Glossary/Identifying Artworks

- **Acrylic**
  - Can resemble a watercolor or an oil painting, or have its own unique characteristics not attainable with the other media; can look “plastic-y”
  - Acrylic is very useful in mixed media, allowing use of pastel [oil & chalk], charcoal, pen, etc. on top of the dried acrylic painted surface. Mixing other bodies into the acrylic is possible - sand, rice, even pasta may be incorporated in the artwork.

- **Aquatint**
  - Magnified → looks like black lace; white spaces surrounded by squiggles
  - Imitates the effect of a watercolor wash
  - Gradations of tone

- **Carpet**
  - Rug of some size
  - Use geographical region to describe oriental rugs/carpets

- **Cartoon** → see also **Comic Strip**
  - Pictorial images using wit to comment on such things as contemporary events, social habits, or political trends, usually executed in a broad or abbreviated manner.

- **Casein**
  - Dries to an even consistency with matte finish
  - Can resemble oil paint

- **Chalk** → use Pastel

- **Charcoal**
  - Blacker than pencil; if not fixed, can “dust off”
  - Can produce precise line or resemble brushstrokes

- **Ciborium**
  - Covered chalice

- **Comic Strip**
  - Often serialized; 1 or more frames

- **Conté**
  - Graphite or charcoal mixed with wax or clay
  - Conte crayons are commonly black, gray, brown

- **Copper-line Engraving**
  - Pre-1820 intaglio prints are almost always on copper
  - Greater intensity of tone than a steel-engraving; heavier lines

- **Drawing**
  - Generally, has details greater than a sketch, such as shading.

- **Drypoint**
  - “Slashed” quality → with ink held on either side of line, a “warm blur”
  - Lines tend to be straight, short, or in very simple curves
  - A thin white line can appear with the black line

- **Enamel**
  - Transparent, opaque or opalescent [translucent] in color, glossy, and very smooth

- **Engraving**
  - Broad and narrow incisions; lines have pointed ends
  - More formal, artificial lines

- **Etching**
  - Lines are same width along their lengths with blunt ends
  - More fluid/languid lines, akin to drawing
➤ Film [movie] ➔ Use Motion Picture
➤ Giclee
  o No screen or other mechanical devices are used and therefore there is no visible dot screen pattern.
  o Image has all the tonalities and hues of the original painting
➤ Gouache
  o Water-based, opaque
  o Less “wet-appearing” than watercolor
  o Often used in 20th century cell animations/graphic design
➤ Gravure
  o
➤ Illustration
  o Drawing/sketches, etc. designed to accompany text
➤ Intaglio print
  o Image is cut into material [like metal plates]
  o Steady, crisp lines with pointed ends
  o Variations in ink tone
  o Curved, parallel lines of various thickness creating a 3-d effect; crosshatching with dots for tonal areas
➤ Line engraving
  o Image made by linear means only [as opposed to stippling, aquatint, and other methods of producing tone]
➤ Linocuts
  o “Woodcut” using linoleum
  o Main consideration is to identify work as a relief print [see Relief print]
  o Large size and absence of wood grain, generally = a modern relief print using a composition material like linoleum
➤ Linoleum block print ➔ use Linocuts
➤ Lithograph
  o Flatness of image and lie of the ink
  o Evenness of printed tone (as opposed to intaglio print)
  o Unchanging density of ink between thin and thick lines
  o “dots” look like waxy crayon under magnification
    ▪ Doesn’t make a complete/solid line
  o Tinted lithograph
    ▪ Often a neat, rectangular shape of the tinting gives away that it is not hand-painted
  o Color lithograph
    ▪ Crayon-shading and/or stipple effects of each printed color
➤ Lithographic crayon [or chalk]
  o Chalk-like effect on print
  o Magnified, an evenness of printed tone
➤ Maquette
  o Small model of a sculpture.
➤ Mixed media
  o Work with multiple materials and techniques
➤ Monoprint
  o Image is painted onto a surface, and then transferred to a print by rubbing or pressing.
  o Each print is unique.
➤ Mural
  o In any medium dominating a wall/ceiling; if a painting, use mural painting.
- **Oil paint**
  - Subtle blending of colors; vivid color with natural sheen and distinct contrast.
  - Surface translucency similar to human skin → ideal medium for portraits.
- **Oil pastel**
  - Characteristics similar to pastels and wax crayons.
- **Pastel**
  - Chalky consistency; needs to be fixed or it can easily mar.
  - Pastel covering the entire ground = Pastel Painting
  - Pastel Sketch or Pastel Drawing shows much of the ground
- **Photo etching** → use Photogravure
- **Photogravure**
  - Printed photographic images.
  - Slightly broken edges; wide-tonal range; excellent reproduction of detail
  - Aquatint grain or fine irregular grain pattern that real photos lack; soft-edged dots
  - Variation in deposited ink - less in light areas; more in dark areas
- **Relief print**
  - Key characteristic is how the ink lies: pressure of print produces a rim around each printed areas, especially at print edge and areas with ink surrounded by large area of white.
- **Rug vs. Carpet**
  - Carpet- rug of some size; mainly a floor covering
  - Rug is generally smaller; can have uses other that a floor covering
- **Scratchboard**
  - Drawings are created using sharp knives and tools for etching into a thin layer of white China clay that is coated with black India ink → visible scratches/gouges in paper
  - Can also be made with several layers of multi-colored clay, so the pressure exerted on the instrument used determines the color that is revealed.
  - Yields a highly detailed, precise and sometimes textured artwork.
- **Screen print**
  - Blended “rainbow” effect → subtle gradations of changing color
  - Overlapping layers of ink are visible
- **Serigraph** → Use Screen print
- **Silkscreen** → Use Screen print
- **Sketch**
  - Drawing without detail, such as shading.
- **Tapestry**
  - Heavy, woven textile, generally used to hang on walls, balconies, etc.
- **Tempera**
  - Smooth matte finish.
  - Because it cannot be applied in thick layers as oil paints can, tempera paintings rarely have the deep color saturation that oil paintings have.
- **Wash drawing**
  - Artwork in which a fine layer of color—usually diluted ink, bistre, or watercolor—is spread with a brush over a broad surface evenly enough so that no brush marks are visible in the finished product.
  - Usually used in conjunction with lines made by a pen or pencil that define and outline, while the wash provides color, depth, and volume.
- **Watercolor**
  - Transparent quality; layering/wash of colors
- **Wood engraving**
- Finely engraved line in white = wood engraving
- Clear-edged shapes
- Cut across the wood grain, creating a relief block [cutting away non-print areas; image is created by cutting out material; ex: a raised stamp]
- Historical print? Mainly used 1750-1900

- **Woodblock print** ➔ **Use Woodcut**
- **Woodcut**
  - Cut with the grain, on the plank side of wood.
  - Contrasting black and white; solid outlines
  - Modern woodcuts sometimes have visible wood grain in black areas
  - Historical print? Mainly used pre-1750