

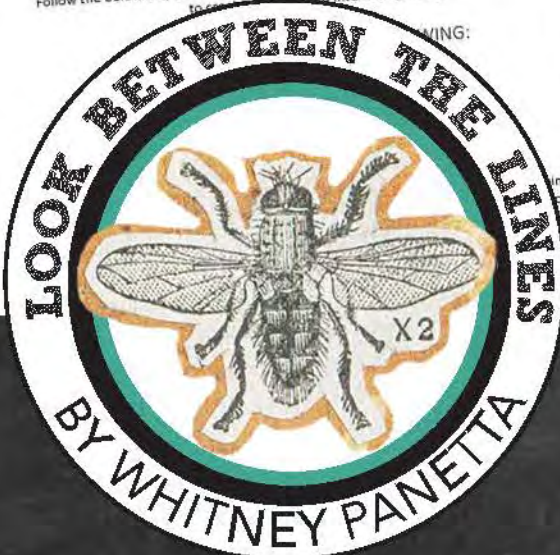
# AP© ART

## 6 ADVANCED PHOTO PROJECTS



### DOUBLE COLOR HOW TO EDIT YOUR IMAGES USING PHOTOSHOP

You will use Photoshop to layer and edit your images together. Follow the below steps to create the layered color look. Explore tools beyond these basics to create a unique and interesting image.



### DOUBLE COLOR EXPOSURE HOW TO EDIT YOUR IMAGES USING PHOTOSHOP

You will use Photoshop to layer and edit your images together. Follow the below steps to create a color double exposure look. Explore tools beyond these basics to create a unique and interesting image.



**STEP ONE:** Start by preparing your images. If your photographs are in color, convert them to black and white. Go to **IMAGE-MODE-GRAYSCALE** and click OK. Make sure the background colors are the same between images, either black or white.

**STEP TWO:** Add your images to two separate layers. TIP: If one image is set as the background layer click the lock icon next to the image to move it off the background layer and allow you to play with which layer is on top.

**STEP THREE:** In the **LAYERS** panel click the fx button. Click **BLENDING OPTIONS** to open up a pop out window.

AP© ART PHOTO: A FOCUS ON DIGITAL EDITING  
START THE YEAR WITH A TECHNICAL FOCUS

# AP© ART PHOTOGRAPHY FOCUS



This AP© Art pack is focused on photography. Students submit work under the 2D Art & Design portfolio.



**No AP© Art experience needed! Learn how to pace and teach the course with these resources.**



Start the year with focused assignments to create work for selected works and prep for sustained investigation.



**Perfect for advanced photo or AP© photography classes.**

# WHAT YOU GET

## Each Lesson pack includes:

- ✔ Lesson Plan
- ✔ Project Presentations
- ✔ Artist Research, Homework
- ✔ Project Guides
- ✔ AP© Focused Activities
- ✔ Critique Reminders, Rubric

# EVERY LESSON PLAN INCLUDES:

- BIG IDEA
- ESSENTIAL QUESTIONS,
- US NATIONAL STANDARDS
- STEP-BY-STEP INSTRUCTIONS
- CLASSROOM SET UP
- TEACHING TIPS

& MORE!

## CREATIVE PHOTO PROCESSES PUSHING THE BOUNDARIES OF PHOTOGRAPHY

### BIG IDEA:

- Pushing the Boundaries of Photography

### ESSENTIAL QUESTIONS:

- How can you take your photography beyond digital editing?
- What process best fits with your subject matter and style?
- What principle of design is most prominent in your final image??

### OBJECTIVES: Students will...

- Learn about creative techniques and discuss 7 outside of the 7
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### STANDARD

#### High School:

- ART:
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- Rules of thirds: Placing the focal point of the photograph in one of the third sections rather than directly in the center.
- Balancing elements: When taking photographs, you must consider the weight of objects. If something feels too heavy, try balancing it with another object. Formal balance, or including a symmetrical composition, and informal balance, or including an asymmetrical composition, are also part of the balance of the photograph.
- Leading lines: Strategically including lines in the photograph that direct your eyes around the composition.
- Viewpoint: The angle at which the photograph is taken, taking into consideration the best way to portray the subject matter.
- Inclusion and exclusion: Determining what are and aren't important parts of the photograph either through repositioning and reshooting or cropping the image.
- Background objects that compete with the main subject matter and



6+ PAGES



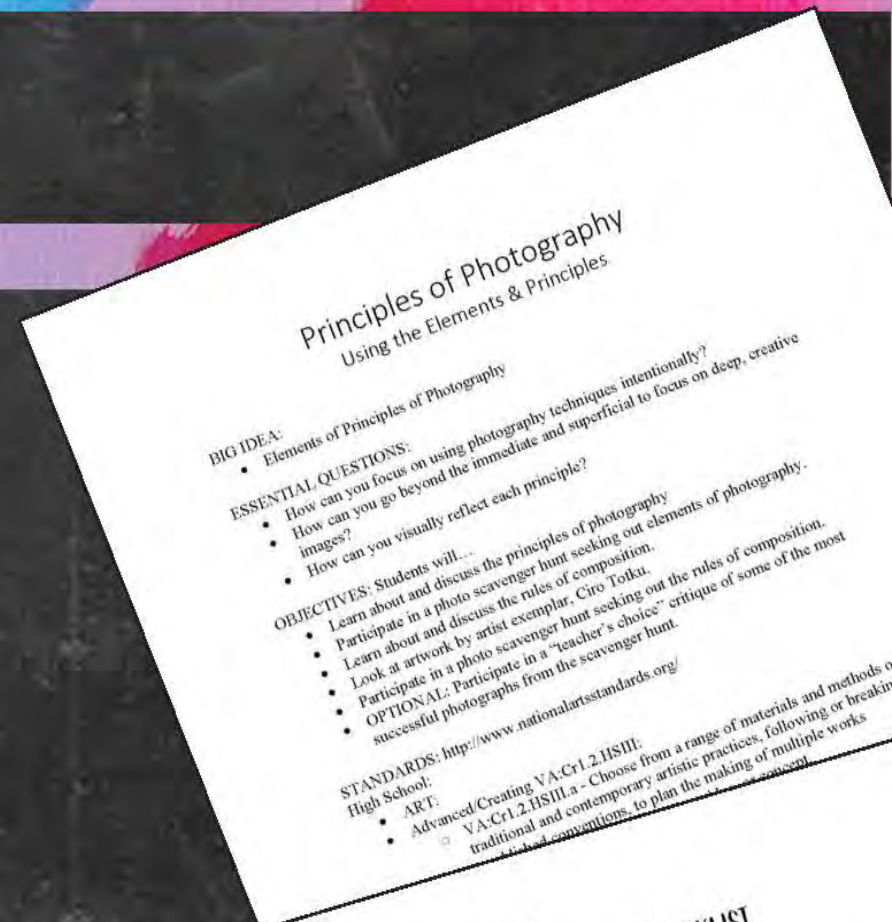
# PRINCIPLES OF PHOTO

REFRESHING THE BASICS

# WHAT YOU GET

## Lesson pack includes:

- ✔ Lesson Plan (7 pages)
- ✔ Presentation (55 slides)
- ✔ Artist Research, Activities (3 pages)
- ✔ AP© Focused Activities (4 pages)
- ✔ Critique Reminders, Rubric (2 pages)



## PRINCIPLES OF PHOTOGRAPHY

DUE: \_\_\_\_\_

List ideas for subject matter for each principle of design: balance, contrast, emphasis, unity/variety, rhythm/movement, figure/ground, repetition, proportion/scale, hierarchy, juxtaposition, connection Fill out the first page of the Guiding Questions worksheet to get you started.  
Complete the worksheet by the end of the project and turn it in with your final piece.

### THINGS TO CONSIDER:

- Composition: Remember to consider the rules of composition (rule of thirds, odd numbers, let object run off the edge of the frame, diagonal lines create interest)
- What visuals come to mind when you think of each principle?
- Although you may have multiple principles of design in one image, one will likely dominate.
- Consider if you want to capture photographs "in the wild" or set up planned subject matter and lighting in an indoor or outdoor space.
- Consider what you want to investigate in your work of art.

