

UNIT 2 / STUDENT WORKBOOK

FORM, VALUE & TEXTURE TO PRINT

Photograph surfaces, organize a 3 x 3 texture grid, and translate nine images into a relief print.

01

SEE & CAPTURE

Form, light, value, and 12+ texture candidates.

02

SELECT & DESIGN

Nine photos, a 3 x 3 grid, and printable black-and-white plans.

03

CARVE & PRINT

Safe relief carving, proofs, revision, and a final print.

UNIT GOALS

Use form, value, and texture vocabulary; make intentional photo and print choices; carve safely; document and explain revisions.

STUDENT NAME

CLASS / PERIOD

1 - Notice Form in Photographs

TODAY'S GOAL

Identify how light and shadow make flat photographs suggest three-dimensional form.

DAILY VOCABULARY

Form: an object that appears to have height, width, and depth

Volume: the space a form seems to occupy

Highlight: the brightest area where light strikes a form

CHECKPOINT | A labeled form study with a clear light direction.

WHAT YOU WILL DO

- 1 Compare a flat shape with a photographed object that appears three-dimensional. Point to the highlight, middle tones, and shadow.
- 2 Sketch one simple object twice in the workspace: first as an outline, then with light and shadow that describe its volume.
- 3 Annotate where the light comes from and circle the version that better shows form.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

Which value change made your object appear three-dimensional?

2 - Photograph Form with Directional Light

TODAY'S GOAL

Use light direction to reveal the volume of an everyday object.

DAILY VOCABULARY

Light source: where the light illuminating a subject comes from

Cast shadow: a shadow an object throws onto another surface

Side lighting: light striking the subject mainly from one side

CHECKPOINT | Three form photographs and one annotated selection.

WHAT YOU WILL DO

- 1 Choose one object with a recognizable form and a safe location with directional light.
- 2 Photograph it from three viewpoints or light angles. Keep the object in focus and include its cast shadow when possible.
- 3 Choose the strongest image and record how light defines its volume.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

Where do you see the strongest evidence of form in your chosen photograph?

3 - Build a Value Scale

TODAY'S GOAL

Recognize light, middle, and dark values before editing photographs.

DAILY VOCABULARY

Value: the lightness or darkness of an area

Value scale: an ordered sequence from light to dark

Midrange: values between the brightest light and deepest dark

CHECKPOINT | A five-step scale and a labeled photo analysis.

WHAT YOU WILL DO

- 1 Create a five-step value scale, from paper white to the darkest mark you can make.
- 2 In a form photograph, identify one highlight, two middle values, and one deep shadow. Mark their approximate places on your scale.
- 3 Explain which values help the subject look rounded rather than flat.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

Which values are easiest to lose in a photograph?

4 - Control Exposure and Value

TODAY'S GOAL

Capture readable detail in both light and dark parts of a subject.

DAILY VOCABULARY

Exposure: the amount of light recorded in a photograph

Underexposed: too dark to show needed detail

Overexposed: too bright to show needed detail

CHECKPOINT | Three exposure tests and one justified choice.

WHAT YOU WILL DO

- 1 Photograph the same subject at three exposure settings by tapping or adjusting the camera exposure control.
- 2 Compare the images for detail in the brightest and darkest parts. Select one with readable form.
- 3 Record which exposure you chose and why. Keep all three images as process evidence.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

What detail disappeared in your brightest or darkest image?

5 - Discover Visual Texture

TODAY'S GOAL

Distinguish actual surface feel from texture shown in an image.

DAILY VOCABULARY

Tactile texture: a surface quality you can feel

Visual texture: the appearance of surface quality in an image

Surface: the outer layer of an object or material

CHECKPOINT | Three texture photographs and a tactile/visual comparison.

WHAT YOU WILL DO

- 1 Examine classroom objects and describe how their surfaces would feel. Then compare close photographs of the same materials.
- 2 Make a two-column list of tactile descriptions and visual clues, such as scratches, fibers, ridges, or pores.
- 3 Photograph at least three accessible surfaces without touching or moving anything unsafe.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

Which photographed clue best suggests how a surface would feel?

6 - Texture Photo Walk

TODAY'S GOAL

Collect a varied set of surfaces for the future 3 x 3 grid.

DAILY VOCABULARY

Pattern: a repeated visual feature

Repetition: the recurrence of marks, shapes, or textures

Variation: a difference that keeps repeated elements distinct

CHECKPOINT | At least 12 original texture photographs.

WHAT YOU WILL DO

- 1 Within the teacher-approved area, make at least 12 sharp photographs of different surfaces or different views of a surface.
- 2 Include natural and manufactured materials where available. Change your viewpoint so the texture fills most of the frame.
- 3 Review the set and label examples of repetition and variation. Save the original images.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

Which surface has the most distinctive repeated marks?

7 - Use Light to Reveal Texture

TODAY'S GOAL

Compare how front and side lighting affect surface detail.

