

8TH GRADE ART

MIDTERM REVIEW

ANYTHING WE'VE COVERED SO FAR IN THE CLASS MAY BE ON THE EXAM. THIS WORKSHEET IS DESIGNED TO HELP REVIEW A LOT OF THAT INFORMATION.

STUDY TIPS • COLOR, DRAW, AND DESIGN AS YOU GO OVER INFORMATION. GO BACK & RE-READ NOTES EVERY 20 SO FAR THIS YEAR

NAME: _____
DATE: _____
PERIOD: _____

1

ELEMENTS OF ART

JUST THE BASICS: WHAT ARE THEY?

- TEXTURE:** DESCRIBES HOW SOMETHING FEELS OR LOOKS LIKE IT FEELS IF YOU TOUCH IT
TACTILE/ACTUAL/LITERAL OR ILLUSIONARY/FIGURATIVE
- LINE:** A TRAIL LEFT BEHIND BY A POINT MOVING IN SPACE (LITERAL/ACTUAL VS. FIGURATIVE).
- SHAPE:** SOMETHING WITH LENGTH & WIDTH (2 DIMENSIONS) AKA WHEN A LINE CROSSES OVER ITSELF; 4 TYPES: ORGANIC/FREE-FORM, GEOMETRIC, OPEN, CLOSED
- FORM:** SOMETHING WITH LENGTH, WIDTH, & HEIGHT (3 DIMENSIONS) 7 TYPES
- VALUE:** DESCRIBES HOW LIGHT INTERACTS WITH COLORS & OBJECTS; GRADATION/TONAL CHARTS HELP PRACTICE BLENDING & TRANSITIONS BETWEEN VALUES & TONES. *TOPE vs. CHSAROREUR*
- SPACE:** DESCRIBES THE AREA AROUND, UNDER, ABOVE, INSIDE/OUTSIDE AN OBJECT; TYPES: POSITIVE, NEGATIVE, OPEN, CLOSED
- COLOR:** A PROPERTY OF REFLECTED LIGHT. COLOR WHEEL = CHART THAT SHOWS HOW COLORS RELATE TO EACH OTHER TO CREATE COLOR HARMONIES (AKA COLOR SCHEMES) SCHEMES TO KNOW: ANALOGOUS, COMPLEMENTARY, WARM/COOL, PRIMARY, SECONDARY

2

PRINCIPLES OF DESIGN

JUST THE BASICS: WHAT ARE THEY?

- UNITY/HARMONY:** HOW ALL THE ELEMENTS RELATE TO EACH OTHER VISUAL MESSAGE & COMPOSITION.
- CONTRAST:** OPPOSITES (LITERAL = ELEMENTS & FIGURATIVELY = CONCEPTS/IDEAS) (DEPTH OF FIELD)
- PROPORTION:** USING SIZE/SCALE/RATIOS TO CREATE SYMBOLS OR ILLUSIONS (PROPORTIONS OF FACE).
- PATTERN/RHYTHM:** REPEATING STUFF FOR A SPECIFIC EFFECT IN A COMPOSITION
- EMPHASIS:** MAKING A FOCAL POINT STAND OUT - ISOLATION CONTRAST
- MOVEMENT:** CREATING EFFECTS THAT REPRESENT PHYSICAL MOVEMENT OR GUIDE THE VIEWER THROUGH A WORK OF ART.
- BALANCE:** HOW STUFF IN A COMPOSITION IS DISTRIBUTED

3

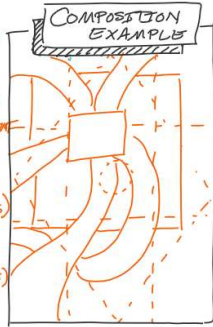
2D DESIGN BASICS

A COMPOSITION IS... HOW STUFF IS ORGANIZED IN A PICTURE PLANE TO CREATE A VISUAL MESSAGE.

A FOCAL POINT IS... THE MAIN AREA THAT SHOULD GRAB THE ATTENTION OF THE AUDIENCE FIRST. LIKE TOPIC SENTENCE/THESIS STATEMENT

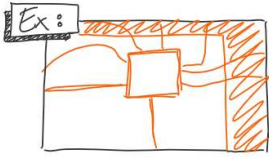
STRONG COMPOSITIONS HAVE...
- STRONG F.P. PLACEMENT
- VARIETY (SIZE, PLACEMENT, CONTRAST)
- LEADING LINES (OVERLAPPING & RUNNING OFF EDGES)

WHAT MAKES A COMPOSITION WEAK?
- POOR FOCAL POINT PLACEMENT
- CLONING
- LACK OF COHESION (IDEA/MESSAGE) (BASICALLY DOING ANY OF THE "NEVER'S")



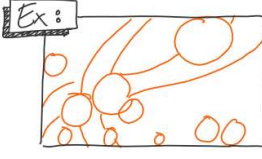
THE NEVER'S ARE...

