

Glossary

Words appearing in italics in the definitions are also defined in the glossary.

absolute symmetry Term used when each half of a composition is exactly the same. (page 153)

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*. (page 26)

Abstract Expressionism A painting style of the late 1940s and early 1950s, predominantly American, characterized by its rendering of expressive content by *abstract* or *nonobjective* means. (page 524)

acropolis The elevated site above an ancient Greek city conceived as the center of civic life. (pages 362, 428)

acrylic A plastic resin that, when mixed with water and pigment, forms an inorganic and quick-drying paint *medium*. (page 247)

actual weight As opposed to *visual weight*, the physical weight of material in pounds. (page 152)

additive process (1) 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. (2) In sculpture, the process in which form is built up, shaped, and enlarged by the addition of materials, as distinguished from *subtractive* sculptural processes, such as carving. (pages 115, 295)

adobe A mixture of earth, water, and straw formed into sundried mud bricks. (page 391)

aerial perspective See *atmospheric perspective*. (page 101)

ambulatory A covered walkway, especially around the *apse* of a church. (page 439)

amphitheater A building type invented by the Romans (literally meaning a “double theater”), in which two semicircular theaters are brought face to face. (page 364)

analogous colors Pairs of colors, such as yellow and orange, that are adjacent to each other on the *color wheel*. (page 117)

animation In film, the process of sequencing still images in rapid succession to give the effect of live motion. (page 282)

animism The belief in the existence of souls and the conviction that nonhuman things can also be endowed with a soul. (page 11)

aperture The opening that determines the quantity of light admitted by a camera lens. (page 271)

apse A semicircular recess placed, in a Christian church, at the end of the *nave*. (page 366)

aquatint An *intaglio* printmaking process in which the acid bites around powdered particles of resin, resulting in a *print* with a granular appearance. The resulting *print* is also called an aquatint. (page 216)

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. (page 127)

architrave In architecture, the lintel, or horizontal, weight-bearing beam, that forms the base of the *entablature*. (page 362)

Art Deco A popular art and design style of the 1920s and 1930s associated with the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris and characterized by its integration of organic and geometric forms. (page 399)

Art Nouveau The art and design style characterized by undulating, curvilinear, and organic forms that dominated popular culture at the turn of the century, and that achieved particular success at the 1900 International Exposition in Paris. (page 397)

assemblage An *additive* sculptural process in which various and diverse elements and objects are combined. (page 309)

asymmetrical balance Balance achieved in a composition when neither side reflects or mirrors the other. (page 154)

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. (page 101)

auteurs Film directors who are considered the “authors” of their work. (page 283)

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*. (page 89)

balance The even distribution of weight, either *actual weight* or *visual weight*, in a composition. (page 152)

balloon-frame Another name for *wood-frame* construction that came into usage because early skeptics believed that houses built in this manner would explode like balloons. (page 369)

Baroque A dominant style of art in Europe in the seventeenth century characterized by its theatrical, or dramatic, use of light and color, by its ornate forms, and by its disregard for classical principles of composition. (page 483)

barrel vault A masonry roof constructed on the principle of the *arch*, that is, in essence, a continuous series of arches, one behind the other. (page 364)

basilica In Roman architecture, a rectangular public building, entered through one of the long sides. In Christian architecture, a church loosely based on the Roman design, but entered through one of the short ends, with an *apse* at the other end. (page 440)

Bauhaus A German school of design, founded by Walter Gropius in 1919 and closed by Hitler in 1933. (page 403)

bilateral symmetry Term used when the overall effect of a composition is one of *absolute symmetry*, even though there are clear discrepancies side to side. (page 153)

binder In a *medium*, the substance that holds *pigments* together. (pages 180, 228)

buon fresco See *fresco*. (page 230)

burin A metal tool with a V-shaped point used in *engraving*. (page 211)

burning A photographic technique that increases the exposure to areas of the print that should be darker. Compare *dodging*. (page 271)

burr In *drypoint* printing, the ridge of metal that is pushed up by the *engraving* tool as it is pulled across the surface of the plate and that results, when inked, in the rich, velvety *texture* of the *drypoint print*. (page 216)

calotype The first photographic process to use a negative image. Discovered by William Henry Fox Talbot in 1841. (page 264)

canon (of proportion) The “rule” of perfect proportions for the human body as determined by the Greek sculptor Polyclitus in a now lost work,

