

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 134)

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 *nonobjective art*. (page 33)

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 507)

acropolis The elevated site above an ancient Greek city, conceived as the center of civic life. (page 335)

acrylic A plastic resin that, when mixed with water and pigment, forms an inorganic and quick-drying paint *medium*. (page 203)

actual weight As opposed to *visual weight*, the physical weight of material in pounds. (page 134)

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 101, 274)

adobe A mixture of earth, water, and straw formed into sundried mud bricks. (page 334)

aerial perspective See *atmospheric perspective*. (page 89)

aesthetic Our sense of what is beautiful. (page 10)

afocal Without any focal points. (page 141)

agency The capacity of a thing to exert power or act in the world. (page 605)

ambulatory A covered walkway, especially around the *apse* of a church. (page 418)

amphitheater A building type invented by the Romans (literally meaning a “double theater”), in which two semicircular theaters are brought face to face. (page 338)

analogous colors Pairs of colors, such as yellow and orange, that are adjacent to each other on the *color wheel*. (page 102)

anamorphic Referring to a drawing that presents a distorted image which appears in natural form when viewed at a raking angle. (page 14)

animation In film, the process of sequencing still images in rapid succession to give the effect of live motion. (page 260)

animism The belief in the existence of souls and the conviction that nonhuman things can also be endowed with a soul. (page 19)

apartheid Literally “separateness” in Afrikaans, the dialect of Dutch spoken by Afrikaners, apartheid was the enforced separation of black and white residents of South Africa until 1994. (page 178)

aperture The opening that determines the quantity of light admitted by a camera lens. (page 250)

apse A semicircular recess placed, in a Christian church, at the end of the *nave*. (page 340)

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 230)

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 112)

architrave In architecture, the lintel, or horizontal, weight-bearing beam, that forms the base of the *entablature*. (page 336)

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 371)

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 369)

assemblage An additive sculptural process in which various and diverse elements and objects are combined. (page 286)

asymmetrical balance Balance achieved in a composition when neither side reflects or mirrors the other. (page 136)

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 89)

auteurs Film directors who are considered the “authors” of their work. (page 260)

avant-garde From the French, “advance guard,” or “vanguard”—those whose innovations are in advance of their time. (page 23)

balance The even distribution of weight, either *actual weight* or *visual weight*, in a composition. (page 134)

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 343)

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 464)

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 337)

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 420)

Bauhaus A German school of design, founded by Walter Gropius in 1919 and closed by Hitler in 1933. (page 374)

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 134)

binder In a *medium*, the substance that holds *pigments* together. (page 165)

buon fresco See *fresco*. (page 185)

burin A metal tool with a V-shaped point used in *engraving*. (page 225)

burning A photographic technique that increases the exposure to areas of the print that should be darker. Compare *dodging*. (page 251)



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 227)

calligraphy Handwriting as a form of art. (page 30)

calotype The first photographic process to use a negative image. Discovered by William Henry Fox Talbot in 1841. (page 243)

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 147)

cantilever An architectural form that projects horizontally from its support, employed especially after the development of *reinforced concrete* construction techniques. (page 347)

capital The crown, or top, of a *column*, upon which the *entablature* rests. (page 336)

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 428)

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 163)

cast iron A rigid, strong construction material made by adding carbon to iron. (page 342)

cast shadow In *chiaroscuro*, the shadow cast by a figure, darker than the shadowed surface itself. (page 94)

casta painting A distinct genre of family portrait that records the process of race-mixing in the Americas. (page 628)

casting Pouring molten material into a mold and allowing it to harden. (page 283)

ceramics Objects formed out of clay and then hardened by *firing* in a very hot oven, or *kiln*. (page 282)

chiaroscuro In drawing and painting, the use of light and dark to create the effect of three-dimensional, *modeled* surfaces. (page 93)

chinoiserie Literally “all things Chinese,” a style of art based on Chinese designs popular in Europe in the eighteenth century. (page 476)

cire-perdue See *lost-wax process*. (page 283)


civilizations Social, economic, and political entities distinguished by their ability to express themselves through images and, later, written language. (page 394)

closed palette See *palette*. (page 110)


close-up See *shot*. (page 258)

coiling A method of *ceramic* construction in which long, rope-like strands of clay are coiled on top of one another and then smoothed. (page 305)

collage A work made by pasting various scraps or pieces of material—cloth, paper, photographs—onto the surface of the *composition*. (page 205)

