Glossry of Edu 403

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Abstract
Art that looks as if it contains little or no recognizable or realistic forms from the physical world. Focus is on formal elements such as colors, lines, or shapes. Artists often "abstract" objects by changing, simplifying, or exaggerating what they see.

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Aesthetic
Belonging to the appreciation of the beautiful and in accordance with the accepted principles of good taste.

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Art
The completed work of an artist which is the expression of creativity or imagination, or both that portrays a mood, feeling or tells a story; works of art collectively.

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Art deco
A style of design and decoration popular in the 1920's and 1930's characterized by designs that are geometric and use highly intense colors, to reflect the rise of commerce, industry and mass production.

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Art nouveau
A decorative art movement that emerged in the late nineteenth century; art characterized by dense asymmetrical ornamentation in sinuous forms, it is often symbolic and of an erotic nature.

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Artist
A practitioner in the arts, generally recognized as a professional by critics and peers.

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BAROQUE
A 17th Century union of painting, sculpture and architecture associated with Catholicism designed to emotionally overwhelm the spectator. Subjects were generally religious (such as the agonies and ecstasies of the saints) richly executed in an unidealized, naturalistic style.

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BLOCK
The surface which contains the image that is to be printed. It may have been worked directly by the artist, it may have been mechanically produced by photographic methods, either way it is contained within the PRESS, receives the INK and carries the image onto the PAPER.

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Brush

A tool used to apply paints and inks to a surface, consisting of hairs, or bristles held in place by a ferrule attached to a handle. The quality of the hair determines the brush's quality and cost. Each type of brush has a specific purpose, and different fibers are used for different mediums.

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Brushstroke

The mark left by a loaded (filled) brush on a surface. Brushstrokes can be distinguished by their direction, thickness, texture, and quality. Some artists purposefully obscure individual brushstrokes to achieve a smooth surface. Other artists make their brushstrokes obvious to reveal the process of painting or to express movement or emotion.

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Canvas

A heavy, closely woven fabric; an oil painting on canvas fabric; the support used for an acrylic or oil painting that is typically made of linen or cotton, stretched very tightly and tacked onto a wooden frame. Linen is considered far superior to the heavy cotton for a canvas.

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CANVAS BOARD

Canvas mounted on board used as a SUPPORT for paintings.

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CARICATURE

A drawing, often comical, created on the principles of exaggerated characteristic features with the intention of stressing traits of personality.

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CARTOON

This has nothing to do with Disney or Loony Toons. It’s a drawing of the principle forms of a COMPOSITION drawn to the same scale as the final painting.

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CAST PAPER

Hand made paper applied to a mold to produce a picture in relief within the main body of the paper.

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CHALK

Originally this term referred to chalks found in nature which were used for drawing purposes. The chalk was broken into small lumps and inserted into metal holders. This term has also come to refer to colored pigments made into sticks with a binder. See PASTEL.

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CHARCOAL

Wood reduced to carbon in an oxygen starved heated chamber made into sticks or pencils.

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CLASSIC ART

This term is used to refer to forms of art derived from the study of antique and scholarly art.

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COLLAGE A COMPOSITION
of shaped pieces of paper or material, usually painted, drawn or printed, glued to a supporting surface.

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Color permanence
Refers to a pigment's lasting power. Tubes and other containers of paint are sometimes labeled with a code indicating a color's degree of permanence (AA - highest; A - standard; C - Less than permanent, thought fairly durable; C - fugitive).

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Color separation
A traditional photographic process of separating artwork into component films of cyan, magenta, yellow, and black in preparation for printing to ultimately create a full-color printed product. Recent computer innovations have obviated the need for separated film negatives in certain applications.

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Color wheel
A round diagram that shows the placement of colors in relationship to each other. It is from the color wheel that "color schemes" are defined.

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Complementary colors
Two colors directly opposite one another on the color wheel. When placed next to one another, complementary colors are intensified and often appear to vibrate. When mixed, brown or gray is created. Red and green, blue and orange, and yellow and violet have the greatest degree of contrast. Red-violet and yellow-green, red-orange and blue-green, and yellow-orange and blue-violet are also complementary colors.