- known as the *Canon*, and based on the idea that each part of the body should be a common fraction of the figure's total height. (page 166)
- cantilever** An architectural form that projects horizontally from its support, employed especially after the development of reinforced concrete construction techniques. (page 373)
- capital** The crown, or top, of a *column*, upon which the *entablature* rests. (page 362)
- Carolingian art** European art from the mid-eighth to the early tenth century, given impetus and encouragement by Charlemagne's desire to restore the civilization of Rome. (page 448)
- cartoon** As distinct from common usage, where it refers to a drawing with humorous content, any full-size drawing, subsequently transferred to the working surface, from which a painting or *fresco* is made. (page 179)
- cast iron** A rigid, strong construction material made by adding carbon to iron. (page 368)
- cast shadow** In *chiaroscuro*, the shadow cast by a figure, darker than the shadowed surface itself. (page 104)
- ceramics** Objects formed out of clay and then hardened by *firing* in a very hot oven, or *kiln*. (pages 304, 330)
- chiaroscuro** In drawing and painting, the use of light and dark to create the effect of three-dimensional, *modeled* surfaces. (page 104)
- chinoiserie** Literally "all things Chinese," a style of art based on Chinese designs popular in Europe in the eighteenth century. (page 494)
- cire-perdue** See *lost-wax process*. (page 306)
- closed palette** See *palette*. (page 124)
- close-up** See *shot*. (page 280)
- coiling** A method of *ceramic* construction in which long, ropelike strands of clay are coiled on top of one another and then smoothed. (page 332)
- collage** A work made by pasting various scraps or pieces of material—cloth, paper, photographs—onto the surface of the *composition*. (page 250)
- colonnade** A row of *columns* set at regular intervals around the building and supporting the base of the roof. (page 362)
- color wheel** A circular arrangement of *hues* based on one of a number of various color theories. (page 114)
- column** A vertical architectural support, consisting of a *shaft* topped by a *capital*, and sometimes including a base. (page 362)
- combine-painting** Robert Rauschenberg's name for his works of high-relief collage. (page 256)
- complementary colors** Pairs of colors, such as red and green, that are directly opposite each other on the *color wheel*. (page 119)
- composition** The organization of the formal elements in a work of art. (page 31)
- connotation** The meaning associated with or implied by an image, as distinguished from its *denotation*. (page 233)
- Constructivism** A Russian art movement, fully established by 1921, that was dedicated to *nonobjective* means of communication. (page 401)
- Conté crayon** A soft drawing tool made by adding clay to graphite. (page 185)
- content** The meaning of an image, beyond its overt *subject matter*; as opposed to *form*. (page 21, 31)
- contour line** The perceived line that marks the border of an object in space. (page 61)
- contrapposto** The disposition of the human figure in which the hips and legs are turned in opposition to the shoulders and chest, creating a counter-positioning of the body. (page 301)
