



**DAN BIESEL**

Graphic Designer | Illustrator | Artist

**PROJECT  
SAMPLES**

# ANIMATED VIDEOS FOR MIOsoft

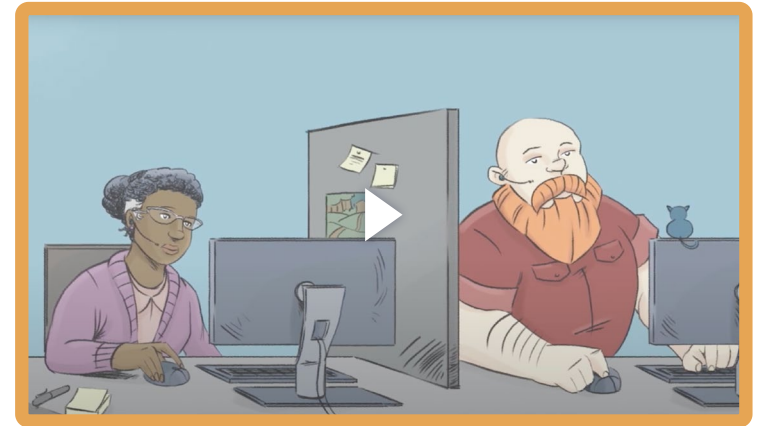
When I started at MIOsoft, one of my goals was to learn to do some animation for the company. It would expand my skill set in a fun way that would benefit MIOsoft and me. After a couple of years, we decided to make it so.

Our marketing team set a goal of what we wanted to achieve for messaging, and I worked along with our team's writer and sketched out some rough storyboards. I created the necessary assets and learned some simple rudimentary movements to animate in Adobe After Effects. I already had some experience with audio recording and editing from starting a movie review podcast with my son, so I recorded the dialog for the video with staff providing the voices for characters. The result was simple but effective.

We followed the same process for our second longer video but incorporated more complex asset creations and movements for multiple scenes and the addition of short testimonial footage.

All my previous work would lead to this final animated video production. Following the same work process I established earlier, there was still more to learn and problem-solve. This video's models were more complex as all three main characters had to speak and move on the screen. We included parts that required little or no animation to help streamline the workflow as I was still busy with my routine of website, app, and other graphic design needs. I was also assigned to find voice talent, direct them, and edit their audio to sync the mouth animations.

Further plans to reuse my already constructed assets for more videos never happened. I used my new skills for other videos produced for a private tech research and consulting firm's review – none were as involved as these three animated videos. Regardless, these three videos remain a great learning and problem-solving experience.



# GRIDCURRENT COMIC BOOKS



While I had some brief experiences with the independent anthology comic book *Fleshrot: Tales from the Dead*, I still desired to bring a long-standing idea for my comic book, *Gridcurrent*, to life. Thanks to the internet and the emergence of crowdfunding, publishing an independent comic book became easier. It was a prime opportunity I could not pass up, but I wasn't entirely ready for how much work this would be on my own.

I learned a lot about the storytelling procedure and flow from my previous comic work and from reading several informational books. I got busy writing my script for the first issue. A couple of coworkers were happy to help proofread and review my rough sketches for layouts, scenery, and character designs before starting work on the art proper.

Once the illustrations were complete, I scanned the images and cleaned the scans for the digital coloring process. I had done digital coloring for years leading up to this point, but not at this scale. It took some time to learn better techniques, but the thirst for knowledge and drive to complete the work was tenacious. Toward the end of this step, I launched what would be a successful Kickstarter campaign.

Once the coloring was complete, I digitally added all the dialog and text for the comic. The layout of the comic required additional pages of sketches and big thank-yous to the backers. Finally, I sought the help of others to proofread before shipping the files off to the printer.

Following much work to send rewards to the backers, I held a marvelous launch party attended by friends and family. I set this wild goal and achieved it within a year while raising three children and working full-time.

I followed up with a second issue that was funded independently. Both comics have led to years of attending conventions. I am further rewarded by sharing the process and knowledge I learned along the way with discussions at conventions, after-school programs, and even an online chat with a Girl Scout troop from Colorado.

