

**THE
CLARK**

ART FICTIONARY

From materials to methods, there are many elements of art history and art making that require special words. Discover a dictionary's worth of art lingo in this Clark-themed take on "Fictionary," a game in which words are what you make of them! Print out these two sets of color-coded cards and get ready to define art on your own terms.

ART 101

From Abstraction to Woodblock Print, these introductory terms (with **green** borders) are perfect for brushing up on your art knowledge.

CHALLENGE

Once you have the first set of words down to a fine art, challenge yourself with this special deck of advanced cards (with gray borders).

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Prepare the game by printing out the Art 101 cards (pages 3-21), the Challenge cards (pages 22-36) or both. The front of each card features a word and its definition; the back includes an image from the Clark's collection to help illustrate the concept. Print them single-sided in landscape orientation for the best results.

Assemble your cards by cutting them out and gluing the backs of the cards (the bottom rectangles) to the fronts of the cards (the top rectangles). You can also cut them out as one piece and fold down the center. Mix up the cards and pour them into a bag or bowl. You'll also need writing utensils and a stack of index cards (or small pieces of paper), and 2 or more friends willing to play along!

In this game, players take turns becoming the reader (the only person who knows the true definition of the word on the card they've drawn). Each turn should go a little like this:

- 1 The reader draws a word card from the bag and reads the word aloud, making sure to keep the definition a secret from everyone else.
- 2 Each player writes down their best guess at the word's definition on an index card and hands it to the reader.
- 3 The reader copies down the real definition and mixes it in with the others. The reader reads all definitions out loud to the group.
- 4 Everyone votes for the definition they think is correct. The reader reveals the answer and gives one point to each person who guessed correctly. You can also offer bonuses (such as a point to anyone whose definition fooled others). Or don't keep score at all and simply enjoy discovering some new art terms together!

MUSE

The leading influence or motivating spark for an artist



Jules-Clément Chaplain, *A Muse*, 1874. Pencil on wove paper. Acquired by the Clark, 1976. 1976.21.

In ancient Greece and Rome, the muse was personified and thought to give inspiration to artists of all types. This sketch of a personified muse holding a lyre represents musical inspiration.

ABSTRACTION

A non-representational work of art (one which does not depict a scene, objects, or have an obvious subject matter)

Abstract art, like this example by Gino Morandi, often involves experimentation with shapes, colors, and textures.



Gino Morandi, *Abstraction (Splash Colors with Lines)*, 1952. Silk screen on paper with additions by hand. Gift of Mrs. Hereward Lester Cooke, 1988. 1988.126.

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COMPOSITION

The underlying structure of a work of art that visually organizes each element in relation to the whole

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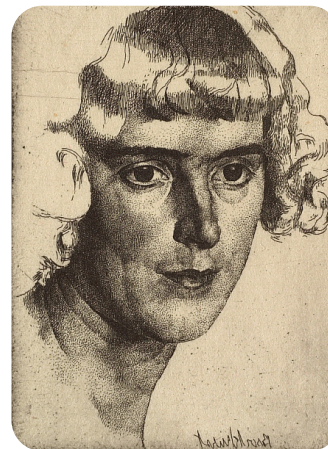
STIPPLING

Small dots or marks used to create shapes and three-dimensional space in an artwork



An easy way to understand the composition of an image is to pay attention to where your eyes go first. *A Street in Venice* has a strong vertical composition, drawing your eyes up the alleyway until you reach the two figures.

John Singer Sargent, *A Street in Venice*, c. 1880–82. Oil on canvas. Acquired by Sterling and Francine Clark, 1926, 1955.575.



In this etching by Gerald L. Brockhurst, you can see stippling used to form shadows on Amanda's face. The tiny dots also give her skin texture. Pull out a pencil and try to shade a shape with stippling. Imagine how much time it took Brockhurst to stipple this face!

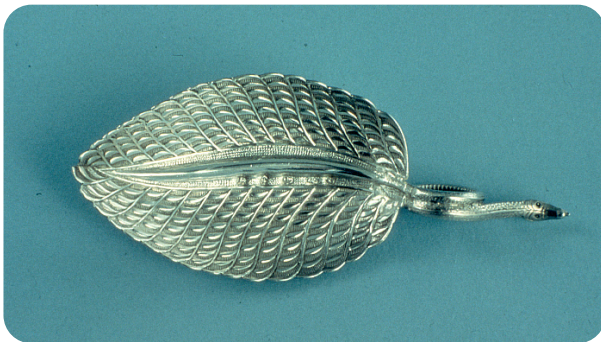
Gerald L. Brockhurst, *Amanda*, 1901–1978. Etching and stipple engraving on laid paper. Acquired by the Clark, 1987. 1987.74.

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ORGANIC

Inspired by or taking the shape of a living thing

This silver spoon takes on the organic form of a leaf.