- core of the shadow** The darkest area on a form rendered by means of *modeling* or *chiaroscuro*. (page 104)
- cornice** The upper part of the *entablature*, frequently decorated. (page 362)
- cross-cutting** In film technique, when the editor moves back and forth between two separate events in increasingly shorter sequences in order to heighten drama. (page 280)
- 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*. (page 106)
- crossing** In a church, where the *transepts* cross the *nave*. (page 366)
- Cubism** A style of art pioneered by Pablo Picasso and Georges Braque in the first decade of the twentieth century, noted for the geometry of its forms, its fragmentation of the object, and its increasing abstraction. (page 513)
- Dada** An art movement that originated during World War I in a number of world capitals, including New York, Paris, Berlin, and Zurich, which was so antagonistic to traditional styles and materials of art that it was considered by many to be "anti-art." (page 518)
- daguerreotype** One of the earliest forms of photography, invented by Louis Jacques Mandé Daguerre in 1839, made on a copper plate polished with silver. (page 262)
- De Stijl** A Dutch art movement of the early twentieth century that emphasized abstraction and simplicity, reducing form to the rectangle and color to the *primary colors*—red, blue, and yellow. (page 400)
- delineation** The descriptive representation of an object by means of *outline* or *contour* drawing. (page 184)
- denotation** The direct or literal meaning of an image, as distinguished from its *connotation*. (page 233)
- diagonal recession** In perspective, when the lines recede to a *vanishing point* to the right or left of the *vantage point*. (page 86)
- didacticism** An approach to making art emphasizing its ability to teach and, particularly, elevate the mind. (page 233)
- dogging** A photographic technique that decreases the exposure of selected areas of the print that the photographer wishes to be lighter. Compare *burning*. (page 271)
- dome** A roof generally in the shape of a hemisphere or half-globe. (page 365)
- drums** The several pieces of stone used to construct a *column*. (page 361)
- drypoint** An *intaglio* printmaking process in which the copper or zinc plate is incised by a needle pulled back across the surface, leaving a *burr*. The resulting *print* is also called a drypoint. (page 216)
- earthenware** A type of *ceramic* made of porous clay and fired at low temperatures that must be *glazed* if it is to hold liquid. (page 333)
- earthwork** An *environment* that is out-of-doors. (page 298)
- editing** In filmmaking, the process of arranging the sequences of the film after it has been shot in its entirety. (page 279)
- edition** In printmaking, the number of *impressions* authorized by the artist made from a single master image. (page 200)
- elevation** The side of a building, or a drawing of the side of a building. (page 362)
- embossing** In metalworking, the raised decoration on the surface of an object. The reverse of *repoussé*. (page 350)
- embroidery** A traditional fiber art in which the design is made by needlework. (page 340)
- encaustic** A method of painting with molten beeswax fused to the support after application by means of heat. (page 228)