Plans are in place for a third issue that will complete the storyline but leave a door open for further adventures.

[Click here for complimentary digital versions of Gridcurrent](#)



# WEATHER GEAR - LADY FOOTLOCKER

While a Graphic Designer - Web for the Partner Brands Marketing team at Footlocker.com/Eastbay, we successfully garnered permission from our New York corporate headquarters to do our photoshoots. Our brand managers would work with our merchandisers to determine which products they wanted to promote for any shoot. The designer assigned to the brand would be involved with the final selection of those products and would choose which colorways worked best together. From there, we would develop ideas for the visual lifestyle stories we wanted to tell online (some made it into stores if corporate liked what we did) and begin collaboration with our in-house photo department. We had a hand in selecting available model talent and whether the shoot would be done locally or on location in a different city. I would accompany the photographer and scout locations, assist them, direct the models, and supervise the photo shoot.

One thing we did not have control over was the weather and gear designed for multiple weather conditions was on our schedule. So, we needed to provide an idea of how to present this. We determined we could photograph models in the studio and modify available stock background photos to fit our vision.



# WEATHER GEAR - LADY FOOTLOCKER

This project was my last involvement with a lifestyle shoot because I had secured employment in Madison to join my relocated family from my wife's career move months earlier. I had to work closely with my senior designer and was assigned more challenging weather conditions better suited to my skills.

It was becoming common to have a visual mash-up of models and artificial backgrounds with a higher contrast style. If my designs fell into the uncanny valley, it wouldn't be as strange since this trend was gaining popularity.

After selecting which model images worked best, there was a challenge in selecting stock backgrounds for them. I had to mind the various sizes for online use and keep them high-resolution if printing for brick-and-mortar locations was required.



Compromises for scaling background images were necessary, and a keen eye may see that our model was far too large for the scene. However, I created some fun weather effects that did not obscure the model – cloudier skies, rain, snow, and leaves blowing in the wind. Having had no previous need for these effects added to a photo, I had to perform a combination of experimentation and learning skills from tutorials. After days of hard work manipulating lighting and weather conditions, I accomplished the task with favorable results. It was a fun project and a great way to spend some of my final days with [Footlocker.com/Eastbay](https://www.footlocker.com/Eastbay).