 **colonnade** A row of *columns* set at regular intervals around the building and supporting the base of the roof. (page 335)

color wheel A circular arrangement of *hues* based on one of a number of various color theories. (page 101)

 **column** A vertical architectural support, consisting of a *shaft* topped by a *capital*, and sometimes including a base. (page 336)

combine-painting Robert Rauschenberg’s name for his works of high-relief collage. (page 208)

complementary colors Pairs of colors, such as red and green, that are directly opposite each other on the *color wheel*. (page 104)

composition The organization of the formal elements in a work of art. (page 37)

connotation The meaning associated with or implied by an image, as distinguished from its *denotation*. (page 189)

Constructivism A Russian art movement, fully established by 1921, that was dedicated to *nonobjective* means of communication. (page 373)

Conté crayon A soft drawing tool made by adding clay to graphite. (page 169)

content The meaning of an image, beyond its overt *subject matter*; as opposed to *form*. (pages 30, 37)

contour lines The perceived lines that mark the border of an object in space. (page 49)

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 281)

core of the shadow The darkest area on a form rendered by means of *modeling* or *chiaroscuro*. (page 94)

cornice The upper part of the *entablature*, frequently decorated. (page 336)

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 258)

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 96)

crossing In a church, where the *transepts* cross the *nave*. (page 340)

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 496)

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 501)

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 242)

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 372)


delineation The descriptive representation of an object by means of *outline* or *contour* drawing. (page 167)

denotation The direct or literal meaning of an image, as distinguished from its *connotation*. (page 189)

diagonal recession In perspective, when the lines recede to a *vanishing point* to the right or left of the *vantage point*. (page 75)

didacticism An approach to making art emphasizing its ability to teach and, particularly, elevate the mind. (page 189)

dogging A photographic technique that decreases the exposure of selected areas of the print that the photographer wishes to be lighter. Compare *burning*. (page 251)

dome A roof generally in the shape of a hemisphere or half-globe. (page 338) 

drums The several pieces of stone used to construct a *column*. (page 334)

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 227)

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 306)

earthworks *Environments that are out-of-doors.* (page 279)

editing In filmmaking, the process of arranging the sequences of the film after it has been shot in its entirety. (page 257)

edition In printmaking, the number of *impressions* authorized by the artist made from a single master image. (page 214)

elevation *The side of a building, or a drawing of the side of a building.* (page 336)

embossing In metalworking, the raised decoration on the surface of an object. The reverse of *repoussé*. (page 322)

embroidery A traditional fiber art in which the design is made by needlework. (page 316)

encaustic A method of painting with molten beeswax fused to the support after application by means of heat. (page 184)

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 225)

en plein air (also “*plein-air* painting”) A French expression meaning “in the open air,” used specifically to refer to the act of painting outdoors. (page 197)



entablature *The part of a building above the capitals of the columns and below the roof.* (page 336)

entasis The slight swelling in a *column* design to make the column appear straight to the eye. (page 334)

environments *Sculptural spaces that are large enough for the viewer to move around in.* (page 279)

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 225)

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 498)

extreme close-up See *shot*. (page 258)

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 498)

figure-ground relation The relationship between a work of art (the figure) and the surface upon which the work is made (the ground). (page 68)

firing The process of baking a *ceramic* object in a very hot oven, or *kiln*. (page 282)

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 258)

fluting The shallow vertical grooves or channels on a *column*. (page 334)



