

Glossary:

Actual Texture: is the true features of a surface, apparent to touch, also know as "local texture".

Acid-Free Paper: is a higher-quality paper with greater durability and longevity; usually made from rag fiber.

Action Pose: is an energetic or gestural pose suggesting a frozen movement or action.

Actual Line: is an existing line, a line which is drawn.

Aesthetic: The Theory of the artistic or the "beautiful"; traditionally a branch of philosophy, but now a compound of the philosophy, psychology, and sociology of art. As such aesthetics is no longer solely confined to determining what is beautiful in art, but attempts to discover the origins of sensitivity to art forms and the relationship of art to other phases of culture (such as science, industry, morality, philosophy and religion).

Amorphous: Without clarity of definition; formless, indistinct, and of uncertain dimension. (See shape, amorphous).

Aggressive Line: is an emphatically stated line.

Anterior View: is a front view of the object, figure, or composition.

Analytical Line: is a probing line that penetrates space, locating objects in relation to one another and to the space they occupy.

Atmospheric Perspective is a perspective device based on the observation that as objects recede in space, light fades, colors dull, and details become obscure.

Background: refers to the more recessive portions of a pictorial composition within which objects in the foreground are placed.

Balance: A feeling of equilibrium in weight, attention, or attraction of the various visual elements within an artwork as a means of accomplishing organic unity.

Blind-Contour Drawing: is a drawing describing in a slow, careful manner the outer contour of the body or object without looking at the drawing surface.

Bilateral Symmetry: is symmetrical balance in which central axis cutting through design would produce two identical mirror images.

Biomorphic: Irregular shape that resembles the freely developed curves found in live organisms.

Cast Shadow: is the tonal value created when an object blocks the light; a dark area cast upon a surface by a body intercepting the light from its source.

Calligraphy: The use of flowing, rhythmical lines that intrigue the eye as they enrich surfaces. Calligraphy is highly personal in nature, similar to the individual qualities found in handwriting.

Chiaroscuro: The treatment (and use of) light and dark areas, patterns, and gradations in two-dimensional works of art, especially gradations of light and dark that produce the effect of *modeling*. An Italian word literally meaning "light dark", used to describe the skillful balance of light and dark in a painting. Caravaggio and Rembrandt's paintings are good examples.

Composition: The combining of parts or elements to form a whole. The structure, organization, or total form of a work of art.

Conceptual Art: An event or work of art conceived in the mind of an artist. Conceptual works are sometimes produced in visible form, but often presented only as a mental concept or idea. A trend developing in the late 1960s partially as a way of avoiding the commercialization of art.

Content: Meaning contained and communicated by form

Continuous Line: is a line that expresses the subject in a long, unbroken line.

Continuous Tone: refereeing to design with solid or infinite gradations of values, as in photograph, rather than the illusion of values created by broken screen patterns or drawing devices.

Contour Line: is a line that represents the contour of an object, both the interior contours and the outer edge. In figure drawing, it is the line that represents the fullness of human form, its dimensional contours.

Cross Hatching: is a series of intersecting sets of parallel lines used to indicate shading or volume in a drawing.

Cross-Contour Line: is the line that describes an object's surface topography, emphasizing the volumetric shape of an object.

Elements of Design: the principal graphic devices available to the artist for composing a work of art: line, value, space, form, texture, and color.

Eye Level: refers to the physical eye level of the artist; which in turn determines the position of the horizon line and the angle of perception.

Frottage: French word which in English means rubbing, a method in which a positive image is created by placing a paper over an object or textured surface and rubbing over to reproduce its actual surface.

Design: in the context of drawing is a work intended to serve a specific purpose, either aesthetic or otherwise.

Emphasis: is a principle of design which in the context of drawing stresses one feature as being the center around which the rest of design is coordinated.

Foreshortening: is a method of depicting objects on a two-dimensional surface so they appear to lie flat and/or recede into the distance. For example, a foreshortened circular plate becomes an ellipse.

Form: is one of the elements of design. Form refers to the 3-D volume and structure of figure, object, etc. as opposed to shape, which refers to 2-D planes. In a broader sense, the manner in which the in which a visual symbol of the figure is presented as a visual idea or concept, i.e., the essence of a work of art, its medium or mode of expression.

Gestural Approach: is a quick graphic representation of form in which the hand (holding a mark-making tool) follows the movement of the eye over the subject's configuration.

Gesture: is the pose or a stance of a figure; the movement of the body as a means of expression.

Gestalt: is the principle that maintains that the human eye sees objects to their entirety before perceiving their individual parts. From the German word for "form," it is based on psychological theory.

Gradation: compositional term referring to the transition from one form to another by changes in value.

Gray Scale: is a graded range of equal steps of gray between white and black. Usually measured in a range of 0 to 10 with white as 0, and black being represented by 10. In this scenario 5 would be middle-gray.