- engraving** An *intaglio* printmaking process in which a sharp tool called a *burin* is used to incise the plate. The resulting *print* is also called an engraving. (page 211)
- en plein air** A French expression meaning “in the open air,” used specifically to refer to the act of painting outdoors. (page 126)
- entablature** The part of a building above the *capitals* of the *columns* and below the roof. (page 362)
- entasis** The slight swelling in a *column* design to make the column appear straight to the eye. (page 361)
- environment** A sculptural space that is large enough for the viewer to move around in. (pages 298, 357)
- etching** An *intaglio* printmaking process in which a metal plate coated with wax is drawn upon with a sharp tool down to the plate and then placed in an acid bath. The acid eats into the plate where the lines have been drawn, the wax is removed, and then the plate is inked and printed. The resulting *print* is also called an etching. (page 211)
- Expressionism** An art that stresses the psychological and emotional content of the work, associated particularly with German art in the early twentieth century. See also *Abstract Expressionism*. (page 514)
- extreme close-up** See *shot*. (page 280)
- Fauves** The artists of the early twentieth century whose work was characterized by its use of bold *arbitrary color*. Their name derives from the French word meaning “wild beasts.” (page 514)
- firing** The process of baking a *ceramic* object in a very hot oven, or *kiln*. (pages 304, 330)
- flashback** A narrative technique in film in which the editor cuts to episodes that are supposed to have taken place before the start of the film. (page 280)
- fluting** The shallow vertical grooves or channels on a *column*. (page 361)
- flying buttress** On a Gothic church, an exterior *arch* that opposes the lateral thrust of an arch or vault, as in a *barrel vault*, arching inward toward the exterior wall from the top of an exterior *column* or pier. (page 367)
- focal point** In a work of art, the center of visual attention, often different from the physical center of the work. (page 159)
- 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. (page 91)
- form** (1) The literal *shape* and *mass* of an object or figure. (2) 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. (page 31)
- fresco** Painting on plaster, either dry (*fresco secco*) or wet (*buon*, or true *fresco*). In the former, the paint is an independent layer, separate from the plaster proper; in the latter, the paint is chemically bound to the plaster, and is integral to the wall or support. (page 230)
- fresco secco** See *fresco*. (page 230)
- frieze** The part of the *architrave* between the *entablature* and the *cornice*, often decorated. (pages 296, 362)
- frontal** An adjective used to describe any object meant to be seen from the front. (page 295)
- frontal recession** In perspective, when the lines recede to a *vanishing point* directly across from the *vantage point*. (page 86)
- frottage** The technique of putting a sheet of paper over textured surfaces and then rubbing a soft pencil across the paper. (page 136)
- full shot** See *shot*. (page 280)
- functional objects** Items intended for everyday use. (page 328)
- Futurism** An early twentieth-century art movement, characterized by its desire to celebrate the movement and speed of modern industrial life. (page 516)
- gesso** A plaster mixture used as a *ground* for painting. (page 233)
- giornate** Literally, “a day’s work,” the area a fresco painter is able to complete in a single sitting. (page 231)
- glazing** In *ceramics*, a material that is painted on a ceramic object that turns glassy when fired. (page 330)
- Gothic** A style of architecture and art dominant in Europe from the twelfth to the fifteenth century, characterized, in its architecture, by features such as *pointed arches*, *flying buttresses*, and a verticality symbolic of the ethereal and heavenly. (page 451)
- gouache** A painting *medium* similar to *watercolor*, but opaque instead of transparent. (page 247)
- green architecture** An architectural practice that strives to build more environmentally friendly and sustainable building. (page 382)
- grid** A pattern of horizontal and vertical lines that cross each other to make uniform squares or rectangles. (page 69)
- groin vault** A masonry roof constructed on the *arch* principle and consisting of two *barrel vaults* intersecting at right angles to each other. (page 364)
- ground** A coating applied to a canvas or printmaking plate to prepare it for painting or *etching*. (pages 211, 228)
- Happenings** Spontaneous, often multimedia, events conceived by artists and performed not only by the artists themselves but often by the public present at the event as well. (page 321)
- 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*. (page 106)
- Hellenism** The culture of ancient Greece. (page 429)
- high (haut) relief** A sculpture in which the figures and objects remain attached to a background plane and project off of it by at least half their normal depth. (page 296)
- highlights** The spot or one of the spots of highest key or value in a picture. (page 104)
- hue** A color, as found on a *color wheel*. (page 115)
- hypostyle space** A large interior space characterized by many closely spaced columns supporting the roof. (page 445)
- iconoclasts** Literally “image breakers,” those who, taking the Bible’s commandment against the worship of “graven” images literally, wished to destroy images in religious settings. (pages 26, 442)
- iconography** The study or description of images and symbols. (page 34)
- impasto** Paint applied very thickly to canvas or support. (page 133)
- 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. (page 62)
- impression** In printmaking, a single example of an *edition*. (page 200)
- 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. (page 506)
- infrastructure** The systems that deliver services to people—water supply and waste removal, energy, transportation, and communications. (page 386)
- installation** An *environment* that is indoors. (page 298)
- intaglio** Any form of printmaking in which the line is incised into the surface of the printing plate, including *aquatint*, *drypoint*, *etching*, *engraving*, and *mezzotint*. (page 210)