Matthew Linwood, *Caddy Spoon*, 1807. Silver. Acquired by Sterling and Francine Clark before 1955. 1955.134.

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NEOCLASSICAL

An eighteenth-century art movement inspired by the art and culture of ancient Greece and Rome

In *Brutus Condemning His Sons to Death*, Guillaume Lethière interprets an episode from Roman history with a Neoclassical attention to architecture and costume.



Guillaume Lethière, *Brutus Condemning His Sons to Death*, 1788. Oil on canvas. Acquired by the Clark, 2018. 2018.1.1.

MEDIUM

A specific material
used to create art

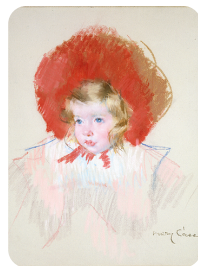
PERSPECTIVE

The technique an artist may use to
make objects within their work
appear to have volume and sit
within a real space

These three works of art are each done in a different
medium (terracotta, pastel, and oil paints).
What other media can you find
in the Clark's collections?



Jean-Marie Nougaret,
*Bust of a Young
Woman*, 1802.
Terracotta on marble
base. Acquired by
Sterling and Francine
Clark, 1931. 1955.974.



Mary Cassatt, *Child
with Red Hat*, c. 1904.
Pastel on light blue
paper. Acquired by
Sterling and Francine
Clark, 1935. 1955.674.



Édouard Manet, *Moss
Roses in a Vase*, 1882.
Oil on canvas.
Acquired by Sterling
and Francine Clark,
1923. 1955.556.



Dirck van Delen, *Church Interior with the Parable of the
Pharisee and the Publican (Luke 18:9-14)*, 1653. Oil on panel.
Gift of Asbjorn R. Lunde, 1981. 1981.63.

This painting by Dirck
Van Delen shows the
inside of a Dutch
church. Here Van Delen
creates perspective by
manipulating the size
of elements in his
scene. What do you
notice about the
columns and people
as you look toward
the back of the space?

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TRANSLUCENT

Allowing light to pass through



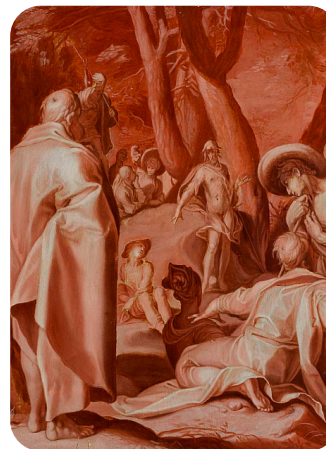
This cream pitcher is made from translucent glass that allows light to shine through its surface. Hold a flashlight up to different objects around your home and see which ones are translucent!

Maker unknown, *Footed Cream Pitcher*, c. 1820–60. Free-blown glass. The Albert and June Lauzon Collection of Early American Blown Glass, 1981. 1981.105.

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MONOCHROME

A work of art produced with only a single color



Red is the main color in this monochromatic oil painting. The artist uses varying shades of red to show light and shadow. Try to imagine what this painting would look like in another color!

Abraham Bloemaert, *John the Baptist Preaching*, 1593–95. Oil on panel. Acquired by the Clark, 2012. 2012.16.

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WASH

Fields of color created by the application of a thinned paint to the paper or canvas

This artist used a wash of gray to create shadows behind the trees and ground. Create your own washes of color on a piece of paper with watercolors or watered-down food coloring. After it dries, grab a pen or black marker to draw in some details.



Thomas Gainsborough, *Landscape with Herdsman Driving Cows and Distant Buildings*, mid to late 1780s, Black chalk over brush and gray wash with lead white on beige laid paper, fixed with gum. Gift of the Manton Art Foundation in memory of Sir Edwin and Lady Manton, 2007. 2007.8.77.

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ANGULAR

Something that has sharp corners or angles (as opposed to rounded edges)



The masts and canopies on the boats in *King Melchior Sailing to the Holy Land* by Pesellino are very angular, contrasting with the curvy sails. What else can you see in this painting that is angular?

Pesellino (Francesco di Stefano), *King Melchior Sailing to the Holy Land*, c. 1445–50. Tempera, oil, and gold on panel. Acquired by Sterling Clark, 1914. 1955.940.

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CAST

To form a material into a desired shape through the use of a mold

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CURVILINEAR

Made from curved lines
(as opposed to straight ones)



Degas originally made the sculpture *Little Dancer Aged Fourteen* out of wax. The sculpture you can see at the Clark was later cast in bronze. Casting allows for multiple copies of a sculpture to be made, so you might see this *Little Dancer* at other museums as well.

Hilaire-Germain-Edgar Degas, *Little Dancer Aged Fourteen*, modeled 1879–81, cast 1919–21. Bronze with gauze tutu and silk ribbon, on wooden base. Acquired by Sterling and Francine Clark, probably in the 1920s, 1955.45.



