



# Handbooks

*“If we study Japanese art, we see a man who is undoubtedly wise, philosophic, and intelligent, who spends his time doing what? In studying the distance between the earth and the moon? No—he studies a single blade of grass.”*

—Vincent van Gogh (1853–1890)

## Quick Write

**Drawing Inferences.** Carefully examine the quote above by Post-Impressionist painter Vincent van Gogh. Based on this quote, what can you infer about Van Gogh’s feelings toward Japanese art? Explain your reaction in a sentence or two.



Suzuki Kiitsu. *Reeds and Cranes* (one of a pair of screens). Edo period (nineteenth century). Color on gilded silk. 1.76 × 3.89 m (5' 9½" × 12' 9¼"). Detroit Institute of the Arts, Detroit, Michigan. Founders Society Purchase with other funds.

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## DRAWING TIPS

### 1. Making Contour Drawings

When you make a contour drawing, your eye and hand must move at the same time. You must look at the object, not at your drawing. You must imagine that your pencil is touching the edge of the object as your eye follows the edge. Don't let your eye get ahead of your hand. Also, do not lift your pencil from the paper. When you move from one area to the next, let your pencil leave a trail. If you do lift your pencil accidentally, look down, place your pencil where you stopped, and continue.

- a. To help you coordinate your eye-hand movement, try this: First, tape your paper to the table so it will not slide around. Then, hold a second pencil in your nondrawing hand and move it around the edges of the object. With your drawing hand, record the movement.
- b. If you have trouble keeping your eyes from looking at the paper, ask a friend to hold a piece of stiff paper between your eyes and your drawing hand so the drawing paper is blocked from view. You might also place your drawing paper inside a large paper bag turned sideways. A third method is to put the object on a chair and place the chair on a table. When you are standing, the object should be at your eye level. Then, place your drawing paper on the table directly under the chair. In this way you will be unable to see the paper easily.
- c. When you draw without looking at the paper, your first

sketches will look strange. Don't be discouraged. The major purpose of blind contour drawing is to teach you to concentrate on directions and curves. The more you practice, the more accurate your drawings will become.

- d. As you develop your skills, remember that in addition to edges, contours also define ridges. Notice the wrinkles you see at the joints of fingers and at a bent wrist or bent elbow. Those wrinkles are curved lines. Draw them carefully; the lines you use to show these things will add the look of roundness to your drawing.
- e. After you have made a few sketches, add pressure as you draw to vary the thickness and darkness of your lines. Some lines can be emphasized and some can be made less important through the right amount of pressure from your hand.

### 2. Making Gesture Drawings

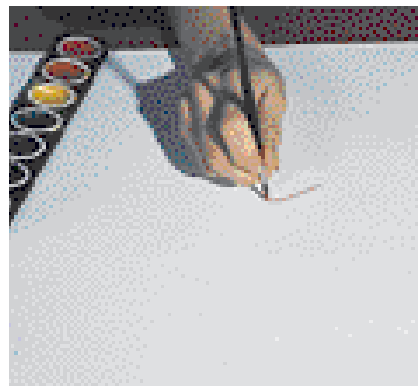
Unlike contour drawings, which show an object's outline, gesture drawings show movement. They should have no outlines or details.

- a. Using the side of a piece of unwrapped crayon or a pencil, make scribble lines that build up the shape of the object. Do not use single lines that create stick figures.
- b. Work very quickly. When drawing people, do the head, then the neck, and then fill in the body. Pay attention to the direction in which the body leans.
- c. Next, scribble in the bulk of the legs and the position of the feet.
- d. Finally, add the arms.

### 3. Drawing Calligraphic Lines with a Brush

Mastering the technique of drawing with flowing, calligraphic lines takes practice. You will need a round watercolor brush and either watercolor paint or ink. First, practice making very thin lines.

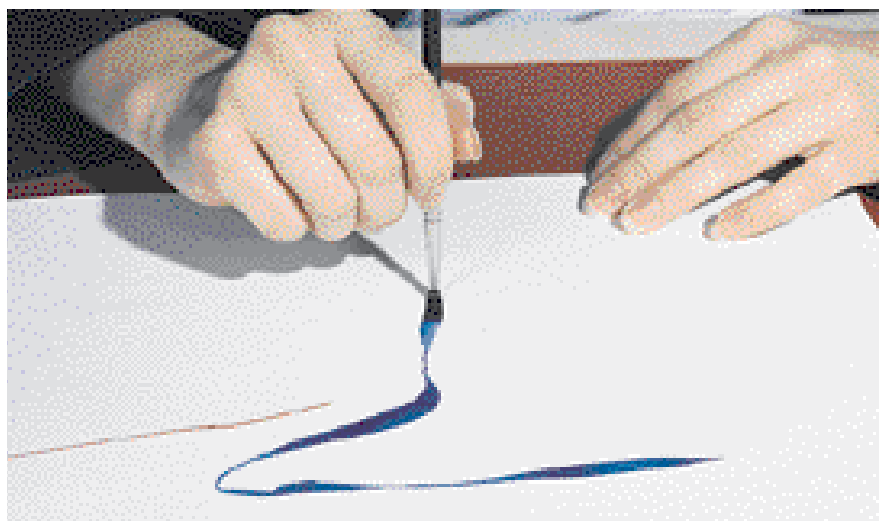
- a. Dip your brush in the ink or paint and wipe the brush slowly on the side of the ink bottle until the bristles form a point.
- b. Hold the brush at the metal ferrule so the brush is vertical rather than slanted above the paper. Imagine that the brush is a pencil with a very sharp point—if you press down, you will break the point (Figure T.1).



▲ FIGURE T.1

- c. Touch the paper lightly with the tip of the brush and draw a line.
- d. When you are able to control a thin line, you are ready to make calligraphic lines. Start with a thin line and gradually press the brush down to make the line thicker. Pull up again to make it thinner (Figure T.2, page 429). Practice making lines that vary in thickness.





▲ FIGURE T.2

#### 4. Using Shading Techniques

The following techniques help create shading values.

- **Hatching:** Use a series of fine parallel lines.
- **Crosshatching:** Use two or more intersecting sets of parallel lines.
- **Blending:** Use a smooth, gradual application of an increasingly dark value. Pencil lines may be blended.
- **Stippling:** Create shading with dots.

To be effective in forming the shaded areas, your lines and strokes must follow the form of the object. Use lines to show the surface of a flat surface. Let the lines run parallel to one edge of the surface. To show a curved surface, draw a series of parallel curved lines to give the illusion of roundness. The lines should follow the curve of the object.

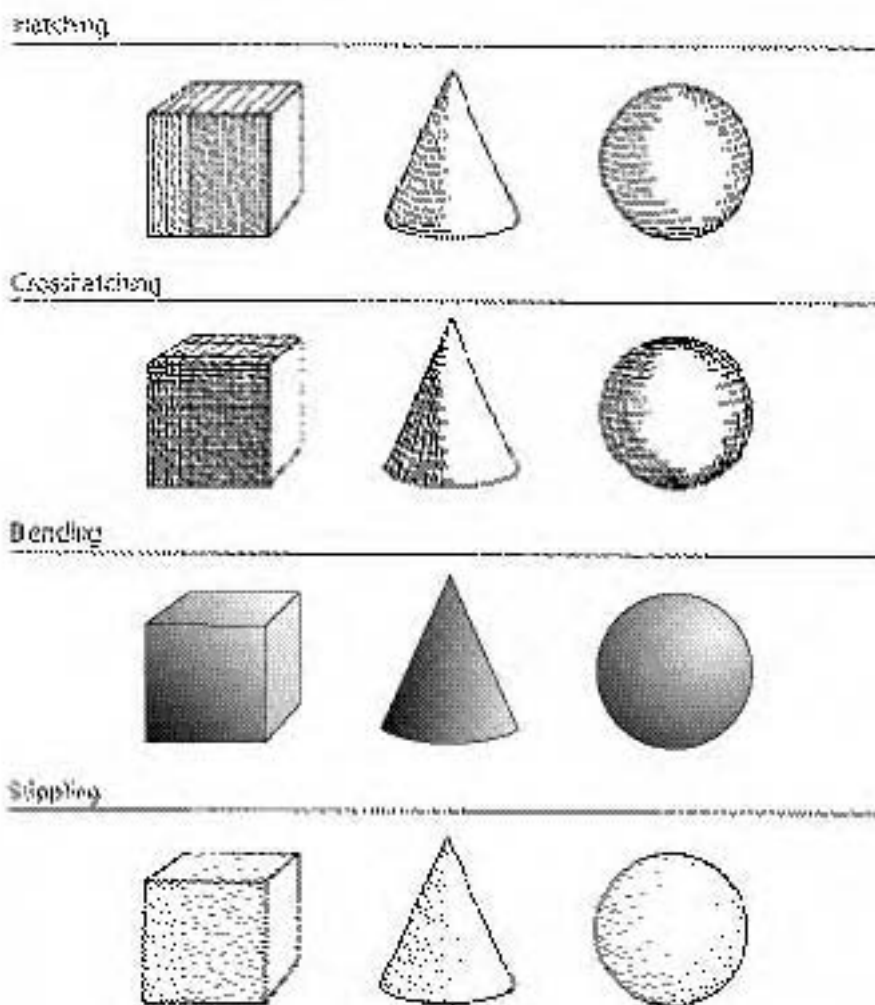
Lines or dots placed close together create dark values. Lines or dots spaced farther apart create lighter values. To show a gradual change from light to dark, begin with

lines or dots far apart and bring them closer together. (Figure T.3.)

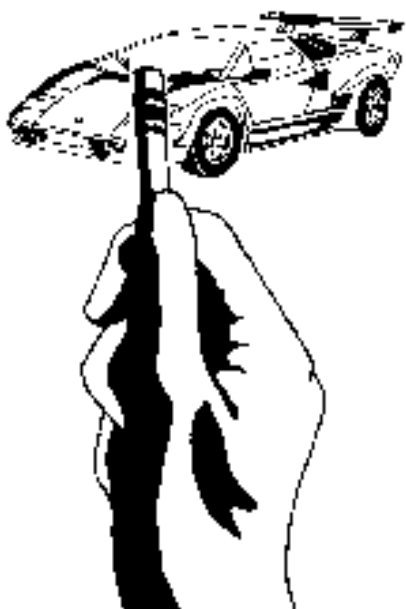
#### 5. Using Sighting Techniques

Sighting is a method that will help you determine proportions.

- Hold a pencil vertically at arm's length in the direction of the object you are drawing. Close one eye and focus on the object you are going to measure.
- Slide your thumb along the pencil until the height of the pencil above your thumb matches the height of the object (Figure T.4, page 430).
- Now, without moving your thumb or bending your arm



▲ FIGURE T.3



▲ FIGURE T.4

hold the pencil parallel to the widest part of the object. Compare the height of the object with its width. You can determine the ratio of height to width by seeing how many times the smaller measure fits into the larger measure. This method can be applied either to different parts of the same object or to two or more different objects. Use one measurement as a base measurement and see how the other measurements relate to it.

## 6. Using a Viewing Frame

A viewing frame helps you to zero in on an area or object you intend to draw. To make a viewing frame, do the following:

- Cut a rectangular hole in a heavy sheet of paper (Figure T.5).
- Hold the frame at arm's length and look through it at your

subject. Imagine that the opening represents your drawing paper.

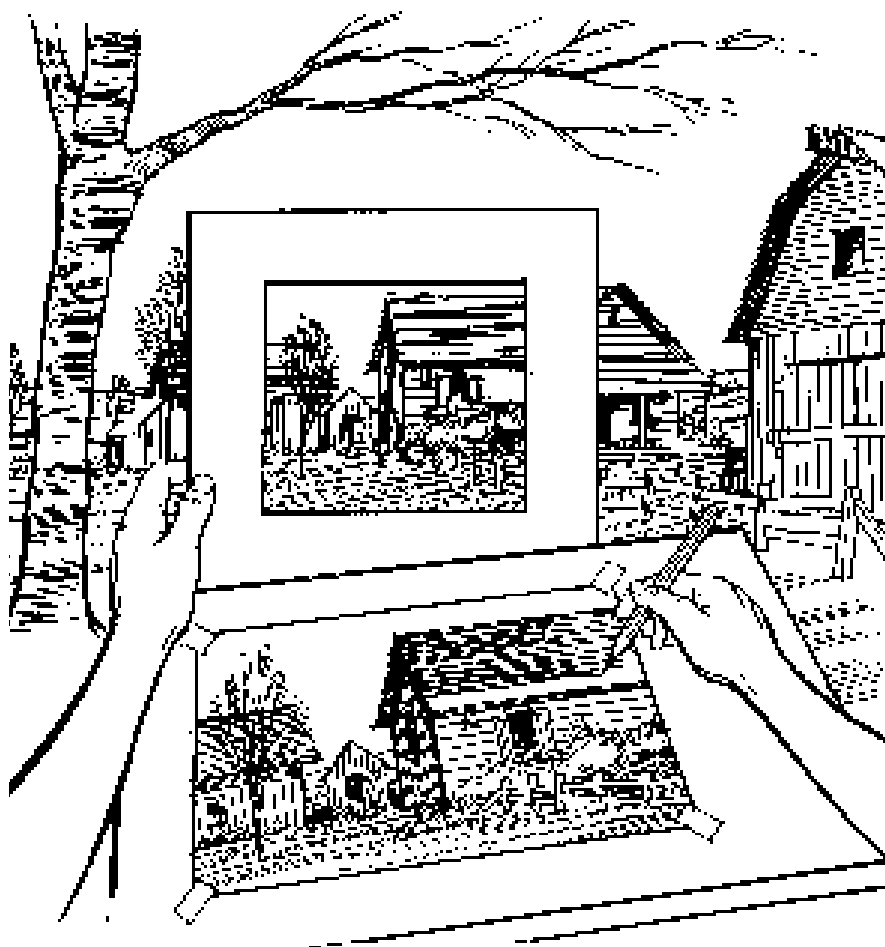
- You can decide how much of the subject you want to include in your drawing by moving the frame up, down, or sideways.
- You can also move the frame closer or farther away to change the focus of your drawing.

## 7. Using a Ruler

There are times when you need to draw a crisp, straight line.

- Hold the ruler with one hand and the pencil with the other.

- Place the ruler where you wish to draw a straight line.
- Hold the ruler with your thumb and first two fingers. Be careful that your fingers do not stick out beyond the edge of the ruler.
- Press heavily on the ruler so it will not slide while you're drawing.
- Hold the pencil lightly against the ruler.
- Pull the pencil quickly and lightly along the edge of the ruler. The object is to keep the ruler from moving while the pencil moves along its edge.



▲ FIGURE T.5

## 8. Making a Grid for Enlarging

Sometimes you must take a small drawing and enlarge it. To do this, you must first measure the size that the large, finished drawing will be. Then, using proportional ratios, reduce that size to something you can work with.

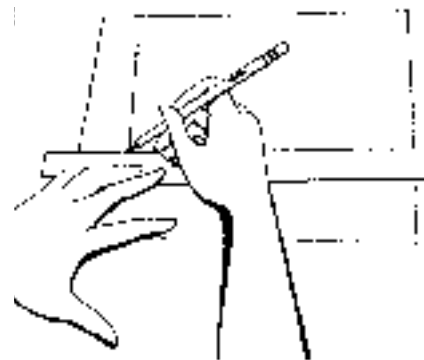
- For example: If you want to cover a wall 5 feet high and 10 feet wide, let 1 inch equal 1 foot. Then make a scale drawing that is 5 inches high and 10 inches wide. You may work either in inches or centimeters.
- After you have completed your small drawing, draw vertical and horizontal grid lines 1 inch apart on the drawing. Number the squares (Figure T.6).
- On the wall, draw vertical and horizontal grid lines one foot apart.
- Number the squares on the wall to match the squares on the paper and enlarge the

plan by filling one square at a time.

## 9. Measuring Rectangles

Do you find it hard to create perfectly formed rectangles? Here is a way of getting the job done:

- Make a light pencil dot near the long edge of a sheet of paper. With a ruler, measure the exact distance between the dot and the edge. Make three more dots the same distance in from the edge. (See Figure T.7.)
- Line a ruler up along the dots. Make a light pencil line running the length of the paper.
- Turn the paper so that a short side is facing you. Make four pencil dots equally distant from the short edge. Connect these with a light pencil rule. Stop when you reach the first line you drew.
- Do the same for the remaining two sides. Erase any lines that



▲ FIGURE T.7

may extend beyond the box you have made.

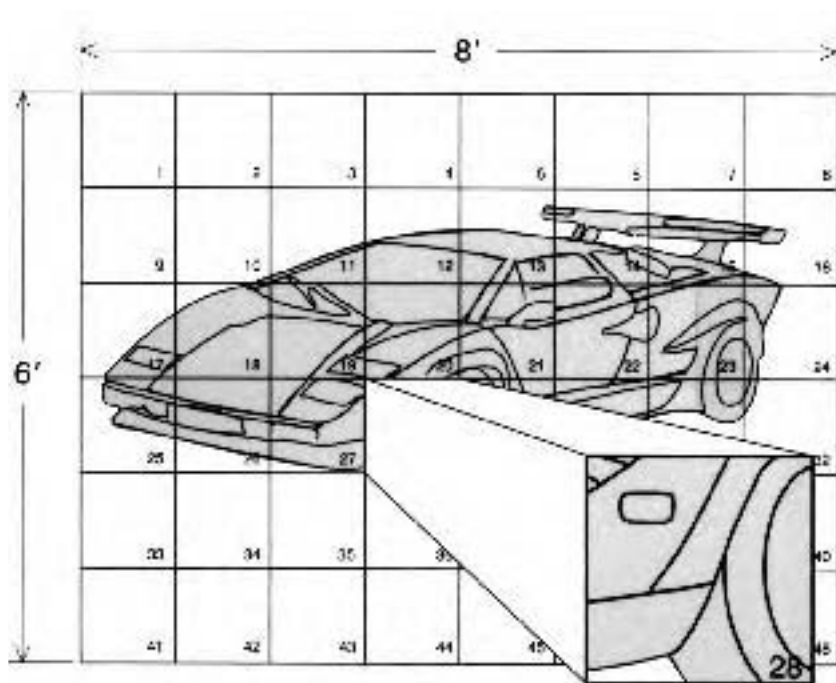
- Trace over the lines with your ruler and pencil. The box you have created will be a perfectly formed rectangle.

## PAINTING TIPS

### 10. Mixing Paint to Change the Value of Color

You can better control the colors in your work when you mix your own paint. In mixing paints, treat opaque paints (for example, tempera) differently from transparent paints (for example, watercolors).

- For light values of opaque paints.* Add only a small amount of the hue to white. The color can always be made stronger by adding more of the hue.
- For dark values of opaque paints.* Add a small amount of black to the hue. Never add the hue to black.
- For light values of transparent paints.* Thin a shaded area with water. This allows more of the white paper to show through.
- For dark values of transparent paints.* Carefully add a small amount of black to the hue.

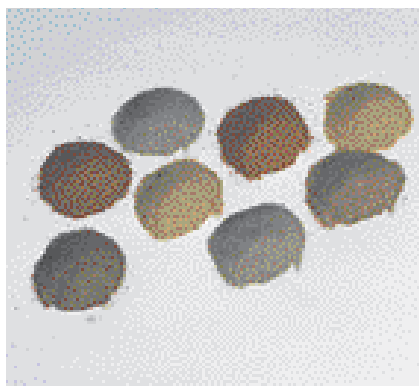


▲ FIGURE T.6

## 11. Making Natural Earth Pigment Paints

Anywhere there is dirt, clay, and sand, you can find natural earth pigments.

- a. Collect as many different kinds of earth colors as you can find (Figure T.8).



▲ FIGURE T.8

- b. Grind them as finely as possible. If you can, borrow a mortar and pestle from the science lab (Figure T.9). Regardless of the method you use, your finished product will still be a little gritty. It will not have the smooth texture of commercial pigment.
- c. For the binder, use one part white glue to one part water. Put a few spoons of pigment into a small container and add some of the binder. Experiment



▲ FIGURE T.9

with different proportions of pigment and binder.

- d. When you have found the best proportion, apply the mixture to paper with a variety of brushes. Do not allow the brushes you use to dry before you wash them, because the glue will solidify.
- e. Keep stirring your paint as you work to keep the pigment from settling. The pigment will keep indefinitely. Mix a fresh batch each time you paint, because the mixed paint is difficult to store for more than a few days.

## 12. Working with Watercolors

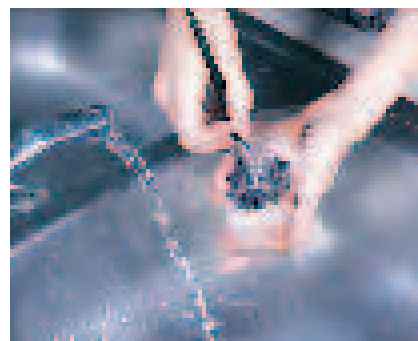
Here are some tips to control watercolor paints.

- a. If you apply wet paint to damp paper, you create lines and shapes with soft edges.
- b. If you apply wet paint to dry paper, you create lines and shapes with sharp, clear edges.
- c. If you dip a dry brush into damp paint and then brush across dry paper, you achieve a fuzzy effect.
- d. School watercolors come in semi-moist cakes. Before you use them, place a drop of water on each cake to let the paint soften. Watercolor paints are transparent. You can see the white paper through the paint. If you want a light value of a hue, dilute the paint with a large amount of water. If you want a bright hue, you must dissolve more pigment by swirling your brush around in the cake of paint until you have dissolved a great deal of paint. The paint you apply to the paper can be as bright as the paint in the cake.

## 13. Cleaning a Paint Brush

Rinsing a paint brush under running water will not clean it completely. Paint will remain inside the bristles and cause the brush to lose its shape. Use the following procedure to help your brushes last a long time.

- a. Rinse the thick paint out of the brush under running water.
- b. Do not use hot water. Gently "paint" the brush over a cake of mild soap or dip it into a mild liquid detergent (Figure T.10).
- c. Gently scrub the brush in the palm of your hand to work the soap into the center of the brush. This will remove paint that you did not realize was still in the brush (Figure T.11).
- d. Rinse the brush under running water while you continue to scrub your palm.
- e. Repeat steps b, c, and d.



▲ FIGURE T.10



▲ FIGURE T.11





▲ **FIGURE T.12**

- f. When your brush is thoroughly rinsed, shape it into a point with your fingers (Figure T.12).
- g. Place the brush in a container with the bristles up so it will keep its shape as it dries.

## PRINTMAKING TIP

### 14. Making a Stamp Print

A stamp print is an easy way to make repetitive designs. The following are a few suggestions for making a stamp and printing with it. You may develop some other ideas after reading these hints. Remember, printing reverses your design, so if you use letters, be certain to cut or carve them backward.

