kind of creaton. To have an idea, to work it out by creativity, to correct the mistakes and use the tools and materials to produce the idea as good as you can. Working with digital tools and using the specifications of digital tools leads to different results, that changes the look of an image, but not the topic behind. What you do and why you do a work of art is directed by the idea you have. The uniqueness of the idea behind the work and the unique way to visualize the idea, is the art of the creator. How the idea gets realized and what it efects is the art for the receptor.

automatic

Converting pixels to vectors is like collecting pixels to groups and bulding objects out of the groups. This transforming is an automatic abstaction. The object is and looks different to the pixelgroup that it is made from. The less groups are formed from pixels with different colours, the more the image gets abstacted and posterized. The forms of the pixelgroups get their own shapes as new element of the image that's automatically created.

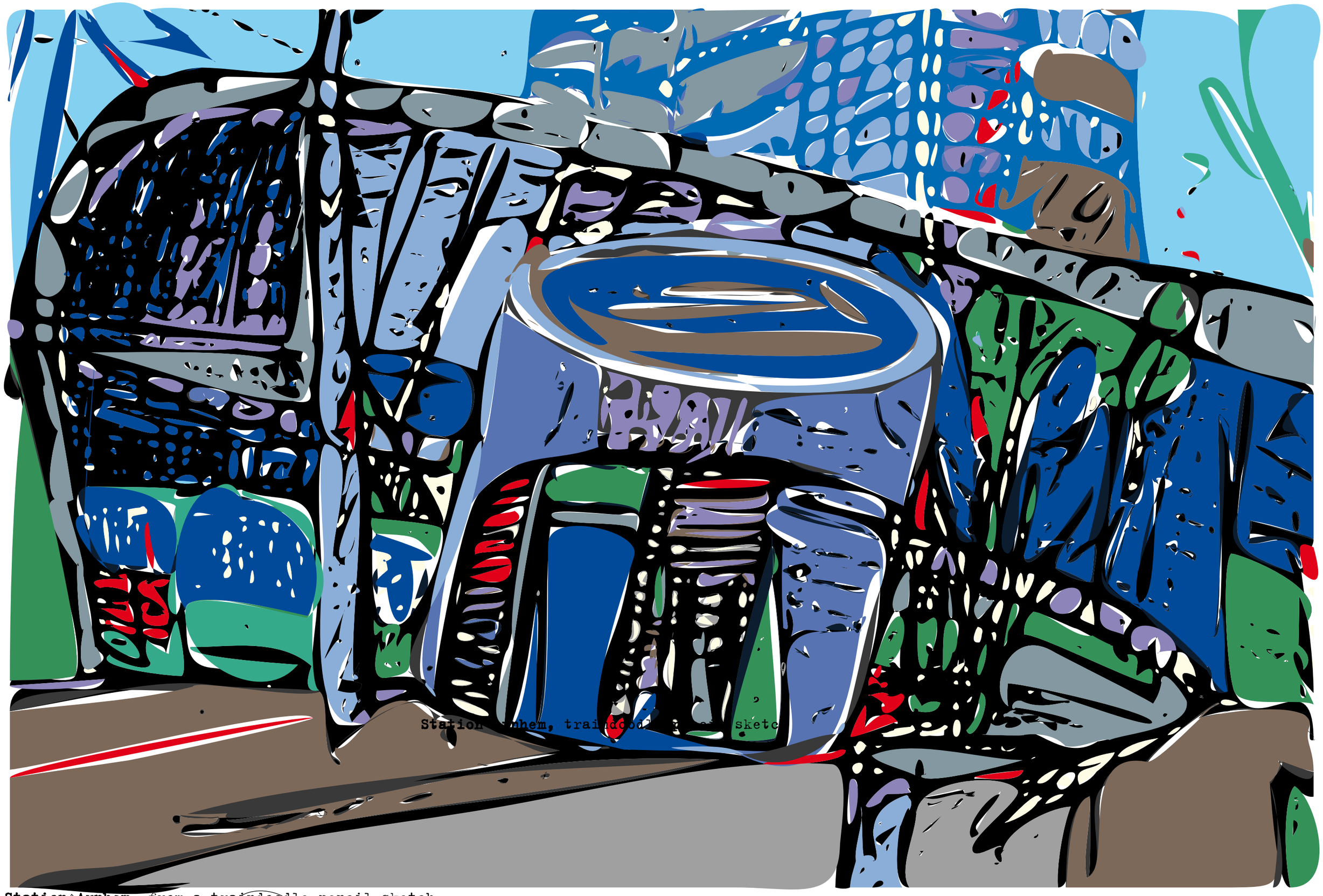
manipulated

Man in the train, from a traindoodle pencil sketch

abstraction

digitalized

Station Arnhem, traindoodle pencil sketch



Station Arnhem, from a traindoodle pencil sketch

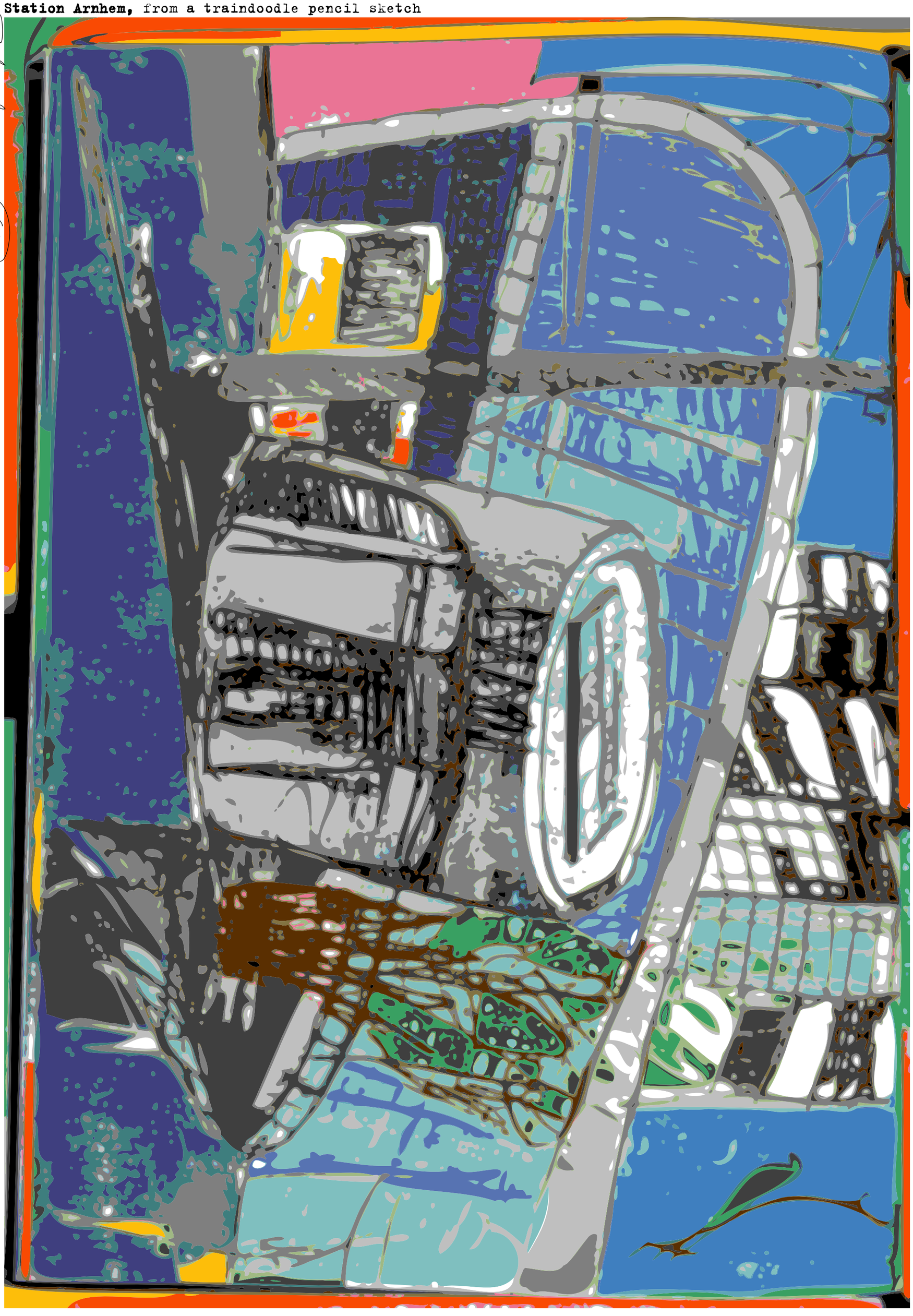
Station 1

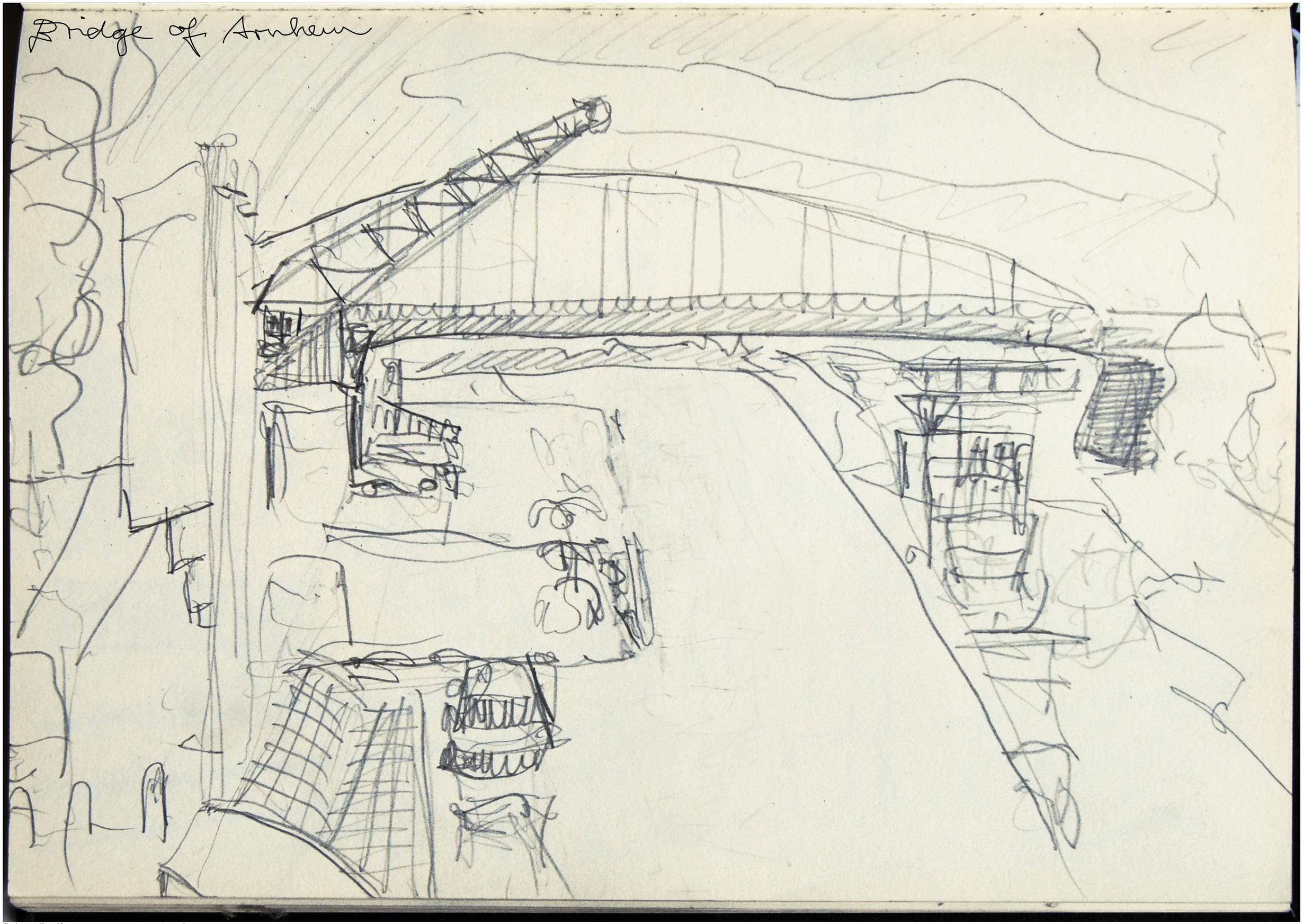
Station Arnhem, from a traindoodle pencil sketch

