

## Glossary of Painting Terms

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**accent** A detail, brushstroke, or area of color placed in a painting for emphasis.

**acrylic** Acrylic paint is made by suspending pigment in a binder. Developed commercially in the 30s and 40s and perfected in the 50s through 70s, this popular alternative to oil paint can also duplicate many of watercolor's unique characteristics when used in a fluid manner. Acrylics dry faster and are less translucent than oil paints.

**action painting** A style of nonrepresentational painting that relies on the physical movement of the artist in using such gestural techniques as vigorous brushwork, dripping, and pouring. Dynamism is often created through the interlaced directions of the paint. A subcategory of Abstract Expressionism.

**analogous colors** Closely related hues, especially those in which we can see a common hue; hues that are neighbors on the color wheel, such as blue, blue-green, and green.

**atmospheric perspective** Suggesting perspective in a painting with changes in tone and color between foreground and background. The background is usually blurred and hues are less intense. (For example when you look off into the distance things that are far away are distorted by the atmosphere causing them to look blurry and muted in color.)

**background** The area within a composition that appears further away from the viewer; objects appear smaller and with less detail.

**binder** The medium that holds pigment particles together in paint; for example, linseed oil or acrylic polymer.

**blending** Fusing two color planes together so no sharp divisions are apparent.

**blocking in** The simplifying and arranging of compositional elements using rough shapes, forms, or geometric equivalents when starting a painting.

**blotting** Using an absorbent material such as tissues or paper towels, or a squeezed out brush, to pick up and lighten a wet or damp wash. Can be used to lighten large areas or pick out fine details.

**canvas** Canvas is a plain woven cloth of natural fibers (typically linen or cotton) usually stretched tightly over a wooden frame called a stretcher.

**charcoal** Used for drawing and for preliminary sketching on primed canvas for oil painting. Natural vine charcoal is very soft and can be easily rubbed off with a soft rag. Natural willow charcoal is harder than vine charcoal and gives a darker line. Compressed charcoal is available in several forms. You can choose from stick form, wood-encased pencils, and peel-as-you-go paper wrapped pencils. These charcoal formulations range from extra soft to hard.

**chiaroscuro** Italian for "light-dark." Chiaroscuro is defined as a bold contrast between both light and dark. The gradations of light and dark values in two-dimensional imagery; especially the illusion of rounded, three-dimensional form created through gradations of light and shade rather than line. Highly developed by Renaissance painters.

**chroma** The purity or degree of saturation of a color; relative absence of white or gray in a color.

**cold pressed** Watercolor paper that is cold pressed has mildly rough texture.

**color field painting** A movement that grew out of Abstract Expressionism, in which large stained or painted areas or “fields of color” evoke aesthetic and emotional responses.

**complementary colors** Two hues directly opposite one another on a color wheel (for example, red and green, yellow and purple) which, when mixed together in proper proportions, produce a neutral gray. These color combinations create the strongest possible contrast of color, and when placed close together, intensify the appearance of the other. The true complement of a color can be seen in its afterimage.

**composition** The bringing together of parts or elements to form a whole; the structure, organization, or total form of a work of art. The “art” of arranging the elements and/or color of an artwork in a manner that pleases the eye.

**deckle** The rough edges of watercolor and drawing papers.

**dry brush** Any textured application of paint where your brush is fairly dry (thin or thick paint) and you rely the hairs of your brush, the angle of your stroke, and the paper’s surface texture to create broken areas of paint. The paint remains almost exclusively on the “hills,” or high points of a textured paper, creating a broken, mottled effect. This is essentially the opposite of a wash, where the pigment settles in the “valleys,” or hollows of the paper, leaving the high points white. Used for rendering a variety of textured surfaces — stone, weathered wood, foliage, lakes and rivers, bark, clouds.

**easel** A stand or resting place for working on or displaying a painting.

**figure** 1. Separate shape(s) distinguishable from a background or ground. 2. A human or animal form.

**fixative** A spray used to affix (set) charcoal, pencil, or pastel images to the paper. Used lightly it protects finished art against smearing, smudging, or flaking.

**flat color** Any area of a painting that has an unbroken single hue and value.

**flat wash** Any area of a painting where a wash of single color and value is painted in a series of multiple, overlapping strokes following the flow of the paint. A slightly tilted surface aids the flow of your washes. Paper can be dry or damp.

