

1. Actual texture - A surface that *can be experienced* through the sense of touch (as opposed to a surface visually stimulated by the artist).
2. Aesthetic – Used to describe something as visually-based, beautiful, or pleasing in appearance and to the senses. Aesthetics is a term developed by philosophers during the 18th and 19th centuries and is also the academic study of beauty and taste in art.
3. Atmospheric perspective - The illusion of depth produced in graphic works by lightening values, softening details and textures, reducing value contrasts, and neutralizing colors in objects as they recede.
4. Balance - A sense of equilibrium achieved through implied weight, attention, or attraction, by manipulating the visual elements within an artwork.
5. Chromatic value - The relative degree of lightness or darkness demonstrated by a given color.
6. Collage - A technique of picture making in which real materials possessing actual textures are attached on the picture plane surface, often combining them with painted or drawn passages.
7. Concept -A comprehensive idea or generalization. An idea that brings diverse elements into a basic relationship.
8. Context - The location, information, or time frame that informs how a work of art is viewed and what it means. Works of art often respond to a particular space or cultural climate. If the context for a work of art is changed or re-contextualized, the way in which the work is understood may change as well.
9. Craftsmanship – Aptitude, skill, or quality workmanship in the use of tools and materials.
10. Dominance - The principle of visual organization that certain elements are more important than others in a particular composition or design. Some features are emphasized, and others are subordinated.
11. Economy - The distillation of the image to the basic essentials for clarity of presentation.
12. Elements of art - Line, shape, value, texture, color – the basic ingredients the artist uses to produce imagery. Their use produces the visual language of art.
13. Expression - The manifestation through artistic form of a thought, emotion, or quality of meaning; synonymous with the term content.
14. Form - The arrangement of elements in an artwork according to the principles that foster unity. The total appearance or organization.

15. Graphic - A description applied to flat, two-dimensional images or primarily graphic media such as fonts, comic books, and cartoons.
16. Harmony - The pleasing quality achieved by different elements of a composition interacting to form a whole. Harmony is often accomplished through repetition of the same or similar characteristics.
17. Hue - Designates the common name of a color and indicates its position in the spectrum or on the color wheel. This name is determined by the specific wavelength of the color in a ray of light.
18. Implied lines - Lines that dim, fade, stop, and/or disappear. The missing portion of the line is completed in the viewers mind.
19. Juxtaposition - The state or position of being placed close together or side by side, so as to permit comparison or contrast.
20. Local color- The color as seen in the objective world (green grass, blue sky, red barn, and the like).
21. Modernism – A historical period and attitude from the early to mid-20th century, characterized by experimentation, abstraction, a desire to provoke, and a belief in progress. Modern art is oriented towards developing new visual languages (rather than preserving and continuing those of the past) and takes the form of a series of periods, schools, and styles.
22. Monochromatic color - A color that has only one hue but has the complete range of value of that color from white to black.
23. Motif - A recurrent or dominant theme in a work of visual or literary art.
24. Movement - Eye travel directed by visual design in a work of art.
25. Nonrepresentational Art - Artwork encompassing non-recognizable imagery, ranging from pure abstraction (non-recognizable but derived from a recognizable object) to nonobjective art (not a product of abstraction, but derived from the artist's mind).
26. Objective - That which is based, as nearly as possible, on physical actuality or optical perception. Such art tends to look natural or real.
27. Palette - A particular range of colors or a tray for mixing colors.
28. Perspective - A visual formula that creates the illusion of depth and volume on a two-dimensional surface. Perspective also infers a particular vantage point or view.
29. Picture plane -The actual flat surface on which the artist executes a pictorial image. In some cases, this acts merely as a transparent plane of reference to establish the illusion of forms existing in a three-dimensional space.

30. Plastic value - Value (lights and darks) used to create the illusion of volume and space.
31. Principles of organization - Seven principles that guide the use of the elements of art in achieving unity: harmony, variety, balance, proportion, dominance, movement, and economy.
32. Proportion - The comparative size relationship between the parts of a whole. For example, the size of the Statue of Liberty's hand relates to the size of her head. (See **scale**.)
33. Repetition - The use of the same visual effect a number of times in the same composition. Repetition may produce the dominance, harmony, pattern, or rhythm.
34. Scale – Size relative to human dimensions or another standard unit of measure. For example, the size of the Statue of Liberty's hand relates to the size of her head. (see **proportion**.)
35. Subjective - That which is derived from the mind reflecting a personal viewpoint, bias, or emotion. This type of color tends to be inventive or creative.
36. Symmetry - The mirror-like repetition of appearances on both sides of an imaginary central axis.
37. Tactile - A quality that refers to the *sense of touch*.
38. Technique - The manner and skill with which artists use their tools and materials *to achieve an expressive effect*.
39. Two-dimensional - Possessing the dimensions of height and width, especially when considering the flat surface or picture plane.
40. Value pattern - The arrangement or organization of values that control compositional movement and create a unifying effect throughout a work of art.
41. Variety - Differences achieved by opposing, contrasting, changing, elaborating, or diversifying elements in a composition to add individualism and interest; the counterweight of **harmony** in art.