Art 33a

Notes and Software tips

2-Dimensional Design

On-line (~2 sessions/week)
West Valley College
Jason Challas, Inst.
Upon completion of this course the student should be able to:
Demonstrate understanding of the principles and elements of design through completion of various projects.
Create a composition using a wide variety of traditional and non-traditional materials.
Choose appropriate media and materials needed to solve a design problem while making the strongest possible statement.
Assess how design relates to a multitude of disciplines such as, film, computer, interior design, visual art, and etc.
Analyze the principles and elements of design in any medium, orally and in writing.
Evaluate work in terms of strengths and goals, orally, and in writing.
Examine The relationship of form to concept in a design, Assemble a color wheel and value scale.
Examine, compare and analyze historical and contemporary examples of two-dimensional art, within a global context.

Course Content

Lecture Content
1. Design Process
2. Unity
3. Emphasis and Focal Point
4. Scale and Proportion
5. Balance
6. Rhythm
7. Line
8. Shape and Volume
9. Texture
10. Value
11. Evaluation and critique of examples of two-dimensional art from various cultures, historical periods, and aesthetic sensibilities.
12. Examination of contemporary trends, materials, and approaches in two-dimensional art.

Lab Content
1. Develop skills to successfully complete a design in a variety of media.
2. Complete major assignments incorporating principles and elements of design.
3. Analyze & evaluate their own work and the work of others in terms of strengths & goals.
4. View, discuss, and evaluate examples of designs in different media.
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<td>2 Feb 4</td>
<td>Drawing with paint tools, straight lines. Elements and principles of design. Pg. 6. Lines project, Pg. 10.</td>
<td>Dots project 1 DUE (5 pts). Emphasis, focal point. Intro Project 2: Lines.</td>
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<td>3 Feb 11</td>
<td>(Presidents’ Day) Introduce Proj. 3 Shape, Vector tools, Pg. 11. Four computer prints: symmetry, asymmetrical balance, motion and contrast.</td>
<td>Project 3 Shapes (4 .PSD files) DUE (10 pts).</td>
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<td>6 Mar 11</td>
<td>Quiz 1 – Composition (5 pts). Intro Proj. 6, 2-point image of house or building with absurd element, perspective. Pp 17 – 18.</td>
<td>Project 6 Perspective tools due (10 pts). Vanishing point filter, Edit/transform/distort, etc.</td>
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<td>8 Mar 18</td>
<td>Introduce Proj. 7, White on black Tessellation. Notan, symmetry, pattern, Escher. Pg. 19.</td>
<td>Project 7 Tessellation fill DUE (10 pts). Computer fundamentals 1, see pp. 20-21</td>
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<td>12 Apr 22</td>
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<td>Color correction; Rubber stamp cloning; Pp 35 – 36 Send me your layered in-progress photoshop piece for final (Exercise)</td>
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<td>(No class, “dead” day)</td>
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Welcome to the on-line section of Art 33a!

This course offers an introduction to the principles, elements, and terminology of two-dimensional design. Students will have the opportunity to learn how design elements such as line, value, texture, shape, and basic color are organized by various principles such as repetition, variety, balance, and proportion. This course is West Valley College AA/AS degree and certificate applicable. Credit/No Credit Option. Acceptable for credit: UC, CSU.

Beginning instruction in spatial composition in two dimensions. We will explore several common tools, including using the computer to paint, draw, collage, etc. The exploration of composition and artistic terminology will be the common theme to all projects. We will spend the equivalent of 3 hours on line two days a week at the computer. Beginning instruction in computer software, no previous experience necessary. This section is offered for individuals who intend to enter the computer art, design, graphic design and animation fields.

The course content will be available via the Canvas site. https://wvm.instructure.com/login/canvas

We’ll begin watching videos and tutorials on Monday, Aug. 27th.

The equivalent of 3 hours per day for 2 days a week of participation will be expected (1 hour of “lecture” and 2 hours of “lab”/day).

We’ll take a journey through the elements and principles of design and focus on still imaging using Adobe Photoshop CC software. You will need access to any “CC” (Creative Cloud or “CS” Creative Suite – v. 5 or later) version of Adobe Photoshop software. (Don’t pay full price, be sure to get the student rate! Subscriptions are available for as low as $9.95 a month for students via adobe.com.) You will also need access to a computer with a web browser with appropriate plug-ins that can read .PDF files and play .SWF flash and quicktime movie files.

(There are computers available in the WVC tutorial center (located on the right side of the library) and in the Cilker School of Art and Design design lab, for students in the local vicinity.)

Student Learning Outcomes: Create an art project that uses the elements of design point, line, plane, value, and other design principles of organization. Evaluate work in terms of elements, principles, strengths and goals.

Student Responsibilities

The student is responsible for all of the material presented in class, which should be demonstrated in the work produced and the critiques of the assignments. All assignments must be submitted on the due date for critique. Projects will be graded down 1/2 step per class day late (i.e. from an “A” to an “A-“).

Regular attendance is crucial to develop proficiency and ensure the dissemination of information. You are expected to spend 6 hours with the course materials per week as this is a “laboratory”/studio class. If you should miss an assignment or demonstration, it is your responsibility to obtain that information from a classmate. E-mail or phone me if you have an excusable (medical) absence.

Participation in class discussions and peer critiques is essential and will be noted in your grade.

Student Attendance Policy (from the WVC Catalog, p. 182)

Students are expected to attend all sessions of each class. Instructors may drop students from the class if they fail to attend the first class meeting, or when accumulated unexcused hours of absences exceed ten percent of the total number of hours the class meets during the semester (9.8 hours in our case). Moreover, an instructor may drop from the class any student who fails to attend at least one class session during the first three weeks of instruction.

Additional lab time may be done at home or in the Cilker Design Resource Center or Tutoring Center Labs in the library. Understand and abide by general lab rules and policies, and back up your own work on cd-rom or USB drives.

Assignments

We’ll have about 10 exercises to demonstrate and teach particular techniques (credit/no-credit). 10 Longer project lasting one week which will have a finite due date, usually Saturdays at midnight.

These will be graded so that you can monitor your progress. Projects must be submitted via the assignment drop box in Canvas on time for critique. There are 2 small quizzes.

Late projects will be downgraded one step for each class day late.

Grading

Assignments will be evaluated based upon technical proficiency, implementation, and aesthetic achievement. See table to right. 10 Projects at 5-10 points each, the final is 30 points.

Final Exam: The final project will be due on the designated final exam date (Wed., May 22nd)

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Drop/Withdrawal Policy
If you wish to drop the class, you must initiate the drop process at the admissions and records office within the first four weeks. After that one a “W” grade will be recorded. Excessive absences will result in an instructor-initiated drop.

Text:
Download (and print) the REQUIRED reader/software notes from the class Canvas website.

Optional Text: Photoshop Visual Quickstart guide, Peachpit Press, CC (2014 or later) version, or other how-to photoshop CC book. Supplemental readings may be handed out.

So much data, where to begin? Start by familiarizing yourself with the Canvas site. Follow along using the MODULES tab.
1. Begin each week by looking at the assigned page in the reader, which you can download here:
   http://instruct.westvalley.edu/challas/33areader.pdf (I will also provide links page by page as we go).
2. Then watch the videos introducing the historical context and how-to for the project.
3. Look next at the Assignment/project guidelines .PDF file which will be posted in these folders.
4. After reading the guidelines (and history at the bottom of each page) watch the video for the student work samples for the project.
5. There will sometimes be an Exercise or two for the week, which we should do before attempting the project.
   (The exercises are little 1-point introductions to a particular technique or concept that will be helpful before executing the more major project.) These are credit/no-credit and should be submitted via the drop box link in these modules.
6. A discussion forum will take place some weeks. I’ll pose a question and you should briefly respond, then reply to one other person’s post. This is also a place where you can ask a technical question and quiz review questions.
7. Submit the major projects which will typically be due by midnight, Saturdays.
   Peer reviews will take place after each assignment.

For those of you who may want or need more information, I’ll sometimes include a folder full of supplemental video/tutorial links for the hands-on software stuff at the bottom of each week’s list of items.

If you ever have a question about technique, content or other matters, feel free to e-mail me via Canvas’s mail client.

Required Materials
You will need access to a fairly modern computer and web browser with appropriate plug-ins that can read .PDF files and play .SWF flash and quicktime movie files. You will need access to any “CC” (Creative Cloud or “CS” Creative Suite – v. 5 or later) version of Adobe Photoshop and Animate/Flash Professional software (see above).

Plagiarism Policy
While good designers observe the world around them and often “borrow” ideas from existing designs, there is a distinct difference between borrowing and stealing! (Like the difference between paraphrasing and quotation.) Direct plagiarism and cheating on quizzes will not be tolerated. Academic Dishonesty statement: The College’s policy on academic dishonesty covers in-class and out-of-class cheating, plagiarism, assisting another student in cheating or plagiarism, and furnishing false information. Consequences for academic dishonesty may include, but is not limited to, a failing or zero grade for the assignment/quiz/exam, suspension or expulsion from the College. For more information, please see the West Valley College Catalog.