**foreground** The part in a scene or artwork that seems closest to you. Objects appear larger and more detailed.

**foreshortening** The technique of representing a three dimensional image in two dimensions using the laws of perspective.

**genre painting** The depiction of common, everyday life in art, as opposed to religious or portrait painting for example.

**gesso** Ground plaster, chalk or marble mixed with glue or acrylic medium, generally white. It provides an absorbent surface for oil, acrylic, and tempera painting. Gesso can also be built up or molded into relief designs, or carved.

**gouache** 1. Watercolor painting technique using white and opaque colors. 2. A water-based paint, much like transparent watercolor but made in opaque form. Traditionally used in illustration.

**graded wash** A wash that smoothly changes in value from dark to light. Most noted in landscape painting for open sky work, but an essential skill for watercolor painting in general.

**grain** The basic structure of the surface of paper, as in fine, medium and rough grain.

**highlight** A point of intense brightness, such as the reflection in an eye.

**hue** The pure state of any color or a pure pigment that has not had white or black added to it.

**impasto** In painting, thick paint applied to a surface in a heavy manner creating thick textured layers of paint with obvious brush strokes and having the appearance and consistency of buttery paste.

**landscape** A painting in which the subject matter is natural scenery.

**linear** A composition in which line is the dominant element in defining form as opposed to mass. Linear is considered the opposite of painterly.

**local color** The actual color of an object being painted, unmodified by light or shadow.

**key** The lightness (high key) or darkness (low key) of a painting.

**medium** (pl. media or mediums) 1. Most commonly, an artist's method of expression, such as ceramics, painting or glass. 2. A particular material along with its accompanying technique; a specific type of artistic technique or means of expression determined by the use of particular materials. 3. Medium can also refer to a liquid added to a paint to increase its ability to be worked without affecting its essential properties.

**middle ground** The part of a composition that appears between the foreground and background.

**mixability** The quality with which two paints can be combined to create a third. True pigments have better mixability than do hues.

**monochromatic** A single color (hue) and its tints and shades.

**motif** A term meaning "subject." Flowers or roses can be a motif.

**mural** A large wall painting, often executed in fresco.

**muted** Suppressing the full color value of a particular color.

**negative space** 1. The area around an object. 2. The areas of an artwork that are NOT the primary subject.

**nonrepresentational** Refers to art that does not depict recognizable figures or elements of the natural world. Nonrepresentational art can be abstract, non-objective, and decorative.

**oil paint** Paint in which the pigment is held together with a binder of oil, usually linseed oil. Oil paint is the most flexible and luminous of all paint mediums.

**opacity** Denotes how much or little of the painting surface will show thru a layer of paint. True pigments tend to be more opaque, where Hues tend to be more translucent.

**opaque** Impenetrable by light; not transparent or translucent.

**painterly** Painting characterized by openness of form, in which shapes are defined by loose brushwork in light and dark color areas rather than by outline or contour. Photographs and drawings where form is defined more by blocks of color than line are also often described as such.

**palette** The selection of colors an artist chooses to work with or the board or surface on which a painter mixes his or her colors.

**pan color** A semi-moist solid watercolor sold in a metal or plastic pan. Lighter weight and more portable than tube colors.

**panorama** A panorama is any wide view of a space.

**pastels** Ground pigments, chalk, and binder formed into sticks for colored drawing. Can also mean subdued colors.

**perspective** Representing three-dimensional objects and space in two dimensions in a way that imitates depth, height and width as seen with your eyes. Usually refers to *linear perspective*, which is based on the fact that parallel lines or edges appear to converge and objects appear smaller as the distance between them and the viewer increases. *Atmospheric perspective* (aerial perspective) creates the illusion of distance by reducing color saturation, value contrast, and detail in order to imply the hazy effect of atmosphere between the viewer and distant objects. *Isometric perspective* is not a visual or optical interpretation, but a mechanical means to show space and volume in rectangular forms. Parallel lines remain parallel; there is no convergence.

**pigment** Any coloring agent, made from natural or synthetic substances, used with a binder in paints or drawing materials. Pigments are derived from both natural and artificial sources. The earliest pigments were mined from colored clays of earth (ochers and umbers), but minerals and plants were also early sources for pigments.

