

David Coleman

One of the challenges of teaching an introductory art class is helping students understand the use of value. To facilitate this, I have developed a number of practice exercises and interesting projects. One of my favorite projects emphasizes the use of value changes and helps students develop visual acuity. I call it "The Double Exposure Project." Besides the many positive aspects of this project for students, there's also one for me. I get to discuss one of my favorite subjects: photography.

Preserving Film

In our increasingly digital world, the use of film cameras is quickly becoming a thing of the past. In a few years, our students will know only digital

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I begin by briefly talking about photography and its uses as it relates to documentation as well as art. Then I discuss a time when cameras used film and when the automatic-film-advance feature hadn't yet been invented. I explain that after taking a picture, if you didn't manually advance the film in the camera, the next picture overlapped the previous one, causing a double exposure. This "ruined" both photos.

Students are often surprised to learn that photographers would create art using double exposures. At this point, I show examples of photographic double exposures and



Jacob Klein, grade twelve.

Double Double

completed student double-exposure projects, and explain the following procedures.

Creating Double Exposures

Students choose two disparate images to combine. They must both be either horizontal or vertical. Next, they must pick which image will determine the colors being used. That

image is drawn first, and the second image is drawn on top.

To simplify matters, you can allow students to trace the source images on vellum and transfer them to the drawing paper. The lines of the bottom image should be a little darker than those of the top image to distinguish them from one another. Once this step is completed, students apply



LaPromise Stanford, grade eleven.

Exposure

values with colored pencils. The bottom image is shaded in color. In the areas where the top image overlaps the bottom one, the color values must be changed so that the top image will emerge.

Further Suggestions

Ask students to simplify the source images when they do the tracings. For

example, patterns in cloth or still-life objects could be left out. This will reduce the complexity of the overlapping areas and make the project more visually manageable.

For more advanced classes, you might suggest that students create their own color schemes instead of using those of the source images. Also, ask students to emphasize the

Materials

- source images to serve as reference (Original photographs are best. Because larger images are less visually confusing to use, use images that are at least 11 x 15" (28 x 38 cm))
- computer, scanner, and large-format printer (Smaller images may be scanned into a computer and enlarged using an image-editing software program)
- drawing paper and vellum (Both should be cut to a size matching that of the source images)
- drawing pencils and erasers
- colored pencils

use of graded values of hues whenever possible to add depth and visual interest to their work.

My love of photography makes this project enjoyable for me to teach, and my enthusiasm for it carries over to my students. They're somewhat unsure in the beginning, but as their projects progress, they become more excited about them. They are usually happy with the results. I'm sure your students will be, too. 🍷

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NATIONAL STANDARD

Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks.

WEB LINK

en.wikipedia.org/wiki/Multiple_exposure