

ILLUSTRATED GLOSSARY OF DRAWING WORDS AND TERMS

Brenda Hoddinott

A-01 GETTING STARTED: This glossary provides definitions and illustrations of the art-related vocabulary used throughout Drawspace lessons and articles.

I tend to stay away from complicated and unnecessary words. However, knowing the meanings of fundamental terms is essential to the learning process. Becoming familiar with the vocabulary of drawing enhances your comprehension of the diverse articles and lessons throughout this website, and helps make your drawing experiences more pleasurable and less frustrating!

TALENT: is the first word an aspiring artist needs to know. Talent is the self-discovery and acknowledgment that you possess the interest and motivation needed to become exceptional in a specific area. To find out what a talented person looks like, go look in a mirror! With a personal commitment, patience, and dedication, you can develop your talent for drawing.

My philosophy on teaching art is to focus primarily on the enjoyment aspects while gently introducing the technical and academic. Hence, in creating a passion for the subject matter, the quest for knowledge also becomes enjoyable.

DEFINITIONS FOR MORE THAN 130 TERMS AND WORDS

This glossary is recommended for artists from age 10 to adult, as well as students of home schooling, academic, and recreational fine art educators.

18 PAGES – 88 ILLUSTRATIONS



Published by Drawspace.com, Halifax, NS, Canada – 2006 (Revised 2010)

ACID-FREE: refers to a high-quality, long-lasting, and pH-balanced paper or board that has had the acid removed from the pulp in the paper-making process. Drawings can be ruined when papers with acid, deteriorate and turn yellow.

This photo shows various acid-free sketchbooks and drawing papers.



AERIAL PERSPECTIVE: also called **atmospheric perspective**, refers to the visual depth created by particles in the atmosphere. The farther objects and/or people recede into the distance, the lighter in value they seem to become, and their edges and forms appear more blurred.

The trees that are farther away from the viewer become progressively lighter in value.

AGE PROGRESSION: refers to the art of rendering individuals older than they really are.

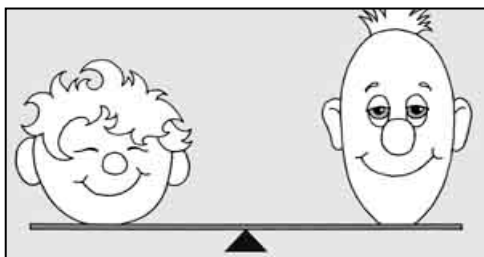
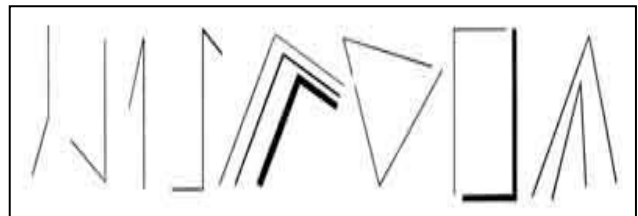
AGE REGRESSION: is the art of rendering a person younger than her or his actual age.

These drawings demonstrate a male's age progression from infancy to old age. When rendered in reverse, from older to younger, the process is called age regression.



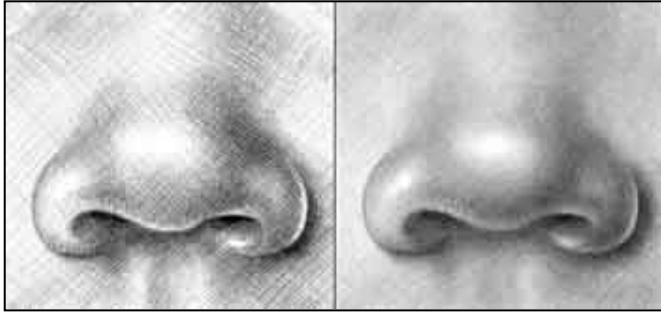
ANGLE LINES: occur when two straight lines meet (or join together).

Various types and sizes of angle lines can be used to draw various shapes, including squares, rectangles, and triangles.



BALANCE: is a stable arrangement of subjects and values within a drawing composition.

While the shapes of these two heads are different, they are balanced on opposite sides of the composition by their individual masses.



BLENDING: is the process of rubbing shading lines with a blending tool (such as tissue or paper towel) to evenly distribute the drawing medium over the surface of the paper, thereby achieving a silky smooth graduation of values.

This is a drawing before and after blending the shading with a tissue.

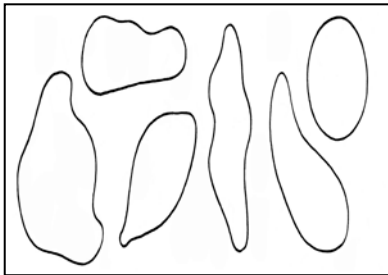


BULL'S EYE: is the center section of a drawing space. A composition usually becomes weak when the primary subject is drawn within the bull's eye.

This cartoon face isn't very happy about being in the center of this rectangular drawing space.

CAST SHADOW: is a dark section on an object or/and surface that receives little or no light.

The values of a cast shadow are darkest next to the object and become gradually lighter farther away.



CIRCULAR SHAPE: is a two-dimensional shape, created when the ends of a curved line meet, such as in the letter O. Circular shapes are the primary ingredients for outlining the forms of various objects and most living creatures.

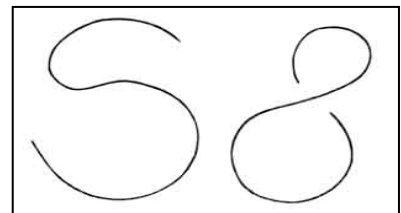
These circular shapes were created when different types of curved lines met.



CLIPS: are used to securely clamp sheets of paper to a drawing board. When artists draw outdoors, they protect drawings from falling on the ground, or blowing away with a gust of wind.

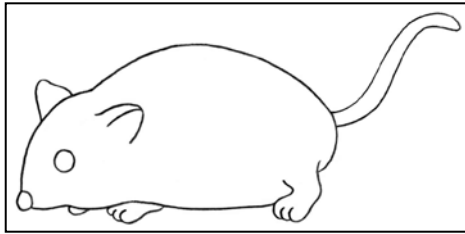
COMPOUND CURVE: is a term used to describe the line created when a curved line changes direction.

For example, think of the letter S or an open ended number 8.



COMPOSITION: refers to the arrangement of the various facets of a drawing subject within the borders of a drawing space. A strong composition brings the eyes of the viewer into what the artist considers the most important elements.