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 341)

focal point In a work of art, the center of visual attention, often different from the physical center of the work. (page 140)

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 79)

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 37)

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 185)

fresco secco See *fresco*. (page 185)

frieze The part of the *architrave* between the *entablature* and the *cornice*, often decorated. (page 276)

frontal *An adjective used to describe any object meant to be seen from the front.* (page 276)

frontal recession In perspective, when the lines recede to a *vanishing point* directly across from the *vantage point*. (page 75)

frottage The technique of putting a sheet of paper over textured surfaces and then rubbing a soft pencil across the paper. (page 120)

full shot See *shot*. (page 258)

functional objects Items intended for everyday use. (page 300)

Futurism An early twentieth-century art movement, characterized by its desire to celebrate the movement and speed of modern industrial life. (page 70)

genres In film, a style having a particular content, such as Westerns, Romances, and so on. (page 260)

gesso A plaster mixture used as a *ground* for painting. (page 188)

giornata Literally, “a day’s work,” the area a *fresco* painter is able to complete in a single sitting. (page 187)

glazing In *ceramics*, a material that is painted on a ceramic object that turns glassy when fired. (page 303)

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 431)

gouache A painting *medium* similar to *watercolor*, but opaque instead of transparent. (page 200)

green architecture *An architectural practice that strives to build more environmentally friendly and sustainable buildings.* (page 331)

grid A pattern of horizontal and vertical lines that cross each other to make uniform squares or rectangles. (page 56)

groin vault A masonry roof constructed on the arch principle and consisting of two *barrel vaults* intersecting at right angles to each other. (page 338)

ground A coating applied to a canvas or printmaking plate to prepare it for painting or *etching*. (pages 184, 225)

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 296)

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 96)

Haussmannization The modernization of Paris in the mid-nineteenth century by Baron Georges-Eugène Haussmann. (page 610)

Hellenism The culture of ancient Greece. (page 409)

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 276)

highlights The spot or one of the spots of highest key or value in a picture. (page 94)

hue A color, as found on a *color wheel*. (page 101)

humanism A belief in the unique value and capacity of human beings to act individually and collectively in meaningful ways. (page 446)

hypostyle space A large interior space characterized by many closely spaced columns supporting the roof. (page 424)

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 32, 421)

iconography The study or description of images and symbols. (page 39)

impasto Paint applied very thickly to canvas or support. (page 53)

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 50)

impression In printmaking, a single example of an *edition*. (page 214)

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 488)

Industrial Revolution Radical changes in production and consumption during the late eighteenth and nineteenth centuries that transformed society. (page 642)

infrastructure The systems that deliver services to people—water supply and waste removal, energy, transportation, and communications. (page 359)

installations *Environments that are indoors.* (page 279)

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 224)

intensity The relative purity of a color’s *hue*, and a function of its relative brightness or dullness; also known as *saturation*. (page 101)

intermediate colors The range of colors on the *color wheel* between each *primary color* and its neighboring *secondary colors*; yellow-green, for example. (page 101)

International Style A twentieth-century style of architecture and design marked by its almost austere geometric simplicity. (page 351)

in-the-round See *sculpture in-the-round*. (page 278)

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 284)

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 258)

ka In ancient Egypt, the individual spirit of the deceased. (page 281)

keystone The central and uppermost *vousoir* in an arch. (page 337)

kiln An oven used to bake *ceramics*. (page 282)

kinetic art Art that moves. (page 122)

kiva In Anasazi culture, the round, covered hole in the center of the communal plaza in which all ceremonial life took place. (page 330)

line A mark left by a moving point, actual or implied, and varying in direction, thickness, and density. (page 48)

linear perspective See *one-point linear perspective* and *two-point linear perspective*. (page 75)

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 222)

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 232)

load-bearing In architecture, construction where the walls bear the weight of the roof. (page 334)

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 111)

long shot In film, a *shot* that takes in a wide expanse and many characters at once. (page 258)

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 283)

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 276)

