

Art Vocabulary



background—the part of a scene that appears most distant; what is behind the foreground and middle ground

canvas—a piece of cloth used for a painting

color—how the eye sees light reflected off objects



composition—how things are placed in a work of art

cool colors—colors, such as blue, green, and white, associated with the sky, water, ice, and cooler temperatures



decorative arts—high-quality objects that are both functional and decorative



drawing—a picture made with pen, pencil, charcoal, or chalk



foreground—the part of a scene that appears closest; what is in front of the middle ground and background

line—a mark that is longer than it is wide



man-made—made by people

medium—the form of a work of art, such as a drawing, painting, or photograph



middle ground—the middle distance; what is between the foreground and background



natural—not made by people



paintbrush—a tool used to paint



painting—a picture made by applying paint to a piece of wood or cloth



photograph—an image captured with a camera



portrait—a picture of a person or group of people



pose—the position of a body



sketchbook—a blank book that an artist draws in



still life—a type of art that has natural things (such as flowers, vegetables, or fruits) and man-made things (such as baskets, bottles, or dishes) placed together

texture—how an object feels to the touch

warm colors—colors, such as red, orange, and yellow, associated with fire, heat, the sun, and warmer temperatures

IMAGE CREDITS (all works are in the collection of the J. Paul Getty Museum, unless otherwise noted):

(p. 75) **The Entry of the Animals into Noah's Ark**, Jan Brueghel the Elder, Flemish, 1613. Oil on panel, 92.PB.82; **The Rest on the Flight into Egypt with St. John the Baptist**, Fra Bartolommeo, Italian, Florence, about 1509. Oil on panel, 96.PB.15; **Still Life with Flowers and Fruit**, Claude Monet, French, 1869. Oil on canvas, 83.PA.215; **Bed (Lit à la Turque)**, attributed to Jean-Baptiste Tilliard, French, Paris, about 1750–60. Two-toned gilded beechwood; modern silk upholstery, 86.DA.535; **Chandelier**, Gérard-Jean Galle, French, Paris, about 1818–19. Gilt bronze, enameled metal, glass, 73.DH.76; **Paneling**, Unknown artist, French, Paris, about 1719. Painted and gilded oak; modern plaster plaque, 97.DH.2; **Taddeo Copying Raphael's Frescoes in the Loggia of Villa Farnesina** (detail), Federico Zuccaro, Italian, about 1595. Pen and brown ink, brush with brown wash, over black chalk and touches of red chalk, 99.GA.6.13; **The Entry of the Animals into Noah's Ark**, Jan Brueghel the Elder, Flemish, 1613. Oil on panel, 92.PB.82. (p. 76) **View of the Grand Canal and the Dogana** (detail), Bernardo Bellotto, Italian, Venice, about 1740. Oil on canvas, 91.PA.73; **Oval Basin**, attributed to Bernard Palissy, French, Paris, about 1550. Lead-glazed earthenware, 88.DE.63; **Still Life: Tea Set** (detail), Jean-Étienne Liotard, Swiss, Geneva, about 1781–83. Oil on canvas mounted on board, 84.PA.57; **The Entry of the Animals into Noah's Ark**, Jan Brueghel the Elder, Flemish, 1613. Oil on panel, 92.PB.82; **Still Life with Lemons, Oranges and a Pomegranate** (detail), Jacob van Hulsdonck, Dutch, about 1620–40. Oil on panel, 86.PB.538; **Kitchen Still Life with a Maid and Young Boy** (detail), Frans Snyders and Jan Boeckhorst, Flemish, about 1650. Oil on canvas, 78.PA.207; **Still Life with Flowers and Fruit** (detail), Claude Monet, French, 1869. Oil on canvas, 83.PA.215; **The Painter in His Studio** (detail), Pietro Longhi, Italian, about 1741–44. Oil on canvas, 2011.20. Purchased in part with funds realized from the sale of paintings donated by Burton Fredericksen and William Garred; **Still Life with Fruit and Decanter**, Roger Fenton, British, London, 1860. Albumen print, 85.XM.354.4. (p. 77) **Portrait of Louis XIV**, Workshop of Hyacinthe Rigaud, French, probably Paris, after 1701. Oil on canvas, 70.PA.1. Gift of J. Paul Getty; **Portrait of a Nurse and Young Child**, Unknown maker, American, about 1850. Hand-colored daguerreotype, 84.XT.172.4; **Bust of Mary Seacole**, Henry Weekes, British, 1859. Marble, 95.SA.82; **Man with a Hoe**, Jean-François Millet, French, Barbizon, 1860–62. Oil on canvas, 85.PA.114; **Sketchbook II**, João Glama-Ströberle, Italian, Rome, 1741. Getty Research Institute; **Still Life with Lemons, Oranges and a Pomegranate**, Jacob van Hulsdonck, Dutch, about 1620–40. Oil on panel, 86.PB.538; **Still Life with Fruit and Decanter**, Roger Fenton, British, London, 1860. Albumen print, 85.XM.354.4.