- intensity** The relative purity of a color's *hue*, and a function of its relative brightness or dullness; also known as *saturation*. (page 115)
- intermediate colors** The range of colors on the *color wheel* between each *primary color* and its neighboring *secondary colors*; yellow-green, for example. (page 115)
- International Style** A twentieth-century style of architecture and design marked by its almost austere geometric simplicity. (page 377)
- investment** In *lost-wax casting*, a mixture of water, plaster, and powder made from ground-up pottery used to fill the space inside the wax lining of the mold. (page 307)
- iris shot** In film, a *shot* that is blurred and rounded at the edges in order to focus the attention of the viewer on the scene in the center. (page 280)
- keystone** The central and uppermost *vousoir* in an *arch*. (page 363)
- kiln** An oven used to bake *ceramics*. (pages 304, 330)
- kinetic art** Art that moves. (page 133)
- kiva** In Anasazi culture, the round, covered hole in the center of the communal plaza in which all ceremonial life took place. (page 359)
- line** A mark left by a moving point, actual or implied, and varying in direction, thickness, and density. (page 59)
- linear perspective** See *one-point linear perspective* and *two-point linear perspective*. (page 86)
- linocut** A form of *relief* printmaking, similar to a *woodcut*, in which a block of linoleum is carved so as to leave the image to be printed raised above the surface of the block. The resulting *print* is also known as a linocut. (page 209)
- lithography** A printmaking process in which a polished stone, often limestone, is drawn upon with a greasy material; the surface is moistened and then inked; the ink adheres only to the greasy lines of the drawing; and the design is transferred to dampened paper, usually in a printing press. (page 217)
- load-bearing** In architecture, construction where the walls bear the weight of the roof. (page 360)
- 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. (page 126)
- long shot** In film, a *shot* that takes in a wide expanse and many characters at once. (page 280)
- lost-wax process** A bronze-casting method in which a figure is molded in wax and covered with clay; the whole is fired, melting away the wax and hardening the clay; and the resulting hardened mold is then filled with molten metal. (page 306)
- low (bas) relief** A sculpture in which the figures and objects remain attached to a background plane and project off of it by less than one-half their normal depth. (page 296)
- Mannerism** The style of art prevalent especially in Italy from about 1525 until the early years of the seventeenth century, characterized by its dramatic use of light, exaggerated perspective, distorted forms, and vivid colors. (page 481)
- mass** Any solid that occupies a three-dimensional volume. (page 79)
- matrix** In printmaking, the master image. (page 200)
- medium** (1) Any material used to create a work of art. Plural form, *media*. (2) In painting, a liquid added to paint that makes it easier to manipulate. (pages 115, 177, 228)
- medium shot** See *shot*. (page 280)
- megaliths** From the Greek *meaga* meaning "big," and *lithos*, meaning "stone." A huge stone used in prehistoric architecture. (page 418)
- metalpoint** A drawing technique, especially silverpoint, popular in the fifteenth and sixteenth centuries, in which a stylus with a point of gold, silver, or some other metal was applied to a sheet of paper treated with a mixture of powdered bones (or lead white) and gumwater. (page 181)
- mezzotint** An *intaglio* printmaking process in which the plate is ground all over with a *rocker*, leaving a *burr* raised on the surface that if inked would be rich black. The surface is subsequently lightened to a greater or lesser degree by scraping away the burr. The resulting *print* is also known as a mezzotint. (page 216)
- mihrab** A niche set in the wall of a mosque indicating the direction of Mecca. (page 445)
- minbar** A stepped pulpit for a preacher on the *qibla* wall of a *mosque*. (page 445)
- Minimalism** A style of art, predominantly American, that dates from the mid-twentieth century, characterized by its rejection of expressive content and its use of "minimal" formal means. (page 527)
- mixed media** The combination of two or more *media* in a single work. (page 250)
- modeling** In sculpture, the shaping of a form in some plastic material, such as clay or plaster; in drawing, painting, and printmaking, the rendering of a form, usually by means of *hatching* or *chiaroscuro*, to create the illusion of a three-dimensional *form*. (page 104)
- Modernism** Generally speaking, the various strategies and directions employed in twentieth-century art—*Cubism*, *Futurism*, *Expressionism*, etc.—to explore the particular formal properties of any given *medium*. (page 524)
- monochromatic** A color composition limited to a single hue. (page 124)
- monotype** A printmaking process in which only one *impression* results. (page 223)
- montage** In film, the sequencing of widely disparate images to create a fast-paced, multifaceted visual impression. (page 280)
- mosaic** An art form in which small pieces of tile, glass, or stone are fitted together and embedded in cement on surfaces such as walls and floors. (page 441)
- mosque** In Islam, the place of worship. (page 445)
- naturalism** A brand of representation in which the artist retains apparently realistic elements but presents the visual world from a distinctly personal or subjective point of view. (page 27)
- nave** The central part of a church, running from the entrance through the *crossing*. (page 366)
- negative shape or space** Empty space, surrounded and shaped so that it acquires a sense of form or volume. (page 80)
- Neoclassicism** A style of the late eighteenth and early nineteenth centuries that was influenced by the Greek Classical style and that often employed Classical themes for its subject matter. (page 495)
- 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*. (page 26)
- nonrepresentational art** See *nonobjective art*. (page 26)
- 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*. (page 89)
- oculus** A round, central opening at the top of a *dome*. (page 365)
- oil paint** A medium using linseed oil as a *binder* that became particularly popular beginning in the fifteenth century. (page 237)