DAILY VOCABULARY

Raking light: light crossing a surface at a shallow angle

Shadow detail: visible information within darker areas

Relief: the raised and recessed parts of a surface

CHECKPOINT | Two comparison pairs with lighting notes.

WHAT YOU WILL DO

- 1 Choose two textures from your photo walk. Shoot each again in different available light or from an angle that changes the shadows.
- 2 Compare the pairs at a close viewing size. Identify where small raised and recessed features become visible.
- 3 Select the clearer version of each and write one lighting decision to repeat.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

How did the shadows change the texture you could see?

8 - Frame Texture Close Up

TODAY'S GOAL

Make surface quality the main subject of each image.

DAILY VOCABULARY

Close-up: a tightly framed view of a small area

Crop: the chosen boundaries of an image

Focal point: the part of an image that attracts attention first

CHECKPOINT | Three selected close-up textures with crop comparisons.

WHAT YOU WILL DO

- 1 Reshoot three promising surfaces from closer viewpoints. Tap to focus before each exposure.
- 2 Try a second crop for each: remove distracting edges while keeping the defining surface marks.
- 3 Choose the stronger crop for each texture and explain what draws attention first.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

Which crop makes the texture clearest, and why?

9 - Select Nine Grid Images

TODAY'S GOAL

Choose nine photographs that show form, value, and distinct textures.

DAILY VOCABULARY

Contrast: the difference between light and dark or unlike visual qualities

Sequence: a deliberate order of images

Cohesion: visual qualities that make separate images feel related

CHECKPOINT | Nine final photo selections plus a selection record.

WHAT YOU WILL DO

- 1 Review all candidates for sharpness, lighting, contrast, and variety.
- 2 Select exactly nine textures. Include a range of lighter and darker images; replace any image whose texture is hard to read.
- 3 Make a contact sheet or numbered list of the nine selections and briefly justify two choices.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

What visual quality connects your nine images?

10 - Arrange the 3 x 3 Photo Grid

TODAY'S GOAL

Organize nine images so the whole grid has rhythm and balance.

DAILY VOCABULARY

Grid: images organized in aligned rows and columns

Rhythm: a visual flow created by repeated and changing elements

Balance: an even-feeling distribution of visual weight

CHECKPOINT | A complete 3 x 3 photo grid and an alternate arrangement.

WHAT YOU WILL DO

- 1 Place the nine selected photographs in three rows of three in Adobe Express or another approved editor.
- 2 Try at least two arrangements. Compare the spread of dark values, repeated marks, and busy areas.
- 3 Save the stronger arrangement and a screenshot of the alternate; label the nine cells 1-9 in reading order in your planning notes.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

Which swap improved the balance of the grid?

11 - Edit Values for Printing

TODAY'S GOAL

Simplify photos into readable light and dark areas.

DAILY VOCABULARY

Grayscale: an image made of shades of gray

Threshold: a cutoff that separates dark and light areas

High contrast: a strong difference between light and dark

CHECKPOINT | Three edited studies with ink/paper annotations.

WHAT YOU WILL DO

- 1 Make edited grayscale copies of three grid photographs while keeping the originals.
- 2 Increase contrast or adjust brightness so important marks remain clear when viewed small. Test a nearly black-and-white version if the editor allows.
- 3 Compare original and edited versions. Mark which dark areas could carry ink and which light areas could become unprinted paper.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

Which detail survived simplification best?

12 - Plan Positive and Negative Space

TODAY'S GOAL

Decide which parts of each cell print and which are carved away.

DAILY VOCABULARY

Positive space: the raised area intended to receive ink

Negative space: the carved area intended to remain paper color

Figure-ground: the relationship between a main shape and its surrounding area

CHECKPOINT | Nine black-and-white cell plans with two labels.

WHAT YOU WILL DO

- 1 On paper, sketch a simplified version of each of the nine cells. Use solid dark marks for raised, inked areas and white for carved areas.
- 2 Check that thin lines and tiny islands can be carved safely and will remain strong enough to print. Simplify further where needed.
- 3 Label the ink and paper areas in two cells and compare their figure-ground relationship.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

Which cell needed the most simplification to remain printable?

13 - Design the Print Block

TODAY'S GOAL

Translate the photo grid into a single printable 3 x 3 block plan.

DAILY VOCABULARY

Translation: adapting an image from one medium into another

Registration: aligning an image or block with its intended print position

Border: an edge that separates or frames an area

CHECKPOINT | A measured, approved 3 x 3 block plan.

WHAT YOU WILL DO

- 1 Measure the teacher-provided block and draw a matching 3 x 3 plan. Leave a workable border and dividers between cells.
- 2 Place each simplified texture in its planned cell. Check that the grid will still read clearly at block size.
- 3 Mark any directional text or signature for reversal; obtain teacher feedback before transfer.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

What changed when your photographs became carveable marks?

14 - Learn Relief Tools and Safety

TODAY'S GOAL

Practice the tool handling needed to carve a relief block.