## PRINCIPLES OF PHOTOGRAPHY

DUE: \_\_\_\_\_

List ideas for subject matter for each principle of design: balance, contrast, emphasis, unity/variety, rhythm/movement, figure/ground, repetition, proportion/scale, hierarchy, juxtaposition, connection Fill out the first page of the Guiding Questions worksheet to get you started.  
Complete the worksheet by the end of the project and turn it in with your final piece.

### THINGS TO CONSIDER:

## ARTIST RESEARCH

CIRO TOTKU

Check out his work here: <https://www.pinterest.com/whitneywpanetta/look-ciro-totku/>  
Look through the images, then answer the following questions:

1. Which photograph did you like best overall? Provide the title, if available, & describe it.

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2. What drew you to that photograph?

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3. What do you think is the most successful part of the photograph?

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4. Which photograph best reflects balance? Describe it.

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5. Which photograph best reflects contrast? Describe it.

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6. Which photograph best reflects emphasis? Describe it.

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8. Which photograph best reflects rhythm/movement? Describe it.

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9. Which photograph best reflects figure/ground? Describe it.

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10. Which photograph best reflects repetition? Describe it.

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11. Which photograph best reflects proportion/scale? Describe it.

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12. Which photograph best reflects hierarchy? Describe it.

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13. Which photograph best reflects juxtaposition? Describe it.

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14. Which photograph best reflects connection? Describe it.

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# PROJECT PREP:

## HOMework & ARTIST RESEARCH

## CRITIQUE REMINDERS

Always carefully look at every work of art before starting a critique. Focus on details, composition, subject matter, medium, all the different components that come together to create the work of art. Try not to move to the interpretation stage until you have a good handle on the visual and design elements of the work of art.

### DON'T FORGET:

- Always start and end with a highlight. As you look at the artwork make mental notes of things you like.
- A critique is meant to help the artist not tear them down. Make sure your feedback is constructive.
- Don't make general statements such as "I like it." Get specific: "I love the way the red hues play off of the blue in the shadows."
- Think to yourself, how will my feedback help the artist?
- Ask the artist if you have questions.

### TALKING POINTS:

- What stands out in the piece first?
- Is the focal point obvious?
- Is the piece well balanced?
- How are the elements of art and principles of design utilized?
- If you were to assign the piece a title of an element of art or principle of design, what would it be? (In other words, which one stands out most in the piece? Ex: Repetition)
- Does this piece better fit into a 2D Design or a Drawing portfolio?
- Is the medium well utilized?
- Does the medium fit well with the subject matter of the artwork?
- Does the work of art reflect strong technical ability?
- If it was your work of art, what would you change?
- How can it be improved?
- What can you learn by looking at this work of art?
- How can you apply techniques this artist used in your own work of art?
- What does the work of art remind you of?
- Is the artist's intention clear?
- Does the subject matter or style remind you of anything else?

Name: \_\_\_\_\_

## PRINCIPLES OF PHOTOGRAPHY RUBRIC

Category	Possible Points	Comments:	Score
Images of each principle are submitted, 11 in total. The principle is evident and is well represented in each image.	45		
The elements of photography are used to support the principles of photography.	10		
Technical ability is reflected through composition, subject matter, lighting, editing, and similar.	10		
The image has a strong composition and focal point and reflects the rules of composition (or breaks them intentionally)	10		
The photograph was edited in a way that enhances the overall image. It doesn't look over or under edited.	10		
Craftsmanship	5		
Creativity			

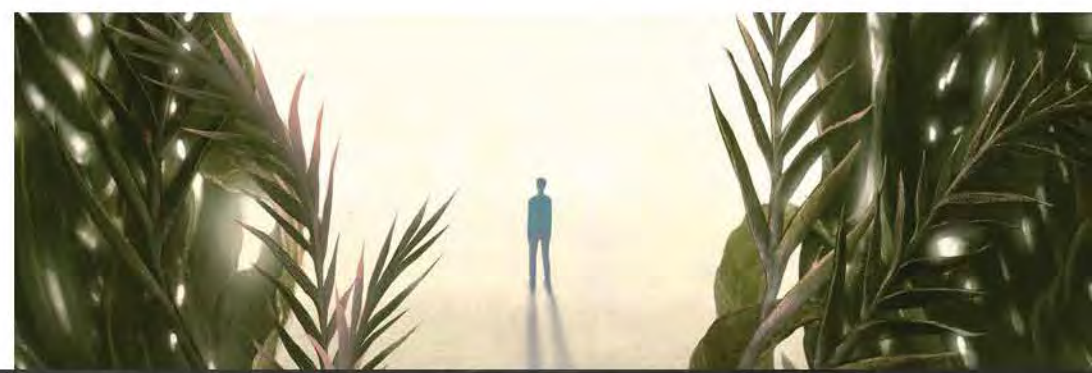
## SELF EVALUATION

	Poor	Moderate	Good	Strong	Excellent
Medium compliments the subject matter. Technical ability is evident.	1	2	3	4	5
Inventive, imaginative, and creative.	1	2	3	4	5
Intent is clear and well portrayed through the work of art.	1	2	3	4	5
Purposeful composition, follows the rules of composition, and has a strong focal point.	1	2	3	4	5
Reflects a style distinct to the artist.	1	2	3	4	5
Evocative, creates a response in the viewer, is interesting to look at.	1	2	3	4	5

# WRAPPING UP

CRITIQUE REMINDERS, RUBRIC, SELF EVALUATION





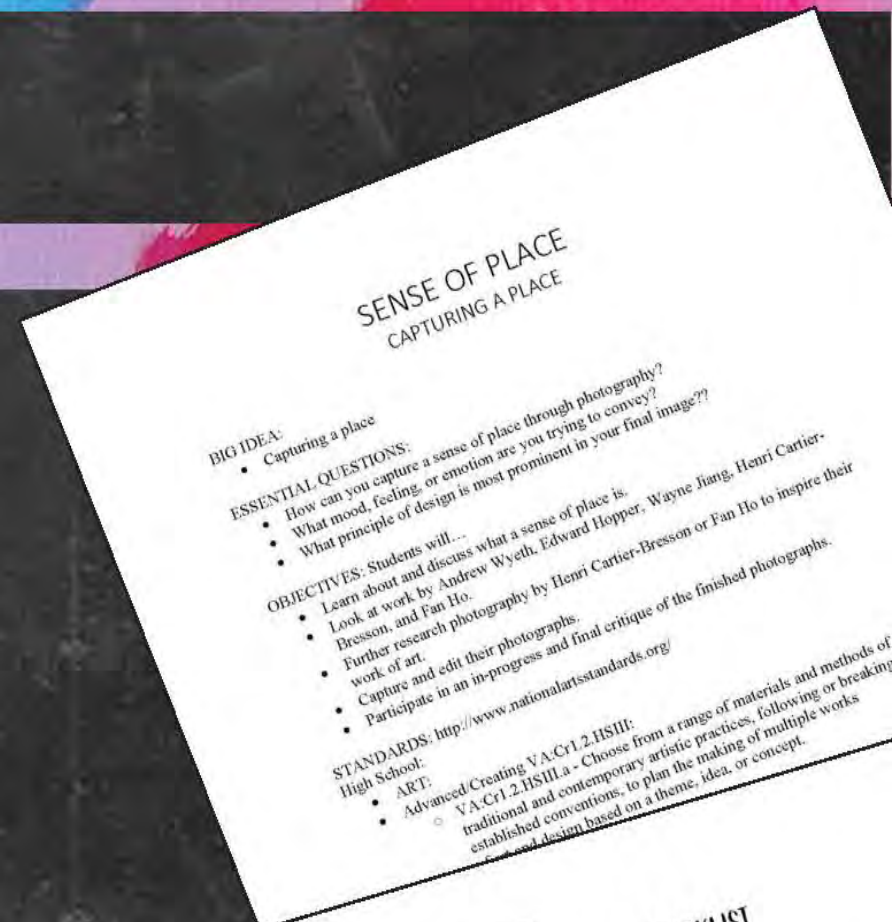
# SENSE OF PLACE

A FOCUS ON COMPOSITION & SETTING

# WHAT YOU GET

## Lesson pack includes:

- ✔ Lesson Plan (6 pages)
- ✔ Presentation (24 slides)
- ✔ Artist Research, Reference (4 pages)
- ✔ AP© Focused Activities (4 pages)
- ✔ Critique Reminders, Rubric (2 pages)



## PRINCIPLES OF PHOTOGRAPHY

DUE: \_\_\_\_\_

List ideas for subject matter for each principle of design: balance, contrast, emphasis, unity/variety, rhythm/movement, figure/ground, repetition, proportion/scale, hierarchy, juxtaposition, connection Fill out the first page of the Guiding Questions worksheet to get you started.  
Complete the worksheet by the end of the project and turn it in with your final piece.