Station Arnhem, from a traindoodle pencil sketch

Station 3

Station Arnhem, from a traindoodle pencil sketch



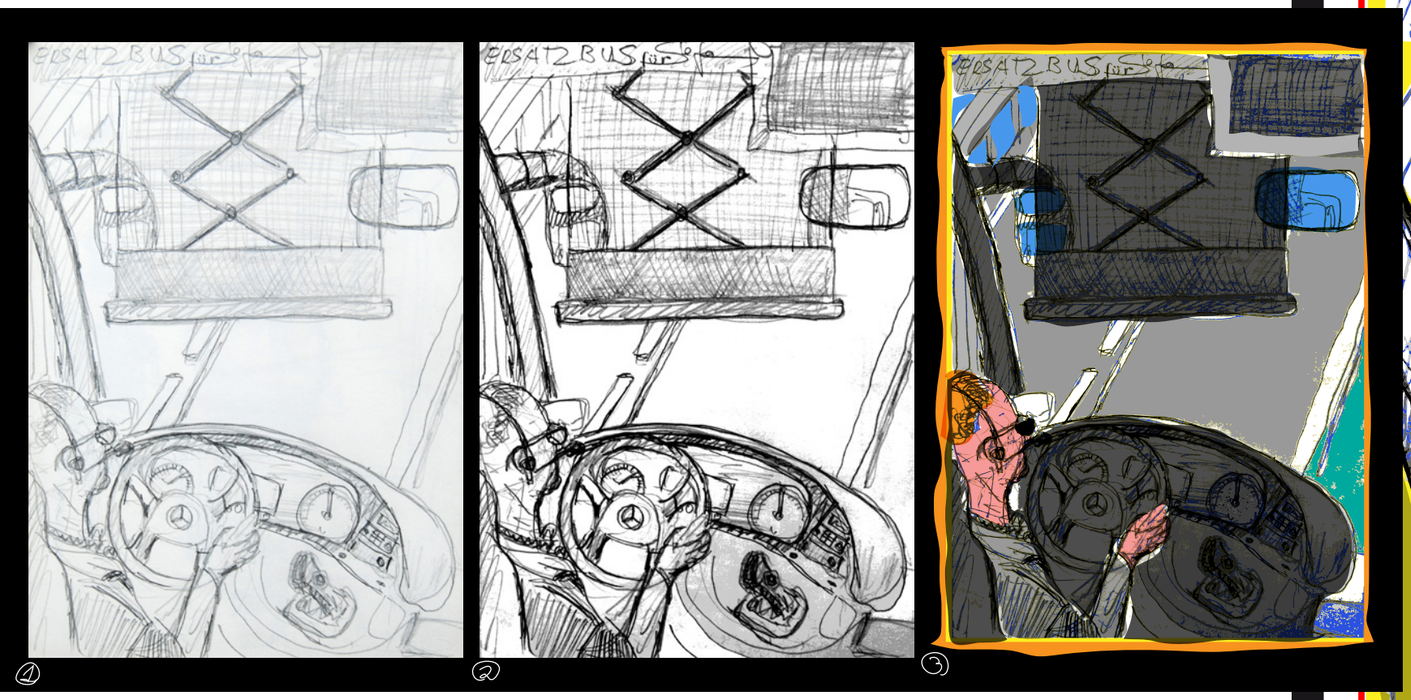


Die Brücke von Arnheim, traindoodle pencil sketch

Brücke von Arnhem coloured Pixels

Bailey van Arnhem vectorized

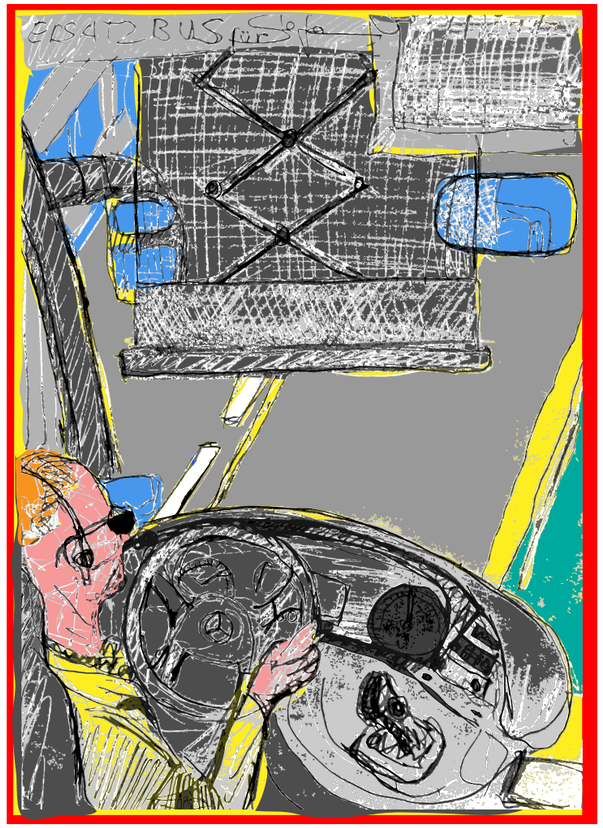
ERSATZ BUS



1 2 3

Colouring my traindoodles

After photographing and digitalizing some of my traindoodles I coloured them first with easy tools in my Photoshop, to get some coloured pixels, to vectorize them in illustrator. I manipulate the result by reducing the number of points or adding some lines and forms. Abstraction happens by simplifying and the results give the ideas for the digital manipulations. Developing and changing my style is something I'm working on. So the manipulation of digitalized images take influence to the



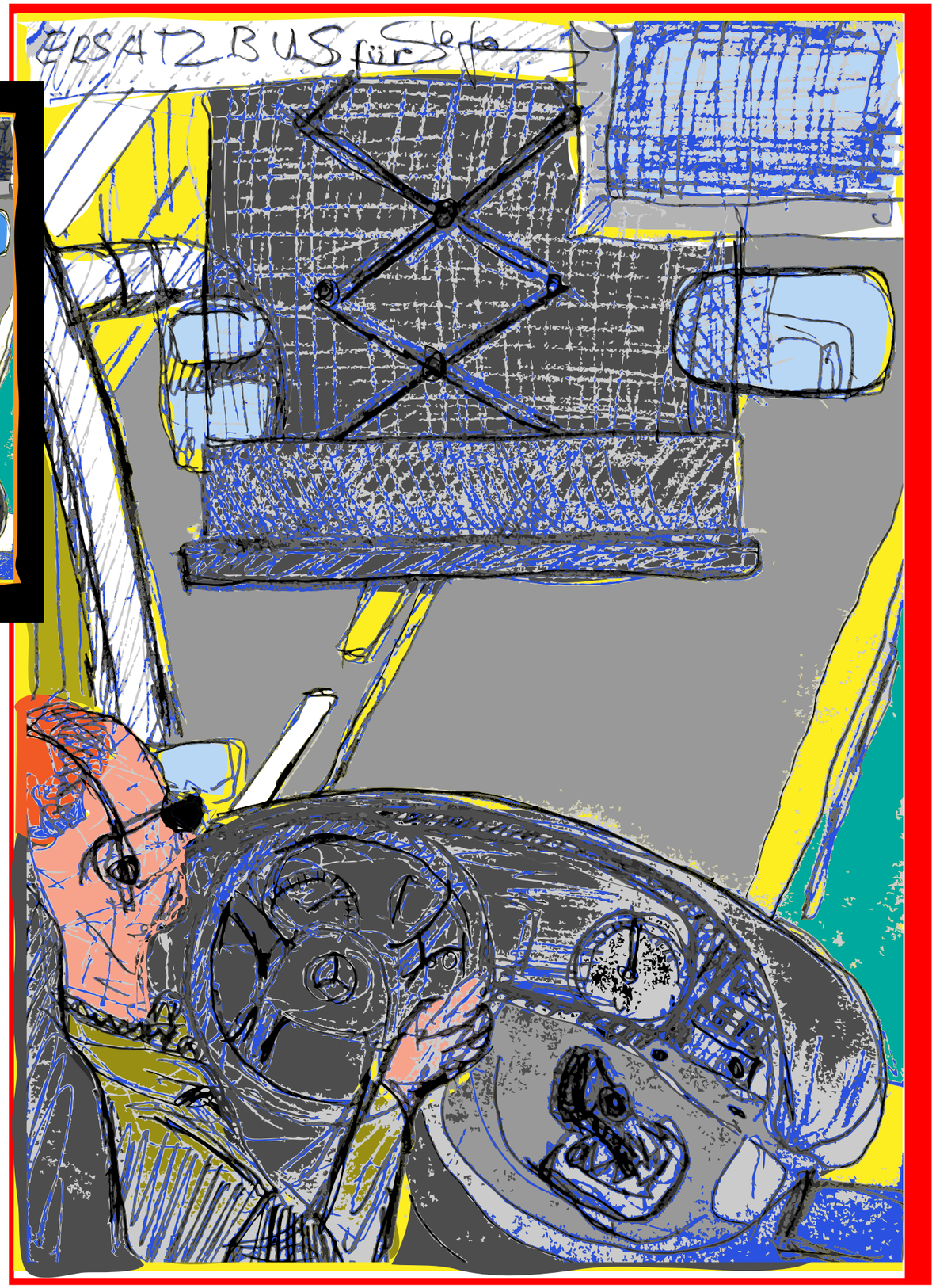
4

Drawing No: 1

greyscale 6 tone pixels No: 2

Colours by vectors No: 3 4 5

vectorizing, digital manipulation can influences the working process of a whole series. Routines I can use for several works to give the images a common line that is following through the series. The way I use my tools makes the style of my work.