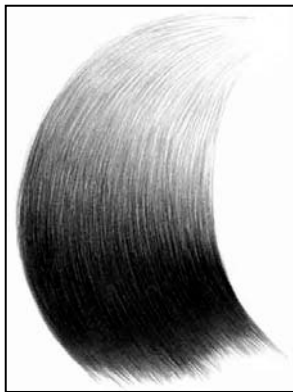
In this composition, the viewers' eyes are drawn into the scene by the gentle s-curve of the river.



CONTOUR DRAWING: is a drawing comprised of lines that follow the contours of the edges of various components of a drawing subject.

CONTOUR LINES: are formed when the shared edges of spaces and/or objects meet.

This contour drawing of a mouse is made up of curved contour lines.



CONTOUR HATCHING: is a shading technique in which curved hatching lines follow the outlines, contours, and/or forms of the drawing subject, so as to accentuate the illusion of three-dimensional reality. **Contour crosshatching** has two sets of curved lines crossing over one another.

Contour hatching is invaluable for drawing hair or fur.

CONTRAST: is the comparison of different values when put beside one another, and is an invaluable tool for heightening the effects of composition.

High contrast is created by drawing the darkest values, close to the highlights and lightest values.

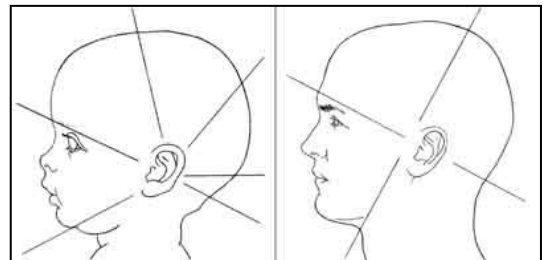
Low contrast has a limited range of values.

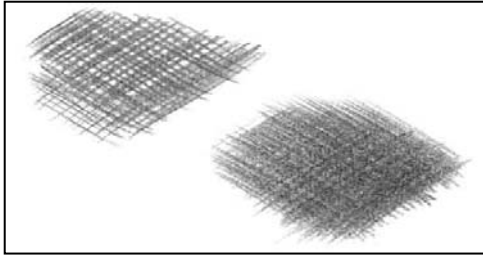
The profile of young man's face is accentuated by using a strong contrast of light and dark values.



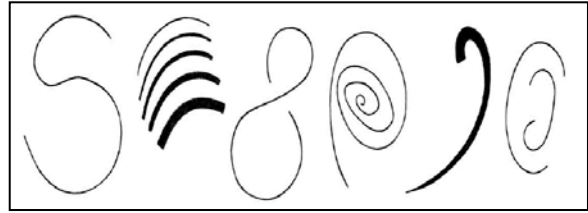
CRANIAL MASS: often referred to as the **cranium** or **skull**, is the large upper section of the head.

The cranial mass of a baby is more than three times bigger than the face, whereas the cranial mass of an adult is only twice the size of the face.

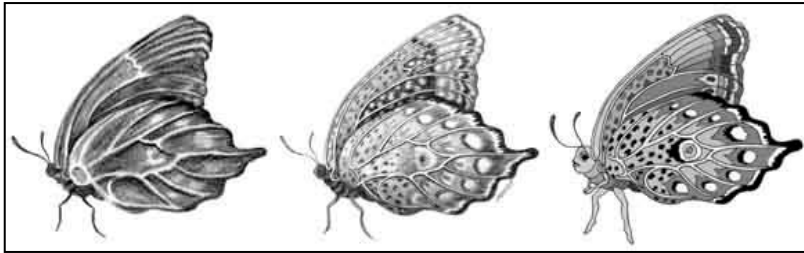




CROSSHATCHING: is a shading technique in which one set of lines crosses over (overlaps) another set.



CURVED LINE: is formed when a straight line curves or bends (as in the letters "C" and "U").



DRAWING: is the application of a medium to a surface so as to produce an image that defines an artist's choice of subjects from his or her unique perspective.

Three butterflies demonstrate three different styles of drawing.



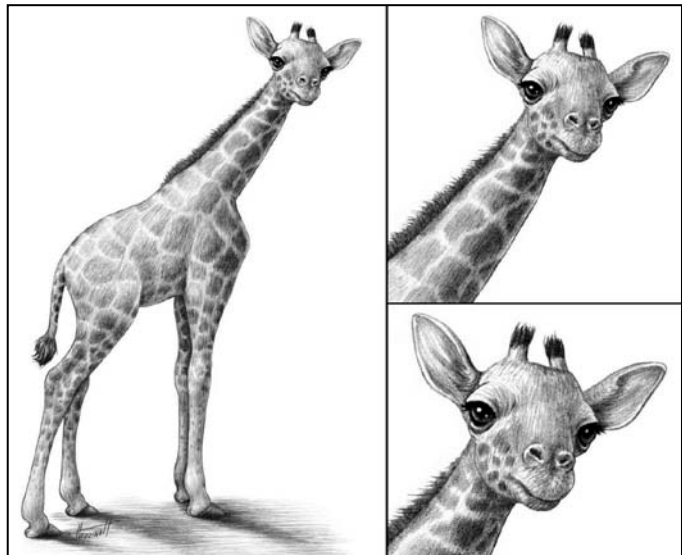
DRAWING BOARD: is a portable drawing surface, perfect for drawing on sheets of paper to protect drawings from becoming crinkled, wrinkled, or torn.

DRAWING PAPER: an acid-free paper, designed specifically for artists, comes in various colors, textures, and sizes.

This photo shows drawing paper held firmly to a drawing board with a clip.

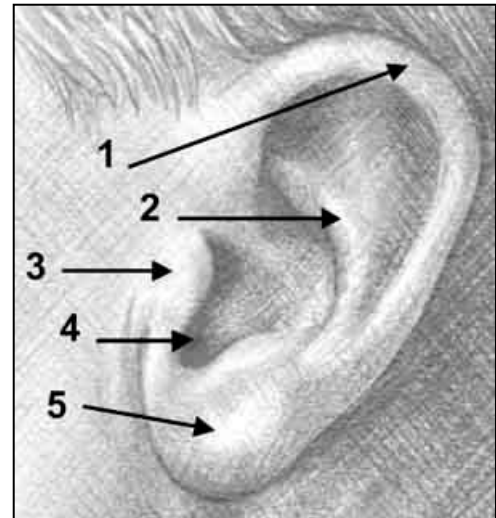
DRAWING SPACE: (also called a **drawing surface** or a **drawing format**) is the area in which you render a drawing within a specific perimeter. It can be the shape of the paper or outlined by any shape you draw, such as a square, rectangle, or circle.

