

Visual Arts Glossary

abstract—1. a style of art that refers to various types of 20th-century avant-garde art; 2. *abstract* also refers to images that have been so altered from their realistic/natural appearance; they have been simplified to their basic contours/forms; 3. abstract art is often based upon a recognizable object, which is then simplified to show some purer underlying shape or form, sometimes removing any references to recognizable objects

additive processes—adding to, attaching to, joining or pulling, or extending a form from the surface

aesthetics— 1. the study of the rules and principles of art 2. study of the philosophies of art 3. the branch of philosophy dealing 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 or set of criteria for what is beautiful or artistic 6. criteria or theories used to judge art, such as imitationalism, emotionalism, formalism, functionalism and instrumentalism

alternating rhythm— rhythm is a principle of design; alternating rhythm is created by repeating two or more of an element of art in 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

angular rhythm—rhythm is a principal of design; angular rhythm 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; see also f-stop

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

art work—the outcome product or result of using a creative process to produce/delineate objects and or images produced or intended primarily for aesthetic purposes and to communicate ideas through visual language; any of the art forms, such as drawing, painting, sculpture, or other artistic productions

artist-a person who intentionally endeavors to make artworks, composing subject matter, using art elements, principles, techniques, procedures and materials; see artwork

assemblage-- in the visual arts, 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 1950's when artist Jean DuBuffet created a series of collages of

butterfly wings, which he titled *assemblages d'empreinte*; some well known assemblage artists are Louise Nevelson, Joseph Cornell, John Chamberlain; 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 by the air/space between the object and a viewer; in the foreground, colors are warmer and more intense, values are darker; in the distance details on the object appear to decrease, colors appear cooler and less intense, values lighten and fade

attributes—characteristics, traits, features, aspects, elements that are specific and particular to someone or something, such as a lion's mane and paws, a zebra's stripes, hooves, etc.

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

balance—a principle of design of visual arts; the arrangement of elements that makes individual parts of a composition appear equally important; balance is 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 with weight to one side, it is not visually balanced

types of balance:

symmetrical (formal balance)—image or form equally weighted on both sides of a center line

asymmetrical (informal balance)—unevenly weighted image or form

radial balance—image or form radiating from a center point

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

bisque---unglazed pottery that has been fired at a low temperature to make handling easier in 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** also called **biscuit ware** in some areas

body—the main part of a pot, usually the largest part

burnished—rubbed leather-hard clay with any smooth tool to polish it and lighten the clay surface to a fine and smooth finish

cable release—a cable attached to a camera shutter, with a push-button on one end; pressing the button trips the shutter; a cable release is useful when photographing scenes that require long exposure times because it minimizes camera movement.

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

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

coiling—a method of forming pottery from rolls of clay

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—grouping of colors that are related on the color wheel, such as complementary, analogous, warm, and cool.

analogous 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

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

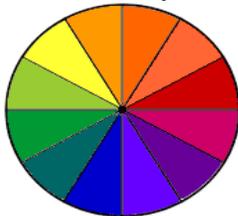
cool colors—group of colors on the color wheel associated with coolness, such as blues, greens, and violets; cool colors appear to look further away from the viewer in an artwork

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

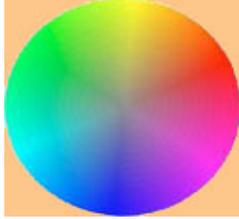
color value—the lightness or darkness of a color

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

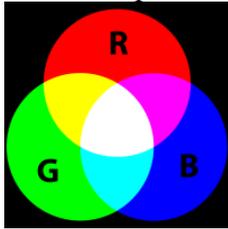
1. **traditional color wheel**---a subtractive color diagram that typically includes 6-12 divisions and shows how colors are related to one another; it is a reference for the mixing of colors of pigment, such as paint or the ink; the traditional color wheel includes red, yellow and blue as the primary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



2. **printers' 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 where the colors blend together instead of being separated; used in printing, web design, video and graphic arts (RGB)