5

Drawing

Pixelwork

in black and white pixels

vectorwork

Translation and variation

DEUS ex MACHINA

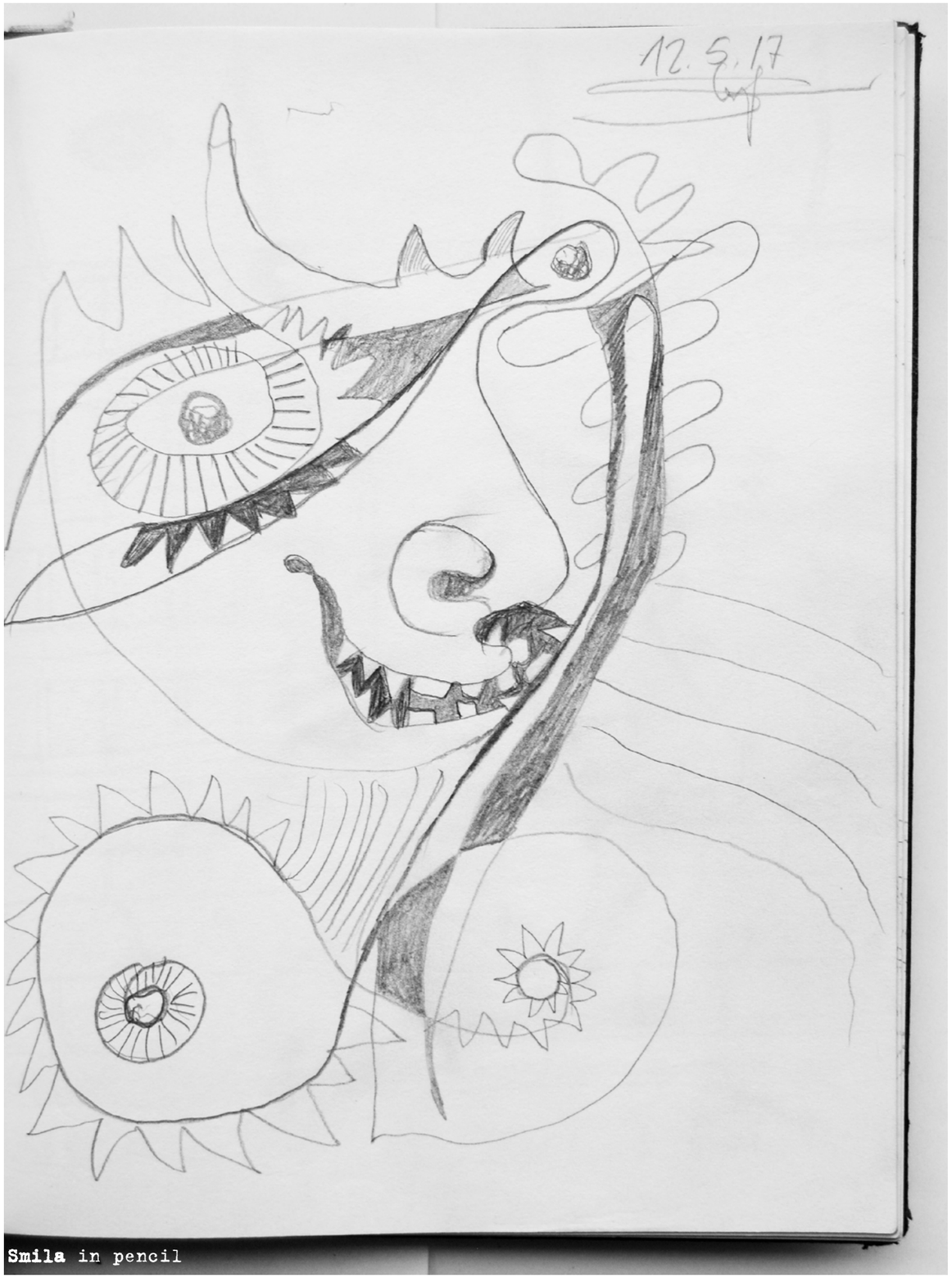
Inspiration is not falling from the sky and also not something you get told by God or a holy power. It is something out of your mind, your experience and the way you have learned to look to the world around.
Ideas, that come like manna from the sky, are not your own ideas. To do something own means, transpiration and thinking.

Progress goes step by step with a lot of work. Inspiration is not a button on your keyboard for a self working program. It is the thought, that is standing behind a new idea, there is no program, that does the job. If a computer-program does the job of fantasy it would make the artist useless. If a program with fuzzy-logic could do the art, what direction art will go. Will computers go to look at that computer made art for enlaging their computer-minds.

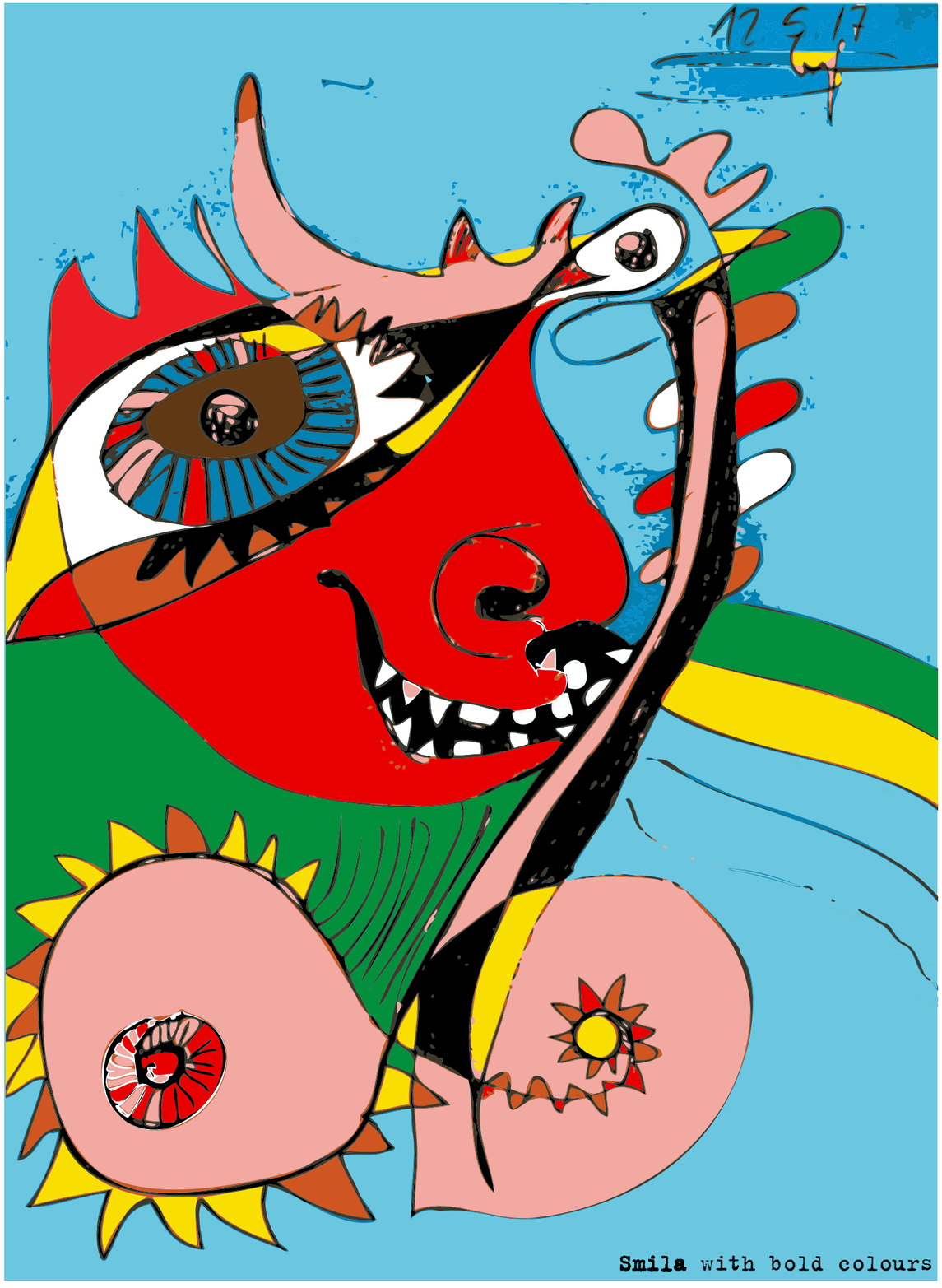
Art without the human factor could make the world better but without that factor for whom, for computers only?

FuzzylogicART would be for a new species with FuzZilogic Minds. IF computers are making art, they become the leading species and we humans feed them with energy till the end of our days. We would serve the fuzzylogic of a machine. Maybe we are doing that, without knowing that we are the severs of a new species we have created with the internet as iviroment to connect us wth the

FuzzylogicGodMachina.