A long rectangular format is ideal for drawing the full body of a giraffe. A short rectangle and a square, work well for closer up views.



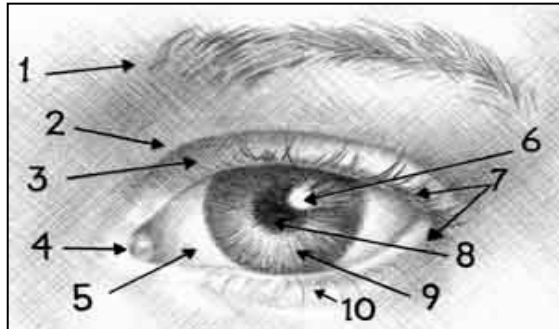
EAR: Drawing human ears is easier when you are familiar with the following five basic parts:

1. **Outer rim** is the long form along the outside edge of the ear that meets the earlobe at the lower section.
2. **Inner rim** is the smaller long form inside the ear that circles the rear of the opening to the ear canal.
3. **Small lobe** is the tiny form over the frontal section of the opening to the ear canal.
4. **Ear canal** is the opening to the inner ear.
5. **Earlobe** is the soft, fleshy, lower section of the ear.



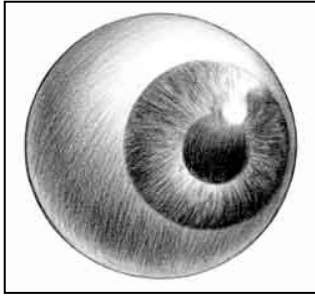
EASEL: is used to hold drawings (or paintings) securely in place as an artist works. It is often made from wood or metal and looks similar to a tripod in that it usually has three legs.

The easel in this photo is holding a drawing board.



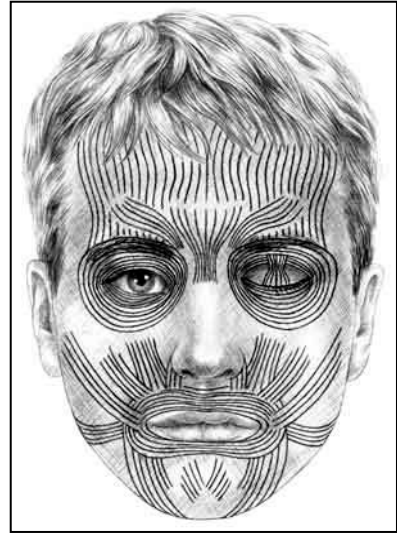
EYE: Refer to this numbered drawing to identify each of the following:

1. **Eyebrow** is an arch-shaped group of hairs, above the eye.
2. **Upper eyelid crease** is a fold in the skin, at the top of the eyeball, above the eye.
3. **Upper eyelid** is a movable fold of skin that opens and closes to protect the eyeball.
4. **Inner corner** is a small, reddish, triangular-shaped form in the inside corner of the eye, close to the nose.
5. **White of the eye** (a section of the eyeball) is light, but not really white.
6. **Highlight** is the brightest area where light bounces off the surface of the eye.
7. **Eyelashes** are fine hairs that grow from the outer edges of the upper and lower eyelids.
8. **Pupil** of an eye is the darkest circular shape, within the iris, that adjusts its size under different lighting conditions.
9. **Iris** is the colored circular section of the eyeball surrounding the pupil.
10. **Lower eyelid** is the fold of skin that protects the lower section of the eyeball.



EYEBALL: commonly referred to as the **white of an eye**, is the fragile sphere nestled safely inside a protective bone cavity of the face, called the orbital cavity.

FACIAL MUSCLES: Ten major facial muscles can create an infinite range of facial expressions.

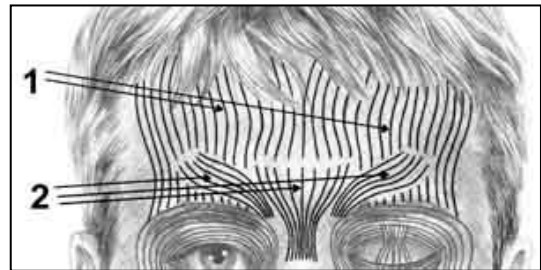


1. Eyebrow-lifter muscle is a wide flat muscle, with two independent halves, that runs vertically across the forehead. It helps create the expressions of surprise, sadness, and fear.

2. Frowner muscles are between the eyebrows and extend from the bridge of the nose upward and outward in a fan shape. Their movements contribute to the facial expressions of sadness, fear, concentration, anxiety, and anger.

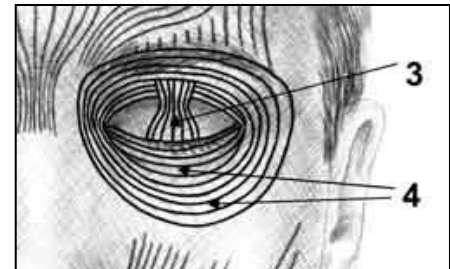
3. Eyelid-lifter is a tiny muscle in each upper eyelid that controls the up and down movements of the upper eyelid to open and close the eyes.

4. Eye-squeezer muscle is a large oval-shaped muscle mass, surrounding the eye and extending onto the upper section of the cheek. The various sections can work independently or together to show happiness, stress, anger, and pain.



5. Lip-raiser muscles extend from above the outer mouth area, directly upward on the cheek in a fan shape. The movement of the upper lip displays disgust, devastation, despair, and sneering.

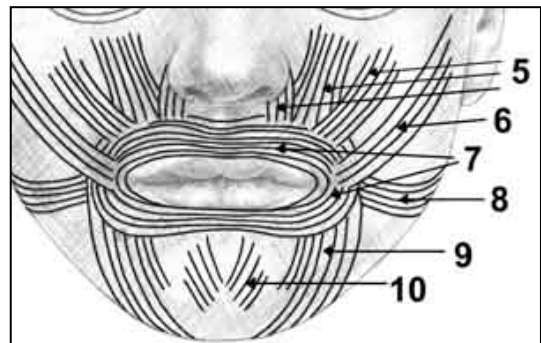
6. Smiling muscles run from the corners of the mouth back toward the ears, and contribute to the happy expressions of smiling, laughing, giggling, and grinning.