4. **the RGB color model** is 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—colors that are opposite each other on the color wheel, such as yellow/violet, blue/orange, and red/green

components—the parts of a whole composition

composition—arranging elements of visual arts using the principles of design of visual art to create a piece of artwork; the way individual design elements are combined to express a particular idea

construction techniques—different ways to put materials together (e.g. stapling, cutting, gluing, taping, etc)

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

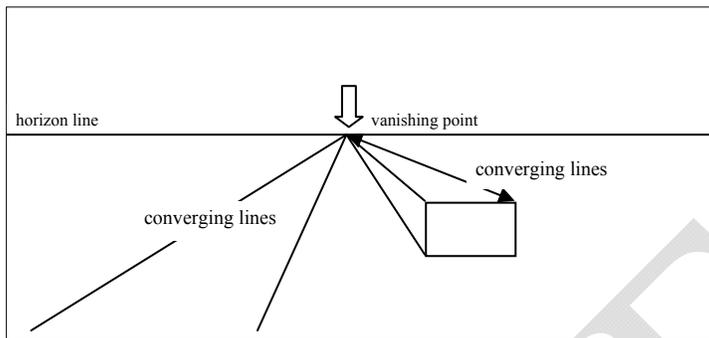
contrast photography—the difference between light and dark tones in an image

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 which defines a form or edge of an object's outline; a

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

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



cool colors—group of colors on the color wheel that includes blues, greens, and violets. They appear to look further away from the viewer in an artwork

cubism—a twentieth century style of art that emphasizes the separation of the subject into cubes and other geometric forms created from multiple viewpoints; a style associated with the works of artists Marcel du Champs and Pablo Picasso

decorative—ornamental, aesthetically pleasing, providing enhancement

depth of field scale—measurement in feet or meters on a camera lens that indicates what portions of the depth of field zone will be acceptably sharp at a given aperture

design—another word for composition

dominance—a principle of design of visual art-the way an artwork shows emphasis; a way of organizing a composition in which one element or object in a composition is the strongest or most important part of the work

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 repeating crossing lines to create a texture or value

contour—drawing the outlines of a shape or form

blending—smudging to create a texture or value

shading—creating various gradations of value of a color

elements of art—the basic ingredients that make up a work of art: line, shape, form, color, value, texture, space (see **visual arts elements**)

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

emphasis/dominance—a principle of design of visual arts; importance given 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

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

expression—showing an emotion or feeling in a work of art

expressionism—a twentieth century style of painting expressing a definite or strong mood or feeling with simplified designs and brilliant colors

extrude—forming method of shaping moist clay by forcing it through a die

flowing rhythm—rhythm is a principle of design of visual arts: created by the repetition of wavy lines or curved shapes; flowing rhythm suggests movement or motion

f-stop—the setting or delineation for the opening in a camera lens that allows light into the camera; f-stop number is the ratio of the focal length of the lens to the diameter of the aperture; see also aperture

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

focal length—the length of a camera lens, measured in millimeters from the center point to the image sensor when focused at infinity

focal point—the part of an artwork that is emphasized in some way, attracting the eye and attention of the viewer; also called center of interest

focus—maximum clarity or sharpness of an image

foot—the base of a pot upon which it can stand

foreground—the area of an artwork or field of vision, often at the bottom of the picture plane, that appears closest to the viewer, also used to give priority to one aspect of a composition over another

foreshortening—the illusion that an object that is closer to the viewer is larger than one far away

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

formal balance (symmetrical balance) —having balance; exact appearance on opposite sides of a dividing line or central axis on a plane

frame or photographic framing—the visible area that makes up an image. It typically comprises 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 having an asymmetrical or irregular contour, often with a curvilinear, flowing outline; sometimes referred to as “organic” or “biomorphic”.

freestanding—stands on its own

functional—useful, practical, well-designed, efficient, serviceable

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

gradation—(of value) a range of values from light to dark

graffiti art--art inspired by urban graffiti; interest in graffiti art as an movement emerged in the 1970s in New York City, with artists, such as Keith Haring

greenware—bone-dry, unfired pottery, in the stage ready for but prior to 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 of visual arts; the creation of unity through the use of stressing similarities of separate but related parts of the artwork

