

AESTHETICS the study of beauty. What's beautiful in a work of art. Refined, tasteful, and artistic.

ACETATE a strong, transparent sheet of plastic, in various thickness', and used in color separation and used in covers for artwork.

ACRYLIC a synthetic paint invented during the 1950's, that is water based and dries glossy.

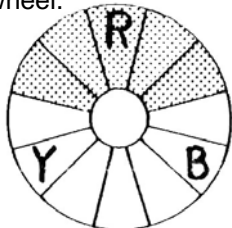
ACRYLIC RETARDER a medium added to acrylics to slow drying time.

AIR BRUSH an atomizer operated by compressed air; a small spray gun.



ALLEGORY in art, a picture containing figures or scenes that symbolize other figures or scenes.

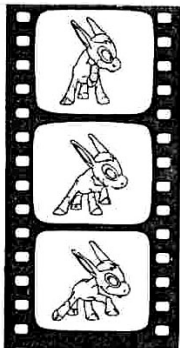
ANALOGOUS COLORS colors closely related, side by side on the color wheel.



APPRAISAL to determine the monetary worth of a work of art.

ANALYSIS the second step of art criticism during which the principles of art are used to learn how an artwork is organized or composed.

ANIMATION a motion picture consisting of a photographed series of drawings.



animated cartoon

APPRENTICE a student artist, in the Middle Ages, people who learned from a master artist.

ARCHIVAL of lasting quality; permanent. The term is used frequently in connection with any of the materials making up a picture.

ART CRITICISM an organized approach for studying, understanding and judging artworks. It involves four steps: description, analysis, interpretation, and judgment.

ART GUM an eraser that crumbles as it erases, not scratching or discoloring artwork.

ARTISTIC LICENSE ignoring reality for the sake of the work of art or deliberately "breaking the rules" because you like the results.

ASYMMETRICAL artwork that looks balanced when parts are arranged differently on each side.

ATMOSPHERIC PERSPECTIVE using a hazy blue or violet color on objects in the distant.

BACKGROUND the area of a picture that appears farthest away.

BALANCE arrangement of objects in a work of art so that they seem to be even throughout.

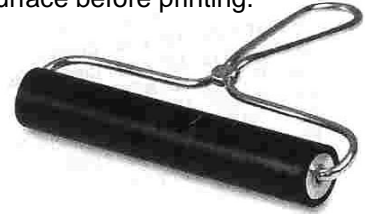
BINDER the adhesive used to hold particles of pigment together in paint. In watercolor-gum Arabic, a water-soluble glue; in oil-linseed oil, in tempera-egg yolk or whole egg; in pastels-gum Arabic; in acrylics-a liquid plastic.

BLEED paint or ink that runs into a adjoining area or up through coats of paint.

BLOCK PRINT a print on paper or textile. The hand-carved wood or linoleum block may be stamped by hand or in a block printing press. Relief style of printing.

BLOCK in printing, a piece of thick, flat material which a design is carved.

BRAYER a small, hand-held rubber roller used to spread ink evenly on a surface before printing.



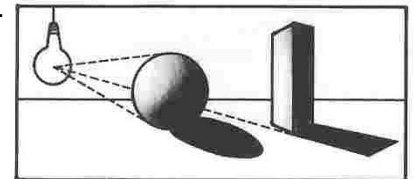
CANVAS a woven fabric used as a support mainly for oil and acrylic paintings. Although more expensive than cotton, linen is considered the better of the two because of its strength and appealing surface texture.

CANVAS BOARD canvas laminated onto a pressboard.

CARICATURE a drawing that exaggerates prominent features of a subject, usually humorous.



CAST SHADOW a shadow made by an object but the shadow is on another object.



CENTER OF INTEREST the main area of interest in a painting, toward which all visual movement is directed.

CHARCOAL is a form of carbon, made by heating wood in the absence or near absence of air so that the material cannot burn. Artist's charcoal is made from willow twigs, beech twigs and vines.

CHIAROSCURO a strong emphasis on the change from light to dark in a painting. The use of a range of values-that is, light and shaded areas in a picture-to give the illusion of form, or solidity.

CIRCA approximate time, exact dates unknown.

CIRCLE a curved line, all parts of which are equidistant from the center.

COLLAGE a work of art in which materials, such as paper, cloth or found materials, are glued onto a surface.

COLOR SCHEME plans for organizing colors.

COLOR TRIAD a group of three colors spaced equal distant apart on the color wheel.