Important Phone Numbers
   Emergency: 911; College district police: 741-2092 Health services: 741-2027

WVC makes reasonable accommodations for persons with documented disabilities. College materials may be made available in alternate formats if requested (Braille, audio, electronic or large print). For assistance, please contact the Disability and Educational support program at 741-2010 or 741-2658 (TTY).

A note about on-line etiquette:
We will be communicating with each other via on-line discussion forum/chat boards. Please maintain the same courtesy and respect for others’ view points that you would have with someone in a face-to-face discussion.

If you have a complaint or someone has shared information with you about unlawful discrimination or sexual harassment, contact the Associate Vice Chancellor of Human Resources at West Valley-Mission Community College District, Human Resources Department, (408-741-2060). If the Associate Vice Chancellor of Human Resources is not available, contact the President at 408-741-2097.

The instructor may make changes to the syllabus during the semester. It is the student’s responsibility to stay informed of these changes. Students may contact the instructor during office hours and before/after class, time permitting. Students may also wish to have a study partner whom they can contact if they miss class.
QUIZ 1 Study Guide

Two simple definitions of design:
Design - The planning and layout of a two-dimensional image.
Design - To choose and arrange elements in such a way that they satisfy an artistic and/or functional intention.

Design is both **process** and **product**.
   As **process**, design is visual problem solving: creating, organizing, and evaluating.
   As **product**, design is a tangible visual solution. It is a resolution of visual elements, materials, and functions expressing the designer/artist’s intention or style.

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**Elements of Design** – This is the visual vocabulary of the artist or designer. All artists work with these building blocks.

**Point** – Smallest mark; dot.

**Line** – A mark whose length is considerably greater than its width; two connected points.

**Shape** – A closed line; a figure that appears to be flat.

**Form** – A figure that appears to be three-dimensional, having “volume” or “mass”.

**Space** – The area in which all elements sit; illusion of depth.

**Texture** – Surface features (or illusion of) that can be felt with the hand; tactile.

**Value** – Lightness or darkness of a color or surface, tone.

**Color** – How hue, intensity, and value are observed in pigment or light.

The three primary colors of **PAINT** are red, yellow, and blue. The three primary colors of **light** are Red, GREEN and Blue.

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The Unifying **Principles of Design** – These help us organize the elements of design. These principles are formal properties that address methods of organizing space. All principles are not necessarily used at one time in one design.

**Balance** – Distribution of the visual weight of design elements.

**Emphasis** – Drawing attention to a portion of a composition.

**Contrast** – Use of opposites; an abrupt shift of value, size, shape, placement, etc. Creates “drama.”

**Variety** – Using a range of size, scale, shape, value or a strong contrast in a design.

**Repetition** – Use of similar, lines, shapes, forms, textures, values, or colors to unify a design.

**Rhythm** – A particular visual “beat” marking the movement of the viewer’s eye through a work, often established by repetition of similar or varying design elements. Also might be considered as movement.

**Economy** – Using only what is needed to create an intended effect, eliminating any elements that might distract attention from the essence of an idea. Use of blank space.
Painting in Photoshop 1

Open Photoshop.
Go to FILE to NEW.
Choose DEFAULT PHOTOSHOP SIZE.
Go to the TOOL PRESETS menu on the far left of the options bar and right-click to RESET ALL TOOLS.

Choose the BRUSH tool from the tools.
Notice the options in the options bar:
From here you can change the brush shape and size,
color mode and opacity.

The TOOL PRESETS menu
(right click to RESET ALL TOOLS)> The BRUSHES PALETTE

Choose a brush size by clicking on the little down arrow next to the BRUSH: icon in the options bar.

Click on the BRUSH icon to choose a pre-defined brush shape.
You may also change the SIZE using the DIAMETER slider, or make a softer-edged brush by adjusting the HARDNESS slider.

More brushes can be loaded from the library by clicking the little arrow.

Use the ERASER tool to remove marks.
It erases to the BACKGROUND COLOR.

Also try the PAINT BUCKET found behind the GRADIENT tool.
Single-click fills contiguous areas with the current foreground color.
TOLERANCE in the OPTIONS bar changes how closely it fills.

Single-click the FOREGROUND color (the BLACK block to left) or use the COLOR palette to change the painting color.
(go to WINDOW(COLOR to see it if its not showing).

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Choose a brush size by clicking on the little down arrow next to the BRUSH icon in the options bar.

Open Photoshop.
Go to FILE to NEW.
Choose DEFAULT PHOTOSHOP SIZE

Choose a brush size by clicking on the little down arrow next to the BRUSH icon in the options bar.

Customizing a brush
Click on the icon at the FAR LEFT SIDE of the options bar to show the BRUSHES panel (or go to Window menu/Brushes).
(You may drag the BRUSHES palette away from the options bar by clicking on and dragging the little tab.)
This lets you change the other dynamics of the brushes...
Click on the BRUSH TIP SHAPE category on the left side to change the SIZE, SHAPE or SPACING of the brush. (Spacing is how frequently it lays down a brush as you draw a line).

To make your own custom brush:
1. Draw something with black.
2. Select it with the SQUARE or ELIPTICAL marquee tool.
3. Go to the EDIT menu to DEFINE BRUSH PRESET.

To save your brush with all the scattering and other parameters.
1. Go to the pull-down in the brushes palette (upper right).
2. Save a NEW BRUSH PRESET. Then it will capture all settings.

You can also save your brush set, or load other brush sets from the brush palette (or brush presets palettes).

Note this only defines values of gray, not color.
Art 33a 2-D design
Marbles, hierarchy and motion

Element: Dot
Principles: Grouping, static/dynamic, motion, economy, hierarchy.

First, do exercises #1 and 2 to familiarize yourself with the brush tools.
1. Create a custom brush. Make a default photoshop file 7” x 5” (@ 300 pixels/inch)
   Click the D key on the keyboard to get the default colors and paint a black, circular gradient a using
   a soft, round default brush so that it goes from solid black at the edges gradating it as smoothly
   as possible to white in the middle. (Or choose the gradient tool, with the circular gradient chosen.
   Hit the X key to make a white foreground and black background.)

2. Define the brush:
   Choose the oval marquee tool and Select a circle and define the brush (hold the shift key
   when dragging, or drag from the center and hold OPTION + SHIFT).
   Go to EDIT/DEFINE BRUSH PRESET.
   Go to the BRUSHES palette and click on “Brush Tip Shape” on the left.
   Change the spacing to at least 100% so the dots do NOT overlap when you paint holding
   down the mouse button. Then, choose the NEW BRUSH PRESET button (or from the drop-down)

Project:
Using your custom paint brush, create a dynamic composition using 25 enlarged dots or “marbles.”
Use only 25 “dots”, no more, no less.
Make a new (20” x 16”) or (16” x 20”) x (72 pixels/inch) sized document with a white background.
Make the brush 100 pixels wide. Make all the dots the same size.
Set the brushes “Spacing” option to at least 100 to make the dots (brushes) not touch each other.
Experiment with placement of dots on the page first to decide upon the general layout.

Composition:
Notice a single dot on the open page interrupts the flow of the eye across the page.
Lines are continuums of dots.
We can imply shapes, putting 4 “marbles” at four corners of a square, for instance.
We can move the eye through “pathways” of blank space that we can construct using “marbles.”
By clustering marbles together we can create areas of emphasis that attract they eye.
We can determine what “clusters” or features of our compositions the viewer will pay attention to
first, second, third, etc (“Hierarchy”).

- Create a composition that is not Static, but Dynamic, that is one
  that moves the viewers eye around the page in a clear hierarchy.
- Don’t overlap the dots.

> Due for critique on the Canvas drop box: Sat, 2/9 at midnight.
Grade based on:
- Execution and drawing, clean presentation, craftsmanship
- Following above guidelines
- Dynamic, not static composition
- Clarity of moving the viewers eye in given directions
- Consistency of shading within dots and from dot to dot, craftsmanship
Art 33a 2-D design
Line, hierarchy and motion

Element: Line
Principles: Grouping, motion, hierarchy, economy.

Project:
Using a pencil tool (or a small hard brush), create a dynamic composition using 25 straight equal weight lines. Use 25 lines of varying length, from 2- to 4-inch lines. Use any combination of 2” to 4” straight lines. Make all the lines the same weight. Use the brushes or pencil tool. Make the lines NO thicker than 20 pixels.

Make a new (20” x 16” (or 16” x 20”) x (72 pixels/inch) sized document with a white background.

- To create a straight line, single-Click with the mouse button/cursor, then release the mouse button and then hold down the shift key and click again to draw a straight line from point to point. If you want “constrained (to horizontal and vertical) lines, continually hold the shift key.

Experiment with placement of lines on the page first to decide upon the general layout.

Composition:
Notice a single line on the open page interrupts the flow of the eye across the page. Shapes can be made or implied with (groups of) lines.