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

homage---an artwork intentionally showing imitation of, acknowledgement or respect toward a particular artist, artwork, or body of work or style; originally these 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 always exists at eye level; a line where sky appears to meet earth

horizontal line—a line parallel to the horizon; a horizontal line, surface, or position

hue—another name for color

illustration—a picture specifically designed for the purpose of communicating commercial ideas, such as images for CD covers or books

illustrator—a person who draws or creates pictures for magazines, books, or advertising

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

impressionism—a style of painting popular in the late 1800’s and 1900’s that featured everyday subjects showing the changing effects of color and light

incise—to remove (subtract) clay by cutting into the surface

incised line—to create line by cutting 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

intensity—the brightness or dullness of a color

intermediate color—a color mixed from a primary and the secondary color next to it; an intermediate color is also called a “tertiary” color; intermediate colors include: red-orange, yellow-orange, yellow-green, blue-green, blue-violet, and red-violet

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

line—an element of visual art: 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. Using repetition of lines (and/or shapes) is way of creating texture, pattern and value gradation.

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 that a line may have; vertical, horizontal, diagonal, curved, zigzag

lip—in pottery, referring to the rim of a pot

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 in designing large-scale works

medium (media)—the material chosen by the artist to create a work of art, such as paint, pencil, or clay

middle ground—the area between the foreground and background in a landscape

modeling—a sculptural technique manipulating a soft material into a three dimensional form

monochromatic—having or appearing to have only one color, which may include variations in 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 of visual arts; the use of art elements to draw a viewer's eye through an artwork

mural—a painting, generally drawn or painted directly onto an interior or exterior wall; examples: Michelangelo's frescos at the Sistine Chapel are small ceiling murals, Diego Rivera's mural at the Detroit Institute of Art

negative space—the empty space containing or surrounding a shape, figure or form in a two or three dimensional artwork

neutral color—color that has no chromatic qualities; black, white, grays, browns

non-color value—lightness and darkness of a line, shape, or form utilizing a neutral scale; blacks, grays, and whites

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

Nōtan (濃淡?)---a [Japanese design](#) concept involving the placement of light against dark in [art](#) and [imagery](#); Notan'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](#) but it is currently used in graphic arts, such as [lithography](#) in [printmaking](#) and [rotoscoping](#) in [animation](#).

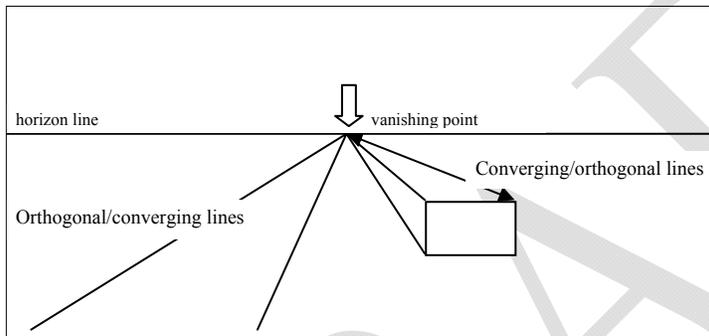
novelty—originality; innovation; freshness; new idea or new purpose; whimsical item

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

originality—a unique personal expression of art knowledge and skills

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

orthogonal lines--- (also see **convergence lines** or **converging 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; see illustration below:



paddling—beating clay, generally, with a flat, fairly wide stick, often covered with fabric, twine or rope so that the damp clay does not stick to the paddle; some also use rocks, shoes, found or natural objects as a paddle; paddling is done to strengthen joints, thin walls, alter shape, or create texture

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

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, atmospheric perspective

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

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.