- Cut a simple design into the flat surface of a rubber eraser with a knife that has a fine, precision blade.
- Glue yarn to a bottle cap or a jar lid.
- Glue found objects to a piece of corrugated cardboard. Make a design with paperclips, washers, nuts, leaves, feathers, or anything else you can find. Whatever object you use should have a fairly flat surface. Make a handle for the block with masking tape.
- Cut shapes out of a piece of inner tube material. Glue the

shapes to a piece of heavy cardboard.

There are several ways to apply ink or paint to a stamp:

- Roll water-base printing ink on the stamp with a soft brayer.
- Roll water-base printing ink on a plate and press the stamp into the ink.
- Apply tempera paint or school acrylic to the stamp with a bristle brush.

## SCULPTING TIPS

### 15. Working with Clay

To make your work with clay go smoothly, always do the following:

- a. Dip one or two fingers in water.
- b. Spread the moisture from your fingers over your palms.

Never dip your hands in water. Too much moisture turns clay into mud.



▲ **FIGURE T.13**



▲ **FIGURE T.15**

### 16. Joining Clay

Use these methods for joining clay.

- a. First, gather the materials you will need. These include clay, slip (a creamy mixture of clay and water), brush, a scoring tool (such as a fork), and clay tools.
- b. Rough up or scratch the two surfaces to be joined (Figure T.13).
- c. Apply slip to one of the two surfaces using a brush or your fingers (Figure T.14).
- d. Gently press the two surfaces together so the slip oozes out of the joining seam (Figure T.15).
- e. Using clay tools and/or your fingers, smooth away the slip that has oozed out of the seam (Figure T.16). You may wish to smooth out the seam as well,



▲ **FIGURE T.14**



▲ **FIGURE T.16**

or you may wish to leave it for decorative purposes.

### 17. Making a Pinch Pot

To make a pot using the pinch method, do the following:

- Make a ball of clay by rolling it between your palms.
- Set it on the working surface and make a hole in the top by pushing both thumbs into the clay. Stop pushing before your thumbs reach the bottom.
- Begin to pinch the walls between your thumb and fingers, rotating the pot as you pinch.
- Continue pinching and shaping the walls of the pot until they are an even thickness and the pot is the desired shape.

### 18. Using the Coil Technique

Collect all the materials you will need. These include clay, a cloth-covered board, slip and brush, scoring tool, small bowl of water, and pattern for a circular base.

- Make a base by flattening a piece of clay to about 1/2 inch thick. Using the pattern, cut the base into a circle.
- Begin a clay coil by shaping a small ball of clay into a long roll on the cloth-covered board until the roll is about 1/2 inch thick (Figure T.17). Your hands should be damp so the clay remains damp.



▲ FIGURE T.17

- Make a circle around the edge of the clay base with the roll of clay. Cut the ends on a diagonal and join them so the seam does not show. Using scoring and slip, join this first coil to the base.
- Make a second coil. If you want the pot to curve outward, place the second coil on the outer edge of the first coil. Place coil on the inner edge for an inward curve. Use proper joining techniques for all coils.

### 19. Papier-Mâché

Papier-mâché is a French term that means mashed paper. It refers to sculpting methods that use paper and liquid paste. The wet paper and paste material are molded over supporting structures such as a wad of dry paper or crumpled foil. The molded paper dries to a hard finish. Following are three basic methods for working with papier-mâché.

#### Pulp Method

- Shred newspaper, paper towels, or tissue paper into tiny pieces and soak them in water overnight. (Do not use slick paper as it will not soften.)
- Mash the paper in a strainer to remove the water or wring it out in a piece of cloth.
- Mix the mashed paper with prepared paste or white glue until the material is the consistency of soft clay. Use the mixture to model small shapes.
- When papier-mâché is dry, it can be sanded, and holes can be drilled through it.

#### Strip Method

- Tear paper into strips.
- Either dip the strips in a thick mixture of paste or rub paste on the strips with your fingers. Decide which method works best for you.

- Use wide strips to cover wide forms. Very thin strips will lie flat on a small shape.
- If you do not want the finished work to stick to the support structure, first cover the form with plastic wrap or a layer of wet newspaper strips. If you are going to remove the papier-mâché from the support structure, you need to apply five or six layers of strips. Rub your fingers over the strips so that no rough edges are left sticking up (Figure T.18). Change directions with each layer so that you can keep track of the number. If you are going to leave the papier-mâché over the support structure, then two or three layers may be enough.

#### Sheet Method

- Brush or spread paste on a sheet of newspaper or newsprint (Figure T.19). Lay a second



▲ FIGURE T.18



▲ FIGURE T.19



▲ FIGURE T.20

sheet on top of the first and smooth out the layers. Add another layer of paste and another sheet of paper. Repeat this process until you have four or five layers of paper. This method is good for making drapery on a figure (Figure T.20).

- b. If you let the layers dry for a day until they are leathery, they can be cut and molded any way you wish. Newspaper strips dipped in the paste can be used to seal any cracks that may occur.

#### Support Structures

- a. Dry newspaper can be wadded up and wrapped with string or tape (Figure T.21).
- b. Wire armatures can be padded with rags before the outside shell of papier-mâché is added.
- c. Found materials such as boxes, tubes, and plastic



▲ FIGURE T.21

bowls, can be arranged and taped together to form a base (Figure T.22).

- d. For large figures, a wooden frame covered with chicken wire makes a good support. Push and pinch the wire into the shape you want.



▲ FIGURE T.22

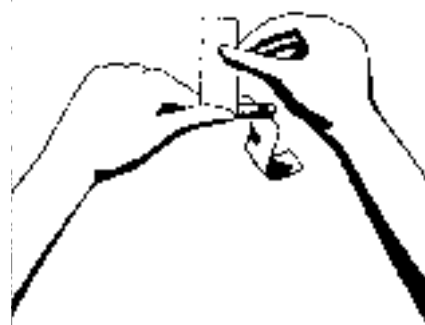
## 20. Making a Paper Sculpture

Another name for paper sculpture is origami. The process originated in Japan and means "folding paper." Paper sculpture begins with a flat piece of paper. The paper is then curved or bent to produce more than a flat surface. Here are some ways to experiment with paper.

- **Scoring.** Place a square sheet of heavy construction paper on a flat surface. Position a ruler on the paper so that it is close to the center and parallel to the sides. Holding the ruler in place, run the point of a knife or a pair of scissors along one of the ruler's edges. Press down firmly but take care not to cut through the paper. Gently crease the paper along the line you made. Hold your paper with the crease facing upward. You can also score curved lines, but you must do this with gradually bending curves or wide arcs. If you try to make a tight curve, such as a semicircle, the

paper will not give. For a tight curve you will have to make cuts to relieve the tension.

- **Pleating.** Take a piece of paper and fold it 1 inch from the edge. Then fold the paper in the other direction. Continue folding back and forth.
- **Curling.** Hold one end of a long strip of paper with the thumb and forefinger of one hand. At a point right below where you are holding the strip, grip it lightly between the side of a pencil and the thumb of your other hand. In a quick motion, run the pencil along the strip. This will cause the strip to curl back on itself. Don't apply too much pressure, or the strip will tear. (See Figure T.23.)



▲ FIGURE T.23

## OTHER TIPS

### 21. Making Paper

Papermaking is a process in which fibers are broken down and reformed as a sheet. In order to make paper, collect all the materials you will need. These include a food blender, two matching stretcher frames approximately 9 x 12 inches each, a rustproof window screen slightly larger than the stretchers, staple gun, duct tape, Handi Wipes

towels, a large pan 5 to 8 inches deep, newspapers, assorted papers, and water.

- a. Make the mold by stretching the screen over the frame, stapling it at the edges, and covering the rough edges with duct tape. The second frame is the deckle, the frame that keeps the pulp in place on the mold.
- b. Tear paper into 1-inch squares. Put 4 cups water and  $\frac{1}{2}$  cup paper scraps into the blender and blend for several minutes until the mixture is the consistency of watery cooked oatmeal.
- c. Pour pulp into pan. Continue making pulp until there is about 4 inches of pulp in the pan. Additional water may be added to aid in the papermaking process.
- d. Make a pad of newspapers  $\frac{1}{4}$  inch thick. Unfold Handi Wipes towels and lay one on the pad; this is the blotter.
- e. Align deckle on top of mold. Stir pulp to suspend paper fibers. Scoop mold and deckle under surface of water and shake to align fibers. Lift to drain excess water.
- f. Remove the deckle and flip the mold and pulp onto the blotter, pulp side down against the Handi Wipes towel. Blot back of molds with a sponge to remove excess water and to

compress the fibers. Remove the mold, using a rocking motion.

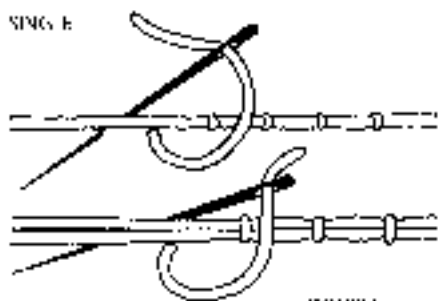
- g. Lay another Handi Wipes towel on top of the sheet of paper and add more newspapers. Repeat the layering process.
- h. Let paper dry slowly for 1–3 days. When dry, peel off the Handi Wipes.
- i. To clean up, drain pulp through the mold or a sieve. Squeeze excess water from pulp and save pulp in a plastic bag for one to three days or discard it.

## 22. Basic Embroidery Stitches

The charts below and on the next page show the most common embroidery stitches.

### Couching

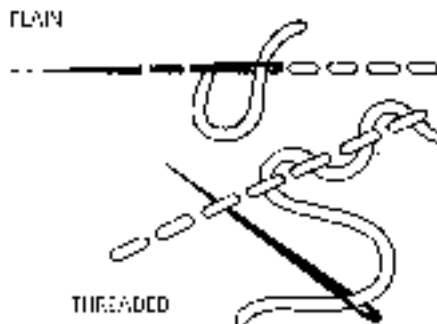
SINGLE



DOUBLE

### Running

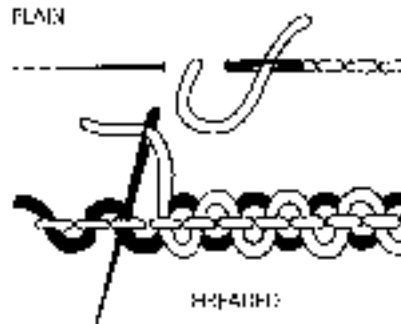
PLAIN



THREADED

### Back

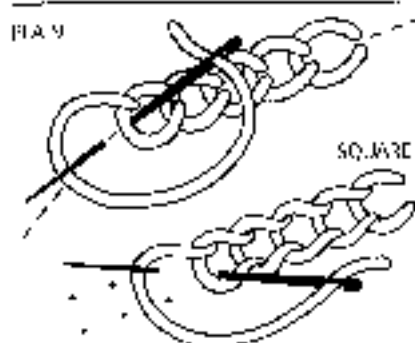
PLAIN



HEALED

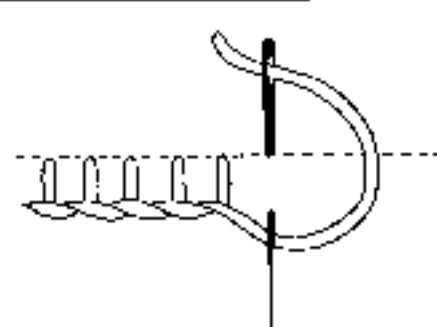
### Chain

PLAIN

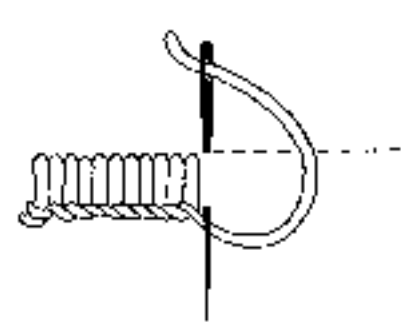


SQUARE

### Blanket



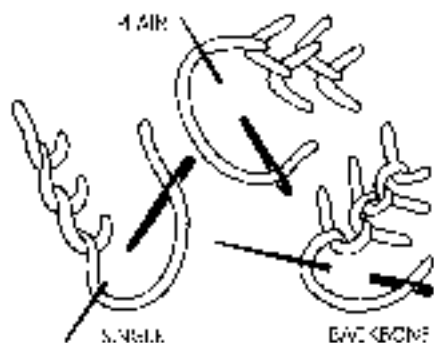
### Buttonhole



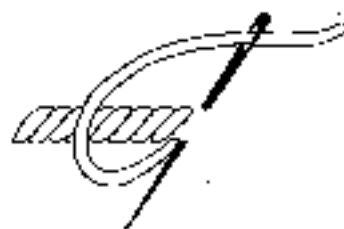
▲ FIGURE T.24



Feather



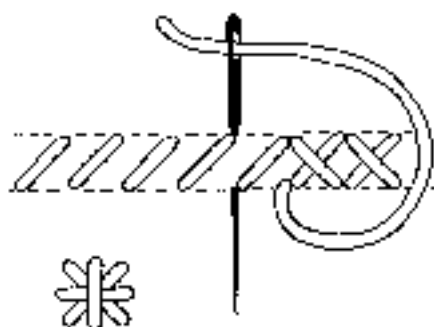
Outline



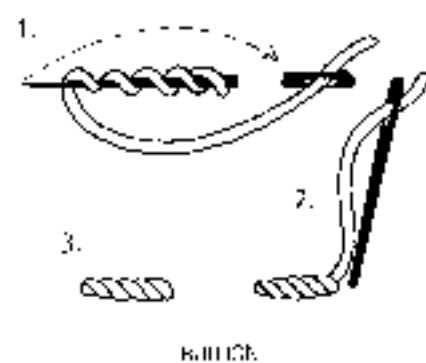
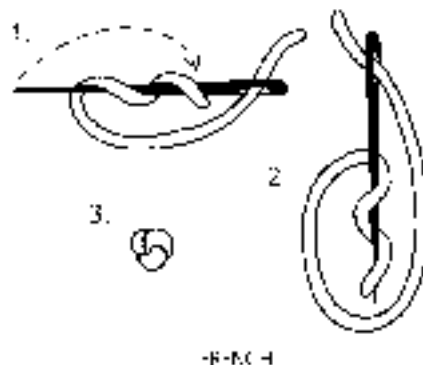
Satin



Cross



Knotted



▲ FIGURE T.24 (CONTINUED)

## 23. Weaving Techniques

To make a cardboard loom, gather the materials you will need. They include cardboard, ruler, pencil, scissors, strong, thin yarn for warp, various yarns and fibers for weft, tapestry needle, comb, and dowel.

- Measure and cut notches  $\frac{1}{4}$  inch apart and  $\frac{1}{2}$  inch deep on opposite sides of the cardboard.
- Tape warp thread to back of loom. Bring it to the front through the top left notch. Pull it down to the bottom of the loom and pass it through the bottom left notch to the back. Move one notch to the right and continue until you reach

the last notch. Then tape the end of the warp thread to the back. (Figure T.25)

- Start to weave at the bottom of the loom, using a thin yarn. The weft yarns are the horizontal yarns; the easiest way to pull the weft yarn through the warp

threads is to use an over-one-under-one motion. At the end of the row, reverse directions. (Figure T.26)

- Do not pull the weft threads too tight. Let them balloon, or curve slightly upward (Figure T.27).



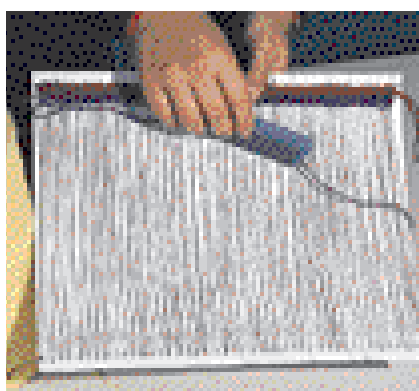
▲ FIGURE T.25



▲ FIGURE T.26



▲ FIGURE T.27

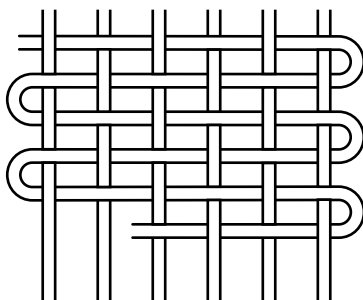


▲ FIGURE T.28

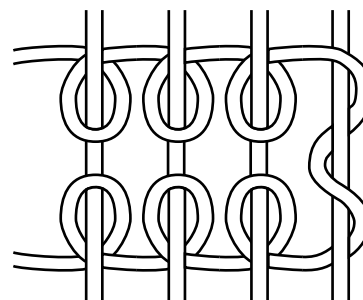
- e. After weaving several rows, pack the weft threads with a comb (Figure T.28). The tighter the weave, the stronger it will be.
- f. After there is about 1 inch of tight weave, begin varying weave and materials (Figure T.29). End the process with another inch of thin, tight weave.
- g. Before removing the fabric from the loom, weave in the loose ends. Cut the warp threads from the loom carefully and tie two at a time so they will not unravel.
- h. Tie or sew the finished fabric to a dowel.

► FIGURE T.29

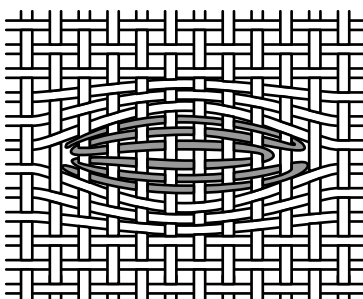
Tabby weave



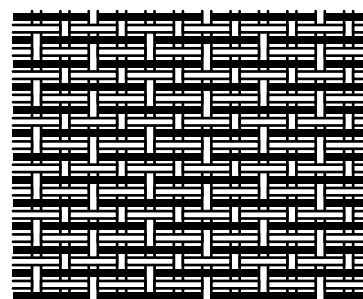
Egyptian knot



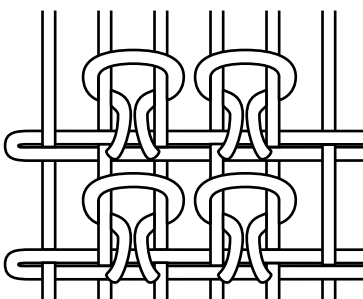
Inserted weft



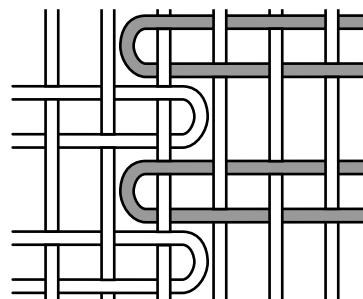
Supplementary weft



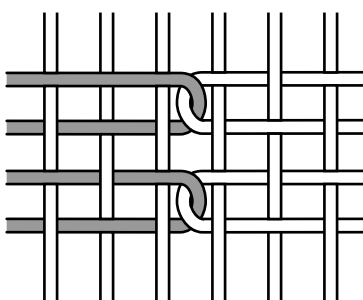
Rya (Shag)



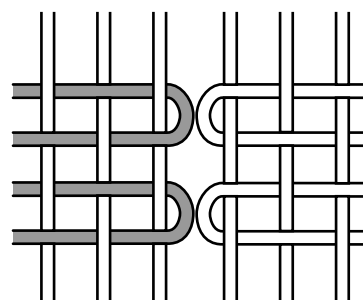
Interlocking



Dovetail



Slits



## 24. Making a Coiled Basket

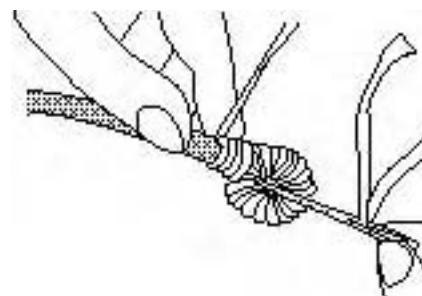
Mastering the technique of making a coiled basket takes practice. You will need *core* material (such as heavy cord), *weft* wrapping materials (such as yarns and fibers), a tapestry needle, scissors, and tape.

Coiling is a stitching technique in which the continuous coils of the *core* material are stitched together with a binding material called the *weft*. The first time you try this your binding and stitches probably will not look neat. Undo the work and begin again. You want to cover the core material completely, and all your weft binding and stitches must be even and tight.

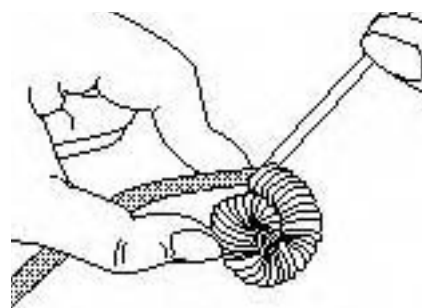
- a. Trim the end of the core so it tapers. Thread the tapestry needle with a 3-foot length of weft. Using the loose weft end, begin to wind it around the core starting about 2 inches from the end. Overlap the end as you wind to anchor it. Wind the weft to about  $\frac{1}{2}$  inch from the tapered end of the core (Figure T.30).
- b. Bend the core, catch the tapered end, and make a loop (Figure T.31).
- c. Continue winding for about 2 inches, being sure that the tapered core is attached securely to the solid section of core material. Push the tapestry needle through the center of the loop (Figure T.32).
- d. Bend the core to form a coil and bring the weft between the core and the coil. (Figure T.33) Begin winding the weft around the core from front to back. You are now ready to begin the Lazy stitch.
- e. Wind the weft around the core from front to back four times.

Then, bringing the weft from behind and over the core, push the needle into the center of the coil (Figure T.34). Pull tightly and hold. Continue to wrap the weft four times around the core and pull the fifth stitch into the center until you complete two coils. Hold them flat between your fingers while you work.

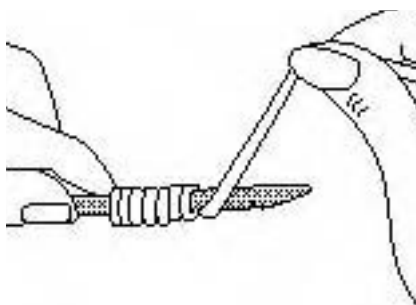
- f. As the coiling progresses, you may wrap the weft more than four times between stitches. After the first two coils, you will no longer bring the stitch back to the center; just take it over two coils (Figure T.35). Always insert the needle from the front. This way you can see exactly where you are placing the needle. If you want to create a pattern of long stitches, this is essential.