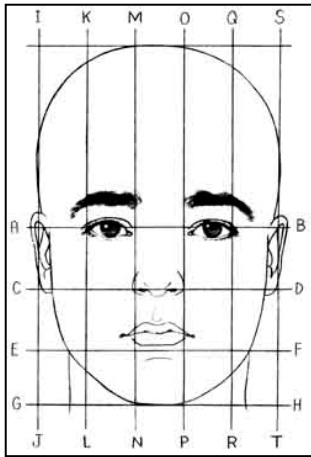
7. Speaking muscles encircle the mouth, and work with other muscles to give the mouth its movements when talking and helps create the expressions of anger, surprise, and sadness.

8. Sadness muscle extends from the corners of the mouth downward, and contributes to such facial expressions as grief, sadness, and frowning.

9. Pouting muscle pushes the center of the mouth upward, resulting in a raised and puckered chin.



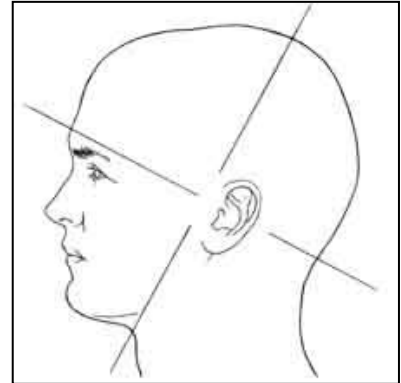
10. Lip-stretcher muscles pull the lips horizontally back on the face in such extreme expressions as devastation, terror, or intense anger.



FACIAL GUIDELINES: sometimes called **proportional guidelines**, identify the placements of all aspects of diverse human faces within generic spaces.

Vertical and horizontal guidelines mark the locations of an adult's facial features.

FACIAL MASS: also called the **face** or **facial area**, refers to the frontal lower section of a human head.



An adult face represents only half of the total mass of the head.



FOCAL POINT: is a term used to identify the most important elements in a drawing.

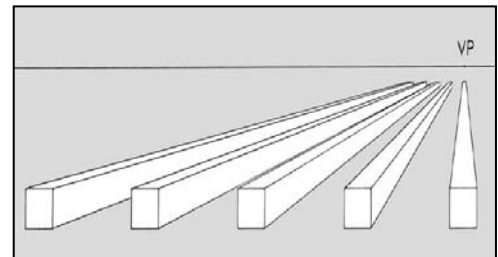
Primary focal point is the most important center of interest (or focus) in a drawing. For example, in a drawing of an animal, it may be the eyes, the entire face, or a whole section of the body that is especially fascinating.

Secondary focal point(s) is a center of interest in a drawing composition that is significant but not as important as the primary focal point.

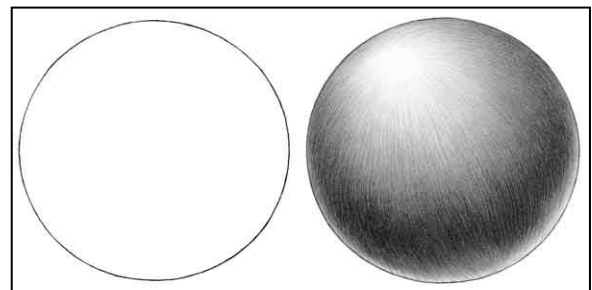
In this cartoon, the very happy primary focal point takes center stage, while the disgruntled secondary focal points look on.

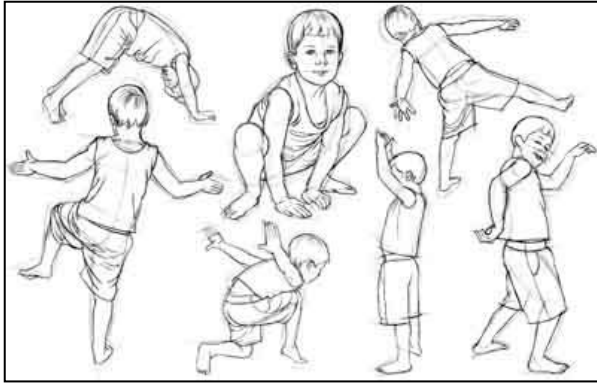
FORESHORTENING: describes the visual distortion of a person, animal, or object when viewed at an extreme angle.

As the angle of viewing of these boards becomes more extreme, the level of distortion becomes more pronounced.



FORMS: are created in drawings by adding shading to transform a shape into three-dimensional structures, such as a circle becoming a sphere.

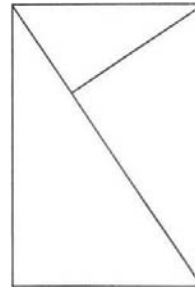




GESTURE SKETCH: uses simple sketching methods to capture the past, present, or potential movements of living beings.

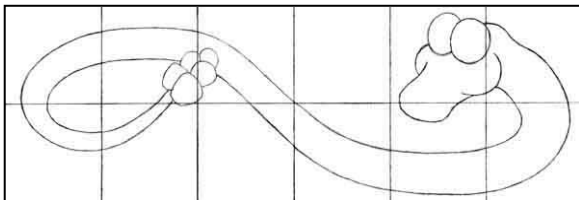
These simple sketches capture my grandson, Brandon, in motion.

GOLDEN MEAN: refers to a precise composition devised by the ancient Greeks, and based on the division of what they deemed as a perfect rectangle, into three triangles.



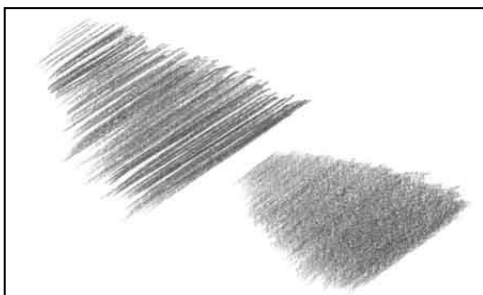
GRADUATION: is also called *graduated shading* or *graduated values*, and is a continuous progression of values, from dark to light or light to dark.

The goal of graduated shading is to keep the transitions between the different values flowing smoothly into one another, as in this illustration.



GRID: is a precise arrangement of a specific number of squares, of exact sizes, proportionately drawn on both a photo and a drawing surface.

A grid can help render the precise proportions of the cartoon snake in this sketch.

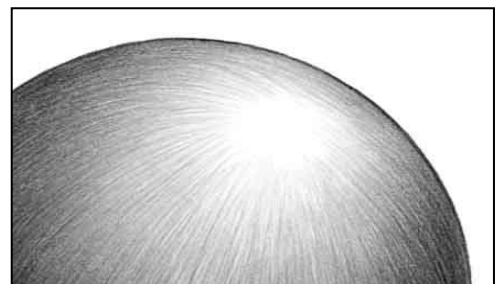


HATCHING: is a series of lines (called a *set*) drawn closely together to give the illusion of values.