We can imply shapes, putting 4 “edges” at four sides of a square without touching each other.

We can move the eye through “pathways” of blank space that we can construct with groups of lines.

By clustering lines together we can create areas of emphasis that attract they eye.

We can determine what “clusters” or features of our compositions the viewer will pay attention to first, second, third, etc (“Hierarchy”). Avoid perfect symmetry from left to right of the page.

- Create a composition that is not Static, but Dynamic, that is one that moves the viewers eye around the page in a clear hierarchy.

Due for critique on the Canvas drop box:
Saturday by midnight.

Grade based on:
- Execution and drawing, clean presentation, craftsmanship
- Dynamic, not static composition
- Clarity of moving the viewers eye in given directions
- Consistency of width within lines
- Following above guidelines
1. Make a new document that is 10" wide x 8" tall by 72 PPI, with a WHITE background, GRAYSCALE mode.
2. Go to view and show the rulers.
3. Choose the VECTOR SHAPE tools from the toolbar (under the Text tool icon).
4. Drag a GUIDE out of the LEFT ruler to 5"
5. Make sure you're creating VECTOR BASED SHAPE LAYER MASKS by looking in the OPTIONS bar and making sure the SHAPES option is chosen (see 5 below).
6. Create FOUR compositions (four SEPARATE DOCUMENTS).

   - ONE CIRCLE (hold the shift key AFTER you start drawing it to keep it proportionate),
   - ONE SQUARE (hold shift as above) and
   - TWO RECTANGLES.
   - USE ONLY solid fills of BLACK, WHITE or SHADES OF GRAY (don't use gradients).
   - Use NO layer effects or transparency. Use NO outline (“stroke”).

The FOUR compositions should be the BEST examples you can think of demonstrating the following principles of design between the RIGHT and LEFT sides of the piece:

1. Perfect Symmetry
2. Asymmetrical balance
3. Motion
4. Contrast

Use all pertinent variable available (size, value, etc).

Turn the 4 files in as .PSDs to the Drop Box in the Canvas assignment by midnight on the saturday due date.

Remember: Contrast can be an abrupt shift in all the parameters including size, value and shape.
Typographic Variables:
- **Weight**: width of stroke. i.e. light, regular, **bold**, extra bold
- **Width**: character width i.e. condensed, **extended**
- **Italic (re-designed at an angle) vs. oblique (slanted)**
  Palantino Italic
  Palantino oblique
- **Horizontal scale**
- **Tracking** (space between)
- **kerning** (letterspacing) pairs i.e. AV vs A V; To Ty, etc.
- **Leading (led-ing)** space between lines. Use more space between paragraphs than carry-overs.
  Use leading and tracking to make your body copy flow better.

DAILY TIMES
HEADLINE and more.

**Layout Tips:**
Often a 3-4 column grid is used for page layout. It is a basic starting point for continuity of design from page to page.
Align the major elements up with each other on the page.
Use the grid as a starting place for sizing and placing your elements.
Size the graphics/elements in increments of the grid. (one column wide, 1/2 column, 2 columns, etc.)

You may break the grid and/or further divide each column. If your page has an overall look of uniformity, you can then play with variations on the system.
Consider the overall balance of the page, and how the elements lead the viewer’s eye around the page.

In Web page design, Tables should be used as grids.

Make the table borders 0 width and the cell color none (same as background) and you have an invisible layout structure!

**Leading:**
11 on 8 (11-point type on 8-point leading).
11 on 11 (11-point type on 11-point leading) Better for headlines.
11 on 13 (automatic); (11-point type on 13-point leading) Easier to read in quantity
11 on 16 (11-point type on 16-point leading) the longer the lines, the more space you should have between.

**Special characters:**
- dash (hyphen) vs.
  — em-dash (dash-and-a-half (OPTION+DASH) vs.
  — en-dash (dash-and-a-half (OPTION+SHIFT+DASH) or -- (double)

**On the Mac:**
- Bullet (option+8)
  “Typographer’s quotes, as opposed to” (‘option+left bracket)
  “Typographer’s single quotes, as opposed to” (‘option + right bracket;
  ‘option + shift + right bracket)
  n Tilda (option +n before the letter)
  ü Umlat (option +u before the letter)
  etc.
Art 033a – Type Project (#4)

In Adobe Photoshop, create TWO compositions with type using only the letters which make up the words. (2 separate pages.)

Make a NEW document, 8” x 10” (at 72 pixels per inch).

Single-click in the workspace with the TEXT tool (in the tool bar) to create a new text layer. Don’t click&drag or you’ll create a paragraph block.

• One piece will be done from the list of words on the right (top list). Use a single word on one page, attempting to illustrate its meaning pictorially by the placement on the page, and distorting the text.

• The second one will be a word or two-word phrases of your choice.

Illustrate combinations of words or phrases, rendering the text of the phrase so as to bring light to the meaning of the word by their interaction with each other, and the placement on the page.

Be aware of impact of your choice of typeface upon the meaning of the illustration.

Utilize any pertinent typographical choices available to you to assist with conveying the feeling of each word and its relationship to the other word. (i.e. condensed, extended, faux bold, faux italic, etc.)

Show the CHARACTER palette to see additional choices (Window/Character).

Use no graphic elements except for the text!

Use one page for each piece.

Fill each page effectively (is it as big as it could be? is it appropriate?)

You may use shades of grey, or color.

Experiment with the “type effects” feature in Photoshop with text selected. Also the Distort Filters and Warp Effects. (you will be prompted to RASTERIZE your text if you try to filter it, making it no longer editable as text).

You can also rasterize it from the LAYER menu, enabling you to smear or distort the letters.

Turn in your .PSD files via canvas by midnight on the due date.
Art 33a – 2D Design: Image processing, filtering and painting

Project 5
(10 points)

Take (with a digital camera) or scan a photo of yourself that is in full-color RGB mode.
You may use the PHOTOBOOTH application on a mac.
Drag the image from photobooth to the desktop.

Drag the file to photoshop's icon in the dock (or use FILE/OPEN in photoshop).
Use the Crop tool. Choose W x H x RESOLUTION from the pull-down menu in the options bar.
Specify 8” x 10” @ 100 pixels per inch in the options bar.
You MUST use the same original cropped photo before applying each effect or layer.

Save-as (4) different .JPG (and a .PSD file for #5 below).
Apply the effect, then save-as a new file.
Use UNDO or STEP BACKWARD one step to get back to the original, re-sized file.
Then apply the next effect ...and so on.
You MUST go back to the original cropped photo before applying each effect.

(Found in the Image menu/Adjustments)

1. Threshold
2. Posterize
   Be sure to click the “X” COLORIZE option!
4. Filter it at least two times ON THE SAME COPY OF THE FILE, using two at least different filters and the fade command in the EDIT menu. (two filters on one file...) – Try one distortion or one effect and a Filter Gallery filter.
5. Hand-paint (using a NEW blank layer, in an Expressionist style (see below).
   Pay attention to and follow the light and dark shifts, especially near the edges of shapes.

   Fill the whole layer so that no checkerboard shows when you turn off the BACKGROUND layer.
   You may use the Mixer Brush on a NEW layer after recoloring.
   > This file will need to be saved in the Photoshop (.PSD) format to preserve the layers.

Option:
You may use Adjustment layers, if you are hip to such things.
HOWEVER be sure to make new copies of the base layer, especially beneath the filtered and the hand-painted layers.
(To make a copy of the base layer, go to the layers palette and drag the layer to the NEW LAYER icon, or use DUPLICATE LAYER. Then, to make it black and white, go to IMAGE menu to /Adjustments/Desaturate.)

Save all the files as .jpg and the hand painted layer as a .PSD. (If you use Adjustment layers, you can turn them all in as one .PSD file)

Turn them in on canvas by midnight on the due date.
Grade based upon: correctly saving files, creativity with filters and hand painting.

Expressionism was a modernist movement, initially in poetry and painting, originating in Germany at the beginning of the 20th century. Its typical trait is to present the world solely from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas. Expressionist artists sought to express meaning or emotional experience rather than physical reality. The term is sometimes suggestive of angst. The Expressionist emphasis on individual perspective has been characterized as a reaction to positivism and other artistic styles such as Naturalism and Impressionism. (Shown: Otto Dix, Egon Schiele, Jawlensky) –Wikipedia
Adjusting/colorizing images in Photoshop

First, crop your image using the crop tool. Choose “W x H x RESOLUTION” from the pull-down menu in the options bar. Type 8 in x 10 in (Or 10x8) @ 100 ppi in the options bar. Select the area to be cropped. Double-click or RETURN key sets the crop. ESC key (on keyboard) gets out of it.

Be sure to check this box!

For the Filtered effects, use TWO DIFFERENT filters. Experiment with the settings! Try using the FADE command (in the EDIT menu) to bring back some of your original. Notice this must be done RIGHT after applying the filter.

Also, notice that if you’re in the FILTER GALLERY you must apply one filter, click “OK” then start again with a second filter (below).