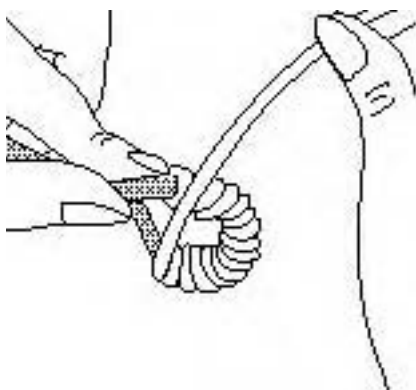
▲ FIGURE T.32



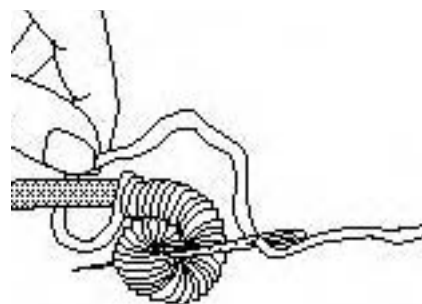
▲ FIGURE T.33



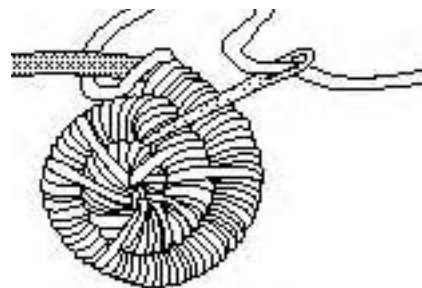
▲ FIGURE T.30



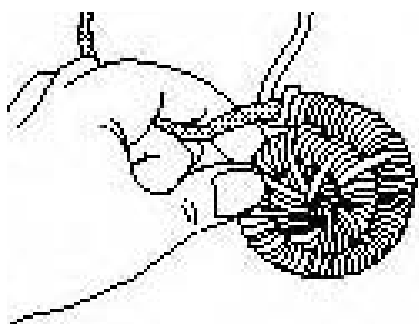
▲ FIGURE T.31



▲ FIGURE T.34

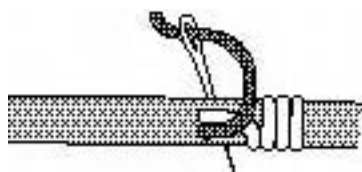


▲ FIGURE T.35



▲ FIGURE T.36

- g. Hold the coil with your left hand with the core material coming from the left, and wind the weft with your right hand so you do not tangle it with the core (Figure T.36). If you are left-handed, reverse the process. Always pull the weft very tight.
- h. You will need to splice, or invisibly join, the ends of separate materials. To splice the core, taper the cut on the old and the new piece. Before working the weft, secure the spliced ends of the core by wrapping them with sewing thread or tape. Always hold the spliced area carefully until it is wrapped with the weft. Splice the weft during the wrapping, not during the stitching. Hold the tail ends of the old and the new weft together against the core as shown in Figure T.37. Wrap the new weft at least once before making a long stitch.



▲ FIGURE T.37

- i. When the base is the desired size, it is time to begin making the sides of the basket. If the side is to be perpendicular to the base, lay the first foundation coil directly on top of the last coil. If you want the basket to curve outward, place each new coil on the outer edge of the one below. To make an inward curve, place each coil on the inner edge of the previous coil. Use pressure from the nonstitching hand to keep the coils in place.
- j. The best way to finish the basket is to taper the core and make several stitches around the last coil and the tapered coil. Then run the needle back through the wrapping stitches for about an inch and pull the weft thread through. Cut off the excess weft.
- k. If you want to make a handle, simply wrap the end of the core until it is as long as you wish.

Then attach it to the other side of the top of the basket following the instructions from Step j.

## 25. Making a Tissue Paper Collage

For your first experience with tissue, make a free design with the tissue colors. Start with the lightest colors of tissue first and save the darkest for last. It is difficult to change the color of dark tissue by overlapping it with other colors. If one area becomes too dark, you might cut out a piece of white paper, glue it over the dark area carefully, and apply new colors over the white area.

- a. Apply a coat of adhesive to the area where you wish to place the tissue.
- b. Place the tissue down carefully over the wet area (Figure T.38). Don't let your fingers get wet.
- c. Then add another coat of adhesive over the tissue. If your brush picks up any color from the wet tissue, rinse your brush



▲ FIGURE T.38



in water and let it dry before using it again.

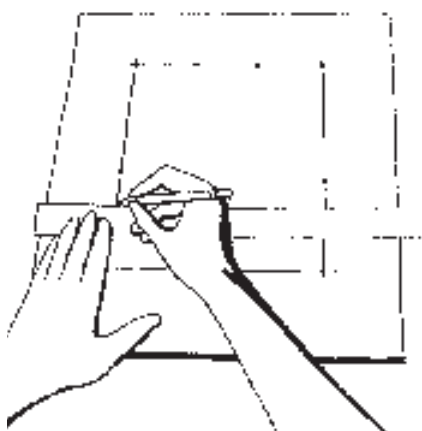
- d. Experiment by overlapping colors. Allow the tissue to wrinkle to create textures as you apply it. Be sure that all the loose edges of tissue are glued down.

## DISPLAY TIPS

### 26. Making a Mat

You can add appeal to an artwork by making a mat, using the following steps.

- a. Gather the materials you will need. These include a metal rule, a pencil, mat board, cardboard backing, a sheet of heavy cardboard to protect your work surface, a mat knife with a sharp blade, and wide masking tape.
- b. Wash your hands. Mat board should be kept very clean.
- c. Measure the height and width of the work to be matted. Decide how large a border you want for your work. (A border of approximately  $2\frac{1}{2}$  inches on three sides with 3 inches on the bottom is aesthetically pleasing.) Your work will be behind the window you will cut.
- d. Plan for the opening, or window, to be  $\frac{1}{4}$  inch smaller on all sides than the size of your work. For example, if your work measures 9 by 12 inches, the mat window should measure  $8\frac{1}{2}$  inches (9 inches minus  $\frac{1}{4}$  inch times two) by  $11\frac{1}{2}$  inches (12 inches minus  $\frac{1}{4}$  inch times two.) Using your metal rule and pencil, lightly draw your window rectangle on the back of the board  $2\frac{1}{2}$  inches from the top and left edge of the mat. (See Figure T.39). Add a  $2\frac{1}{2}$ -inch



▲ FIGURE T.39

border to the right of the window and a 3-inch border to the bottom, lightly drawing cutting guidelines.

Note: If you are working with metric measurements, the window should overlap your work by 0.5 cm (centimeters) on all sides. Therefore, if your work measures 24 by 30 cm, the mat window measures 23 cm ( $24 - [2 \times 0.5]$ ) by 29 cm ( $30 - [2 \times 0.5]$ ).

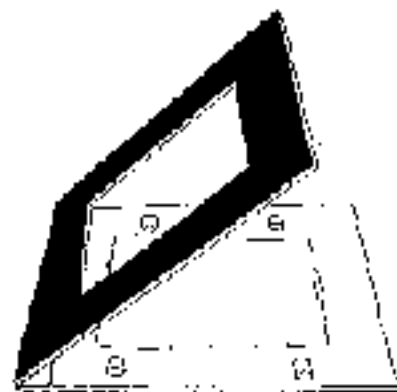
- e. Place the sheet of heavy, protective cardboard on your work surface. Place the mat board, pencil marks up, over the cardboard. Holding the metal rule firmly in place, score the first line with your knife. Always place the metal rule so that your blade is on the inside of the frame. (See Figure T.40.) In case you make an error you will cut into the window hole or the extra mat that is not used for the frame. Do not try to cut through the board with one stroke. By the third or fourth stroke, you should be able to cut through the board easily.
- f. Working in the same fashion, score and cut through the board along all the window lines. Be careful not to go

beyond the lines. Remove the window.

- g. Cut a cardboard backing for your artwork that is slightly smaller than the overall size of your mat. Using a piece of broad masking tape, hinge the back of the mat to the backing. (See Figure T.41.) Position your artwork between the backing and the mat and attach it with tape. Anchor the frame to the cardboard with a few pieces of rolled tape.



▲ FIGURE T.40



▲ FIGURE T.41

## 27. Mounting a Two-Dimensional Work

Mounting pictures that you make gives them a professional look. To mount a work, do the following:

- a. Gather the materials you will need. These include a yardstick, a pencil, poster board, a knife with a very sharp blade, a sheet of newspaper, and rubber cement.
- b. Measure the height and width of the work to be mounted. Decide how large a border you want around the work. Plan your mount size using the work's measurements. To end up with a 3-inch border, for example, make your mount 6 inches wider and higher than your work. Record the measurements for your mount.
- c. Using your yardstick and pencil, lightly draw your mount rectangle on the back of the poster board. Measure from the edges of the poster board. If you have a large paper cutter available, you may use it to cut your mount.
- d. Place the sheet of heavy cardboard on your work surface. Place the poster board, pencil marks up, over the cardboard. Holding the yardstick firmly in place along one line, score the line with your knife. Do not try to cut through the board with one stroke. By the third try, you should be able to cut through the board.
- e. Place the artwork on the mount. Using the yardstick, center the work. Mark each corner with a dot. (See Figure T.42)



▲ FIGURE T.42

- f. Place the artwork, face down, on a sheet of newspaper. Coat the back of the work with rubber cement. (Safety Note: Always use rubber cement in a room with plenty of ventilation.) If your mount is to be permanent, skip to Step h.
- g. Line up the corners of your work with the dots on the mounting board. Smooth the work into place. Skip to Step i.
- h. After coating the back of your artwork, coat the poster board with rubber cement. Be careful not to add cement to the border area. Have a partner hold your artwork in the air by the two top corners. Once the two glued surfaces meet, you will not be able to change the position of the work. Grasp the lower two corners. Carefully lower the work to the mounting board. Line up the two corners with the bottom dots. Little by little, lower the work into place (Figure T.43). Press it smooth.



▲ FIGURE T.43

- i. To remove any excess cement, create a small ball of dry rubber cement. Use the ball of rubber cement to pick up excess cement.

## 28. Working with Glue

When applying glue, always start at the center of the surface you are coating and work outward.

- When gluing papers together don't use a lot of glue, just a dot will do. Use dots in the corners and along the edges. Press the two surfaces together. Keep dots at least  $\frac{1}{2}$  inch in from the edge of your paper.
- Handle a glued surface carefully with only your fingertips. Make sure your hands are clean before pressing the glued surface into place.
- Note: The glue should be as thin as possible. Thick or beaded glue will create ridges on your work.

Many artists, both students and teachers, come into daily contact with dangerous, possibly deadly materials. The unfortunate truth is that many art supplies contain high levels of chemicals, such as hexane, lead, toluene, and asbestos, and many people are unaware of the danger that these substances pose, both to art students and to teachers. In fact, the danger to art teachers, who are often exposed to toxins for several hours a day for many years, is often greater than to the students. Therefore, it is essential that all art teachers and students become aware of the potential hazards in using art materials.

Many art supplies contain materials that can cause acute illness (that is, a severe sudden illness that can be caused by a single exposure to a toxic substance and result in permanent disability or death). Long-term exposure to materials in many other art supplies can cause chronic illness (which develops gradually after repeated exposure) or cancer. Other chemicals in art supplies are sensitizers, causing allergies, particularly in children. Lead, for example, is acutely toxic and can be found in such commonly used supplies as stencil paint, oil paint, some acrylics, gessoes, ceramic glazes, copper enamels, and automotive paint in spray cans. Many highly toxic hydrocarbon-based solvents, including methyl alcohol, are used in school art programs. Other widely used art materials, such as preservatives, formaldehyde, epoxy glues, and dichromates, can contain dangerous chemicals like cadmium, nickel, silica, and pesticides.

There are three ways in which such chemicals can enter the body: absorption, inhalation, and ingestion. They can be absorbed through the skin from cuts or scrapes, resulting in burns or rashes, or into the bloodstream, moving to and damaging other parts of the body. Chemical irritants can be inhaled, causing lung problems like bronchitis and emphysema. Inhaling small particles, like the free silica in clay dust, can cause pulmonary fibrosis or asthma. Chemicals

can be ingested through touching the mouth with the hands or fingers while working with supplies or unconsciously placing tools like paint brushes in or near the mouth. Since hazardous substances can easily enter the body, it is extremely important to make sure that the materials used are safe and that they are used safely.

## Labeling

Labeling can provide information on any potentially dangerous art supplies, but teachers need to be aware of what various labels mean. The label *nontoxic*, for example, does not guarantee a product's safety. According to federal regulations, toxicity means that a single exposure can be fatal to adults. The effect on young people, who are more likely to be harmed by dangerous substances, is not considered in this definition. Also, the chance of developing chronic or long-term illnesses is not addressed by the legal definition of toxicity. Repeated exposure to nontoxic materials is not always safe. Many dangerous substances, such as asbestos, can legally be defined as nontoxic. Also, some art supplies, particularly those manufactured by small or foreign companies, may be improperly labeled as nontoxic.

Not all products whose labels provide chemical components, but have no warnings or list no information at all, are safe to use. Since manufacturers are not required to disclose ingredients, products without this information or warnings are potentially hazardous.

For more complete information on the presence of hazardous substances in art supplies, teachers may request a Material Safety Data Sheet (OSHA Form 20) from the manufacturer. This sheet provides information on potential health and fire hazards, a list of chemicals that might react dangerously with the product, and a list of all ingredients for which industrial standards exist. The manufacturer should supply this sheet on request, and a local public health

official or poison control center technician can help interpret the information.

Art teachers can also take advantage of voluntary labeling standards developed by the art materials industry. The Art and Creative Materials Institute (ACMI) administers a voluntary testing and labeling program that helps to insure the safety of those who work with art materials. This system uses the labels AP and CL. AP (Approved Product) labels are used mainly on products designed for younger children, while CL (certified to be properly labeled) is used on products intended for older students and adults. Products labeled AP or CL are certified in a program of toxicological evaluation by a medical expert to contain no materials in sufficient quantities to be toxic or injurious to humans or to cause acute or chronic health problems. Products labeled AP, in addition, meet specific requirements of material, workmanship, working qualities, and color. CL means that the product is certified to be properly labeled in a program of toxicological evaluation by a medical expert. The Art and Creative Materials Institute makes available a list of certified products. For a copy, or for more information on the institute's certification program, teachers can write to:

The Art and Creative Materials Institute, Inc.  
P. O. Box 479  
Hanson, MA 02341-0479

## Safety Rules

There are certain guidelines to be followed in selecting and using art supplies. Perhaps the most important is to know what the materials are made of and what potential hazards exist. If a material is improperly labeled, or if adequate information cannot be obtained about it, don't use it. The following rules are also helpful:

- Be sure that all materials used by younger students (ages 12 and under) have the AP label and that materials used by older students and adults are marked CL.
- Don't use acids, alkalies, bleaches, or any product that will stain skin or clothing.
- Don't use aerosol cans because the spray can injure lungs.
- Use dust-producing materials (such as pastels, clays, plasters, chalks, powdered tempera, pigments, dyes, and instant papier-mâché, except the premixed cellulose type) with care in a well-ventilated area (or better yet, don't use them at all).
- Don't use solvents (including lacquers, paint thinners, turpentine, shellacs, solvent-based inks, rubber cement, and permanent markers) in the art room.
- Don't use found or donated materials unless the ingredients are known.
- Don't use old materials. Many art supplies formerly contained highly dangerous substances, such as arsenic, or raw lead compounds, or high levels of asbestos. Older solvents may contain chloroform or carbon tetrachloride.

Working conditions in the art room also affect safety. A disorderly art room leads to unsafe conditions, particularly when there are many people working close to each other. Controlling the buildup of litter and dust, insuring that tools are in good condition, and keeping workspace reasonably organized not only help prevent common accidents but also make it easier to recognize and eliminate other hazards. An orderly art room is absolutely essential to the students' and teacher's safety.



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- Artist Unknown**, Native American, Navajo  
*Saddle blanket*, c. 1890, 344, Fig. 12.32
- Degas, Edgar**, French, 1834–1917, painter, sculptor  
*Before the Ballet*, 1890/1892, 238, Fig. 9.18
- Klimt, Gustav**, Austrian, 1862–1918, painter  
*Portrait of Joseph Pembaur*, 1890, 276, Fig. 10.29
- Gauguin, Paul**, French, 1848–1903, painter  
*Faaturuma (Melancholic)*, 1891, 372, Fig. 13.24  
*Tahitians*, 1891–93, 265, Fig. 10.17
- Homer, Winslow**, American, 1836–1910, painter  
*Hound and Hunter*, 1892, 46, Fig. 3.8  
*Sketch for 'Hound and Hunter'*, 1892, 46, Fig. 3.9
- Bonnard, Pierre**, French, 1867–1947, painter, graphic artist  
*Family Scene*, 1893, 266, Fig. 10.18
- Sullivan, Louis**, American, 1856–1924, architect  
*Elevator Grille*, 1893–1894, 204, Fig. 8.7
- Monet, Claude**, French, 1840–1926, painter  
*Rouen Cathedral, West Facade*, 1894, 153, Fig. 6.24  
*Rouen Cathedral, West Facade, Sunlight*, 1894, 153, Fig. 6.25
- Cézanne, Paul**, French, 1839–1906, painter  
*The Basket of Apples*, c. 1895, 155, Fig. 6.27
- Church, Frederic Edwin**, American, 1826–1900, painter  
*The Icebergs*, 1861, 2–3
- Straus, Meyer**, American, 19th century, painter  
*Bayou Teche*, 1870, 6, Fig. 1.2

## 1900–1949

- Matisse, Henri**, French, 1869–1954, painter  
*Red Interior Still Life on a Blue Table*, early twentieth century, 38
- Cassatt, Mary**, American, 1845–1926, painter  
*Margot in Blue*, 1902, 140, Fig. 6.8
- Picasso, Pablo**, Spanish, 1881–1973, painter, sculptor  
*The Old Guitarist*, 1903, 270, Fig. 10.24  
*The Tragedy*, 1903, 145, Fig. 6.13
- Hodler, Ferdinand**, Swiss, 1853–1918, painter  
*James Vilbert, Sculptor*, 1907, 240, Fig. 9.20
- Kirchner, Ernst Ludwig**, German, 1880–1938, painter  
*Seated Woman*, 1907, 35, Fig. 2.9
- Munch, Edvard**, Norwegian, 1863–1944, painter, printmaker  
*The Sick Child*, 1907, 7, Fig. 1.3
- Shaughnessy, Arthur**, Native American, 1884–1945, sculptor  
*Dla'ehl Interior House Post: Grizzly Bear Beneath Kolus*, c. 1907, 250, Fig. 9.30
- Brancusi, Constantin**, Romanian, 1876–1957, sculptor  
*The Kiss*, c. 1908, 104, Fig. 5.9
- Wright, Frank Lloyd**, American, 1867–1959, architect  
*Armchair*, c. 1908, 119, Fig. 5.31
- Bellows, George**, American, 1882–1925, painter, printmaker  
*Both Members of This Club*, 1909, 258, 274, Fig. 10.6, Fig. 10.28
- Artist Unknown**, Native American, Pueblo  
*Water jar*, 1910, 343, Fig. 12.31
- Mondrian, Piet**, Dutch, 1872–1944, painter  
*Sun, Church in Zeeland*, 1910, 146, Fig. 6.15
- Marc, Franz**, German, 1880–1916, painter  
*Yellow Cow*, 1911, 154, Fig. 6.26
- Picasso, Pablo**, Spanish, 1881–1973, painter, sculptor  
*"Ma Jolie" (Woman with a Zither or Guitar)*, 1911–12, 375, Fig. 13.27
- Carr, Emily**, Canadian, 1871–1945, painter  
*Cumshewa*, c. 1912, 241, Fig. 9.22
- Hassam, Childe**, American, 1859–1935, painter, printmaker  
*Jelly Fish*, 1912, 157, Fig. 6.29
- Huntington, Anna Hyatt**, American, 1876–1973, sculptor  
*Riders to the Sea*, 1912, 120, Fig. 5.33
- Picabia, Francis**, French, 1879–1953, painter  
*Figure Triste*, 1912, 149, Fig. 6.21
- Stella, Joseph**, Italian American, 1877–1946, painter  
*Battle of Lights*, 1913–1914, 212, Fig. 8.19
- Chagall, Marc**, Russian, 1887–1985, painter, stained glass artist  
*Homage to Gogol*, 1917, 271, Fig. 10.25
- Klimt, Gustav**, Austrian, 1862–1918, painter  
*Baby (Cradle)*, 1917, 286, Fig. 11.1
- Kirchner, Ernst Ludwig**, German, 1880–1938, painter  
*Winter Landscape in Moonlight*, 1919, 34, Fig. 2.8
- Artist Unknown**, New Ireland  
*Mask*, c. 1920, 273, Fig. 10.27
- Artist Unknown**, Venezuela  
*Apron, beaded*, early twentieth century, 208, Fig. 8.12
- Torres-Garcia, Joaquin**, Uruguayan, 1874–1949, painter  
*New York City: Bird's Eye View*, 1920, 88, Fig. 4.27
- Kollwitz, Käthe**, German, 1867–1945, painter, printmaker, graphic artist  
*Self-Portrait*, 1921, 374, Fig. 13.26
- Lachaise, Gaston**, French, 1882–1935, sculptor  
*Walking Woman*, 1922, 272, Fig. 10.26
- Chagall, Marc**, Russian, 1887–1985, painter, stained glass artist  
*The Green Violinist*, 1923–24, 282, Fig. 10.35
- Rivera, Diego**, Mexican, 1886–1957, painter, muralist  
*Flower Day*, 1925, 229, Fig. 9.5
- Yoruba people**  
*Headdress for Epa Masquerade*, first half of twentieth century, 36, Fig. 2.10
- Ernst, Max**, German (in America after 1941), 1891–1976, painter  
*Age of Forests*, 1926, 183, Fig. 7.15
- Kandinsky, Wassily**, Russian, 1866–1944, painter  
*Tension in Red*, 1926, 134, Fig. 6.1
- Miró, Joan**, Spanish, 1893–1983, painter, sculptor  
*Landscape (The Hare)*, 1927, 235, Fig. 9.13
- O'Keeffe, Georgia**, American, 1887–1986, painter  
*White Rose With Larkspur, No. 2*, 1927, 240, Fig. 9.21
- Brancusi, Constantin**, Romanian, 1876–1957, sculptor  
*Bird in Space*, 1928, 118, Fig. 5.30
- Magritte, René**, Belgian, 1898–1967, painter  
*The False Mirror*, 1928, 375, Fig. 13.28
- Benton, Thomas Hart**, American, 1882–1975, painter  
*Country Dance*, 1929, 79, Fig. 4.18
- Hopper, Edward**, American, 1882–1967, painter  
*Railroad Sunset*, 1929, 77, Fig. 4.16
- van Alen, William**, American, 1882–1954, architect  
*Chrysler Building*, completed 1930, 206, Fig. 8.9
- Wood, Grant**, American, 1892–1942, painter  
*American Gothic*, 1930, 12, Fig. 1.10
- O'Keeffe, Georgia**, American, 1887–1986, painter  
*Back of Marie's No. 4*, 1931, 316–317  
*Cow's Skull: Red, White, and Blue*, 1931, 30, Fig. 2.5
- Orozco, José Clemente**, Mexican, 1883–1949, painter  
*Barricade*, 1931, 28, Fig. 2.3
- Rivera, Diego**, Mexican, 1886–1957, painter, muralist  
*The Making of a Fresco Showing the Building of a City*, 1931, 254, Fig. 10.1
- Carr, Emily**, Canadian, 1871–1945, painter  
*A Rushing Sea of Undergrowth*, 1932–1935, 236, Fig. 9.15
- Münter, Gabriele**, German, 1877–1962, painter  
*Breakfast of the Birds*, 1934, 18, Fig. 1.17
- Lee, Doris**, American, b. 1905, printmaker, painter  
*Thanksgiving*, 1935, 116, Fig. 5.27
- Pippin, Horace**, African American, 1888–1946, folk artist  
*Cabin in the Cotton*, mid-1930s, 234, Fig. 9.12
- Abbott, Berenice**, American, b. 1898, photographer  
*The Night View*, 1936, 202, Fig. 8.4
- Lange, Dorothea**, American, 1895–1965, photojournalist  
*Migrant Mother*, 1936, 57, Fig. 3.18
- Wright, Frank Lloyd**, American, 1867–1959, architect  
*Fallingwater House*, 1936, 301, Fig. 11.20