The individual lines in hatching sets can be either far apart or close together.

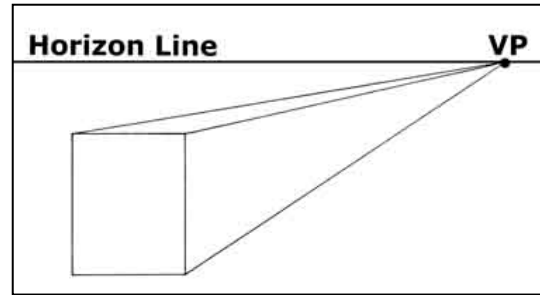
HIGHLIGHT: identifies the brightest area of a form where light bounces off its surface; usually the section closest to the light source.

On this section of a sphere, the highlight is left the white of the paper.



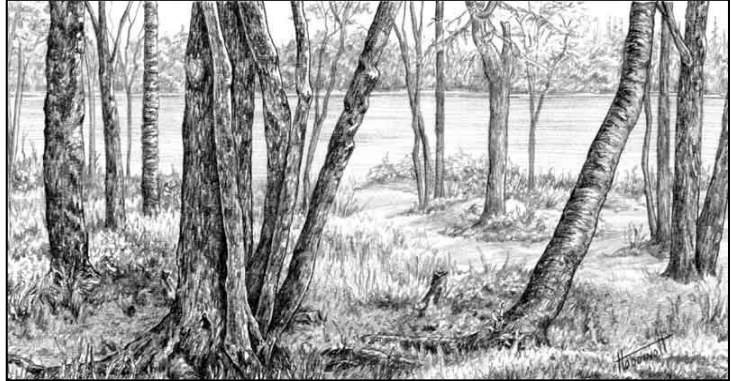
HORIZON LINE: is an element of perspective, also known as *eye level* that refers to an imaginary horizontal line that divides your line of vision when you look straight ahead. Your eye level always stays with you wherever you move.

The horizon line is drawn parallel to the upper and lower sides of a square or rectangular drawing space.



IN-HOME STUDIO: is a personal drawing place within an artist's home, which has adequate space for the artist and his or her art supplies. It can range from a corner of the kitchen table to a large professional fully equipped art studio.

My favorite part of my studio is the view of my back yard.



KNEADED ERASER: is a versatile, soft, pliable eraser, used to erase parts of a drawing or to make a section lighter. Its tip can be molded to a point (or wedge) to erase small sections of a drawing, or to draw fine lines on a surface, covered with a drawing medium, such as graphite.

KEY: refers to the overall amount of light and dark values in a drawing.



Low-key drawings (think of low levels of light) have a range of mostly dark values and tend to be ominous or moody.

Except for sections of the face, this low key drawing of a man has mostly dark values.



High-key drawings (think of high levels of light) can have either a full or limited range of values that are mostly light. Even the shadows and dark areas are often shaded with medium values rather than extreme darks.

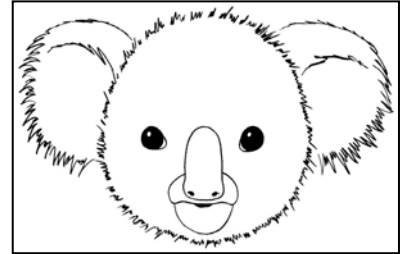
Only the pupils of the eyes are dark in this high key drawing of a young girl.



LIFE DRAWING: refers to the process of drawing from an actual object or living being, rather than a photo or sketch.

Charcoal is a wonderful medium for sketching human figures.

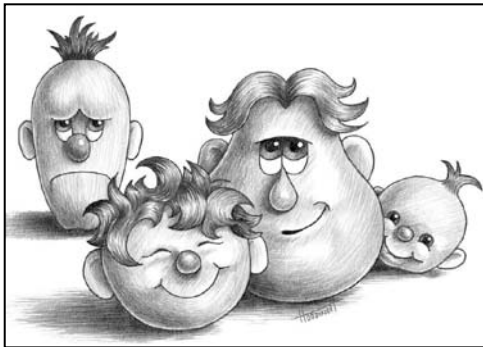
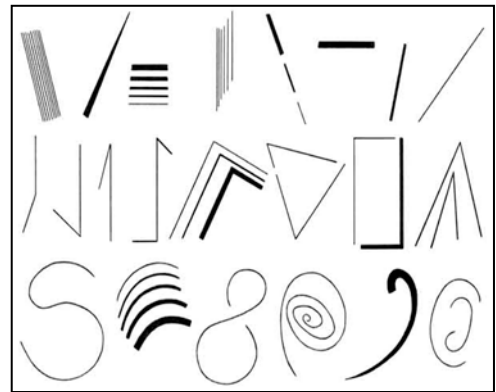
LINE DRAWING: is rendered with straight, angle, and/or curved lines so as to outline various aspects of the subject such as shapes, forms and/or textures.



The fur of this line drawing of a koala bear looks furry.

LINES: visually separate and/or define the forms of the various components of a drawing subject.

All lines in this drawing can be categorized into one of three types: straight, angle, or curved.



LIGHT SOURCE: is the direction from which a dominant light originates. A light source identifies the light and shadow areas of a drawing subject, so artists know where to add different values.

In this cartoon, drawing the light source is from the upper right.

MECHANICAL PENCILS: are an alternative to pencils that need to be sharpened, and can hold various grades of graphite from hard to soft. They come in different sizes: 0.3 mm pencil allows you to render very detailed drawings, 0.5 mm pencil is great for regular drawings, and 0.7 or 0.9 mm are ideal for sketching loosely on a large surface.

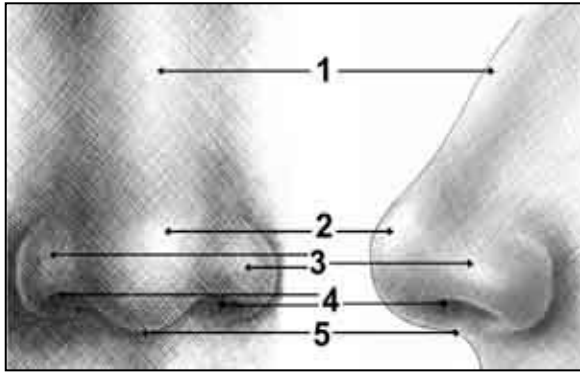


NEGATIVE SPACE: refers to the background around and/or behind a drawing subject such as objects, people, or animals.

The black space around this swan and its reflection in the water is considered negative space.

