

## ***Appendix 2: Glossary for Visual Arts***

Terms in italics are reproduced from the glossary of the National Core Arts: Visual Arts Standards by the National Coalition for Core Arts Standards.

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**abstract:** 1. a style of art that includes various types of avant-garde art of the 20th century; 2. images that have been altered from their realistic/natural appearance; images that have been simplified to reveal only basic contours/forms; 3. an artwork that is based upon a recognizable object that has been simplified to show some purer underlying form (sometimes, any references to recognizable objects are removed)

**additive processes:** processes that involve adding, attaching, or joining a form to, or pulling or extending a form from, a surface

**aesthetics:** 1. the study of the rules and principles of art; 2. the study of the philosophies of art; 3. the branch of philosophy that deals with the study of aesthetic values, such as beauty and the sublime; 4. an outward appearance: the way something looks, especially when considered in terms of how pleasing it is; 5. an idea of what is beautiful or artistic or a set of criteria for defining what is beautiful or artistic; 6. criteria or theories used to judge art, such as imitationalism, emotionalism, formalism, functionalism, and instrumentalism.

**alternating rhythm:** a principle of design; alternating rhythm is created by repeating two or more of the elements of visual arts to produce an alternating pattern, such as red-blue, red-blue, red-blue

**analogous:** related colors; colors that appear next to each other on the color wheel and have one color in common, such as blue-green, blue, blue-violet (see color)

**anamorphic:** a picture that obeys the rules of perspective, but the image is distorted so that one must view it from a special point (for instance, using a curved mirror or looking from a specific direction) in order to see it as it would normally appear

**angular rhythm:** rhythm that is created by repeating two or more lines that have straight angles and edges.

**aperture:** an adjustable opening in a camera lens that allows light into the camera

**appliqué:** an embellishment made by cutting pieces of one material and applying it to the surface of another; a technique used in quilting

**appropriation:** intentional borrowing, copying, and alteration of preexisting images and objects

**art:** in everyday discussions and in the history of aesthetics, multiple (and sometimes contradictory) definitions of art have been proposed. In a classic article, "The Role of Theory in Aesthetics," Morris Weitz (1956) recommended differentiating between

classificatory (classifying) and honorific (honoring) definitions of art. In the Next Generation Core Visual Arts Standards, the word art is used in the classificatory sense to mean “an artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.” An important component of a quality visual arts education is for students to engage in discussions about honorific definitions of art—identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions, and discussing their own understandings of the characteristics of “good art”

**artist statement:** information about context, explanations of process, descriptions of learning, related stories, reflections, or other details in a written or spoken format shared by the artist to extend and deepen understanding of his or her artwork; an artist statement can be didactic, descriptive, or reflective in nature

**artist:** a person who intentionally endeavors to make artworks by composing subject matter and using the elements, principles, techniques, procedures, and materials of visual arts (see art work)

**artistic investigations:** in making art, forms of inquiry and exploration; through artistic investigation artists go beyond illustrating pre-existing ideas or following directions, and students generate fresh insights—new ways of seeing and knowing

**art-making approaches:** diverse strategies and procedures by which artists initiate and pursue making a work

**artwork:** artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated

**assemblage:** a three-dimensional composition made by combining (assembling) a variety of objects, often found objects. The term was first used in the visual arts during the 1950s when artist Jean DuBuffet created a series of collages of butterfly wings, which he called assemblages d'empreintes. Other well known assemblage artists are Louise Nevelson, Joseph Cornell, John Chamberlain, and Marcel Duchamp

**asymmetrical balance (informal balance):** the type of balance that results when two sides of an artwork are equally important, but one side looks different from the other

**atmospheric perspective:** the effect on the appearance of an object of the air/space between the object and the viewer: in the foreground, colors are warmer and more intense and values are darker; in the distance, the details of an object appear to decrease, colors appear cooler and less intense, and values lighten and fade

**attributes:** characteristics, traits, features, aspects, and elements that are specific and particular to someone or something, such as a lion’s mane or a zebra’s stripes

**background:** the area of an artwork that appears farthest away on a picture plane, usually nearest the horizon; a way of showing depth; background is the opposite of foreground; between the background and foreground is the middle ground

**balance:** a principle of design; the arrangement of elements that makes individual parts of a composition appear equally important; an arrangement of the elements to create an equal distribution of visual weight throughout the format or composition. If a composition appears top- or bottom-heavy and/or anchored by weight to one side, it is not visually balanced. Types of balance:

**symmetrical (formal balance):** the image or form is equally weighted on both sides of a center line

**asymmetrical (informal balance):** the image or form is unevenly weighted

**radial:** the weight of the image or form radiates from a center point

**bas-relief:** a sculpture in which forms are carved on a flat surface so they slightly project from the background

**biomorphic:** a shape, form, or pattern that resembles a living organism in appearance; a painted, drawn, or sculpted form or design that is suggestive of the shape of a living organism; see organic

**bisque:** unglazed pottery that has been fired at a low temperature to make handling easier during glazing and to remove all physical water from the clay body; clayware that has been fired once in preparation for a surface finish, such as paint, stain, or glaze; unbisqued clay has not been fired; bisqueware refers to pottery that has been bisque fired; bisqueware is also called biscuit ware in some areas.