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 461)

mass Any solid that occupies a three-dimensional volume. (page 69)

matrix In printmaking, the master image. (page 214)

medium Plural form, *media* (1) Any material used to create a work of art. (2) In painting, a liquid added to paint that makes it easier to manipulate. (pages 101, 134)

medium shot See *shot*. (page 258)

megaliths From the Greek *meaga* meaning “big,” and *lithos*, meaning “stone.” A huge stone used in prehistoric architecture. (page 395)

memento mori From the Latin “remember that you will die,” an image that invites viewers to contemplate their own mortality. (page 556)

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 165)

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 230)

mihrab A niche set in the wall of a *mosque* indicating the direction of Mecca. (page 424)

minbar A stepped pulpit for a preacher on the *qibla* wall of a *mosque*. (page 424)

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 509)

mixed media The combination of two or more *media* in a single work. (page 204)

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 94)

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 506)

monochromatic A color composition limited to a single hue. (page 110)

monotype A printmaking process in which only one impression results. (page 234)

montage In film, the sequencing of widely disparate images to create a fast-paced, multifaceted visual impression. (page 258)

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 421)

mosque In Islam, the place of worship. (page 424)

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 35)



nave The central part of a church, running from the entrance through the crossing. (page 340)

negative shape or space Empty space, surrounded and shaped so that it acquires a sense of form or volume. (pages 68, 72)

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 477)

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. Also known as nonrepresentational art. (page 33)

oculus A round, central opening at the top of a dome. (page 339)

odalisque A female slave or concubine in a Turkish harem. (page 14)

oil paint A medium using linseed oil as a binder that became particularly popular beginning in the fifteenth century. (page 193)

one-point linear perspective A version of linear perspective in which there is only one vanishing point in the composition. (page 75)

open palette See *palette*. (page 110)

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 124)



order In Classical architecture, a style characterized by the design of the platform, the column, and its entablature. (page 336)

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 214)

outline The edge of a shape or figure depicted by an actual line drawn or painted on the surface. (page 49)

pagoda A multistoried structure of successively smaller, repeated stories, with projecting roofs at each story, functioning as a temple or sacred building. (page 438)

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 102)

pan In film, a shot in which the camera moves across the scene from one side to the other. (page 258)

pastel (1) A soft crayon made of chalk and pigment; also, any work done in this medium. (2) A pale, light color. (page 170)

pattern A repetitive motif or design. (page 56)

pencil A drawing tool made of graphite encased in a soft wood cylinder. (page 169)

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 421)

perceptual color Color as perceived by the eye. Compare *local color*. (page 111)

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 296)

perspective The way in which the picture plane—the flat surface of the canvas—functions as a window through which a specific scene is presented to the viewer. (page 66)

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 242)

photomontage A collage consisting entirely of photographs (page 205)

photorealistic A drawing or painting so realistic in appearance that it appears to be a photograph. (page 33)

pigments The coloring agents of a medium. (page 165)

planographic printmaking process Any printmaking process in which the print is pulled from a flat, planar surface, chief among them *lithography*. (page 232)

platform The base upon which a column rests. (page 336)

pointed arch An arch that is not semicircular but rather rises more steeply to a point at its top. (page 341)



pointillism A style of painting, championed by Georges Seurat in particular, consisting of small points of pure colors, juxtaposed with one another, in the belief that they might mix together in the viewer's eye—so that a dot of blue next to a dot of yellow might produce the effect of green. (page 107)

polychromatic A color composition consisting of a variety of hues. (page 110)

Pop Art A style arising in the early 1960s characterized by emphasis on the forms and imagery of mass culture. (page 508)

porcelain A type of ceramic fired at the highest temperature that becomes virtually translucent and extremely glossy in finish. (page 306)

positive shapes The figure in a figure-ground relation. (page 68)

post-and-lintel construction A system of building in which two posts support a crosspiece, or lintel, that spans the distance between them. (page 334)