COLOR WHEEL the circular arrangement of hues based on a color theory. The spectrum in a circle.

COMMISSION an authorization to create a work of art for a stated price.

COMPASS a device for drawing circles.

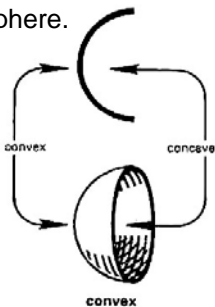


COMPLEMENTARY two colors directly opposite each other on the color wheel.

COMPRESSED CHARCOAL ground charcoal powder compressed into sticks; harder than vine charcoal and not as easily manipulated.

COMPOSITION the arrangement of objects in a picture.

CONCAVE like the inner surface of a hollow sphere.



CONTEMPORARY ART art of our era or times.

CONTENT the feelings or mood portrayed in a work of art.

CONTOUR a line drawing that defines the outline of an object.

CONTRAST a great difference between colors.

CONVEX a surface that curves or bulges outward.

COOL COLORS the colors ranging from the blues, greens and violets.

CRAFTS works of art, decorative or useful, that are skillfully made by hand. Crafts include weaving, fabric design, ceramics, and jewelry making.

CRAFTSMANSHIP great skill or ability, proficiency, expertness, taking great care in neatness of work.

CRAYON pigment held together with wax and molded into sticks.

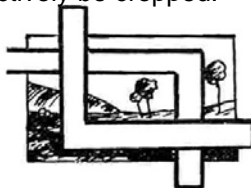
CREATIVITY the ability to design or make something new and original, using the imagination rather than imitating something else.

ART CRITIC one who expresses his personal judgment of works of art; usually also a writer on art.

CRITIQUE a constructive discourse covering a work or works of art, pointing out areas that are well done as well as things that might be improved.

CROPPING masking unnecessary areas of a picture to create an interesting composition.

CROPPERS two L shaped pieces of mat board held around a picture to judge so a composition can most effectively be cropped.



CROSS-HATCHING the overlapping of parallel lines to create value.



CROW QUILL PEN a small dip pen with a fine steel nib, used for sketching or drawing, where thin lines are needed.



CUBE a solid form consisting of six equal square sides.

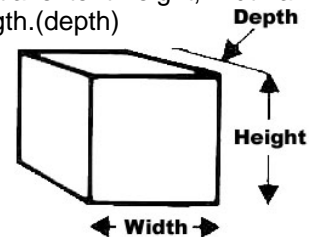
DAMAR VARNISH a final varnish for oil and tempera paintings; can be used with watercolors.

DEPTH the third dimension of front to back or near to far, represented in an artwork by the actual or apparent distance from bottom to top or front to back.

DESCRIPTION the first step of art criticism. It involves asking and answering questions designed to help you discover everything in a work of art.

DETAIL a small part of a work art, also a distinctive feature of an object or scene which can be seen most clearly close up.

DIMENSIONS in art, the measures of spatial extent-height, width and length.(depth)



DISTORT to deform, elongate, angularize, misshape, twist, or exaggerate.

DOODLE to draw or scribble with little or no conscious thought about the result.

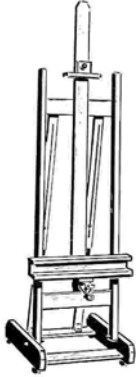
DRAFTSMAN'S BRUSH a brush with a long row of horse hair bristles used to brush away eraser crumbs etc.



DRY BRUSH with ink or paint, a method of painting with very little color or moisture on the brush, creating a "skipped" or "missed" effect.

DYES pigments that dissolve completely, are transparent, and have no bulk.

EASEL a free-standing structure used to hold a canvas or drawing board while the artist is drawing or painting.



EBONY PENCIL sketching and layout pencil, very dark black, and having a rod of a larger (and softer) diameter than a standard pencil.

ELEMENTS OF ART line, shape, form, value, color,

ELLIPSE a circle seen from an oblique angle, creating an elongated shape.

EMBOSS to create a relief or raised design.

EXPRESSIONISM artistic style that exaggerates or distorts the painting's subject in order to express the artist's emotions.

FERRULE the metal part of a paint brush that holds the hairs or bristles.

FIGURE the human form or any recognizable object of the human form in art.

FIXATIVE a chemical that is sprayed over work to prevent smearing and to make art media, such as charcoal, graphite or pastels, adhere to the paper.

FOCAL POINT the center of interest in a picture.