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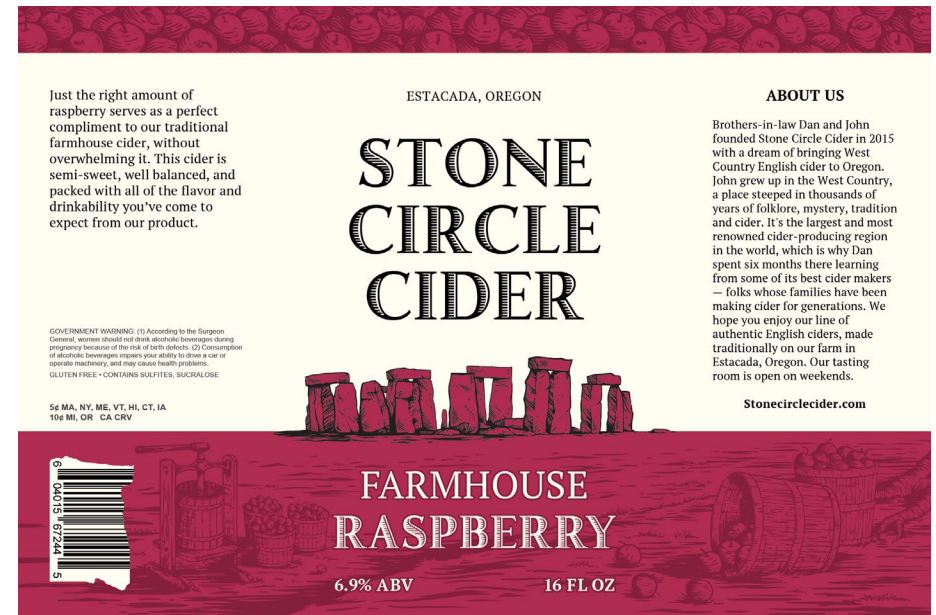
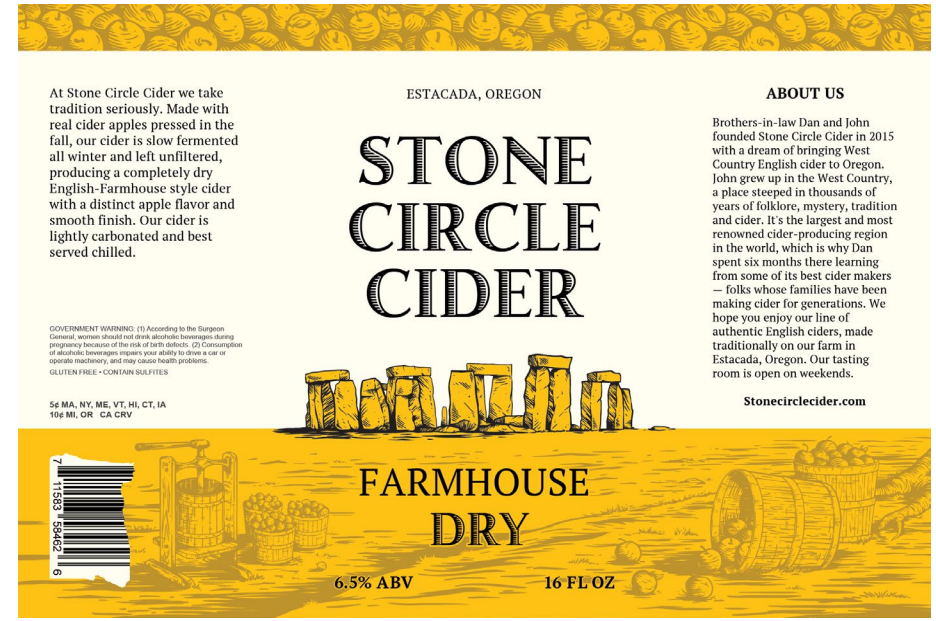
A friend and coworker from Footlocker.com / Eastbay relocated to Estacada, Oregon, and helped start a successful cider business with his sister and brother-in-law. They wanted rebranded labels designed for their transition from glass bottles to aluminum cans and bring some additional flair.

The goal was to remain familiar with the brand's traditional farm feel with a woodcut art style while also looking modern. Thanks to my college printmaking course, the woodcut style is well known, and I digitally illustrated it with ease. Stone Circle Cider provided base colors for each flavor; I had to decide the best secondary tone without overpowering the base.

After collaborating with their team with approval for one label, I moved on to swiftly complete the remaining labels with an established process. When I was younger and training on a computerized double compound miter saw, my instructor Dahl told me the importance of patience and taking time to learn the process because the speed would follow. That advice has worked well in all of my designs and artwork.



Photo Of finished labels courtesy of Stone Circle Cider



# WEATHER GEAR - LADY FOOTLOCKER



Much of my work is known to be darker since I have worked on many illustrations for bands that play heavier music. However, I do enjoy the lighter side. That's why I jumped at the chance to work on the children's book, *Moo Wants a Home*, for Big Moo's Catnip. I made the illustration of Big Moo for their company and was their go-to choice for the project.

I was given the main script they had written and began work on the thirteen rough drafts they needed before moving on to the final illustrations. I took a lot of inspiration from the Golden Books I grew up on and took an approach I hadn't entirely used before.

I built all of my outlines in Adobe Illustrator to save time on revisions and keep the cat characters consistent. I painted the character and background styles digitally in Photoshop. The nine-month process felt relaxed regardless of the time awaiting feedback with many revision requests. Sometimes, that's just how it goes.

I'm proud of this work. It was nice contributing to something with a lighter tone. It's pleasing to know that children and adults enjoy my *Moo Wants a Home* illustrations.



**CONTACT:**

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