**Johnson, William H.**, African American, 1901–1970, painter  
*Harbor Under the Midnight Sun*, 1937, 162, Fig. 6.32

**Kahlo, Frida**, Mexican, 1907–1954, painter  
*Self-Portrait Dedicated to Leon Trotsky*, 1937, 239, Fig. 9.19

**Siqueiros, David Alfaro**, Mexican, 1896–1974, painter  
*Echo of a Scream*, 1937, 235, Fig. 9.14

**Wright, Frank Lloyd**, American, 1867–1959, architect  
 Taliesin West, 1937, 182, Fig. 7.13

**Benton, Thomas Hart**, American, 1882–1975, painter  
*Cradling Wheat*, 1938, 376, Fig. 13.29

**Escher, M. C.**, Dutch, 1898–1972, printmaker  
*Day and Night*, 1938, 218, Fig. 8.23

**Roualt, Georges**, French, 1871–1958, painter  
*The Italian Woman*, 1938, 74, Fig. 4.12

**Ruiz, Antonio M.**, Mexican, 1897–1964, painter  
*The Bicycle Race*, 1938, 126, Fig. 5.37

**Walkus, George**, Kwakiutl, 20th century, maskmaker  
*Secret Society Mask (Four Headed Cannibal Spirit)*, 1938, 273, Fig. 10.27

**Kahlo, Frida**, Mexican, 1907–1954, painter  
*Self-Portrait with Monkey*, 1938, 4, 5, Fig. 1.1

**Berman, Eugene**, Russian American, 1899–1972, painter, stage designer  
*Vendeur de Chapeaux*, 1939, 43, Fig. 3.3

**Lawrence, Jacob**, African American, 1917–2000, painter  
*Harriet Tubman Series Number 4*, 1939–1940, 216, Fig. 8.22

**Savage, Augusta**, African American, 20th century, sculptor  
*Lift Every Voice and Sing*, 1939, 209, Fig. 8.15

**Siqueiros, David Alfaro**, Mexican, 1896–1974, painter  
*Ethnography*, 1939, 294, Fig. 11.11

**Davis, Stuart**, American, 1894–1964, painter  
*Hot Still Scape for Six Colors-7th Avenue Style*, 1940, 1940, 156, Fig. 6.28

**Rivera, Diego**, Mexican, 1886–1957, painter, muralist  
*Self-Portrait*, 1941, 229

**Calder, Alexander**, American, 1898–1976, sculptor  
*Untitled*, c. 1942, 213, Fig. 8.20

**Albright, Ivan**, American, 1897–1983, painter  
*The Picture of Dorian Gray*, 1943–1944, 177, Fig. 7.4

**Escher, M. C.**, Dutch, 1898–1972, printmaker  
*Reptiles*, 1943, 210, Fig. 8.17

**Woodruff, Hale**, American, b. 1900, painter  
*Poor Man's Cotton*, 1944, 202, Fig. 8.6

**Siqueiros, David Alfaro**, Mexican, 1896–1974, painter  
*Self-Portrait (El Coronelazo)*, 1945, 264, Fig. 10.14

**Wyeth, Andrew**, American, b. 1917, painter  
*Winter 1946*, 1946, 292, Fig. 11.8

**Lawrence, Jacob**, African-American, b. 1917, painter  
*Children at Play*, 1947, 80, Fig. 4.19

**Le Corbusier**, Swiss, 1887–1965, architect  
*Unite d'Habitation*, 1947–1952, 259, Fig. 10.7

**Pollock, Jackson**, American, 1912–1956, painter  
*Cathedral*, 1947, 14, Fig. 1.13

**Smith, David**, American, 1906–1965, sculptor  
*The Royal Bird*, 1947–1948, 117, Fig. 5.29

**Tamayo, Rufino**, Mexican, 1899–1991, painter  
*Girl Attacked by a Strange Bird*, 1947, 141, Fig. 6.9

**Gwathmey, Robert**, American, 1903–1988, painter  
*Children Dancing*, c. 1948, 297, Fig. 11.14

**Matisse, Henri**, French, 1869–1954, painter  
*Interior with Egyptian Curtain*, 1948, 68, Fig. 4.1

**Wright, Frank Lloyd**, American, 1867–1959, architect  
 Xanadu Gallery, 1949, 377, Fig. 13.30

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**Adla, Ashevak**, Canadian, Inuit, sculptor  
*Walking Bear*, 1950, 102, Fig. 5.7

**Borsky, David**, American, 1950–2000, photographer  
*Waterfall*, 1950–2000, 209, Fig. 8.14

**Brice, Jeff**, American, 1950–2000, computer artist  
*Untitled*, 1950–2000, 59, Fig. 3.20

**Mays, J.**, American, b. 1955, industrial designer  
*Volkswagen Beetle*, 1950–2000, 401, Fig. 14.20

**Moore, Henry**, English, 1898–1986, sculptor  
*Dallas Piece*, 1950–2000, 122, Fig. 5.35

**Pinkney, Jerry**, African American, b. 1939, illustrator  
*Journeys with Elijah* (illustration), 1950–2000, 237, Fig. 9.16

**Rashid, Karim**, Egyptian, b. 1960, industrial designer  
 Chair, 1950–2000, 408  
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**Sewell, Leo**, American, found object sculptor  
*Penguin*, 1950–2000, 186, Fig. 7.17

**Taymor, Julie**, American, director, theater artist, puppetry  
*The Lion King*, 1950–2000, 224

**Wilkinson, Signe**, American  
*Self-Portrait*, 1950–2000, 284

**Tamayo, Rufino**, Mexican, 1899–1991, painter  
*Fruit Vendors*, 1952, 196–197

**Lee-Smith, Hughie**, African American, 1915–2000, painter  
*The Piper*, 1953, 29, Fig. 2.4

**Rauschenberg, Robert**, American, b. 1925, painter  
*Red Painting*, 1953, 290, Fig. 11.4

**Rothko, Mark**, Russian American, 1903–1970, painter  
*Ochre and Red on Red*, 1954, 380, Fig. 13.34

**Picasso, Pablo**, Spanish, 1881–1973, painter, sculptor  
*Studio of "La Californie"*, 1955, 38

**Glarner, Fritz**, Swiss American, 1899–1972, painter  
*Relational Painting, Tondo #40*, 1955–1956, 147, Fig. 6.17

**Grandma Moses**, American, 1860–1961, painter  
*Sugaring Off*, 1955, 110, Fig. 5.15

**Pereira, Irene Rice**, American, 1907–1971, painter  
*Pillar of Fire*, 1955, 289, Fig. 11.3

**Hofmann, Hans**, German (born in America), 1880–1966, painter  
*Flowering Swamp*, 1957, 378, Fig. 13.31

**Picasso, Pablo**, Spanish, 1881–1973, painter, sculptor  
*Las Meninas (after Velázquez)*, 1957, 14, Fig. 1.14

**Andrews, Benny**, African American, b. 1930, painter, printmaker  
*The Ionian at The Five Spot*, 1958, 82, Fig. 4.22



- Artist Unknown**, Ayacucho, Peru  
*Church Quinua*, 1958, 107, Fig. 5.12
- Flack, Audrey**, American, b. 1931, painter, sculptor  
*Self-Portrait: The Memory*, 1958, 82, Fig. 4.23
- Johnson, Philip**, American, b. 1906, architect  
 Seagram Building (with Mies van der Rohe), 1958, 382, Fig. 13.38
- Mies van der Rohe, Ludwig**, American, 1886–1969, architect  
 Seagram Building (with Johnson), 1958, 382, Fig. 13.38
- Albizu, Olga**, Puerto Rican, b. 1924, painter  
*Growth*, 1960, 148, Fig. 6.20
- Artist Unknown**, Kuba Group, Congo  
*Robe*, 1950–1975, 298, Fig. 11.16
- Dali, Salvador**, Spanish, 1904–1989, painter  
*The Elephants (Design for the Opera La Dama Spagnola e il Cavaliere Romano)*, 1961, 278, Fig. 10.30
- Escher, M. C.**, Dutch, 1898–1972, printmaker  
*Waterfall*, 1961, 105, Fig. 5.10
- Johns, Jasper**, American, b. 1930, painter  
*Map*, 1961, 296, Fig. 11.13
- Mununggiritj, Yäma**, Australian, Aboriginal artist  
*Yellow Ochre Quarry*, 1961, 152, Fig. 6.23
- Smith, Tony**, American, 1912–1980, sculptor  
*Gracehopper*, 1961, 101, Fig. 5.6
- Lichtenstein, Roy**, American, 1923–1997, painter  
*Blam*, 1962, 379, Fig. 13.32
- Marisol**, Venezuelan (in America since 1950), b. 1930, sculptor  
*The Family*, 1962, 268, Fig. 10.21
- Nevelson, Louise**, American, 1899–1988, sculptor  
*Dawn*, 1962, 300, Fig. 11.19
- Warhol, Andy**, American, 1928–1987, painter, printmaker  
*100 Cans*, 1962, 20, Fig. 1.18
- Frankenthaler, Helen**, American, b. 1928, painter  
*The Bay*, 1963, 111, Fig. 5.16
- Poons, Larry**, American, b. 1937, painter  
*Orange Crush*, 1963, 379, Fig. 13.33
- Krasner, Lee**, American, b. 1908, painter  
*The Springs*, 1964, 291, Fig. 11.6
- Lawrence, Jacob**, African American, 1917–2000, painter  
*Street to M'bari*, 1964, 66–67
- Chryssa**, Greek American, sculptor, painter  
*The Gates to Times Square*, 1966, 303, Fig. 11.23
- Oldenburg, Claes**, American, b. 1929, painter, sculptor  
*Shoestring Potatoes Spilling from a Bag*, 1966, 96, Fig. 5.1
- Samaras, Lucas**, American, b. 1936, sculptor, experimental artist  
*Mirrored Room*, 1966, 62, Fig. 3.22
- Sutej, Miroslav**, Yugoslavian, b. 1936, lithographer  
*Ultra AB*, 1966, 288, Fig. 11.2
- Safdie, Moshe**, Israeli, b. 1938, architect  
*Habitat*, 1967, 382, Fig. 13.39
- Stella, Frank**, American, b. 1936, painter, sculptor  
*Aqbatana III*, 1968, 380, Fig. 13.35
- Thomas, Alma**, American, 1891–1978, painter  
*Iris, Tulips, Jonquils, and Crocuses*, 1969, 26, Fig. 2.2
- Artist Unknown**, Tapirapé people  
*Mask*, c. 1970, 182, Fig. 7.14
- Catlett, Elizabeth**, African American, b. 1915, printmaker, sculptor, painter  
*Sharecropper*, 1970, 48, Fig. 3.10
- Andrews, Benny**, African American, b. 1930, painter, printmaker  
*Mom and Us*, 1972, 81, Fig. 4.20
- Estes, Richard**, American, b. 1932, painter  
*Paris Street Scene*, 1972, 381, Fig. 13.37
- Johns, Jasper**, American, b. 1930, painter  
*Cups 4 Picasso*, 1972, 103, Fig. 5.8
- Fish, Janet**, American, b. 1939, painter  
*Oranges*, 1973, 176, Fig. 7.5
- Neel, Alice**, American, 1900–1984, painter  
*Still Life, Rose of Sharon*, 1973, 74, Fig. 4.13
- Oonark, Jessie**, Canadian, Inuit, 1906–1986, printmaker  
*Untitled*, c. 1973, 346, Fig. 12.34
- Bearden, Romare**, American, 1914–1988, painter, printmaker  
*In the Garden*, 1974, 184, Fig. 7.16
- Paley, Albert Raymond**, American, b. 1944, sculptor  
*Portal Gates*, 1974, 78, Fig. 4.17
- Artist Unknown**, Yup'ik people  
*Bird Mask*, 1988, 13, Fig. 1.12

## 1975–

- Grooms, Red**, American, b. 1937, installation artist  
*Ruckus Rodeo*, 1975–1976, 24, Fig. 2.1
- Bearden, Romare**, American, 1914–1988, painter, printmaker  
*Return of Ulysses*, 1976, 12, 13, Fig. 1.11
- Johnson, Philip**, American, b. 1906, architect  
*Water Garden*, 1976, 298, Fig. 11.17
- Oldenburg, Claes**, American, b. 1929, painter, sculptor  
*Clothespin*, 1976, 261, Fig. 10.9
- Chagall, Marc**, Russian, 1887–1985, painter, stained-glass artist  
*The American Windows*, 1977, 136, Fig. 6.2
- Houser, Allan**, Native American, 1914–1994, sculptor  
*Coming of Age*, 1977, 209, Fig. 8.16
- Jimenez, Luis**, American, b. 1940, sculptor  
*Howl*, 1977, 314
- Royo, Josep**, Spanish, b. 1945, textile artist  
*Woman (after Joan Miró)*, 1977, 86, Fig. 4.26
- Goings, Ralph**, American, b. 1928, painter, sculptor  
*Diner With Red Door*, 1979, 112, Fig. 5.18
- Cromartie, James H.**, American, painter  
*View of the White House, South Portico*, 1980, 230, Fig. 9.7
- Jimenez, Luis**, American, b. 1940, sculptor  
*Vaquero*, modeled 1980, cast 1990, 50, Fig. 3.11
- Mitchell, Joan**, American, 1926–1992, painter  
*Dirty Snow*, 1980, 179, Fig. 7.9
- Fish, Janet**, American, b. 1939, painter  
*Raspberries and Goldfish*, 1981, 17, Fig. 1.16
- Hanson, Duane**, American, b. 1925, sculptor  
*Football Player*, 1981, 192, Fig. 7.23
- Houser, Allan**, Native American, 1914–1994, sculptor  
*Reverie*, 1981, 299, Fig. 11.18

- Kapoor, Anish**, British, b. 1954, sculptor  
*Sculpture*, 1981, 168
- Graves, Nancy**, American, b. 1940, sculptor  
*Zaga*, 1983, 51, Fig. 3.13
- Schapiro, Miriam**, American, b. 1923, painter, sculptor  
*In Her Own Image*, 1983, 180, Fig. 7.10
- Stella, Frank**, Italian American, 1877–1946, painter  
*St. Michael's Counterguard (Malta Series)*, 1984, 383, Fig. 13.40
- Torivio, Dorothy**, Native American, b. 1946, ceramicist  
*Vase*, c. 1984, 233, Fig. 9.11
- Artist Unknown**, Bwa people, Burkina Faso  
*Leaf masks*, 1985, 337, Fig. 12.24
- Naranjo, Michael**, Native American, b. 1944, sculptor  
*Spirits Soaring*, 1985, 109, Fig. 5.14
- Jimenez, Luis**, American, b. 1940, sculptor  
*Fiesta Jarabel*, 1986, 314
- Ringgold, Faith**, African American, b. 1930, painter, soft sculptor  
*The Men: Mask Face Quilt #2*, 1986, 198, Fig. 8.1
- Warhol, Andy**, American, 1928–1987, painter, printmaker  
*Self-Portrait*, 1986, 21
- Biggers, John**, American, b. 1924, painter  
*Starry Crown*, 1987, 99, Fig. 5.3
- Larraz, Julio**, Cuban, b. 1944, painter  
*Papiamento*, 1987, 32, Fig. 2.6
- Liebovitz, Annie**, American, 20th century, photographer  
*Wilt Chamberlain and Willie Shoemaker*, 1987, 262, Fig. 10.11
- Xiong, Chaing**, Laotian, b. 1953, craftsperson  
*Hmong Story Cloth*, 1987, 211, Fig. 8.18
- Butterfield, Deborah**, American, sculptor  
*Woodrow*, 1988, 130, Fig. 5.41
- Jacquette, Yvonne**, American, b. 1934, painter  
*Town of Skowhegan, Maine V*, 1988, 70, Fig. 4.2
- Murray, Elizabeth**, American, b. 1940, painter  
*Things to Come*, 1988, 150, Fig. 6.22
- Arreguin, Alfredo**, Mexican American, b. 1935, painter  
*Nuestra Señora del la Selva*, 1989, 222, Fig. 8.28
- Twiggs, Leo**, African American, b. 1934, batik painter  
*East Wind Suite: Door*, 1989, 10, 42, Fig. 1.7
- Brown, Roger**, American, b. 1941, muralist  
*Hurricane Hugo*, 1990, 10–11, Fig. 1.8
- Dunnigan, John**, American, 20th century, furniture designer  
*Slipper Chairs*, 1990, 33, Fig. 2.7
- Pootoogook, Napachie**, Inuit, b. 1938, printmaker  
*My Daughter's First Steps*, 1990, 269, Fig. 10.22
- Scully, Sean**, Irish, b. 1945, painter  
*White Robe*, 1990, 295, Fig. 11.12
- Close, Chuck**, American, b. 1940, painter  
*Self-Portrait*, 1991, 385
- Wilson, Jane**, American, b. 1924, painter  
*Winter Wheat*, 1991, 121, Fig. 5.34
- Catlett, Elizabeth**, African American, b. 1915, printmaker, sculptor, painter  
*Singing Their Songs*, 1992, 312, Fig. 11.31
- Namingha, Dan**, Native American, b. 1950, painter  
*Blessing Rain Chant*, 1992, 75, Fig. 4.14
- Chihuly, Dale**, American, b. 1941, glass artist  
*Malina Window*, 1993, 40, Fig. 3.1
- Moulthrop, Philip**, American, b. 1947, craftsperson  
*White Pine Mosaic Bowl*, 1993, 205, Fig. 8.8
- Wilson, Jane**, American, b. 1924, painter  
*Tempest*, 1993, 302, Fig. 11.22
- Close, Chuck**, American, b. 1940, painter  
*Paul*, 1994, 384, Fig. 13.41
- Abrasha**, Dutch American, b. 1948, jewelry designer, goldsmith  
*Hanukkah Menorah*, 1995, 72, Fig. 4.6
- Artist Unknown**, Kuna people  
*Mola: Our Environment*, 1995, 160, Fig. 6.31
- Hanson, Duane**, American, b. 1925, sculptor  
*Old Couple on a Bench*, 1995, 381, Fig. 13.36
- Lin, Maya**, American, b. 1959, architect, sculptor  
*The Wave Field*, 1995, 207, Fig. 8.10
- McKie, Judy Kensley**, American, b. 1944, furniture artist  
*Monkey Settee*, 1995, 53, Fig. 3.15
- Moroles, Jesús Bautista**, American, b. 1950, sculptor  
*Granite Weaving Playscape*, 1995, 170, Fig. 7.1
- Pei, I. M.**, Chinese American, b. 1917, architect  
Rock-and-Roll Hall of Fame and Museum, 1995, 399, Fig. 14.16
- Solberg, Ramona**, American, contemporary, jewelry  
*Cracker Jack Choo Choo*, 1995, 214, Fig. 8.21
- Gehry, Frank**, American, b. 1929, architect, sculptor  
Office complex, two towers (Prague, Czech Republic), 1996, 132
- Twiggs, Leo**, African American, b. 1934, batik painter  
*Single Family Blues*, 1996, 269, Fig. 10.23
- Gehry, Frank**, American, b. 1929, architect, sculptor  
Guggenheim Museum (Bilbao, Spain), 1997, 388, Fig. 14.1
- Schapiro, Miriam**, American, b. 1923, painter, sculptor  
*Father and Daughter*, 1997, 166, Fig. 6.37
- Feiss, David**, American, b. 1959, animator  
*Thrown for a Curve*, 1998, 308, Fig. 11.26
- Pinkney, Brian**, African American, b. 1961, illustrator  
*Duke Ellington: The Piano Prince and His Orchestra* (cover illustration), 1998, 406, Fig. 14.27
- Gehry, Frank**, American, b. 1929, architect, sculptor  
The Experience Music Project (Seattle, Washington), 1999–2000, 132
- Proctor, Mary L.**, African American, folk artist  
*Like a Butterfly*, 1999, 306, Fig. 11.25
- Hoover, John**, Native American, Aleut, b. 1919, sculptor  
*Shaman's Journey*, 2000, 180, Fig. 7.11
- Sandkühler, Iris**, American, b. 1958, jewelry  
*Viking Net Chain Necklace*, 2001, 84, Fig. 4.25
- Hirschfeld, Al**, American, 1903–2003, illustrator  
*Self-Portrait at 99*, 2002, 94
- Russell, Julia**, American, b. 1949, painter  
*Jaguar Chair*, 2002, 304, Fig. 11.24
- Wilkinson, Signe**, American  
*The Thoroughly Modern Medical School*, 2003, 284

This section contains important words and phrases used in *ArtTalk* that may be new to you. You may want to refer to this list of terms as you read the chapters, complete the exercises, and prepare to create your own works of art. You can also use the Glossary to review what you have learned in *ArtTalk*.

## A

**Abstract art** Twentieth-century art containing shapes that simplify shapes of real objects to emphasize form instead of subject matter.

**Abstract Expressionism** Painting style developed after World War II in New York City that emphasized abstract elements of art rather than recognizable subject matter, and also stressed feelings and emotions (p. 378).

**Acrylic paint** Pigments mixed with an acrylic vehicle. Available in different degrees of quality: school and artists' acrylics. School acrylics are less expensive than the professional acrylics, can be washed out of brushes and clothes, and are nontoxic.

**Action Painting** The technique of dripping and splashing paint onto canvases stretched on the floor (p. 13). See *Abstract Expressionism*.

**Active** Expressing movement. Diagonal and zigzag lines (p. 76) and diagonally slanting shapes and forms (p. 120) are active. Opposite of static.

**Aesthetic experience** Your personal interaction with a work of art (p. 27).

**Aesthetics** The philosophy or study of the nature and value of art (p. 26).

**Afterimage** Weak image of complementary color created by a viewer's brain as a reaction to prolonged looking at a color. After staring at something red, the viewer sees an afterimage of green (p. 137).