NOSE: Refer to the numbered drawing and identify each of the various parts of a human nose:

1. Bridge (sometimes called the *nasal bone*) is the section of the nose where the upper bony section joins the cartilage. While barely visible on young children, the bridge on an adult nose often protrudes as a noticeable bulge or bump.



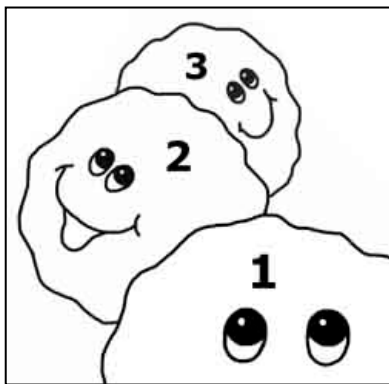
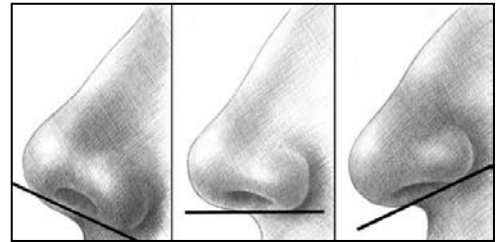
2. Ball (also called the *tip*) refers to the central rounded form on the lower half of the nose.

3. Wings are two soft, rounded (often triangular shaped) forms extending from the sides of the ball of the nose.

4. Nostril is the opening on the lower section of each side of a nose.

5. Base of a nose (also called a *septum*) is in between the nostrils and connects with the lower face above the upper lip.

Noses come in many shapes and sizes. **Upturned** noses (see the first drawing) angle upward and the ball is higher than the wings. The ball and nostrils of **straight** noses (the middle drawing) line up horizontally with the wings. On **down-turned** noses (the third drawing) the ball is lower than the wings creating a downward angle.



OVERLAPPING: refers to a technique for creating the illusion of depth in a drawing by drawing a subject so it visually appears to be in front of another (or others).

A drawing space can be separated into foreground, middle ground, and distant space by overlapping (or layering) objects in front of one another.

In this cartoon of overlapping happy faces, 1 is in front of 2, and 3 is behind 2.

PATTERN: refers to the different values (or colors) of the drawing subject, represented in a drawing, by lines or shading. Sight alone identifies patterns.

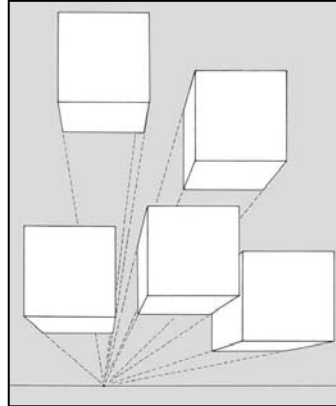
The pattern of fur on a zebra is striped; however the texture is furry.





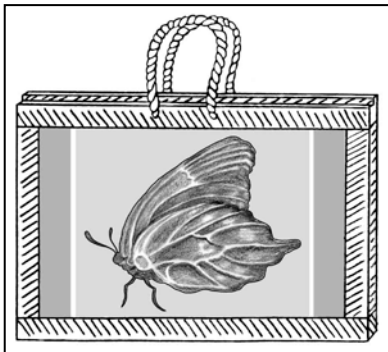
PERSPECTIVE: is a visual illusion in a drawing in which objects appear to become smaller, and recede into distant space, the farther away they are from the viewer.

The railings and boards of the deck appear to become progressively smaller the farther away they are.



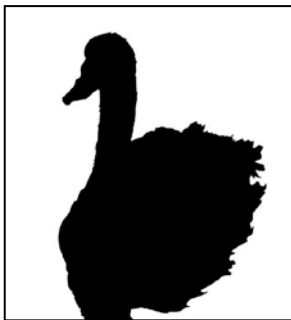
PERSPECTIVE LINES: are straight, angular lines (invisible in real life), which extend from the edges of subjects back to a vanishing point(s) on the horizon line.

Perspective lines, drawn from the edges of each cube to the vanishing point, create the illusion that the cubes are floating in the air like helium-filled balloons.



PORTFOLIO CASE: is a hard-sided case used to keep drawings safe from being wrinkled or damaged. Portfolios come in many different sizes and types, ranging from simple inexpensive cardboard to high quality expensive leather.

A portfolio case can be easily made from two pieces of cardboard or foam core.

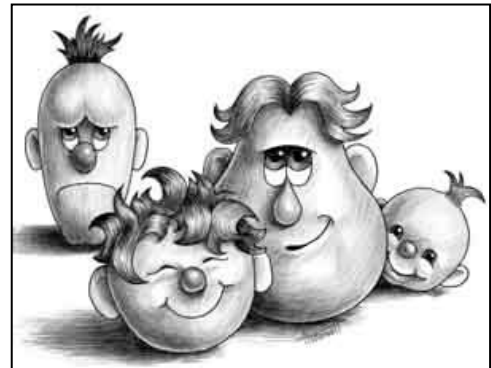


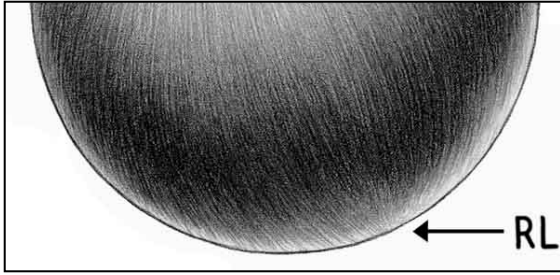
POSITIVE SPACE: refers to the space occupied by the drawing subject and/or its (or his or her) various parts.

The silhouette of the swan and its reflection in the water represent positive space.

PROPORTION: is the relationship in size of one component of a drawing to another or others.

These four cartoons need to be drawn proportionately correct in order to accurately represent their various shapes and sizes.





REFLECTED LIGHT: is a faint light reflected or bounced back on an object from those surfaces that are close to and around it.

Refer to the thin section of light shading (marked RL) along the lower edge of a sphere.

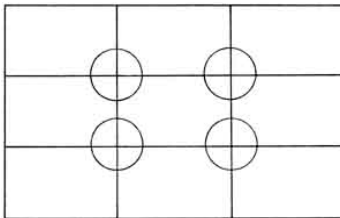
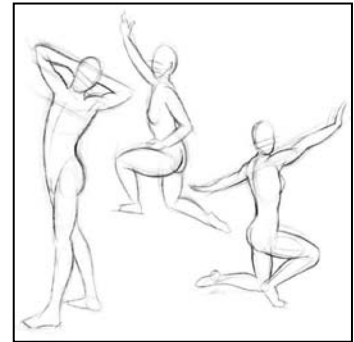


RESOURCE FILES: are a collection of articles, photos, and information used by artists as references for drawing.