one-point linear perspective A version of *linear perspective* in which there is only one *vanishing point* in the *composition*. (page 86)

open palette See *palette*. (page 124)

optical painting (Op Art) An art style particularly popular in the 1960s in which line and color are manipulated in ways that stimulate the eye into believing it perceives movement. (page 142)

order In Classical architecture, a style characterized by the design of the *platform*, the *column*, and its *entablature*. (page 362)

original print A *print* created by the artist alone and that has been printed by the artist or under the artist's direct supervision. (page 200)

outline The edge of a shape or figure depicted by an actual line drawn or painted on the surface. (page 61)

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*. (page 116)

pan In film, a *shot* in which the camera moves across the scene from one side to the other. (page 280)

pastel (1) A soft crayon made of chalk and pigment; also, any work done in this *medium*. (2) A pale, light color. (page 187)

patina In sculpture, a chemical compound applied to bronze by the artist; it then forms on the surface after exposure to the elements. (page 309)

pattern A repetitive motif or design. (page 132)

pencil A drawing tool made of graphite encased in a soft wood cylinder. (page 185)

pendentive A triangular section of a masonry hemisphere, four of which provide the transition from the vertical sides of a building to a covering *dome*. (page 442)

perceptual color Color as perceived by the eye. Compare *local color*. (page 126)

performance art A form of art, popular especially since the late 1960s, that includes not only physical space but also the human activity that goes on within it. (page 285)

photogenic drawing With the *daguerreotype*, one of the first two photographic processes, invented by William Henry Fox Talbot in 1839, in which a negative image is fixed to paper. (page 262)

photorealistic A drawing or painting so realistic in appearance that it appears to be a photograph. (page 26)

pigments The coloring agents of a *medium*. (page 180)

planographic printmaking process Any printmaking process in which the *print* is pulled from a flat, planar surface, chief among them *lithography*. (page 217)

platform The base upon which a *column* rests. (page 362)

pointed arch An *arch* that is not semicircular but rather rises more steeply to a point at its top. (page 367)

polychromatic A color composition consisting of a variety of *hues*. (page 124)

Pop Art A style arising in the early 1960s characterized by emphasis on the forms and imagery of mass culture. (page 526)

porcelain The type of *ceramic* fired at the highest temperature that becomes virtually translucent and extremely glossy in finish. (page 333)

post-and-lintel construction A system of building in which two posts support a crosspiece, or lintel, that spans the distance between them. (page 360)

Post-Impressionism A name that describes the painting of a number of artists, working in widely different styles, in France during the last decades of the nineteenth century. (page 509)

postmodernism A term used to describe the willfully plural and eclectic art forms of contemporary art. (pages 173, 410, 528)

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. (page 114)

print Any one of multiple *impressions* made from a master image. (page 200)

proof A trial *impression* of a *print*, made before the final *edition* is run, so that it may be examined and, if necessary, corrected. (page 200)

proportion In any composition, the relationship between the parts to each other and to the whole. (page 164)

qibla The wall of a mosque that, from the interior, is oriented in the direction of Mecca, and that contains the *mihrab*. (page 445)

radial balance A circular composition in which the elements project outward from a central core at regular intervals, like the spokes of a wheel. (page 158)

realism Generally, the tendency to render the facts of existence, but, specifically, in the nineteenth century, the desire to describe the world in a way unadulterated by the imaginative and idealist tendencies of the Romantic sensibility. (page 26)

rebars Steel reinforcement bars used in *reinforced concrete*. (page 376)

registration In printmaking, the precise alignment of *impressions* made by two or more blocks or plates on the same sheet of paper, used particularly when printing two or more colors. (page 209)

reinforced concrete Concrete in which steel reinforcement bars, or *rebars*, are placed to both strengthen and make concrete less brittle. (page 373)

relief (1) Any sculpture in which images and forms are attached to a background and project off it. See *low relief* and *high relief*. (2) In printmaking, any process in which any area of the plate not to be printed is carved away, leaving only the original surface to be printed. (pages 201, 295)

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. (page 462)

repetition See *pattern* and *rhythm*. (page 170)

replacement process A term for casting, by, for instance, the *lost-wax process*, in which wax is replaced by bronze. (page 307)

repoussé In metalworking, a design realized by hammering the image from the reverse side. (page 350)

representational art Any work of art that seeks to resemble the world of natural appearance. (page 26)

restricted palette A selection of colors limited in its range of *hues*. (page 124)

rhythm An effect achieved when shapes, colors, or a regular *pattern* of any kind is repeated over and over again. (page 170)

rocker A sharp, curved tool used in the *mezzotint* printmaking process. (page 216)

Rococo A style of art popular in the first three-quarters of the eighteenth century, particularly in France, characterized by curvilinear forms, *pastel* colors, and light, often frivolous subject matter. (page 494)

