

> **cool** (non-representational abstract)

> **objective(s):**

Students will create a non-representational abstract composition that demonstrate three-dimensionality and lighting using various filters, layer styles and effects in Adobe Photoshop

> **curricular focus:**

This lesson emphasizes the effective use of Filters, Styles and Effects as well as creating a sense of form and three-dimensionality

> **specifications:**

save as: Cool_LastnameF.psd

dimensions: between 60 and 75 inches squared (for example 7.25"x8.75" equals 63.4375" squared)

do NOT enter it as 60" wide by 75" tall!

resolution: 300

mode: RGB

contents: Transparent

> **instruction:**

- review of non-representational abstract art
 - viewer cannot identify any real-life objects in the composition (eye, car, footprint, etc.)
- review of Illustrator 3D Effects
 - Bevel and Extrude
 - Rotate
 - Revolve
 - 3D mapping to Invisible Geometry
- review of Photoshop Layer Styles
 - Layer Styles affect all elements within a single Layer
 - browse various Style presets, including Wow Styles
 - preset Styles in the Styles palette are just combinations of various Layer Styles from the Layer menu
- review of Photoshop Filters
 - Liquify
 - Artistic
 - Distort
 - Render (Lighting Effects)
 - Stylize
- review of advanced Transform techniques
 - Warp to bend and twist an element (Edit: Transform: Warp)
 - Perspective to add dimension and depth to an element (Edit: Transform: Perspective)
- slideshow of previous student work (Cool Projects folder)
 - focus on sense of depth and lighting
 - full bleed background also contributes to sense of depth

see procedure on page 2

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> **procedure:**

- do not do any preliminary work (no thumbnails, no mock-up)
 - that's right! no plan- just create
- create 3D forms in Illustrator
 - open a new document and save as Cool Forms_LastnameF.ai
 - create 3D forms you want to use in your final artwork
 - try Bevel and Extrude, Rotate, Revolve and 3D Mapping to Invisible Geometry
 - you are required to use at least one 3D object created in Illustrator
 - have your 3D form(s) approved with the instructor
- create artwork in Photoshop
 - open a new document in Photoshop and set to the Specifications above
 - save as: Cool_LastnameF.psd
 - import selected 3D form(s) into Photoshop
 - select form(s) and press Ctrl + C (copy) then go into Photoshop and press Ctrl + V (paste)
 - utilize various Filters, Effects and Layer Styles along with your 3D forms to create your composition
 - do not forget to explore various Layer Blend Modes
 - background must be dull bleed
 - use low contrast so as not to compete with foreground
 - linear perspective (Edit: Transform: Perspective) and atmospheric perspective (objects blurring and desaturating the further they are away from the viewer) are powerful tools

> **requirements:**

- file
 - specifications are adhered to
 - saved as: Cool_LastnameF.psd
 - dimensions total between 65-70 inches square
- design
 - design is non-representational abstract
 - no identifiable objects
 - minimum one object created in Adobe Illustrator using 3D effects
 - demonstrates strong sense of lighting and three-dimensionality
 - creates a sense of looking through a frame into another deep space
 - utilizes overlapping, linear perspective, atmospheric perspective, lighting change and other techniques
 - background is full bleed (no empty space anywhere in the composition)
 - should be subtle (low contrast) so it does not interfere with foreground
- design emphasizes the elements of art and the principles of design
- tutorials are not permitted
- image makes instructor say "Cool!" when he opens it

> what is abstract?

> definition:

Abstract art uses the elements of art and principles of design to create a composition that does not accurately reflect the true visual world.

Abstraction is simply a deviation from highly realistic depictions of what we see. If you paint a highly realistic tree but make the leaves purple, that by definition is abstraction. If you paint a tree where all the leaves are circles, that is even more abstract since it deviates from reality even more. Of course if you did your brush in paint and throw it at your canvas, you would be very abstract, in fact, completely non-representational.

> representational vs. non-representational:

Representational abstraction includes imagery we can still identify whereas non-representational abstraction excludes any imagery that can be identified.



realistic

The Golden Horseshoe by William Harnett.

This painting is intended to be photo realistic and thus is not considered abstract.



representational

Tea Time by Jean Metzinger.

This painting, though quite distorted, is still discernable as a woman sitting down for a cup of tea. Since you can identify the subject matter, this is representational abstract.



non-representational

Untitled (Green & Silver) by Jackson Pollock.

The paint here is simply splattered on the canvas, with no identifiable subject matter whatsoever. This painting is clearly non-representational.

> tips for success

> 1: stay focused on depth and lighting

Remember, these two elements are a very big part of your grade. Many students have created highly aesthetic non-representational works that did not come close to getting an "A" because their designs lacked these two critical elements. I do not want to look "at" your artwork, I want to look "into" your artwork. Visually pull the viewer into the frame. If your artwork was "knocked over" onto its back, how tall would it be?

> 2: experiment with all of the tools at your disposal:

As you know, Photoshop is an incredibly rich and diverse program with literally hundreds of options at your fingertips. Explore! Do not be afraid to click on something just to see what happens.

> 3: warp and linear perspective

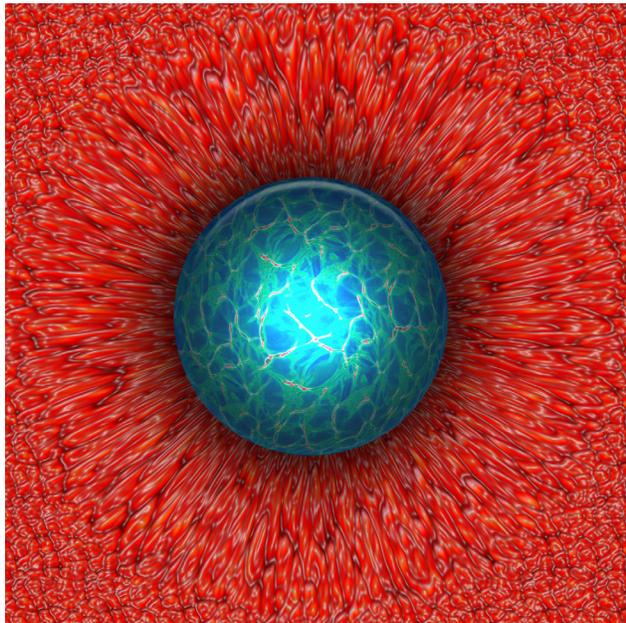
You are familiar with how to Scale, Rotate and Flip by going to the Edit menu and selecting Transform (or keyboard shortcut Ctrl + T). Do not forget that Warp and Perspective are powerful tools that can have a dramatic impact. Remember, perspective was created specifically created to replicate three-dimensions, so this can be a big help.

> 4: atmospheric perspective

The further objects are away from you, the more desaturated and blurry they appear. When you look at mountains outside, the ones closest to you are sharp and colorful, but each layer of mountain behind that appears more faded and blurry than the row in front of them.

> 5: layer blending modes

Photoshop has an extensive list of Layer Blending Modes that can have a dramatic impact on your work. I encourage you to cycle through the entire list of blending modes and see if anything cool happens.



strong example: *by Tyler Ennis*

This work has a strong sense of depth created by the sphere falling into the bumpy red surface. The strong sense of lighting comes from the spotlight and subsequent shadow on the sphere as well as the highlights on the red surface.



weak example:

This work is bright, colorful and fun. But this project severely lacks depth, which resulted in a major grade reduction. Just being abstract and "cool" looking is not enough. Stay focused on lighting and depth.

> strong examples