**brainstorm:** technique for the initial production of ideas or ways of solving a problem by an individual or group in which ideas are spontaneously contributed without critical comment or judgment

**burnished:** leather-hard clay that has been rubbed with any smooth tool to polish and lighten the clay's surface to a fine and smooth finish

**calligraphy:** a sometimes elegant style of handwriting with precise flow

**camera obscura:** a darkened enclosure in which an image is projected through a small aperture onto a facing surface

**center of interest:** the area of a composition that attracts the viewers' attention; also called the focal point

**ceramic:** pottery and any of a number of art forms made from clay products

**characteristic(s):** attribute, feature, property, or essential quality

**characteristics of form (and structure):** terms drawn from traditional, modern, and contemporary sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artworks, enabling them to create their own work and to appreciate and interpret the work of others

**chiaroscuro:** the technique of creating a picture by using several shades of the same color.

**coiling:** a method of forming pottery from rolls of clay.

**collaboration:** joint effort of working together to formulate and solve creative problems

**collaboratively:** joining with others in attentive participation in an activity of imagining, exploring, and/or making

**collage:** a way of making a work of art by gluing different objects, materials, and textures to a surface.

**color:** an element of visual art; the visible range of reflected light. Color has three properties: hue, value, and intensity

**color saturation:** the pure hue at its fullest intensity without white, black, or complementary color added

**color schemes:** groupings of colors that are related on the color wheel, such as complementary, analogous, warm, and cool:

**analogous:** colors that appear next to each other on the color wheel and have one color in common, such as blue-green, blue, and blue-violet

**complementary colors:** colors that are opposite one another on the color wheel, such as yellow/violet, blue/orange, and red/green.

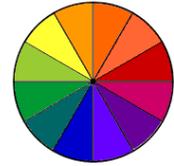
**cool colors:** a group of colors on the color wheel associated with coolness, such as blues, greens, and violets; in an artwork, cool colors appear to be farther away from the viewer.

**warm colors:** a group of colors on the color wheel associated with warmth, such as red, yellow, and orange; in an artwork, warm colors appear to advance toward the viewer.

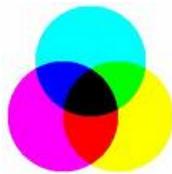
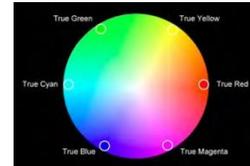
**color value:** the lightness or darkness of a color

**color wheel:** colors arranged in a circle to show color relationships; there are several versions of color wheels:

1. traditional color wheel: a subtractive color diagram that typically includes 6–12 divisions and shows how colors are related to one another; it is a reference for the mixing of colors of pigment, such as paint or ink. The traditional color wheel includes red, yellow, and blue as primary colors

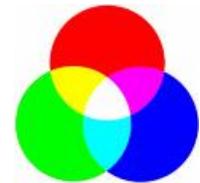


2. printer's color wheel: a color wheel in which the primaries include yellow, cyan, and magenta; a wheel typically used by professional designers and printers



3. color disk: a color wheel on which the colors blend together instead of being separated; used in printing, web design, video, and graphic arts (RGB)

4. RGB color model: an additive color model in which red, green, and blue light are added together in various ways to reproduce a broad array of colors; the RGB spectrum is used in web design, video, and graphic arts



**complementary colors:** contrasting colors; colors that are opposite on the color wheel, such as yellow/violet, blue/orange, and red/green

**components:** the parts of a whole composition

**composition:** the use of the principles of design to arrange the elements of visual arts to create a piece of artwork; the way individual design elements are combined to express a particular idea

**concepts:** ideas, thoughts, schemata; art arising out of conceptual experimentation that emphasizes making meaning through ideas rather than through materiality or form

**constructed environment:** human-made or modified spaces and places; art and design-related disciplines such as architecture, urban planning, interior design, game design, virtual environment, and landscape design shape the places in which people live, work, and play

**contemporary artistic practice:** processes, techniques, media, procedures, behaviors, actions, and conceptual approaches by which an artist or designer makes work using methods that, though they may be based on traditional practices, reflect changing contextual, conceptual, aesthetic, material and technical possibilities; examples include artwork made with appropriated images or materials, social practice artworks that involve the audience, performance art, new media works, installations, and artistic interventions in public spaces