For the hand-colored layer, make a NEW BLANK layer above the Background layer. Be sure to paint in the whole layer so that it’s opaque and no checkerboard shows when you turn off the BACKGROUND layer.

Use an “Expressionist” style, big, bold brush strokes, perhaps a black outline. It must display the illusion of texture.

Pay attention to and follow the light and dark shifts, especially near the edges of shapes.
Painting over images in Photoshop

First, crop your image using the crop tool.
Choose “W x H x RESOLUTION” from the pull-down menu in the options bar. >
Type the correct dimensions (8 in x 10 in x 100 ppi) in the options bar. Select the area to be cropped.
Double-click or RETURN key sets the crop. ESC key (on keyboard) gets it out of it.

To paint over an image make a new layer. Click the NEW LAYER icon.
Select the top new layer to paint on (it will be highlighted).

You may want to make a backup copy of the BACKGROUND layer by
dragging it to the new layer icon, or DUPLICATE LAYER from the
LAYERS palette or menu. (1) To the right. –>

You can make the backup black and white by going to
IMAGE/ADJUST/DESATURATE.

You may also make an additional new layer and use the Color Replacement brush tool (behind the paintbrush) but the final product must be an opaque, “hand” painted layer on top.

In the Layers palette (2) above, you may want to reduce the opacity of the new layers while painting, so you can see what you’re painting over.
Be sure to turn them back to 100% before submitting your final file!

After painting the image on the new layer, you can also use the smudge (finger) tool (3 to right).
First make a new blank layer. You can “sample all layers” to copy the pixels to the new layer (go to the options palette and choose “Sample All Layers.”
Experiment with the “finger painting” option checked (also in the options).

You may want to make multiple copies of the layer and choose different blending modes from the drop-down menu in the LAYERS palette (where it says “NORMAL”).

Avoid using filters, especially the “artistic” and “brush stroke” categories!
If you do, wait til the very end and use the FADE command in the EDIT menu to mix the original back in. Note you can change the blending mode from the FADE dialogue box. Add 2 or more filters and fade each one to come up with a more original look.

After painting the image on the new layer, you may also make an additional layer and use the Mixer brush tool (behind the paintbrush), like the smudge tool, you can “sample all layers” to copy pixels to the new layer.
**Perspective – an overview**

The illusion of depth is achieved by the use of Vanishing Points (VP), usually on the Horizon Line (HL). The lines parallel with each other all seem to converge at the same vanishing point. Distant objects appear smaller than the same sized object in the foreground.

**Perspective – Using Vanishing Point in Photoshop**

Open an image that has 2 clear vanishing points. (i.e. a photo of a building shot facing the corner of the building. A building made of right angles (90°) is best.

Add some text or paste something from another image, or make a new layer and paint something.

Select (click on) the new layer in the LAYERS PALETTE.

Go to the SELECT menu to SELECT ALL (you should see marching ants around the edge of the image) and COPY the image (EDIT–>COPY). You can now turn off this new layer by clicking in the eye ball in the layers palette.

Make a new layer and select it in the LAYERS PALETTE, or select (click on) the BACKGROUND layer.

Go to the FILTER menu → VANISHING POINT.

Create a grid by clicking on four corners of one of the sides of the building. If your grid is in correct perspective with the photo, it should be BLUE lines. (If it appears red or yellow, photoshop is telling you that your grid is incorrect.)

Use CONTROL (windows) or COMMAND and the V key to PASTE your clipboard contents into the grid.

You may need to move your object into the grid and it should snap into perspective.

If it's too large use the TRANSFORM tool (3) in the Vanishing Point Filter to fix it.

It's a finicky filter, you may need to cancel and re-do it if something isn't right.

You can use FADE... in the EDIT menu right after applying the filter to fade the effect and the blending modes to moderate the effect and show the building through it.

You may also use the clone stamp tool to continue the existing structure (option-click to define a source point).
Art 33a
Perspective, absurdism

Project 6 timeline
10 Points

Exercise:
Do the Vanishing point exercise on the previous page for practice.
You may want to choose an image that is cropped so that you can print it from photoshop and use it for your project (below).

Find to use:
• A photo (from the internet or your own) of an exterior of a building or house or other right-angled structure, taken in 2-point perspective
  (facing one corner). It should be at least -6” x 8” but no larger than -8.5” x 11” and may be horizontal or vertical in orientation.
  You may want to crop the image, so that the edges of the building are cut off. It should show a 90 degree angle corner.
• Images and or some text to apply to the photo.

Create a new 16” x 20” (or 20” x 16”) x 72 ppi background file. This may be done on a “landscape” (horizontal) or “portrait” (vertical) orientation.
Open your source (building) image, Select All and Copy and Paste your source image into the background.
Consider where it would be best to place your photo on the page so that you can roughly center the picture and have enough room to continue
the horizon line and find the vanishing points.
Find and establish your Horizon (eye-level) line by finding the 2 vanishing points of the photo.
Add some absurdist elements BOTH to the background and to the building/photo, being mindful of the perspective of the image.
Use the Vanishing Point filter to paste objects and or text into the image.
Make a new layer before going into the filter. Then copy the image you want to apply.
Then make a grid that aligns to the photo. You can stretch the grid to extend it.
You may also use the clone stamp tool to continue the existing structure (option-click to define a source point).
Try Edit/Transform/Distort to freely distort the pasted images or text into perspective.
Use the paint tools in photoshop complete and augment the photo of the structure in 2-point perspective, adding absurdist or surrealist elements
to the image in perspective and giving it a background with a “sense of place.”

• Fill the page as plausible by continuing the building or house, trying to maintain proportion in perspective.
• Create a background or “sense of place” for the image. It should fit the perspective/vanishing points of the building.
• Continue the edges of the structure. You may invent things to go outside the edges.
• Notice the direction of light in the photograph and shade the drawing accordingly.
• Shade the drawing fully with the paint tools in photoshop. Use the whole value range from light to dark.
• Use the Eyedropper tool to select colors from the building/image to continue drawing the building and background.
• You may erase the background/sky if it helps your concept. Try the Magic Eraser tool.

Add a noticeable absurdist element (something that we would never expect to see in that scene).
It should be integrated into the image so that it doesn’t seem “plopped-down” like an afterthought.
It may be hidden or obvious, but it should be clear to the viewer and noticeable within a few moments of viewing the image.

Grade based on:
Correctly laying your structure into perspective, correct proportions, vanishing points, etc. Creativity and integration of absurdist element.
Shading the image in a solid and developeway, inclusion of context “sense of place” Following these instructions.

©2019 Chalías WVC Art 33a
Art 33a 2-D design
Tesselated pattern design and fill

Element: Pattern
Principles: Notan (Black and white balance), Repetition, Rhythm.

Create a centered grid of a design originating from 2” squares. The end result will be 4 rows by 5 rows of 2” squares (8” x 10” total area). The 2” squares must be flipped and flopped (“tesselated”) so that each 4” square is symmetrical.

First, design your pattern.
Create a NEW photoshop document that is 2” x 2” x 150 ppi.
Using ONLY BLACK AND WHITE, hard-edged brush or pencil tools, design a 2” square design for use as an interlocking tessellation.
(You may want to use the LEGACY brushes to find SQUARE brushes —>).
Make the edges of the design touch the edges of the square, so that the squares connect seamlessly when tiled.
• Each edge of the 2” square should be about half-way cut-out.
• IMPORTANT: Each 2” square should be ASYMMETRICAL.
• The total area of the square should be balanced, about 50% black, 50% white.

Next step:
SELECT ALL and copy to the clipboard.
Go to IMAGE to CANVAS SIZE. Click any CORNER to make the origin one of the corners. Pull down the size and double it to 4” x 4” (be sure the fill is BACKGROUND at the bottom).
Paste your pattern (use the square marquee tool if you forgot to copy your pattern in the earlier step).
Then, use TRANSFORM to, flip and flop the squares, so that each set of four is a mirror image, horizontally and vertically.
Go to the layer palette pull-down and (or menu) and MERGE DOWN.
SELECT ALL and go to the EDIT menu to DEFINE PATTERN.

Then, the project:
Create a new 8” x 10” x 150 ppi file (or 10” x 8”).
Use the LAYER pull-down (or layer menu) to make a new fill layer.
Choose PATTERN, 100%, and select your pattern.
You can also use EDIT: FILL (or hit the DELETE/BACKSPACE key) and fill with your PATTERN. Or use BRICK FILL, 0%
(Experiment with the symmetry fill, too! Just for your own fun!)

Due for critique Saturday @ midnight. Grade based on: Creativity in pattern design, overall black/white balance. Following the above guidelines.

Potential reference/influences:
Patterns from quilting, Native American, Muslim and Australian cultures, M.C. Escher
Art 33 Challas – WVC

We need to understand the basic concepts of a broad range of subjects to be competent computer artists. This includes understanding how a computer processes information (mathematically), and how a computer records the data of drawing, music, and time.