### THINGS TO CONSIDER:

- Composition: Remember to consider the rules of composition (rule of thirds, odd numbers, let object run off the edge of the frame, diagonal lines create interest)
- What visuals come to mind when you think of each principle?
- Although you may have multiple principles of design in one image, one will likely dominate.
- Consider if you want to capture photographs "in the wild" or set up planned subject matter and lighting in an indoor or outdoor space.
- Consider what you want to investigate in your work of art.

## PRINCIPLES OF PHOTOGRAPHY

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4. Which photograph best reflects balance? Describe it.

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5. Which photograph best reflects contrast? Describe it.

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6. Which photograph best reflects emphasis? Describe it.

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## SENSE OF PLACE

PROJECT GUIDE

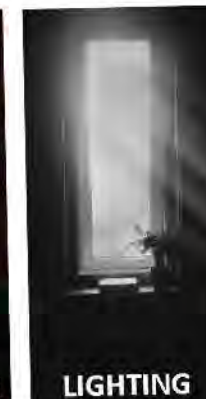
As you prepare to start working on this project, consider the following:  
Think about Lucy Lippard's poetic quote on place.

*"temporal and spatial, personal and political. A layered location replete with human histories and memories, place has width as well as depth. It is about connections, what surrounds it, what formed it, what happened there, and what will happen there. Thus, exploring place extends possibilities for better understanding society."*

Think critically about how to incorporate the following in your artwork:



COMPOSITION



LIGHTING



FIGURE



MOOD

# PROJECT PREP:

HOMework, ARTIST RESEARCH, PROJECT GUIDE



## What is a sense of place?

- Lucy Lippard, a writer, defines place as “temporal and spatial, personal and political. A layered location replete with human histories and memories, place has width as well as depth. It is about connections, what surrounds it, what formed it, what happened there, and what will happen there.: Thus, exploring place extends possibilities for better understanding society.”
- What stands out to you in that quote?

# STEP BY STEP INSTRUCTIONS WITH VISUALS & TEXT

**SENSE OF PLACE**

**Your Assignment...**

- Create a "sense of place" in a photograph.
- Take multiple pictures of places that you wish the viewer to "feel."
- Let the lighting guide you in creating the sense of mystery, wonder or intrigue that you wish to convey.

**Things to Consider...**

- How do artists create a sense of mystery or intrigue?
- Is someone about to walk in, or did they just leave?
- Can you hear silence or noise in the photograph?

**Artist Exemplars**

Check out artwork by Edward Hopper, Andrew Wyeth, and Wayne Wang. All three are painters who capture a sense of place in their work. Although their medium may be different than yours you can pull inspiration from their use of cropping, composition, lighting, placement of figures, and similar.

**Student Examples**

How is composition being used to create a sense of place?

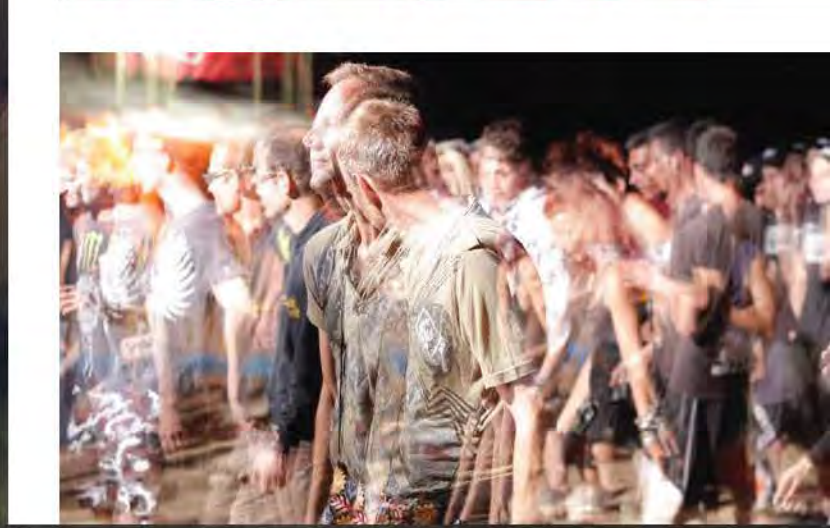
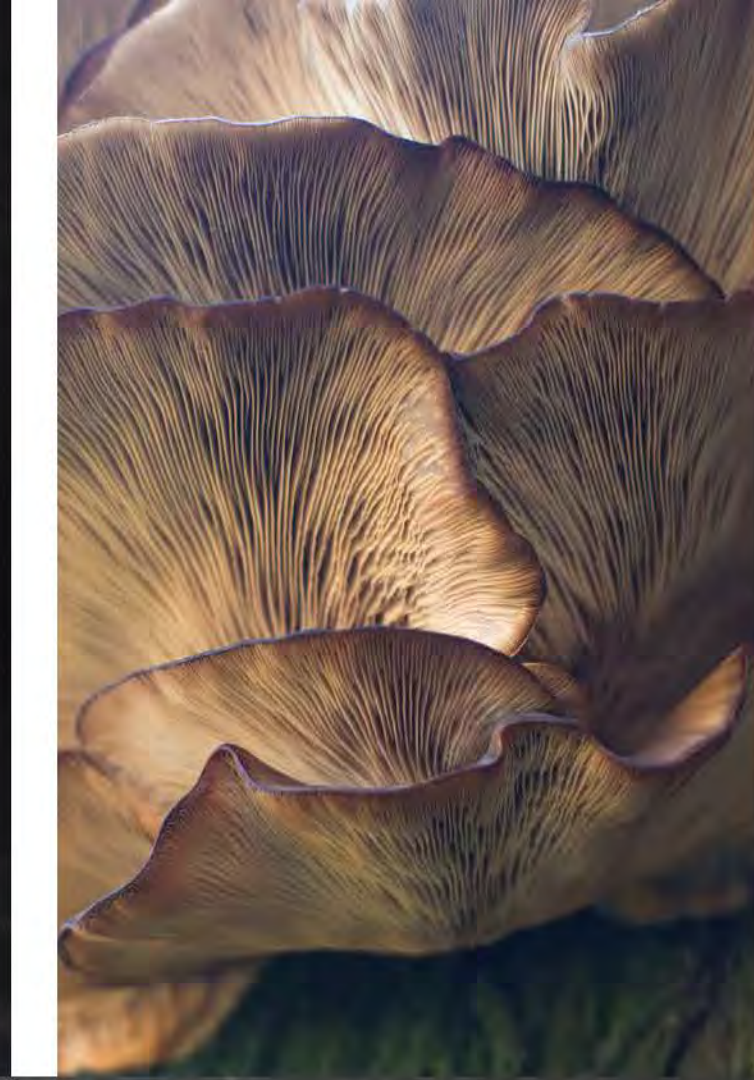
**Things to Consider for Your Inquiry**

- Will the guiding questions stem before you get started.
- Consider the following as part of your inquiry.

**Your Grade:**

- Capturing a sense of place.
- Conveying a mood, emotion, or feeling.
- Use of lighting.