**contemporary criteria:** principles by which a work of art or design is understood and evaluated in contemporary contexts which, for example, include judging not necessarily on originality, but rather on how the work is re-contextualized to create new meanings

**context:** interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception

**contour:** an outline of an object or figure; the inner and outer lines and edges of an object or form; contours describe the outermost edges of a form, as well as edges of planes within the form

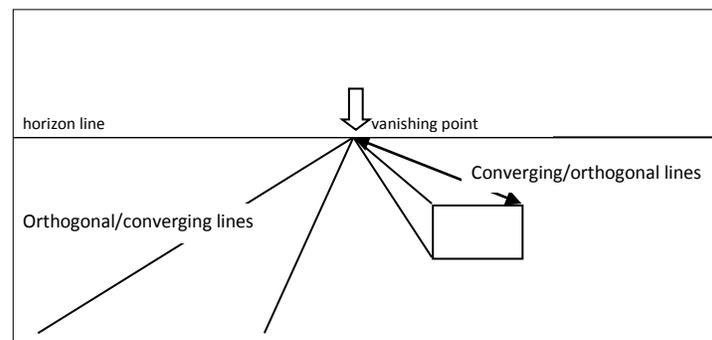
**contour line:** the line that defines a form or the edge of an object's outline

**contour-line drawing:** a line drawing that follows the visible edges of a shape or form, both exterior and interior

**contrast:** a principle of design; a technique that shows differences in the elements of visual arts in an artwork, such as smooth/rough textures, light/dark colors, or thick/thin lines

**contrast photography:** the difference between light and dark tones in an image

**convergence lines or converging lines:** also called orthogonal lines; lines that converge or come together at a vanishing point; parallel lines that appear to converge as they move away from the viewer toward a vanishing point on the horizon; see the illustration below:



**cool colors:** a group of colors on the color wheel that includes blues, greens, and violets; in an artwork, cool colors appear to be farther away from the viewer.

**copyright:** form of protection grounded in the U.S. Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works

**cornice:** a decorative horizontal molding at the top of exterior walls, below the eaves

**creative commons:** copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the makers choice (<http://creativecommons.org/>)

**creative process:** the process by means of which an artist creates a work of visual arts; the steps include:

Identifying the audience and purpose of the creation of a body of original visual artworks

Exploring, gathering, and interpreting information from diverse sources to create original visual artworks

Generating ideas and using skills, foundations, and techniques to create original visual artworks

Implementing choices of the elements, skills, foundations, and techniques of visual arts, the principles of design, and personal experience to create original visual artworks

Reflecting for the purposes of self-evaluation and artistic improvement

Refining visual artworks through feedback and self-reflection

Presenting artworks to others in the community by displaying one's work in a variety of visual arts settings

**creativity:** ability to conceive and develop rich, original ideas, discover unexpected connections, and invent or make new things

**criteria:** in art and design, principles that direct attention to significant aspects of a work and provide guidelines for evaluating its success

**critique:** individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work of art or design

**cubism:** a style of art of the 20th century, cubism emphasizes the separation of the subject into cubes and other geometric forms, which are depicted from multiple viewpoints; a style associated with the works of artists Marcel Duchamp and Pablo Picasso

**cultural contexts:** ideas, beliefs, values, norms, customs, traits, practices, and characteristics shared by individuals within a group that form the circumstances surrounding the creation, presentation, preservation, and response to art

**cultural traditions:** pattern of practices and beliefs within a societal group

**curate:** collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records and catalogue exhibits

**curator:** person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts

**decorative:** ornamental; aesthetically pleasing; providing enhancement

**depth-of-field scale:** a measurement (in feet or meters) on a camera that indicates what portions of the depth-of-field zone will be acceptably sharp at a given aperture

**design:** application of creativity to planning the optimal solution to a given problem and communication of that plan to others

**digital format:** anything in electronic form including photos, images, video, audio files, or artwork created or presented through electronic means; a gallery of artwork viewed electronically through any device

**dominance:** a principle of design; the way an artwork shows emphasis; a way of organizing a composition so that one element or object in the composition is the strongest or most important part of the work. (see also emphasis)

**drawing techniques:** different ways of drawing, such as hatching, stippling, contour, blending, or shading:

**hatching:** drawing repeating parallel lines to create a texture or value

**cross hatching:** drawing repeated crossing lines to create a texture or value

**contour:** drawing the outlines of a shape

**blending:** smudging to create a texture or value

**shading:** creating various gradations of value of a color

**elements of photographic design:** those parts (such as point, line, and plane) that are used to make a composition

**elements of visual arts:** the basic components that make up a work of art: color, form, line, shape, space, texture, and value (see Appendix 3 for grade-level skills):

**color:** the visible range of reflected light. Color has three properties: hue, value, and intensity (brightness or dullness).

