Google has had many logos since its renaming from BackRub. The current official Google logo was designed by Ruth Kedar, and is a wordmark based on the Catull typeface. In 1998, Sergey Brin created a computerized version of the Google letters using the free graphics program GIMP.

The first Google Doodle was in honor of the Burning Man Festival of 1998. The doodle was designed by Larry Page and Sergey Brin to notify users of their absence in case the servers crashed.

Subsequent Google Doodles were designed by an outside contractor, until Larry and Sergey asked then-intern Dennis Hwang to design a logo for Bastille Day in 2000. Hwang has been designing the Google Doodles ever since as well as Team Google Doodle.

STEP ONE: BRAINSTORM possible artists that you wish to explore visually to design a Google Doodle for.

STEP TWO: DRAW 3 different CONCEPTUAL DESIGN SKETCHES for possible Google Doodles for an artist. Have 1 of the 3 sketches approved by the teacher before you begin creating digital image.

STEP THREE: COLLECT a variety of visual images/photos/hand drawings from home and the internet that you can manipulate in Corel Draw/Adobe Photoshop to create your Google Doodle.

STEP FOUR: REVIEW the handout Intro to Corel Draw to learn how to manipulate vector based in Corel Draw. (if necessary)

STEP FIVE: CREATE your own Google Doodle by arranging and manipulating your source files in Corel Draw/Adobe Photoshop.

STEP SIX: REFLECT on your work once it is finished by answering the following questions:

1) What aspect of your work do you find most successful and why?
2) What aspect of your work do you find least successful and why?
3) If you could do this project again, what changes would you make to improve it?
Logo Motion

Thirty-five miles south of San Francisco, on a lush campus dotted with tennis courts and swimming pools, a small studio turns out skillful renditions in the styles of Paul Cézanne, Gustav Klimt, Constantin Brancusi, and other masters. These pieces are seen by hundreds of millions of viewers worldwide—but they don’t show in any galleries, and they aren’t for sale. They are the creations of the artists behind Google.

Claude Monet’s birthday, Google has ventured deeper into the art world. The company commissioned a birthday cake from Wayne Thiebaud, collaborated with Takashi Murakami on a rainbow doodle festooned with flowers and laughing faces, and coded a digital version of an Alexander Calder mobile that users could manipulate with a mouse.

Doodles, those playful riffs on the Google logo that sometimes grace the search engine’s home page. Almost any occasion is fodder for a doodle—the moon landing, Albert Einstein’s birthday, the anniversary of Pac-Man—but famous artworks are a favorite theme. Since the first art-themed doodle in 2001, when an Impressionist version of the logo marked

Last July, to celebrate Klimt’s 150th birthday, doodler Jennifer Hom painted a glittering rendition of The Kiss. To create her two-by-four-foot oil painting, Hom used photos, printouts, and Google image searches to understand Klimt’s composition—and a generous helping of faux gold leaf to spell doodle last fall, with a giant “g” plopped in the lake in one of his landscapes. Every week, the doodlers hold a studio-style critique of their works in progress, which range from digital illustrations to physical paintings.

Mike Dutton went through several drafts of his 2011 oil-on-canvas still life after Cézanne, depicting a spread of pitchers and plates of fruit in the shape of the Google letters. “I’d have to copy a hundred more to get it right,” Dutton wrote in a blog post about the painting, “but it was still a very rewarding experience.”

—Lamar Anderson

A doodle honoring what would have been Keith Haring’s 64th birthday last May.
A) RESEARCH: Influences from past and present works:
K://Mr.Arnett/ASM3M/UNIT1/Logo Google Doodle Project/intro.htm

1. Which artist designed the original Google logo? (1)

2. What type face was used to create the original Google logo? (1)

3. What is a Google Doodle? (1)

4. Who designed the first Google Doodle? (1)

5. What was the first Google Doodle about? (1)

6. How have Google Doodles violated a long accepted tenet of brand management? (1)

7. How did Google create the 150th birthday Google Doodle for the artist Gustav Klimt? (1)

8. Who helped in the collaborate process of creating the Jim Henson's 75th birthday Google Doodle? (1)

9. How does the Google Doodle celebrating Frida Kahlo's 103rd birthday reflect her unique style? (1)

10. How does the Google Doodle celebrating MC Esher's 105th birthday reflect his unique style? (1)

11. How does the Google Doodle celebrating Rene Magritte reflect his unique style? (1)

12. How does the Google Doodle celebrating John Lennon's 70th birthday reflect his unique style? (1)

13. From which artist did Google commission a birthday cake from for the Google Doodle? (February 2013 Artnews article) (1)
A) RESEARCH: Influences from past and present works: continued
K://Mr.Arnett/ASM3M/UNIT1/Logo Google Doodle Project/intro.htm

14. From which artist did Google code a digital version of a mobile that the user could manipulate with a mouse? (February 2013 Artnews article) (1)

15. When the Google Doodle team try to emulate an artist what approach do they take? (February 2013 Artnews article) (1)

16. How many drafts did Google Doodle artist Mike Dutton do for depicting Cezanne's 172 birthday Google Doodle? (February 2013 Artnews article) (1)

17. Which Google Doodle design do you think is most successful and explain why? (2)

B) Photographic/digital manipulation techniques used in my work and how they support my intended visual message:

C) Reflect on your finished work by answering the following questions:
1) What aspect of your work do you find most successful and why?