The following will be on our second test:

Geometry:

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Point</td>
<td>Most basic element. Dimensionless. Single location in space.</td>
</tr>
<tr>
<td>Line</td>
<td>Points connected. One-dimensional.</td>
</tr>
<tr>
<td>Plane</td>
<td>A line extended. (X and Y axis) Two-dimensional.</td>
</tr>
<tr>
<td>Volume</td>
<td>A plane extended in space, depth (Z axis). Three-dimensional.</td>
</tr>
</tbody>
</table>

Binary Math system based on 1 (“on”) or 0 (“off”). Base-2 math.
Humans think in “Base-10” math. (a possibility of 0-9 for each digit; each column of numbers is a multiplication of 10.
For example, the number 216 means (2x100) + (1 x 10) + (6 x 1)).
George Boole invented “binary logic” about 150 years ago.

Bit The basic unit of information for a computer. The symbolic representation of the transistor; read as 0 or 1 “on or off”; a binary digit.

Each column can only have 2 possibilities – on or off. Each column is a multiplication of two.

<table>
<thead>
<tr>
<th>Column</th>
</tr>
</thead>
<tbody>
<tr>
<td>128</td>
</tr>
<tr>
<td>64</td>
</tr>
<tr>
<td>32</td>
</tr>
<tr>
<td>16</td>
</tr>
<tr>
<td>8</td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>1</td>
</tr>
</tbody>
</table>

(0 or 1 in each place, thus the number: 0 0 0 1 0 0 0 1 = equals 17 ((1 x 16) + (1x1))

Byte A collection of binary bits that are used to describe a number (8 bits is commonly referred to as 1 byte).

Each pixel (picture element) or dot can have from one to 32 bits of data describing its color. (Some more modern imaging systems go up to 48 or 64 bits in total, or up to 16 bits per color channel).

8 bits per pixel = one byte = 256 possible values (colors)
(11111111 = 255; 128 + 64 + 32 + 16 + 8 + 4+ 2 + 1 = 255; 0 is a possible value, too)
This is why the number 255 comes up so much in computer graphics.
It is also the reason for the “Year2K” computer problem – many older computers were 8 bit systems, capable of only thinking in 3-digit numbers. When it came time to roll over the FOURTH digit (from 1999 to 2000) they couldn’t do it!

16 bits = ~65,000 possible values (32,768 + 32,768)

24/32 bits = ~16 million possible values (16,777,216 exactly)
Computers typically use 8 bits of data to define a gray-scale image such as a black and white photograph (256 possible shades). For color, they use 8 bits each for the RED, GREEN and BLUE values of light-based pigments such as we see on the monitor, 8+8+8 = 24 bits; OR 8 bits each for the CYAN, MAGENTA, YELLOW and BLACK pigments we use when printing, 8+8+8+8 = 32 bits.

Kilobyte 1,024 bytes. (Thousand bytes).
Megabyte 1,024 Kilobytes (Million bytes).
Gigabyte 1,024 Megabytes (Billion bytes).
RGB (24 bit files) are the three basic colors of light – CMYK (32 bits) are the four basic colors of printing inks.

What are the two most basic graphic file types? (Varieties not file formats)
- Raster (pixels – like Photoshop JPEG or GIF images) and
- Vector (lines – like shapes in Flash, autocad, or illustrator)

Name four properties which effect the file sizes of two-dimensional images:
- Bit depth (8, 16, 24, 32); each pixel can have 8, 16, 24 or 32 bits of data representing colors
- Color Mode (gray, rgb, cmyk);
- Actual Size (in inches or mm); a 2” x 3” image will be a smaller file than a 8” x 10” image.
- PPI (Pixels Per Inch, resolution); Web images are 72, we typically scan images at about 300 pixels per inch.

General Computer operation (& Mac OSX): (Note: Option on mac = ALT on windows; Command on mac = CNTRL on win).
- Found in the Apple menu (similar to Start Menu in Windows):
  – Shut-down, restart
  – Recent items (documents/programs)
  – System Preferences/Settings, DOCK settings (the little toolbar): Turn hiding off, position…
- Save-As Lets you change the name or destination of the file you are saving.
  Save Updates any changes made to the file you currently have open.
- GO menu/Network in the finder (desktop) will connect you to a server if you cannot find the Network icon on the sidebar
- Find File Searches for the file(s) whose name contains characters you specify.
  – Found in the File menu or in the upper right of any open “Finder” (folder) window.
- To open an application/program find it in the DOCK, or
  1. Double-click on the hard disk to open it then open the Applications folder then double-click on the application's icon OR
  2. Go to the apple menu/recent items, then highlight the application.
- To close a window/file but leave the application/program running,
  1. Click the little red circle (“X”) in the upper left of the menu bar OR
  2. Go to the file menu/close
- To eject a disk/server on the mac: drag to the TRASH icon which will turn into an EJECT symbol.
- Back up you work to a jump (usb) drive or cd-rom every time you change it. DO NOT work off of your jump drive. copy the files to the desktop or documents folder, THEN copy your finished work to the jump/usb drive or the cloud.

Important key combinations:
- To recover from a “crash”:
  Command+“.” = cancel
  Force quit: “command–option–escape (esc)” (MEMORIZE THIS ONE if you have a mac!)
  Forces the current (crashed) application to quit, returning you to the OS.
- To reboot: If all else fails, HOLD DOWN the little left hand power button on the back (for 5 seconds). That will force your Mac to reboot. OR try “command (apple)–control–start” (or eject) key – if your keyboard has one.

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Art 33a 2-D Design

Texture and shape

Repetition, rhythm, motion, economy, balance.

On a new document in Photoshop (Make it: 10.5” x 16” (or 16” x 10.5”), grayscale color mode with a white background), create a composition using 6 varying sizes of the same identical shape, using vector based shapes and texture fills. Use ONLY a white background and black/gray pigment for your textures. You may work in color mode, but we’ll print it in black and white.

Use the CUSTOM SHAPE tool (see #4 and more instructions below). Choose a single shape, (i.e. a profile or silhouette of an object). Make sure you’re creating VECTOR BASED SHAPE LAYER MASKS by looking in the OPTIONS bar and making sure the FIRST of the three types of shapes is chosen (#1). Choose NO outline “stroke” on the shape (#3 below) & use your patterns from FILL (#2).

Vary the size of your object, but not the proportions of the shape. Hold the SHIFT key to constrain proportions AFTER you start drawing the next shape.

Use 6 copies of the shape ONLY. You may vary the size, but DO NOT change the proportions.

DUPLICATE the shape layer (in the layers palette or menu) 5 times so you have 6 copies. Use EDIT/TRANSFORM... to flip or rotate.

Fill each of the six shapes with different PATTERN fills, using FILL (#2). OR go to the LAYERS menu, to NEW FILL LAYER (#4 below). Click the “Use Previous Layer to Create Clipping Mask” option). OR use the NEW FILL LAYER button in the Layers palette (#5). CREATE a CLIPPING MASK (LAYER menu/CREATE CLIPPING MASK (or option-click between the two layers in the palette). Or, use the paint bucket with PATTERN (not “foreground”) selected. You will be warned that you will “Rasterize the shape.” Click OK.

Keep in mind that the finer textures will be more visible when seen into small shapes.

You may flip, flop or transform the size of the shape, but don’t change the aspect ratio (proportions)!

Arrange these shapes into an interesting composition utilizing the principles of design as discussed:

- Asymmetrical Balance (with overall black/white balance from left to right), Contrast, Rhythm, Repetition, Variety of scale, Motion & Economy (leave chunks of space for the eye to rest!)
- The “Rule of Thirds” (in your mind, divide your workspace into three, horizontally and vertically, and align things with the thirds, or place them in the thirds).

Due for critique on the Canvas site Saturday @ midnight.

Grade based on: Composition, and demonstration of above-mentioned “principles.” Value range in textures, quality of work, execution, and following above guidelines.
Painting in Photoshop

Open Photoshop.
Go to FILE to NEW.
Choose DEFAULT PHOTOSHOP SIZE
7” x 5”
300 pixels per inch
RGB color
White background

Paint a diverse and subtle texture using different colors and different brushes. Try going to the brushes palette to the little pull-down and loading the NATURAL or other media brushes.

In the TOOLBAR, choose the SQUARE MARQUEE tool. Select a square in the middle of your texture.

Go to EDIT menu to DEFINE PATTERN...

Now, go to the SELECT menu to DESELECT.
Then choose the PAINT BUCKET tool (behind the GRADIENT tool).

In the OPTIONS bar, where it says FOREGROUND pull-down PATTERN and select your new pattern at the bottom. Like color, the paintbucket fills CONGUSOUS areas of pattern.

You can also use EDIT menu/FILL and choose PATTERN from the CONTENTS: pull-down.

This fills the entire layer with texture.

You can then re-select and re-define a new pattern, repeating until a rich texture is reached.