Three-ring binders work well for organizing small drawings and photos, which have been inserted into plastic sheet protectors.

ROUGH SKETCH: is a quickly rendered drawing that illustrates the important elements of a subject with very few details.

A few simple, quickly-rendered lines capture the gestures of three figures.



RULE OF THIRDS: is a simplified variation of an old traditional compositional formula known as the golden mean.

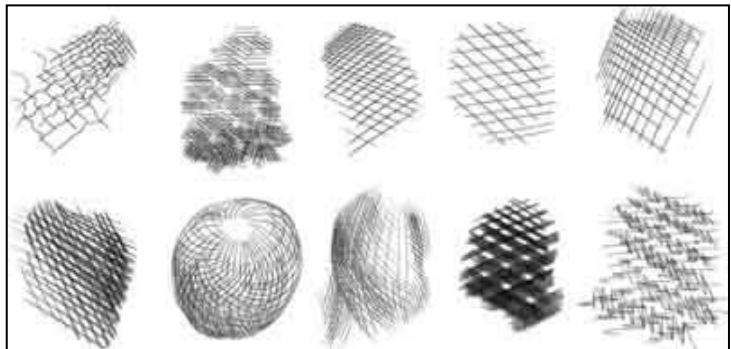
The points, where the perpendicular lines intersect, identify four ideal locations for the most important components of a composition.

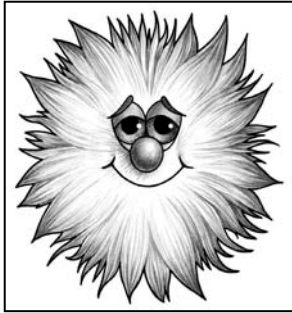
SANDPAPER BLOCK: is a tool with tear-off sheets of fine sandpaper used for sharpening only the points of pencils; hence, pencils won't wear down as quickly as with pencil sharpeners.



SETS OF LINES: are created when several individual lines are grouped together to create shading.

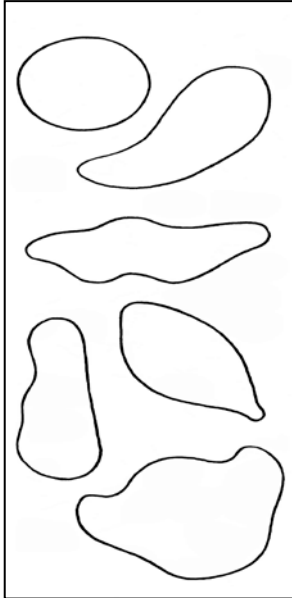
For example, in this drawing, crosshatching is used to create a variety of shading techniques.





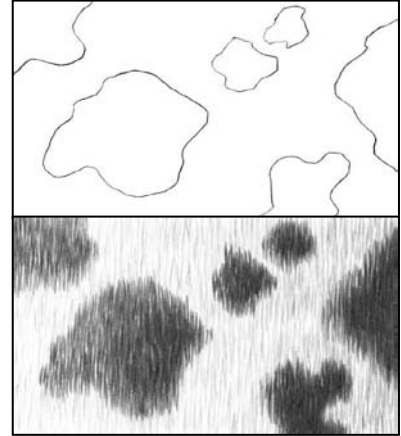
SHADING: (noun) refers to the various values in a drawing that make images appear three-dimensional; (verb) the process of adding values to a drawing so as to create the illusion of texture, form and/or three-dimensional space.

The shading of this cartoon is rendered with hatching graduations.



SHADING MAP: (also called a **value map**), is a plan (or **blueprint**) for adding shading to a drawing. The locations and sizes of the shapes of various values are identified and lightly outlined.

Outlines identify the locations of dark and light spots on a furry texture.



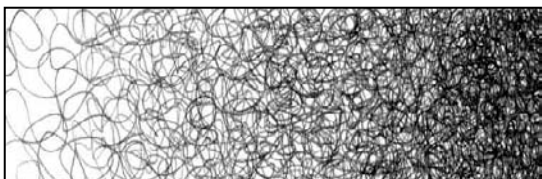
SHAPE: refers to the outward outline of a form. Basic shapes include circles, squares and triangles.

Examine the six circular shapes on the left.

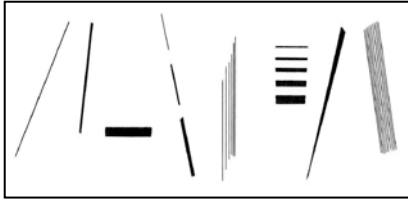
SHARPENER: A tool for sharpening pencils. An ideal choice is a simple, inexpensive, sturdy, hand-held type, preferably with two openings for regular and oversized pencils.



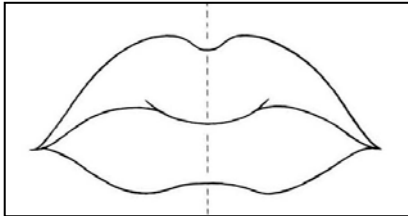
SKETCH: (noun) is a simple drawing that captures the integral aspects of a subject quickly and efficiently; (verb) refers to the process of rendering a sketch.



Squirkling: is an easy method of shading, in which randomly drawn curved lines (called **squirkles**) combine squiggles and scribbles with circles to create textured values.



STRAIGHT LINES: can be thick or thin, long or short, and drawn in any direction. Each is classified as either **horizontal** (level and at a right angle to vertical lines), **vertical** (straight up and down and at a right angle to a horizontal lines), or **diagonal** (slanting or sloping at an angle).

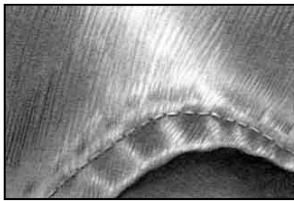


SYMMETRY: is a balanced arrangement (sometimes referred to as a mirror image) of lines and shapes on opposite sides of an often-imaginary centerline.

TEXTURE: refers to the surface detail of an object in a drawing. The properties of a texture are identified with vision, a sense of touch, and a general knowledge of the subject.

Rough refers to surface features that feel uneven, irregular, or jagged, such as the bark on a tree.

Furry, fuzzy, and fluffy depict a surface texture such as animal fur. Additional descriptors include striped or spotted, soft or coarse, long or short, thick or thin, or curly or straight.