Henri De Toulouse-Lautrec created dancer Loïe Fuller's movement and flowing clothing by using curvilinear forms. There are no sharp angles or edges here! Take a pencil and try drawing your own big, curvy, loopy lines. What pictures could you make with the curvilinear shapes you created?

Henri de Toulouse-Lautrec, *Miss Loïe Fuller*, 1893. Lithograph printed in blue-gray, brown-aubergine, and yellow, touched with gold and silver powder on cream wove paper. Acquired by the Clark, 1962. 1962.105.

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EMBROIDERY

The process of forming a pattern or image by stitching a piece of fabric with thread or yarn



The intricate designs on these *portieres* (door-length curtains) were embroidered with silk thread.

Sir Lawrence Alma-Tadema, designer, *One of a pair of Portieres for the Marquand Music Room*, c. 1885-1887. Silk rep and satin fabrics, silk embroidery threads and trim. Gift of Brian Coleman, 2015. 2015.2.1.

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IMPRESSIONISM

A nineteenth-century art movement characterized by painting “from life,” instead of from models in a studio, and a focus on the nature of light and color in the scene

Renoir’s flowing brushstrokes, layers of color, and careful attention to the way light shines on the onions’s papery skin are characteristic of Impressionism.



Pierre-Auguste Renoir, *Onions*, 1881. Oil on canvas. Acquired by Sterling and Francine Clark, 1922. 1955.588.

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NATURALISM

The quality of realism in art,
with things depicted as they are
in nature



The insects on this
were painted with
enough naturalism
that you might even
think they are
photographs! The
artist painted them
“from nature,” likely
using real insect
specimens to guide
his art.

Lippert & Haas Manufactory, *Plate*, 1840. Hard-paste
porcelain. Acquired by the Clark, 1996, 1996.7.

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RELIEF

A work of art carved or molded so
that some elements physically stand
out from the background



In this
terracotta
relief by Joseph
Chinard, the
man's face and
shoulders are
raised above
the round
background.

Joseph Chinard, *Portrait of a Man*, 1787. Terracotta. Acquired
by the Clark, 2012. 2012.18.

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CONTOUR

An object's outline

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SUBLIME

Inspiring awe and a feeling of looking upon unlimited greatness



Ammi Phillips outlined Harriet Campbell's dress and skin in darker colors, creating strong strong contours.

Find an object in your home and try drawing its contours. An easy way to do this is to imagine tracing all of the hard edges of the object with your finger and draw the lines you think you would feel.

Ammi Phillips, *Portrait of Harriet Campbell*, c. 1815. Oil on canvas. Gift of Oliver Eldridge in memory of Sarah Fairchild Anderson, teacher of art, North Adams Public Schools, daughter of Harriet Campbell, 1991. 1991.8.

In this painting by J.M.W. Turner, the energy of the brush strokes and the explosive colors capture the sublime, showing awesome natural power on a grand scale.



Joseph Mallord William Turner, *Rockets and Blue Lights (Close at Hand) to Warn Steamboats of Shoal Water*, 1840. Oil on canvas. Acquired by Sterling and Francine Clark, 1932, 1955.37.

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PAINTERLY

A way of describing art in which shapes and volume are created by using color or texture instead of relying on line

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SILHOUETTE

The shape or shadow of an object, or the type of art-making that features silhouettes of figures



In *Rouen Cathedral*, Monet takes a painterly approach by using small splotches of color to show how light and shadow come together to create the forms of the building.

Claude Monet, *Rouen Cathedral, the Façade in Sunlight*, c. 1892–94. Oil on canvas. Acquired by the Clark in memory of Anne Strang Baxter, 1967, 1967.1.



This engraving by Samuel Freeman shows the silhouette of the poet Lord Byron. Make your own silhouette by holding differently shaped objects in front of a light near a blank wall to see their shadowy shapes. If you're feeling playful, practice some shadow puppets using your hands!

Samuel Freeman, *Silhouette of Lord Byron*, cut by Mrs. Leigh Hunt, 1828. Engraving. Gift of Paul Katz, 2002. 2002.3.6.

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HORIZON LINE

The line where the ground or water meets the sky in a work of art

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INCLINED PLANE

A diagonal surface that connects two different levels

This painting by John Constable shows a crisp horizon line where the yellow-green hills meet the pink and blue sky. The river shrinks as it moves toward the horizon, emphasizing the effect that the horizon line has on the visual space in the painting.



John Constable, *Stratford Saint Mary from the Coombs*, c. 1800. Oil on canvas. Gift of the Manton Art Foundation in memory of Sir Edwin and Lady Manton, 2007. 2007.8.9.

In this oil painting, the ground that the sleigh has just driven over is an inclined plane. The snowy slope connects the top third of the image to the bottom third.