Note: this is much the same process as defining a brush preset. See above.
To make a custom shape in Photoshop
You can use the MAGNETIC PEN tool to copy a shape from an underlying photo or graphic!
The easiest way is to use the “freeform pen tool.” Choose the MAGNETIC option in the tool bar (1).
Click near the edge of your shape to begin. Then just move your mouse around the edges of the shape to establish a rough outline. You may need to click to add a point only where it doesn’t find the edge.
To refine the edge of your shape using the bezier tools, you can choose the WHITE arrow (the DIRECT SELECT tool) which can be found behind the black bezier selection tool (2).
Click on any empty space on the page to DESELECT your object. Then click on (or drag an imaginary selection box around) just one point. This reveals the corner handles. Click on one handle and move it to see how it works.
To add points to your existing closed shape: Click the ADD ANCHOR POINT TOOL (the wee pen with the +plus). Then, click directly on your existing line to add a point.
Next choose the DIRECT SELECT tool and move your point into place.
To delete points (without breaking open the shape), use the Subtract pen tool (with the little – minus symbol next to it).
To switch a corner point to a curve point: Choose the CONVERT point tool. Click on your corner point (hold down the mouse button) and drag to create curve handles.
You can then split the handles by grabbing one with the CONVERT point tool.
To further move it, you must choose the DIRECT SELECT (white arrow) too. To switch a curve to a corner, single-click on the curve point and it will remove the handles.
When you’re done, define a CUSTOM SHAPE for your use in the project.
Select all the points of the shape with the black arrow bezier selection tool (2) and go to the EDIT menu/ DEFINE CUSTOM SHAPE just as you would for a brush.
It will then show up in your Custom Shapes palette (in the options bar with the shape tool (3) selected).
To draw a custom shape by hand, choose the Bezier pen tool and click on the drawing area. Single click to make a corner point. Click and DRAG the mouse (holding the mouse button) to make a curve point.
To fill your vector based shape with a vector based pattern fill layer, go to the LAYERS menu, to NEW FILL LAYER (#4 below). Click the “Use Previous Layer to Create Clipping Mask” option. Notice that you can scale the pattern from here.
You can return to this dialogue box by double-clicking on the new fill layer in the layers palette.
Bezier Points in Adobe

Choose the pen tool and click on the drawing area to make a corner point.

Click and DRAG the mouse (holding the mouse button) to make a curve point.

To Connect and close a shape, click back onto the FIRST point you made. Notice the cursor changes to a closed circle icon.

To Manipulate your points: For this example we'll use a regular circle shape. Click the WHITE arrow (the DIRECT SELECT tool). Click on any empty space on the page to DESELECT your object. Then click on (or drag an imaginary selection box around) just one point. This reveals the corner handles. Click on one handle and move it to see how it works.

To add points to your existing closed shape: Click the ADD ANCHOR POINT TOOL. Then, click directly on your existing line to add a point. Next choose the DIRECT SELECT tool and move your point into place.

To close a shape or join two open shapes: Choose the DIRECT SELECT tool. Then, drag an imaginary selection box around the two points you want to join. To simply connect the two dots go to OBJECT/PATH/JOIN (as shown at left).

To align two points or close a shape or two open shapes (without a new connecting line): Choose the DIRECT SELECT tool. Then, drag an imaginary selection box around the two points you want to join. First average the two points both horizontally and vertically. Go to OBJECT/PATH/AVERAGE and choose BOTH. (result shown at left).
Art 33a 2-D Design
Collage  Project 9
(5 points) Challas

Focal points, hierarchy, motion, economy, balance.
Make a new (20” x 16”) (or 16” x 20”) x (72 pixels/inch) sized document.
Create a collage using found photographs or other photographic source material.
Its content can be about anything at all, or nothing in particular.
Use no layer transparency! Keep all the layers 100% opaque.

Create a composition that uses:
Three focal points (areas of emphasis),
Variety of scale, and
Economy.
Focal points can be achieved by using larger images, especially faces, and/OR grouping images together.
Create a clear hierarchy, where the three focal points are dominant in the composition.
Utilize the “Rule of Thirds” (in your mind, divide your workspace into three horizontally and vertically and align things with the thirds, or place them in the thirds). Use these divisions as columns and as a unit of measure.

On a new (20” x 16”) (or 16” x 20”) x (72 pixels/inch) sized document, arrange these shapes into an interesting composition utilizing the principles of design as discussed:
• Asymmetrical Balance
• Contrast
• Variety of scale
• Rhythm, Repetition, and Motion
• The “Rule of Thirds”
• Economy (leave chunks of space for the eye to rest!)

Open your source files in photoshop.
Drag and drop (or select and copy and paste) the images from their original file into your new background.

Due for critique: Saturday at midnight on the due date

Grade based on:
Clarity of three focal points, hierarchy.
Composition, and demonstration of above-mentioned “principles”
Quality of work, execution of cutting, pasting.
Following above guidelines.
Simple Photoshop Collage how-to

Start by resetting all tools and resetting your workspace. Right-click on the tool presets menu on the far left of the options bar and RESET ALL TOOLS. Then go to the WINDOW menu/WORKSPACE to RESET ESSENTIALS workspace (or click the workspace pull down in the upper right of the toolbar and RESET).

Make a new background file for your collage by going to the FILE menu to NEW. Make it (20” x 16”) (or 16” x 20”) x (72 pixels/inch) pixels per inch (in RGB color mode with a WHITE background).

Open your source files for your collage.
Go to FILE/OPEN or drag your source files to Photoshop’s icon in the DOCK.
I like to separate the tabs into separate windows by dragging the tabs apart or go to the WINDOW menu, to FLOAT ALL IN WINDOWS.

Make the image you want to use the active window by clicking on that tab or window.

You can use the MOVE tool to move it into your background. Click and hold the mouse button as you drag it from the image area into the window for your background (the destination) image.

You can also SELECT ALL from the EDIT menu (command)+A, then COPY (command)+C and then go to your background image and PASTE it (command)+V).

You may also use the RECTANGULAR MARQUEE tool to select just an area from the original and copy and paste or move it over to your background.

Activate/click on the tab for the other source image windows and repeat these steps to copy and paste all of your images into your background file. Don’t forget to SAVE your background file!

Notice that each image you paste or drag into your background creates a new LAYER in the layers palette. To move or manipulate one of the layers you have to select the layer to tell Photoshop which image you want to manipulate.

Once you have your images in your background, use the MOVE TOOL to position them.

You might want to enlarge, reduce or rotate them. Select the layer you want to manipulate and go to EDIT/FREE TRANSFORM. Use ONLY the CORNER handles and hold the SHIFT KEY to constrain the proportions (click the chain link between the Width and Height numbers in the options bar).

You can flip your image horizontally or vertically by going to EDIT/TRANSFORM/FLIP...

You can use the ERASER tool to clean-up the image or eliminate areas that you don’t want. You can also use the MAGIC ERASER to remove contiguous areas of color (click and hold on the eraser tool to see the tools “behind” it).

To make your layer black and white, go to the IMAGE menu, to IMAGE/ADJUSTMENTS/DESATURATE.

To apply a single color to the image, use IMAGE/ADJUSTMENTS/> HUE/SATURATION.

Click the COLORIZE button and choose a hue to apply to your image.
Create an animated .GIF collage that is 640 pixels wide x 480 pixels tall x 72 pixels per inch, RGB color mode, at least 20-40 frames. Its content can be about anything at all, or nothing in particular.

It must use at least three “photographic” images to collage. You should include a few frames at the beginning or end with CREDITS. They may be rectangular or organic shapes, selected and isolated (see pg. 22 for selection tips).

First do the bouncing ball exercise on the next pages to familiarize yourself with the animation tools.

The animation should culminate in a composition that uses three focal points, variety of scale, and economy.

Focal points can be achieved by using larger images, especially faces, and/OR grouping images together.

Create a clear hierarchy, where the three focal points are dominant in the composition.

Utilize the “Rule of Thirds” (in your mind, divide your workspace into three horizontally and vertically and align things with the thirds, or place them in the thirds). Use these divisions as columns and as a unit of measure.

• You may easily tween ONLY the position, opacity or effects of the layer.

Start with a NEW background file 640 pixels wide x 480 pixels tall x 72 pixels per inch in RGB color mode.

Open your images in photoshop and copy or drag at least 3 images into the background image file.

In that first frame, arrange your composition of your collage using the rule of thirds, three focal points, variety of scale and movement.

Use the transform tool to position and size your images.

Make a new frame in the animation palette, then click on frame 1.

Then, select EACH LAYER and be sure to turn off “propagate frame 1 changes” in the animation palette before proceeding.

Go to the first frame and change the opacity and position of all three layers.

Create tweens to move the various layers into position and opacity, adding frames in between the first and last frame. Do not re-size the layers without making copies of them first!

If you tween each layer separately, and for re-tweening, remember that you will need to set the tween options and check ONLY the “SELECTED LAYERS” option.

Be sure to change the frame duration in the animation palette (0.1 seconds usually works well).

When you're done go to “FILE/EXPORT/SAVE FOR WEB(LEGACY)” and save it as an animated .GIF file.