FOREGROUND area of a picture that appears nearest to the viewer, usually at the bottom of a picture.

FORESHORTENING a technique used to show the proportions of an object in a space, and distinguish the foreground and background of a picture plane.

FORM a three-dimensional object that encloses space.



FREE-LANCE ARTIST one who does artwork for several different employers, not on salary or on a specific day to day basis.

FRONTAL VIEW a portrait done straight on, in front, looking straight ahead.



FUGITIVE COLORS a color that fades relatively quickly, making it unsuitable for permanent painting.

GALLERY a place where art is exhibited and sold.

GISSO a mixture of finely ground plaster and glue that is used to prime a surface for painting.

GESTURE DRAWING a quick drawing that captures the gestures and movements of the body, not detailed.



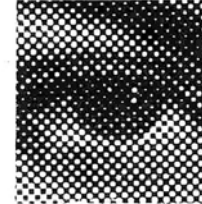
GICLEE a method of reproducing art using an inkjet printer. First produced in the 1990s, giclee are gaining wider acceptance as the materials (inks) have been improved. French for "sprayed ink." Pronounced gee-clay.

GRAPHIC ARTIST an artist who designs, illustrates and creates any kind of art for printed reproduction.

GRAPHITE PENCILS drawing pencils in which the center rod is graphite; H to 9H are graduated degrees of hard (light); HB and F are between hard and soft; and 2B to 6B are graduated degrees of softness (dark).

GRID a network of horizontal and vertical lines forming squares or rectangles, used as a guide for reproducing accurate drawings.

HALFTONE a photo that has been "screened" into dots for printing.



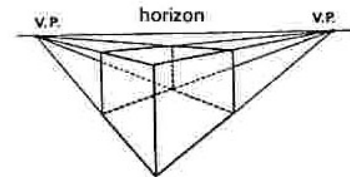
HARD EDGE crisp, clean edges achieved through the use of flat, even values or colors.

HATCHING a technique in which lines are parallel to each other, used to create value.



HIGHLIGHT the area on an object that reflects light.

HORIZON LINE the line at which the sky and earth meet.



ILLUSTRATOR an artist who creates designs and pictures for books or magazines to explain the text or show what happens in a story.

IMPASTO a thick heavy application of paint on a painting, raised brushstrokes.

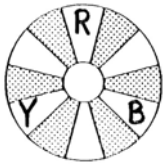
IMPLIED SHAPE the illusion of a shape that doesn't exist. The illusion of a square below is an example.



INDIA INK a dark black liquid ink, available in what is called waterproof or non-waterproof formulas.

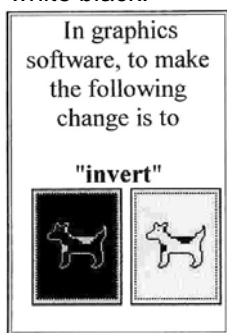
INTENSITY the strength or purity of a color. Brightness of a color.

INTERMEDIATE colors located between the primary and secondary colors on the color wheel.



INTERPRETATION the third step of art criticism. It involves using the "clues" gathered during your analysis of a work of art to reach a decision about its meaning.

INVERT to turn inside out or upside down. Or, to reverse the position, order, or condition of something, as when making what is black white, and what is white black.



JUDGEMENT the last step of art criticism. A thoughtful and informed response to a work of art.

KNEADED ERASER a soft, pliable eraser that can be shaped. It absorbs rather than rubbing away like an art gum eraser.

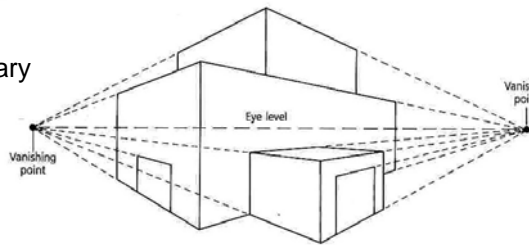
LEFT BRAIN refers to a theory in which the left side of the brain is responsible for reading and verbal

task, while the right brain is the creative side, responsible for art and spatial comprehension.

LIGHTFAST having the ability to resist fading on long exposure to sunlight. Denotes permanence when applied to pigment. The opposite quality of fugitive.

LINE a continuous mark made by a tool as it is drawn across a surface.

LINEAR PERSPECTIVE a technique used to create the illusion of depth using straight lines of a 2-D surface.



MANIKIN an adjustable wooden model of the human figure which can be posed as desired for practice drawing.