Smila in pencil

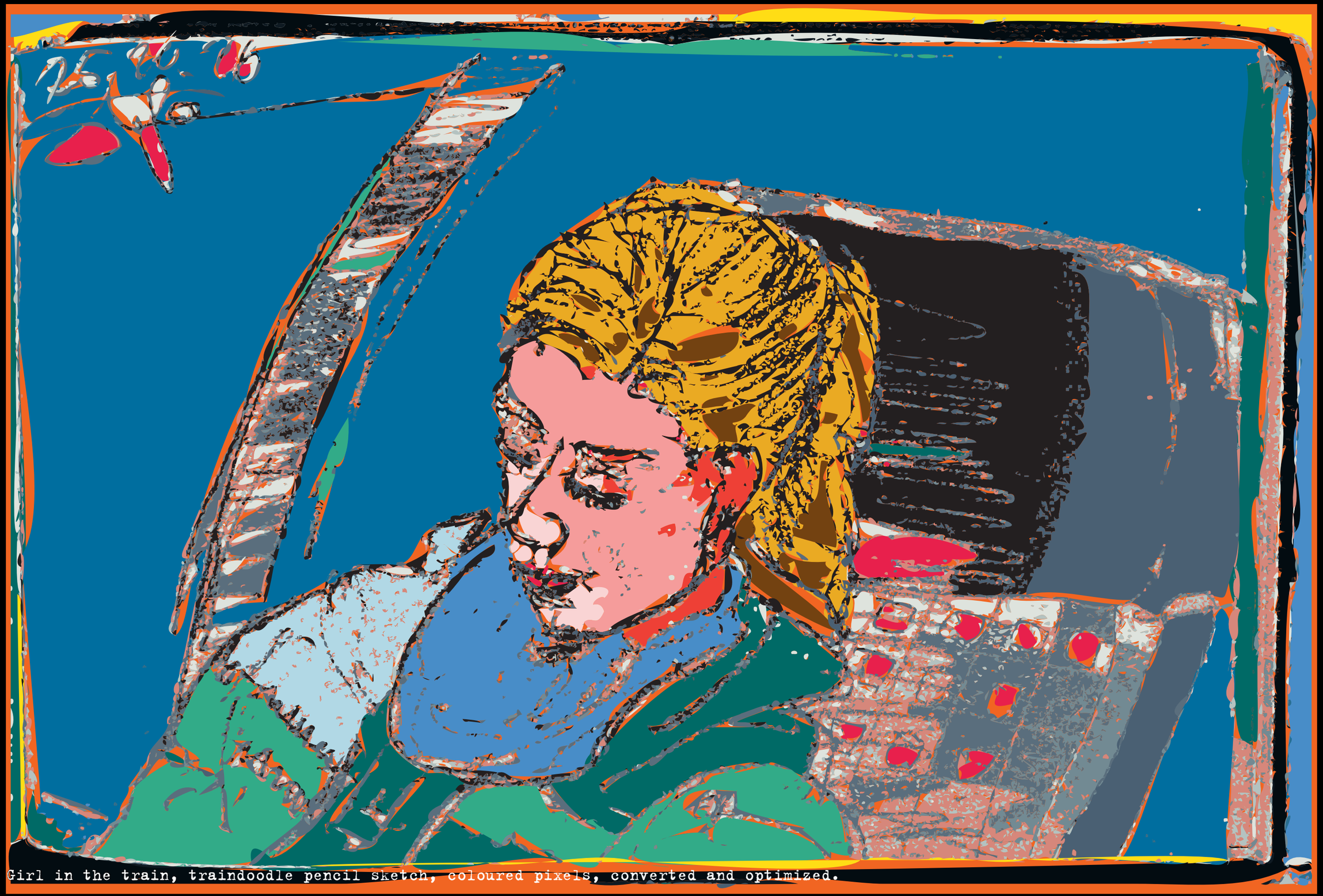


Smila with bold colours

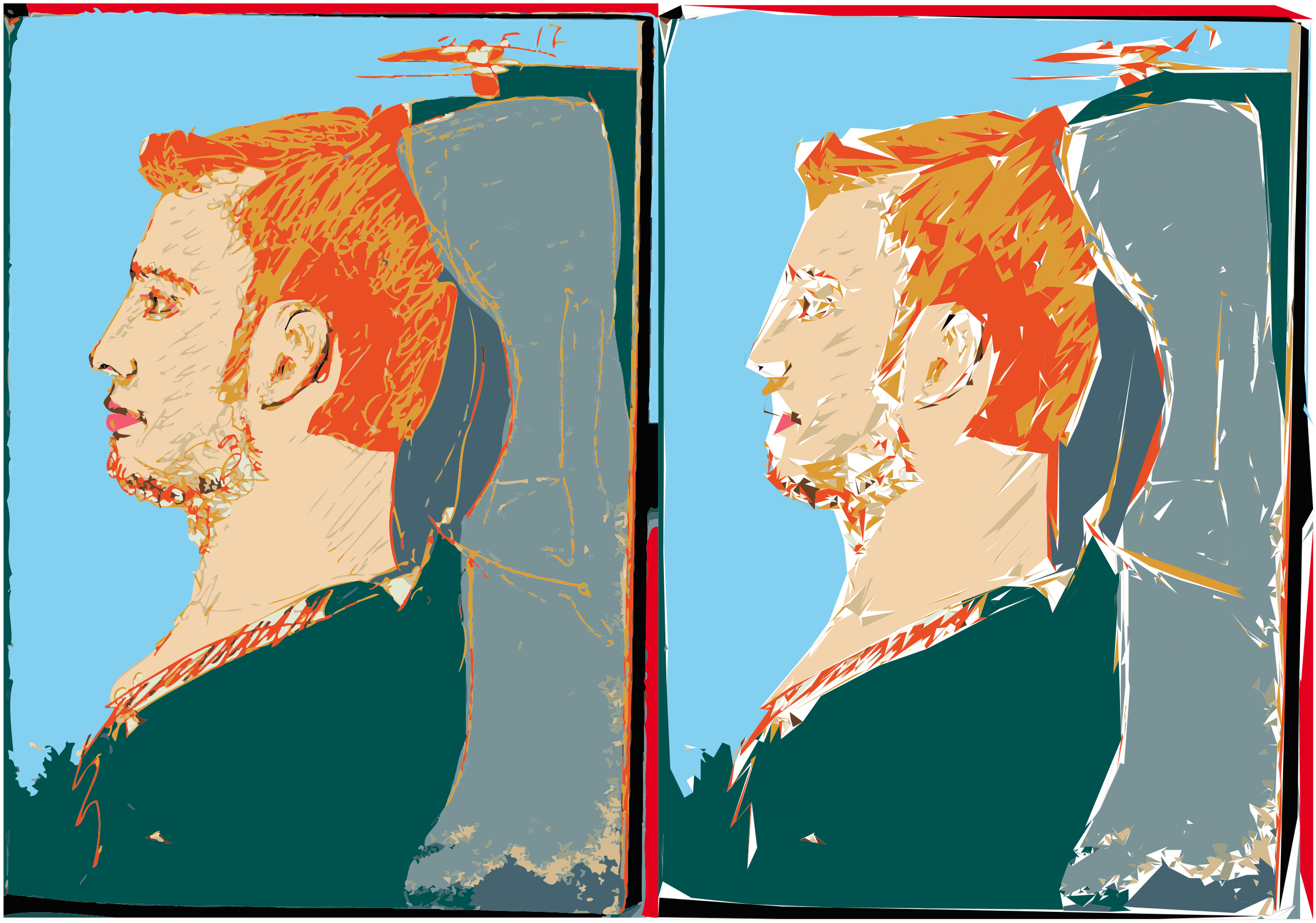
Girl in the train, traindoodle pencil sketch

Girl in the train, traindoodle pencil sketch and coloured pixels

Girl in the train, traindoodle pencil sketch vectorized in black

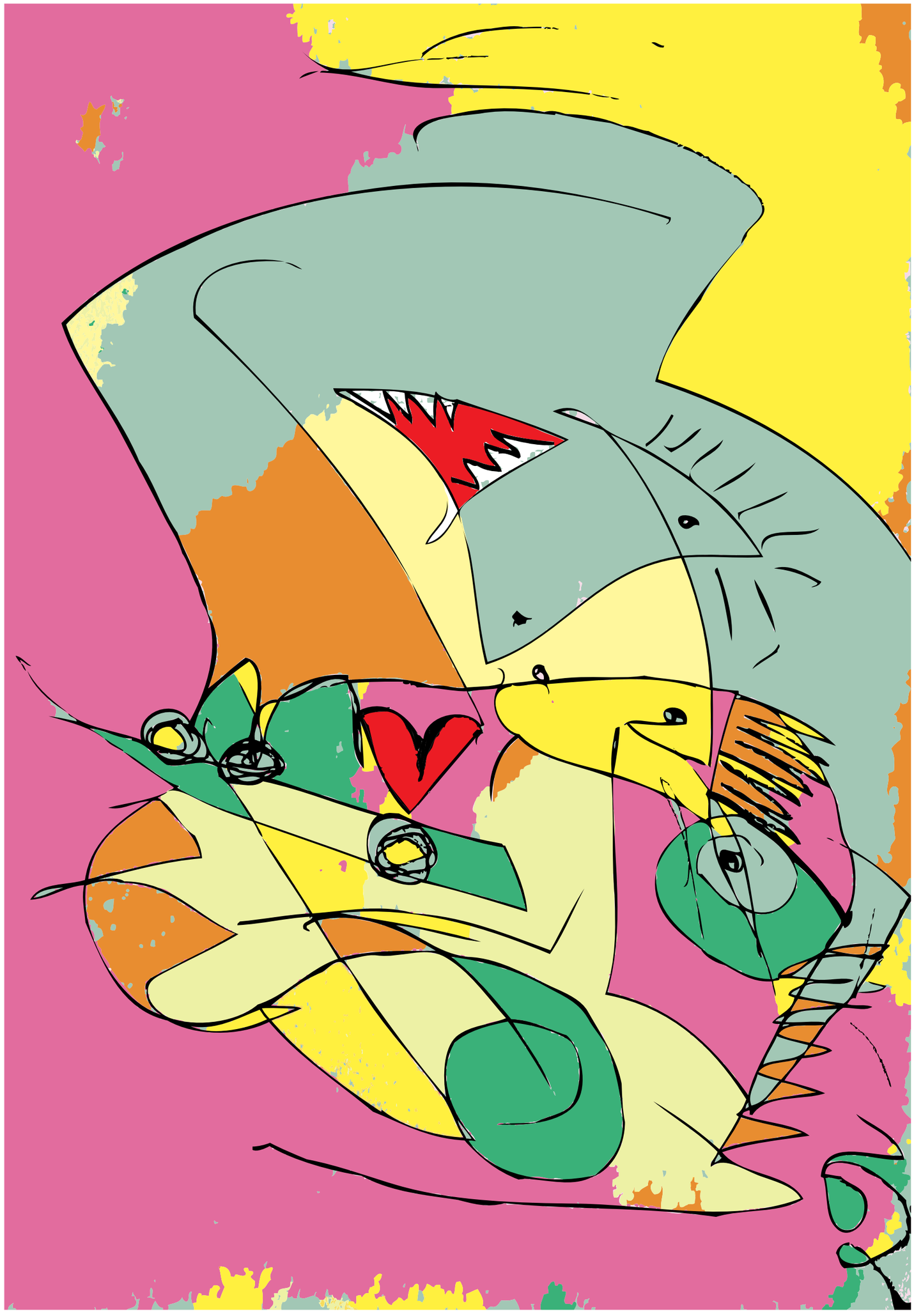


Girl in the train, traindoodle pencil sketch, coloured pixels, converted and optimized.



Man in the train, from a traindoodle, two variations

In the train, from a traindoodle, pencil sketch to digigal abstaction.

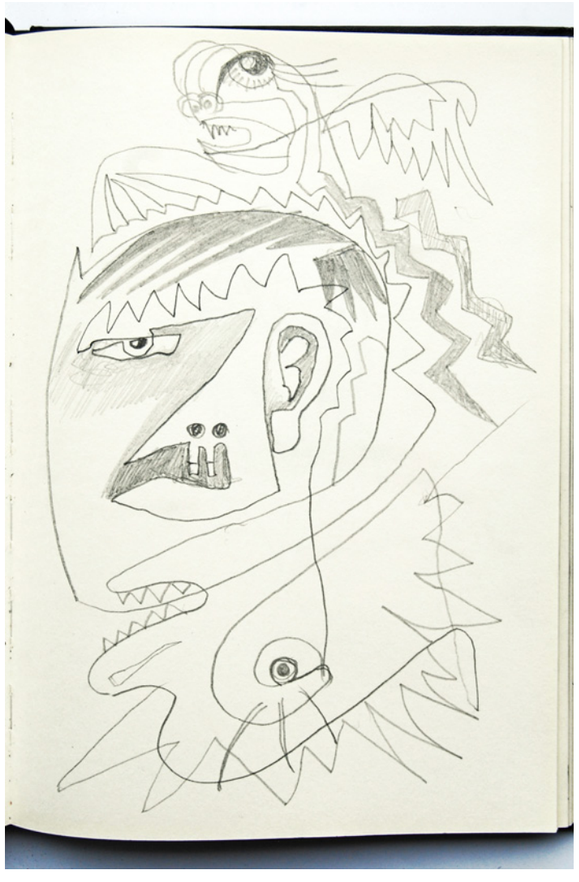


The Hitl-Factory

There is a Hitl-factory in Germany producing a lot of new Hitls. Here are some Pixel-hitls and some Vector-hitls from my (Hitl)TRAfactory. If you are blowing up the pixel-hitls they are not sharp. They are not so dangerous as the Vector-hitls. Blown up, they are sharp as a blade and dangerous as nuclear Heads. Some have only: -Braunkohle im Kopf-. Some big Brownies are dreaming of taking over the world. Smaller ones think more national or local.