Be sure to TEST the .GIF in a web browser, to make sure the timing and pacing is as you wish.

➤ Use more than 3 acquired images, utilizing variety of scale. At least one image should nearly fill the work area, choose a medium and small image too.

➤ Animate your 3 images into position to create a composition that has three focal points/dominant areas of interest/large images.

➤ Utilize economy and asymmetrical balance.

Save-as an animated .GIF file (using Save for web and devices) and turn it in by midnight, Saturday on the due date. Keep your layered .PSD file in case you want to edit it later.

Grade based on:
Clarity and hierarchy of composition,
Composition: the rule of thirds, and a three-point focus, Economy,
Timing/pacing of the transitions,
Following above guidelines.
Start by making a new document, about 640 pixels wide by 90 pixels tall at 72 ppi. (In some versions, you can choose Web Banner from the Size pull-down for a 728 x 90 banner ad).

Go to the WINDOW menu and open the TIMELINE or Animation Palette in Photoshop.

Look for the Timeline/Animation palette at the bottom. If you don’t see individual frames, and it is showing a timeline, right-click and choose “CREATE FRAME ANIMATION” from the pull-down. (Or “Convert to FRAME animation” by going to the pull-down menu in the animation palette).

Create an object using the polygon vector tools in the toolbar. OR use the pencil or text tools – just make something on a NEW layer*.

The polygon vector tools palette: Make sure this option is checked so you’re making a new shape layer.

II. Make a duplicate frame by clicking on the NEW icon (1b below).

III. Choose the Move tool from the toolbar (arrow).

Select your layer in the layers palette and move it a little to the right. (Notice the arrow keys on the keyboard move them one pixel at a time).

Click the Play button in the animation palette to see what you’ve done.

Now click the Stop button and repeat the steps to create a new frame, then move your layer again, etc.

IV. To automatically “tween” frames:

Let’s start again with just two frames (drag the other ones you made to the trash icon in the frame animation palette). Move the object in frame 1 to the far left side of the image.

Click on frame 2 in the animation palette and move it to the far right side.

Select (shift+click) the two frames.

Go to the pull-down menu in the Animation palette to Tween…

Choose the number of frames you wish to add (5 or 10 should be fine). Select the method of tweening – Position, Opacity or Effects. (Layer and text effects). Let’s start just with Position. Click the Play button in the animation palette to view the changes.

Selecting just the right side frame (frame 2) experiment with text or layer effects on just the right side frame, and opacity in the Layers palette, then re-tween them to see your changes.
Photoshop Animation How-to: – Second Layer

Now that you’re a master animator, let’s try a second layer!

In this example I added a layer for the ball to be “squished” at the bottom of its bounce.

Duplicate the third “squished” frame (by clicking on the New frame icon in the Timeline/Animation palette).

Go to the Layers palette and duplicate your layer by dragging its icon to the New Layer icon in the layers palette (or go to the pull-down to duplicate layer.)

Use the move tool to select the object and go to the EDIT menu to TRANSFORM and squish it.

Make the original layer invisible by clicking on the eyeball icon next to the layer in the layers palette.

Play the animation, and note which layers are turned on in which frames.

Notice you can change the duration at the bottom of each frame (you can select all frames by shift-clicking). Try 0.1 seconds.

If Photoshop turned on your new layer across all frames, you can go back and one by one turn it off or select (shift-click) multiple frames and turn it off in all of them at once.

Remember that option in the animation palette’s pull-down menu: un-check “New layers visible in all states/frames” (see below.) That will prevent that from happening.

To save as an animated GIF file for the web:
First Save it as a .PSD file so that you can edit the layers later if you need to fix anything.

Then, go to FILE to EXPORT to SAVE FOR WEB/(LEGACY).

Choose GIF format and click the PLAY button to preview the actual speed.

Note: To see your animation at the most accurate speed, save the .GIF and view the .GIF file in a web browser.
33a 2-D Design: Project 11: Layout in Photoshop  (10 points)

Layout and choosing a color scheme in Photoshop.

Copy the blank 33aProject11layout.PSD file (below) from the Canvas assignment page.

Instructions: (DELETE (or hide) THIS LAYER WHEN DONE):
Create a fake “magazine layout” marketing piece in Photoshop for CiPr Cyborg Programming Intelegence ROMs

Use all parts of this layout (the title, subtitle and body copy below).
Use ALL of the layers (in this document):
logo, printed circuit board and robot.
You may use one additional graphic.

Choose a 3-color scheme.
Add vector based shape layers to color the background.
You may re-color the graphics but NOT the logo. DO NOT RECOLOR THE LOGO!
You may re-size the logo, but be sure to constrain proportions while using edit/free transform!
Use the eyedropper tool to choose your colors from the graphics.
Leave the body text black!

Choose fonts for the headline and body copy (use a sans serif for the headlines and a compatible, legible serif text for the body copy.
USE THE TEXT BELOW (Title, subtitle and body copy)
Notice that the Title (and subtitle) layer is “point text” so free-tranforming it will distort it.
The Body Copy layer is a paragraph block, so re-sizing it just re-shapes the block, not the text.

Utilize the “rule of thirds” (note the guides).
Use these as “columns” and make elements in increments of the column width.
Align things to eachother. Select the MOVE tool and use the ALIGN options in the options bar!
Use “economy” – leave space for the viewer’s eye to rest.

Finally, a smarter pet Cyborg!

Inexpensive interface integrates seamlessly into most OEM pet robot production processes!
First, prepare your workspace by going to WINDOW and RESETTING the PALETTE LOCATIONS (or to WINDOW to WORKSPACE to ESSENTIALS or DEFAULT). Then go to the tool presets to RESET ALL TOOLS. Download all three files from the “MONTAGE/MASKING LESSON” in the LESSON FILES folder available on the BIGMACPRO server: (Go menu > Connect to Server > jestead, password: jc031605).

1. Open START file in Photoshop. Look at the LAYERS PALETTE. Select the top layer and play with the OPACITY slider (“E” below). Put the opacity slider at 90% and try each blending mode (“D” below).

2. Select the top layer. Either click on the MASK ICON in the layers palette (“A” below), or make a new mask from the layer menu (reveal all). Notice you are now painting on the mask, not the layer. Also if you were previously painting in color, you're now in grays. Click the “D” key on the keyboard to set the default colors. Click the “X” key to switch so that black is the foreground.
   • Make a linear gradient (#1 below) from black to white on the mask by clicking and dragging from left to right. Try top to bottom, too
   • Now try to add to your mask by choosing the 2nd gradient over (#2 below) in the gradient palette in the options bar.

3. Open File 2 (the flower). Choose the circular marquee (behind the dashed square) from the tool palette.
   • Holding the OPTION+SHIFT keys, draw a circle from the center of the flower to about 1/2 inch from the edge.
   • Go to SELECT menu to SELECT AND MASK. Feather 15 pixels.
   • Copy the selection. Go to the START file and paste it. Or use the move tool and drag it to the START file, holding the shift key (shift puts it in the center).

4. Open File 3 (leaves)
   Use the SELECT menu to Select all and COPY (or drag and drop (also holding SHIFT) to the START file.
   • OPTION+CLICK between the leAves and the flower layers to CREATE CLIPPING MASK the two (or use the LAYERS menu).
   • Move the leaves image half way down, exposing the top half of the flower.

Masking Text:
1. Add some text to the upper left of the image using a big, bold SANS-SERIF font (like arial).
2. Make a copy of the leaves layer. Drag the leaves layer to the NEW LAYER icon (“B” at right).
3. Un-group (RELEASE CLIPPING MASK) the new leaves copy from the rest of the mask by OPTION+clicking between layers (re-group the others if they all become accidentally ungrouped!).
4. Select the leaves layer and move ABOVE the text layer (to the top of the palette). Using the MOVE tool (arrow) move the leaves to the upper left, covering the text.
5. Create a CLIPPING MASK from the layers using OPTION+click (top layer must be selected).
6. Add a drop shadow by clicking on the layers' palette fx button (“C” above).

There you go! Notice CREATING a CLIPPING MASK is the only time that the layer order is reversed in photoshop (usually the top of the palette is closest to our eye), in CLIPPING MASKING the top layer gets sent through the MASK of the shape of the layer beneath it.

Remember, the opacity slider and blending modes are the easiest way of controlling the layer visibility. You can also hand-paint with white or black on a MASK to more accurately control and reveal or hide parts of the layer.

Interesting scanned text:
If you scanned black line-art that you want to appear on a transparent background, change the blending mode in the layer palette (D) to DARKEN. If you want the black lettering to be white, go to the IMAGE menu to Adjustments to INVERT. Then change the blending mode to LIGHTEN.

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Art 33a 2-D design

Challas

Create a computer montage that is 8” x 10” x 150 (or more) dpi. It may be black and white or use some color.

Choose one of the following themes:

• Choose a single artist, designer, or genre, period or movement in design or art history and do a homage to it.
• Create a satire/illustration of an issue in the media. Choose an article to illustrate as a starting place.

