**Digital STUDIO PROJECT 3**

For use with Chapter 5

# Posterizing Prints

## Objectives

Alter an original photo using a posterization filter in a photo editing program. Continue experimenting with this image using a traditional print process.

### SUPPLIES

- Original color photograph
- Scanner
- Computer with photo editing program
- Zip disk or CD (optional)

**Special Note:** An ordinary photo can transform into a dramatic image through the use of the posterization filter in photo editing programs. This posterizing effect reduces the number of colors used in the image, and the color areas increase in size. This is similar to the way large posters were designed and printed and to paint-by-numbers pictures.



**Figure 3** Student work.

**Step 1** Select an original color photograph that depicts a face.

**Step 2** Scan your photo in grayscale mode at 300 dpi (dots per inch). Use the scanner selection tool to crop your image. Cropping the image focuses attention on the central image while eliminating distracting details.

**Step 3** If necessary, save this scanned image onto a storage device (Zip disk or CD) to transfer to your computer.

**Step 4** Open the scanned photograph in a photo editing program. For best results, equalize your image to increase the overall contrast of your image. From the Image pull-down menu, select Equalize, then slide the bar in the dialogue box to increase the value contrast. Save your changes.

**Step 5** Select your image using the Select All command. Select the Filters menu and click on the Posterize filter. A dialogue box will appear that allows you to input the level and percentage of change that you want. Make your selection. The number selected will provide the level of change. The image window will then preview the image with posterization applied. Close this box.

**Step 6** Your image will change to reveal light, middle, and dark values. Continue to work with the filter until you get the results you desire. If you do not like the change in the image, you can click Undo in the Edit menu or use the shortcut keyboard command Command-Z (Mac OS) or Control-Z (Windows).

**Step 7** Add colors to your grayscale image that represent the colors typically seen in a human face. Select colors from the Fill Color palette. Select a fill color that is similar in value; for example, light blue for light gray. Make note of the percentage of the gray so that you can use that same gray throughout your artwork for that color value.

**Step 8** Changing one fill color at a time makes it easy to change the color variations in your image. Using this approach, you can experiment with various color schemes. You might try creating a warm or cool mono-chromatic color scheme for the same image.

**Step 9** Once you are satisfied with the outcome, save and print your image.

**Step 10** Use the printed image as a guide for continuing in the traditional printmaking process of your choice. Choices include the linoleum-cut, woodcut, or silk-screen process. Use reference books or refer to *ArtTalk* pages 184–185 and 433 to learn more about printmaking techniques.

## Examining Your Work

**1.** Was the photograph you selected an appropriate choice for use with the filters? Explain.

**2.** How did the Equalize effect change the image? Did it successfully simplify the image into lights and darks?

**3.** Was a balance of light, middle, and dark values achieved in the posterized human face?

**4.** Do the colors selected for each part of the face accurately depict human facial form? If not, explain why not.

**Digital STUDIO PROJECT 4**

For use with Chapter 5

# Digital Woodcuts

## Objectives

Create an electronic version of a woodcut print. Draw an object or person from direct observation and explore the layering capabilities of a draw program.

### SUPPLIES

- Object or subject to draw
- Computer with draw program
- Printer

**Special Note:** Layering shapes using digital media can simulate the look of a carved and printed woodcut. This is done by representing the subject as a black shape and adding layers of colored details on top of the black shape.



**Figure 4** Student work.

### Understanding the Tools

The Freehand or Pencil tool places anchor points automatically as you draw. You can set the general preferences for freehand drawing to make the lines smooth or rough. Solid shapes can be created easily with the Freehand or Pencil tool in a draw program. Shapes are defined by determined anchor points that, when clicked, are connected by lines. This is similar to connecting the dots in children's coloring books. Once the shape is completed and closed, it can be filled with color or a pattern or left empty.

