

Purpose To abstract the elements of point, line and plane from the visually familiar, in this exercise a photograph, into a composition that uses *purposeful white space* and an interesting combination of PLP figures; and to isolate these elements through simplification and use of organic and geometric forms.

Process, Part 1 Bring to class several black & white magazine photos of a landscape, city scape, architectural interior or exterior. Avoid portraits. Look for an interesting composition with distinct foreground/mid-ground/background relationships. Study several photos for contrast of shape, size, texture, position, direction and positive/negative space before making your final selection.

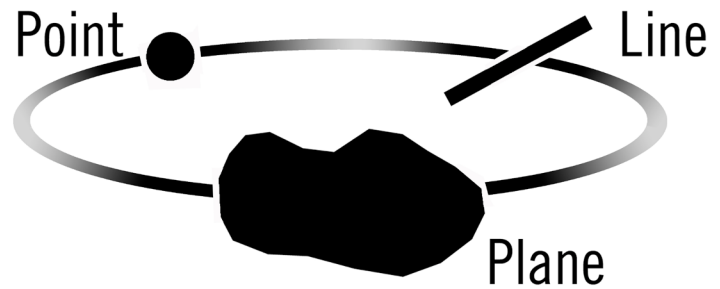
Crop the photo into a square format. The cropped photo may be no smaller than 4"x4" and no larger than 6"x6". Scan your cropped photo at 600dpi with "Descreen" selected to mitigate the halftone dot pattern. Proper scanning of halftone printed images is a balance of detail and dots: keep one while getting rid of the other. Mount your photo and your printed scan on a two 8"x8" pieces of white hot-press (smooth) heavy ledger/bond.

Process, Part 2 Translate the most important elements of the original photo into abstract shapes, maintaining their relative size and position. Place your cropped scan in the background of a new 8"x8" Illustrator document with 1" margins all around. That is a 6x6" live area in which you will work, so scale your imager as necessary to get it to a 6" square. On multiple layers, define every point, line, and plane you can see. Draw them as faithfully to their organic shapes as possible. Name the layers intelligently: Pt1, Pt2, Li1, Li2, Pl1, Pl2, etc.

Do at least three variations of each Point, Line, and Plane for a total of a minimum of 27 files. Exhaust yourself finding *every single element* possible. More than 27 is definitely better and quantity of explorations will be taken into account when grading. Continue each of these steps until you have found every possible element:

1. Contour drawing showing major shapes & objects
2. Isolate the points
3. Isolate the lines
4. Isolate the planes
5. Geometric interpretation of points
6. Geometric interpretation of lines

When is a point perceived as a large point or a wide line? When is a line perceived as a large point or a narrow plane? When is a plane perceived as a large point or a wide line?



Point a dot; a very small plane; a very short line.

Line The trace of a point in motion; a very wide point; a very thin plane.

Plane The trace of a line in motion; a very large point; a very thick line.

7. Geometric interpretation of planes
8. Interpret planes as texture by making rubbings of related surfaces
9. Select your best PLP elements and combine them into a series of studies. Combine organic elements with geometric. Omit unimportant elements. Your final #9 composition *must* include:

- ✖ Organic/geometric contrast
- ✖ An area of texture
- ✖ Negative space in front and at least one each:
 - ✖ Point—small
 - ✖ Point—large
 - ✖ Line—thin
 - ✖ Line—thick and
 - ✖ Plane.

Now choose the best composition from these studies. This is your final translation. *It is a scalable Illustrator outline file.* Make a two-page PDF of the original cropped image and the final PLP study. Alignment of the two studies is critical for best comparison. Make a second PDF file showing all your layers as pages. This is your *process document*.

Process, Part 3 In a 300dpi 12" x 12" Photoshop file, place one meaningful, descriptive texture in the white areas of your study and a second meaningful, descriptive texture in the black areas of your final study. Print and crop with no border.

Format Three final pieces and two digital files. Your name must be in pencil on every back lower right corner and your USB must be adequately hang-tagged.