MASTERPIECE a work of art of an excellence that has stood the test of time.

MAT a pressed paper board used to frame art.

MATTE a dull, lusterless finish, no gloss.

MECHANICAL DRAWING a drawing made by using compasses or other drafting tools.

MEDIUM/MEDIA materials used to create a work of art.

MIDDLEGROUND the zone or space between the foreground and the background of a picture.

MIND'S EYE the faculty of the mind to imagine or remember visual things.

MIXED MEDIA combinations of media, such as ink and watercolor, pastels and paint to create a work of art.

MODEL a person who poses for an artist; also, small-scaled artwork that shows how a larger artwork might look.

MONOCHROMATIC a color scheme using one color plus the neutrals to change the value.

MOTIF the repetition of visual elements in a work of art.

MUDDY said of colors in a painting that have lost their sparkle (intensity); usually caused by overworking or mixing too many colors together.

MURAL a painting made as an integral part of a wall or ceiling.

MUSEUM a place where art is collected and cared for and displayed for public viewing.

NATURAL PIGMENTS colors from animal, mineral, or plant sources.

NEGATIVE SPACE the area surrounding positive shapes; empty areas.

NEWSPRINT paper of the sort newspapers are printed on. It is inexpensive and fine for practice drawing. Not considered permanent because it yellows with age.

NEUTRALS white, black and gray as a group.

NIB a point that fits on the end of a calligraphy pen and regulates the flow of ink. Nibs come in many sizes from very thin to broad and flat.

NONOBJECTIVE artwork without recognizable natural objects.

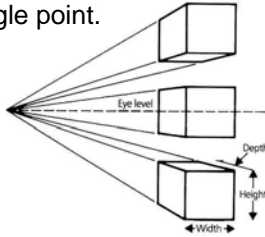
NUANCE a subtle difference, distinction, or variation; a subtle quality. Or a sensibility to, awareness of, or ability to express delicate gradations of a meaning.

OEUVRE the collected works of an artist. Literally, the French word for work.

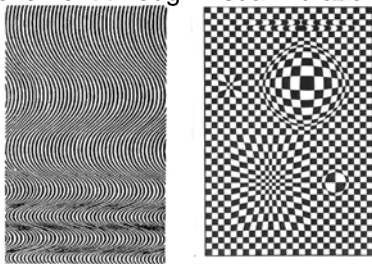
OIL PASTELS a nondrying oil, have a greater proportion of wax, do not form a durable paint film, and do not dry completely.

OIL STICKS are hard and will form a dry film when not used. They contain only enough wax to mold them into their crayon shape.

ONE-POINT PERSPECTIVE perspective in which all lines converge at a single point.



OP ART a term coined in the 1960s to denote a style of a nonobjective art in which geometric designs and certain color combinations create an illusion of movement through visual vibrations.



OPAQUE the quality of a material that does not allow light to pass through.

OPTICAL COLOR color seen when under natural conditions.

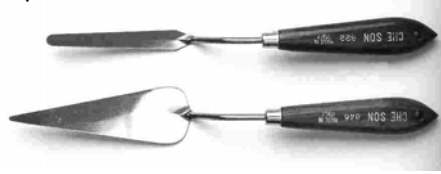
OVERLAPPING placing one object in front of another, to create depth in a work of art.

PAINTERLY having the appearance of a painting rather than that of a drawing or a photograph. Visible brushstrokes.

PALETTE the set of colors a particular artist uses. A surface on which an artist spreads and mixes paint.



PALETTE KNIFE a long, flexible blade, usually steel or plastic, used for mixing paint, scraping paint from a palette or picture, or applying paint to a picture.



PARALLEL two or more lines the same distance apart.

PASTELS a combination of chalk, pigment and a binder, usually gum tragacanth, a substance derived from various plants. They come in three basic forms: hard, soft and pastel pencil.

PERPENDICULAR when lines meet at right angles. Such as a horizontal and a vertical line meeting.

PATTERN an arranged repetition of forms or design, or a combination of both.

PENCIL a compressed mixture of clay and graphite in a wooden casing.

PERSPECTIVE a drawing that shows the illusion of depth on a flat 2-D surface.

PIGMENT finely powdered coloring material used in paints and drawing media.

POINT OF VIEW the angle or direction an object is shown in a work of art.

POP ART a style of art in the 1960s that used popular, mass media symbols and products as subject matter. (Andy Warhol)

PORTFOLIO a collection of an artist's work for presentation.