**Step 1** Carefully observe the silhouette or shape of your object or subject.

**Step 2** Draw this shape using the Freehand or Pencil tool.

**Step 3** Select a black line and black fill color for the shape by clicking on black in the Swatches palette.

**Step 4** Place this black shape on a white background, allowing the negative space to define details of your object or subject.

**Step 5** Carefully look for the details of your object or subject.

**Step 6** Select your next color for the line stroke by first selecting the line stroke and

then clicking on a color from the Swatches palette.

**Step 7** Follow the same procedures for the fill color.

**Step 8** Now that your colors are selected, draw the shapes of your object's or subject's details, one shape at a time. This is similar to working with cut paper. For example, if a woman has light yellow highlights in her brown hair, you have to cut the shape of

each highlight and place it on top, one section at a time.

**Step 9** Position these individual shapes on top of the black silhouette in their correct places.

**Step 10** To simulate the carved effect seen in traditional woodcut techniques, draw the shapes with a series of zigzag corner points. Print your final work.

## Examining Your Work

**1.** Did the shapes accurately define the subject? If not, what can you do next time to improve your work?

**2.** How many details of your object or subject did you depict?

**3.** How does your digital drawing simulate the look of a woodcut print?

**Digital STUDIO PROJECT 5**

For use with Chapter 5

# Name That Company

## Objectives

Develop a logo as the corporate identity for an imaginary company. Explore the effective use of positive and negative space in a black-and-white design. Enhance the logo on the computer.

| SUPPLIES |
| --- |
| ● Sketchbook and pencil |
| ● Computer with draw or paint program |
| ● Printer |

**Special Note:** When working for clients, it is important to understand their likes and dislikes. Although you may love your design, it may not meet their needs or suit their taste. Try numerous ideas to explore different design styles for your logo.



**Figure 5** Student work.

**Step 1** Brainstorm ideas for an imaginary company. Decide what type of company it is. What services does it offer?

**Step 2** Using a pencil, draw preliminary ideas for a logo design for the imaginary company in your sketchbook. A logo is a symbol that represents a person or a company.

**Step 3** Use the letters from the name of the imaginary company to create the logo. Sketch these ideas quickly, as the computer will be used for the final enhancement and further development of the logo design.

**Step 4** Open a draw program on the computer. Re-create the design sketches using the Pencil, Paintbrush, and/or Type tool on the toolbar. Let your imagination guide you

to more creative solutions, but remember that logo designs should be readable and easily understood.

**Step 5** In combination with the name or initials, consider the incorporation of symbols of items used in the business. For example, you could incorporate a chef's hat into the design for a cooking school logo.

**Step 6** Vary the arrangement of the words, letters, and symbols. Try different approaches with the same logo: white letters on a black background, black letters on a white background, or a creative combination of the two.

**Step 7** Complete your design and save it. Print the final logo design.

# Examining Your Work

**1.** Is the logo clearly identifiable?

**2.** Does the design have bold, crisp, and clean shapes?

**3.** Does the logo reflect the line of business it represents?

**4.** Did you use symbols in your design? If not, why not? Would the use of a symbol better communicate the nature of the business?

a MARTIN CASPER production

**Digital STUDIO PROJECT 6**

For use with Chapter 5

# If Leonardo Had a Laptop

## Objective

Reinterpret a great master's work using digital media to communicate an event from your own life or create a self-portrait.

**SUPPLIES**

● Sketchbook and pencil
● Computer with paint or draw program
● Printer



**Figure 6** Student work.

**Step 1** Select an art movement or style to research from the images listed below. They can be found in *ArtTalk* on the pages listed.

