**Watercolor Words/Phrases Defined**

1. **Casein**: a fast-drying, water-soluble paint derived from milk protein, or casein
2. **Charging**: technique that involves mixing two or more colors directly on the paper instead of premixing on a palette
3. **Glazing**: applying thin, transparent washes of one color over another color
4. **Granulation**: speckled effect when coarse pigment settles into the paper indentations as the paint dries
5. **Gouache (or body color):** an opaque watercolor that can be applied thick or thin
6. **Hue**: a color’s common name (for example, cadmium red)
7. **Intensity**: a color’s saturation, brightness or strength
8. **Layering**: applying premixed colors over another wash to change its value or intensity
9. **Palette**: surface on which watercolors are mixed and/or stored
10. **Pigment**: dry coloring matter, usually an insoluble powder, that’s mixed with water and gum Arabic to create paint
11. **Scrubbing**: a dry-brush technique used to lift paint from or add color to an area of the surface
12. **Temperature**: the warmness or coolness of a color, depending on where the color is situated on the color wheel
13. **Tint**: created by adding water to the original color; the more water that’s added, the weaker the intensity
14. **Value**: a color’s relative lightness or darkness
15. **YUPO**: a “plastic” paper that doesn’t easily absorb paint and water
16. **Binder**: The medium that holds pigment particles together in paint.
17. **Composition**: The bringing together of parts or elements to form a whole; the structure, organization, or total form of a work of art.
    1. The “art” of arranging the elements and/or color of an artwork in a manner that pleases the eye.
18. **Deckle**: The rough edges of watercolor and drawing papers.
19. **Foreshortening**: The technique of representing a three dimensional image in two dimensions using the laws of perspective.
20. **Grain**: The basic structure of the surface of paper, as in fine, medium and rough grain.
21. **Linear**: A composition in which line is the dominant element in defining form as opposed to mass.
    1. Linear is considered the opposite of painterly.
22. **Medium**:
    1. Most commonly, an artist’s method of expression, such as ceramics, painting or glass.
    2. A particular material along with its accompanying technique; a specific type of artistic technique or means of expression determined by the use of particular materials.
    3. Medium can also refer to a liquid added to a paint to increase its ability to be worked without affecting its essential properties.
23. **Mixability**: The quality with which two paints can be combined to create a third.
    1. True pigments have better mixability than do hues.
24. **Nonrepresentational**: Refers to art that does not depict recognizable figures or elements of the natural world.
    1. Nonrepresentational art can be abstract, non-objective, and decorative.
25. **Opaque**: Impenetrable by light; not transparent or translucent.
26. **Opacity**: Denotes how much or little of the painting surface will show thru a layer of paint.
    1. True pigments tend to be more opaque, where hues tend to be more translucent.
27. **Organic**: Natural, or referring to nature in shape or form.
    1. Organic is the opposite of synthetic.
28. **Painterly**: The term refers to painting where the paint itself is loose, fluid or textured.
    1. Photographs and drawings where form is defined more by blocks of color than line are also often described as such.
29. **Polychrome**: Poly = many, chrome or chroma = colors.
    1. Having many colors; random or intuitive use of color combinations as opposed to color selection based on a specific color scheme.
30. **Realism**: The depiction of figures, objects or scenes with minimal distortion or stylization.
    1. Realist artists depict subjects with objectivity and accuracy, rather than interpretation.
31. **Representational**: The term refers to art that depicts recognizable figures or elements of the natural world; unlike abstract art.
32. **Tone**: A hue with gray added.
33. **Value**: The lightness or darkness of tones or colors.
    1. White is the lightest value; black is the darkest.
    2. The value halfway between these extremes is called middle gray.
34. **Vehicle**: The material in which a pigment is suspended in paint.
    1. Watercolors use gum arabic as their vehicle.
    2. Also known as a binder.
35. **Cold-pressed**: Watercolor paper that is cold pressed has mildly rough texture.
36. **Analogous colors**: Colors that are closely related on the color wheel.
37. **Complementary colors**: Colors directly across from each other on the color wheel.
38. **Drybrush technique**: Brushwork done on the dry surface of the paper.