1 NEVER BULLSEYE



WHY? CONFRONTATIONAL IT'S TOO BALANCE
CROP
HOW TO FIX IT... OVERLAP TO PLAN BETTER HOW SPACE IS ACTIVATED

2 NEVER CROWD



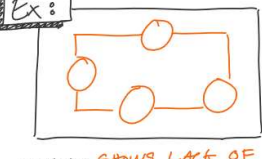
WHY? UNCOMFORTABLE, STRESSFUL - BREAKS LEADING LINES
HOW TO FIX IT... OVERLAP OR ADD SPACE

3 AVOID CORNERS & EDGES



WHY? #1 - IT MIGHT GET CROPPED WHEN MATED #2 GETS LOST; COMP. FALLS APART
HOW TO FIX IT... BREAK OR STAY AWAY

4 AVOID STICKER EFFECT



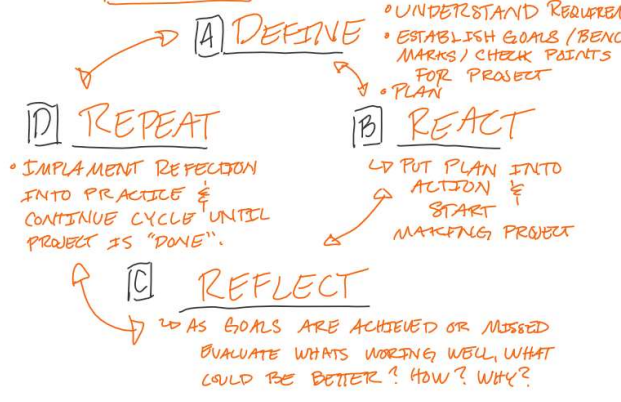
WHY? SHOWS LACK OF ANY COMPOSITION SKILLS.
HOW TO FIX IT... OVERLAP SOMETHING TO VISUALLY COME GET THEM.

4

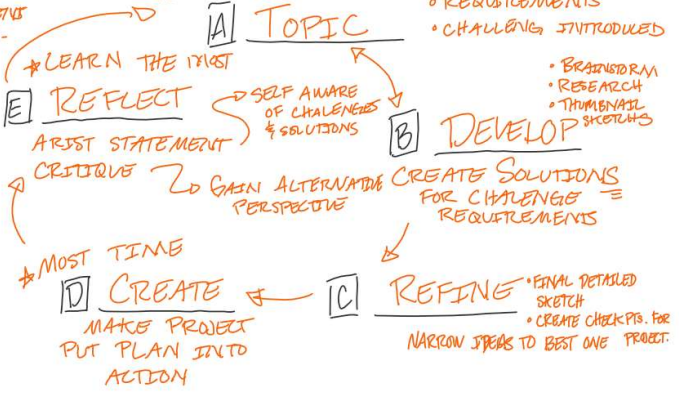
CREATIVE PROCES

FILL OUT THE CHART BELOW. DEFINE EACH CREATIVE PROCESS TYPE, LIST EACH STAGE OF THAT PROCESS, & GIVE EXAMPLES OF WHAT EACH PART CAN LOOK LIKE.

1 PROCESS DRIVEN



2 PRODUCT DRIVEN




5 MEDIA MANIPULATION

HOW TO CONTROL VARIOUS MEDIA, ACHIEVE SPECIFIC EFFECTS & MAINTAIN HIGH LEVELS OF CRAFTSMANSHIP.

INK PROPERTIES: COMES IN THE FORM OF FELT-TIP, BALL-POINT & LOOSE/DIP PENS

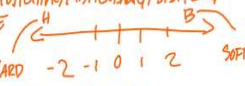
SKILLS
 ↳ USUALLY A STAIN SUSPENDED IN OIL, ALCOHOL
ARCHIVAL INK WILL NOT EFFECT PAPER OVER TIME
 ↳ SO IT'S NON-ACIDIC.