**Age of Faith** See *Middle Ages*.

**Air brush** Atomizer operated by compressed air used for spraying on paint.

**Alternating rhythm** Visual rhythm set up by repeating motifs but changing position or content of motifs or spaces between them (p. 208).

**Analogous colors** Colors that sit side by side on the color wheel and have a common hue (p. 145). Violet, red-violet, and red are analogous colors. Analogous colors can be used as a color scheme.

**Analysis** In art criticism, the step in which you discover how the principles of art are used to organize the art elements of line, color, shape, form, space, and texture. In art history, the step in which you determine the style of the work (p. 28).

**Animators** Artists who create moving cartoons (p. 395).

**Applied art** Art made to be functional as well as visually pleasing (p. 52).

**Approximate symmetry** Balance that is almost symmetrical (p. 231). This type of symmetry produces the effect of stability, as formal balance does, but small differences make the arrangement more interesting.

**Arbitrary color** Color chosen by an artist to express his or her feelings (p. 154). Opposite of optical color.

**Arch** Curved stone structure supporting weight of material over an open space. Doorways and bridges use arches.

**Architect** A person who designs buildings that are well constructed, aesthetically pleasing, and functional (p. 386).

**Architecture** Art form of designing and planning construction of buildings, cities, and bridges (p. 54).

**Art criticism** An organized approach for studying a work of art. It has four stages: description, analysis, interpretation, and judgment (p. 25).

**Art history operations** A four-step approach for organizing the way you gather information about a work of art (p. 34).

**Artistic style** See *individual style*.

**Artists** Creative individuals who use imagination and skill to communicate in visual form (p. 11).

**Ashcan School** Group of American artists working in the early twentieth century who used city people and city scenes for subject matter (p. 376). Originally called "The Eight," they helped to organize the Armory Show.

**Assembling** A sculpting technique in which the artist gathers and joins together a variety of different materials to make a sculpture. Also called constructing (p. 186).

**Asymmetrical balance** Another name for informal balance, in which unlike objects have equal visual weight or eye attraction (p. 234).

**Atmospheric perspective** Effect of air and light on how an object is perceived by the viewer (p. 114). The more air between the viewer and the object, the more the object seems to fade. A bright object seems closer to the viewer than a dull object.

## B

**Background** Part of the picture plane that seems to be farthest from the viewer.

**Balance** Principle of art concerned with equalizing visual forces, or elements, in a work of art (p. 228). If a work of art has visual balance, the viewer feels that the elements have been arranged in a satisfying way. Visual imbalance makes the viewer feel that the elements need to be rearranged. The two types of balance are formal (also called symmetrical) and informal (also called asymmetrical).

**Baroque** Artistic style that emphasized dramatic lighting, movement, and emotional intensity. It developed after the Reformation in the seventeenth century. Artists used movement of forms and figures toward the viewer, dramatic lighting effects, contrast between dark and light, ornamentation, and curved lines to express energy and strong emotions (p. 361).

**Bas relief** A relief sculpture with positive areas that project slightly from the flat surface.

**Binder** A liquid that holds together the grains of pigment (p. 45).

**Blending** Technique of shading through smooth, gradual application of dark value (p. 44).

**Brayer** Roller with a handle used to apply ink to a surface.

**Buttress** Projecting brick or stone structure that supports an arch or vault. A flying buttress is connected with a wall by an arch. It reaches over the side aisle to support the roof of a cathedral.

**Byzantine art** Artistic style that developed around Constantinople (now Istanbul, Turkey) in the eastern Roman Empire. It featured very rich colors and heavily outlined figures that appeared flat and stiff (p. 319).

## C

**Calligraphic lines** Flowing lines made with brushstrokes similar to Asian writing (p. 83).

**Calligraphy** An Asian method of beautiful handwriting (p. 83).

**Canvas** Rough cloth on which an oil painting is made.

**Carving** A sculpting technique in which the sculptor cuts, chips, or drills from a solid mass of material to create a sculpture. Material is removed until the sculpture is complete; therefore, carving is referred to as a subtractive process (p. 51).

**Casting** A sculpting technique in which molten metal or another substance is poured into a mold and allowed to harden. Just as in printmaking, an edition of sculptures can be made from the same mold (p. 51).

**Central axis** A dividing line that works like the point of balance in the balance scale. The central axis is used to measure visual weight in a work of art. It can be vertical (balance between sides is measured) or horizontal (balance between top and bottom is measured) (p. 228).

**Ceramics** Art of making objects with clay to produce pottery and sculpture. Pottery is fired in a kiln to make it stronger.

**Chiaroscuro** The arrangement of light and shadow (p. 112). This technique was introduced by Italian artists during the Renaissance and used widely by Baroque artists. Chiaroscuro is also called modeling or shading.

**Classical** Referring to the art of ancient Greece and Rome. The Greeks created art based on the ideals of perfect proportion and logic instead of emotion. The Romans adapted Greek art and spread it throughout the civilized world (p. 352).

**Clay** Stiff, sticky earth that is used in ceramics. It is wet, and it hardens after drying or heating (p. 53).

**Clustering** Technique for creating a focal point by grouping several different shapes closely together (p. 301).

**Coil** Long roll joined into a circle or spiral. Clay coils are used to make pottery.

**Collage** An artwork created by pasting cut or torn materials such as paper, photographs, and fabric to a flat surface (p. 179).

**Color** An element of art that is derived from reflected light (p. 134). The sensation of color is aroused in the brain by response of the eyes to different wavelengths of light. Color has three properties: hue, value, and intensity.

**Color-field painting** Twentieth-century art created using only flat fields of color (p. 380).

**Color scheme** Plan for organizing colors. Types of color schemes include monochromatic, analogous, complementary, triad, split complementary, warm, and cool (p. 144).

**Color spectrum** The effect that occurs when light passes through a prism; the beam of white light is bent and separated into bands of color. Colors always appear in the same order, by wavelengths, from longest to shortest: red, orange, yellow, green, blue, violet. (p. 136).

**Color triad** Three colors spaced an equal distance apart on the color wheel (p. 146). The primary color triad is red, yellow, and blue; the secondary color triad is orange, green, and violet. A color triad is a type of color scheme.

**Color wheel** The spectrum bent into a circle (p. 138).

**Compass** Instrument used for measuring and drawing arcs and circles.

**Complementary colors** The colors opposite each other on the color wheel (p. 142). A complement of a color absorbs all the light waves the color reflects and is the strongest contrast to the color. Mixing a hue with its complementary color dulls it. Red and green are complementary colors. Complementary colors can be used as a color scheme.

**Composition** The way the principles of art are used to organize the elements of art (p. 18).

**Content** The message the work communicates. The content can relate to the subject matter or be an idea or emotion. Theme is another word for content (p. 19).

**Contour drawing** Drawing in which only contour lines are used to represent the subject matter (p. 81). Artists keep their eyes on the object they are drawing and concentrate on directions and curves.

**Contour line** A line that defines the edges and surface ridges of an object (p. 81).

**Contrast** Technique for creating a focal point by using differences in elements (p. 291).

**Convergence** Technique for creating a focal point by arranging elements so that many lines or shapes point to one item or area (p. 293).

**Cool colors** Blue, green, and violet (p. 148). Cool colors suggest coolness and seem to recede from a viewer. Cool colors can be used as a color scheme. Opposite of warm colors.

**Crafts** Art forms creating works of art that are both beautiful and useful. Crafts include weaving, fabric design, ceramics, and jewelry making (p. 52).

**Crayons** Pigments held together with wax and molded into sticks.

**Credit line** A list of important facts about a work of art. A credit line usually includes the artist's name, the title of the work, year completed, medium used, size (height, width, and depth), location (gallery, museum, or collection and city), donors, and date donated (p. 19).

**Crewel** Loosely twisted yarn used in embroidery.

**Criteria** Standards of judgment (p. 26).

**Crosshatching** The technique of using crossed lines for shading (p. 44).

**Cubism** Twentieth-century art movement that emphasizes structure and design (p. 374). Three-dimensional objects are pictured from many different points of view at the same time.

**Culture** Behaviors and ideas of a group of people. Studying art objects produced by a group of people is one way to learn about a culture.

**Cuneiform** The Sumerian writing system made up of wedge-shaped characters (p. 321).

**Curved lines** Lines that are always bending and change direction gradually (p. 73).

## D

**Dark Ages** See *Middle Ages*.

**Decalomania** A technique in which paint is forced into random textured patterns by pulling apart canvases between which blobs of paint have been squeezed (p. 183).

**Dense** Compact; having parts crowded together. Dense materials are solid and heavy. Opposite of soft.

**Description** A list of all the things you see in the work (p. 27).



**Design** Plan, organization, or arrangement of elements in a work of art.

**Diagonal lines** Lines that slant (p. 72)

**Digital camera** A camera that records images digitally. These images can then be downloaded into computer applications where they can be altered and enhanced (p. 60).

**Digital system** A system that processes words and images directly as numbers or digits (p. 59).

**Dimension** The amount of space an object takes up in one direction (p. 70). The three dimensions are height, width, and depth.

**Distortion** Deviations from expected, normal proportions (p. 268).

**Divine Proportion** See *Golden Mean*.

**Dome** Hemispherical vault or ceiling over a circular opening. A dome rises above the center part of a building (p. 326).

**Dominant element** Element of a work of art noticed first. Elements noticed later are called subordinate (p. 290).

**Draw program** A computer art application in which images are stored as a series of lines and curves. Objects can be resized without distortion in draw programs (p. 60).

**Dyes** Pigments that dissolve in liquid. Dye sinks into a material and stains it (p. 151).

**Dynasty** A period of time during which a single family provided a succession of rulers (p. 324).

## E

**Edition** All the prints made from the same plate or set of plates (p. 48).

**Elements of art** Basic visual symbols in the language of art. The elements of art are line, shape and form, space, color, value, and texture (p. 16).

**Embroidery** Method of decorating fabric with stitches.

**Emotionalism** Theory that requires that a work of art must arouse a response of feelings, moods, or emotions in the viewer. One of the three aesthetic theories of art criticism, the others being Formalism and Imitationalism (p. 32).

**Emphasis** Principle of art that makes one part of a work dominant over the other parts (p. 290). The element noticed first is called dominant; the elements noticed later are called subordinate

**Engraving** Method of cutting a design into a material, usually metal, with a sharp tool. A print can be made by inking an engraved surface.

**Exaggeration** Deviations from expected, normal proportions (p. 268).

**Expressionism** Twentieth-century art movement. A style that emphasized the expression of innermost feelings (p. 374).

**Expressive qualities** Those qualities that communicate ideas and moods (p. 31).

## F

**Fauves** French for “wild beasts.” A group of early twentieth-century painters who used brilliant colors and bold distortions in an uncontrolled way. Their leader was Henri Matisse.

**Fiber** Thin, threadlike linear material that can be woven or spun into fabric (p. 52).

**Fiberfill** Lightweight, fluffy filling material made of synthetic fibers.

**Figure** Human form in a work of art.

**Fine art** Art made to be experienced visually. Opposite of applied or functional art (p. 52).

**Fire** To apply heat to harden pottery.

**Flowing rhythm** Visual rhythm created by repeating wavy lines (p. 208).

**Focal point** The first part of a work to attract the attention of the viewer (p. 290). Focal points are created by contrast, location, isolation, convergence, and use of the unusual.

**Folk artists** Artists who are self-taught and therefore have had little or no formal schooling in artistic methods (p. 10).

**Foreground** Part of the picture plane that appears closest to the viewer. The foreground is usually at the bottom of the picture.

**Foreshortening** To shorten an object to make it look as if it extends backward into space (p. 264). This method reproduces proportions a viewer actually sees, which depend on the viewer's distance from the object or person.

**Formal balance** Way of organizing parts of a design so that equal, or very similar, elements are placed on opposite sides of a central axis (p. 229). Formal balance suggests stability. Symmetry is a type of formal balance. Opposite of informal balance.

**Formal qualities** How well the work is organized (p. 31). This aesthetic quality is favored by Formalism.

**Formalism** Theory that places emphasis on the formal qualities. One of the three aesthetic theories of art criticism, the others being Emotionalism and Imitationalism (p. 31).

**Forms** Objects having three dimensions (p. 101). Like a shape, a form has height and width, but it also has depth. Forms are either geometric or free-form.

**Free-form shapes** Irregular and uneven shapes (5). Their outlines are curved, or angular, or both. Free-form shapes are often referred to as organic (found in nature). Opposite of geometric shapes.

**Freestanding** Work of art surrounded on all sides by space. A three-dimensional work of art is freestanding. Opposite of relief (p. 50).

**Frottage** Designs and textural effects that are created by placing paper over objects that have raised surfaces and rubbing the paper with graphite, wax, or crayon. (p. 183).

**Functional art** Works of art made to be used instead of only enjoyed. Objects must be judged by how well they work when used (p. 33).

**Futurists** Early twentieth-century Italian artists who arranged angular forms to suggest motion (p. 212). They called the forces of movement dynamism.

## G

**Gallery** Place for displaying or selling works of art.

**Genre painting** Paintings that have scenes from everyday life as their subject matter.

**Geometric shapes** Precise shapes that can be described using mathematical formulas (p. 98). Basic geometric shapes are the circle, the square, and the triangle. Basic geometric forms are the cylinder, the cube, and the pyramid. Opposite of free-form shapes.



**Gesture** An expressive movement (p. 82).

**Gesture drawing** Line drawing done quickly to capture movement of the subject's body.

**Glaze** In ceramics, a thin, glossy coating fired into pottery. In painting, a thin layer of transparent paint.

**Golden Mean** A line divided into two parts so that the smaller line has the same proportion, or ratio, to the larger line as the larger line has to the whole line (p. 256). Perfect ratio (relationship of parts) discovered by Euclid, a Greek mathematician. Its mathematical expression is 1 to 1.6. It was also called the Golden Section and the Golden Rectangle. The long sides of the Golden Rectangle are a little more than half again as long as the short sides. This ratio was rediscovered in the early sixteenth century and named the Divine Proportion.

**Gothic** Artistic style developed in western Europe between the twelfth and sixteenth centuries. Featured churches that seemed to soar upward, pointed arches, and stained-glass windows (p. 355).

**Gouache** Pigments ground in water and mixed with gum to form opaque watercolor. Gouache resembles school tempera or poster paint.

**Graphic designer** A person who translates ideas into images and arranges them in appealing and memorable ways (p. 392).

**Grattage** Wet paint is scratched with a variety of tools, such as forks, razors, and combs for the purpose of creating different textures (p. 183).

**Grid** Pattern of intersecting vertical and horizontal lines (p. 206).

**Griots** Oral historians who are also musicians and performers (p. 334).

## H

**Hard-edge** In two-dimensional art, shapes with clearly defined outlines. Hard-edge shapes look dense. Opposite of soft-edge.

**Harmony** Technique of shading with a series of fine parallel lines (p. 44).

**Hatching** Technique of shading with a series of fine parallel lines (3).

**Hierarchical proportion** When figures are arranged in a work of art so scale indicates importance (p. 260).

**Hieroglyphics** Picture writing used by ancient Egyptians (12).

**High-key painting** Painting using many tints of a color (p. 140). Opposite of low-key painting.

**Highlights** Small areas of white used to show the very brightest spots (p. 112). Highlights show the surfaces of the subject that reflect the most light. They are used to create the illusion of form. Opposite of shadows.

**High relief** Sculpture in which areas project far out from a flat surface (p. 106).

**High-resolution** Producing a sharp image.

**Holograms** Images in three dimensions created with a laser beam (p. 107).

**Horizon** Point at which earth and sky seem to meet.

**Horizontal line** Line parallel to the horizon (p. 72). Horizontal lines lie flat and are parallel to the bottom edge of the paper or canvas.

**Hue** The name of a color in the color spectrum (p. 138). Hue is related to the wavelength of reflected light. The primary hues are red, yellow, and blue; they are called

primary because they cannot be made by mixing other hues together. The secondary hues, made by mixing two primary hues, are orange, violet, and green. Hue is one of the three properties of color.

## I

**Illustrator** A person who creates the visual images that complement written words (p. 393).

**Imitationalism** An aesthetic theory focusing on realistic presentation. One of the three aesthetic theories of art criticism, the others being Emotionalism and Formalism (p. 31).

**Implied lines** A series of points that the viewer's eyes automatically connect. Implied lines are suggested, not real (p. 71).

**Impressionism** Style of painting started in France in the 1860s. It featured everyday subjects and emphasized the momentary effects of light on color (p. 370).

**Individual style** The artist's personal way of using the elements and principles of art to express feelings and ideas (p. 35).

**Informal balance** Way of organizing parts of a design involving a balance of unlike objects (p. 234). Asymmetry is another term for informal balance. Opposite of formal balance.

**Intaglio** (in-tal-yo or in-tal-ee-o) A printmaking technique in which ink is forced into lines that have been cut or etched on a hard surface such as metal or wood. The plate's surface is then wiped clean and the prints are made (p. 49).

**Intensity** The brightness or dullness of a hue. A pure hue is called a high-intensity color. A dulled hue (a color mixed with its complement) is called a low-intensity color. Intensity is one of the three properties of color (p. 142).

**Interior designer** A person who plans the design and decoration of the interior spaces in homes and offices (p. 400).

**Intermediate color** A color made by mixing a primary color with a secondary color. Red-orange is an intermediate color (p. 138).

**International style** A style of architecture developed after World War II that emphasizes a plain, austere building style (p. 381).

**Interpretation** In art criticism, the step in which you explain or tell the meaning or mood of the work. In art history, the step in which you do research about the artist (p. 27).

**Invented texture** A kind of visual texture that does not represent a real texture but creates a sensation of one by repeating lines and shapes in a two-dimensional pattern (p. 174). Opposite of simulated texture.

**Isolation** Technique for creating a focal point by putting one object alone to emphasize it (p. 292).

## J

**Judgment** In art criticism, the step in which you determine the degree of artistic merit. In art history, the step in which you determine if the work has made an important contribution to the history of art (p. 27).

## K

**Kinetic** A work of art that moves in space (p. 213).

## L

- Landscape** Painting or drawing in which natural land scenery, such as mountains, trees, rivers, or lakes, is the main feature.
- Layout** The way items are arranged on the page (p. 454).
- Line** An element of art that is the path of a moving point through space. Although lines can vary in appearance (they can have different lengths, widths, textures, directions, and degree of curve), they are considered one-dimensional and are measured by length. A line is also used by an artist to control the viewer's eye movement. There are five kinds of lines: vertical, horizontal, diagonal, curved, and zigzag (p. 70).
- Linear perspective** A graphic system that creates the illusion of depth and volume on a flat surface. In one-point linear perspective, all receding lines meet at a single point. In two-point linear perspective, different sets of lines meet at different points (p. 115).
- Literal qualities** The realistic qualities that appear in the subject of the work (p. 31).
- Lithography** A printmaking technique in which the image to be printed is drawn on limestone, zinc, or aluminum with a special greasy pencil or pencil. Ink is attracted to this material (p. 49).
- Location** The technique of using placement of elements to create a focal point (p. 292). Items near the center of a work of art are usually noticed first.
- Logos** Symbols or trademarks that are immediately recognizable (p. 392).
- Loom** Machine or frame for weaving.
- Low-key painting** Painting using many shades or dark values of a color (p. 140). Opposite of high-key painting.
- Low-relief** See *bas-relief*.

## M

- Mannerism** European sixteenth-century artistic style featuring highly emotional scenes and elongated figures (p. 360).
- Manufactured shapes/forms** Shapes or forms made by people either by hand or by machine. Opposite of organic shapes/forms.
- Mat** To frame a picture or drawing with a cardboard border.
- Matte surface** Surface that reflects a soft, dull light (p. 175). Paper has a matte surface. Opposite of shiny surface.
- Medieval** Related to the *Middle Ages*.
- Media** See *medium*.
- Medium** Material used to make art. Plural is media (p. 19).
- Megaliths** Large monuments created from huge stone slabs (p. 321).
- Mexican muralists** Early twentieth-century artists whose paintings on walls and ceilings used solid forms and powerful colors to express their feelings about the Mexican Revolution. Also called Mexican Expressionists (p. 377).
- Middle Ages** Period of roughly one thousand years from the destruction of the Roman Empire to the Renaissance. Culture centered around the Catholic Church. The Middle Ages are also called the Dark Ages

(because few new ideas developed) and the Age of Faith (because religion was a powerful force) (p. 354).

- Middle ground** Area in a picture between the foreground and the background.
- Minimalism** Twentieth-century artistic style that uses a minimum of art elements (p. 380).
- Mobile** Moving sculpture (p. 213).
- Modeling** A sculpting technique in which a soft, pliable material is built up and shaped. Because more material is added to build a form, modeling is referred to as an additive process (p. 51).
- Module** A three-dimensional motif (p. 204).
- Monochromatic** A color scheme that uses only one hue and the tints and shades of that hue for a unifying effect (p. 145).
- Mortar and pestle** Ceramic bowl and tool for grinding something into a powder.
- Mosaics** Pictures made with small cubes of colored marble, glass, or tile and set into cement.
- Mosques** Muslim places of worship (p. 331).
- Motif** A unit that is repeated in visual rhythm (p. 202). Units in a motif may or may not be an exact duplicate of the first unit.
- Movement** See *visual movement*.
- Multimedia programs** Computer software programs that help users design, organize, and combine text, graphics, video, and sound in one presentation (p. 61).
- Mural** Painting on a wall or ceiling.
- Museum curator** Person who oversees the operations of a museum (p. 404).

## N

- Negative spaces** Empty spaces surrounding shapes and forms (p. 103). The shape and size of negative spaces affect the interpretation of positive spaces. Negative spaces are also called ground.
- Neoclassicism** New classicism. French artistic style developed in the nineteenth century after the Rococo style. An approach to art that borrowed subject matter and formal design qualities from the art of Greece and Rome (p. 366).
- Neolithic period** New Stone Age. A prehistoric period stretching roughly from 7000 B.C. to 2000 B.C. (p. 321).
- Neutral colors** Black, white, and gray. Black reflects no wavelengths of light, white reflects all wavelengths of light, and gray reflects all wavelengths of light equally but only partially (p. 139).
- Nonobjective art** Art that has no recognizable subject matter (p. 18).

## O

- Oil paint** Slow-drying paint made by mixing pigments in oil and usually used on canvas (p. 47).
- Opaque** Quality of a material that does not let any light pass through. Opposite of transparent.
- Op Art** Optical art. Twentieth-century artistic style in which artists use scientific knowledge about vision to create optical illusions of movement (p. 379).
- Optical color** Color perceived by the viewer due to the effect of atmosphere or unusual light on the actual color (p. 152). Opposite of arbitrary color.
- Organic shapes/forms** Shapes or forms made by the forces of nature. Opposite of manufactured shapes/forms (p. 111).