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

pointillism—a technique using dots to create the artwork

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

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—means of organizing the elements in a work of art; balance, contrast, emphasis/dominance, harmony, movement, pattern, proportion, repetition, rhythm, unity, variety

progressive rhythm—rhythm created by changing motif shape or size in steps every time it repeats

proportion—a principle of design of visual arts; the relationship of parts to a whole or parts to one another, referring to size and placement

prototype—first of its kind, sample, example, trial /working model for a new product, an original design for a product; model serving as a basis or standard for later stages of design

pulling—stroking plastic clay with the hand to shape handles for a pot

radial balance—a type of balance which is equally symmetrical from the center point throughout the design

random rhythm—a type of visual rhythm in which the same elements are repeated with no apparent 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 proportion

reflected light—light that is bounced back from a source

regular rhythm—visual rhythm using the same elements repeated again and again

reflection/response --something said or written in personal reaction to an artwork or a to question about the work from another.

reaction---response; something done in reaction to something else

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 viewed only from the sides and front

additive relief – a type of relief in which elements are added and protrude from a surface

subtractive relief – a type of relief in which elements are carved, etched or inscribed into a surface

resist—an art process using two or more materials that do not mix, such as, crayon and watercolor or wax and ceramic glaze

repetition—the repeated use of art elements to create pattern, movement, rhythm, unity

rhythm (visual)—a principle of design of visual art---the use of repeated art elements to create movement in an artwork; examples are random rhythm, regular rhythm, alternating rhythm, flowing progressive

alternating rhythm—created by repeating two or more of an element of art, such as red-blue, red-blue, red-blue.

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

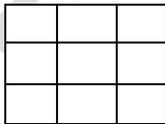
flowing rhythm— rhythm is a principle of design of visual arts: flowing rhythm created by the repetition of wavy lines or curved shapes; flowing rhythm suggests movement or motion

progressive rhythm—rhythm created by changing motif shapes or size in steps each time it repeats

random rhythm—a type of visual rhythm in which the same elements are repeated with no apparent order, such as stars in the sky

regular rhythm—visual rhythm using the same elements repeated again and again in a particular order

rule of thirds—compositional technique used regularly in photography; this rule dictates the placement of the center of interest in an image on one of the cross-points of a grid



scoring—in ceramics, scratching the surfaces of both pieces of clay before joining them together; in paper sculpture, the incising of the surface to enable precise folding

scraffito—a method of producing patterns from contrast by scratching through wet slip, paint or glaze (layers) on a surface

sculpture—a three-dimensional work of art

sculptural techniques—different ways to create 3-D forms, such as cutting, folding, rolling, twisting, curling, scoring, bending attaching, joining, carving; using additive and subtractive processes to create three dimensional works of art

secondary color—a color created by mixing two primary colors together in equal parts: green, violet, orange

shade—a value created by adding black to a color

shadow—the dark areas adjacent to the illuminated highlight side of an object

shape— an element of art- a two-dimensional (flat) area enclosed by line

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

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

sketch—a drawing without much detail, usually completed in a short amount of time; sometimes used as a rough draft for later work

slab building—method of hand-building with clay using flat rolled out sheets of clay

slip—a fluid suspension of clay in water used in joining clay pieces and for surface decoration

smudging---to merge colors applied to a surface, whether with a graphite pencil, brush, crayon, colored, pencil or other medium; sometimes called **feathering** or **blending**

space—an element of visual arts; the area above, below, around, and within a piece of artwork; the illusion of depth or space on a flat surface, created through the use of the following techniques: overlapping shapes and forms, use of size, detail, value, color, and linear perspective

spatial devices—methods used to create the appearance of space in an artwork; linear perspective: foreground/middle ground/background, overlapping, atmospheric perspective: diminishing size, diminishing detail, fading intensity, clarity, color and value

foreground—the area of an artwork that appears closest to the viewer

middle ground—the area between the foreground and background

background—the area of an artwork that appears farthest away from the viewer

color value—the lightness or darkness of a color

horizon line—based on the artist's eye level, a line where sky meets earth

overlap—one part partly covering another part of an artwork

see individual definitions for more detailed information

sprig—a clay attachment using slip either decorative or functional

still life—an artwork featuring a collection of inanimate subject matter

style—the distinctive use of art elements and principles, forming characteristics or techniques unique to an individual artist, genre, movement, group or period