**form:** a three-dimensional object that has height, length, width, and depth.

**line:** the one-dimensional path of a dot through space used by artists to control the viewer's eye movement; a thin mark made by a pencil, pen, or brush.

**shape:** a closed space made when a line connects to itself.

**space:** an element of visual arts; the area above, below, around, and within an artwork; the illusion of depth or space on a flat surface, created by means of the following techniques: rendering shapes and forms so that they overlap and using size, detail, value, color, and linear perspective.

**texture:** an element of visual arts that portrays surface quality: actual texture is how something feels; visual texture is how something appears to feel.

**value:** the lightness and darkness of a line, shape, or form.

**emphasis:** a principle of design; the importance assigned to certain objects or areas in an artwork; color, texture, shape, space, and size can be used to create a focal point or center of interest (see also dominance)

**encaustic:** a wax-based paint that is fixed in place with heat

**engagement:** attentive participation in an activity of imagining, exploring, and making

**established criteria:** identified principles that direct attention to significant aspects of various types of artwork in order to provide guidelines for evaluating the work; these may be commonly accepted principles that have been developed by artists, curators, historians, critics, educators and others or principles developed by an individual or group to pertain to a specific work of art or design

**exaggeration:** showing something in a way that makes it seem larger or more important than it is.

**exhibition narrative:** written description of an exhibition intended to educate viewers about its purpose

**expression:** showing an emotion or feeling in a work of art

**expressionism:** a style of painting of the 20th century, expressionism uses simplified designs and brilliant colors to express a definite or strong mood or feeling

**expressive properties:** moods, feelings, or ideas evoked or suggested through the attributes, features, or qualities of an image or work of art

**extrude:** a method of shaping moist clay by forcing it through a die

**façade:** the exterior front or side of a building or wall

**fair use:** limitation in copyright law which sets out factors to be considered in determining whether or not a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work

**feathering:** a technique used in drawing and painting; to feather is to blend an area or edge so that it fades off or softens; blending; smudging; the overlapping of values and/or colors in the manner of the overlapping feathers of a bird

**flowing rhythm:** a principle of design; the repetition of wavy lines or curved shapes to suggest movement or motion

**focal length:** the length of a lens (measured in millimeters) from the center point to the image sensor when the lens is focused at infinity

**focal point:** the part of an artwork that is emphasized in some way and attracts the eye and attention of the viewer; also called the center of interest

**focus:** the maximum clarity or sharpness of an image

**foot:** the base of a pot upon which the pot can stand

**foreground:** the area of an artwork or field of vision, often at the bottom of a picture plane, which appears closest to the viewer; also used to give priority to one aspect of a composition

**foreshortening:** the illusion that an object that is closer to the viewer is larger than one that is farther away

**form:** an element of visual arts; a three-dimensional object that has height, length, width, and depth

**formal and conceptual vocabularies:** terms, methods, concepts, or strategies used to experience, describe, analyze, plan, and make works of art and design drawn from traditional, modern, contemporary, and continually emerging sources in diverse cultures

**frame or photographic framing:** the visible area that makes up an image: typically, the view in the viewfinder or camera's monitor; the shape of a picture as determined by a digital sensor, typically rectangular; also called format

**free form:** a shape or form that has an asymmetrical or irregular contour, often with a curvilinear, flowing outline; sometimes referred to as organic or biomorphic

**freestanding:** able to stand on its own

**frieze:** an architectural ornament or decoration consisting of a horizontal band around a room, mantel, window, cornice, etc.

**functional:** useful; practical; well-designed; efficient; serviceable

**gallery:** a room, series of rooms, or building where works of art are exhibited

**genre:** category of art or design identified by similarities in form, subject matter, content, or technique

**geometric:** any shapes and/or forms based on math principles, such as a square/cube, circle/sphere, triangle/cone, pyramid, etc.

