

BAM | BOISE ART MUSEUM

BAM Kids Art Vocabulary

THE ELEMENTS OF ART

Color: A viewer's perception of the light reflected by an object. Primary colors of pigment are yellow, red and blue, and from these colors all other colors are created.

Tint: Any color with white added to it.

Shade: Any color with black added to it.

Value: Variation in light and dark.

Form: The literal shape and mass of an object or figure. Shapes are two-dimensional and Forms are three-dimensional.

Line: The 2-dimensional mark which joins two points on a surface.

Pattern: Pattern results from repeated lines or shapes.

Shape: An area defined by linear, color or value boundaries. Shapes are two-dimensional and Forms are three-dimensional.

Texture: The actual tactile characteristic of a thing or the visual simulation of such characteristics.

THE PRINCIPLES OF DESIGN

Balance: The arrangement of the composition on the picture plan or sculpture within space.

Composition: Composition is the structural design of a work whose basic consideration is a sense of symmetry or balance of parts. Good composition will guide your eye through the use of elements, line, color, etc., to various parts of a painting and will return your eyes to the starting point.

Emphasis: The focal point in the composition due to placement or color.

Medium/Media: A specific kind of artistic technique or means of expression as determined by the materials used or the creative methods involved: the medium of lithography. The materials used in a specific artistic technique: oils as a medium. Media is the plural of medium.

Proportion and Scale: The relative size of a figure or element in relation to its true size or other objects contained within the composition

Repetition and Rhythm: When the same or like elements--shapes, colors or a regular pattern of any kind--are repeated over and over again in a composition.

Unity: The repetition of color, shapes, lines, and textures that give a painting or sculpture a sense of coherence.

ART TERMS

Prints: A print is a surface upon which an image has been imprinted from a block, stone or other printing plate/surface. Some types of prints can have multiple impressions. Prints can be separated into two general types: Original prints, and posters. Original prints are images worked on by the artist or the artist's apprentices, from beginning to end. This means that a person works directly on the printing plate whether it is metal, stone, wood or other material. Each print is a work of art, one of a limited edition and signed by the artist. The photomechanical reproductions of paintings and drawings are known as posters. A poster is a reproduction that is made into multiple copies.

Etching: A metal plate is coated by a material which resists acid, called the ground. The artist then draws the design on the ground with a sharp needle which removes the ground where the needle touches it and, when the plate is put in an acid bath, these exposed parts will be etched (or eaten away). This produces the sunken line which will receive the ink. In printing, the ink settles in the sunken areas, and the plate is wiped clean. The plate in contact with damp paper is passed through a roller press, and the paper is forced into the sunken area to receive the ink.

Engraving: The design is cut into the plate by driving furrows with a burin; then the plate is printed as in an etching.

Drypoint: The sunken lines are produced directly by diamond-hard tools pulled across the plate. The depth of line is controlled by the artist's muscle and experience. The method of cutting produces a ridge along the incisions, called a burr. This gives the dry-point line the characteristically soft, velvety appearance.

Aquatint: A copper plate is protected by a porous ground which is semi-acid resistant. The white (non-printing) areas, however, are painted with a wholly acid-resistant varnish. The plate is then repeatedly put into acid baths where it is etched to differing depths. The final effect is an image on a fine pebbled background (imparted by the porous ground).

PAINTING

Oil: Paint made from dry pigments and oil such as linseed; soluble in turpentine, alcohol, etc. Oil paint has rich color and depth and a long drying time.

Acrylic: Paint made from pigments and synthetic resins and is soluble in water. Acrylic paint has a wide range of varied effects and is quick drying

Watercolor: Paint made from pigments, gum arabic and water. Watercolor paint has brilliance and luminosity of color and allows for wash effects. It is also not as permanent as other media

Tempera: Paint made from pigments and water and is soluble in water. Tempera paint is quick drying and cheap but also easily affected by environment.

Encaustic: Paint made from pigments and wax.

OTHER GENERAL TERMS

Collage: The technique of creating a pictorial composition in two dimensions or very low relief by gluing paper, fabrics or any natural or manufactured material to a canvas or panel. Collage evolved from the term *papiers collés*, a French term for pieces of paper glued together.

Mural: Of the Latin word murus. A huge painting executed directly on a wall (fresco) or separately and affixed to a wall.

Oil Painting: A painting executed with pigments dissolved in oil; in the beginning on a wood panel prepared with gesso, and since late 15th century on a canvas, stretched and primed with white paint and glue.

Opacity, Transparency: These terms refer to the ability of a substance to transmit light. An opaque paint is one that transmits no light and can readily be made to cover or hide what is under it. A transparent material transmits light freely; when a transparent glaze of oil color, for example, is placed over another color, it produces a clean mixture of the two hues without much loss of clarity.

Pastel: A painting executed with drawing sticks of pigments, ground with chalk and mixed with gum water, resulting in soft subdued colors. Texture is obtained from the substance it is used on. It is a fragile medium, a fixative must be used to keep it from powdering away.

Pigment: Colored substances, organic, inorganic, or synthetic in origin, mixed with or suspended in a liquid medium before use in painting.

Relief: The projection of a design or part of a design from the flat background of an object, sculptured, modeled, or woven (soft sculpture). Also the apparent projection of forms in a painting or drawing, achieved by the application of shade, light and color.