# PRESENTATION: INSTRUCTIONS, OVERVIEW, PROJECT EXAMPLES



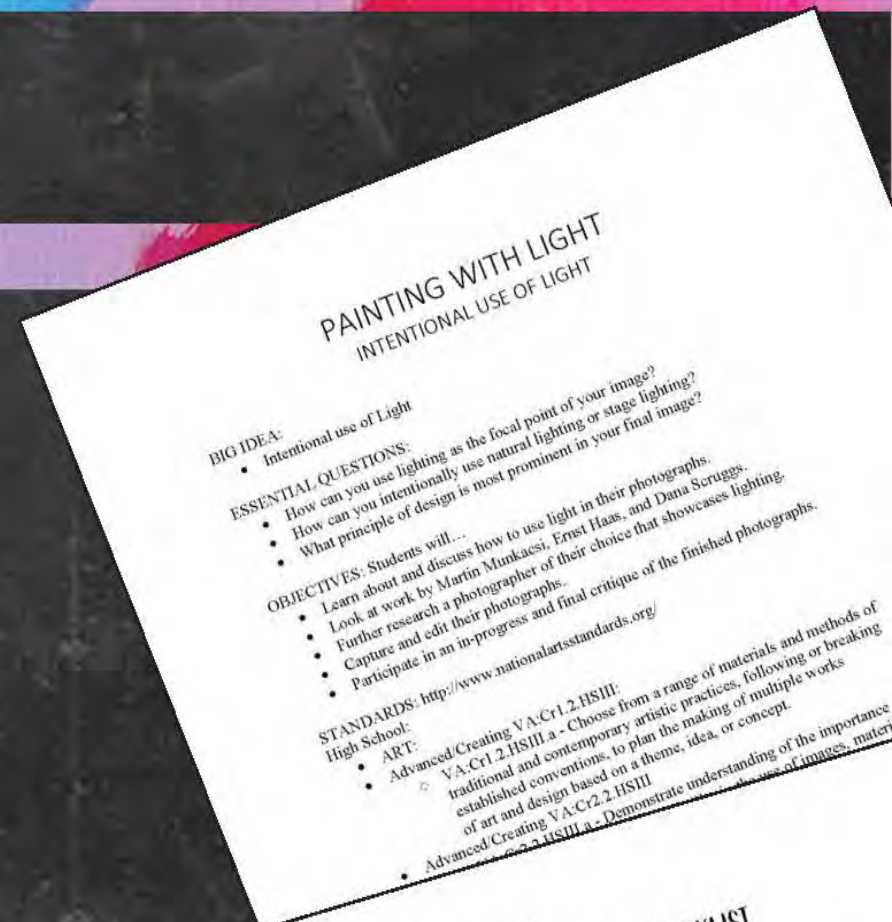
# WRITING WITH LIGHT

A FOCUS ON USING LIGHT IN PHOTOGRAPHY

# WHAT YOU GET

## Lesson pack includes:

- ✔ Lesson Plan (6 pages)
- ✔ Presentation (20 slides)
- ✔ Artist Research, Reference (4 pages)
- ✔ AP© Focused Activities (4 pages)
- ✔ Critique Reminders, Rubric (2 pages)



## PAINTING WITH LIGHT

DUE: \_\_\_\_\_

You must capture intentional lighting in a photograph.  
Focus on listing ideas in your sketchbook and taking test photos.  
You can print and include test photos as reference if needed.

### THINGS TO CONSIDER:

- Composition: Remember to consider the rules of composition (rule of thirds, odd numbers, let object run off the edge of the frame, diagonal lines create interest)
- Find an artist who uses strong and intentional lighting in their photograph.
- Select a space that you have a connection with.
- Do you want to work with artificially set up light or natural light?
- You don't have to have a person in the space but consider if the placement of a figure can add interest with light reflections and/or interactions.

## PAINTING WITH LIGHT

DUE: \_\_\_\_\_

You must capture intentional lighting in a photograph.  
Focus on listing ideas in your sketchbook and taking test photos.  
You can print and include test photos as reference if needed.

### THINGS TO CONSIDER:

## PAINTING WITH LIGHT

### ARTIST RESEARCH

Research photographers and photographs that use strong lighting.  
You can focus on a single photograph or multiple photographs from a photographer.  
Research the photographer to find out more about them and their style.

1. Write a bio about the artist in 5 sentences.

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2. How would you describe their style?

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3. What drew you to that photograph or their photography in general?

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Find your favorite photograph by the photographer to highlight below.  
Copy and paste the photograph at the bottom of the document.  
If you are drawn to more than one image, add as many images as you want to reference.

## PAINTING WITH LIGHT

### PROJECT GUIDE

Make light the subject of your photograph.  
Intentionally and creatively incorporate it.  
Use it to highlight the subject and emphasize the focal point.  
This is the time to be dramatic! Try out staged lighting, set up a scene, be creative!

Consider the following ways to use light in your photography:



NATURAL

Play with the placement of natural lighting, shadows, and your subject.



STAGED

Think creatively about how you can stage your light, setting, and add props.



BLUR

Use light blurs to create an interesting, dynamic image.



# PROJECT PREP:

## HOMework, ARTIST RESEARCH, PROJECT GUIDE

## CRITIQUE REMINDERS

Always carefully look at every work of art before starting a critique. Focus on details, composition, subject matter, medium, all the different components that come together to create the work of art. Try not to move to the interpretation stage until you have a good handle on the visual and design elements of the work of art.

### DON'T FORGET:

- Always start and end with a highlight. As you look at the artwork make mental notes of things you like.
- A critique is meant to help the artist not tear them down. Make sure your feedback is constructive.
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### TALKING POINTS:

- What stands out in the piece first?
- Is the focal point obvious?
- Is the piece well balanced?
- How are the elements of art and principles of design utilized?
- If you were to assign the piece a title of an element of art or principle of design, what would it be? (In other words, which one stands out most in the piece? Ex: Repetition)
- Does this piece better fit into a 2D Design or a Drawing portfolio?
- Is the medium well utilized?
- Does the medium fit well with the subject matter of the artwork?
- Does the work of art reflect strong technical ability?
- If it was your work of art, what would you change?
- How can it be improved?
- What can you learn by looking at this work of art?
- How can you apply techniques this artist used in your own work of art?
- What does the work of art remind you of?
- Is the artist's intention clear?
- Does the subject matter or style remind you of anything else?

Name: \_\_\_\_\_

## PAINTING WITH LIGHT RUBRIC

Category	Possible Points	Comments:	Score
Light is used intentionally, creatively, and thoughtfully in the photograph.	20		
The light emphasizes the subject matter and the focal point. The light is the focus of the image.	20		
Technical ability is reflected through composition, subject matter, lighting, editing, and similar.	20		
The image has a strong composition and focal point and reflects the rules of composition (or breaks them intentionally)	10		
The photograph was digitally edited or manipulated with other materials in a way that enhances the overall image.	10		
Craftsmanship	5		
Creativity			

## SELF EVALUATION

	Poor	Moderate	Good	Strong	Excellent
Medium compliments the subject matter. Technical ability is evident.	1	2	3	4	5
Inventive, imaginative, and creative.	1	2	3	4	5
Intent is clear and well portrayed through the work of art.	1	2	3	4	5
Purposeful composition, follows the rules of composition, and has a strong focal point.	1	2	3	4	5
Reflects a style distinct to the artist.	1	2	3	4	5
Evocative, creates a response in the viewer, is interesting to look at.	1	2	3	4	5

