

Terms For Drawing I:

1. **Line**— Line is most easily defined as a mark that spans a distance between two points, taking any form along the way. As an art element, line pertains to the use of various marks, outlines and implied lines in artwork and design, most often used to define **shape** in two-dimensional work
2. **Contour Line**— version of line drawing, in which the artist, looking very closely at the contours of an object, transfers it in one continuous line to paper without looking down to see what he is doing, except when he needs to place an internal feature such as an eye. The use of the word contour suggests that more emphasis is given to rendering mass and volume than in an outline drawing, and indeed in such works the tactile values are given as much importance as the purely visual ones. Often used to help artists learn to look very carefully at the subject in order to see and render subtle details.
3. **Trace**— Tracing in art, refers to copying an object or drawing, especially with the use of translucent tracing paper. **Tracing (computer graphics)**, edge detection via algorithms used in digital image processing to automatically generate tracings of objects.
4. **Value**— varying shifts in lightness and darkness of color--relative lightness or darkness in a given context. Only through changes in light and dark can we perceive anything. Value and color are related...the human eye can discern only about 40 variations of gray...color, based on wavelengths of light, offer a broader field of visual differences and contrasts. Value pertains to the use of light and dark, shade and highlight, in an artwork. Black and white photography depends entirely on value to define its' subjects. Value is directly related to contrast in monochromatic work of any kind.
5. **Texture**— Texture is the feeling or visual effect created by repetition and variation of form, colors, value, or patterns of line, often seen in textiles and natural surfaces. There are two types of texture: Optical (visual) texture, and texture which can be physically (tactile). Texture refers to the surface quality or "feel" of an object, such as roughness, smoothness, or softness. Actual texture can be felt while simulated textures are implied by the way the artist renders areas of the picture.
6. **Color**— Color pertains to the use of hue in artwork and design. Defined as Primary Colors (red, yellow, blue), which cannot be mixed in pigment from other hues, Secondary Colors (green, orange, violet) which are directly mixed from combinations of primary colors. Further combinations of primary and secondary colors create tertiary (and more) hues. *Tint* and *Shade* are references to adding variations in **Value**. **It** is the visual perceptual property corresponding in humans to the categories called *red*, *green*, *blue* and others. Color derives from the spectrum of light (distribution of light energy versus wavelength) interacting in the eye with the spectral sensitivities of the light receptors. Color categories and physical specifications of color are also associated with objects, materials, light sources, etc., based on their physical properties such as light absorption, reflection, or emission spectra. By defining a color space, colors can be identified numerically by their coordinates.
7. **Composition**— in the visual arts composition is the placement or arrangement of visual elements or ingredients in a work of art, as distinct from the subject of a work. It can also be

thought of as the organization of the elements of art according to the principles of art.

8. **Style**— the particular way a subject is treated in art. Styles vary through time. For example the early Egyptians had a particular style of rendering that is distinct and identifiable as compared to the Native American people as compared to the Renaissance artists of 15th century Italy. And styles vary depending on the different artist. For example, realistic, naturalistic, abstract, expressionist, photo-realist, non-representational are some of the styles a visual artist might use including using combinations. Leonardo daVinci had a distinctly different style than Michelangelo even though the two were working in approximately the same time period.
9. **Subject**— what is being discussed, examined, studied, or otherwise dealt with. In art that which the work is about.
10. **Space**-- refers to the distance or area between, around, above or within things. It can be a description for both 2 and 3 dimensional portrayals.
 - a. 2-dimensional Space— space that contains height and width.
 - b. 3-dimensional Space—contains height, width and depth.
11. **Shape** -- is an enclosed space defined by other elements of art. shapes may take on the appearance of two-d or three- objects. Shape has height and width so it is basically 2D. Shapes can be geometric and organic. A design or composition is basically the arrangement of shapes. Shape can be defined in 2-D in two ways: **Through Line and Value**
 - a. geometric shapes—created by the mathematical laws of geometry dealing with properties, measurement, and relationships of lines, angles, surfaces and solids.
 - b. Organic shapes—curved, biomorphic, free form...less regular than geometric.
12. **form** — is an element of art that is three-dimensional and encloses volume. Cubes, spheres, and cylinders are examples of various forms.
13. **Perspective**— perspective is a device for translating three-dimensional visual space into a two-dimensional one. There are various ways of creating spatial illusion and all are determined by culture and personal choice. In the West, ever since the Renaissance, the convention is linear perspective.
 - a. **Linear perspective**—a quasi-mathematical system based on observations that parallel lines seem to converge as they move into space appearing to converge at a single point on a horizon line.
 - b. **Aerial perspective**—creating a sense of space through effects of atmospheric conditions.
 - c. **Stacked perspective**—parallel base lines give the effect of stacked panels or frames and encourage viewers to read the page from top to bottom or from bottom to top. Examples: Egyptian painting, cartoons.
14. **Conceptual Drawing**— one that in its essential form is conceived in the artist's mind, rather than derived from immediate visual stimuli.
15. **Research**— methodical investigation into a subject in order to discover facts, to establish or revise a theory, or to develop a plan of action based on what was discovered.

- 16. Media**— the various materials and instruments that can be used in art. Examples: pencil, charcoal, paint, plaster, cut paper, digital, fiber, etc.
- 17. Gesture**— a quick, all-encompassing statement of forms. In gesture the hand duplicates the movement of the eyes, quickly defining the subject's general characteristics---movement, weight, shape, tension, scale, and proportion.
- 18. Volume**—the quality of a form that has height, width, and depth or the representation of this quality.
- 19. Content**— the subject matter, including its emotional, intellectual, symbolic, thematic and narrative connotations, which together give the work its meaning.
- 20. Thumbnail Sketch**— small sketches made to help develop ideas. Usually, done in art and design as part of the ideation process.
- 21. Format**— the space in which a drawing exists...defined by a frame of some sort.
- 22. Critique**— an assessment of something, usually creative work, with specific comments on its qualities.
- 23. Critical Thinking**— disciplined intellectual criticism that combines research, knowledge of historical context, and balanced judgment.
- 24. Portfolio**— a representation of an individual or collective group of creative work.
- 25. Elements of Art**—
- a. form
 - b. line
 - c. shape
 - d. color
 - e. texture
 - f. space
 - g. value
- 26. Principles of Art**—
- a. Emphasis
 - b. Balance
 - c. Harmony
 - d. Variety
 - e. Movement
 - f. Rhythm
 - g. Proportion
 - h. Unity