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 490)

postmodernism A term used to describe the willfully plural and eclectic art forms of contemporary art. (page 154)

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 101)

print Any one of multiple impressions made from a master image. (page 212)

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 214)

proportion In any composition, the relationship between the parts to each other and to the whole. (page 147)

qibla The wall of a *mosque* that, from the interior, is oriented in the direction of Mecca, and that contains the *mihrab*. (page 424)

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 138)

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 33)

rebars Steel reinforcement bars used in reinforced concrete. (page 350)

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 222)

reinforced concrete Concrete in which steel reinforcement bars, or rebars, are placed to both strengthen and make concrete less brittle. (page 350)

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 216, 276)

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 444)

repetition See *pattern* and *rhythm*. (page 150)

replacement process A term for casting, by, for instance, the lost-wax process, in which wax is replaced by bronze. (page 284)

repoussé In metalworking, a design realized by hammering the image from the reverse side. (page 322)

representational art Any work of art that seeks to resemble the world of natural appearance. (page 33)

restricted palette A selection of colors limited in its range of *hues*. (page 110)

retablo A frame, usually ornate, enclosing decorated panels, paintings, and other revered objects rising above and behind an altar. (page 540)

rhythm An effect achieved when shapes, colors, or a regular *pattern* of any kind is repeated over and over again. (page 150)

rocker A sharp, curved tool used in the *mezzotint* printmaking process. (page 230)

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 475)

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 429)

Romanticism A dramatic, emotional, and subjective art arising in the early nineteenth century in opposition to the austere discipline of *Neoclassicism*. (page 479)

round arch A curved, often semicircular architectural form that spans an opening or space built of wedge-shaped blocks, called voussoirs, with a keystone centered at its top. (page 336)

salons During the *Rococo* period, social and artistic gatherings held by society hostesses on particular days of the week. (page 474)

sans serif A type of letterform that does not possess the small lines at the end of the letter's main stroke, characteristic of *serif type*. (page 373)

saturation See *intensity*. (page 101)

scale The comparative size of an object in relation to other objects and settings. (page 144)

scarification Decorative effects made by scarring the body. (page 441)

sculpture in-the-round As opposed to relief, sculpture that requires no wall support and that can be experienced from all sides. (page 277)

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 101)

selfie A self-portrait made on a cameraphone, taken at arm's length and closely cropped. (page 582)

serif type Letterforms that have small lines at the end of the letter's main stroke. (page 373)

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 233)

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 93)

shadow The unlighted surface of a form rendered by *modeling* or *chiaroscuro*. (page 94)

shaft A part of a *column*. (page 336)

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 66)

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 333)

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 258)

silkscreen Also known as a *serigraph*, a print made by the process of serigraphy. (page 233)

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 104)

sinopie The *cartoon* or underpainting for a *fresco*. (page 168)

site-specific An installation designed for a particular place in such a way that the space is transformed by its presence. (page 279)

sizing An astringent crystalline substance called alum brushed onto the surface of paper so that ink will not run along its fibers. (page 219)

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 333)

slab construction A method of *ceramic* construction in which clay is rolled out flat, like a pie crust, and then shaped by hand. (page 304)

slip Liquid clay used in decorating *ceramic* objects. (page 305)

solvent A thinner that enables paint to flow more readily and that also cleans brushes; also called *vehicle*. (page 184)

spectrum The colored bands of visible light created when sunlight passes through a prism. (page 100)

springing The lowest stone of an arch, resting on the supporting post. (page 339)