# WRAPPING UP

CRITIQUE REMINDERS, RUBRIC, SELF EVALUATION





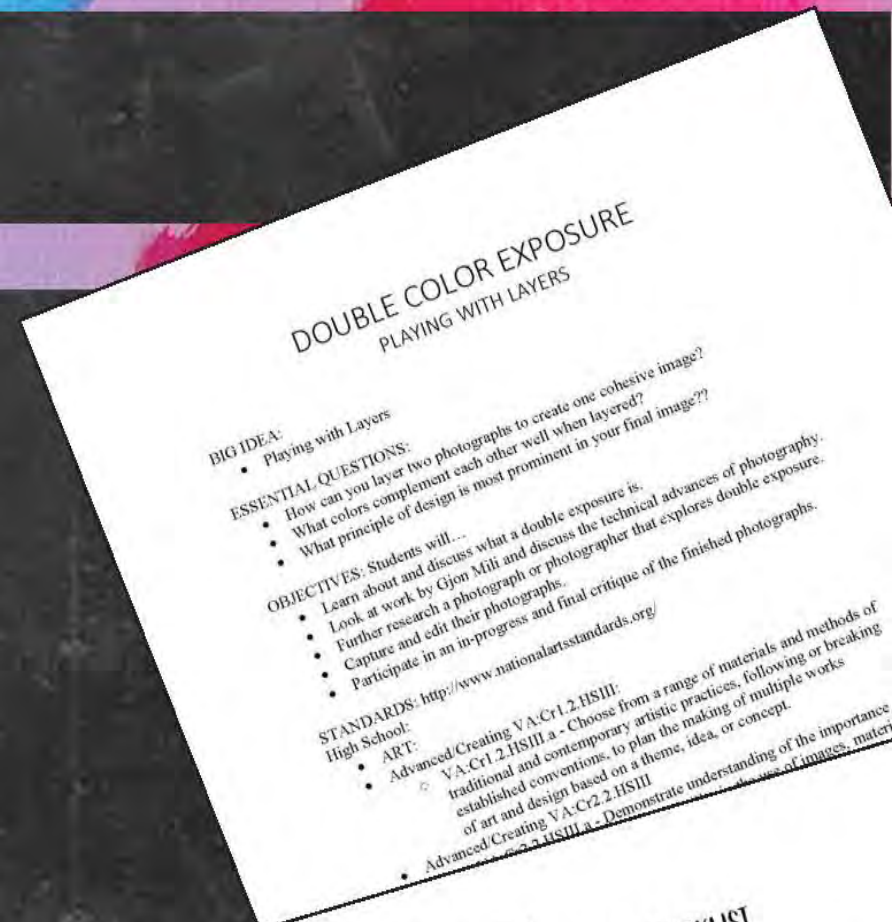
# DOUBLE COLOR EXPOSURE

PHOTO EDITING & PLAYING WITH COLOR

# WHAT YOU GET

## Lesson pack includes:

- ✔ Lesson Plan (6 pages)
- ✔ Presentation (21 slides)
- ✔ Artist Research, Reference (4 pages)
- ✔ Double Exposure Guide (3 pages)
- ✔ AP© Focused Activities (4 pages)
- ✔ Critique Reminders, Rubric (2 pages)



## DOUBLE COLOR EXPOSURE

DUE: \_\_\_\_\_

You must combine two photographs into one to create a double exposure look.  
Focus on listing ideas in your sketchbook and taking photos.  
You can print and include test photos as reference if needed.  
At school you will focus on editing the photographs together.

### THINGS TO CONSIDER:

- Composition: Remember to consider the rules of composition (rule of thirds, odd numbers, let object run off the edge of the frame, diagonal lines create interest)
- Find an artist who uses interesting color combinations or double exposures in their work.
- Research color theory and list color combination ideas in your sketchbook.
- Play with a range of subject matter and subject positions to combine into one image.
- The simpler the background the easier it will be to combine images.

## DOUBLE COLOR EXPOSURE

DUE: \_\_\_\_\_

You must combine two photographs into one to create a double exposure look.  
Focus on listing ideas in your sketchbook and taking photos.  
You can print and include test photos as reference if needed.  
At school you will focus on editing the photographs together.

## DOUBLE EXPOSURE

### ARTIST RESEARCH

Research photographers and photographs that use double exposure in their work.  
You can focus on a single photograph or multiple photographs from a photographer.  
Research them to find out more about them and their style.

1. Write a bio about the artist in 5 sentences.

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2. How would you describe their style?

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3. What drew you to that photograph or their photography in general?

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Find your favorite double exposure photograph by the photographer to highlight below.  
Copy and paste the photograph at the bottom of the document.  
If you are drawn to more than one image, add as many images as you need to reference.

## DOUBLE COLOR EXPOSURE

### HOW TO EDIT YOUR IMAGES USING PHOTOSHOP

You will use Photoshop to layer and edit your images together.  
Follow the below steps to create the layered color look. Explore tools beyond these basics to create a unique and interesting image.

### YOU MUST SHOOT THE FOLLOWING:

#### BACKGROUND:

- 2 photographs that show texture

#### PORTRAITS:

- 2 photographs that show movement
- 2 photographs of poses
- 2 photographs with silhouettes

The above is the minimum requirement. I recommend shooting more than the minimum to allow more options to layer with. For the poses and silhouettes you must shoot your images on a blank, clean background. The studio works best, but if you can find a nice solid background outside that will work just fine.

You must layer at least 2 photographs. For a cleaner look, layer the portraits with a blank background. For a layered look add in your texture photographs for background and movement photographs. Consider layering an animal of a person, two animals rather than a person, or including big gestures for a more dynamic photograph.



# PROJECT PREP:

## HOMework, ARTIST RESEARCH, PROJECT GUIDE

## DOUBLE COLOR EXPOSURE

### HOW TO EDIT YOUR IMAGES USING PHOTOSHOP

You will use Photoshop to layer and edit your images together. Follow the below steps to create a color double exposure look. Explore tools beyond these basics to create a unique and interesting image.



**STEP ONE:** Start by preparing your images. If your photographs are in color, convert them to black and white. Go to **IMAGE-MODE-GRAYSCALE** and click OK. Make sure the background colors are the same between images, either black or white.

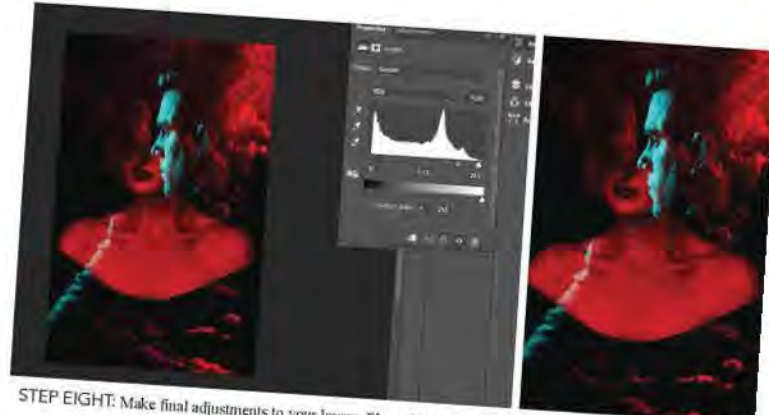
**STEP TWO:** Add your images to two separate layers. TIP: If one image is set as the background layer click the lock icon next to the image to move it off the background layer and allow you to play with which layer is on top.

**STEP THREE:** In the **LAYERS** panel click the **BLENDING OPTIONS** to open up a window.



**STEP FOUR:** In the pop out window look at **ADVANCED BLENDING** and **CHANNELS**. Turn **R, G, and B** on and off to play with the colors two at a time, one at a time, and different combinations to see what colors work well in your image. Pay attention to which colors make both images pop and which blend them together too much.

**STEP FIVE:** Once you have your colors set, play with the placement of your images. Where do you want them to overlap? How can they work together as well as one whole image? Using **FREE TRANSFORM** you can resize, angle, and flip your image.



**STEP EIGHT:** Make final adjustments to your layers. Play with the contrast, brightness, and levels of your texture layer to tone it down or emphasize it as needed.

**STEP NINE:** When you are satisfied with your image save it as a .PSD file in case you want to do more edits at a later date. Next, save it as a JPEG file. This will flatten your layers.

**STEP TEN:** Don't be afraid to layer another set of images once you complete one. You never know what you might come up with after going through the steps once. Consider adding text, additional images, and other elements. You can also play with color effects on top of color images rather than black and white images.

### DOUBLE COLOR EXPOSURE EXAMPLES



## DOUBLE COLOR EXPOSURE

### HOW TO EDIT YOUR IMAGES USING PIXLR

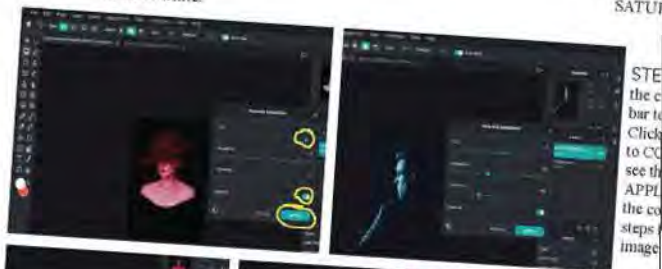
You will use Pixlr to layer and edit your images together. Follow the below steps to create a color double exposure look. Explore tools beyond these basics to create a unique and interesting image.



**STEP ONE:** Go to **pixlr.com**, select an image you want to open. If your photographs are in color, convert them to black and white. Go to **ADJUSTMENT-AUTO B&W**. Make sure the background colors are the same between images, either black or white.

**STEP TWO:** Add your second image on top. Click the **+** symbol in the **LAYERS** panel. Navigate to the photo you want to add, click OK.

**STEP THREE:** Apply a color. Consider which colors work together and well overall. **ADJUSTMENT-SATURATION**



**STEP FIVE:** To make the new texture layer blend with the middle layer by setting the hue and saturation to match the middle layer. If the middle layer stands out too much lower the opacity of the middle layer by selecting the layer clicking the three dots in the **LAYERS** PANEL. Under **MODE** click the drop-down menu to test with different blend modes to test with.