Winslow Homer, *Sleigh Ride*, c. 1890–95. Oil on canvas. Acquired by Sterling and Francine Clark, 1944, 1955.771.

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PROPORTION

The relationship of a part to the whole or two parts to each other

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LANDSCAPE

A work of art that has a natural scene as its main subject



Bida, Alexandre (French) 1823-1895
Study for Illustration for Shakespeare's Henry VI

Alexandre Bida, *Study for illustration for Shakespeare's Henry VI*, 1833–1895. Black chalk touched with white on paper. Acquired by the Clark, 1984. 1984.111.

The artist based this chalk drawing around a grid to ensure the figures were in proportion to one another and the buildings around them.

The river, tree line, and rising mountain are the main subjects of this landscape by Yoshida Hiroshi.



Yoshida Hiroshi, *Suiren Marsh at Hakkōdasan*, 1929. Color woodblock print. Gift of the Rodbell Family Collection, 2014. 2014.16.33.

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GENRE

A type or grouping in art based on a specific technique or subject matter

Some popular genres of painting include still life, portraits, landscapes, and history paintings. (To make things even more complicated, *The Card Players* falls into another genre of painting known as . . . “genre painting.” This type of art shows scenes of everyday life.)



David Teniers II, *The Card Players*, 1646. Oil on panel. Acquired by Sterling Clark, 1916. Acquired by Sterling Clark, 1916. 1955.874.

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PRIMARY COLOR

One of the three foundational colors (blue, red, or yellow) that can be mixed to create other colors

Though this finished landscape features many hues and shades, Pissarro started with the primary colors. You can still see them on the palette! Try painting or drawing your own picture using red, yellow, and blue.



Camille Pissarro, *The Artist's Palette with a Landscape*, c. 1878–80. Oil on panel. Acquired by Sterling and Francine Clark, 1935. 1955.827.

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COMMISSION

A work of art made at the request of a client who pays the artist to complete it

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FOREGROUND

The part of an image that is at the front, closest to the viewer



Artists like Giovanni Battista Tiepolo often worked on commission, making art for a specific person or institution. *The Chariot of Aurora* is thought to be a sketch for a larger painting, which painters sometimes make when preparing to do a commissioned work.

Giovanni Battista Tiepolo, *The Chariot of Aurora*, c. 1734. Oil on canvas. Acquired by Sterling Clark, 1918, 1955.876.



In painting, the foreground is often where most of the action happens. The foreground of this painting contains the people loading the ferry and one scared donkey leaping into the water while a cow looks on.

Adam Pynacker, *The Ferryboat*, c. 1657. Oil on canvas. Acquired by the Clark, 1990. 1990.6.

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WOODBLOCK PRINT

An image made by applying ink to an engraved block of wood and printing it on paper

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DYNAMIC

A work of art characterized by its movement, vitality, or energy



The Clark's collection includes more than eighty Japanese woodblock prints. Prints like this start from one or more carefully carved blocks of wood. Colors are applied layer by layer.

Utagawa Kunisada II, *The Maiden, from Lady Murasaki's Tale of Genji Card Game*, 1857. Color woodblock print. Gift of Henry Morris and Elizabeth H. Burrows, 1980. 1980.50.



This bronze sculpture by Frederic Remington is full of flying limbs and quick movements. Crisscrossing lines that invite your eyes to move around the piece give it a dynamic quality.

Frederic Remington, *The Wounded Bunkie*, 1896. Bronze. Acquired by Sterling and Francine Clark, 1946, 1955.13.

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SYMMETRIC

Composed of matching parts that can be mirrored across an axis or in a circle



If you split this sketch of a *Three-Branch Candlestick* down the middle, both sides would be exactly the same. Try playing with symmetry on your own by drawing half of something. Once you've finished your half, hold the sketch up to a mirror so you can see the reflection of the sketch next to it. Observe the perfect symmetry you've created!

Henry Auguste (or workshop), *Three-Branch Candlestick*, after 1804. Pen and ink and gray wash over pencil on laid paper. Acquired by the Clark, 1984. 1984.82.

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ORNAMENT

An element or elements added for the sole purpose of embellishing a work of art



This silver cup by Paul de Lamerie is covered in ornament. Every inch of the surface of the cup has been decorated with extra silver forms such as lions, lizards, and plants.

Paul de Lamerie, *Two-Handled Cup and Cover*, 1742/43. Silver. Acquired by Sterling and Francine Clark, 1931. 1955.413.

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OPAQUE

No light can pass through



The white glass swirls in this vase are opaque. While the surrounding glass is transparent and lets light through, the swirls will not.

Maker unknown, *Vase*, c. 1850–1880. Colorless and opaque white glass. The Albert and June Lauzon Collection of Early American Blown Glass, 1981. 1981.134.