Watch out: There is no Antihitlhitl and there is a little Hitl in everyone. Don't let him grow, first he will take over your mind and than your world.

vectorized, pixelhitl from a pencilsketch



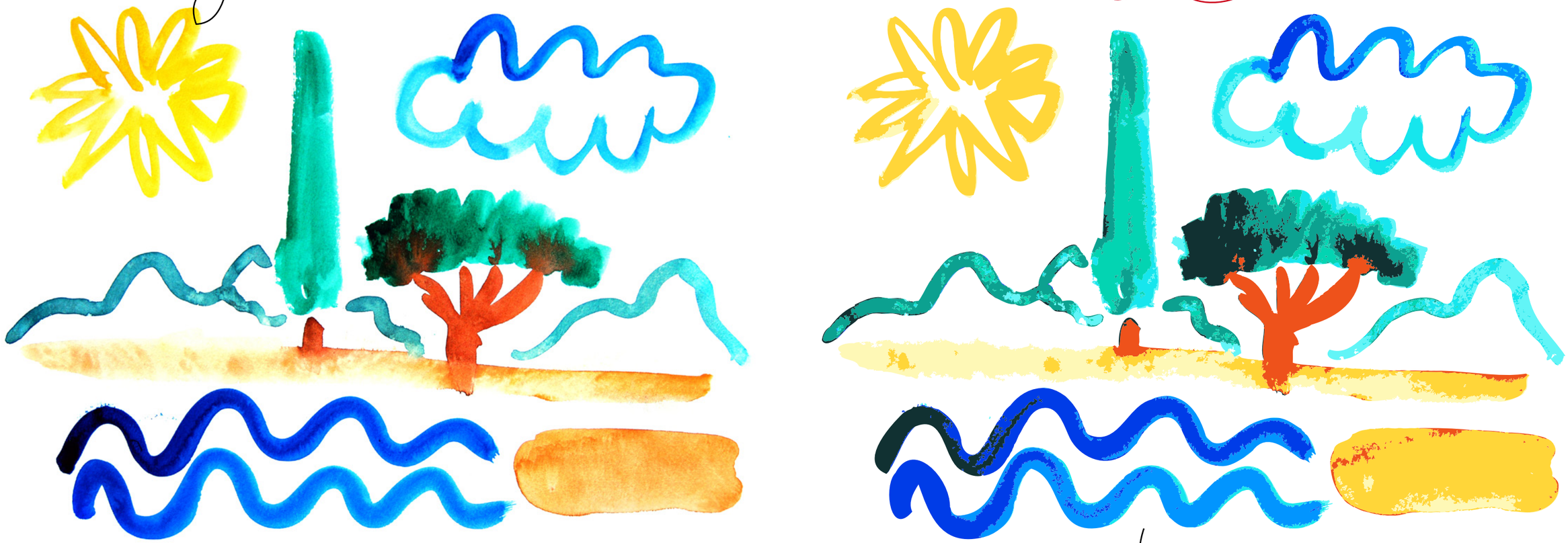
Stefan 2021

Aquarell

digital cleaned

transformed to

Vectors



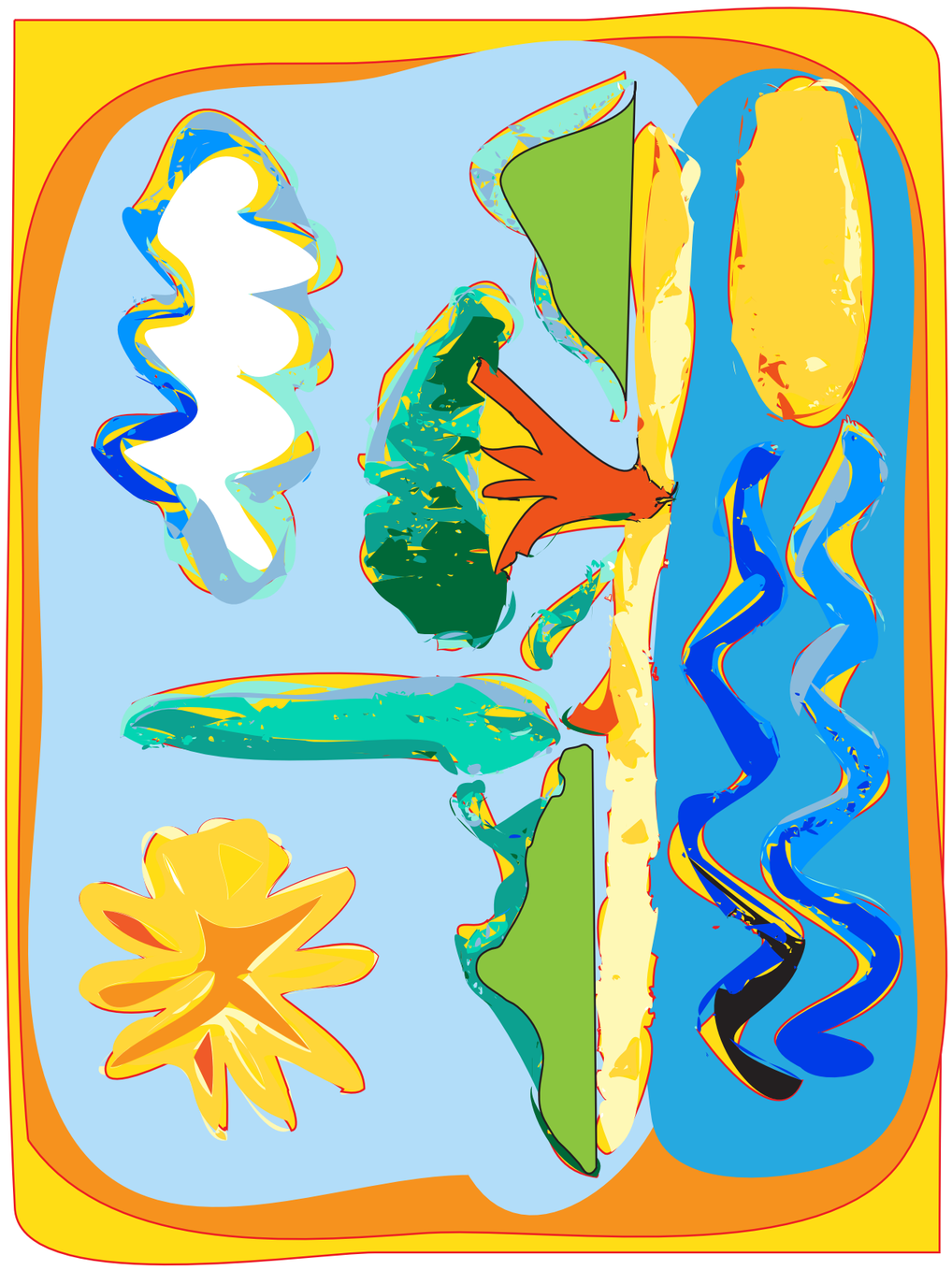
watercolour, simplyfied in colours

converted to vetors

Simplyfied

Digital additions

Art has not to be perfect, it has to drive the direction.
Changing the tools means to change the style of working. To use new chances to do things different and do something new. Only to reproduce wroks or styles is hanging on the idea of perfection. But that is not my aim.
It has to go forward to find the path that is leading to new destinations.