**STEP SIX:** Play with different hues and blending modes until you find a combination that works.



**STEP SEVEN:** Try layering a background image to add texture or movement to your double exposure. Make sure the image is black and white before adding it to your layered images. Click the **+** symbol in the **LAYERS** PANEL to open and add your image. Drag it to the bottom of your layers.

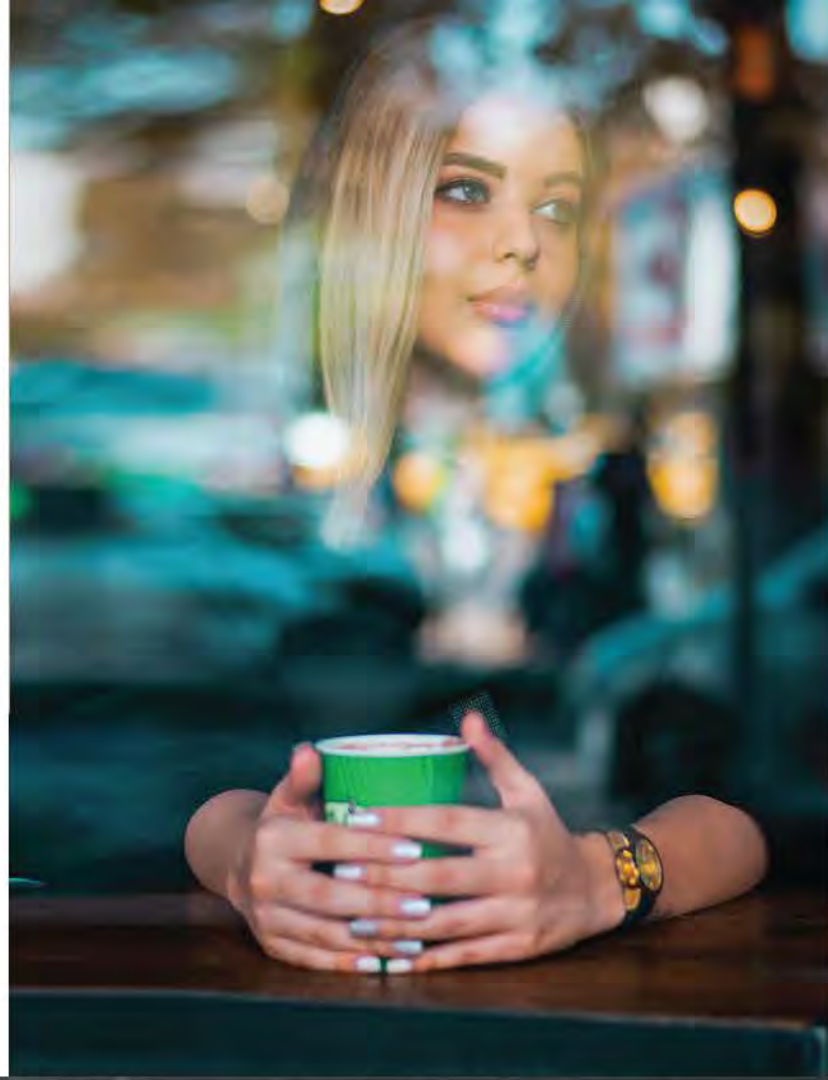
**STEP EIGHT:** Remove the background of the middle layer to reveal the texture layer. Click the **CUT OUT MASK** tool from the left toolbar. Select **MAGIC MASK** and **REMOVE FROM MASK** in the top toolbar. Click the background of the image to remove it.



**STEP NINE:** Help the new texture layer blend with the middle layer by setting the hue and saturation to match the middle layer. If the middle layer stands out too much lower the opacity of the middle layer by selecting the layer clicking the three dots in the **LAYERS** PANEL and dragging the **OPACITY** bar. Erase any distracting elements.

# EDITING GUIDE

STEP BY STEP INSTRUCTIONS FOR PHOTOSHOP & PIXLR



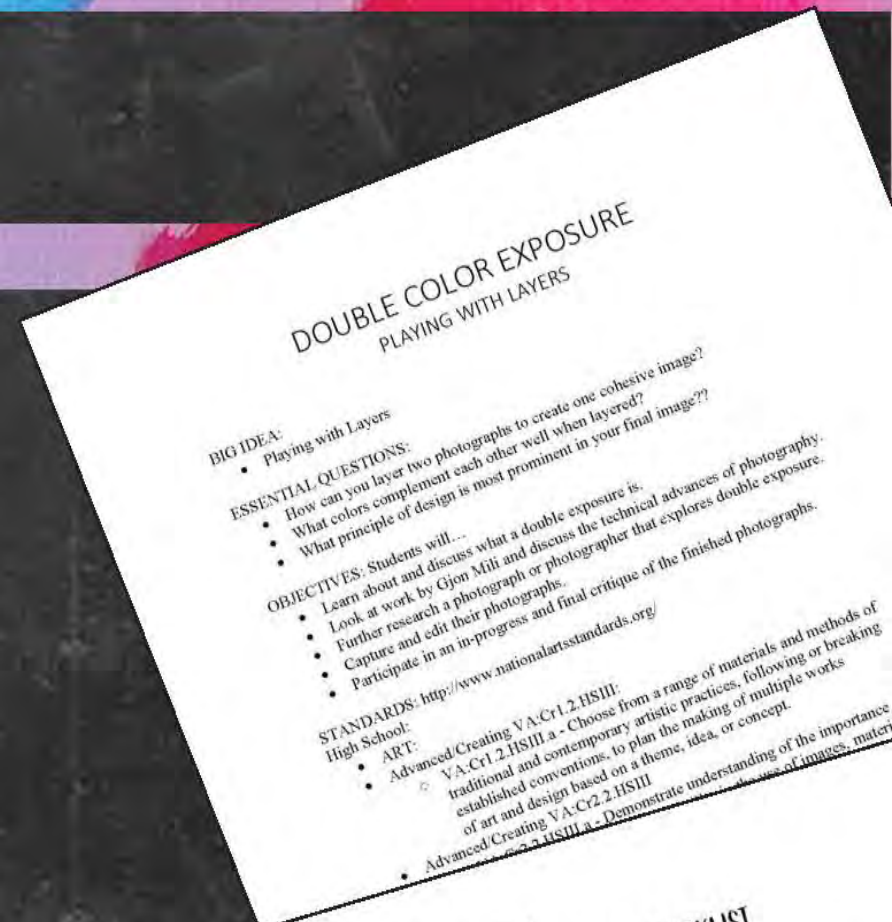
# FIGURE/GROUND

PLAYING WITH POSITIVE & NEGATIVE SPACE

# WHAT YOU GET

## Lesson pack includes:

- ✔ Lesson Plan (6 pages)
- ✔ Presentation (26 slides)
- ✔ Artist Research, Reference (4 pages)
- ✔ Clipping mask Guide (4 pages)
- ✔ AP© Focused Activities (4 pages)
- ✔ Critique Reminders, Rubric (2 pages)



# STEP BY STEP INSTRUCTIONS WITH VISUALS & TEXT

## Your Assignment...

- Create either a reversible or ambiguous figure/ground relationship in your photograph.
  - You are creating a Figure/Ground counterchange in your artwork.
- How can you push the boundaries of the figure and ground through a photograph? Consider:
  - How you can manipulate your image digitally to play with the figure and ground?
  - How can you manipulate your image using other materials to play with the figure and ground?
  - What subjects work well for this assignment?



What is the figure/ground relationship?

- The figure/ground is what makes a sense of what is what is not.
- The figure is the subject in a scene and the ground is what surrounds it.
- The ground is the space around the figure.

Ambiguous Figure Ground

- What is the figure and what is the ground?
- Who sees a vase?
- Who sees two faces?
- The faces and vase create an ambiguous figure/ground relationship.

M.C. Escher

- M.C. Escher was a Dutch graphic designer and printmaker.
- He is most well known for his "impossible structures" drawings.
- He often plays with architecture, perspective, and impossible spaces.

Composition Focus: Reversible

- Use the composition to create a figure/ground counterchange.
- Crop, reverse, flip the image.
- Crop tight on the subject to make the figure/ground more ambiguous.

Reflection: Reversible

Things to Consider...