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SCALE

The ratio between the size of the original object to the size of a copy or model of the object



This bronze horse by Giovanni Bologna is a scale model of a real horse. The artist carefully made this tiny horse with details like a braided tail and powerful muscles. While an actual horse would be about five feet tall, this bronze model measures only ten inches.

Giovanni Bologna, called Giambologna, *Walking Horse with Hogged Mane and Saddlecloth Bearing the Vinta Coat of Arms*, c. 1610. Bronze. Acquired by Sterling Clark, 1913. 1955.1004.

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PATTERN

The repetition of a particular series of objects, shapes, or other elements

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MIDDLE GROUND

The part of the image between the foreground and background



The woman on the left wears a gingham patterned dress and a polka dot patterned scarf. These patterns are formed by repeating shapes and lines, but they can also be made with repeated colors. What patterns can you find in your home?

Pierre Bonnard, *Women with a Dog*, 1891. Oil and ink on canvas. Acquired by the Clark, 1979. 1979.23.



This young girl knits in the foreground of the image, while a background of trees and hills are visible in the background. That leaves the herd of sheep to occupy the middle ground.

Jean-François Millet, *Young Girl Guarding her Sheep*, c. 1860–62. Oil on panel. Acquired by Sterling and Francine Clark, 1945, 1955.532.

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CONTÉ

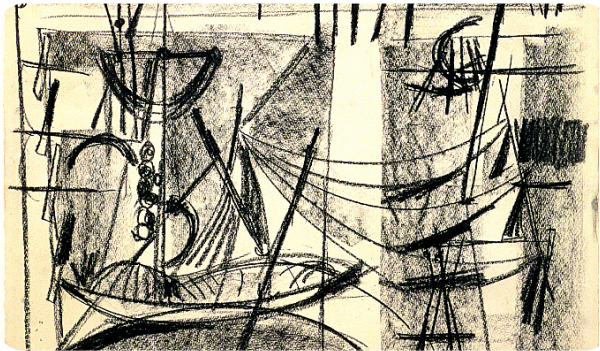
A type of French crayon made from graphite or charcoal and wax or clay binder without any grease

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SFUMATO

From the Italian word for “smoke”; a painting technique that involves layering thin glazes to create a hazy or foggy look

This abstract image of fishing boats by Nino Perizi is drawn in Conté crayon. This medium produces much less dust than other charcoals or pastels, making it easier to control.



Nino Perizi, *Abstraction—Fishing Boats*, 1927. Conté crayon on paper. Gift of Mrs. Hereward Lester Cooke, 1988. 1988.131.

While sfumato is typically associated with Renaissance art, this painting by Winslow Homer shows a similar hazy effect. The sky, mountains, and distant rocks blend together, setting a pensive mood for the scene.

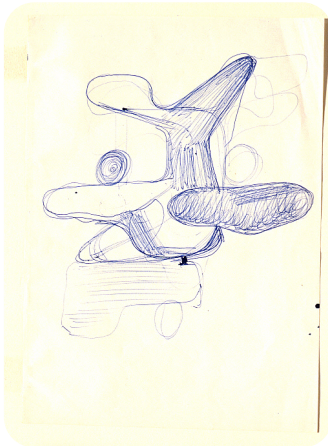


Winslow Homer, *The Bridle Path, White Mountains*, 1868. Oil on canvas. Acquired by Sterling and Francine Clark, 1950, 1955.2.

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BIOMORPHIC

Abstract yet evocative of naturally occurring shapes
(like plants or body parts)



Biomorphic shapes evoke forms from life without directly representing them. While this biomorphic figure by an unknown author does not seem to be a representation of any particular thing, you might see a face when looking at it.

Unknown, *Abstract Figure*, twentieth century. Blue ball point pen ink on paper. Gift of Mrs. Hereward Lester Cooke, 1988. 1988.154.

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INLAY

A woodworking technique that involves using a variety of small pieces of wood to form a pattern within a larger piece

This card table from 1795 is constructed out of mahogany, but the designs you can see on its surface are an inlay of satinwood cut into smaller shapes and set into carved spaces.

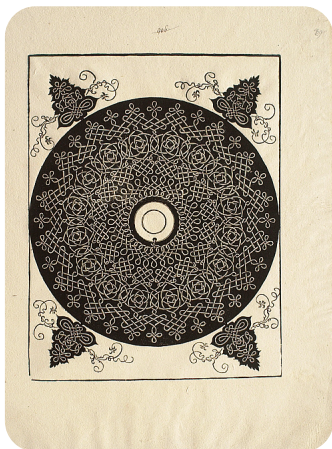


Possibly William Whitehead, *Demilune Card Table*, c. 1795. Mahogany with satinwood inlay. Gift of Mr. and Mrs. Robert W. Chambers, Jr., 1997, 1997.10.1.

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CONCENTRIC

Shapes or forms centered
around the same point



This woodcut print by Albrecht Dürer shows us a series of concentric designs all focused on the white circle. Try drawing a central shape, adding a few more shapes around it, and filling the space between with patterns or different colors.