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Composition
The arrangement of the design elements within the design area; the ordering of visual and emotional experience to give unity and consistency to a work of art and to allow the observer to comprehend its meaning.

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CONTOUR
The outline of any element of a COMPOSITION which defines it in relation to the rest of the work and represents an expression of the degree of fullness of forms, variety of texture and density of matter.

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Cubism
Art that uses two-dimensional geometric shapes to depict three-dimensional organic forms; a style of painting created by Pablo Picasso and Georges Braque in the early 20th century whereby the artist breaks down the natural forms of the subjects into geometric shapes and creates a new kind of pictorial space.

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DRY MEDIUM
This term is used to describe all forms of drawing materials, CHALK, CHARCOAL, GRAPHITE, PASTEL, etc.

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ENGRAVING

A form of INTAGLIO printing whereby an image is created by scoring a metal PLATE with a sharpened rod, [a graver]. The inked PLATE transfers the image in reverse onto the PAPER. However this term should only be applied when the graver is pushed across the plate and not pulled.

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ETCHING

A general term referring to a number or INTAGLIO print making techniques where lines marked on a prepared metal PLATE are eaten away [etched] by acid.

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EXPRESSIONISM

Characterized by exaggerated line and color this art movement abandoned realism in search of expressiveness and emotional impact. It's roots are in the simplified outlines and vivid colors of Van Gogh but it also has clear affinities with FAUVISM. Renowned exponent – Toulouse-Lautrec.

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FIXATIVE

A lacquer used to fix drawings made in DRY MEDIUM.

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GLAZING

Originally applied to OIL PAINTING. This term refers to the application of a transparent layer of color over a solid one so that the color of the first is profoundly modified, e.g. a transparent layer of red over yellow will produce the effect of orange whilst providing the benefit of additional depth to the color. This technique was used by most of the OLD MASTERS.

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GOUACHE

Water soluble paint made opaque by the addition of chalks or whites plus a gum or resin binder which is popular amongst designers.

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GRAPHIC ARTS

Those such as drawings and engravings which depend upon line and not color to achieve their effect.

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GRAPHITE

A crystalline allotropic form of carbon used in "lead" pencils.

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GROUND

This is the surface which is applied to the SUPPORT as a foundation for the paint, usually Gesso, occasionally white paint. Some artists do not bother with a GROUND, painting directly on to the SUPPORT. According to the DICTIONARY OF ART AND ARTISTS (Penguin Books) "…on canvas this practice is always, eventually, fatal". Prepared canvasses come with the GROUND already applied.

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HANDLING

This is the name given to the most personal aspect of a painting – the execution. Certain features of a work, such as color, subject or COMPOSITION can be used to identify a painting within a given School or period. The way in which an artist handles his tools and medium is highly personal and the hardest thing to plagiarize.

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HATCHING

This is a form of shading using parallel lines; CROSS HATCHING is shading with two layers of parallel lines, one laid across the other at opposing angles.

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ICON

Originally a 6th or 7th century picture of Christ on a religious panel conforming to shapes and images prescribed by the orthodox church this term has been widely accepted into modern dialogue to refer to an esteemed person or image which represents a specific time or place. Marilyn Munroe is an icon of glamour and femininity… Jimi Hendrix is an icon of the drug culture of the 60's. In this context modern artists will often refer to "personal icons" to describe images or symbols that have special meaning for them and which are common to their work.

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ICONOGRAPHY

Classically the knowledge of the meanings attached to pictorial representation . In modern terms it is often used as a broad term to refer to an artist's symbolic use of personal icons

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ILLUSTRATIVE ART

A general term used to describe paintings or prints which have been produced as illustrations of popular subjects (such as cars or animals) or activities or advertising. It is almost always NATURALIST and considered by purists to be non intellectual.

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IMPRESSIONISM

Described as "wretched", and "insulting", when it first emerged in 1874, this movement was ridiculed, and critics compared the paintings to the scribbles a child might produce. The term, derived from a picture by Monet "Impression, Sunrise" (1872), was intended to be derogatory. Nevertheless, this small band of artists were uniquely important and emerged as the first movement of MODERN ART.