- star** In the popular cinema, an actor or actress whose celebrity alone can guarantee the success of a film. (page 258)
- states** In *etching*, each of the stages in the printmaking process. (page 212)
- stippling** In drawing and printmaking, a pattern of closely placed dots or small marks employed to create the effect of shading or *modeling*. (page 224)
- stoneware** A type of *ceramic* fired at high temperature and thus impermeable to water. (page 306)
- 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 227)
- storyboards** Panels of rough sketches outlining the shot sequences of a film. (page 260)
- stupa** A large, mound-shaped Buddhist shrine. (page 416)
- stylobate** The base, or platform, upon which a column rests. (page 148, 336)
- 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 30)
- sublime** That which impresses the mind with a sense of grandeur and power, inspiring a sense of awe. (page 481)
- 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 101, 274)
- support** The surface on which the artist works—a wall, a panel of wood, a canvas, or a sheet of paper. (page 183)
- 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 502)
- sutra** An aphorism or collection of aphorisms in Buddhism. (page 534)
- symbols** Images that represent something more than their literal meaning. (page 39)
- symmetrical** When two halves of a *composition* correspond to one another in terms of size, shape, and placement of forms. (page 134)
- 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 316)
- 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 159)
- technology** The materials and methods available to a given culture. (page 328)
- tempera** A painting *medium* made by combining water, pigment, and, usually, egg yolk. (page 188)
- 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 102)
- tenebrism** From the Italian *tenebroso*, meaning murky, a heightened form of *chiaroscuro*. (page 94)
- tensile strength** In architecture, the ability of a building material to span horizontal distances without support and without buckling in the middle. (page 333)
- tesserae** Small pieces of glass or stone used in making a *mosaic*. (page 421)
- texture** The surface quality of a work. (page 116)
- time and motion** The primary elements of temporal media, linear rather than spatial in character. (page 116)
- 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 93)
- transept** The crossarm of a church that intersects, at right angles, with the nave, creating the shape of a cross. (page 340)
- traveling or tracking shot** In film, a *shot* in which the camera moves back to front or front to back. (page 258)
- triptych** An artwork made of three panels which may be hinged together so that the side segments (or wings) fold over the central area. (page 20)
- 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 412)
- trompe l’oeil** A manner of two-dimensional representation in which the appearance of natural space and objects is recreated with the intention of fooling the eye of the viewer, who may be convinced that the subject actually exists in three-dimensional space. (page 7)
- truss** In architecture, a triangular framework that, because of its rigidity, can span much wider areas than a single wooden beam. (page 343)
- tunnel vault** See *barrel vault*. (page 337)
- tusche** A greasy material used for drawing on a *lithography* stone. (page 233)
- two-point linear perspective** A version of *linear perspective* in which there are two (or more) *vanishing points* in the composition. (page 77)
- tympanum** The semicircular arch above the lintel over a door, often decorated with sculpture. (page 430)
- ukiyo-e** The Japanese term for a type of popular art depicting everyday life. (page 217)
- vanishing point** In *linear perspective*, the point on the horizon line where parallel lines appear to converge. (page 75)
- vanitas** A tradition of still-life painting, especially popular in northern Europe in the seventeenth century, reminding the viewer of the frivolous quality, or vanity (*vanitas* in Latin), of human existence. (pages 57, 195)
- vantage point** In *linear perspective*, the point where the viewer is positioned. (page 75)
- vehicle** See *solvent*. (page 184)
- visual weight** As opposed to *actual weight*, the apparent “heaviness” or “lightness” of a shape or form. (page 134)
- vousoir** A wedge-shaped block used in the construction of an arch. (page 337)
- warp** In *weaving*, the vertical threads, held taut on a loom or frame. (page 316)
- wash** Large flat areas of ink or *watercolor* diluted with water and applied by brush. (page 175)
- watercolor** A painting *medium* consisting of *pigments* suspended in a solution of water and gum arabic. (page 198)
- weaving** A technique for constructing fabrics by means of interlacing horizontal and vertical threads. (page 316)
- weft** In *weaving*, the loosely woven horizontal threads, also called the *woof*. (page 316)



wet-plate collodion process A photographic process, developed around 1850, that allowed for short exposure times and quick development of the print. (page 244)

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 221)

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 216)

wood-frame A true *skeleton-and-skin* building method, commonly used in domestic architecture to the present. (page 342)

woof See *weft*. (page 316)

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 have 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 249)