- CLEAN MARKS: ↳ SLOW DOWN, FLOAT-ON & OFF
- CHANGE VALUES: SPACING BETWEEN MARK; CLOSER TOGETHER = DARKER; FURTHER APART = LIGHTER
- CREATING SOFT EDGES: 
- FINISHING: SIGN WORK & MAT → CAN CROP TO ENHANCE/FIX COMPOSITION
- TRICKS FOR HIGH LEVEL OF CRAFTSMANSHIP
 ↳ PRACTICE WORKING CAREFULLY; USE PAPER OR TAPE TO MASK AN AREA (PREVENT MARKS IN SPECIFIC AREAS); TUCK LINES IN TO OTHERS; COVER UP MISTAKES.

GRAPHITE

: A MINERAL USED IN ART & INDUSTRIAL PROCESSES AS A LUBRICANT

SKILLS

- CLEAN MARKS: CONTROLLED CAREFUL PRESSURE - MINDFUL OF DIRECTION, CHANGING HAND POSITION, WORK FROM CORNER OUT
- CHANGE VALUES: PRESSURE, CROSS HATCHING/HATCHING/STIPPLING BE MINDFUL OF HARDNESS OF GRAPHITE 
- CREATING SOFT EDGES: ↳ PRESSURE, PAGE VALUES; SHARPING SOFT = HARD
- FINISHING
 ↳ PROTECTIVE APPLIED (ADDS PROTECTIVE BARRIER & PREVENTS SHERING)
 ↳ SEEN & MAT
- TRICKS FOR HIGH LEVEL OF CRAFTSMANSHIP
 ↳ MASKING (PAPER/TAPE TO PREVENT MISTAKE)
 ↳ WORK WITH PAPER UNDER DRAWING HAND TO PREVENT SMEARING (LEFT & SET/DON'T SLIDE)
 ↳ ERASE ALL WHITE SPACE (CLEAN UP SMEARS); ERASE FROM CENTER OUT TO EDGES.

PAPER PROPERTIES

SKILLS

- SCORING
- FOLDING
- CUTTING
- JOINING
 ↳ TYPES & FUNCTION
- _____:
- _____:
- _____:
- _____:
- TRICKS FOR HIGH LEVEL OF CRAFTSMANSHIP
 ↳

COLOR PENCIL PROPERTIES

SKILLS

- CLEAN MARKS - SAME AS INK & GRAPHITE
 ↳ USE SHARP POINT
- CHANGE VALUES
 - HATCHING
 - CROSS-HATCHING
 - STIPPLING
 - PRESSURE
- BLENDING TECHNIQUES
 - FADING
 - BURNISHING
 - CROSS FADING
- ADDING TEXTURE
 - LAYERING TECHNIQUES (CROSS HATCHING OVER SOLID TONE)
 - LAYERING MEDIA (INK OVER COLORE PENCIL)
- ENHANCING COLOR
 - USE ANALOGOUS COLORS TO ADD VARIATION & MAINTAIN SATURATION
 - ADD SOME SMALL AMOUNT OF COMPLEMENTARY COLOR NEXT TO IT.
- TRICKS FOR HIGH LEVEL OF CRAFTSMANSHIP
 ↳ SAME AS EVERYTHING ELSE

FINISHING -
 ↳ BURNISH WITH FACIAL TISSUE & SPRAY WITH FIXATIVE

6 ART SKILLS

COMPLETE & LABEL THE PERSPECTIVE DRAWINGS BELOW

LINEAR PERSPECTIVE

WHAT IS IT? A SET OF RULES TO HELP MAKE LANDSCAPE/CITYSCAPES LOOK REAL
 WHAT CAN IT DO?

TERMS TO KNOW

- VANISHING POINT = DEFINE (V.P)
- EYE LEVEL / HORIZON = POINT OF VIEW OF VIEWER.
- ORTHOGONAL LINES = PARALLEL LINES THAT RECED (GO BACK) TO V.P.