subtractive processes—the processes of taking away, carving or cutting away from a surface

surrealism—a twentieth century style of art combining realistic and dreamlike, fantastic imagery; a style associated with the works of Salvador Dali and Rene Magritte

symbol—an image representing something else

symmetrical balance (formal balance) —having balance; exact appearance on opposite sides of a dividing line or central axis on a plane

technique—methods of working with art materials to create artwork

tertiary color—see intermediate color

tessellation—a pattern, often mosaic, that can be repeated in any direction to infinity without any gaps; tessellation is derived from the Ionic version of the Greek word "tesseres," which in English means "four;" "tilings" were first made from square tiles; a style of artwork associated with the works of M. C. Escher; Islamic architecture

regular tessellation is made up of congruent regular polygons (with 3, 4 or 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

examples below are planes that have been tiled (tessellated)

a tessellation of triangles



a tessellation of squares



a tessellation of hexagons



texture—an element of visual arts; portrays surface quality; how something feels or appears to feel; some drawing techniques to create texture and patterns are: stippling, hatching, cross-hatching, scribbling, broken lines, repeating lines and shapes

types include:

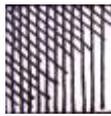
actual texture—how something actually feels when touched

visual texture—how something appears to feel; Also called **simulated texture** or **implied texture**

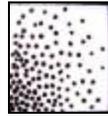
some examples of visual texture techniques using line and shape are: hatching, cross-hatching, stippling, scribbling, repeating lines and shapes, smudging/blending



hatching



cross-hatching



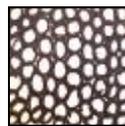
stippling



scribbling



repeating broken lines



repeating shapes



smudging/blending

tint—a value created by adding white to a color

theme—central idea that is revealed in the artwork; focused subject matter, topic, idea

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

throwing—forming ceramic pieces on the potter's wheel from a plastic clay body

tone—a color created by adding gray

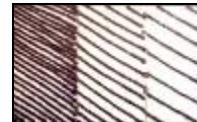
typography—the use of text or individual words in a visual design or presentation

unity—a principle of art; a successful combination of arts elements 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 color, line, shape, or form

examples of techniques used to create value



repeating vertical
lines



repeating zig-zags

repeating horizontal
lines



repeating curves

repeating diagonal
lines

vanishing point—a spatial device used in art where two or more parallel lines appear to come together (converge) at one point on the horizon line; in one-point perspective all verticals and horizontals stay the same and only lines that are moving away from or toward the viewer appear to recede toward the horizon and converge at the vanishing point

variety—the use of art elements to create subtle differences in an artwork for visual interest

vertical—the up and down orientation of a line, shape, or form

vessel—a vessel, pot, or container such as bowl, urn or other item that holds something

visual arts—a universal language; the study of and creation of symbolic and/or realistic creative expressions; art using visual imagery to satisfy the human need to communicate personal, cultural, historical and/or universal thoughts, ideas, feelings and beliefs; artwork such as drawing, painting, photography, sculpture, architecture, etc. that can evoke emotional aesthetic and intellectual responses

visual arts elements—the basic components that make up a work of art: color, form, line, shape, space, texture, and value

color—an element of visual arts; the visible range of reflected light. Color has three properties – hue, value, and intensity (brightness or dullness)

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

line—an element of art; 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—an element of visual arts; a flat area enclosed by line

texture—an element of visual arts that portrays surface quality;

actual—how something feels

visual—how something appears to feel; simulated

value—an element of visual arts; the lightness or darkness of a line, shape, or form

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

Visual Arts Glossary-WA State Arts Standards-

Last reviewed October 2009. Source: <http://www.k12.wa.us/Arts/default.aspx>

work of art---the outcome product or result of using a creative process to produce/delineate objects and or images produced or intended primarily for aesthetic purposes and to communicate ideas through visual language; any of the art forms, such as drawing, painting, sculpture, or other artistic productions

working distance—the distance from a camera to the object being photographed

zone of focus—the area in an image that appears with the most clarity

DRAFT