**gestalt:** a composition of unified elements that form a whole that cannot be described by singling out its individual components

**gesture line:** an energetic type of line that captures the movement or pose of a figure

**gradation:** (of value) a range of values between light and dark

**graffiti art:** art inspired by urban graffiti; interest in graffiti art as a movement emerged in the 1970s in New York City with artists such as Keith Haring

**greenware:** bone-dry, unfired pottery; pottery that is ready for bisque firing

**ground line:** a line that defines the plane on which the subject in an artwork sits.

**hand-building:** making clay forms by a non-mechanical process, such as pinching, coiling, and slab-building

**harmony:** a principle of design; the creation of unity by stressing the similarities of separate, but related parts of the artwork

**high key:** an image having tones that fall mostly between white and gray, with very few dark tones

**highlight:** the brightest area of an image that is illuminated by a light source

**homage:** an artwork that reflects intentional imitation and acknowledgement of or respect for a particular artist, artwork, body of work, or style; originally, such works were created by artists to honor the “masters” who trained them

**horizon line:** based on an artist’s eye level, an invisible plane that cuts through everything that exists at eye level; a line at which sky appears to meet earth

**horizontal line:** a line that is parallel to the horizon; a horizontal line, surface, or position

**hue:** color

**illustration:** a picture that is specifically designed to communicate ideas or tell a story; often used for commercial art

**illustrator:** a person who draws or designs images for magazines, books, or advertising

**image:** visual representation of a person, animal, thing, idea, or concept

**imaginative play:** experimentation by children in defining identities and points of view by developing skills in conceiving, planning, making art, and communicating

**implied line:** lines that are suggested by the placement of other lines, shapes, edges, and colors, but that are not actually seen in the artwork

**Impressionism:** a style of painting, popular in the late 1800s and early 1900s, that featured everyday subjects and showed the changing effects of color and light

**incise:** to remove (subtract) clay by cutting lines into the surface

**informal balance (asymmetrical balance):** the type of balance that results when two sides of an artwork are equally important, but one side looks different from the other

**innovative thinking:** imagining or and conceiving something new and unexpected, including fresh ideas and ways of looking at things and new approaches to old problems as well as formulating new problems

**intensity:** the brightness or dullness of a color

**intermediate color:** a color created by mixing a primary color with the secondary color next to it; also called a tertiary color; intermediate colors include red-orange, yellow-orange, yellow-green, blue-green, blue-violet, and red-violet

**juxtapose:** to place side-by-side

**kinesthetic:** a sensory experience derived from the sense of touch (see tactile)

**kinetic:** relating to motion or movement

**leather-hard:** the condition of a clay body when much of the moisture has evaporated and shrinkage has just ended, but the clay is not totally dry. Joining slabs, carving, or burnishing is done at this stage

**levitation:** see *surreal*

**line of sight:** a type of implied line that directs the attention of the viewer from one part of a composition to another

**line personality:** the general characteristic of a line: its weight, direction, movement, and/or other qualities

**line quality:** the width or appearance of any line, such as thick or thin, smooth or rough, continuous or broken

**line types:** the variety of directions and shapes that a line may have: vertical, horizontal, diagonal, curved, zigzag

**line:** an element of visual arts; the flat path of a dot through space used by artists to control the viewer's eye movement; a long narrow mark or stroke made on or in a surface; a thin mark made by a pencil, pen, or brush. The repetition of lines (and/or shapes) is used to create texture, pattern, and gradations of value

**lip:** in pottery, the rim of a pot

**low key:** an image that consists of dark tones with little contrast

**maquette:** a small-scale two-dimensional sketch or three-dimensional model or plan of a proposed work, such as a sculpture or architectural form; used by architects and sculptors to design large-scale works

**material culture:** human-constructed or human-mediated objects, forms, or expressions, that extend to other senses and study beyond the traditional art historical focus on the exemplary to the study of common objects, ordinary spaces, and every day rituals

**materials:** substances out of which art is made or composed, ranging from the traditional to “nonart” material and virtual, cybernetic, and simulated materials

**medium/media:** mode(s) of artistic expression or communication; material or other resources used for creating art

**middle ground:** the area between the foreground and background of a landscape

**modeling:** a sculptural technique that involves manipulating a soft material into a three dimensional form

**monochromatic:** having or appearing to have only one color, which may include variations on the value of that color; a one-color plus black-and-white color scheme

**motif:** a repeated shape or design in a work of art; a design unit that may be repeated in a visual rhythm

**movement:** a principle of design; the use of the elements of visual arts to draw a viewer’s eye from one point to another in an artwork

**mural:** a painting, generally drawn or painted directly onto an interior or exterior wall; for example, Michelangelo’s frescos at the Sistine Chapel and Diego Rivera’s mural at the Detroit Institute of Art

**negative space:** the empty space surrounding a shape, figure, or form in a two- or three-dimensional artwork

**neutral color:** color that has no chromatic qualities: black, white, grays, and browns

**non-color value:** the lightness and darkness of a line, shape, or form that was created using a neutral scale: blacks, grays, and whites

**non-representational:** an artwork with no recognizable subject; artwork that uses forms that make no direct reference to external or perceived reality

