

# METAL & FIBER ARTS

## 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, ADD DESIGNS WHILE GOING OVER INFORMATION. GO BACK & RE-READ NOTES GIVEN OUT SO FAR THIS YEAR.

NAME: \_\_\_\_\_  
 DATE: \_\_\_\_\_  
 PERIOD: \_\_\_\_\_

## ELEMENTS OF ART

GO BEYOND THE BASICS - WHAT DOES THE NEXT LEVEL LOOK LIKE? SOUND LIKE? HOW CAN THEY BE USED ADVANTAGEOUSLY?

### GENERAL UNDERSTANDING EXPECTATIONS

**BEGINNING:** JUST THE BASICS & DEFINITIONS  
**INTERMEDIATE:** & SPECIFIC TYPES (DIFFERENCES & SIMILARITIES)  
**PROFICIENT:** & DEMONSTRATE EFFECTIVE APPLICATION  
**\*ADVANCED:** & DEMONSTRATES MORE REFINED/EFFICIENT APPLICATION OF ALL THINGS LEARNED SO FAR

- 1 **TEXTURE:** LITERAL & IMPLIED ; HOW CAN THOSE BE UTILIZED TO TELL A VISUAL STORY BY THEMSELVES OR ENHANCE IT
- 2 **LINE:**
- 3 **SHAPE:** OPEN, CLOSED, ORGANIC/FREE-FORM, & GEOMETRIC
- 4 **FORM:** GEOMETRIC, ORGANIC/FREEFORM, ABSTRACT, REALISTIC, NON-OBJECTIVE; CURVILINEAR & ARCHITECTURAL
- 5 **VALUE:** TONE VS. CHIAROSCURO; HIGH/LOW KEY; HIGH/LOW CONTRAST  
 ↳ TINT VS. SHADE
- 6 **SPACE:** POSITIVE/NEGATIVE, OPEN/CLOSED
- 7 **COLOR:** COLOR WHEEL; SCHEMAS: PRIMARY, SECONDARY, TERTIARY, WARM/COOL, ANALOGOUS, COMPLEMENTARY, NEUTRAL, \*SPLIT COMPLEMENTARY, \*QUATERNARY

\*HOW TO DESCRIBE A COLOR  
 ↳ HUE - NAME  
 ↳ SATURATION - PIGMENT CONTENT  
 ↳ VALUE - LIGHT/DARK

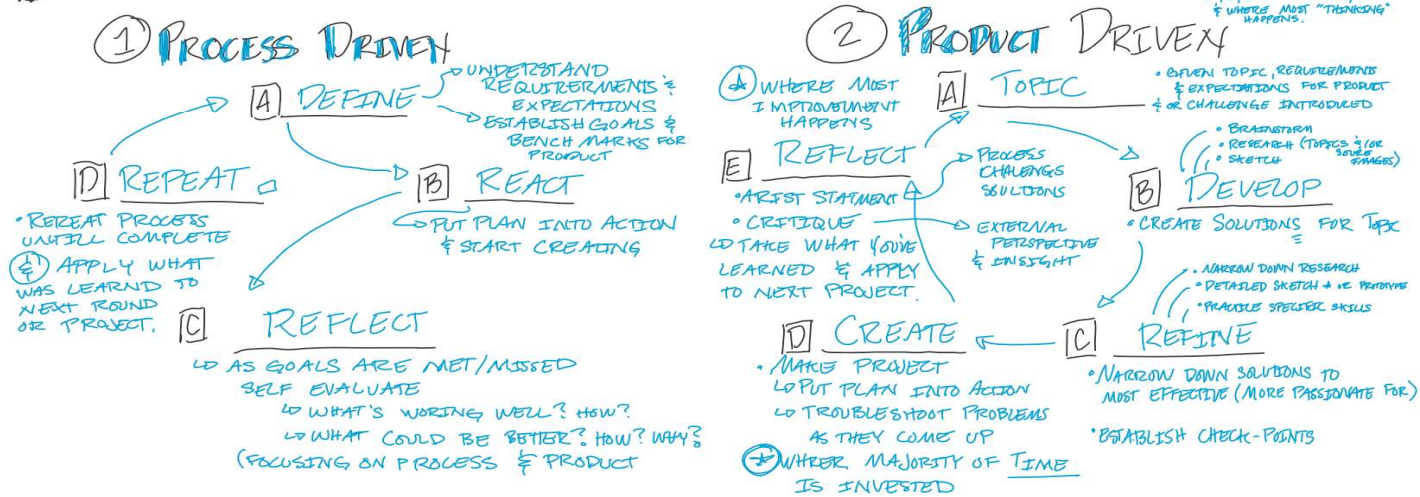
## PRINCIPLES OF DESIGN

GO BEYOND THE BASICS - WHAT DOES THE NEXT LEVEL LOOK LIKE? SOUND LIKE? HOW CAN THEY BE USED ADVANTAGEOUSLY?