Illusionistic Space: is space or depth indicated or implied on a two-dimensional surface through devices such as perspective.

Integrity: is the quality of being whole, applied to design that expresses its material, form, and function in a direct and honest manner.

Implied Line: is created by positioning a series of points so the eye tends automatically to connect them, a line which is not drawn but implied as such.

Interpretative Texture: use of a texture that conveys an idea about an object rather than representing its visible surface features.

Linear Perspective: is a system originating during the Renaissance for depicting the three-dimensional distance on a two-dimensional surface, depending upon the illusion that parallel lines receding into space converge at a point, known as a vanishing point.

Local Value: the actual colors in an area of three-dimensional world, translated directly into grays that represent relative degrees of lightness or darkness.

Lyrical Line: is a subjective line that is gracefully ornate and decorative.

Mass: is a quantity of matter extending shape into three dimensions. Also referred to as form or volume.

Mass Gesture Drawing: is a drawing in which the drawing medium is used to make broad marks to create mass rather than line.

Mechanical Line: an objective line that maintains its width unvaryingly along its full length.

Mid-Tone: is a color or gray of medium value.

Negative Space: is unoccupied areas or empty space surrounding the objects or figures in a composition.

Non-Representational: referring to works of art that have no relationship to recognizable objects.

Non-Objective: a type of artwork with absolutely no reference to reality, it may however, be strong in terms of subject matter, narrative and/or content.

One-Point Perspective: is a system of spatial illusion in two dimensional art based on the convergence of parallel lines to a common vanishing point usually on the horizon.

Perspective: A pictorial system, mostly mathematical, for creating the illusion of three-dimensional space and objects on a two-dimensional surfaces.

Pixel: is an individual dot of light on a computer monitor that contributes to a total image.

Picture Plane: is the 2-Dimensional surface on which an artist makes his/her marks.

Pictorial Space: is the space involved on a two-dimensional surface, in which any indication of depth is illusory and is provided by devices of the artist.

Proportion: The comparison of elements one to another in terms of their properties of size, quantity, and degree of emphasis. Proportion can be expressed in terms of a definite ratio, such as "twice as big" or can be more loosely indicated in such expressions as "darker than", "more neutralized", or "more important than."

Rectilinear: A shape whose boundaries usually consist entirely of straight lines.

Rhythm: A continuance, a flow, or a feeling of movement achieved by repetition of regulated visual units; the use of measured accents.

Representational: is an image suggestive of an object which actually exists.

Scale: is the size or a form in relationship to the viewer or to other dimensions.

Schematic: is a systematic drawing procedure generally concerned with structure and the delineation of a form's essential features, executed in an orderly and rational manner.

Sfumato: is an Italian term, referring to the blending of light and dark by almost imperceptible stages, which eliminates edges and use of line to enclose form; from the Italian word for "smoke".

Shading: is using drawing tools to create variations in tone when rendering light patterns or modeling 3-Dimensional forms.

Shape: is the configuration of an object. As a visual element, shape usually refers to the 2-Dimensional area of the figure or an object within the picture plane, as opposed to form, which implies 3-Dimensional volume, as well as surface area.

Simulated Texture: is the optical impression created by artistic means that a surface could feel a certain way if touched; also called visual texture.

Sketch: is a quickly executed exploratory drawing often done as a form of notation or as a means of initiating a visual idea for later reference; a drawing made quickly to capture the essential elements of a pose or scene or concept.

Subtractive Method: or reductive method is a drawing technique whereby pigment is removed from the surface or ground. (contrast with additive method)

Sustained Gesture Drawing: is a drawing which begins with a quick notation of the subject and extends into a longer analysis and correction. Also mass and line gesture drawing, and scribbled line gesture drawing.

Symbol: is an image that represents something beyond its intrinsic shape or form by reason or relationship, association, or pictorial resemblance.

Structural Line: is a line/lines that helps locate objects in relation to other objects and the space it/they occupy. Structural lines follow the direction of the plane they locate.

Tactile: is a term in drawing relating to the sense of touch.

Texture: surface features that can be felt with hand or interpreted by the eye.

Tone: a term relating to the many value gradations in the value scale between black and white.

Underdrawing is a preliminary drawing used to establish the primary structural and proportional; relationships over which progressive finishing layers of refinement are added.

Value: is a degree of lightness or darkness of surface, also called tone.

Vanishing Point: in perspective drawing, the imaginary point toward which parallel lines of a form appear to converge or vanish.

Visual Metaphor: is the use of graphic or pictorial symbols to convey ideas or concepts beyond their mere physical appearance.

Volume: is the expression of form as occupying 3-Dimensional space.