**Outline** A line that shows or creates the outer edges of a shape (p. 71).

## P

**Package designer** Person who produces the containers that attract the attention of consumers (p. 402).

**Pagoda** A tower several stories high with roofs curving slightly upward at the edges (p. 329).

**Paint** Pigments mixed with oil or water. Pigment particles in paint stick to the surface of the material on which the paint is applied (p. 44).

**Paint program** A computer art application in which images are stored as bitmaps. Paint programs are capable of producing more lifelike pictures than draw programs (p. 60, 449).

**Palette** Tray for mixing colors of paint

**Papier-mâché** French for “mashed paper.” Modeling material made of paper and liquid paste and molded over a supporting structure called the armature.

**Paleolithic period** Old Stone Age. Began about two million years ago and ended with the close of the last ice age about 13,000 B.C. (p. 320).

**Parallel lines** Lines that move in the same direction and always stay the same distance apart.

**Pastels** Pigments held together with gum and molded into sticks.

**Paste-up** Model of a printed page. It is photographed for the purpose of making a plate for the printing process.

**Pattern** The principle of art that refers to a two-dimensional decorative visual repetition (p. 202). A pattern has no movement and may or may not have rhythm.

**Perceive** To become deeply aware through the senses of the special nature of a visual object (p. 6).

**Perspective** A graphic system that creates the illusion of depth and volume on a two-dimensional surface (p. 113). It was developed during the Renaissance by architect Filippo Brunelleschi. Perspective is created by overlapping, size variations, placement, detail, color, and converging lines.

**Pharaohs** Egyptian rulers who were worshiped as gods and held complete authority over the kingdom (p. 323).

**Photography** The technique of capturing optical images on light-sensitive surfaces (p. 57).

**Photojournalists** Visual reporters (p. 395).

**Photo-Realism** See *Super-Realism*.

**Picture plane** The surface of a painting or drawing.

**Pigments** Finely ground, colored powders that form paint when mixed with a liquid (p. 150).

**Plaster** Mixture of lime, sand, and water that hardens on drying.

**Point of view** Angle from which the viewer sees an object (p. 108). The shapes and forms a viewer sees depend on his or her point of view.

**Polymer medium** Liquid used in acrylic painting as a thinning or finishing material (p. 47).

**Pop art** Artistic style used in the early 1960s in the United States that portrayed images of popular culture (mass media, commercial art, comic strips, advertising) (p. 378).

**Portrait** Image of a person, especially the face and upper body.

**Positive spaces** Shapes or forms in two- and three-dimensional art (p. 103). Empty spaces surrounding them are called negative spaces or ground.

**Post-and-lintel** A method of construction in which one long stone is balanced on top of two posts. Currently referred to as post-and-beam construction (p. 321).

**Post-Impressionism** French painting style of the late nineteenth century that stressed a more individual approach to painting, unique to each artist working at the time (p. 371).

**Post-Modernism** An approach to art that incorporates traditional elements and techniques while retaining some characteristics of modern art styles or movements (p. 382).

**Pre-Columbian** The historical time period before the arrival of Christopher Columbus in the Americas in 1492 (p. 339).

**Prehistoric** Period before history was written down (p. 320).

**Principles of art** Rules that govern how artists organize the elements of art. The principles of art are rhythm, movement, pattern, balance, proportion, variety, emphasis, and harmony (p. 18).

**Print** Impression created by an artist made on paper or fabric from a printing plate, stone, or block and repeated many times to produce identical images (p. 48).

**Printing plate** Surface containing the impression transferred to paper or fabric to make a print (p. 48).

**Printmaking** A process in which an artist repeatedly transfers an original image from one prepared surface to another (p. 48).

**Prism** Wedge-shaped piece of glass that bends white light and separates it into spectral hues.

**Profile** Side view of a face.

**Progressive rhythm** Visual rhythm that changes a motif each time it is repeated (p. 209).

**Proportion** Principle of art concerned with the size relationships of one part to another (p. 256).

**Protractor** Semicircular instrument used to measure and draw angles.

**Proximity** Technique for creating unity by limiting negative spaces between shapes (p. 301).

## R

**Radial balance** Type of balance in which forces or elements of a design come out (radiate) from a central point (p. 232).

**Random rhythm** Visual rhythm in which a motif is repeated in no apparent order, with no regular spaces (p. 205).

**Rasp** File with sharp, rough teeth used for cutting into a surface.

**Realism** Mid-nineteenth-century artistic style in which familiar scenes are presented as they actually appeared (p. 368).

**Realists** Artists in the nineteenth century who portrayed political, social, and moral issues (p. 368).

**Recede** To move back or become more distant.

**Reformation** Religious revolution in western Europe in the sixteenth century. It started as a reform movement in the Catholic Church and led to the beginnings of Protestantism (p. 360).

**Regionalists** Artists who painted the farmlands and cities of the United States in an optimistic way (p. 376).

**Regular rhythm** Visual rhythm achieved through repeating identical motifs using the same intervals of space between them (p. 206).

**Relief printing** A printmaking technique in which the artist cuts away the sections of a surface not meant to hold ink. As a result, the image to be printed is raised from the background (p. 48).

**Relief sculpture** Type of sculpture in which forms project from a flat background. Opposite of freestanding (p. 50).

**Renaissance** The name given to the period at the end of the Middle Ages when artists, writers, and philosophers were “re-awakened” to art forms and ideas from ancient Greece and Rome (p. 356).

**Repetition** Technique for creating rhythm and unity in which a motif or single element appears again and again (p. 308).

**Reproduction** A copy of a work of art (p. 48).

**Rhythm** The principle of art that indicates movement by the repetition of elements or objects (p. 200). Visual rhythm is perceived through the eyes and is created by repeating positive spaces separated by negative spaces. There are five types of rhythm: random, regular, alternating, flowing, and progressive.

**Rococo** Eighteenth-century artistic style that began in the luxurious homes of the French aristocracy and spread to the rest of Europe. It stressed free graceful movement, a playful use of line, and delicate colors (p. 363).

**Romanesque** Style of architecture and sculpture developed during the Middle Ages in western Europe that featured buildings of massive size; solid, heavy walls; wide use of the rounded Roman arch; and many sculptural decorations (p. 354).

**Romanticism** Early nineteenth-century artistic style that was a reaction against Neoclassicism. It found its subjects in the world of the dramatic and in cultures foreign to Europe. It emphasized rich color and high emotion (p. 367).

**Rough texture** Irregular surface that reflects light unevenly (p. 175). Opposite of smooth texture.

**Rubbing** Technique for transferring textural quality of a surface to paper by placing paper over the surface and rubbing the top of the paper with crayon or pencil (p. 183).

## S

**Safety labels** Labels identifying art products that are safe to use or that must be used with caution.

**Scale** Size as measured against a standard reference. Scale can refer to an entire work of art or to elements within it (p. 260).

**Scanner** A device that “reads” a printed image and then translates it into a language the computer can use to make a visual image on the screen (p. 61).

**Score** To make neat, sharp creases in paper using a cutting tool.

**Screen printing** A printmaking technique in which a stencil and screen are used as the printing plate. The stencil is placed on a fabric screen stretched across a frame and ink is pressed through the screen where it is not covered by the stencil (p. 49).

**Scroll** A long roll of parchment or silk (p. 328).

**Sculpture** Three-dimensional work of art created out of wood, stone, metal, or clay by carving, welding, casting, or modeling (p. 50).

**Seascape** Painting or drawing in which the sea is the subject.

**Shade** A dark value of a hue made by adding black to it. Opposite of tint (p. 140).

**Shading** The use of light and dark values to give the illusion of form (p. 44).

**Shadows** Shaded areas in a drawing or painting. Shadows show the surfaces of the subject that reflect the least light and are used to create the illusion of form. Opposite of highlights.

**Shape** A two-dimensional area that is defined in some way. While a form has depth, a shape has only height and width. Shapes are either geometric or free-form (p. 98).

**Shiny surface** Surface that reflects bright light. Window glass has a shiny surface. Opposite of matte surface (p. 175).

**Sighting** Technique for determining the proportional relationship of one part of an object to another.

**Silhouette** Outline drawing of a shape. Originally a silhouette was a profile portrait, filled in with a solid color.

**Simplicity** Technique for creating unity by limiting the number of variations of an element of art.

**Simulated texture** A kind of visual texture that imitates real texture by using a two-dimensional pattern to create the illusion of a three-dimensional surface (p. 173). A plastic tabletop can use a pattern to simulate the texture of wood. Opposite of invented texture.

**Sketch** Quick, rough drawing without much detail that can be used as a plan or reference for later work.

**Slip** Creamy mixture of clay and water used to fasten pieces of clay together.

**Smooth texture** Regular surface that reflects light evenly. Opposite of rough texture (p. 175).

**Soft edge** In two-dimensional art, shapes with fuzzy, blurred outlines. Soft-edge shapes look soft. Opposite of hard-edge.

**Soft sculpture** Sculpture made with fabric and stuffed with soft material.

**Solvent** The liquid that controls the thickness or the thinness of the paint (p. 150).

**Space** The element of art that refers to the emptiness or area between, around, above, below, or within objects. Shapes and forms are defined by space around and within them (p. 103).

**Spectral colors** Red, orange, yellow, green, blue, violet (p. 136).

**Split-complementary colors** One hue and the hues on each side of its complement on the color wheel (p. 147). Red-orange, blue, and green are split-complementary colors. Split-complementary colors can be used as a color scheme.

**Stained glass** Colored glass cut into pieces, arranged in a design, and joined with strips of lead.

**Static** Inactive (p. 77). Vertical and horizontal lines and horizontal shapes and forms are static. Opposite of active.

**Still life** Painting or drawing of inanimate (nonmoving) objects.

**Stippling** Technique of shading using dots (p. 44).

**Stitchery** Technique for decorating fabric by stitching fibers onto it.

**Stone Age** Period of history during which stone tools were used (p. 320).

**Storyboards** A series of still drawings that show a story's progress (p. 395).

**Stupas** Beehive-shaped domed places of worship (p. 326).



**Style** See *individual style*.

**Subject** The image viewers can easily identify in a work of art (p. 18).

**Subordinate element** Element of a work of art noticed after the dominant element (p. 290).

**Super-Realism** Twentieth-century artistic style that depicts objects as precisely and accurately as they actually appear (p. 381).

**Surrealism** Twentieth-century artistic style in which dreams, fantasy, and the subconscious served as inspiration for artists (p. 375).

**Symbol** Something that stands for, or represents, something else (p. 16).

**Symmetry** A special type of formal balance in which two halves of a balanced composition are identical, mirror images of each other (p. 230).

**Synthetic** Made by chemical processes rather than natural processes.

## T

**Tactile texture** Texture that can be perceived through touch. Opposite of visual texture (p. 173).

**Tapestry** Fabric wall hanging that is woven, painted, or embroidered.

**Tempera** Paint made by mixing pigments with egg yolk (egg tempera) or another liquid. School poster paint is a type of tempera (p. 47).

**Texture** The element of art that refers to how things feel, or look as if they might feel if touched. Texture is perceived by touch and sight. Objects can have rough or smooth textures and matte or shiny surfaces (p. 171).

**Tint** A light value of a hue made by mixing the hue with white. Opposite of shade (p. 140).

**Tonality** Arrangement of colors in a painting so that one color dominates the work of art (p. 157).

**Totem poles** Tall posts carved and painted with a series of animal symbols associated with a particular family or clan (p. 343).

**Transparent** Quality of a material that allows light to pass through. Opposite of opaque.

**Trompe l'oeil** French for "deceive the eye." Style of painting in which painters try to give the viewer the illusion of seeing a three-dimensional object, so that the viewer wonders whether he or she is seeing a picture or something real.

## U

**Unity** The quality of wholeness or oneness that is achieved through the effective use of the elements and principles of art (p. 296). Unity is created by simplicity, repetition, and proximity.

**Unusual** Technique for creating a focal point by using the unexpected (p. 295).

## V

**Value** The element of art that describes the darkness or lightness of an object (p. 75). Value depends on how much light a surface reflects. Value is also one of the three properties of color.

**Vanishing point** Point on the horizon where receding parallel lines seem to meet (p. 115).

**Variety** Principle of art concerned with difference or contrast (p. 288).

**Vault** Arched roof, ceiling, or covering made of brick, stone, or concrete (p. 55).

**Vehicle** Liquid, like water or oil, that pigments are mixed with to make paint or dye (3).

**Vertical lines** Lines that are straight up and down (p. 72). Vertical lines are at right angles to the bottom edge of the paper or canvas and the horizon, and parallel to the side of the paper or canvas.

**Viewing frame** A piece of paper with an area cut from the middle. By holding the frame at arm's length and looking through it at the subject, the artist can focus on the area of the subject he or she wants to draw or paint.

**Visual arts** The arts that produce beautiful objects to look at.

**Visual movement** The principle of art used to create the look and feeling of action and to guide the viewer's eyes throughout the work of art (p. 211).

**Visual rhythm** Rhythm you perceive through your eyes rather than through your ears (p. 200).

**Visual texture** Illusion of a three-dimensional surface based on the memory of how things feel. There are two types of visual texture: invented and simulated (p. 173). Opposite of tactile texture.

**Visual weight** Attraction that elements in a work of art have for the viewer's eyes. Visual weight is affected by size, contour, intensity of colors, warmth and coolness of colors, contrast in value, texture, and position (p. 228).

## W

**Warm colors** Red, orange, and yellow (p. 148). Warm colors suggest warmth and seem to move toward the viewer. Warm colors can be used as a color scheme. Opposite of cool colors.

**Warp** In weaving, lengthwise threads held in place on the loom and crossed by weft threads.

**Watercolor paint** Transparent pigments mixed with water (p. 47).

**Weaving** Making fabric by interlacing two sets of parallel threads, held at right angles to each other on a loom (p. 52).

**Weft** In weaving, crosswise threads that are carried over and under the warp threads.

**Woodblock printing** Making prints by carving images in blocks of wood (p. 330).

## Y

**Yarn** Fibers spun into strands for weaving, knitting, or embroidery.

## Z

**Ziggurats** Stepped mountains made of brick-covered earth (12).

**Zigzag lines** Lines formed by short, sharp turns (4). Zigzag lines are a combination of diagonal lines. They can change direction suddenly.



## Glosario

Esta sección contiene las palabras y frases importantes que se usan en *ArtTalk* y que pueden ser nuevas para ti. Tal vez querrás consultar esta lista de términos mientras lees los capítulos, completas los ejercicios y te preparas para crear tus propias obras de arte. También puedes usar este glosario para revisar lo que has aprendido en *ArtTalk*.

## A

**Abstract art/arte abstracto** Arte del siglo XX que contiene formas bidimensionales que simplifican las formas de objetos reales con tal de recalcar la forma en vez del contenido.

**Abstract Expressionism/expresionismo abstracto** Estilo de pintura desarrollado en Nueva York después de la Segunda Guerra Mundial. Recalcaba los elementos abstractos del arte en lugar del contenido reconocible. También recalcaba los sentimientos y las emociones (p. 378).

**Acrylic paint/pintura acrílica** Pigmentos mezclados con vehículo acrílico. Disponibles en varios grados de calidad: para uso escolar y para artistas. Acrílicos para uso escolar son menos costosos que acrílicos profesionales. Se quitan de los pinceles y de la ropa en el lavado y no son tóxicos.

**Action Painting/Pintura de acción** El método de dejar caer y chapotear gotas de pintura sobre un lienzo. (p. 13) Véase *Abstract Expressionism*.

**Active/activo** Que expresa movimiento. Son activas las líneas diagonales y en zigzag (p. 76) y las figuras y formas que se inclinan diagonalmente (p. 120). El opuesto de inmóvil.

**Aesthetic experience/experiencia estética** Tu interacción personal con una obra de arte (p. 27).

**Aesthetics/estética** La filosofía o el estudio de la naturaleza del arte y de su valor (p. 26).

**Afterimage/post-imagen** Imagen débil de un color complementario creada por el cerebro del observador como reacción de la observación prolongada de un color. Después de ver algo rojo, el observador ve una post-imagen verde. (p. 137)

**Age of Faith/Edad de la Fé** Véase *Middle Ages*.

**Air brush/pistola de aire** Atomizador impulsado por aire comprimido que se usa para rociar la pintura.

**Alternating rhythm/ritmo** alterno Ritmo visual que se crea al repetir motivos pero cambiar la posición o el contenido de éstos o los espacios entre ellos. (p. 208)

**Analogous colors/colores análogos** Colores que se ubican uno al lado del otro en el círculo cromático y que tienen en común el mismo color primario o secundario (p. 145). Violeta, rojo-violeta y rojo son colores análogos. Los colores análogos se pueden usar en una combinación de colores.

**Analysis/análisis** En la crítica del arte, el paso en el que descubres cómo se usan los principios del arte para organizar los elementos del arte: línea, color, formas bi- y tridimensionales, espacio y textura. En la historia del arte, el paso en el que determinas el estilo de la obra (p. 28).

**Animators/animadores** Artistas que crean dibujos animados (p. 395).

**Applied art/artes aplicadas** Artes en las que los objetos creados deben ser funcionales tanto como bellos (p. 52).

**Approximate symmetry/simetría aproximada** Equilibrio que es casi simétrico (p. 231). Este tipo de

simetría produce el efecto de la estabilidad, como lo hace el equilibrio formal, pero pequeñas diferencias hacen que el arreglo sea más interesante.

**Arbitrary color/color arbitrario** Color escogido por el artista para expresar sus sentimientos (p. 154). El opuesto de color óptico.

**Arch/arco** Estructura de piedra en forma curva que apoya el peso de material sobre un espacio abierto. Las puertas y los puentes usan arcos.

**Architect/arquitecto** Persona que diseña edificios bien contruidos, estéticamente agradables y funcionales (p. 386).

**Architecture/arquitectura** Forma de arte que consiste en diseñar y planificar la construcción de edificios, ciudades y puentes (p. 54).

**Art criticism/crítica del arte** Método organizado de estudiar una obra de arte. Tiene cuatro etapas: descripción, análisis, interpretación y opinión (p. 25).

**Art history operations/funcionamientos de la historia de arte** Un método de cuatro etapas de organizar la manera en que uno puede allegar información sobre una obra de arte. (p. 34)

**Artistic style/estilo artístico** Véase *individual style*.

**Artists/artistas** Personas creativas que usan la imaginación y la habilidad para comunicar de forma visual (p. 11).

**Artwork/obra de arte** La expresión visual de una idea o una experiencia creada con destreza (p. 6).

**Ashcan School/escuela cubo de la basura** Grupo de artistas estadounidenses que trabajaban a principios del siglo XX y usaban a la gente y las escenas de la ciudad como tema para su obra (p. 376). Originalmente conocidos como "El ocho," ayudaron a organizar la exposición del Armory.

**Assembling/juntar** Técnica de escultura en la que el artista junta y pega una variedad de materiales distintos para hacer una escultura. Llamado también construcción (p. 186).

**Asymmetrical balance/equilibrio asimétrico** Otro nombre para el equilibrio informal, en el que objetos no similares tienen igual peso visual o atraen igualmente al ojo (p. 234).

**Atmospheric perspective/perspectiva atmosférica** Efecto del aire y la luz en cómo se percibe un objeto (p. 114). Más aire entre el observador y el objeto, más parece desvanecerse el objeto. Un objeto brillante parece ser más cerca al observador que un objeto opaco.

## B

**Background/fondo** La parte del plano óptico que parece más lejos del observador.

**Balance/equilibrio** Principio del arte que se preocupa por igualar las fuerzas visuales, o elementos, en una obra de arte (p. 228). Si una obra tiene equilibrio visual, el observador siente que los elementos han sido distribuidos de una manera satisfactoria. El desequilibrio visual hace que el observador sienta que los elementos deben ser redistribuidos. Los dos tipos de equilibrio son el formal—que también se llama simétrico—e informal, o asimétrico.

**Baroque/barroco** Estilo artístico que recalca la iluminación dramática, el movimiento y la intensidad emocional. Se desarrolló después de la Reforma en el siglo XVII. Los artistas utilizaban formas y figuras que avanzaban hacia el observador, dramáticos efectos de

luz, contrastes entre luces y sombras, ornamentación y líneas curvas para expresar energía y emociones fuertes (p. 361).

**Bas-relief/bajo relieve** Véase *low relief*.

**Binder/adhesivo** Líquido que mantiene unidos los granos de pigmento (p. 45).

**Blending/casar** Técnica de sombrear al aplicar gradualmente y de modo uniforme un valor oscuro (p. 44).

**Brayer/rodillo** Herramienta con mango que se usa para aplicar tinta a una superficie.

**Buttress/contrafuerte** Estructura proyectante hecha de ladrillo o piedra que apoya un arco o una bóveda. El arbotante es conectado a la pared por un arco. Se extiende por encima de la nave lateral para apoyar el techo de una catedral.

**Byzantine art/arte bizantino** Estilo artístico que se desarrolló alrededor de la ciudad de Constantinopla—ahora Estambul, Turquía—en la parte este del imperio romano. Presentaba colores vivos y figuras marcadamente perfiladas que parecían planas y rígidas (p. 319).

## C

**Calligraphic lines/líneas caligráficas** Líneas fluidas hechas con pinceladas similares a las de la escritura asiática (p. 83).

**Calligraphy/caligrafía** Método asiático de escribir bellamente (p. 83).

**Canvas/lienzo** Tela basta en el que se pinta un óleo.

**Carving/talla** Técnica de escultura en el que el escultor corta, cincela o perfora un bulto macizo para crear una escultura. Se quita material hasta que la escultura sea completa; por lo tanto, se refiere a la talla como un procedimiento sustractivo (p. 51).

**Casting/fundición** Técnica de escultura en la que se vierte metal fundido u otra sustancia a un molde y se lo deja endurecer. Igual como para la imprenta, se puede sacar una edición de esculturas del mismo molde (p. 51).

**Central axis/eje central** Línea divisora que funciona como el punto de equilibrio en una balanza. El eje central se usa para medir el peso visual en una obra de arte. Puede ser vertical—se mide el equilibrio entre los dos lados—o horizontal—se mide el equilibrio entre la parte de abajo y la parte de arriba (p. 228).

**Ceramics/cerámica** Arte de hacer objetos con arcilla para producir alfarería y escultura. Se cocc la alfarería en un horno para hacerla más fuerte.

**Chiaroscuro/claroscuro** La distribución de luces y sombras (p. 112). Técnica introducida por artistas italianos durante el Renacimiento que fue utilizado extensamente por artistas barrocos. También se llama modelaje o sombreado.

**Classical/clásico** Se refiere al arte de la antigua Grecia y de Roma. Los griegos crearon un arte basado en los ideales de la proporción perfecta y en la lógica en vez de la emoción. Los romanos adaptaron el arte griego y lo difundieron por el mundo civilizado (p. 352).