Albrecht Dürer, *Third Knot, with a black circle on a white medallion*, c. 1506. Woodcut on paper. Acquired by the Clark, 1968. 1968.281.

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ENCAUSTIC

A technique that uses the application of hot wax mixed with resin and pigment to “paint” an image

These flowers by John La Farge are create entirely in the encaustic technique. The surface of the image is very bumpy and shiny because of the wax.



John La Farge, *Flowers—Decorative Study*, by 1890; reworked 1910. Encaustic on canvas. Gift of L. Bancel La Farge, 1966. 1966.10.

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MAQUETTE

A small wax or clay model made to prepare for a final (and often larger) sculpture



This small figure is a bronze version of a maquette Degas made in the 1880s. His studies in both sculpture and two dimensional media helped him improve his representation of movement and the human form.

Hilaire-Germain-Edgar Degas, *Grand Arabesque, First Time*, Modeled c. 1880s, cast 1919–21. Bronze. Acquired by Sterling and Francine Clark, 1921, 1955.46.

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GOUACHE

A water-based paint made from ground pigments, a plant-based binder, and a white filler (like chalk) to give the paint its signature opacity

This landscape by Henri-Eugène Callot shows off the unique opaque qualities of water-based gouache paint.



Henri-Eugène Callot, *Harbor and Rocks*, 1900–1921. Gouache and black chalk on paper. Acquired by Sterling and Francine Clark before 1955. 1955.1029.

MONOTYPE

A single, unique print made by brushing ink or paint onto a smooth surface such as glass and transferring it onto paper



In the Garden by Carlo Alberto Petrucci is a monotype, so it is the only print of the image that looks exactly like this. Use a plastic bag or a cereal box and spread paint on it to make your own monotype. Lay a piece of paper onto the paint and rub it gently. Carefully lift the paper back up to see your unique print!

Carlo Alberto Petrucci, *In the Garden*. Monotype on paper. Acquired by the Clark, 1979. Acquired by the Clark, 1979, 1979.25.

LACQUER

A coating of various clear or colored substances that dry into a film when applied to a surface



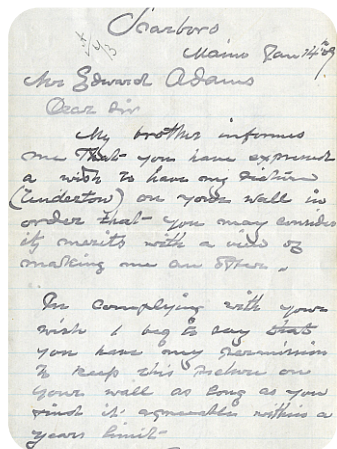
Lacquer is often used to seal a surface and give it a nice shine. The lacquering on this cabinet imitates a technique that originated in East Asia.

Unknown, "Japanned" Bureau Cabinet, c. 1720. Oak, wood veneer (probably pear), pine; red and black pigments and varnish; areas of raised gesso; silvered, gilt, and painted decoration; brass. Acquired by the Clark, 2018. 2018.7.

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EPHEMERA

Written and printed materials that were not originally meant to be preserved



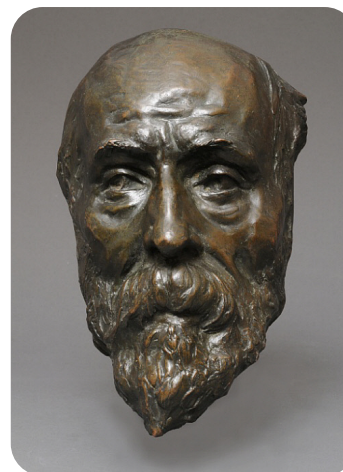
The Clark has a large collection of letters from Winslow Homer. Ephemera like this can sometimes end up in museum collections. What written things do you keep despite their ephemeral (short-lasting) nature?

Winslow Homer, *Letter to Edward Adams*, 14 Jan. 1889. Ink on paper. Acquired by Sterling and Francine Clark before 1955 1955.2632.1.

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PATINA

The unique quality of a surface (usually wooden or copper) caused by age and use



This *Mask of Auguste Renoir* has a dark brown patina on its bronze surface. A patina forms on bronze over time due to oxidation, but it can also be formed through an intentional chemical reaction.

Armand Lucien Bloch, *Mask of Auguste Renoir*, c. 1910. Bronze with dark brown patina. Acquired by the Clark, 2013. 2013.2.

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CONTRAPPOSTO

A way to position a figure by placing their weight on one foot, dropping one hip, and turning their shoulder so the figure seems both relaxed and mobile at once

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PANORAMA

An image of an open space that encompasses the entire range of vision from the position of the viewer



The contrapposto stance, seen in this image of *Mercury* in the style of Perugino, is characteristic of classical Greek art but can frequently be seen in European art from the Renaissance period. Try out the contrapposto position yourself. How does it feel to stand this way?