Wash: is a pigmented solution, such as ink or watercolor, that can be applied with a brush to create tonal gradations.

Elements of Design:

Point: Indicates position in space. A point has no length, breadth, or depth; it marks the two ends of a line, a single place where lines intersect, and the meeting of lines at the corner of a plane or the angle of a solid form.

Line: The path traced by a moving point; defines the border of a plane and marks the place where two planes intersect; a thin continuous mark applied to or removed from a surface; a border or boundary; a mark used to define a shape or represent a contour.

Plane: The path traced by a line in motion; a volume has length and breadth, and depth, a plane is bound by lines and defines the external limits of a volume; the surface area of a given form or shape.

Space: The infinite extension of the three-dimensional field in which all matter exists; it can occur as occupied (positive space) and unoccupied (negative space); an area provided for a particular purpose.

Volume: The path traced by a plane in motion; a volume has length, breadth, and depth, but no physical weight; an amount of space occupied within a specific shape or form; enclosed or defined space.

Mass: A grouping of individual parts or elements that compose a unified body of unspecified size or quantity; the principle part, majority; the physical volume or bulk of a solid body; the concentration of matter in a confined space.

Shape: The characteristic surface configuration of a thing; something distinguished from its surroundings by its outline; a definite, distinctive form.

Size: The quality of a thing which determines how much space it occupies; the dimension or magnitude of a thing; size is relative – greatness or smallness, length or brevity, can only be established by way of comparison.

Color: That aspect of things that is caused by differing qualities of light reflected or emitted by them, definable in terms of the individual's perception of them involving hue, lightness, brightness, and saturation for light sources; b) The characteristics of light by which the individual is made aware of objects or light sources through the receptors of the eye, described in terms of dominant wavelength, luminance, and purity.

Texture: The surface characteristics of the material used in design; the surface quality of matter.

Pattern: An artistic or decorative design; can be specifically designed or occurring accidentally in nature.

Form: The shape and structure of an object; the mode in which a thing exists, acts, or manifests itself; the total visual appearance of an object, composition, or design; when a form is rotated in space, each step of the rotation reveals a slightly different shape; all of the varying elements are referred to collectively as form.

Structure: Governs the way a form is built, or the way a number of forms are put together; the skeleton beneath the surface shape, color, and texture; the external appearance of a form can be rather complex while its structure may be rather simple.

Gravity: The natural and physical force which effects an object's weight and its ability to bear weight; all three dimensional objects are subject to the laws of gravity which suggests certain arrangements and positionings are not possible; gravity holds an object to the ground and prevents others from floating in mid air.

Time: The period between two events during which something exists, happens, or acts; the period that exists between a beginning and an end.

Principles of Design:

Balance: A harmonious or satisfying arrangement or proportion of parts or elements; used to discuss the form in relation to gravity or design.

Unity: The state or quality of being one; singleness; being in accord; harmony; the combination or arrangement of parts into a whole; unification; an ordering of all elements in a work so that each contributes to a unified aesthetic.

Variety: Diversity within a work which contributes to it's interest; a number or collection of varied things, especially of a particular group; an assortment.

Emphasis: Special attention or effort directed towards something.

Movement: A visual exaggeration, symbol, or collection of symbols indicating movement; the arrangement of elements to lead or direct the passage of interest throughout a work; in three dimensions, combined with time and space, a thing can physically move across a specific or random path.

Rhythm: Movement or variation characterized by the regular recurrence or alteration of different quantities or conditions.

Repetition: The use of exact or similar form over and over; the resemblance of parts to each other in an overall thing.

Proportion: A part considered in relation to the whole; a relationship between things and parts of things with respect to comparative magnitude, quantity, or degree; agreeable or harmonious relation of parts within a whole; balance or symmetry.

Composition: The basic arrangement and involvement of elements; the conceptual use of elements and principles of design to realize a thought or idea within three dimensions.

Scale: A proportion used in determining the dimensional relationship of a representation to that which it represents; the size and weight relationships in a structure or between structures; especially as measured by some standard such as the human body or architecture.

Symmetry: Similarity of form or arrangement on either side of a dividing line or plane; the correspondence of opposite parts in size, shape and position.

Asymmetry: no similarity of form or arrangement on either side of a dividing line or plane; having the appearance of balance but not in equally dividing parts – i.e., several smaller shapes or forms may balance a single larger, heavier, brighter form.

Stability: The state or quality of being not easily moved or thrown off balance; not likely to break down, fall apart, or give way; having the capability of returning to equilibrium, original position or orientation after having been displaced.

Contacts:

Utilize this space to write down the names, phone numbers, and e-mail addresses of two class members to contact if you unavoidably miss class and cannot reach the instructor.

Name _____

e-mail address _____ Phone (____) _____

Name _____

e-mail address _____ Phone (____) _____