2) What aspect of your work do you find least successful and why?

3) If you could do this project again, what changes would you make to improve it?
Intro to Corel Draw

Step 1: Scan your sketch into the computer using one of the scanners.

Step 2: Open Corel Draw and create a New Document. Next select File and then Import into the background your conceptual sketch.

Step 3: Using the Rectangle Tool (F9), draw out a simple box.

Step 4: With the box selected, hold down on the Fill Tool and select the first box to fill. Select any color you want.

Step 5: Next using the Pick Tool on the box and select the right mouse click. Convert to Curves. Your box should look like this now.
Step 6: Select View and change from 'Normal' to 'Wireframe' to see through your shape.

Step 7: Add 'Nodes' on each corner. Begin by moving the four right below the Shape Tool.

Step 8: Next using the Pick Tool.

Step 9: Add more 'Nodes' on top of your sketch and begin adding the shape needed.
Mustangs

Through it.
and select the box with an X
hold down on the Outline tool
To make the circle not visible

Mustangs

Step 10

Using the Ellipse Tool
draw
out a circle.

Step 11

To put text on a curve:

Step 13

Using the Text Tool,
you can type either above or below
edge of your circle and begin typing.

Mustangs

once you have your shape

Mustangs

Step 12
<table>
<thead>
<tr>
<th>ACHIEVEMENT CRITERIA</th>
<th>LEVEL 0</th>
<th>LEVEL 1</th>
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<td>Elements &amp;</td>
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**Logos Google Doodle Design Image: Final Image**

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</table>

A1. The Creative Process: apply the creative process to create media art works, individually and/or collaboratively:
A1.2 develop plans, individually and/or collaboratively, that address a variety of creative challenges (e.g., reflect on and filter their ideas to select a feasible one as the basis for their plan; use storyboards, thumbnail sketches, production notes, scripts, choreographic notes, and/or blocking notes to help develop their plans), and assess and revise their plans on the basis of feedback and reflection

A1.3 produce and refine media art works, using research, exploration, input, and reflection (e.g., research audio/visual codes and alternative media; explore new media tools, practise a range of techniques, and reflect on which tools and techniques would be appropriate for their art work; reflect on feedback from their teacher, peers, and others, and modify their preliminary work as appropriate on the basis of this feedback)

A1.5 use an appropriate tracking tool (e.g., a sketchbook, a journal, storyboards, a checklist, production notes, a “making-of” video) to produce a detailed record of their application of the creative process, and use this record to determine, through reflection, how effectively they applied this process

A2. The Principles of Media Arts: design and produce media art works, applying the principles of media arts and using various elements from contributing arts (dance, drama, music, visual arts);
A2.4 analyse how media artists use the principle of point of view, and apply that principle in the design and production of media art works

A3. Using Technologies, Tools, and Techniques: apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.
A3.1 explore a wide range of traditional and emerging technologies, tools, and techniques, and use them to produce effective media art works
A3.2 create and present media art works that are appropriate for specific audiences and venues
A3.3 communicate their purpose and artistic intention when creating and presenting media art works, using a variety of approaches, tools, technologies, and techniques

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by using it to monitor the creative process, and by examining, interpreting, assessing, and reflecting on media art works;
B1.1 analyse, through examination and reflection, their initial response to media art works, using various strategies and modes of communication
B1.2 use the critical analysis process, including the process of deconstruction, to interpret and assess media art works created by recognized artists, and record and organize their findings using a variety of tools and formats.

B1.3 analyse how each stage of the critical analysis process contributes to their comprehension of media art works, and communicate their findings.

B1.4 use the appropriate components of the critical analysis process to assess and enhance their own creative process, including their planning, production, and presentation decisions, and to interpret audience responses to their media art work.

B2. Identity and Values: demonstrate an understanding of how media art works reflect personal and cultural identity, and affect personal, cultural, and community values and their awareness of those values.

B2.1 identify and analyse ways in which media art works express the personal identities of artists.

B2.2 analyse the ability of media art works to express historical or contemporary cultural identities.

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other concepts relating to media arts.

C1.1 describe the stages of the creative and critical analysis process with reference to media art works, and explain and use correctly and appropriately a broad range of terms related to the conventions, concepts, principles, and elements of media arts when creating or analysing media art works.

C1.3 explain terminology associated with the technologies, tools, and techniques used in the production and presentation of media art works, and use this terminology correctly and appropriately when producing, presenting, and analysing media art works.

C2. Contexts and Influences: demonstrate an understanding of the sociocultural and historical contexts of media arts.

C2.3 describe, with reference to individual artists and their works, culturally specific methods used by contemporary media artists to engage their audiences.

C3. Responsible Practices: demonstrate an understanding of responsible practices associated with producing, presenting, and experiencing media art works.

C3.4 identify a range of positive character traits associated with media arts production, and exhibit these traits in both their independent work and their interactions with others.