PORTRIAT a picture that features a person or a group posing for the artist.

POSITIVE SPACE areas that are filled with subject matter.



Positive Shape



Negative Shape

PRIMARY COLORS red, blue and yellow; colors that cannot be created by mixing together other colors.

PRIME coating, as of gesso, on the surface of a support to serve as a ground for a painting or drawing.

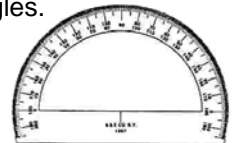
PRINTMAKING designing and producing prints using a printing block, woodcut, etching, lithographic, stencil or other process to make a series of prints.

PROFILE a drawing or painting of the side view of a person's face.



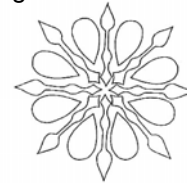
PROPORTION relation of elements to one another and to the whole artwork in terms of their properties of quantity, size and degree of emphasis.

PROTRACTOR a semicircular instrument for measuring and constructing angles.



QUALITY having a high degree of excellence. The quality tends to be better the more care its maker puts into its making.

RADIAL BALANCE a type of balance based on a circle with its design extending from its center.



RATIO the relationship between two or more similar things in size, number, or degree. Ratios are often expressed as numbers separated by a colon, and as "is to." An example is 50:100 or 1:2.

RELIEF the raised parts of surface background. A type of sculpture.

RENDER to represent in a drawing or painting, especially in perspective. Also, to create an interpretation of another artist's work, perhaps in another form.

REPETITION the use of the same visual elements over and over in a composition.

REPRODUCTION a copy of an original work of art, made usually by a mechanical process.

RESIST a type of art in which oil or wax, which will not mix with water, is used to block out certain areas of a surface that the artist does not want to be affected by paint.

RETROSPECTIVE an exhibit that shows a large number of works over time by a living artist. It can show the artist's style, use of techniques, and subjects. It usually is arranged chronologically or thematically.

SCALE ratio of the size of parts in a drawing or artwork to their size in the original. If a picture is drawn to scale, all its parts are equally smaller or larger than the original. Sometimes scale is called proper proportion.

SCRATCHBOARD a drawing ground with a smooth, coated surface. The design is worked directly on the surface using sharp tools to scratch away the surface coating.

SCUMBLE a painting technique in which very little paint is applied, creating a "skipped" effect.

SCULPTURE expressive three-dimensional art.

SECONDARY COLORS the colors that result from the mixture of two primary colors. Orange, green and violet.

SHADE a color that has been mixed with black.

SHADOW a darker value on the surface of a form that gives the illusion that a portion of the object is turned away from the source of light.

SHAPE an element of art that is two-dimensional; an enclosed 2-D space.



SPHERE a geometric form such as a ball or a globe.

SILHOUETTE an outline of a solid shape without any details inside, like a shadow.

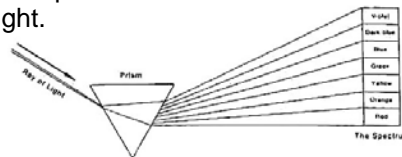
SIMULATED TEXTURE the imitation of a texture implied in an artwork.

SKETCH a quick drawing that may be reference for a later work.

SOLVENT a substance, usually liquid, used to dissolve, thin or remove another substance such as paint.

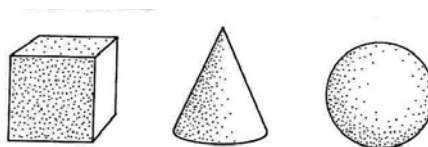
SPACE an element of art that is the area around and within an object.

SPECTRUM the complete range of color presented in a beam of white light.



STILL LIFE an arrangement of nonmoving objects that are subject matter for a work of art. Such as flowers, fruit, or utensils.

STIPPLING a technique that uses patterns of dots to create values and value gradation.



STUDENT GRADE a grade of artist's colors and other materials, not of the finest quality, but serviceable for most purposes.

STUDIO a room or building in which the artist works and keeps his equipment.

STUDY a drawing or painting of a section or of a whole composition,

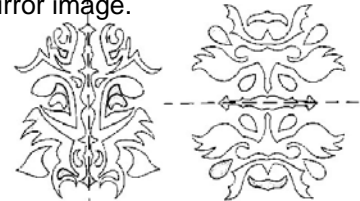
usually detailed more carefully than a sketch.