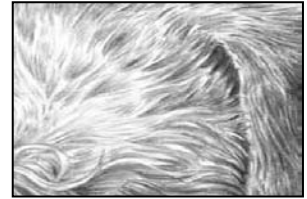
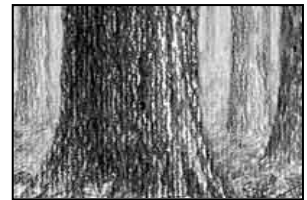


Matte is dull and lusterless and often has additional characteristics, such as smooth or rough. Many fabrics, rocks and stones, and unfinished wood, have a matte texture.



Shiny has highlights reflecting off the surface. Shiny objects can be glossy or highly polished, such as the surfaces of crystal, a diamond, a shiny new penny, or polished brass.

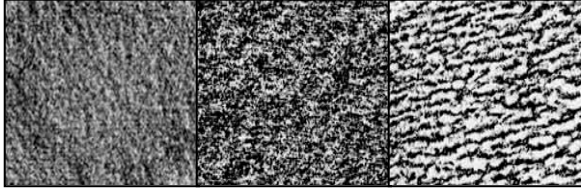
Smooth Texture: has little or no surface features. When you run your hand over a smooth surface, you feel no unevenness or roughness.



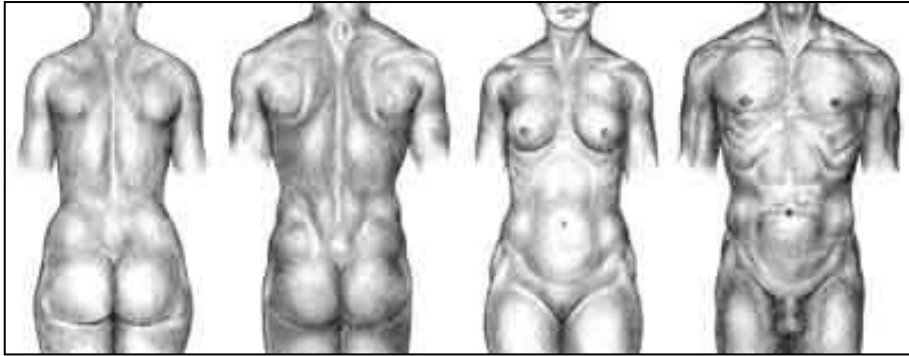
THUMBNAIL SKETCH: a preliminary sketch rendered before an artist begins a drawing, is designed to work through potential problems with composition, values, perspective, and proportions.



The thumbnail sketch on the left was created prior to rendering the drawing on the right.



TOOTH: refers to the surface texture of paper, which can range from silky smooth to very course. The more tooth a paper has, the rougher it feels to the touch.



TORSO: also called the **trunk**, is the primary structure of a human body to which is connected the head, arms, and legs.

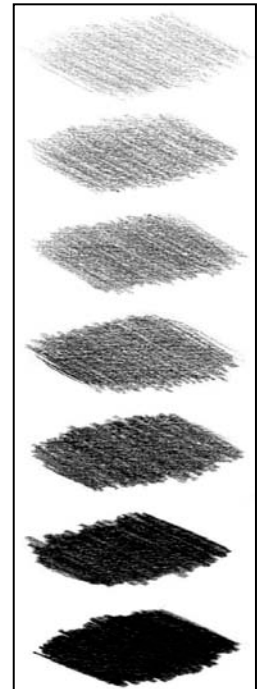
This drawing shows frontal and posterior views of male and female torsos.

VALUES: are the different shades of gray created in a drawing by various means.

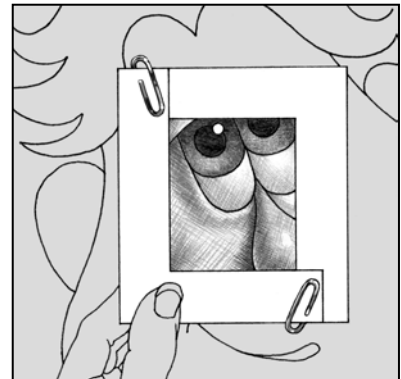
VALUE SCALE: refers to the range of different values from light to dark or from dark to light.



VANISHING POINT: is an imaginary point (marked VP in this drawing) on the horizon line where perspective lines seem to converge.



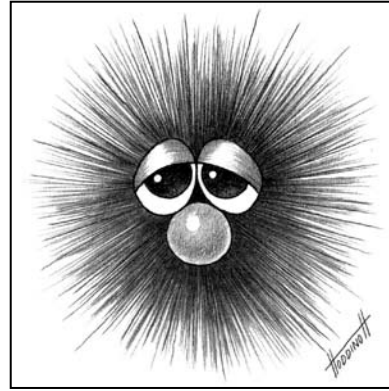
VIEWFINDER FRAME: is an adjustable, see-through drawing format, which allows artists to examine a potential drawing subject from various viewpoints, and is a priceless tool for planning a composition.



VINYL ERASER: is an artistic tool used for erasing sections of drawings and/or drawing crisp light lines and fine details on a surface covered with a drawing medium, such as graphite.

As you can see in this illustration, a vast selection of vinyl erasers is available.

WARM FUZZIES: are words of encouragement or affirmations either given or received. They represent something unique to everyone and live wherever kindheartedness dwells.



BRENDA HODDINOTT

As a self-educated teacher, visual artist, portraitist, forensic artist (retired), and illustrator, Brenda Hoddinott utilizes diverse art media including her favorites: graphite and paint.

Brenda is the author of *Drawing for Dummies* (Wiley Publishing, Inc., New York, NY) and *The Complete Idiot's Guide to Drawing People* (Winner of the Alpha-Penguin Book of the Year Award 2004, Alpha - Pearson Education – Macmillan, Indianapolis, IN). She is currently writing two books on classical drawing.

My philosophy on teaching art is to focus primarily on the enjoyment aspects while gently introducing the technical and academic. Hence, in creating a passion for the subject matter, the quest for knowledge also becomes enjoyable.

>Brenda Hoddinott<

Born in St. John's, Newfoundland, Brenda grew up in the small town of Corner Brook. She developed strong drawing and painting skills through self-directed learning.

During her twenty-five year career as a self-educated civilian forensic artist, various criminal investigation departments have employed Brenda's skills, including the Royal Canadian Mounted Police. In 1992, Brenda was honored with a commendation from the Royal Canadian Mounted Police, and in 1994, she was awarded a Certificate of Membership from "Forensic Artists International".

In 2003, Brenda retired from her careers as a forensic artist and teacher to work full time writing books and developing her website (Drawspace.com). This site is respected as a resource for fine art educators, home schooling programs, and educational facilities throughout the world