Romanesque art The dominant style of art and architecture in Europe from the eighth to the twelfth century, characterized, in architecture, by Roman precedents, particularly the round *arch* and the *barrel vault*. (page 449)

Romanticism A dramatic, emotional, and subjective art arising in the early nineteenth century in opposition to the austere discipline of *Neoclassicism*. (page 498)

- round arch** A curved, often semicircular architectural form that spans an opening or space built of wedge-shaped blocks, called *vousoirs*, with a *keystone* centered at its top. (page 363)
- sans serif** A type of letter form that does not possess the small lines at the end of the letter's main stroke characteristic of *serif type*. (page 402)
- saturation** See *intensity*. (page 115)
- scale** The comparative size of an object in relation to other objects and settings. (page 164)
- scarification** Decorative effects made by scarring the body. (page 459)
- sculpture-in-the-round** As opposed to *relief*, sculpture that requires no wall support and that can be experienced from all sides. (page 298)
- 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. (page 114)
- serif type** Letter forms that have small lines at the end of the letter's main stroke. (page 402)
- serigraphs** Also known as silkscreen prints, in which the image is transferred to paper by forcing ink through a mesh; areas not meant to be printed are blocked out. (page 222)
- 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. (page 111)
- shadow** The unlighted surface of a form rendered by *modeling* or *chiaroscuro*. (page 104)
- shaft** A part of a *column*. (page 362)
- 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. (page 79)
- shell system** In architecture, one of the two basic structural systems, in which one basic material both provides the structural support and the outside covering of a building. (page 360)
- shot** In film, a continuous sequence of film frames, including a *full shot*, which shows the actor from head to toe, a *medium shot*, which shows the actor from the waist up, a *close-up*, showing the head and shoulders, and an *extreme close-up*, showing a portion of the face. Other shots include the *long shot*, the *iris shot*, the *pan*, and the *traveling shot*. (page 280)
- silkscreen** Also known as a *serigraph*, a print made by the process of serigraphy. (page 222)
- 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. (page 119)
- sinopie** The *cartoon* or underpainting for a *fresco*. (page 184)
- sizing** An astringent crystalline substance called alum brushed onto the surface of paper so that ink will not run along its fibers. (page 205)
- skeleton-and-skin system** In architecture, one of the two basic structural systems, which consists of an interior frame, the skeleton, that supports the more fragile outer covering of the building, the skin. (page 360)
- slab construction** A method of *ceramic* construction in which clay is rolled out flat, like a pie crust, and then shaped by hand. (page 330)
- slip** Liquid clay used in decorating ceramic objects. (page 332)
- solvent** A thinner that enables paint to flow more readily and that also cleans brushes; also called *vehicle*. (page 228)
- spectrum** The colored bands of visible light created when sunlight passes through a prism. (page 114)
- springing** The lowest stone of an *arch*, resting on the supporting post. (page 365)
- star** In the popular cinema, an actor or actress whose celebrity alone can guarantee the success of a film. (page 281)
- stippling** In drawing and printmaking, a pattern of closely placed dots or small marks employed to create the effect of shading or *modeling*. (page 210)
- stoneware** A type of *ceramics* fired at high temperature and thus impermeable to water. (page 333)
- stopping out** In *etching*, the application of varnish or *ground* over the etched surface in order to prevent further etching as the remainder of the surface is submerged in the acid bath. (page 215)
- storyboards** Panels of rough sketches outlining the shot sequences of a film. (page 282)
- stupa** A large, mound-shaped Buddhist shrine. (page 436)
- stylobate** The base, or *platform*, upon which a *column* rests. (page 362)
- subject matter** The literal, visible image in a work of art, as distinguished from its *content*, which includes the *connotative*, symbolic, and suggestive aspects of the image. (page 21)
- sublime** That which impresses the mind with a sense of grandeur and power, inspiring a sense of awe. (page 27)
- subtractive process** (1) 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. (2) In sculpture, the process in which form is discovered by the removal of materials, by such means as carving, as distinguished from *additive* sculptural processes, such as *assemblage*. (pages 115, 295)
- support** The surface on which the artist works—a wall, a panel of wood, a canvas, or a sheet of paper. (page 228)
- Surrealism** A style of art of the early twentieth century that emphasized dream imagery, chance operations, and rapid, thoughtless forms of notation that expressed, it was felt, the unconscious mind. (page 519)
- symbols** Images that represent something more than their literal meaning. (page 34)
- symmetrical** When two halves of a *composition* correspond to one another in terms of size, shape, and placement of forms. (page 152)
- tapestry** A special kind of *weaving*, in which the *weft* yarns are of several colors that the weaver manipulates to make a design or image. (page 340)
- technologies** Technologies, literally, are “words” or “discourses” (from the Greek *logos*) about a “*techne*” (from the Greek word for art, which in turn comes from the Greek verb *tekein*, “to make, prepare, or fabricate”). In art, then, any medium is a *techne*, a means of making art. (page 177)
- technology** The materials and methods available to a given culture. (page 357)
- tempera** A painting *medium* made by combining water, pigment, and, usually, egg yolk. (page 233)
- 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. (page 117)
- tenebrism** From the Italian *tenebroso*, meaning murky, a heightened form of *chiaroscuro*. (page 104)
- tensile strength** In architecture, the ability of a building material to span horizontal distances without support and without buckling in the middle. (page 360)
- tesserae** Small pieces of glass or stone used in making a *mosaic*. (page 442)
- texture** The surface quality of a work. (page 132)
- time and motion** The primary elements of temporal media, linear rather than spatial in character. (page 132)