STUMP a cigar-shaped roll of heavy paper with a point on each end, used to refine pencil, charcoal, and pastel drawings.

STYLE the unique character contained in a work of art. Style also means an artist's expressive use of media to give works individual character.

SUBJECT MATTER things represented in a work of art. The most important figure, object, or area in a composition.

SYMMETRICAL balance created by a mirror image.

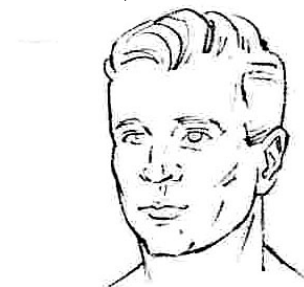


TAKLON the generic industry name for a dyed synthetic filament (polyester nylon) used in paintbrushes.

TALENT that elusive quality that makes art materials produce masterful results.

TEXTURE an element of art that refers to the tactile quality of a surface.

THREE-QUARTER VIEW a portrait done some where between a profile and frontal; a view at an angle.



TINT a color that is mixed with white.

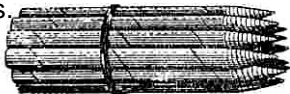
TITANIUM WHITE the strongest white pigment available, the most opaque and therefore less is required to lighten colors.

TITLE the name given to a picture, sculpture, or other piece of artwork, reflecting the main idea of the work.
TOPE a color that is mixed with gray.

TOOTH the texture of a sheet of paper.(grain)

TORSO the trunk, or main part of the human body, not including the head, arms, and legs.

TORTILLION a heavy paper stump, pointed on one end, used to soften and tone pencil, charcoal, and pastel drawings.



Tortillions

TRACING PAPER various translucent papers sold in sheets, pads, and rolls. The better grades hold up to repeated erasing without deteriorating.

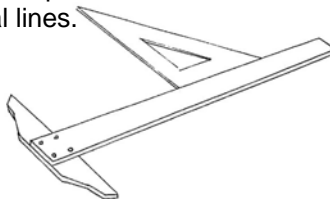
TRANSLUCENT quality of any material that allows some light to pass through, but greatly obscuring the image of objects on the other side. A quality that is between transparent and opaque. Clear enough to see through, but not perfectly clear, not transparent.

TRANSPARENT capable of transmitting light so that objects or images can be seen as if there were no intervening material.

TRIANGLE used in mechanical drawing with a T-square or other straight edge for drawing angled lines. Usually transparent, made of plastic, providing either 45 degree or 30/60 degree angles.

TRIPTYCH a work of art, usually a painting in three separate sections arranged side by side. Usually the three parts are made to fit together to suggest a single scene.

T-SQUARE a straight edge with a right-angle cross piece at one end to guide it uniformly along the side of a drawing board or table, for drawing parallel lines. Used with plastic triangles to produce vertical or diagonal lines.

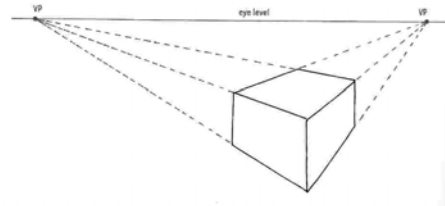


TWO-DIMENSIONAL an enclosed area defined by length and width.

VALUE an element of art that refers to lightness and darkness.

VALUE GRADATION the gradual change from light to dark.

VALUE SCALE the range from white through gray to black, modified gradually.



VANISHING POINT in linear perspective, the point on the horizon where lines converge.

VARIEGATED marked with patches, spots, or streaks of different colors. It is not a pattern, but a design of several colors and/or textures.

VARNISH for a final protective coating for a dry, completed painting.

VIEWFINDER a device that works as a "window" through which subject matter is pictured. It gives an artist an idea of proportion, layout and is excellent for cropping.

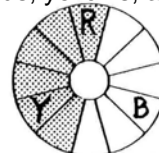


VISCOSITY the degree of thickness in paint or ink.

VISUAL ARTS painting, sculpture, ceramics, graphics; the arts to be looked at primarily; as separate from music, to listen to.

VISUALIZE to form a mental image or vision of something.

WARM COLORS the colors ranging from the reds, yellows, and oranges.



WASH a thinned, watered down paint which is translucent.

WATERMARK in the making of paper, a translucent design impressed on it when still moist by a metal pattern, and visible when the paper is held before light. High quality papers have a watermark in the corner.

WORK OF ART something created or designed by an artist.