- 1 **UNITY/HARMONY:** HOW ALL THE ELEMENTS RELATE TO THE VISUAL MESSAGE
- 2 **CONTRAST:** OPPOSITES (LITERALLY = ELEMENTS & FIGURATIVELY = CONCEPTUAL / IDEA)  
 ↳ EGYPTIANS / GREEKS
- 3 **PROPORTION:** USING SIZE/SCALE/RATIOS TO CREATE SYMBOLS OR THE ILLUSION OF REALITY  
 ↳ LINEAR / ATMOSPHERIC PERSPECTIVE
- 4 **PATTERN/RHYTHM:** REPEATING STUFF IN A COMPOSITION TO CREATE SPECIFIC EFFECTS FOR THE VIEWER &/OR VISUAL MESSAGE.
- 5 **EMPHASIS:** MAKING THE FOCAL POINT STAND OUT FOR SPECIFIC EFFECTS; ISOLATION & CONTRAST ARE SPECIFIC TYPES.
- 6 **MOVEMENT:** CREATING EFFECTS THAT REPRESENT PHYSICAL MOVEMENT OR GUIDE A VIEWER THROUGH A WORK OF ART - PASSAGE
- 7 **BALANCE:** HOW STUFF IN A COMPOSITION IS DISTRIBUTED (LITERALLY & FIGURATIVELY)  
 ↳ SYMMETRICAL, ASYMMETRICAL, APPROXIMATE, ODD; EXACT/BILATERAL; RADIAL; 4x ETC

## 4 CREATIVE PROCESSES

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.



# 5 3D-DESIGN BASICS

EXPLAIN THE 4 THING TO BE MINDFUL OF WHEN DESIGNING IN 3-D

- FORM - BASIC STRUCTURE OF IT
- VOLUME - SPACE IT OCCUPIES
- MASS - WEIGHT (VISUAL & ACTUAL)
- POINT-OF-VIEW - WHERE/HOW IT WILL BE VIEWED

EXPLAIN THE 4 CATEGORIES OF SCULPTING TECHNIQUES

- SUBTRACTION - REMOVING MATERIAL TO REVEAL PRODUCT
- ADDITIVE - BUILDING UP MATERIAL TO CREATE PRODUCT
- MANIPULATION - CHANGING CONFIGURATION (ORIGAMI/YARN PRJ).
- DUPLICATION - CREATING MULTIPLES BY CREATING TEMPLATES, MOLDS, OR JIGS

# 6 MEDIA & SKILLS

**PAPER PROPERTIES:** GRAIN DIRECTION AFFECTS FOLDING & CUTTING  
 DIMENSIONAL STABILITY FOR SCULPTING & BOOK ARTS.

**SKILLS**

- **SCORING:** COMPRESSING OR PARTIALLY CUTTING BUT NOT ALL THE WAY THROUGH MEDIA
- **FOLDING:** USING BONE-FOLDER TO SCORE & CREATE PAPER; WORK ON FLAT SURFACE (SLIDE, STACK, THEN CREASE, COMPLEX)
- **CUTTING:** EXACT CUTTING = PRECISE; CUTTING MAT INTERFERENCE; SCISSORS - GOOD FOR SIMPLE CUTS; TEARING - LEAVES RECEDED EDGE
- **JOINING:** LAMINATING - APPLY TO ENTIRE SURFACE (NOT JUST COATING IN PLATE)
- ↳ TYPES & FUNCTION
- **GLUE STICK:** LOW WATER CONTENT; WEAKER HOLD
- **WHITE GLUE:** HIGH WATER CONTENT; STRONG BUT BRITTLE/FERM HOLD
- **PVA:** SAME AS W.G. BUT FLEXIBLE & ARCHIVAL
- **TAPE:** CAN BE TIGHTER HOLD; GOOD FOR "DRY-FIT"
- **HOT-GLUE:** NO WATER; DEPENDS ON MATERIAL FOR STRENGTH/WEAKNESS - CARDBOARD & PAPER = STRONG, METAL/PLASTIC; WAX
- **TRICKS FOR HIGH LEVEL OF CRAFTSMANSHIP**  
 ↳ COVER FULL SURFACE TO ACCOUNT FOR WARPING & BE MINDFUL OF AUNT.

