

They Might Be Giants



They seemed like innocent enough jelly beans, but when you woke up the next morning, you were...big. So you decided to stomp, crawl or just sit quietly and play with buildings in the newly small landscape of your town.

Step 1 Gather resources. You may have to repeat this step as the project progresses. You will need:

- A series of **well-exposed, focused, close-cropped, full-body** photos of you in dramatic crawling, stomping or sitting poses. Think about positioning yourself breaking through trees or buildings and possibly holding up a piece something in your hand! If you wish, you **may** show some changes that happened to you when you transformed: horns, claws, a tail, etc.
- A **series** of images to use as **foreground, mid-ground** and **background**: think rows trees, buildings, individual towers or churches and anything that might contribute to your image.
- **Extras**: (you may need to download these) an appropriate sky, horns, plumes of smoke and flames and explosions, depending on how violent you are as a giant.

Step 2 Your new file will be **5"x7" (or 7"x5")**, **150 ppi**, transparent background. Do some **rough selections** and/or **thumbnail sketches** to establish the **composition**. **Where** will you place individual trees, buildings, etc., and where you will place your giant self in order to be **best integrated** into the background? **How big** is the giant? Are you 30 feet or 100 feet tall? **Save this planning file and save any thumbnails you do; they will be submitted with your project as preparatory work.**

Note: You must be recognizable despite any transformations you apply. Your giant image should be carefully and **convincingly integrated** into the background. This means **there will be things in front or your giant** as well as all around it. This will include responding to the **position** of the buildings (see Mushroom Girl pic below), the **light** and colour of the sky, **real or invented lights** from the landscape or cityscape, **reflections**, atmospheric mists, etc. Your giant should be the **dominant** part of the image

Step 3 **Meticulously select** (Polygonal or Normal Lasso, eraser and smudge tool for cleaning edges) all required images from their backgrounds and place them on their own new layer (Ctrl+J). Based on your thumbnails or planning files, begin dragging files onto your new file. Think of your image in 3 layers: a background, mid-ground and foreground. Each layer will respond to the depth clues in increasing level as we will show in **Step 4**.



Step 4 Once you have a good idea of how your image will be **composed** (Remember the **principles of design!**), you can start accurately dragging images onto your original. Think in terms of combining images to create a background (these might be images with less detail and farther away), other images to create a mid-ground and finally, a foreground, some of which will be in front of your image. The depth clues will be applied using various techniques.

Consider what your giant is up to. Is it breaking a building? Climbing a building? Holding a church spire? Playing with cars? Make your giant fun to look at and photoshop as much convincing damage as needed.

<http://fx.worth1000.com/contests/23364/missing-title>

Different ways to create depth:

- **Duplicate** your original layer (drag it onto the **New Layer** icon). Apply Filter>blur>Gaussian blur; adjust slider to desired blur. Now **adjust opacity** and/or **erase the parts you want to remain focused**. (I.e. you may want some architectural details to remain in focus for emphasis). You can alternatively select an area using a very feathered lasso and apply the Gaussian blur.
- Use the **blur** tool (water drop under the triangle sharpen tool or the finger smudge tool) to blur specific areas. Lower the strength to get more **control**.
- Use the **sharpen** tool to subtly sharpen close objects. Remember that very close objects may also be blurry!
- Use a feathered lasso to select an area and subtly increase the contrast (Ctrl+L) and colour saturation (Ctrl+U) of closer objects. Of course, do the opposite for distant objects.
- Set your **foreground colour** to a colour from your sky. Insert a **gradient fill** or **solid colour fill adjustment layer** over the background layers (layers can be linked together using the chain icon). Then adjust the opacity of the layer and **brush** white paint (40% opacity) on any parts of the adjustment layer that you wish to stand out.

A video tutorial: http://www.youtube.com/watch?v=iYhF_bJ8bLA&feature=player_embedded

Step 5: Explore some options to create unity in your image. All buildings, trees, etc. should feel like they belong in the photo. Some ways to achieve this are:

Choose a **foreground colour** that will act as the overall colour cast of the work. It may be the sky colour or a colour that enhances the mood you wish to convey. A bold colour is fine as we will only be hinting at the colour. If you used colour adjustment layers to create depth, you may not need to do much more in this step.