After Perugino (Pietro di Cristoforo Vannucci), *Mercury*, 1466–1600. Metalpoint, brush and gray ink, heightened with white, on light grayish-brown prepared paper. Acquired by Sterling and Francine Clark, 1919. 1955.1459.

In this panorama, the far-reaching view makes it feel as though you are standing up on the hill, looking down at a sweeping view of the railroad and activity below.



Maxime Lalanne, *Panorama with Railroad Cars and Viaduct in Distance*, 1871. Etching on laid paper. Acquired by the Clark, 1977. 1977.81D.

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GESTALT

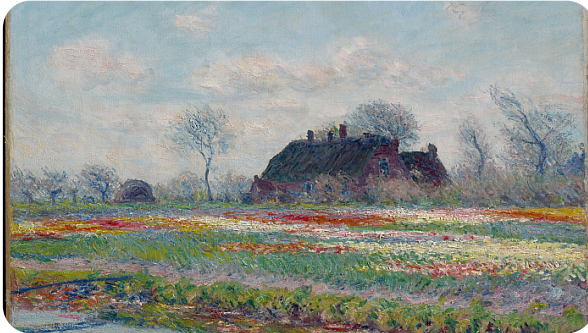
The state of individual parts combining to make something that can be perceived as a separate, cohesive whole

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TEMPERA

A paint typically made with egg yolk as its binder

Looking closely, *Tulip Fields at Sassenheim* by Claude Monet looks like a series of brushstrokes in dots and dabs. You perceive the gestalt, however, by stepping away and seeing the cohesive landscape with a field of flowers and a house in the background.



Claude Monet, *Tulip Fields at Sassenheim*, 1886. Oil on canvas. Acquired by Sterling and Francine Clark, 1933, 1955.615.



Portrait of a Lady by Domenico Ghirlandaio is painted in both tempera and oil paint. Tempera dries to a matte finish, while oil paint usually remains glossy.

Domenico Ghirlandaio, *Portrait of a Lady*, c. 1490. Tempera, oil, and gold on panel. Acquired by Sterling Clark, 1955.938.

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CLARK

GESSO

A primer made of chalk or gypsum used to prepare a surface for painting with tempera or oil



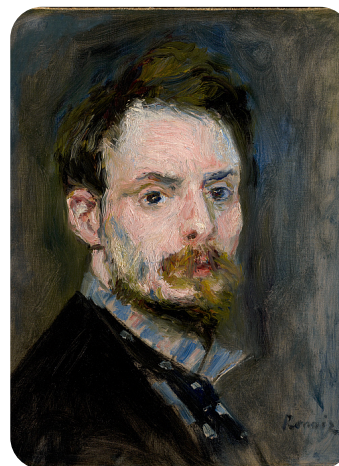
The surface of this painting by Degas was prepared with gesso. Gesso dries hard, making the surface more stiff and more textured. This keeps the paint from soaking into the paper and warping the surface.

Hilare-Germain-Edgar Degas, *Possibly Marguerite de Gas or a copy of an Italian 15th Century drawing*, 1844–1917. Pencil on white wove paper on gesso, gone over in tempera or gouache. Acquired by the Clark, 1971. 1971.46A.

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IMPASTO

Italian for “mixture”; a painting technique which favors paint laid thickly on a surface so that the brushstrokes or knife marks remain visible



This *Self-Portrait* of Renoir features areas of high impasto mixed with areas of very thin paint. You can still see each brushstroke that has been made to form the face and hair. Renoir uses this to his advantage. The brushstrokes give texture to his hair and beard that would be difficult to paint otherwise.

Pierre-Auguste Renoir, *Self-Portrait*, c. 1875. Oil on canvas. Acquired by Sterling and Francine Clark, 1939. 1955.584.

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CYANOTYPE

A process of photographic printing, that produces white images on a cyan-blue background

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ROCOCO

A type of art characterized by elaborate ornamentation



This cyanotype by Anna Atkins was made with a scientific purpose. She placed dried plant specimens onto light-sensitive paper and exposed it to light to create a negative image of the plant. The albums she made with these photographs were shared with other botanists.

Anna Atkins, *South America*, 1851–1854. Cyanotype. Acquired by the Clark, 2004. 2004.2.



Rococo is associated with delicate, excessive ornament that uses swirling plant and animal motifs in great quantities. In the 1700s, the Rococo style appeared in painting, architecture, and even the decorative arts.

Paul de Lamerie, *Teakettle, Stand, and Lamp*, 1745–47. Silver and ivory. Acquired by Sterling and Francine Clark before 1951, 1955.332.

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VIGNETTE

An image, generally small, that lacks a clearly defined edge



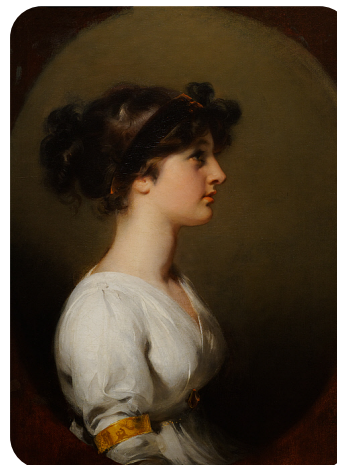
In this vignette, an illustration for Thomas Moore's *The Epicurean*, J.M.W. Turner uses the different poses of the figures in the bottom half of the image to form its loose border. The pale blue sky at the top fades into the cream paper.

Joseph Mallord William Turner, *The Garden: An Illustration to Thomas Moore's "The Epicurean"*, c. 1837–39. Watercolor over graphite, with scraping, on cream wove paper. Gift of the Manton Art Foundation in memory of Sir Edwin and Lady Manton, 2007. 2007.8.118.

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CHIAROSCURO

The use of contrasting areas of light and dark to create three-dimensional forms



The elegant form of Caroline Upton's neck and the gentle curves in her face are highlighted using chiaroscuro, contrasting her skin and dress against deep shadows.

Sir Thomas Lawrence, *The Honorable Caroline Upton*, c. 1800. Oil on canvas. Acquired by Sterling and Francine Clark, 1944. 1955.958.

EDITION

A set (usually limited) of identical prints an artist makes from their printing surface, excluding any prints that deviate

FACADE

The street-facing side of a building, often highly decorated

While very similar, these are two different engravings of the same image. To be a true edition all of the prints included in it should be identical. What small differences can you spot between these two?



After Albrecht Dürer, *The Prodigal Son*, after 1496. Engraving on paper. William J. Collins Collection, 1958. 1958.3.



After Albrecht Dürer, *The Prodigal Son*, after 1496. Engraving on paper. William J. Collins Collection, 1958. 1958.4.

This photograph shows off the classic Roman temple facade of the Pantheon, featuring columns and a triangular pediment. Have you seen any buildings that have a similar type of facade?



Eugène Constant, *The Pantheon*, c.1852. Albumen print from albumen(?) glass negative. Lent by The Troob Family Foundation, TR20.TR2018.20.1.

ICONOGRAPHY

Established conventions of artistic representation that can refer symbolically to certain subjects or ideas

In this altarpiece, each saint carries an object that is symbolically connected to their identity. These conventional representations for the saints are examples of iconography.



Ugolino di Nerio, *Virgin and Child with Saints Francis, Andrew, Paul, Peter, Stephen, and Louis of Toulouse*, c. 1317–21. Tempera and gold on panel. Acquired by the Clark, 1962. 1962.148.

CARICATURE

An image of a person or thing with some features exaggerated or distorted for the purpose of parody

This artist experimented with a whole page of anonymous caricatures. You can try drawing a caricature of someone you know . . . as long as they have a good sense of humor!



Unknown, *Three Rows of Caricature Heads*. Pen and brown ink on paper. Gift of the Joseph F. McCrindle Collection, 2009. 2009.12.31.

THE
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ENAMEL

A type of paint made from finely ground pigments and a resin that creates a glossy surface



This glass is decorated with enamel. All of the colored designs were laid onto the clear glass with pigmented resin that fires into this glossy surface.

Maker unknown, *Tumbler*, c. 1775–1825. Colorless glass and enamel. Gift of Milton W. Alexander, 1974. 1974.12.

THE
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TRIPTYCH

A work of art spanning three sections or panels

This triptych woodcut depicts each step in the printing process. The first panel shows the draftsman of the image, the second panel the carver, and the third panel the printmaker. The triptych format helps emphasize how each step of the process relates to the others.



Emil Orlik, *Triptych: The Draughtsman, The Woodcutter, The Printer*, c. 1900. Woodcut on paper. Acquired by the Clark, 1979. 1979.31.

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PENTIMENTO

The appearance of other layers in an old painting as the paint becomes transparent over time



Sandro Botticelli and Studio, *Virgin and Child with Saint John the Baptist*, c. 1490. Tempera, oil, and gold on panel. 1955.930.

Look closely at the lower right corner of this painting. What's going on with the red tablecloth? As oil paint ages, it sometimes becomes transparent, creating a pentimento effect (like the green background appearing through the table).

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TROMPE-L'OEIL

French for “trick the eye”; a two-dimensional work of art that is realistic enough to “trick” the viewer into perceiving it as three-dimensional reality



Louis Léopold Boilly, *Various Objects*, c. 1785. Oil on canvas. Acquired by the Clark, 1981, 1981.1.

This painting by Louis Léopold Boilly features a deceptive level of realism. If you only gave it a passing glance in person, you might think that you could reach out and grab the letters or tools!