## FIBERS

### NATURAL FIBERS

PROS:	CONS:
<ul style="list-style-type: none"> <li>• EASY TO DYE</li> <li>• LESS IMPACT ON ENVIRONMENT</li> <li>• MORE HYPOALLERGENIC</li> </ul>	<ul style="list-style-type: none"> <li>• MORE EXPENSIVE</li> <li>• MORE TIME TO REFINE FIBERS</li> <li>• MORE LIKELY TO SHRINK</li> <li>• MORE VARIABLE W/ YARN WEIGHT.</li> </ul>

EXAMPLES: COTTON, LINEN, WOOL, SILK

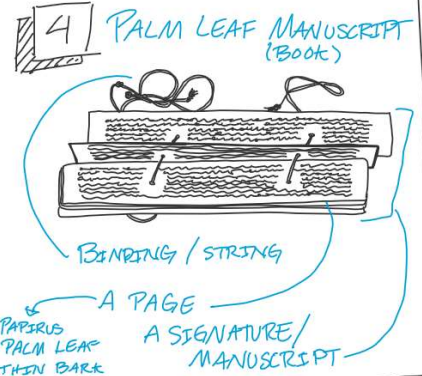
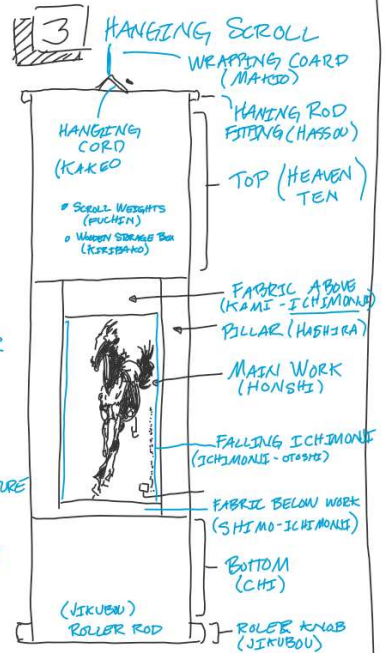
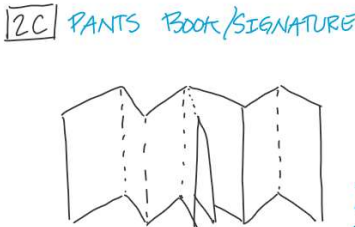
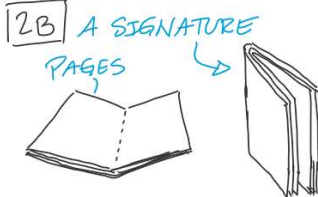
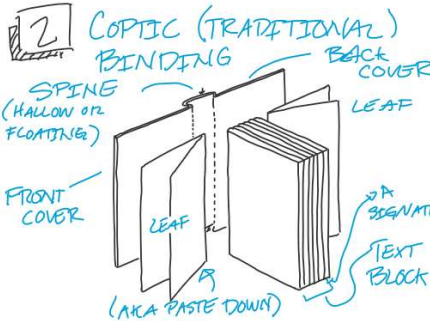
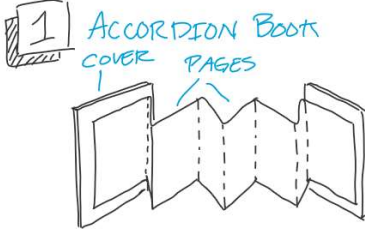
### SYNTHETIC FIBERS

PROS:	CONS:
<ul style="list-style-type: none"> <li>• MORE AFFORDABLE</li> <li>• MORE CONSISTANT BETWEEN BATCHES</li> <li>• GOOD ALTERNATIVE FOR VEGAN ARTISTS.</li> </ul>	<ul style="list-style-type: none"> <li>• VERY BAD FOR THE ENVIRONMENT - PLASTIC / NOT BIO DEGRADABLE</li> <li>- CONSUMES A LOT OF RESOURCES</li> <li>• INTEGRITY OF YARN DEGRADATES FAST THOUGH</li> </ul>