39. **Gradated wash**: A wash in which the value gradually changes from dark to light.
40. **Hard edge**: The outer perimeter of a shape or series of shapes, sharply defined.
41. **Hot-pressed paper**: Smooth, slick paper that doesn’t easily absorb paint and water.
42. **Flat wash**: Brushing successive strokes of color on a wet or dry surface, with each stroke placed next to the other, to create an even layer of color.
43. **Lifting paint**: A technique for removing paint from a surface with a brush, paper towel or tissue in order to correct mistakes, develop textures, create highlights or change values.
44. **Lost and found edges**: Also called broken or inferred edges; used to create and suggest movement.
45. **Masking fluid**: Liquid latex used to preserve the white of the paper and to create textures.
46. **Palette knife**: Small spatula-style knife used to apply or remove paint, or to add texture.
47. **Pan paint**: Small cakes of watercolor paint that come in half-pan or whole-pan sizes.
48. **Rough paper**: Heavily textured paper
49. **Soft edge**: Fading or disappearing edge
50. **Staining colors**: Colors that absorb into the paper before the water has had a chance to evaporate.
    1. They’re difficult to lift and will leave a stain on the paper.
51. **Transparent paint**: Consists of pigment mixed with gum arabic, glycerin and a wetting agent.
52. **Variegated wash**: Type of wet-into-wet wash that involves placing colors side by side and then mixing and blending them along their edges.
53. **Wet-into-dry wash**: Also known as a glaze or layering wash.
    1. A wash that’s applied to a dry surface.
54. **Wet-into-wet wash**: Painting on a wet surface and letting colors blend as they may.
    1. Looks strong and vibrant while wet but loses intensity when the colors dry.
55. **Atmospheric perspective**: Suggesting perspective in a painting with changes in tone and color between foreground and background.
    1. The background is usually blurred and hues are less intense.
    2. (For example: when you look off into the distance things that are far away are distorted by the atmosphere causing them to look blurry and muted in color.)
56. **Genre painting**: The depiction of common, everyday life in art, as opposed to religious or portrait painting for example.
57. **Middle ground**: The part of a composition that appears between the foreground and background.
58. **Negative space**:
    1. The area around an object.
    2. The areas of an artwork that are NOT the primary subject or object.
59. **Pan color**: A semi-moist solid watercolor sold in a metal or plastic pan. Lighter weight and more portable than tube colors.
60. **Paper weights**: The weight of a stack of watercolor paper expressed in numeric values; the higher the number, the heavier the paper.
    1. Watercolor papers are made from cotton rag and when they get wet, the paper will wrinkle up.
    2. So, when you paint with 140lb paper it will wrinkle up if you don’t stretch your paper first.
    3. However, 300lb paper is thick enough to resist the wrinkling of the cotton fiber; this weight paper does not require stretching prior to painting.
61. **Positive space**:
    1. The area an object occupies.
    2. The area that IS the primary subject or object.
62. **Primary colors**: One of the three colors (red, yellow, and blue) that are the basis for all other color combinations.
    1. Pigment primaries are red, yellow, and blue; light primaries are red, green, and blue.
    2. Theoretically, pigment primaries can be mixed together to form all the other hues in the spectrum.
63. **Secondary color**: One of three colors created by mixing equal parts of two primary colors (red, blue, and yellow).
    1. The secondary colors are violet, orange, and green.
64. **Thumbnail sketch**: A very small, simple sketch usually done before a painting to try out design or subject ideas.
65. **Trompe l’oeil**: French for “fool the eye.”
    1. A two-dimensional representation that is so naturalistic that it looks actual or real (three-dimensional.)
66. **Tube color**: A liquid watercolor or gouache sold in a tube.
    1. Tube colors tend to have more pigment and are typically easier to work.
67. **Watercolor brush**: The principle tool for watercolor painting.
    1. Watercolor brushes are a specific type of brush, made with soft hair.
    2. Good brushes are made from sable hair (an animal about the size of a weasel).
    3. These brushes are quite expensive, so many artists use brushes made of synthetic material such as nylon.
    4. Some brushes mix sable with nylon for a compromise between the two.

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