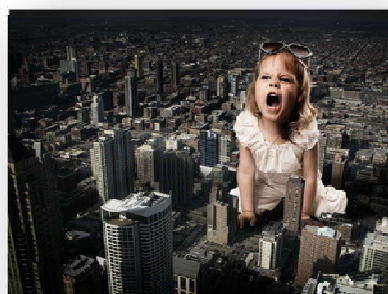
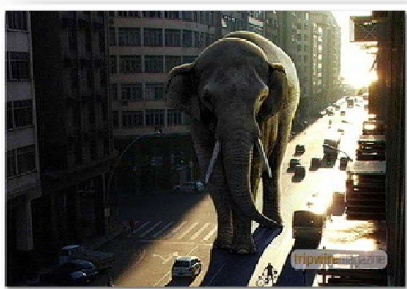
Use the **paint brush** at a 3% to 5% **opacity** to paint lightly over any areas you feel would receive this colour, perhaps on most of the light sides of the objects. You may wish to repeat with a second colour on all the dark sides or “deep” (between buildings, close to the street) areas of your image. This will take some time and observation.

Step 6: Lastly, clean up your image. Go over everything with a very close zoom and look for evidence of poor selection, previous backgrounds and lighting inconsistencies. Zoom back out and look logically at the work for obvious contradictions in size, objects that do not fit in, clunky insertions and features that take away from the viewer’s enjoyment of the giant in town.

The Depth Clues:
know.

As you go back...

- 1. Size** reduces;
- 2. Detail** reduces;
- 3. Colour** fades or greys (the colour of the sky);
- 4. Lines** and objects converge (become closer together);
- 5. Objects** overlap;
- 6. Height** on the picture plane increases.



Photoshop Rubric

Name: _____

Project: _____

	Level R	Level 1	Level 2	Level 3	Level 4	
Composition: Use of Dominance and Balance	Main subject is unclear with little or no attention to balanced composition	Main subject is obviously clear with some attention to general balance	Dominance is well designed and balance effectively achieved	Main subject is cleverly made dominant and balance is carefully achieved	Main subject is cleverly and subtly dominant and balance is creatively achieved in context	Knowledge
Composition: Use of Unity	Little or no consideration of unity or variety in the image	Some evidence of attention to unity and some effort made to use a variety of elements	Image is effectively unified while maintaining an interesting level of variety	Image is cleverly unified while maintaining interesting variety in context with the subject matter	Image is subtly unified while creatively maintaining a dynamic and interesting composition in context with subject	
Software explored thoroughly	Very limited experimentation with software and little evidence of control over tools and techniques	Some evidence of experimentation with software and controlled application of tools and techniques	Good evidence of the purposeful use and control of a variety of tools and techniques with a good level of overall craftsmanship	Strong evidence of the effective use and control of a variety of tools and techniques to a high level of overall craftsmanship	A wide variety of tools and techniques used to creative effect with a high degree of control and overall craftsmanship	Thinking and Inquiry
Project Criteria and theme	Little or no evidence of concern for individual project criteria or interesting theme	Some evidence of an awareness of the criteria with limited use of tools to develop ideas and theme	Good evidence of a challenging response to theme and criteria with appropriate tools	Criteria fully satisfied with interesting twists and confident technical understanding	Project criteria fully satisfied with creative embellishment and advanced technique and meaning	
Written components	Little or no evidence of understanding or grammatical revision	Some evidence of an understanding of the principles of design and effort shown in revising writing	Good evidence of an understanding of the principles of design and good level of revision in writing	Strong evidence of an understanding of the principles of design and extensive effort made revising writing	Shows a thorough and subtle understanding of the principles and their application in art and exemplary writing quality	Communication
Accuracy and care in application of tools	Little or no evidence of careful application of techniques	Some care in selection, blending, colour enhancement and general application of tools	Good evidence of care in selecting, arranging, blending and enhancing many areas of the image	Strong evidence of subtle control of most edges, blends, contrast and colour qualities	Image has meticulously accurate edges, convincing blending, excellent control of contrast and colour intensity and subtle, creative application of software	Application

Comments:

