

ABSTRACT – In art, the rendering of images and objects in a stylized or simplified way, so that though they remain recognizable, their formal or expressive aspects are emphasized. Compare both representational and non objective art.

ABSTRACTION – A work that to a greater or lesser degree does not resemble what the eye sees. See abstract.

ADDITIVE PROCESS – In color, the fact that when different hues of colored light are combined, the resulting mixture is higher in key than the original hues and brighter as well, and as more and more hues are added, the resulting mixture is closer and closer to white.

AERIAL PERSPECTIVE – See atmospheric perspective.

ANALOGOUS COLORS – Pairs of colors, such as yellow and orange, that are adjacent to each other on the color wheel.

ARBITRARY COLOR – Color that has no realistic or natural relation to the object that is depicted, as in a blue horse or a purple cow, but that may have emotional or expressive significance.

ATMOSPHERIC PERSPECTIVE – A technique, often employed in landscape painting, designed to suggest three-dimensional space in the two-dimensional space of the picture plane, and in which forms and objects distant from the viewer become less distinct, often bluer or cooler in color, and contrast among the various distant elements is greatly reduced.

AXONOMETRIC PROJECTION – A technique for depicting space, often employed by architects, in which all lines remain parallel rather than receding to a common vanishing point as in linear perspective.

CAST SHADOW – In chiaroscuro, the shadow cast by a figure, darker than the shadowed surface itself.

CHIAROSCURO – In drawing and painting, the use of light and dark to create the effect of three-dimensional, modeled surfaces.

COLOR WHEEL – A circular arrangement of hues based on one of a number of various color theories.

COMPLEMENTARY COLORS – Pairs of colors, such as red and green, that are directly opposite each other on the color wheel.

CONTOUR LINE – The perceived line that marks the border of an object in space.

CORE OF THE SHADOW – The darkest area on a form rendered by means of modeling or chiaroscuro.

CROSS-HATCHING – Two or more sets of roughly parallel and overlapping lines, set at an angle to one another, in order to create a sense of three-dimensional, modeled space. See also hatching.

DELINEATION – The descriptive representation of an object by means of outline or contour drawing.

FORESHORTENING – The modification of perspective to decrease distortion resulting from the apparent visual contraction of an object or figure as it extends backward from the picture plane at an angle approaching the perpendicular.

FORM – The literal shape and mass of an object or figure. More generally, the materials used to make a work of art, the ways in which these materials are used in terms of the formal elements (line, light, color, etc. , and the composition that results.

GRID – A pattern of horizontal and vertical lines that cross each other to make uniform squares or rectangles.

HATCHING – An area of closely spaced parallel lines, employed in drawing and engraving, to create the effect of shading or modeling. See also cross-hatching.

HIGHLIGHTS – The spot or one of the spots of highest key or value in a picture.

HUE – A color, as found on a color wheel.

IMPASTO – Paint applied very thickly to canvas or support.

IMPLIED LINE – A line created by movement or direction, such as the line established by a pointing finger, the direction of a glance, or a body moving through space.

IMPRESSIONISTS – The painters of the Impressionist movement in nineteenth-century France whose work is characterized by the use of discontinuous strokes of color meant to reproduce the effects of light.

INTENSITY – The relative purity of a color s hue, and a function of its relative brightness or dullness; also known as saturation.

INTERMEDIATE COLORS – The range of colors on the color wheel between each primary color and its neighboring secondary colors; yellow-green, for example.

LINE – A mark left by a moving point, actual or implied, and varying in direction, thickness, and density.

LINEAR PERSPECTIVE See one-point linear perspective and two-point linear perspective.

LOCAL COLOR – As opposed to optical color and perceptual color, the actual hue of a thing, independent of the ways in which colors might be mixed or how different conditions of light and atmosphere might affect color.

MASS – Any solid that occupies a three-dimensional volume.

NEGATIVE SHAPE OR SPACE – Empty space, surrounded and shaped so that it acquires a sense of form or volume. (pages ,

NONOBJECTIVE ART – Art that makes no reference to the natural world and that explores the inherent expressive or aesthetic potential of the formal elements line, shape, color and the formal compositional principles of a given medium.

NONREPRESENTATIONAL ART - Same as nonobjective art.

OBLIQUE PROJECTION – A system for projecting space, commonly found in Japanese art, in which the front of the object or building is parallel to the picture plane, and the sides, receding at an angle, remain parallel to each other, rather than converging as in linear perspective.

ONE-POINT LINEAR PERSPECTIVE – A version of linear perspective in which there is only one vanishing point in the composition.

OUTLINE – The edge of a shape or figure depicted by an actual line drawn or painted on the surface.

PALETTE – Literally, a thin board, with a thumb hole at one end, upon which the artist lays out and mixes colors, but, by extension, the range of colors used by the artist. In this last sense, a closed or restricted palette is one employing only a few colors and an open palette is one using the full range of hues.

PATTERN – A repetitive motif or design.

PERCEPTUAL COLOR – Color as perceived by the eye. Compare local color.

PLEIN-AIR PAINTING – Painting done on-site, in the open air.

POLYCHROMATIC – A color composition consisting of a variety of hues.

POSITION – In the art process, a method of establishing space in a two-dimensional work by placing objects closer to the viewer lower and objects farther away from the viewer higher in the picture.

PRIMARY COLORS – The hues that in theory cannot be created from a mixture of other hues and from which all other hues are created namely, in pigment, red, yellow, and blue, and in refracted light, red-orange, green, and blue-violet.

RENAISSANCE – The period in Europe from the fourteenth to the sixteenth century characterized by a revival of interest in the arts and sciences that had been lost since antiquity.

REPETITION – See pattern and rhythm.

REPRESENTATIONAL ART – Any work of art that seeks to resemble the world of natural appearance.

RESTRICTED PALETTE – A selection of colors limited in its range of hues.

RHYTHM – An effect achieved when shapes, colors, or a regular pattern of any kind is repeated over and over again.

SATURATION – See intensity.

SECONDARY COLORS – Hues created by combining two primary colors; in pigment, the secondary colors are traditionally considered to be orange, green, and violet; in refracted light, yellow, magenta, and cyan.

SHADE – A color or hue modified by the addition of another color, resulting in a hue of a darker value, in the way, for instance, that the addition of black to red results in maroon.

SHADOW – The unlighted surface of a form rendered by modeling or chiaroscuro.

SHAPE – A two-dimensional area, the boundaries of which are measured in terms of height and width. More broadly, the form of any object or figure.

SIMULTANEOUS CONTRAST – A property of complementary colors when placed side by side, resulting in the fact that both appear brighter and more intense than when seen in isolation.

SPECTRUM – The colored bands of visible light created when sunlight passes through a prism.

SUBTRACTIVE PROCESS – In color, the fact that, when different hues of colored pigment are combined, the resulting mixture is lower in key than the original hues and duller as well, and as more and more hues are added, the resulting mixture is closer and closer to black.

TEMPERATURE – The relative warmth or coolness of a given hue; hues in the yellow-orange-red range are considered to be warm, and hues in the green-blue-violet range are considered cool.

TENEBRISM – From the Italian tenebroso, meaning murky, a heightened form of chiaroscuro.

TEXTURE – The surface quality of a work.

TINT – A color or hue modified by the addition of another color resulting in a hue of a lighter value, in the way, for instance, that the addition of white to red results in pink.

TWO-POINT LINEAR PERSPECTIVE – A version of linear perspective in which there are two (or more vanishing points in the composition.

VANISHING POINT – In linear perspective, the point on the horizon line where parallel lines appear to converge.

VANTAGE POINT – In linear perspective, the point where the viewer is positioned.