- 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. (page 111)
- transept** The crossarm of a church that intersects, at right angles, with the *nave*, creating the shape of a cross. (page 366)
- traveling shot** In film, a *shot* in which the camera moves back to front or front to back. (page 280)
- trompe l'oeil** A manner of two-dimensional representation in which the appearance of natural space and objects is re-created with the intention of fooling the eye of the viewer, who may be convinced that the subject actually exists in three-dimensional space. (page 28)
- triumphal arches** Roman arches designed for triumphant armies to march through, usually composed of a simple barrel vault enclosed within a rectangle, and enlivened with sculpture and decorative engaged columns. (page 433)
- truss** In architecture, a triangular framework that, because of its rigidity, can span much wider areas than a single wooden beam. (page 369)
- tunnel vault** See *barrel vault*. (page 364)
- tusche** A greasy material used for drawing on a *lithography* stone. (page 219)
- two-point linear perspective** A version of *linear perspective* in which there are two (or more) *vanishing points* in the *composition*. (page 88)
- tympanum** The semicircular *arch* above the lintel over a door, often decorated with sculpture. (page 450)
- vanishing point** In *linear perspective*, the point on the horizon line where parallel lines appear to converge. (page 86)
- vantage point** In *linear perspective*, the point where the viewer is positioned. (page 86)
- visual weight** As opposed to *actual weight*, the apparent “heaviness” or “lightness” of a shape or form. (page 152)
- voussoir** A wedge-shaped block used in the construction of an *arch*. (page 363)
- warp** In *weaving*, the vertical threads, held taut on a loom or frame. (page 340)
- wash** Large flat areas of ink or *watercolor* diluted with water and applied by brush. (page 191)
- watercolor** A painting *medium* consisting of *pigments* suspended in a solution of water and gum arabic. (page 244)
- weaving** A technique for constructing fabrics by means of interlacing horizontal and vertical threads. (page 340)
- weft** In *weaving*, the loosely woven horizontal threads, also called the *woof*. (page 340)
- wet-plate collodion process** A photographic process, developed around 1850, that allowed for short exposure times and quick development of the print. (page 265)
- wood engraving** Actually a *relief* printmaking technique, in which fine lines are carved into the block, resulting in a *print* consisting of white lines on a black ground. The resultant print is also called a wood engraving. (page 207)
- woodcut** A *relief* printmaking process, in which a wooden block is carved so that those parts not intended to print are cut away, leaving the design raised. The resultant *print* is also called a woodcut. (page 201)
- wood-frame** A true skeleton-and-skin building method, commonly used in domestic architecture to the present. (page 369)
- woof** See *weft*. (page 340)
- Zone System** A framework for understanding exposures in photography developed by Ansel Adams, where a zone represents the relation of the image’s (or a portion of the image’s) brightness to the value or tone that the photographer wishes it to appear in the final print. Thus each picture is broken up into zones ranging from black to white with nine shades of gray in between—a photographic gray scale. (page 270)