**polychromatic** Poly = many, chrome or chroma = colors. Having many colors; random or intuitive use of color combinations as opposed to color selection based on a specific color scheme.

**positive space** 1. The area an object occupies. 2. The area of an artwork that IS the primary subject or object.

**primary colors** One of the three colors (red, yellow, and blue) that are the basis for all other color combinations. Pigment primaries are red, yellow, and blue; light primaries are red, green, and blue. Theoretically, pigment primaries can be mixed together to form all the other hues in the spectrum.

**realism** 1. The depiction of figures, objects or scenes with minimal distortion or stylization. Realist artists depict subjects with objectivity and accuracy, rather than interpretation.

**relief** The apparent or actual (impasto, collage) projection of three-dimensional forms.

**representational** The term refers to art that depicts recognizable figures or elements of the natural world; unlike abstract art.

**resist** Any material, usually wax or grease crayons that repel paint or dyes.

**scale** The size or apparent size of an object seen in relation to other objects, people, or its environment or format. Also used to refer to the quality or monumentality found in some objects regardless of their size. In architectural drawings, the ratio of the measurements in the drawing to the measurements in the building.

**scumbling** Dragging a dense or opaque color across another color creating a rough texture.

**secondary color** One of three colors created by mixing equal parts of two primary colors (red, blue, and yellow); the secondary colors are violet, orange, and green.

**sepia** 1. Refers to a rich, reddish-brown pigment produced from the ink sac of an octopus or cuttlefish ink, used in watercolor, drawing ink and oil paint. 2. In photography, a gold toning bath can produce a color in the print referred to as sepia. 3. Referring to the dark brown-grey color called sepia.

**sketch** A rough or loose visualization of a subject or composition.

**still life** A painting or other two-dimensional work of art representing inanimate objects such as bottles, fruit, and flowers. Also, the arrangement of these objects from which a drawing, painting, or other work is made.

**stretched canvas** A term referring to canvas stretched and secured to a wooden frame (also known as a stretcher bar) to be used for original paintings and print reproductions.

**study** A comprehensive drawing of a subject or details of a subject that can be used for reference while painting.

**technique** An artist's skillful manipulation or application of materials. Also describes an entire process associated with a particular method, such as watercolor.

**tempera** A water-based paint that uses egg, egg yolk, glue, or casein as a binder. Many commercially made paints identified as tempera are actually gouache.

**texture** The actual or virtual representation of different surfaces.

**thumbnail sketch** A very small, simple sketch usually done before a painting to try out design or subject ideas.

**tint** A hue with white added.

**tone** A hue with gray added.

**translucent** A substance (paint) just clear enough to allow light to pass thru but not clear enough to reveal all form, line and color. A more translucent paint will show more paper thru the paint layer.

**transparent** Penetrable by light; materials or colors that you can see through.

**triadic color** Colors that create a triangle on the color wheel.

**triptych** A three-paneled artwork. Historically, triptychs were hinged together so that the two side wings could close over the central panel.

**trompe l'œil** French for "fool the eye." A two-dimensional representation that is so naturalistic that it looks actual or real (three-dimensional).

**tube color** A liquid watercolor or gouache sold in a tube. Tube colors tend to have more pigment and are typically easier to work

**underpainting** The first, thin transparent laying in of color in a painting.

**value** The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray.

**vehicle** The material in which a pigment is suspended in paint. Watercolors use gum arabic as their vehicle. Also known as a binder.

**warm colors** Colors whose relative visual temperature makes them seem warm. In color theory, warm colors are those that contain a large amount of yellow, as opposed to cool colors, which contain more blue.

**wash** A thin, transparent layer of paint or ink.

**watercolor** Paint that uses water-soluble gum as the binder and water as the vehicle. Characterized by transparency. Also, the resulting painting.

**watercolor brush** The principle tool for watercolor painting. Watercolor brushes are a specific type of brush, made with soft hair. Good brushes are made from sable hair (an animal about the size of a weasel). These brushes are quite expensive, so many artists use brushes made of synthetic material such as nylon. Some brushes mix sable with nylon for a compromise between the two.

**wet-on-wet** The technique of painting wet color into a wet surface (paper). Color applied this way usually dries without a hard edge, diffusing and spreading the wash and creating atmospheric effects.