1 POINT PERSPECTIVE

DEFINITION: HAS 1 V.P.
 IT SHOWS: FRONT FACE OF OBJECTS

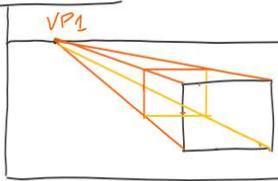
2 POINT PERSPECTIVE

DEFINITION: HAS 2 VP
 IT SHOWS: EDGES OF OBJECTS FACING VIEWER

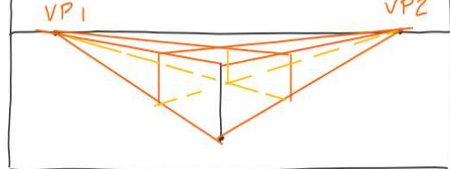
3 POINT PERSPECTIVE

DEFINITION: HAS 3V.P.
 IT SHOWS: OBJECTS FROM
 • WORMS-EYE VIEW
 • BIRDS-EYE VIEW

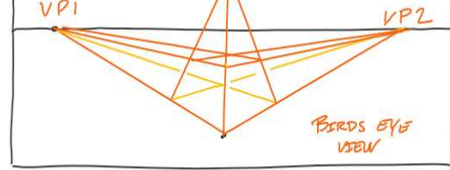
1 POINT



2 POINT



3 POINT



RULES/HINTS

- ANY THING FACING VIEWER WILL BE PARALLEL TO EDGES OF PAPER
- ANYTHING GOING BACK IN SPACE CONVECTS TO V.P

RULES/HINTS

- ALL VERTICAL LINES ALWAYS PARALLEL TO EDGES OF SIDES OF PAPER.
- ALL OTHER LINES CONNECT TO 1 OR BOTH V.P.

RULES/HINTS

BIRDS EYE VIEW

LANDSCAPES

DEFINE THE FOLLOWING TERMS & COMPLETE THE DRAWING ACTIVITIES BELOW...

• DEPTH-OF-FIELD

- ↳
- ↳
- ↳

• PERSPECTIVE

↳

↳

↳ EDGES

↳ SHADOWS

↳ COLORS

CREATE A LANDSCAPE THAT INCORPORATES ALL THE SKILLS DEFINED IN THIS SECTION OF THE REVIEW...

PORTRAITS

HIGHLIGHT & LABEL KEY FEATURES ON THE CHARTS TO THE RIGHT →

• WHY IS LEARNING ANATOMY IMPORTANT?

• WHY IS LEARNING GENERIC RAISDS IMPORTANT?

• HOW TO MAKE A PORTRAIT LOOK LIKE SOMEONE SPECIFICALLY

•

PROPORTION GUIDE-LINES

• HEAD WIDTH:

• HEAD HEIGHT:

• MOUTH WIDTH:

• EYES PLACEMENT

USE SPACE BELOW TO DRAW OUT FACE GUIDE-LINES NEEDED BEFORE ADDING IN DETAILED SHAPES

FRONTAL

PROFILE

Ear

- Legs of the Anti Helix
- Leg of the Helix
- Anterior Notch
- Triangular Fossa
- Tragus
- Lobe
- Helix
- Scapha
- Anti Helix
- Antitragus
- Concha
- Ear Canal



Nose

- Nasion
- Septum
- Philtrum
- Naris
- Nasal Bone
- Brow Ridge
- Lateral Surface
- Alar Furrow
- Apex
- Alar Wing
- Columella
- Glabella



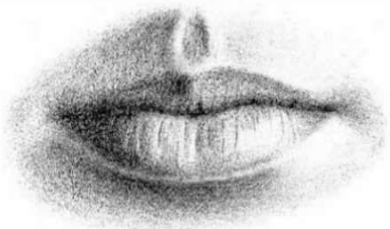
Eye

- | | | |
|--------------------|----------------|--------------|
| • Upper Lid | • Malar Furrow | • Limbus |
| • Lower Lid | • Canthus | • Iris |
| • Upper lid Furrow | • Caruncula | • Pupil |
| • Lower Lid Furrow | • Sclera | • Reflection |
| • Orbital Crease | • Lashes | • Tear duct |



Lips

- | | | |
|---------------------|---------------------|-----------------|
| • Philtrum | • Commissure | • Mental Furrow |
| • Cupid's Bow | • Inferior Lip | • Mental Crest |
| • Vermillion | • Superior Lip | • Upper Lobe |
| • Vermillion Border | • Nasolabial Furrow | • Lower Lobes |



Skull

- | | |
|----------------------|-----------------------|
| • Frontal Eminence | • Orbital Fossa |
| • Supraorbital Crest | • Zygomatic Arch |
| • Nasal Bone | • Infratemporal Fossa |
| • Nasal Spine | • Mastoid Process |
| • Canine Fossa | • Maxilla |
| • Temporal Fossa | • Mandible |