**Clay/arcilla** Tierra espesa y pegajosa que se usa en la cerámica. Es húmeda y se endurece después de secarse o ser cocida (p. 53).

**Clustering/agrupación** Técnica de crear un punto focal al agrupar juntamente varias formas diferentes (p. 301).

**Coil/rollo** Anillo o rosca que se junta en un círculo o en espiral. Los rollos de arcilla se usan para hacer la alfarería.

**Collage/collage** Obra de arte a la que han sido pegados materiales como papel con textura, fotografías, y tela a una superficie plana (p. 179).

**Color/color** Elemento del arte que se deriva de la luz reflejada (p. 136). La sensación del color se despierta en el cerebro a la hora que responden los ojos a distintas longitudes de ondas de luz. Aparte del color en sí, las propiedades del color son el valor y la intensidad.

**Color-field painting/pintura de campos de color** Arte del siglo XX creado al utilizar solamente campos planos de color (p. 380).

**Color scheme/combinación de colores** Proyecto para organizar colores. Existen combinaciones de colores monocromáticos, análogos, complementarios, de tríada, divididos, cálidos y frescos (p. 144).

**Color spectrum/espectro de colores** Efecto que ocurre cuando la luz pasa por un prisma; el rayo de luz blanca se dobla y se separa en bandas de color. Los colores siempre aparecen del mismo orden, por longitudes de onda, de la más larga a la más corta: rojo, anaranjado, amarillo, verde, azul, violeta. Un arco iris muestra el espectro (p. 136).

**Color triad/tríada de colores** Tres colores distribuidos a distancias iguales en el círculo cromático (p. 146). La tríada de colores primarios se consiste en el rojo, el amarillo y el azul; la tríada de colores secundarios se consiste en el anaranjado, el verde y la violeta. Una tríada de colores es un tipo de combinación de colores.

**Color wheel/círculo cromático** El espectro doblado en forma de un círculo (p. 138).

**Compass/compás** Instrumento que se usa para medir y trazar arcos y círculos.

**Complementary colors/colores complementarios**

Colores opuestos uno al otro en el círculo cromático (p. 142). El complemento de un color absorbe todas las ondas de luz que refleja el color y es el contraste más fuerte a ese color. Mezclar un color con su complemento lo deslustra. El rojo y el verde son colores complementarios. Los colores complementarios se pueden usar en una combinación de colores.

**Composition/composición** Modo en que los principios del arte están usados para organizar los elementos del arte (p. 18).

**Content/contenido** Mensaje que comunica una obra de arte. El contenido puede relacionarse con la materia de la obra o puede ser una idea o emoción. Otra palabra para contenido es tema (p. 19).

**Contour drawing/dibujo de nivel** Dibujo en el que solamente se utilizan las curvas de nivel para representar el tema (p. 81). El artista mantiene los ojos en el objeto que dibuja y se concentra en las direcciones y en las curvas.

**Contour line/curva de nivel** Línea que define los contornos y los niveles de superficie de un objeto (p. 81).

**Contrast/contraste** Técnica de crear un punto focal al utilizar diferencias en elementos (p. 291).

**Convergence/convergencia** Técnica de crear un punto focal al distribuir los elementos de manera que varias líneas y formas apunten a un objeto o área (p. 293).

**Cool colors/colores fríos** Azul, verde y violeta (p. 148). Los colores fríos sugieren la frescura y parecen alejarse del observador. Se pueden usar en una combinación de colores. Son el opuesto de los colores cálidos.

**Crafts/artesanía** Forma de arte que crea obras que son tanto bellas como útiles. La artesanía incluye la tejeduría, el diseño de telas y la fabricación de joyas (p. 52).

**Crayons/lápices de colores** Pigmentos juntados con cera y moldeados en forma de palitos.

**Credit line/leyenda** Lista de datos importantes sobre una obra de arte. Una leyenda normalmente incluye el nombre del artista, el título de la obra, el año en que fue completada, el medio, el tamaño—altura, anchura y profundidad, la ubicación—galería, museo o colección y ciudad, los donantes y la fecha en que fue donada (p. 19).

**Crewel/torzal** Hilo sueltamente torcido que se usa en el bordado.

**Criteria/criterios** Valores que se usan para formar una opinión sobre algo (p. 26).

**Crosshatching/sombreado cruzado** Técnica de usar líneas cruzadas para sombrear (p. 44).

**Cubism/cubismo** Movimiento artístico del siglo XX que recalca la estructura y el diseño (p. 374). Los objetos tridimensionales se representan de varios puntos de vista diferentes al mismo tiempo.

**Culture/cultura** Conductas e ideas de un grupo de gente. Se puede estudiar los objetos de arte producidos por un grupo de gente para aprender sobre una cultura.

**Cuneiform/escritura cuneiforme** Sistema de escritura sumeria compuesto de caracteres de forma de cuña (p. 321).

**Curved lines/líneas curvas** Líneas que siempre se doblan y cambian de dirección gradualmente (p. 73).

## D

**Dark Ages/Edades Bárbaras** Véase *Middle Ages*.

**Decalcomania/decalcomanía** Técnica en el que la pintura es forzada a crear diseños y texturas fortuitos al despegar dos lienzos entre los cuales gotas de pintura han sido apretadas (p. 183).

**Dense/denso** Compacto; que tiene las partes muy juntas. Los materiales densos son sólidos y pesados. El opuesto de ligero.

**Description/descripción** Una lista de todas las cosas que ves en una obra (p. 27).

**Design/diseño** Sistema, organización o distribución de los elementos de una obra de arte.

**Diagonal lines/líneas diagonales** Líneas que se inclinan (p. 72).

**Digital camera/cámara digital** Una cámara que graba las imágenes de manera digital. Luego estas imágenes se pueden descargar a aplicaciones de computadora donde pueden ser alteradas y realzadas (p. 60).

**Digital system/sistema digital** Un sistema que procesa palabras e imágenes directamente como números o dígitos (p. 59).

**Dimension/dimensión** La cantidad de espacio que ocupa un objeto en una dirección (p. 70). Las tres dimensiones son el altura, la anchura y la profundidad.

**Distortion/distorción** Desviaciones de las proporciones esperadas y/o normales (p. 268).

**Divine Proportion/proporción divina** Véase *Golden Mean*.

**Dome/cúpula** Bóveda o techo hemisférico sobre una abertura circular. Una cúpula se levanta sobre la parte central de un edificio (p. 326).

**Dominant element/elemento dominante** Elemento que se nota primero en una obra de arte. Los elementos que se notan después se conocen como secundarios (p. 290).

**Draw program/programa de dibujo** Una aplicación de computadora para crear arte en el que las imágenes se guardan como series de líneas y curvas. En programas de dibujo se puede cambiar el tamaño de los objetos sin provocar distorsiones (p. 60).

**Dyes/tintes** Pigmentos que se disuelven en líquido. El tinte penetra un material y lo mancha (p. 151).

**Dynamism/dinamismo** Término utilizado por los futuristas para referirse a las fuerzas del movimiento.

**Dynasty/dinastía** Un período de tiempo durante el cual una sola familia proporcionaba una sucesión de gobernantes (p. 324).

## E

**Edition/edición** Todas las estampas hechas de la misma plancha o de la misma serie de planchas (p. 48).

**Elements of art/elementos del arte** Los más básicos símbolos visuales en el lenguaje del arte. Los elementos del arte son la línea, las formas bi- y tridimensionales, el espacio, el color, el valor y la textura (p. 16).

**Embroidery/bordado** Técnica de decorar la tela con puntadas.

**Emotionalism/sentimentalismo** Teoría que requiere que una obra de arte haga reaccionar al observador de una manera sentimental. Una de las tres teorías estéticas dentro de la crítica del arte; las otras son el formalismo y el imitacionalismo (p. 32).

**Emphasis/énfasis** Principio del arte que hace que parte de una obra domine sobre las otras partes (p. 290). El elemento que se nota primero se conoce como el dominante; los elementos que se notan después se conocen como los secundarios.

**Engraving/grabado** Técnica de cortar un diseño en un material, normalmente metal, con una herramienta puntiaguda. Se puede sacar una estampa al entintar una superficie grabada.

**Exaggeration/exageración** Desviación de las proporciones esperadas y/o normales (p. 268).

**Expressionism/expresionismo** Movimiento artístico del siglo XX. Un estilo que recalca la expresión de los sentimientos más íntimos (p. 374).

**Expressive qualities/calidades expresivas** Esas calidades que comunican las ideas y los sentimientos (p. 31).

## F

**Fabric/tela** Material hecho de fibras. Los tejidos y el fieltro son telas.

**Fauves/fauves** En francés, “bestias salvajes.” Un grupo de pintores al principios del siglo XX que empleaban colores brillantes y distorsiones audaces de una manera descontrolada. Su líder fue Henri Matisse.

**Fiber/fibra** Material delgado y lineal, parecido al hilo, que se puede tejer o hilar para hacer tela (p. 52).

**Fiberfill/relleno de fibras** Material de relleno ligero y fofo, hecho de fibras sintéticas.

**Figure/figura** La forma humana en una obra de arte.

**Fine art/bellas artes** Artes creadas para ser experimentadas de manera visual. El opuesto del arte funcional (p. 52).

**Fire/cocer** Aplicar calor a la alfarería para endurecerla.

**Flowing rhythm/ritmo fluido** Ritmo visual creado al repetir líneas onduladas (p. 208).

**Focal point/punto focal** La primera parte de una obra que atrae la atención del observador (p. 290). Los puntos focales son creados por el contraste, la colocación, el aislamiento, la convergencia y el uso de lo insólito.

**Folk artists/artistas de la gente** Artistas enseñados por ellos mismos y por lo tanto no han tenido mucha instrucción formal en métodos artísticos (p. 10).

**Foreground/primer plano** La parte del plano óptico que parece más cerca al observador. El primer plano normalmente se encuentra en la parte de abajo del cuadro.

**Foreshortening/escorzo** Acortar un objeto para que parezca como si extendiera para atrás en el espacio (p. 264). Esta técnica reproduce las proporciones que ve un observador en la actualidad, las cuales dependen de la distancia entre el observador y el objeto.

**Formal balance/equilibrio formal** Modo de organizar las partes de un diseño para que elementos iguales o similares estén colocados a lados opuestos de un eje central (p. 229). El equilibrio formal sugiere estabilidad. La simetría es un tipo de equilibrio formal. El opuesto del equilibrio informal.

**Formal qualities/calidades de forma** Lo bien que está organizada una obra (p. 31). Esta calidad estética es favorecida por el formalismo.

**Formalism/formalismo** Teoría que recalca las calidades de forma. Una de las tres teorías estéticas dentro de la crítica del arte; las otras son el sentimentalismo y el imitacionalismo (p. 31).

**Forms/formas tridimensionales** Así como las formas bidimensionales, tienen altura y anchura. Tienen también profundidad. Pueden ser geométricas o de forma libre (p. 101).

**Free-form shapes/formas libres** Formas irregulares y desiguales (p. 99). Sus perfiles pueden ser curvos, angulares o las dos cosas. A veces, a esas formas se les llaman formas orgánicas (se encuentran en la naturaleza). Son el opuesto de las formas geométricas.

**Freestanding/independiente** Obra de arte rodeada de espacio por todos lados. Una obra de arte tridimensional es independiente. El opuesto del relieve (p. 50).

**Frottage/frottage** Se pone un lienzo recientemente pintado boca arriba encima de una textura en relieve y se frota o roza la superficie de la pintura con grafito, cera, o lápiz de color (p. 183).

**Functional art/arte funcional** Obras de arte hechas para el uso en vez del deleite. Los objetos deben ser juzgados según lo bien que funcionan cuando se usan (p. 33).

**Futurists/futuristas** Artistas italianos de principios del siglo XX que distribuían las formas angulares de manera que sugerían el movimiento (p. 212). Llamaban a las fuerzas del movimiento el dinamismo.

## G

**Gallery/galería** Lugar para exponer o vender obras de arte.

**Genre painting/pintura de género** Pinturas que tienen como tema escenas de la vida diaria.

**Geometric shapes/formas geométricas** Formas precisas que se pueden describir usando fórmulas matemáticas (p. 98). De las formas geométricas bidimensionales, las básicas son el círculo, el cuadrado y el triángulo. Formas geométricas tridimensionales son el cilindro, el cubo y la pirámide. Las formas geométricas son el opuesto de las formas libres.

**Gesture/gesto** Un movimiento expresivo (p. 82).

**Gesture drawing/dibujo de gestos** Dibujo de líneas hecho rápidamente para capturar los movimientos de una persona.

**Glaze/barniz** En la cerámica, una capa delgada y lustrosa que se coce a la alfarería. En la pintura, una capa delgada de pintura transparente.

**Golden Mean/regla de oro** Una línea dividida en dos partes de manera que la línea más corta tenga la misma proporción, o razón, con la línea más larga que tiene la línea más larga con la línea entera (p. 256). Razón perfecta—relación de partes—descubierta por Euclid, matemático griego. Su expresión matemática es 1 a 1.6. También se llamaba la sección áurea y el rectángulo de oro. Los lados largos del rectángulo de oro tienen un poco más del doble de la longitud de los lados cortos. Esta razón fue redescubierta a principios del siglo XVI y se llamaba la divina proporción.

**Gothic/gótico** Estilo artístico que se desarrolló en el oeste de Europa entre los siglos XII y XVI. Constaba de iglesias que parecían elevarse hacia el cielo, arcos punteados y vidrieras coloreadas (p. 355).

**Gouache/gouache** Pigmentos molidos en agua y mezclados con goma para formar una acuarela opaca. El gouache se parece a la pintura al temple de uso escolar.

**Graphic designer/diseñador gráfico** Una persona que traslada ideas a imágenes y las distribuye de modos atractivos y memorables (p. 392).

**Grattage/grattage** Se raspa pintura húmeda con una variedad de herramientas, como tenedores, navajas y peines, con el fin de crear diferentes texturas (p. 183).

**Grid/cuadrícula** Diseño de líneas verticales y horizontales que se cruzan (p. 206).

**Griots/griots** Artistas que cuentan la historia oral y que son músicos y actores (p. 334).

## H

**Hard-edge/línea dura** En el arte bidimensional, formas que tienen los contornos claramente definidos. Las formas de línea dura parecen densas. El opuesto de la línea suave.

**Harmony/armoría** El principio del arte que crea unidad al subrayar las similitudes entre partes que son separadas pero relacionadas (p. 295).

**Hatching/sombreado rayado** Técnica de sombrear usando una serie de finas líneas paralelas (p. 44).

**Hierarchical proportion/escala jerárquica** Cuando las figuras de una obra de arte están distribuidas de manera que la escala indique importancia (p. 260).

**Hieroglyphics/jeroglíficos** Escritura con dibujos usada por los antiguos egipcios y en la que se usan figuras o símbolos en vez de letras (p. 323).

**High-key painting/pintura de tono alto** Pintura en la que se usan muchas tintas de un color (p. 140). El opuesto de la pintura de tono bajo.



**Highlights/toques de luz** Pequeñas áreas de blanco que se usan para mostrar las partes más claras (p. 112). Los toques de luz muestran las superficies de un objeto que reflejan más luz. Se usan para crear la ilusión de la tridimensionalidad. Son el opuesto de las sombras.

**High relief/alto relieve** Escultura de la cual áreas sobresalen de una superficie plana (p. 106).

**High-resolution/resolución alta** Que produce una imagen nítida.

**Holograms/hologramas** Imágenes de tres dimensiones creadas por un rayo láser (p. 107).

**Horizon/horizonte** Punto donde parecen juntarse la tierra y el cielo.

**Horizontal line/línea horizontal** Línea paralela al horizonte (p. 72). Las líneas horizontales son rectas y paralelas al borde inferior de un papel o lienzo.

**Hue/color** El nombre de un color en el espectro de colores (p. 138). Los colores primarios son el rojo, el amarillo y el azul. Se consideran primarios debido a que no se pueden formar al mezclar diferentes colores. Los colores secundarios son los que se hacen al mezclar dos colores primarios. Son el anaranjado, la violeta y el verde. Cada color figura entre las tres propiedades del color.

## I

**Illustrator/ilustrador** Persona que crea las imágenes visuales que complementan las palabras escritas (p. 393).

**Imitationalism/imitacionalismo** Teoría estética que se enfoca en a la representación realística. Una de las tres teorías estéticas dentro de la crítica del arte; las otras son el sentimentalismo y el formalismo (p. 31).

**Implied lines/líneas implícitas** Una serie de puntos que conectan los ojos del observador automáticamente. Las líneas implícitas son sugeridas, no reales (p. 71).

**Impressionism/impresionismo** Estilo de pintura que empezó en Francia en los años 1860. Representaba temas de la vida diaria y recalca los efectos momentarios de la luz sobre el color (p. 370).

**Individual style/estilo individual** La forma personal del artista de usar los elementos y principios del arte para expresar sentimientos e ideas (p. 35).

**Informal balance/equilibrio informal** Modo de organizar las partes de un diseño que crea un equilibrio entre objetos dissimilares (p. 234). La asimetría es otro término para el equilibrio informal. El opuesto del equilibrio formal.

**Intaglio/caligrafía** Técnica de imprenta en la que la tinta es metida dentro de líneas que han sido cortadas o grabadas en una superficie dura como el metal o la madera. Luego se limpia la superficie de la plancha y se hacen las estampas (p. 49).

**Intensity/intensidad** Lo subido o apagado que es un color. Un color puro se llama un color de alta intensidad. Un color apagado o deslustrado—que ha sido mezclado con su complemento—se llama un color de baja intensidad. La intensidad es una de las tres propiedades del color. (p. 142)

**Interior designer/diseñador de interiores** Una persona que planifica el diseño y la decoración de espacios interiores de casas y oficinas (p. 400).

**Intermediate color/color intermedio** Un color hecho al mezclar un color primario con un color secundario. El rojo-anaranjado es un color intermedio (p. 138).

**International style/estilo internacional** Estilo de arquitectura que se desarrolló después de la Segunda Guerra Mundial y que recalca los edificios sencillos y adustos (p. 381).

**Interpretation/interpretación** En la crítica del arte, el paso en el que explicas o cuentas el significado de la obra o lo que expresa. En la historia del arte, el paso en el que haces investigaciones sobre el artista (p. 27).

**Invented texture/textura inventada** Un tipo de textura visual que no representa una textura verdadera pero que crea la sensación de una textura al repetir líneas y formas en un diseño bidimensional (p. 174). El opuesto de la textura simulada.

**Isolation/aislamiento** Técnica de crear un punto focal al poner un objeto solo para recalcarlo (p. 292).

## J

**Judgment/opinión** En la crítica del arte, el paso en el que determinas el grado de mérito artístico. En la historia del arte, el paso en el que determinas si la obra ha hecho una contribución importante a la historia del arte (p. 27).

## K

**Kinetic/cinético** Una obra de arte que realmente se mueve en el espacio (p. 213).

## L

**Landscape/paisaje** Pintura o dibujo en el que la naturaleza, incluyendo montañas, árboles, ríos o lagos, es el tema principal.

**Layout/composición de la página** En la imprenta, la manera en que las formas y las líneas están distribuidas en la página (p. 454).

**Line/línea** Un elemento del arte que es el camino de un punto que se mueve por el espacio. Aunque las líneas pueden variar en su apariencia—pueden tender longitudes, anchuras, texturas, direcciones y grados de curva diferentes—son consideradas como unidimensionales y se miden por longitud. Un artista usa la línea para controlar el movimiento del ojo del observador. Existen cinco tipos de línea: la vertical, la horizontal, la diagonal, la curva y la línea en zigzag (p. 70).

**Linear perspective/perspectiva lineal** Un sistema gráfico que crea la ilusión de la profundidad y el volumen en una superficie plana. En la perspectiva lineal de un punto, todas las líneas se retiran hasta un solo punto. En la perspectiva lineal de dos puntos, diferentes grupos de líneas se juntan en puntos diferentes (p. 115).

**Literal qualities/calidades literales** Las calidades realistas que aparecen en el tema de la obra (p. 31).

**Lithography/litografía** Una técnica de imprenta en la que la imagen que se quiere imprimir se dibuja en piedra caliza, cinc, o aluminio con un lápiz grasiento especial o con un lápiz. Este material atrae la tinta (p. 49).

**Location/colocación** La técnica de colocar los elementos para crear un punto focal (p. 292). Los objetos que están cerca del medio de una obra de arte normalmente se notan primero.

**Logos/logotipos** Símbolos o marcas registradas que se reconocen inmediatamente (p. 392).



**Loom/telar** Máquina o marco para tejer.

**Low-key painting/pintura de tono bajo** Tipo de pintura en la que se usan muchos tonos o valores oscuros de un color (p. 140). El opuesto de la pintura de tono alto.

**Low-relief/bajo relieve** Escultura en relieve con áreas positivas que sobresalen un poquito del superficie plano.

## M

**Mannerism/manierismo** Estilo artístico europeo del siglo XVI que presentaba escenas muy emocionales y figuras alargadas (p. 360).

**Manufactured shapes/forms/formas fabricadas** Formas bi- o tridimensionales hechas por personas, a mano o a máquina. El opuesto de las formas orgánicas.

**Mat/orlar** Enmarcar un cuadro o un dibujo con un borde de cartón.

**Matte surface/superficie mate** Superficie que refleja una luz suave y débil (p. 175). El papel tiene una superficie mate. El opuesto de una superficie lustrosa.

**Medieval/medieval** Relacionado con la Edad Media. Véase *Middle Ages*.

**Medium/medio** Material que se usa para hacer arte (p. 19).

**Megaliths/megalitos** Monumentos grandes creados con bloques masivos de piedra (p. 321).

**Mexican muralists/muralistas mexicanos** Artistas de principios del siglo XX cuyas pinturas en paredes y techos utilizaban formas sólidas y colores fuertes para expresar sentimientos sobre la Revolución Mexicana. Se llaman también los expresionistas mexicanos (p. 377).

**Middle Ages/Edad Media** Período de aproximadamente mil años, de la destrucción del imperio romano hasta el Renacimiento. Cultura que tenía por centro la iglesia católica. La Edad Media se llama también las Edades Bárbaras (porque no surgieron muchas ideas nuevas) y la Edad de la Fé (porque la religión era una potencia muy fuerte) (p. 354).

**Middle ground/plano medio** El área de una imagen entre el primer plano y el fondo.

**Minimalism/minimalismo** Estilo artístico del siglo XX que usa un mínimo de los elementos del arte (p. 380).

**Mobile/móvil** Escultura que se mueve (p. 213).

**Modeling/modelaje** Técnica de escultura en el que se amontona y se le da forma a un material suave y flexible. Como se añade más material para crear una forma, se refiere al modelaje como un proceso aditivo (p. 51).