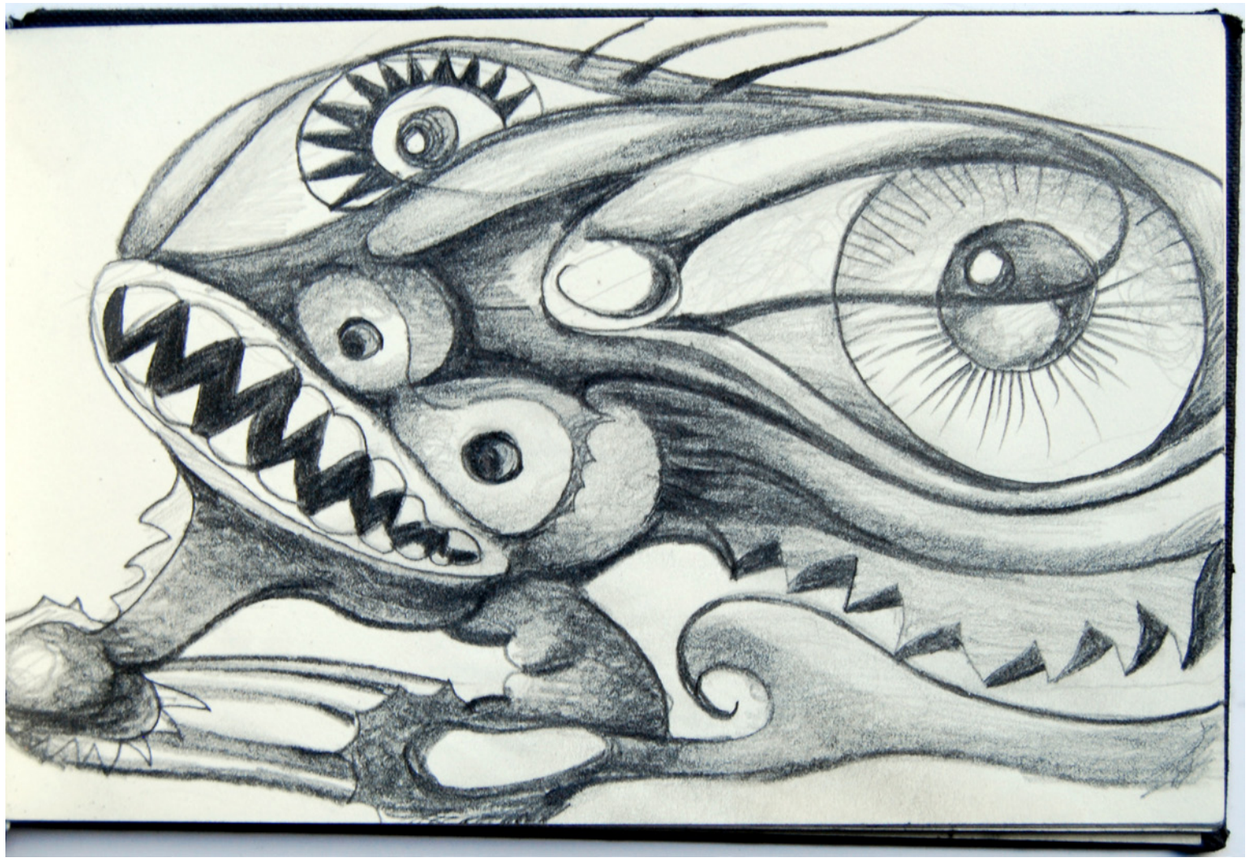


Change of the style by vectors

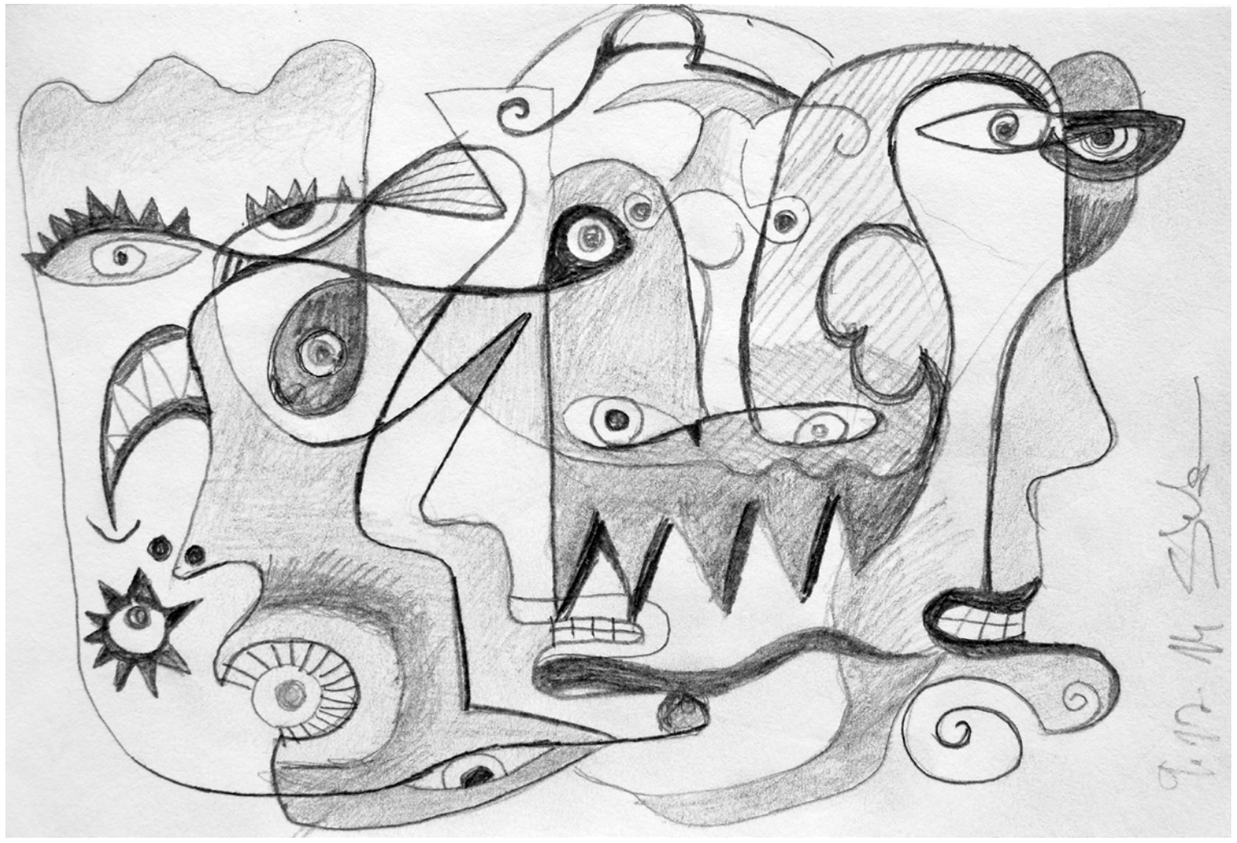
mor digital manufactured elements

variation of the work

Drawing, pencil

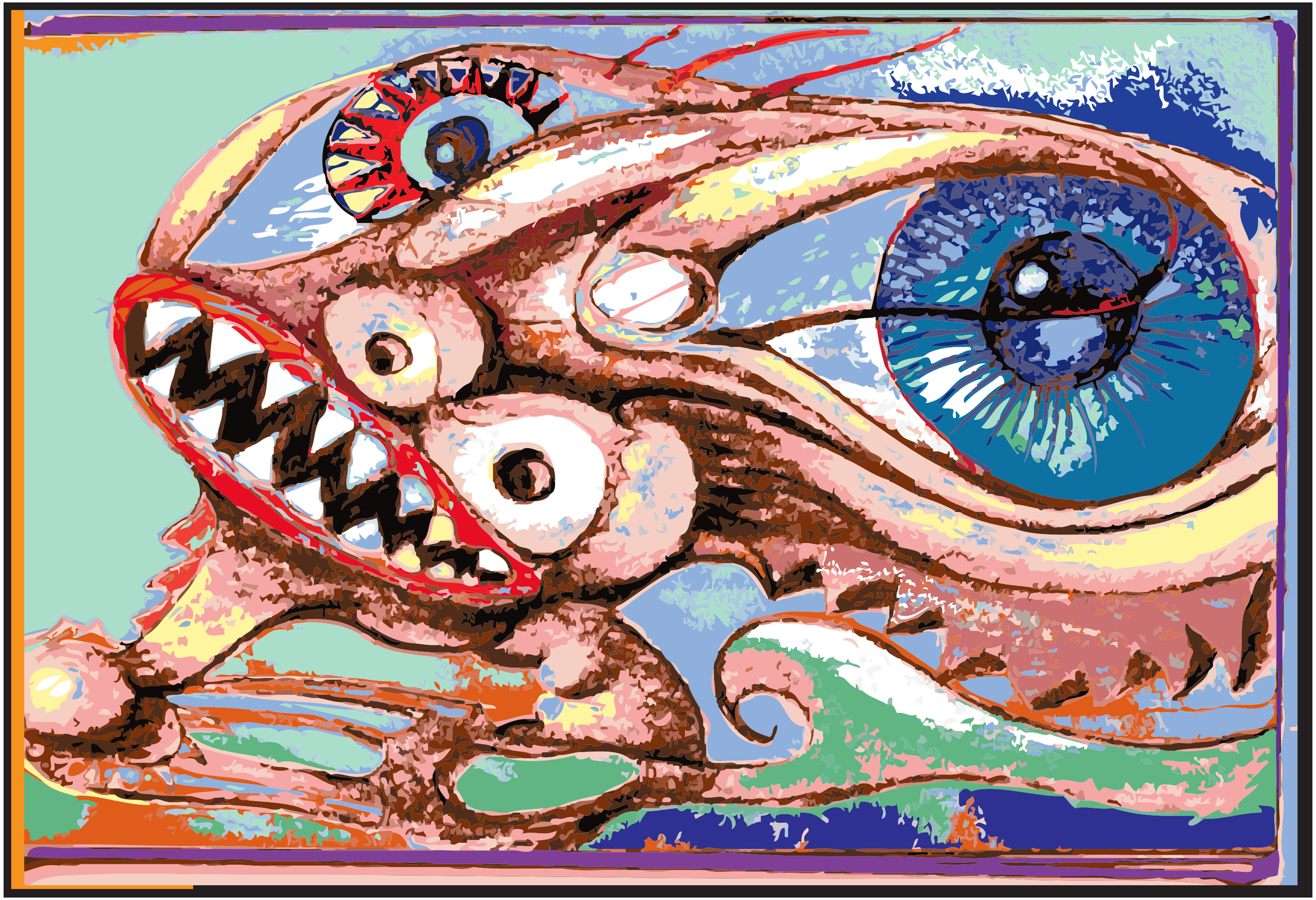


In high resolution with coloured pixels (aus dem Eimer) in photoshop



Drawing, pencil