DAILY VOCABULARY

Relief print: a print made from the raised, inked surface of a block

Gouge: a carving tool that removes material

Bench hook: a support that holds a block while carving

CHECKPOINT | A practice carving and a labeled safety sketch.

WHAT YOU WILL DO

- 1 Observe the teacher demonstration: secure the block, keep your free hand behind the cutting edge, and push the gouge away from your body.
- 2 On a practice piece, carve short and long marks with controlled pressure. Stop and ask for help if the block slips.
- 3 Draw and label two safe hand positions before beginning the project block.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

Where must your free hand be while the gouge moves?

15 - Transfer the Nine Cells

TODAY'S GOAL

Move the approved grid plan onto the block accurately.

DAILY VOCABULARY

Transfer: moving a design from one surface to another

Mirror image: a reversed image produced by the printing process

Alignment: the correct placement of parts in relation to one another

CHECKPOINT | An accurately transferred 3 x 3 block.

WHAT YOU WILL DO

- 1 With teacher guidance, mark the outer border and two dividers in each direction to form nine equal cells.
- 2 Transfer the simplified design using the approved method. Check each cell against your plan.
- 3 Verify directional marks and any initials will print correctly before carving. Ask the teacher to check alignment.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

Which transferred mark is most important to protect while carving?

16 - Carve Cells 1-3

TODAY'S GOAL

Carve the first row while preserving the raised marks that will print.

DAILY VOCABULARY

Carved area: material removed so it does not receive ink

Raised area: uncarved surface that receives ink

Tool mark: a line or shape left by a carving tool

CHECKPOINT | First row carved and checked against the plan.

WHAT YOU WILL DO

- 1 Secure the block and identify white/paper areas in cells 1-3.
- 2 Carve away the larger negative areas first, then add controlled tool marks for surface detail. Keep the free hand behind the cutting edge.
- 3 Pause after each cell to compare it with the black-and-white plan and note one adjustment.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

Which tool mark communicates texture most clearly?

17 - Carve Cells 4-6

TODAY'S GOAL

Keep middle-row textures distinct and the grid dividers readable.

DAILY VOCABULARY

Mark making: the deliberate use of lines, cuts, or shapes

Line weight: the apparent thickness of a line

Density: how closely marks are placed together

CHECKPOINT | Second row carved with distinct textures.

WHAT YOU WILL DO

- 1 Carve negative areas in cells 4-6 using the approved safe setup.
- 2 Vary line weight and density to distinguish the three textures, while preserving sturdy raised sections.
- 3 Check the middle row from a distance. Compare its dark-light balance with the first row and note a needed revision.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

How does mark density change the value of a printed cell?

18 - Finish the Block

TODAY'S GOAL

Complete the last row and inspect the entire printing surface.

DAILY VOCABULARY

Proof: an early print made to test a block

Burr: a loose raised fragment left by carving

Craftsmanship: care and control shown in making work

CHECKPOINT | A complete nine-cell block ready for a proof.

WHAT YOU WILL DO

- 1 Carve cells 7-9 with the same hand placement and controlled cuts.
- 2 Inspect all nine cells for loose fragments, accidental cuts, weak dividers, and uncarved areas meant to stay white.
- 3 With teacher approval, make only necessary corrections. Photograph the finished block for your process record.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

Which cell shows your best craftsmanship, and why?

19 - Ink and Pull Proofs

TODAY'S GOAL

Test ink coverage, pressure, and the readability of all nine textures.

DAILY VOCABULARY

Brayer: a roller used to spread ink evenly

Ink coverage: how evenly ink reaches raised parts of a block

Burnishing: rubbing the back of paper to transfer the image

CHECKPOINT | Two or three numbered proofs with diagnostic notes.

WHAT YOU WILL DO

- 1 Follow the teacher demonstration to roll a thin, even layer of ink onto the brayer and raised block. Keep ink off carved recesses.
- 2 Place paper using the class registration method and apply even pressure or burnish as directed. Pull two or three proofs.
- 3 Compare the proofs: circle areas with too much ink, missing detail, or uneven pressure. Clean tools as instructed.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

Was your clearest proof affected more by ink or pressure?

20 - Revise, Print, and Critique

TODAY'S GOAL

Produce a clean final print and explain how the photo textures changed.

DAILY VOCABULARY

Edition: a group of prints made from the same block

Revision: a deliberate change based on feedback or a proof

Critique: a specific discussion of strengths and improvements

CHECKPOINT | Final print, photo grid, and written comparison.

WHAT YOU WILL DO

- 1 Use proof evidence and teacher guidance to make a small revision if needed. Re-ink and pull a clean final print.
- 2 After drying, label the print as directed by the teacher. Present it beside the 3 x 3 photo grid and process evidence.
- 3 Write a short critique identifying one successful texture translation, one effect of value or form, and one choice you would change next time.

STUDENT WORKSPACE

Sketch, plan, annotate, or record evidence here.

EXIT REFLECTION

How did carving and printing change the texture in your strongest cell?