Rembrandt Harmensz van Rijn, *Aristotle with a Bust of Homer* (Figure 5.36, page 124)

Mary Cassatt, *Margot in Blue* (Figure 6.8, page 140)

Joan Miró, *Landscape (The Hare)* (Figure 9.13, page 235)

Jan Vermeer, *Girl with the Red Hat* (Figure 13.13, page 362)

Paul Cézanne, *The Gulf of Marseilles Seen from L'Estaque* (Figure 13.23, page 371)

Paul Gauguin, *Faaturuma (Melancholic)* (Figure 13.24, page 372)

Vincent van Gogh, *The Starry Night* (Figure 13.25, page 373)

René Magritte, *The False Mirror* (Figure 13.28, page 375)

Roy Lichtenstein, *Blam* (Figure 13.32, page 379)

**Step 2** Study the choices above while considering your life events. Select one of the masters' works to use as the springboard for your digital artwork.

**Step 3** Create preliminary pencil sketches in your sketchbook.

**Step 4** Open a draw or paint program. Select either a horizontal (landscape) or vertical (portrait) format by clicking on Page or Document Setup in the File menu. Using the Pencil or Paintbrush tool, draw your portrait or scene in a new document. Study the master's artwork you selected to determine how to compose your artwork.

**Step 5** Using a color palette that is similar to that of the master artist you selected, fill the shapes in your drawing. Use the Paint Bucket or Fill tool to fill the shapes with colors and/or patterns.

**Step 6** As you work, continue to compare the master artist's work to that of your own.

Once you are satisfied, save and print your final artwork on letter-size paper.

**Step 7** Write an artist's statement that compares and contrasts your digital artwork with the traditional master's artwork. Include a statement about how your work was inspired by the master's artwork.

> **Special Note:** To extend this studio project, use your printed digital image as a source for a traditional media artwork. Choices could include an acrylic or oil painting, an oil pastel or watercolor pencil drawing, or a collage or print.

## Examining Your Work

**1.** Compare and contrast your digital artwork with the artwork of the master artist you selected. How are they similar? How are they different?

**2.** Does your work tell the story you intended?

**3.** What about the master's work inspired you to work in his or her style?

**Digital STUDIO PROJECT 7**

For use with Chapter 5

# Opposite Effects: Mouse-Pad Design

## Objective

Create a mouse-pad design by experimenting with the inversion of positive and negative shapes and type using a limited palette of colors and values.

### SUPPLIES

● Computer with draw or paint program
● Printer

### Understanding the Tools

The Invert command changes all white pixels to black and all black pixels to white. This effect is similar to photographic negatives. Invert will also change colors to be the inverse or opposite of the original color.

**Figure 7** Student work.

**Step 1**  Open a new document in a draw or paint program. Set the document size to match the size of a standard mouse pad (6 by 8 inches).

**Step 2**  Select or create an inspirational slogan or phrase.

**Step 3**  Select a variety of font styles and sizes for use in this design.

**Step 4**  Type your chosen words or phrase in a large-size font. Repeat these words until you have filled the space of the mouse pad. Try different arrangements of your words. For example, crowd your letters in some places to create tension between the positive and negative spaces.

**Step 5**  Use the rectangular Marquee selection tool to highlight small sections of the words or phrase.

**Step 6**  Click Invert on the Image pull-down menu. The colors will change to their opposites. Black will become white and white will become black, and so on. If you do this and do not like the change, click Undo on the Edit pull-down menu or type Command-Z (Mac OS) or Control-Z (Windows). The image will revert back to the original colors.

**Step 7**  Continue to use the selection tool to invert parts of the design. Do this until you are satisfied with the balance of the

lights and darks throughout the entire composition. For a more organic look to your inverted shapes, use the lasso-shaped selection tool instead of the rectangular Marquee tool.

**Step 8** Use the Fill tool to change parts to another color or value for variety or emphasis before you invert the parts. However, remember to balance the use of the new color or value by adding it to the arrangement repeatedly to create movement and unity in your composition.

**Step 9** Try several different layout designs of the words until you are satisified with the composition. Save and print your final design on letter-size paper.

## Examining Your Work

**1.** Are the words of your slogan or phrase readable?

**2.** How effectively did you achieve a balance of the positive and negative shapes?

**3.** Were you successful in achieving a balance of colors or values? If not, what would you do differently next time?

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