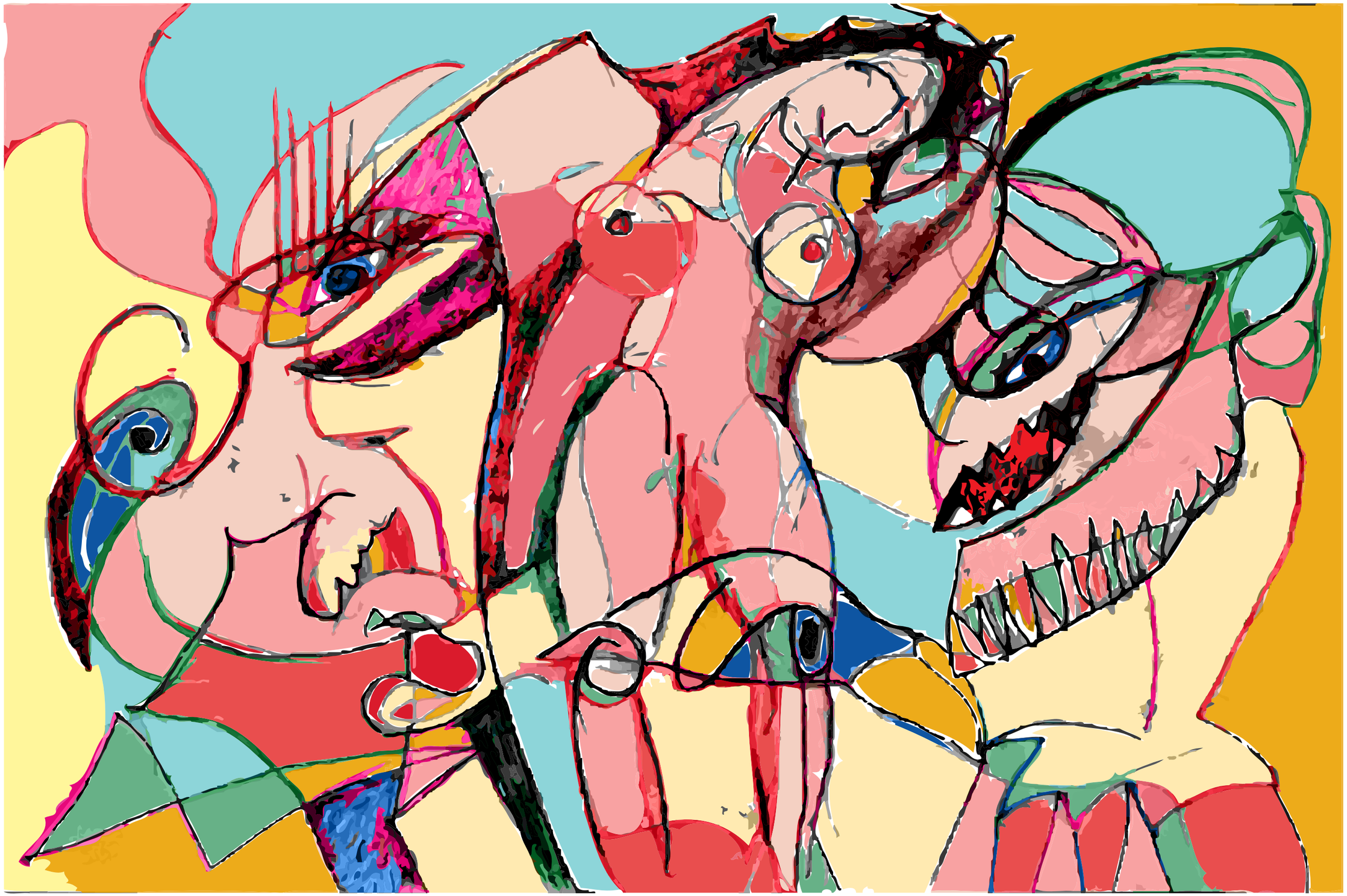
Drawing, pencil with coloured pixels

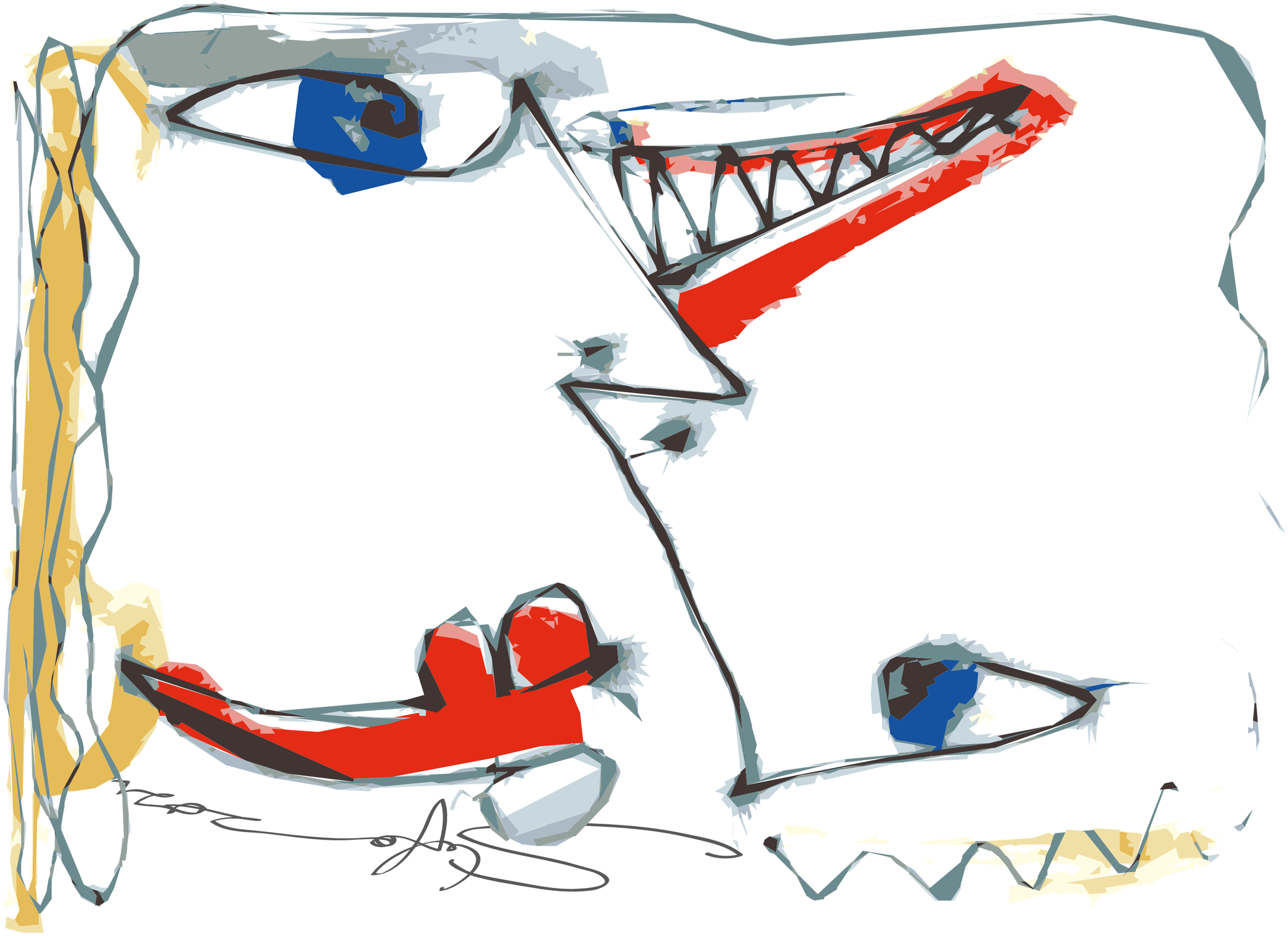


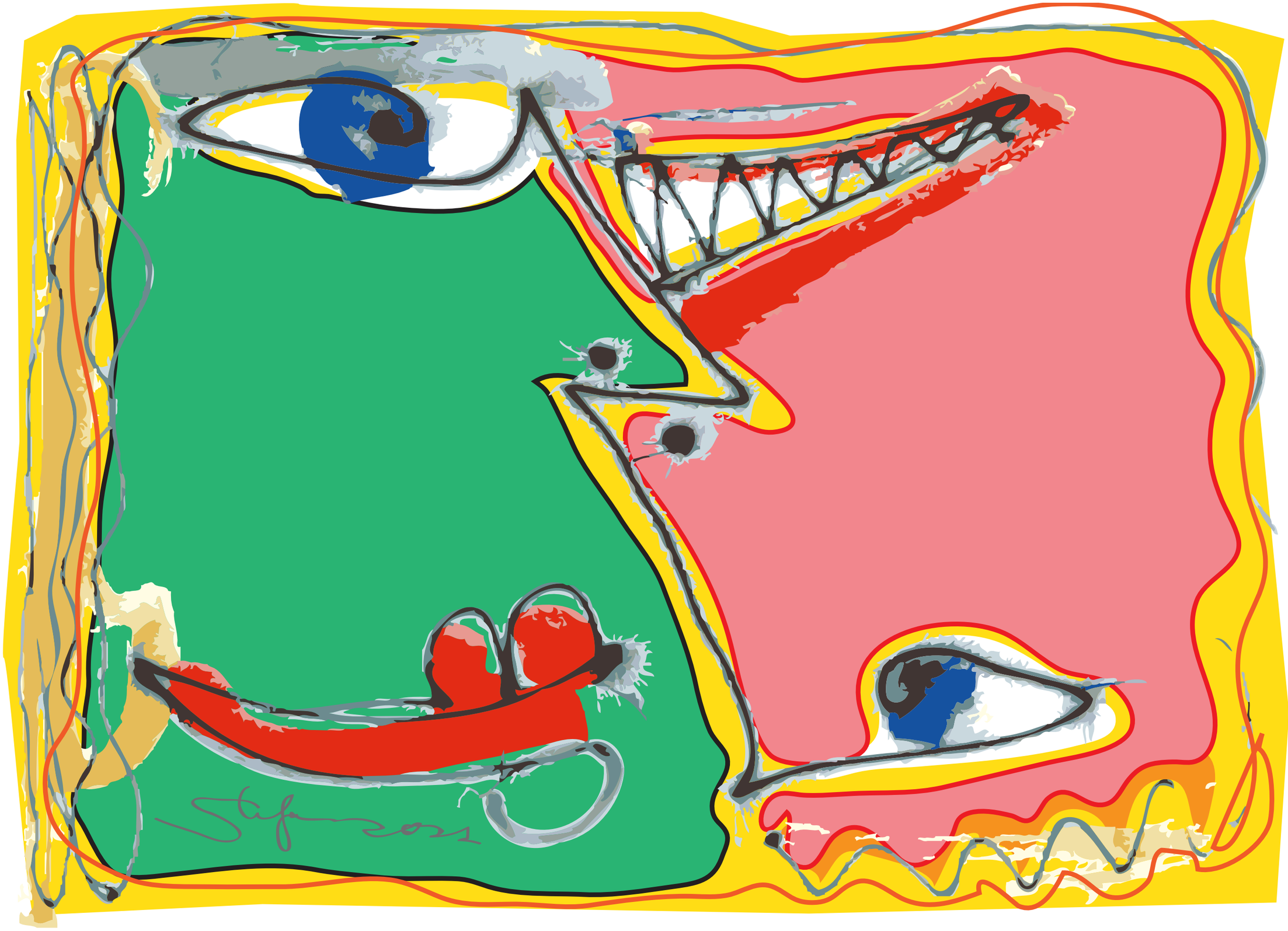
Monster, from traindoodle. Retraced in low resolution with lage pixelgroups, recoloured

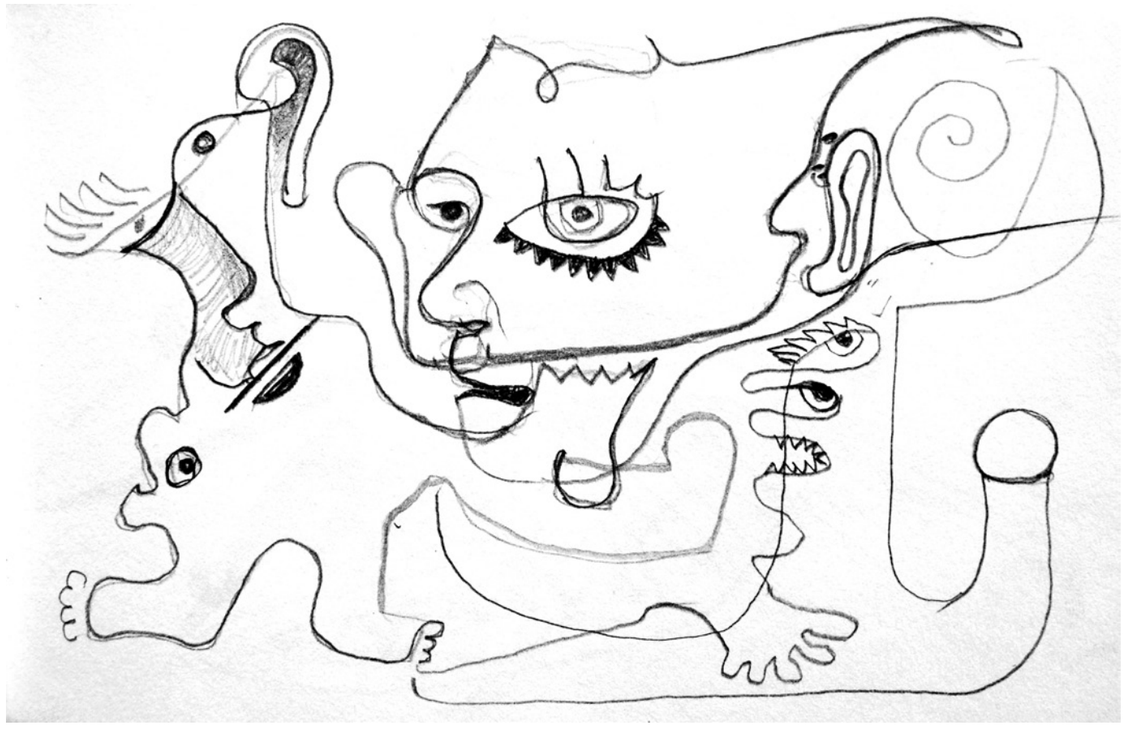
Drawing, translated to a coloured vector-work.