EXAMPLES: ACRYLIC, NYLON, POLYESTER, RAYON & SPANDEX

## BOOK MAKING (I): IDENTIFY & LABEL THE VARIOUS TYPES OF BOOK STRUCTURES

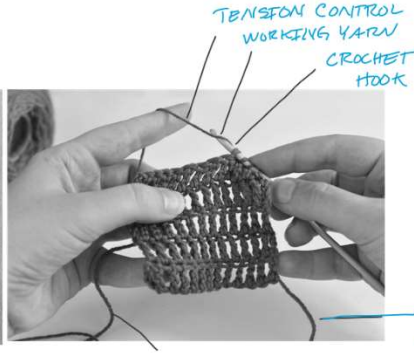
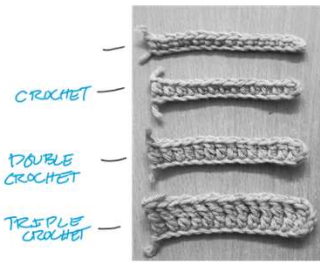
(P&A): NEED TO ALSO EXPLAIN THE FUNCTION OF EACH ITEM



# YARN FIBER ARTS

IDENTIFY THE STRUCTURES BELOW, LABEL THE VARIOUS PARTS OF EACH DIAGRAM, & LIST OTHER IMPORTANT TECHNIQUES.

## A CROCHETING

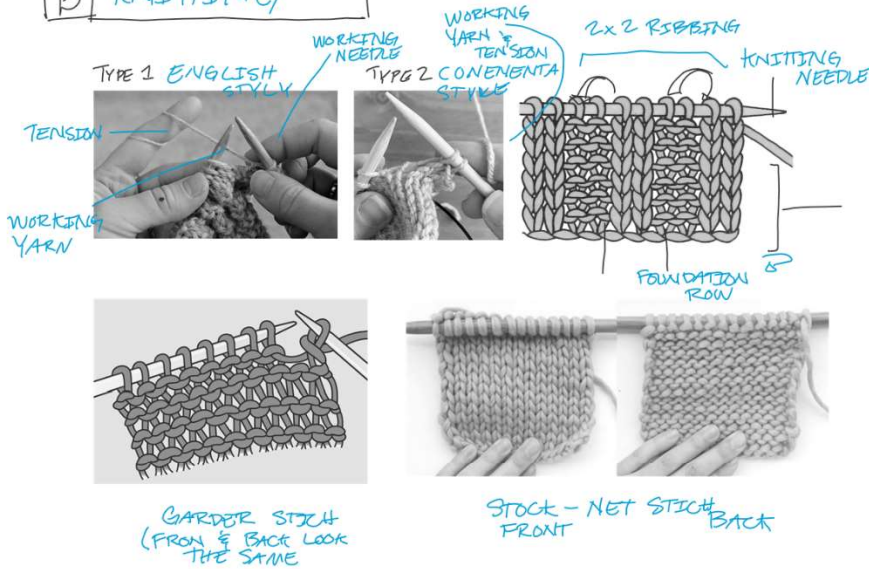


### IMPORTANT INFO

- \* USES HOOK
- \* COMMON ISSUES & SOLUTIONS
  - WORK ANGLE IN
    - ↳ TURNING TOO SOON
    - ↳ MAKE SURE PUTTING STITCH IN LAST STICH BEFORE TURNING.
- \* TENSION ISSUES (TO TIGHT/LOOSE)
  - EXPERIMENT WITH DIFFERENT TENSION WRAPPING TECHNIQUES
  - PRACTICE KEEPING WORKIN YARN LOOP

COUNT & STITCHES

## B KNIITING



### CASTING ON

### CASTING/BINDING OFF

### GAUGE/SWATCHING

- ↳ MUST DO FOR FITTED GARMENTS OR WHEN WORKING FROM A PATTERN.
- WHY?
  - ↳ PERSONAL TENSIONING CAN CREATE SO MUCH VARIATION, SWATCHING HELPS FIGURE OUT HOW YOU CAN ADJUST YOUR PRACTICES TO "MEAT GAUGE"
- ↳ SWATCH TOO BIG? WORK WITH SMALLER NEEDLES
- ↳ TOO SMALL? WORK WITH LARGER NEEDLES.
- OR CAN RECALCULATE NUMBER OF STICHES AND ROWS TO MEET YOUR GAUGE (WAY MORE COMPLICATED).

## C WEAVING