**Module/módulo** Un motivo tridimensional (p. 204).

**Monochromatic/monocromáticos** Una combinación de colores que utiliza solamente un color y las tintas y tonos de ese color. Crea un efecto de unidad (p. 145).

**Mortar and pestle/mano y metate** Plato cerámico y herramienta que se usan para reducir algo a polvo.

**Mosaics/mosaicos** Imágenes hechas con cubos pequeños y coloridos de mármol, vidrio o azulejo que se ponen en cemento.

**Mosques/mezquitas** Edificios de culto musulmanes (p. 331).

**Motif/motivo** Una unidad que se repite en un ritmo visual (p. 202). Las unidades de un motivo pueden ser duplicados exactos de la primera unidad o pueden variar.

**Movement/movimiento** Véase *visual movement*.

**Multimedia programs/programas de multimedia**

Programas de computadora software que ayudan a los usuarios a diseñar, organizar y combinar textos, elementos gráficos, vídeos y sonidos en un solo documento (p. 61).

**Mural/mural** Pintura en una pared o en un techo.

**Museum curator/director de museo** Persona que superentiende las actividades de un museo (p. 404).

## N

**Negative spaces/espacios negativos** Espacios vacíos que rodean las formas (p. 103). La forma y el tamaño de los espacios negativos afectan la interpretación de los espacios positivos. Los espacios negativos se llaman también el fondo.

**Neoclassicism/neoclasicismo** Clasicismo nuevo. Estilo artístico francés que surgió en el siglo XIX después del estilo rococó. Una aproximación al arte que adoptaba temas y calidades de diseño del arte de Grecia y de Roma (p. 366).

**Neolithic period/período neolítico** Edad de la Piedra Nueva. Un período prehistórico que abarcaba aproximadamente los años 7000 A.C. a 2000 A.C. (p. 321).

**Neutral colors/colores neutrales** El negro, el blanco y el gris. El negro no refleja ninguna longitud de onda de luz, el blanco refleja todas las longitudes de onda de luz y el gris refleja igualmente todas las longitudes de onda de luz, pero solo parcialmente (p. 139).

**Nonobjective art/arte no objetivo** Arte que no tiene ningún tema reconocible (p. 18).

## O

**Oil paint/pintura al óleo** Pintura que se seca lentamente y que es hecha al mezclar pigmentos en óleo. Normalmente se usa para pintar en un lienzo (p. 47).

**Opaque/opaco** Calidad de un material que no deja pasar por sí nada de luz. El opuesto de transparente.

**Op art/art óptico** Estilo artístico del siglo XX en el que los artistas usan conocimientos científicos sobre la visión para crear ilusiones ópticas del movimiento (p. 379).

**Optical color/color óptico** Color percibido por el observador debido al efecto de la atmósfera o de alguna luz anormal en el color verdadero (p. 152). El opuesto del color arbitrario.

**Organic shapes/forms/formas orgánicas** Formas bi- o tridimensionales hechas por las fuerzas de la naturaleza. El opuesto de las formas fabricadas (p. 111).

**Outline/contorno** Línea que muestra o crea el perfil de una forma (p. 71).

## P

**Package designer/diseñador de empaquetadura**

Persona que produce los envases que atraen la atención del consumidor (p. 402).

**Pagoda/pagoda** Una torre de varios pisos con tejados cuyos bordes se encorvan un poco hacia arriba (p. 329).

**Paint/pintura** Pigmentos mezclados con óleo o agua. Los granos de pigmento se adhieren a la superficie del material al que se aplica la pintura (p. 44).

**Paint program/programa de pintura** Una aplicación de computadora para crear arte en la que las imágenes se

guardan como bitmaps. Los programas de pintura son capaces de producir imágenes más naturales que los programas de dibujo (p. 60, 449).

**Palette/paleta** Bandeja que se usa para mezclar colores de pintura.

**Papier-mâché/cartón piedra** Material de modelaje hecho de papel y pasta líquida que se moldea sobre un soporte llamado la armadura.

**Paleolithic period/periodo paleolítico** Edad de la Piedra Antigua. Empezó hace aproximadamente dos millones de años y terminó con el fin del último período glacial hacia 13,000 A.C. (p. 320).

**Parallel lines/líneas paralelas** Líneas que se mueven en la misma dirección y que siempre se mantienen separadas de la misma distancia.

**Pastels/pasteles** Pigmentos juntados con goma y moldeados en forma de palitos.

**Paste-up/página pegada** Modelo de una página impresa. Se saca fotografías de ésta con el propósito de hacer una plancha para la imprenta.

**Pattern/diseño repetido** El diseño repetido es un principio del arte que se concentra en el diseño decorativo del superficie. Suele ser una repetición bidimensional visual (p. 202).

**Perceive/percibir** Por medio de los sentidos, hacerse profundamente conciente de la naturaleza especial de un objeto visual (p. 6).

**Perspective/perspectiva** Un sistema gráfico que crea la ilusión de la profundidad y el volumen en una superficie bidimensional (p. 113). Durante el Renacimiento lo desarrolló el arquitecto Filippo Brunelleschi. La perspectiva se crea al usar el traslapar, las variaciones de tamaño, la colocación, el detalle, el color y las líneas convergentes.

**Pharaohs/faraones** Gobernadores egipcios quienes fueron adorados como dioses y tenían una autoridad completa sobre el reinado (p. 323).

**Photogram/fotograma** Imagen en papel de cianotipo creada por gases del amoníaco líquido.

**Photography/fotografía** La técnica de capturar imágenes ópticas en superficies sensibles a la luz (p. 57).

**Photojournalists/fotoperiodista** Reporteros visuales, que trabajan sacando fotografías (p. 395).

**Photo-Realism/fotorrealismo** Véase *Super-Realism*.

**Picture plane/plano óptico** La superficie de una pintura o un dibujo.

**Pigments/pigmentos** Polvos menudamente molidos y coloridos que forman la pintura cuando se mezclan con un líquido (p. 150).

**Plaster/yeso** Mezcla de cal, arena y agua que se endurece al secarse.

**Point of view/punto de vista** Ángulo de que el observador ve un objeto (p. 108). Las formas que ve un observador dependen del punto de vista de este observador.

**Polymer medium/medio polímero** Líquido que se usa en la pintura acrílica, para hacerla menos densa o como material de acabado (p. 47).

**Pop art/arte pop** Estilo artístico que se empleaba a principios de los años 60 en los Estados Unidos. Presentaba imágenes de la cultura popular, como de los medios de comunicación, del arte comercial, de las tiras cómicas y de la publicidad (p. 378).

**Portrait/retrato** Imagen de una persona, especialmente de la cara y la parte superior del cuerpo.

**Positive spaces/espacios positivos** Formas en el arte bi- y tridimensional (p. 103). Los espacios vacíos que las rodean se llaman espacios negativos o el fondo.

**Post-and-lintel/poste y dintel** Método de construcción en el que una piedra larga se balancea encima de dos postes. Actualmente se refiere a esto como la construcción de poste y viga (p. 321).

**Post-Impressionism/postimpresionismo** Estilo de pintura francés que originó al final del siglo XIX. Recalcaba un estilo individual hacia la pintura, que pertenecía sólo a un artista específico de la época. (p. 371).

**Post-Modernism/posmodernismo** Un enfoque hacia el arte que incorpora elementos y técnicas tradicionales mientras conserva algunas características de los estilos y movimientos del arte moderno (p. 382).

**Pre-Columbian/precolombino** Período de tiempo antes que Cristóbal Colón descubriera las Américas en 1492 (p. 339).

**Prehistoric/prehistórico** Período anterior a que se escribiera la historia (p. 320).

**Principles of art/principios del arte** Reglas que determinan cómo los artistas organizan los elementos del arte. Los principios del arte son el ritmo, el movimiento, diseño repetido el equilibrio, la proporción, la variedad, el énfasis, y la armonía (p. 18).

**Print/estampa** Impresión creada por un artista e impresa en papel o tela de una plancha de grabar, sea de metal, piedra o madera. Se puede repetir la impresión muchas veces para producir imágenes idénticas (p. 48).

**Printing plate/plancha de grabar** Superficie que contiene una impresión que se traslada a papel o tela para hacer una estampa (p. 48).

**Printmaking/imprenta** Un proceso en el que un artista traslada repetidamente una imagen original de una superficie preparada a otra (p. 48).

**Prism/prisma** Pieza de vidrio en forma de cuña que dobla la luz blanca y la separa en matices espectrales.

**Profile/perfil** Vista lateral de una cara.

**Progressive rhythm/ritmo progresivo** Ritmo visual que cambia un motivo cada vez que se repite (p. 209).

**Proportion/proporción** Principio del arte que se preocupa por las relaciones de tamaño entre una parte y otra (p. 256).

**Protractor/transportador** Instrumento semicircular que se usa para medir y trazar ángulos.

**Proximity/proximidad** Técnica de crear la unidad al limitar los espacios negativos entre las formas (p. 301).

## R

**Radial balance/equilibrio radial** Tipo de equilibrio en el que las fuerzas o los elementos de un diseño se extienden, o radian, de un punto central (p. 232).

**Random rhythm/ritmo aleatorio** Ritmo visual en el que un motivo se repite, pero por ningún orden específico y sin espacios regulares (p. 205).

**Rasp/escofia** Lima con dientes afilados y ásperos que se usa para cortar una superficie.

**Realism/realismo** Estilo artístico con su origen al mediados del siglo XIX que presentaba escenas familiares como realmente se veían (p. 368).

**Realists/realistas** Artistas del siglo XIX que representaban cuestiones políticas, sociales y morales (p. 368).

**Recede/retirarse** Moverse para atrás o alejarse.

**Reformation/Reforma** Revolución religiosa que ocurrió en el oeste de Europa durante el siglo XVI. Empezó como un movimiento de reforma dentro la iglesia católica y produjo los principios del protestantismo (p. 360).

**Regionalists/regionalistas** Artistas que pintaban los campos de cultivo y las ciudades de los Estados Unidos de una manera optimista (p. 376).

**Regular rhythm/ritmo regular** Ritmo visual creado al repetir motivos idénticos usando los mismos intervalos de espacios entre ellos (p. 206).

**Relief printing/grabado en relieve** Una técnica de imprenta en el que el artista recorta las secciones de una superficie que no deben de retener la tinta. Como resultado, la imagen que se debe imprimir se resalta del fondo (p. 48).

**Relief sculpture/escultura en relieve** Tipo de escultura en la que las formas sobresalen de un fondo plano. El opuesto de la escultura independiente (p. 50).

**Renaissance/Renacimiento** Nombre dado al período del final de la Edad Media cuando los artistas, escritores y filósofos se despertaron a las formas artísticas y a las ideas de la antigua Grecia y de Roma (p. 356).

**Repetition/repetición** Técnica de crear ritmo y unidad en la cual un motivo o un solo elemento aparece una y otra vez (p. 308).

**Reproduction/reproducción** Una copia de una obra de arte (p. 48).

**Rhythm/ritmo** El principio del arte que indica el movimiento con la repetición de elementos y objetos (p. 200). El ritmo visual se percibe por los ojos y se crea al repetir espacios positivos separados por espacios negativos. Hay cinco tipos de ritmo: aleatorio, regular, alterno, fluido y progresivo.

**Rococo/rococó** Estilo artístico del siglo XVIII que comenzó en las casas lujosas de la aristocracia francesa y se difundió por el resto de Europa. Acentuaba el movimiento libre y grácil, el uso alegre de la línea y los colores delicados (p. 363).

**Romanesque/arte románico** Estilo de arquitectura y escultura que se desarrolló durante la Edad Media en el oeste de Europa. Presentaba edificios de tamaño masivo, paredes sólidas y pesadas, un uso extenso del arco de medio punto romano y muchas decoraciones esculturales (p. 354).

**Romanticism/Romanticismo** Estilo artístico de principios del siglo XIX que fue una reacción contra el neoclasicismo. Encontraba sus temas en lo dramático y en las culturas foráneas a Europa. Recalcaba colores vivos y emociones exageradas (p. 367).

**Rough texture/textura áspera** Superficie irregular que refleja desigualmente la luz (p. 175). El opuesto de la textura lisa.

**Rubbing/calco** Técnica de transferir la calidad de textura de una superficie a un papel al poner el papel encima de la superficie y sombrear el papel con un lápiz (p. 183).

## S

**Safety labels/avisos de seguridad** Etiquetas en productos de arte que avisan si los productos son seguros para usar o si hay que usarlos con precaución.

**Scale/escala** Tamaño que se mide según un patrón. La escala puede referirse a una obra de arte entera o a elementos dentro de ella (p. 260).

**Scanner/escáner** Un aparato que “lee” una imagen impresa y luego la traduce a un idioma que puede usar la computadora para hacer una imagen visual en la pantalla (p. 61).

**Score/rayar** Hacer pliegues limpios y definidos en un papel usando una herramienta de cortar.

**Screen printing/serigrafía** Técnica de imprenta en la que un patrón picado y un tamiz se usan como la plancha de grabar. El patrón se pone en un tamiz de tela estirada por un marco y se pasa la tinta por el tamiz donde éste no está cubierto por el patrón (p. 49).

**Scroll/rollo de pergamino** Un rollo largo de pergamino o de seda (p. 328).

**Sculpture/escultura** Obra de arte tridimensional creada al tallar, soldar, fundir o modelar madera, piedra, metal o arcilla (p. 50).

**Seascape/marina** Pintura o dibujo que tiene el mar como tema.

**Shade/tono** Un valor oscuro de un color hecho al añadirle el negro. El opuesto de una tinta (p. 140).

**Shading/sombreado** El uso de valores claras y oscuras para representar la profundidad y la textura (p. 44).

**Shadows/sombras** Áreas sombreadas en un dibujo o en una pintura. Las sombras muestran las superficies de un objeto que reflejan menos luz y se usan para crear la ilusión de formas tridimensionales. El opuesto de los toques de luz.

**Shape/forma bidimensional** Un área que se define de alguna manera. Mientras las formas tridimensionales tienen profundidad, las bidimensionales solamente tienen altura y anchura. Pueden ser geométricas o de forma libre (p. 98).

**Shiny surface/superficie lustrosa** Superficie que refleja luz brillante. El vidrio de una ventana tiene una superficie lustrosa. El opuesto de una superficie mate (p. 175).

**Sighting/poner mira** Técnica de determinar la relación entre proporciones entre una parte de un objeto y otra.

**Silhouette/silueta** Dibujo del contorno de una forma. Originalmente una silueta fue un retrato de perfil, rellenado con un color sólido.

**Simplicity/simplicidad** Técnica para crear la unidad al limitar el número de variaciones de un elemento del arte.

**Simulated texture/textura simulada** Un tipo de textura visual que imita la textura real al usar un diseño bidimensional para crear la ilusión de una superficie tridimensional (p. 173). Una mesa de plástico puede tener un diseño que imita la textura de la madera. El opuesto de la textura inventada.

**Sketch/bosquejo** Dibujo brusco hecho rápidamente sin mucho detalle, que se puede usar como modelo o referencia para una obra posterior.

**Slip/barbotina** Mezcla cremosa de arcilla y agua que se usa para pegar piezas de arcilla.

**Smooth texture/textura lisa** Superficie regular que refleja la luz de manera equitativa. El opuesto de una textura áspera (p. 175).

**Soft edge/línea suave** En el arte bidimensional, formas con los contornos borrosos e imprecisos. Las formas de línea suave parecen suaves. El opuesto de la línea dura.

**Soft sculpture/escultura blanda** Escultura hecha con tela y rellena con materia blanda.

**Solvent/solvente** El líquido que controla lo espeso o lo acuoso que sea la pintura (p. 150).

**Space/espacio** El elemento del arte que se refiere al vacío o al área entre, alrededor de, encima de y debajo de objetos. Las formas se definen por el espacio alrededor y dentro de ellas (p. 103).

**Spectral colors/colores espectrales** Rojo, anaranjado, amarillo, verde, azul y violeta (p. 136).

**Split complementary colors/colores complementarios** Divididos Un color y los colores a cada lado de su complemento en el círculo cromático (p. 147). El rojo-anaranjado, el azul y el verde son colores complementarios divididos. Los colores complementarios divididos se pueden usar como una combinación de colores.

**Stained glass/vidriera** Recortes de vidrio colorido, organizados en un diseño y unidos con varillas de plomo.

**Static/inmóvil** Inactivo (p. 77). Las líneas verticales y horizontales y las formas horizontales son inmóviles. El opuesto de activo.

**Still life/naturaleza muerta** Pintura o dibujo de objetos inanimados e inmóviles.

**Stippling/sombreado punteado** Técnica de sombrear usando puntitos (p. 44).

**Stitchery/puntadura** Técnica de decorar la tela al coserle fibras.

**Stone Age/Edad de la Piedra** Período de la historia durante el cual se usaban herramientas de piedra (p. 320).

**Storyboards/guión gráfico** Una serie de dibujos de vista fija que muestran la marcha de una historia (p. 395).

**Stupas/stupas** Edificios de culto con cupola y en forma de colmena (p. 326).

**Style/estilo** Véase *individual style*.

**Subject/tema** La imagen que los observadores pueden reconocer fácilmente en una obra de arte (p. 18).

**Subordinate element/elemento secundario** Elemento de una obra de arte que se nota después de notar el elemento dominante (p. 290).

**Super-Realism/superrealismo** Estilo artístico del siglo XX que representa los objetos de modo preciso y exacto, tal cómo parecen en la realidad (p. 381).

**Surrealism/surrealismo** Estilo artístico del siglo XX en el que los sueños, la fantasía y el subconsciente servían a los artistas como inspiración (p. 375).

**Symbol/símbolo** Algo que significa, o representa, otra cosa (p. 16).

**Symmetry/simetría** Un tipo especial de equilibrio formal en el que las dos mitades de una composición equilibrada son reflejos idénticos (p. 230).

**Synthetic/sintético** Hecho con procesos químicos en vez de procesos naturales.

## T

**Tactile texture/textura táctil** Textura que se puede percibir por el tacto. El opuesto de la textura visual (p. 173).

**Tapestry/tapiz** Tela para colgar en la pared que es tejida, pintada o bordada.

**Tempera/pintura al temple** Pintura hecha al mezclar pigmentos con yema de huevo (temple de huevo) u otro líquido. En las escuelas se usa la pintura al temple de uso escolar (p. 47).

**Texture/textura** El elemento del arte que se refiere a cómo se sienten las cosas, o cómo parecen que se sentirían si se tocaron. La textura se percibe con el tacto

y la vista. Los objetos pueden tener texturas ásperas o lisas y superficies mates o lustrosas (p. 171).

**Tint/tinta** Un valor claro de un color hecho al mezclar el color con blanco. El opuesto de un tono (p. 140).

**Tonality/tonalidad** Arreglo de colores en una pintura en el que un solo color domina (p. 157).

**Totem poles/postes totémicos** Postes altos tallados y pintados con una serie de símbolos de animales asociados con cierta familia o con cierto clan (p. 343).

**Transparent/transparente** Calidad de un material que deja pasar la luz por sí. El opuesto de opaco.

**Trompe l'oeil/trampantojo** En francés quiere decir "decepcionar el ojo". Estilo de pintura en el que los pintores tratan de dar al observador la ilusión de ver un objeto tridimensional, para que el observador se pregunte si está viendo una imagen o algo real.

## U

**Unity/unidad** La calidad de integridad que se logra con el uso eficaz de los elementos y los principios del arte (p. 296). La unidad se crea con la simplicidad, la repetición y la proximidad.

**Unusual/insólito** Técnica de crear un punto focal al usar lo inesperado (p. 295).

## V

**Value/valor** El elemento del arte que describe la oscuridad o la claridad de un objeto (p. 75). El valor depende de cuánta luz refleja una superficie. El valor es también una de tres propiedades del color.

**Vanishing point/punto de fuga** Punto en el horizonte donde parecen juntarse las líneas paralelas que se retiran (p. 115).

**Variety/variedad** Principio del arte que se preocupa por la diferencia y el contraste (p. 288).

**Vault/bóveda** Tejado, techo o cubierta en forma de arco hecho con ladrillo, piedra o concreto (p. 55).

**Vehicle/vehículo** Líquido, como el agua o el óleo, con que se mezclan los pigmentos para hacer pintura o tinte.

**Vertical lines/líneas verticales** Líneas rectas que corren de arriba para abajo, y de abajo para arriba (p. 72). Las líneas verticales forman ángulos rectos con el borde inferior de un papel o lienzo y con el horizonte, y son paralelas a los bordes laterales de un papel o lienzo.

**Viewing frame/marco de observación** Una hoja de papel con un área recortada del medio. Al sostener el marco con el brazo extendido y ver un objeto por éste, el artista puede fijarse en el área del objeto que quiere dibujar o pintar.

**Visual arts/artes visuales** Las artes que producen objetos bellos de ver.

**Visual movement/movimiento visual** El principio del arte usado para crear la impresión y la sensación de la acción y para guiar los ojos del observador por la obra de arte (p. 211).

**Visual rhythm/ritmo visual** Ritmo que percibes con los ojos en vez de con los oídos (p. 200).

**Visual texture/textura visual** Ilusión de una superficie tridimensional basada en la memoria de cómo sienten las cosas. Hay dos tipos de textura visual: la inventada y la simulada (p. 173). El opuesto de la textura táctil.

**Visual weight/peso visual** La atracción que tienen los elementos en una obra de arte para los ojos del



observador. El peso visual es afectado por el tamaño, el contorno, la intensidad de colores, lo cálido y lo frío que son los colores, los contrastes de valor, la textura y la posición (p. 228).

## W

**Warm colors/colores cálidos** Rojo, anaranjado y amarillo (p. 148). Los colores cálidos sugieren el calor y parecen acercarse al observador. Se puede usar los colores cálidos como una combinación de colores. El opuesto de los colores fríos.

**Warp/urdimbre** En la tejeduría, hilos de largo sujetos en el telar y cruzados por los hilos de trama.

**Watercolor paint/pintura acuarela** Pigmentos transparentes mezclados con agua (p. 47).

**Weaving/tejeduría** El hacer tela al entrelazar dos juegos de hilos paralelos, sujetos a ángulos rectos uno del otro en un telar (p. 52).

**Weft/trama** En la tejeduría, hilos de cruce que se pasan por encima y por debajo de los hilos de urdimbre.

**Woodblock printing/grabado en madera** El hacer estampas al tallar imágenes en bloques de madera (p. 330).

## Y

**Yarn/hilo** Fibras hiladas en hebras para la tejeduría, el labor de punto o el bordado.

## Z

**Ziggurats/zigurats** Montañas escalonadas hechas de tierra cubierta con ladrillos (p. 322).

**Zigzag lines/líneas en zigzag** Líneas formadas por cambios de dirección cortos y fuertes (p. 73). Las líneas en zigzag son una combinación de líneas diagonales. Se pueden cambiar de dirección repentinamente.



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