> Use all the skills we have learned this semester including:
   Composition, texture, painting in photoshop, filters, colorizing, adjustments, text and vector shapes.

Start with a NEW 8” x 10” x 150 (or more) dpi document. grayscale or RGB color mode, for a background.

➤ Use more than 10 acquired images, utilizing variety of scale. Make a background of at least THREE or more images that nearly fill the work area, choose some medium and small images too.

➤ Create a composition that has three focal points/dominant areas of interest/large images.

➤ Utilize economy, asymmetrical balance and texture. Use textures/patterns and color to unify the images.

Acquire images from newsprint, magazines or the internet, or your own (digital) photos. You may acquire images on line. Try GROVE ART through the WVC Library site (“Find Articles/Databases”), or http://worldimages.sjsu.edu/ or wikimedia commons. The images should be copyright free. ONLY if you’re doing a “satire” may you utilize current news photos).

• You may manipulate the images. Use filters, (more than one) and the FADE command (right after you apply a filter). You must also colorize some images and use color adjustments.

• Combine the images by selecting areas and dragging (or copying and pasting) into the background. Experiment with the select/feather command BEFORE copying or dragging. Use a soft-edged approach, by feathering, erasing or masking the images.

• Use your earlier patterns and brushes to create texture. Use it in the background to unify the parts of the composition. Use at least 3 texture/rubbing pattern photos, or textures generated in Photoshop. Try to get 3 very different size textures.

• Experiment with the layers palette's blending modes and opacity and fill sliders. The image must utilize transparency and layering of several images (so we see areas where multiple layers show through, and other areas that are more resolved, opaque and focused).

• Include text as a caption or as a texture. Include a quote from the artist or article.

• When transforming your images, CONSTRAIN the proportions (aspect ratio)... Only use the corners & hold the SHIFT key or click the chain link between the Width and Height numbers in the options bar.

• Create an overall balanced composition, following principles of the “rule of thirds” and asymmetrical balance, movement, economy. Use VIEW/SHOW RULERS and drag guides from the rulers to divide the work area into thirds.

• Create clear “focal points” not smack-dab in the center, but no more than three focal points (areas of emphasis) in total.

• Utilize the “rule of thirds” and a grid to align and create order from your component parts.

Send me a work in progress by May 18th for feedback (and counts as the last exercise).

Turn in your layered .PSD file no later than midnight on the due date, May 22nd.

Grade based on: Clarity and hierarchy of composition, use of economy, texture and a three-point focus; complexity of patterns & textures, legibility of imagery, integration of imagery, tidy presentation, ability to fill page evenly and create an interesting composition that clearly addresses the topic you have chosen. Following above guidelines.

Exercises:

Computer montage

Final work-in-progress

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Any action (i.e., painting or a filter) you can perform in Photoshop can be restricted to any specific area by making a selection.

Basic selections include the (square) Marquee tool, the Oval marquee tool, the Freeform Lasso tool, the and Polygon tool. In the Polygon tool, each mouse click is a point, you may switch to the freeform lasso tool by holding the option key while drawing (and vice-verse when in the freeform lasso).

Try the Magnetic lasso tool. It’s pretty good a finding an edge near where you draw the mouse (click to force a point). As you move your mouse along the edge of a shape, this tool will look for color contrast of an edge, of more than the setting (10% default) in the options bar.

- Crop your image to the desired area using the CROP tool.
- Color correct your image using IMAGE/ADJUST/AUTO LEVELS or IMAGE/ADJUST/VARIATIONS
- Clean-up the image using BLUR and SHARPEN FILTERS (Gaussian blur and Unsharp Mask, etc.).

Try the Magic wand tool. It selects contiguous areas of color as defined in the options bar. Note the value 1=ONLY the ONE color you click on, whereas 255=every color in the image.

Note the options bar when you choose a selection tool (above) The buttons at the left allow you to ADD to, SUBTRACT from, INTERSECT or NEGATE the existing selection with the new one you’re making. Feather softens the edges (see below). You can also choose a specific size.

Now, notice that when you paint or use a filter, it’s effect is restricted to the area enclosed in your selection.

Use the SELECT menu! (You have to have something selected for the menu to be available.)

Go to the SELECT menu to DESELECT.

Select/MODIFY/FEATHER or Select/SELECT AND MASK… allows you to “FEATHER” (fade) your selection edges to transparent the number of pixels specified in the dialogue box (a value of “15” = 7 1/2 pixels on each side of your selection border.

In MODIFY: you can also EXPAND OR CONTRACT the selection boundaries.

GROW adds CONTIGUOUS areas to your selection by the factor defined by the magic wand tolerance. SIMILAR is like grow, but works across the whole layer, selecting for instance, any blue within the image.

MODIFY/EXPAND/CONTRACT adds to or subtracts from the selection all the way around, by user defined number.

Selecting is layer-specific, but there is a “use all layers” option in some tools' options’ bar (i.e., magic wand). Also in the options bar you’ll see a “Contiguous” checkbox for magic wand and tolerance-based tools.

Note you can also SAVE a selection (as a channel)! (only works with some image file formats, i.e. .PSD).
Photoshop

Things to Consider:
- The overall composition of what you are creating
- How the visual elements lead the eye around the page
  - Variety of scale of objects
  - Text (size, placement, color, opacity, integration with imagery)
  - Color scheme
  - Three focal points
- What you are saying about your topic.

1. Use the CROP tool to resize your background image.
   In the options bar, pull-down and choose W x H x RESOLUTION from the menu.
   Select the area to be cropped.
   Double-click or RETURN key sets the crop.
   ESC key (on keyboard) gets out of it.

2. Go to SELECT and SELECT ALL and Copy and Paste your the elements into your chosen background image.
   Or drag using the MOVE tool. Click on the layer in the layer palette, or in the selected image with the move tool, and DRAG it (holding down the mouse button) to the chosen background image.

3. The FREE TRANSFORM TOOL works like the Crop tool. Use it to size the new layers. Double-click or RETURN key sets the crop.
   ESC key gets out of it.

4. Use the ERASER tool selectively delete parts of your new layers after combining images.
   Also try the “Magic Eraser” (or “Background eraser” (for the background layer).

5. Select the layer you pasted and go to the LAYER menu to MATTING/DEFRINGE and defringe 1-2 pixels.

To make a cast shadow:
Go to the layer palette. Duplicate your layer by selecting it and going to the pull-down to "Duplicate Layer" or dragging it to the NEW layer icon.
Go to EDIT to FILL. Fill the layer copy with black, being sure to click the PRESERVE TRANSPARENCY button.
Go to EDIT to TRANSFORM to DISTORT and distort your shadow in perspective.
When you’re done, go to the layer palette, choose MULTIPLY mode and reduce the opacity to about 50% (or so).

6. Use the SPOT HEALING BRUSH, HEALING BRUSH or RUBBER STAMP tool to get rid of objects you dont want from your background layer.
   Option+ Click to define a source point.
   You can use the PATTERN STAMP (found behind the rubber stamp) tool to paint with texture. You can also use the paint bucket to fill with pattern, rather than foreground color.

Remember, use FILTERS sparingly and use the EDIT/FADE… command to reduce the effect of the filter or apply a blending mode.
Color Adjustment Basics

These are all permanent adjustments to the image and found in the IMAGE menu under ADJUSTMENTS.
(For more malleable adjustments, use the adjustment palette to create adjustment layers).

The easiest and most basic adjustment is BRIGHTNESS/CONTRAST.

There are several ways of graphing and visualizing the values of all of the pixels in the image. One is the LEVELS adjustment.
The LEVELS adjustment is a better way to set the LIGHT and DARK point of the image.
Drag the little black arrow to the darkest pixel and the little light arrow to the lightest pixel (see below).

Another way to visualize and graph the values of the pixels is with the CURVES adjustment. It shows a “gamma” curve of all the dark to light pixels. It is best for adjusting the MIDDLE values (brightening or darkening the mid-range). Click near the middle of the graph and drag up or down.

The EXPOSURE adjustment is another simple way of adjusting the brightness of the photo or compensating for an original that is too dark or over-exposed.

To manually paint-in to darken the shadows or highlights use the DODGE/BURN/SPONGE tool.

BURN darkens. Choose the appropriate tonal range from the options bar. DODGE lightens.

The SPONGE tool is used to DESATURATE the color or increase saturation.

To very simply make the colors of the image warmer or cooler, try a HUE/SATURATION adjustment.
Move the hue just a little to the right or left. Also try the saturation.

To more precisely adjust the colors of the image try the COLOR BALANCE adjustment (above).
Notice that you can change the balance of each the Shadow, Midtone, or Highlight value range. This lays out the 3 axies of the color wheel in a flat linear format. It simulates how we used to adjust color in the optical color lab (before digital photography).

Perhaps try the automatic COLOR MATCH tool.
You can choose an image to be your SOURCE data (i.e. the background layer of the current image) and apply that to the currently selected layer in the layers palette. Notice this works best by FADING the amount and selecting the NEUTRALIZE option.