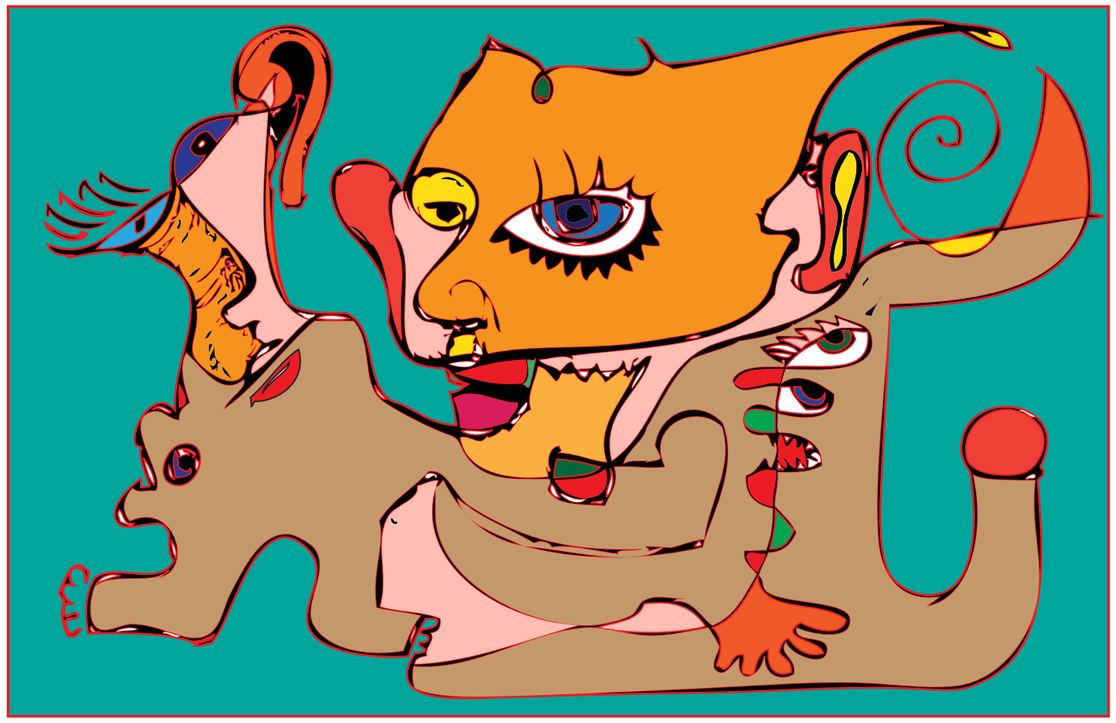
Duke of the Sketch

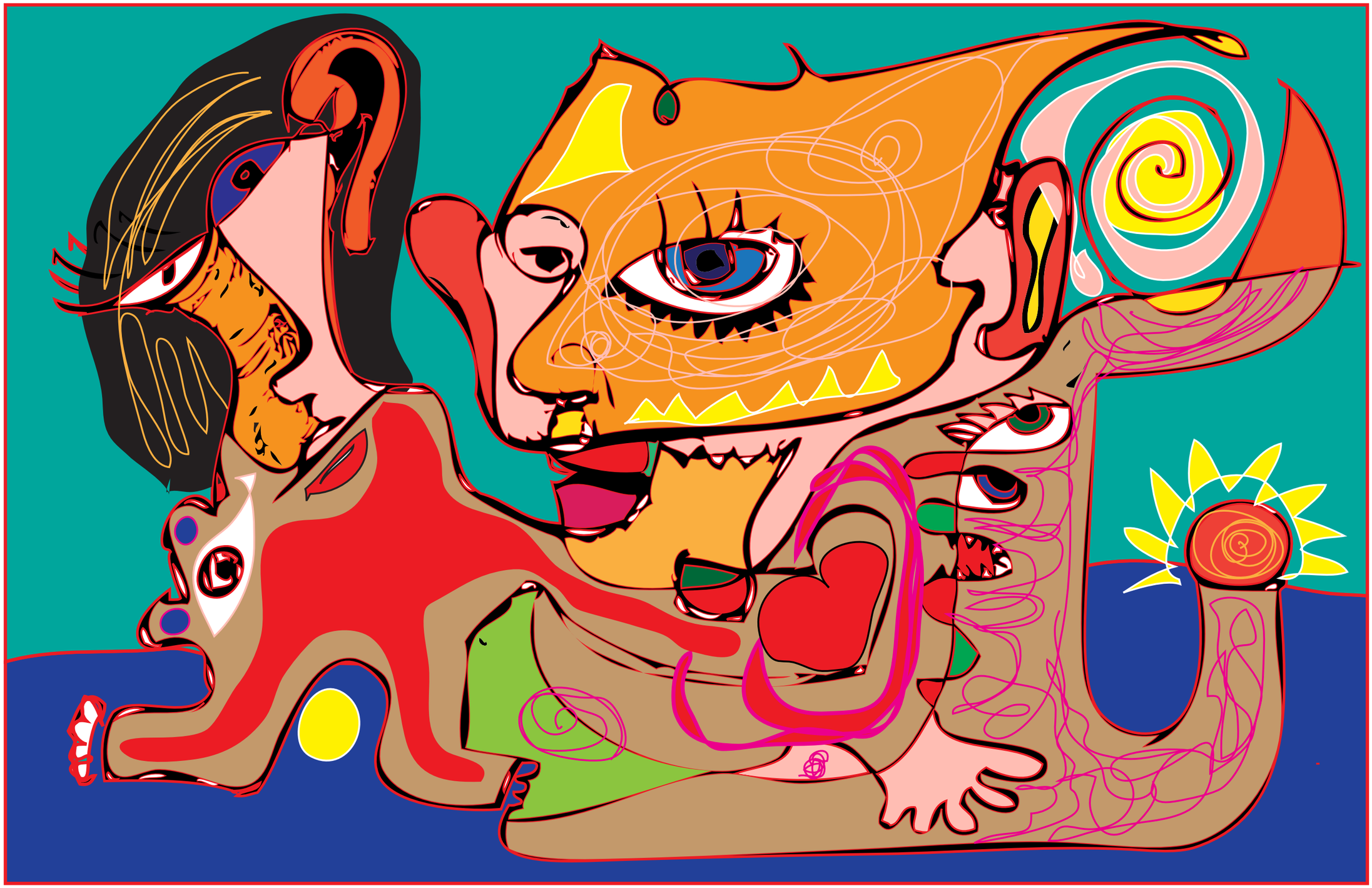




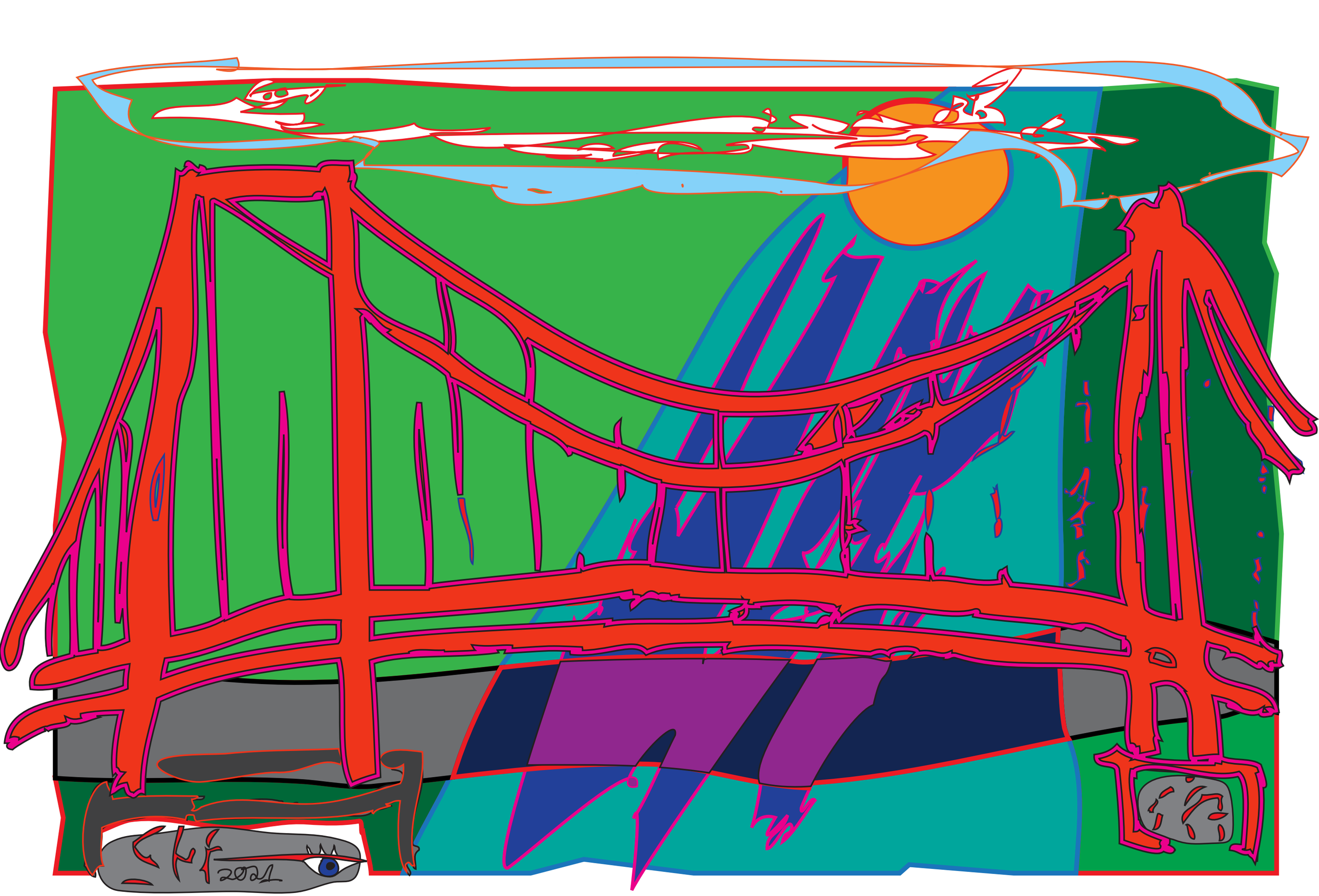








2021


2021

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THE

STEPHANUS ex EMBRICA

2021 Update

Sketchbook N.9

Digitalized and vectorized
automatic drawings