**nōtan:** a Japanese design concept that involves the placement of light against dark in art and imagery; nōtan’s use of light and dark transforms shape and form into flat shapes on two-dimensional surfaces; nōtan is traditionally presented in cut paper, paint, and/or ink and more recently in graphic arts

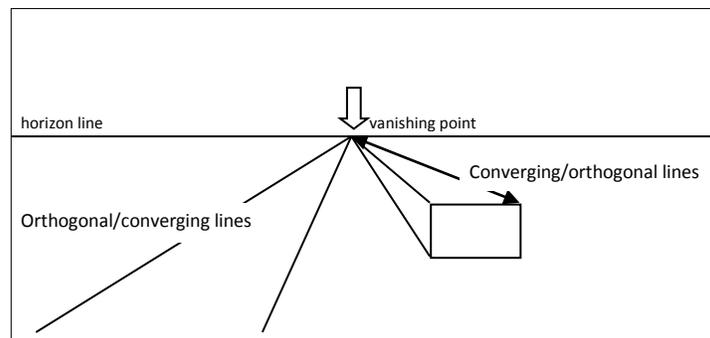
**novelty:** original; innovative; fresh; a new idea or new purpose; a whimsical item

**open source:** computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any purpose (<http://opensource.org/>)

**organic:** shapes and/or forms, often curvilinear in appearance, that are similar to those found in nature, such as plants, animals, and rocks

**originality:** a unique personal expression of arts knowledge and skills

**orthogonal lines:** lines that converge or come together at a vanishing point; orthogonal lines are parallel lines that appear to converge as they move away from the viewer toward a vanishing point on the horizon; also called convergence lines or converging lines; see illustration below:



**outline:** a line that is defined by the outside edge or contours of an object or figure

**overlap:** to position things in such a way that the edge of one thing appears to be or is on top of and extending past the edge of another; used as a spatial device or perspective technique in perspective drawing

**paddling:** beating clay, generally with a flat, fairly wide stick that is often covered with fabric, twine, or rope so that the damp clay body does not stick to the paddle; other paddles include rocks, shoes, and found or natural objects; paddling is used to strengthen joints, thin walls, alter shape, or create texture

**paper engineering:** different ways to put materials together (for example, by stapling, cutting, gluing, or taping) to create pop-ups or paper sculptures

**pattern:** a principle of design; the repetition of the elements of visual arts in an organized way; pattern and rhythm are both created through repetition; see rhythm for examples of regular, alternating, random, and progressive rhythmic patterns

**personal criteria:** principles for evaluating art and design based on individual preferences

**perspective:** a way to create the appearance of depth and three dimensions on a two-dimensional surface; types of perspective include one-point linear perspective, two-point linear perspective, and atmospheric perspective

**photography:** the process of forming and fixing an image of an object by the chemical action of light and other forms of radiant energy on photosensitive surfaces; the art and business of producing and printing photographs

**pigment:** a substance used in coloring; usually, an insoluble powder mixed with a base of water, acrylic, or oil to produce paint or other similar products

**pinching:** a method of manipulating clay by pinching with the fingers to sculpt, hollow out, and/or form clay into new forms

**plagiarism:** the act or practice of reproducing someone else's work and presenting it as one's own; also, incorporating into one's own work material that was borrowed from another's work without permission or acknowledgment of the original source

**play:** spontaneous engaged activity through which children learn to experience, experiment, discover, and create

**point of view:** the angle from which a viewer sees an object

**pointillism:** a technique that involves the use of dots to create an artwork

**portfolio:** actual or virtual collection of artworks and documentation demonstrating art and design knowledge and skills organized to reflect an individual's creative growth and artistic literacy

**positive space:** the actual space taken up by the line, shape, or form

**presentation process:** the process by means of which an artist prepares for, presents, and learns from a performance or presentation of visual arts; the steps include:

Creating, revising, and evaluating (by means of exploration, reflection, and problem-solving) a body of original visual artworks for a specific audience or purpose

Selecting artistic resources and materials in order to create and present artworks

Producing and presenting an artwork that represents and communicates a personal meaning or message

Communicating the process used to make a visual artwork and/or presentation.

Identifying the audience and purpose of the artwork and presentation

Reflecting upon the process used to create artworks and self-evaluating

Interpreting meaning through personal understanding of the work and/or presentation

Analyzing the structure, context, and/or aesthetics of the work

**preservation:** activity of protecting, saving, and caring for objects, artifacts, and artworks through a variety of means

**preserve:** protect, save, and care for (curate) objects, artifacts, and artworks

**primary colors:** the basic colors from which all other colors are mixed: traditionally, red, yellow, and blue; no other colors can be mixed to make primary colors.