- Does the work display confident use of fill and found edges?
- Is there evidence of potential tension and contrast?

Your Assignment...

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# PRESENTATION: INSTRUCTIONS, OVERVIEW, PROJECT EXAMPLES

# DOUBLE EXPOSURES USING PHOTOSHOP

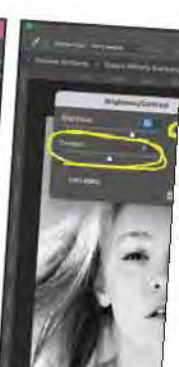
## PREPARE THE MAIN PHOTO



1. Open your photo in Adobe Photoshop. Crop your photo as needed.



2. Make your image monochromatic by going to IMAGE-MODE-GRAY. SCALE. Click discard.



3. Play with the contrast to darks and lights. Go to ADJUSTMENTS-BRIGHTNESS/CONTRAST. Slide the contrast until you are happy with it.

## REMOVE THE BACKGROUND



1. Try using the remove background quick tool. Go to IMAGE-MODE-RGB. Then click the magnifying glass icon in the top right corner. Search REMOVE BACKGROUND, click the REMOVE BACKGROUND QUICK ACTION option.

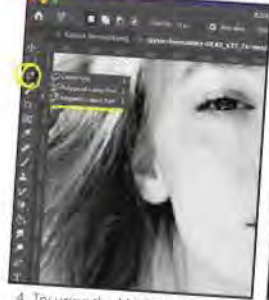


2. It will auto-detect the background and delete it. If you are happy with what is removed, click the red x in the top left corner of the pop up window. If small spaces are missed, you can edit those out in the next step.



3. Try other background removal tools to remove missed spots or if your tool isn't working for your image. Try the BACKGROUND ERASER TOOL to select it, then hit your keyboard to remove it.

## REMOVE THE BACKGROUND



4. Try using the MAGNETIC LASSO tool. Click and hold the triangle in the bottom right corner of the LASSO TOOL, located in the left toolbar.

TIP: As you play with the various background removal tools click, ESC to deselect a shape. Click EDIT-UNDO to undo an action.



5. In the section you want to remove, click to drop a point, and drag your cursor. The lasso will auto-detect the edge and cling to it like a magnet. TIP: periodically drop a point as you trace the shape to keep it in line. When you return to the starting point, click to close the shape. The shape will turn into a flashing dashed line. Click DELETE to remove the shape.



6. Try tools under the MAGIC WAND in the left toolbar. Use the magic wand to click and auto-select a section to delete. Use QUICK SELECTION under magic wand to click to select, click and drag to add to the original selection. Use OBJECT SELECTION under magic wand to click and drag a rectangle to select a group of shapes. Click DELETE to remove selected sections.

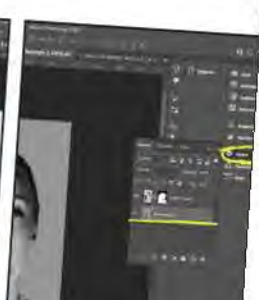
## FINALIZE THE MAIN IMAGE



1. Add a neutral tone rectangle to your image. Click the RECTANGLE TOOL in the left toolbar. Click and drag to draw the shape on the image.



2. Change the FILL color in the top toolbar; click the fill box to pull up color options. TIP: use the EYEDROPPER TOOL to sample a gray tone from your image. This will pop up as a recently used color option in the fill colors. Click to select a color.



3. Resize the rectangle by selecting the shape and dragging the corners to fit the image. Move the rectangle layer below the image layer in the LAYERS panel on the right side.

## COMBINING TWO IMAGES



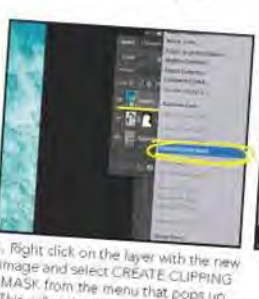
1. Right click on the image layer and select DUPLICATE LAYER.



2. Add your second select image over the other 2 images. Drag and drop it from your computer to the art board.



3. Resize it to cover the check box in the top toolbar.



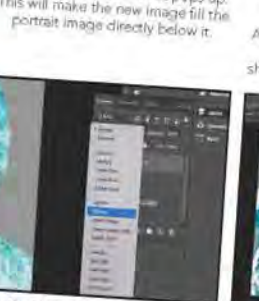
4. Right click on the layer with the new image and select CREATE CLIPPING MASK. This will make the new image fill the portrait image directly below it.



5. In the LAYERS panel on the right side, click and drag the duplicate portrait image above the clipping mask image. Go to IMAGE-ADJUSTMENTS-LEVELS, drag the far left point to darken the shadows to the number 115. Click ok.



6. Right click the THUMBAIL (the clipping mask image) to your portrait layer.



7. In the LAYERS panel click the drop-down menu that says NORMAL and select SCREEN from the list.



8. If your whites are too light return to IMAGE-ADJUSTMENTS-LEVELS and drag the far right point to the number 115. Click ok.



9. Select the clip mask SELECTION tool from the top toolbar. Use the arrow keys on the keyboard to move the clip mask.

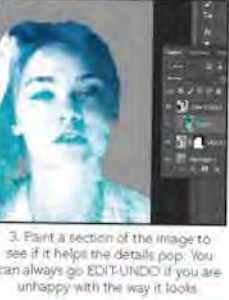
## FINAL EDITS



1. Try using the BRUSH TOOL to emphasize areas. Set the brush size larger and the style to SOFT ROUND.



2. Lower the opacity in the top toolbar to help the color blend. Select the color in the lower right side of the left toolbar. TIP: Match this color to a dark tone in the clipped mask image.



3. Flare a section of the image to see if it helps the details pop. You can always go EDIT-UNDO if you are unhappy with the way it looks.



4. Continue to play with placement and editing the clip masked image until it works with the portrait layer.



5. Edit the rectangle shape image until you are happy with the look. TIP: Use the EYEDROPPER TOOL to match a color in the clip mask image. You can also make it white or layer another image as the background. Play with it and have fun!



6. This final image was created by layering a duplicate copy of the picture used for the clipping mask in the background. It was slightly offset from the original to help the portrait pop.

# EDITING GUIDE

STEP BY STEP INSTRUCTIONS FOR PHOTOSHOP





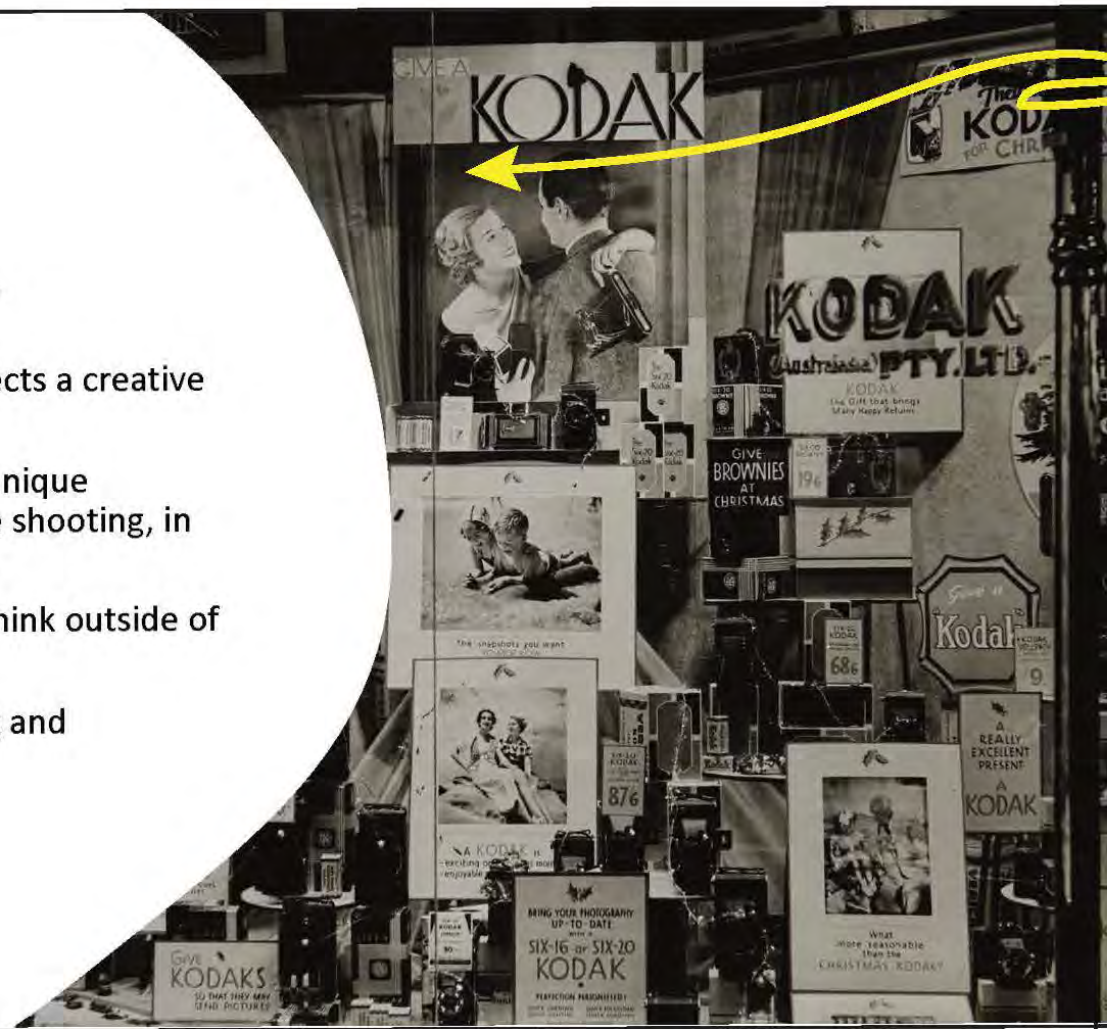
# CREATIVE PROCESS:

PUSHING THE BOUNDARIES OF CREATIVITY

# STEP BY STEP INSTRUCTIONS WITH VISUALS & TEXT

## Your Assignment...

- Create a photograph that reflects a creative technique.
- The sky's the limit! Research unique photography techniques while shooting, in editing, and when displaying.
- Experiment, push the limits, think outside of the box.
- Pick something that is exciting and interesting to you.



# PRESENTATION: INSTRUCTIONS, OVERVIEW, PROJECT EXAMPLES

## CUTTING UP

GOING FROM 2D TO 3D

The beauty of working with digital images is you can print as many copies as you want. Play with cutting up, collaging, and layering images together.

### THINGS TO CONSIDER:

- Cut up a single image, placing space between elements. Add a background collage or solid color to emphasize the negative space between the cut outs.
- Cut up two images in strips. Glue them to another surface placing them down every other to combine them to one image.
- Cut two images into strips and glue them to another surface placing them down every other to combine them to one image.
- Cut out pieces of your photograph negative space cut outs.
- Think of other ways you can use composition, positive, and negative space.

Check out art projects here: <https://www.pinterest.com/artprojects/>

## INSTALLATION ART

GOING FROM 2D TO 3D

Installation Art: Occupies a space. Viewers can interact with the artwork because it is a larger presence within the space.

### THINGS TO CONSIDER:

- Printing your photographs large.
- Hang your photographs from the ceiling.
- Project your photographs onto hanging fabric.
- Print and glue your photographs to a 3D surface.
- Play with perspective.
- Ask your teacher for help.

## EROSION

BREAKING DOWN YOUR PHOTOGRAPH

How can you create a dramatic look by eroding portions of your photograph? What materials can you use to erode your photograph?

### THINGS TO CONSIDER:

- What tools can you use to break down your photograph?
- Can you burn it, submerge it, scratch it, rip it?
- Consider how the process impacts the meaning of the photograph.
- Consider how the materials connect to the meaning of the photograph.
- Push to an abstract level, have fun with the experimentation and process.



The process of taking a freshly printed Polaroid image and transferring it to another surface. You have to use the old version of Polaroid film. The process can be tedious and you only have so much film to work with. Move slowly and pay attention!

## PHOTO TRANSFER HOW TO

**SUPPLIES:**

- PAINTBRUSH
- MOD PODGE OR GLOSS MEDIUM
- LASER PRINTED PHOTOGRAPHS ON COPY PAPER
- THE MATERIAL TO TRANSFER YOUR IMAGE TO THIS CAN RANGE FROM WOOD TO FABRIC TO CANVAS, ETC.

**STEP ONE:** Paint a layer of Mod Podge or gloss medium on the surface.

**STEP TWO:** Paint a layer of Mod Podge or gloss medium on the back of the photograph.

## CYANOTYPE HOW TO

FINE ART BLUEPRINTS

**STEP ONE:** Mix up the chemicals according to your package directions and with the help of your teacher. Wet your brush before dipping it in the solution.



**STEP TWO:** Dump the mixture in one corner of your paper and quickly spread the mixture to the edges of the paper using a fake brush. Make sure you have an even coat. Let it dry.

**STEP THREE:** Place your objects on your paper with a piece of glass on top to help flatten the objects to the page (this step will vary depending on your materials), and



**STEP FOUR:** The uncovered portions of your paper will be white.

## SURREALISM

THINKING OUTSIDE THE BOX

- Create a surrealist image using a combination of your images and resourced images.
- You can use images from the internet, but the majority of the finished product should be your own photographs.
- If you use photographs from the internet you must alter them at least 80% (this can often be done simply through the combination process of multiple images).
- Use Photoshop to combine and manipulate your photographs.
- Consider printing your photograph and painting on top, sewing into it, or similar.
- Consider incorporating a few of the below techniques:



avoid the emulsion. the water. watercolor paper. e and manipulate it. ce.

here. d-transfers/ process here. JIBufB4

# PROJECT GUIDES

7 GUIDES FOR 7 DIFFERENT TECHNIQUES

# BUYERS LOVE MY ART LESSONS:

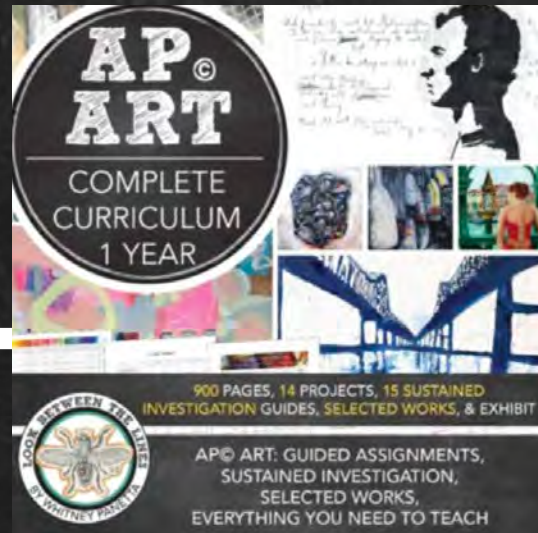


This was so helpful to my students! The powerpoint along with it was such a great resource and I will definitely be using this every year!



Fabulous resource! Students loved it!!!!  
Thank you for sharing!"

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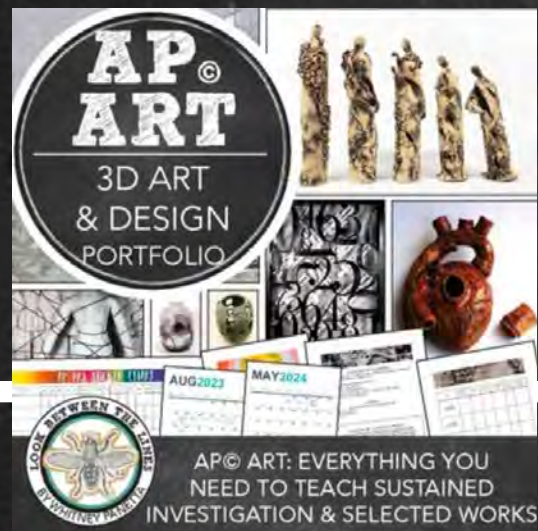


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# LOOK BETWEEN THE LINES

## BY WHITNEY PANETTA



I'm Whitney, a former art teacher turned art curriculum developer. I now focus on designing art lessons, resources, & full curriculums for elementary, middle, high school art teachers, homeschool parents, & general art enthusiasts.

I am so glad to still be connected to the world of art education and I love seeing my resources "in the wild" all over the globe. Reach out anytime with questions or comments at [whitneywpanetta@gmail.com](mailto:whitneywpanetta@gmail.com).