**principles of design of visual arts:** a means of organizing the elements in a work of art: balance, contrast, emphasis/dominance, harmony, movement, pattern, proportion, repetition, rhythm, unity, and variety (see Appendix 3 for grade-level skills)

**progressive rhythm:** changing the shape or size of a motif by altering it in steps every time it repeats

**proportion:** a principle of design; the relationship of parts to a whole or parts to one another in regards to size and placement

**prototype:** the first of its kind; a sample; an example; a trial product; an original design for a product

**pulling:** the process of stroking plastic clay with the hand to shape handles for a pot

**radial balance:** a type of balance that is equally symmetrical from the center point throughout

**random rhythm:** a type of visual rhythm in which the same elements are repeated, but without a recognizable order, such as stars in the sky

**realism:** a style of art that portrays objects or scenes as they might appear in everyday life. A recognizable subject is portrayed using lifelike colors, textures, and proportions

**reflected light:** light that is bounced back from a source

**reflection/response:** a personal reaction, expressed either orally or in writing, to an artwork or to another person's question about an artwork; a reaction to something done

**regular rhythm:** a visual rhythm that is created by repeating the same elements again and again

**relevant criteria:** principles that apply to making, revising, understanding, and evaluating a particular work of art or design that are generated by identifying the significant characteristics of a work

**relief:** a type of sculpture in which forms project from a flat background; areas of relief may be concave or convex;

**bas-relief:** a low relief

**high relief:** a sculptural relief that is viewed only from the sides and front

**additive relief:** a relief in which elements are added to and protrude from a surface

**subtractive relief:** a relief in which elements are carved, etched, or inscribed on a surface

**repetition:** the repeated use of particular elements of visual arts to create a pattern, movement, rhythm, or unity

**resist:** in art, a process that uses two or more materials that do not mix, such as crayon and watercolor or wax and ceramic glaze

**responding process:** the approach that an artist or artistically literate person uses to respond to a work of art; the steps include:

Engaging the senses actively and purposefully while experiencing visual arts.

Describing and communicating what is perceived and experienced through the senses (seen, felt, smelled, tasted, and/or heard).

Analyzing the use and organization of elements, principles of design, and foundations.

Interpreting meaning based on personal experiences, background knowledge, and research.

Evaluating and justifying by using supportive evidence, historical relevance, and aesthetic criteria.

**rhythm (visual):** a principle of design; the repetition of elements of visual arts to create movement in an artwork; the following are types of visual rhythms:

**alternating rhythm:** created by repeating an element of visual arts at least twice, such as red-blue, red-blue, red-blue

**angular rhythm:** created by repeating two or more lines that have straight angles and edges

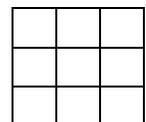
**flowing rhythm:** created by repeating wavy lines or curved shapes to suggest movement or motion

**progressive rhythm:** created by changing the shape or size of a motif incrementally so that the shape is altered every time it repeats

**random rhythm:** created by repeating the same elements, but without a recognizable order, such as stars in the sky

**regular rhythm:** created by repeating the same elements again and again

**rule of thirds:** a rule that dictates placing the center of interest in an image on one of the cross-points of a grid (such as the example at right)



**scoring:** scratching the edges of clay before joining them together.

**scraffito:** a method of producing patterns from contrast by scratching through a slip or glaze (layers)

**sculptural techniques:** different ways to create three-dimensional (3-D) forms; for example, cutting, folding, rolling, twisting, curling, scoring, bending, additive and subtractive processes, attaching, joining, carving, and combining objects to create assemblages

**sculpture:** a three-dimensional work of art

**secondary color:** a color that is created by mixing two primary colors together in equal parts: green, violet, and orange

**shade:** a value that is created by adding black to a color

**shadow:** the dark areas adjacent to the illuminated (highlighted) side of an object

**shape:** an element of visual arts; a two-dimensional (flat) area enclosed by a line:

**geometric:** shapes and/or forms that are based on mathematical principles, such as a square/cube, circle/sphere, triangle/cone, or pyramid.

**organic:** shapes and/or forms that are irregular, often curving or rounded, and more informal than geometric shapes

**sketch:** a drawing without much detail, usually completed in a short amount of time, and sometimes used as a rough draft for later work; a drawing that catches the general appearance or impression of an object or place; a drawing that blocks in a quick plan for a composition

**slab-building:** using flat rolled-out pieces of clay to build an artwork or object

**slip:** a fluid suspension of clay in water that is used to join clay pieces and for surface decoration

**space:** an element of visual arts; the area above, below, around, and within an artwork; the illusion of depth or space on a flat surface, created by means of the following techniques: rendering shapes and forms so that they overlap and using size, detail, value, color, and linear perspective

**spatial devices:** methods used to create the appearance of space in an artwork: foreground, middle ground, and background; overlap, placement, size, detail, color, and value:

**foreground:** the area of an artwork that appears closest to the viewer

**middle ground:** the area between the foreground and the background

**background:** the area of an artwork that appears farthest away: a way of showing space

**color value:** the lightness or darkness of a color

**horizon line:** based on the artist's eye level, the line at which the sky appears to meet the earth

**overlap:** one part partly covers another part

**spig:** a decorative or functional clay attachment added by using a slip

**still life:** a piece of artwork that features a collection of nonmoving subject matter

**structural line:** lines that visually hold a composition or design together

**style:** recognizable characteristics of art or design that are found consistently in historical periods, cultural traditions, schools of art, or works of an individual artist  
characteristics or techniques that are unique to an individual artist, group, or period

**subtractive process:** the process of taking away; carving or cutting away from a surface

**surreal:** the use of fantastic imagery to combine the dreamlike with the realistic

**levitation:** setting an object above the horizon line so that it appears to be floating when ordinarily such an object would not

**transformation:** changing an object in an unusual way to achieve a surrealist image, such as designing an animal with human appendages or portraying a car becoming a robot

**symbol:** an image that represents something else

**symmetrical/formal balance:** having balance; exact appearance on opposite sides of a dividing line or plane

**tactile:** perceived by touch or related to the sense of touch (see kinesthetic)

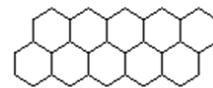
**technique:** a method of working with art materials to create artworks

**technologies:** tools, techniques, crafts, systems, and methods to shape, adapt, and preserve artworks, artifacts, objects, and natural and human-made environments

**tertiary color:** (see intermediate color)

**tessellation:** a pattern, often mosaic, that can be repeated in any direction to infinity without any gaps; a style of artwork that is associated with the works of M. C. Escher and Islamic architecture; a regular tessellation is made up of congruent regular polygons (with 3, 4, 5, or more sides); regular means that the sides of the polygon are all the same length; congruent means the polygons that are put together are all the same size and shape:

The following are examples of planes that have been tiled (tessellated): a tessellation of triangles (left), a tessellation of squares (middle), and a tessellation of hexagons (right):

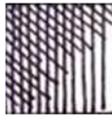


**text:** that form which information can be gathered, expanding beyond the traditional notion of written language to encompass visual representations such as paintings, sculpture, diagrams, graphics, films, and maps

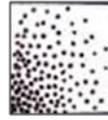
**texture:** an element of visual arts; the portrayal of the quality of a surface by using drawing techniques to create texture and patterns, such as stippling, hatching, cross hatching, scribbling, broken lines, and repeating lines and shapes (see examples below); actual texture is how something feels when touched; visual texture (also called simulated texture) is how something appears to feel



hatching



cross-hatching



stippling



scribbling



repeating  
broken lines



repeating  
shapes



smudging/  
blending

**theme:** the central idea that is revealed in an artwork; focused subject matter; a topic

**three-dimensional or 3D:** having actual height, width, and depth and existing in three dimensional spaces; or having the illusion of existing in three dimensions

**throwing:** to use the potter's wheel to form pieces from a plastic clay body

**tint:** a value created by adding white to a color

**tone:** a color that is created by adding gray

**transformation:** see *surreal*

**typography:** the use of text or individual words in a visual design or presentation

**unity:** a principle of art; a successful combination of the elements of visual arts to create a sense of wholeness and visual completion in an artwork

**utilitarian:** useful; functional; efficient; serviceable; usable in everyday life

**value:** an element of visual arts; the lightness and darkness of a line, shape, or form; a measure of relative lightness and darkness



**vanishing point:** a spatial device in which two or more parallel lines appear to come together at one point

**variety:** the use of the elements of visual arts to create differences in an artwork for visual interest

**venue:** place or setting for an art exhibition, either a physical space or a virtual environment

**vertical:** the up-and-down orientation of a line, shape, or form

**vessel:** a container, such as bowl, urn, or other item that holds something

**visual arts elements:** (see elements of visual arts)

**visual arts:** Visual arts, as defined by the National Art Education Association, include the traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials (revised July 2012).

**visual components:** properties of an image that can be perceived

**visual imagery:** group of images; images in general

**visual organization approaches and strategies:** graphic design strategies such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, and typography choice used to create focus and clarity in a work

**visual plan:** drawing, picture, diagram, or model of the layout of an art exhibit where individual works of art and artifacts are presented along with interpretive materials within a given space or venue

**warm colors:** a group of colors on the color wheel that are associated with warmth, such as red, yellow, and orange. In an artwork, warm colors appear to advance toward the viewer

**zone of focus:** the area in an image that the artist uses as the focal point of the artwork