



Frog Hollow Vermont State Craft Center
Jury Standards for Two Dimensional Fine Arts:
Criteria for Painting and Drawing

Frog Hollow jury standards for two-dimensional fine arts require finished work that demonstrates technical fluency and a spirited sense of personal vision. A juror's consideration of an applicant should be open to include a range of painting approaches from innovative to more traditional in materials and content. One should see in an artist's body of work an individual style and a unified vision that is clearly his or hers. The work presented should not be "all over the place" and should feel consistent in style.

Technical Guidelines for Painting:

1. The artist's handling of paint should exhibit confidence and expertise with the painting media. Painting media might include acrylic, oil, watercolor or gouache. There may also be mixed media including drawing materials and collage.
2. Paintings should be on a support that is intended to last and is in good condition. Stretched canvas or linen should be taught without puckers. Stretcher bars and other types of wood supports should not be warped, so that the painting hangs flat against the wall. Supports may include gesso board and masonite panels. Canvas board is a questionable support. Watercolor and gouache should be on ph neutral paper or board. Paper stock should be archival / museum quality paper.
3. Oil and acrylic (unless used as a stain) on canvas, linen, wood or Masonite should have a gesso or traditional ground.
4. In the jury process not all pieces need to be framed. However, a good sampling of the artist's work should be framed to demonstrate the type of frames the artist would choose and how the pieces look framed. Frames should be of high quality and appropriate to the piece. Charcoal and pastel drawings should be framed so that there is a separation, such as a window mat, that prevents the chalks from touching the glass of the frame. A metal frame should be sturdy and good quality. There should be no seams or gaps in the joined pieces of frames and no scratches. Matting should be acid free, museum quality, professionally cut (no over cuts, clean matt). Glass or plexiglass should have no scratches and be clean.

Labeling Prints from Originals: Prints made from originals should be labeled with a sticker on the back. The label should clearly state the printing process used, edition information if applicable, any pertinent information that would inform the potential buyer as to the longevity of the inks used and the effects of exposure to sunlight.

Aesthetic Considerations: Paintings being juried should represent a realization of stylistic development and demonstrate a harmony of intent, process and result. A juror should be able to recognize a cohesive thread throughout the individual's work as well as seeing the strength and completeness in each piece shown. The personal vision of the artist should engage the viewer and elicit a response well beyond acknowledging technical proficiency.

Glossary of terms:

Acrylic:

A.W.S.: Abbreviation of the **American Watercolor Society**, established in 1866.

Acid Free: Acid free refers to papers without acid (pH) in the pulp when manufactured. High acidity papers degrade quickly.

Acrylic: Paint made from pigments and a synthetic plastic binder, water-soluble when wet, insoluble when dry. Developed commercially in the 30s and 40s and perfected in the 50s through 70s, this popular alternative to oil paint can also duplicate many of watercolor's unique characteristics when used in a fluid manner.

Alla Prima: Italian phrase meaning, "first time", painting directly in one session with no under-drawing or painting. Usually refers to oil or acrylic painting.

Analogous colors: A grouping of related colors next to each other on the color wheel.
Example: Yellow, Yellow Green, and Green.

Aquarelle: The French term for the process and product of painting in transparent watercolor.

Archival Paper: Archival watercolor paper is any pure 100% rag, cotton, or linen watercolor paper of neutral or slightly low ph, alkaline (base) vs. acidic, and pure ingredients. Some synthetic papers are archival in nature but have unique working properties.

Atmospheric perspective: Suggesting perspective in a painting with changes in tone and color between foreground and background. The background is usually blurred and hues are less intense.

Background: The area of a painting farthest from the viewer. In a landscape this would include the sky and horizon. In a still life or portrait it could be a wall or room interior.

• See Foreground, Middle ground.

Binder: That which holds the paint together, such as linseed oil for oil painting, polymers for acrylics, gum arabic for watercolors and gouache.

Blending: Fusing two color planes together so no discernable sharp divisions are apparent.

Blocking in: The simplifying and arranging of compositional elements, using rough shapes, forms, or geometric equivalents when starting a painting.

Blotting: Using an absorbent material such as tissues or paper towels, or a squeezed out brush, to pick up and lighten a wet or damp wash. Can be used to lighten large areas or pick out fine details.

Body Color: The mixing of opaque white gouache with transparent watercolor or gouache colors in general.

Broken colors: The unequal mixing of two complementary colors.

Caricature: Art that exaggerates the qualities, defects, or peculiarities of a person or idea, usually in a humorous manner. Traditionally used in editorial cartooning.

• **Example: Honoré Daumier.**

Carpenter's Pencil: A graphite pencil that features a flat ovoid wooden grip surrounding a wide graphite core capable of creating chiseled thick and thin pencil lines. Used for sketching and drawing. Must be hand sharpened and shaped.

Cartoon: A preparatory sketch or design that is then transferred to the final work surface.

Casein: A water-soluble protein found in milk that is used as a binder for creating casein paints. Casein is sometimes used as an underpainting for oil or acrylic painting.

Cast Shadow: The dark area that results when the source of light has been intercepted by an object.

Charcoal: Used for drawing and for preliminary sketching on primed canvas for oil painting. Natural vine charcoal is very soft and can be easily rubbed off with a soft rag. Natural willow charcoal is harder than vine charcoal and gives a darker line. Compressed charcoal is available in several forms. You can choose from stick form, wood-encased pencils, and peel-as-you-go paper wrapped pencils. These charcoal formulations range from extra soft to hard. Powdered charcoal is used to transfer drawings to surfaces by dusting through "pounced" lines on the drawing.

Chiaroscuro: 1) The rendering of light and shade in painting; the subtle gradations and marked variations of light and shade for dramatic effect. 2) The style of painting light within deep shadows. Carrivagio and Rembrandt are considered masters of chiaroscuro.

Chroma: The purity or degree of saturation of a color; relative absence of white or gray in a color.

Cold Pressed: Watercolor paper that is Cold Pressed (CP) or 'Not' Pressed (NP) has mildly rough texture. It takes color smoothly but the tooth allows for slight irregularities and graining in washes. •See Hot Pressed, Rough

Collage: A composition made of cut and pasted pieces of different materials, sometimes photographs or drawn images are used.

Complementary colors: Colors at opposite points on the color wheel, for example, red and green, yellow and purple. (See Primary and Secondary Colors)

Composition: The arrangement of elements of form and color within an artwork.

Cross-hatching: Using fine overlapping planes of parallel lines of color or pencil to achieve texture or shading. Used in traditional egg tempera technique; drawing in pencil, chalk, pen and ink; and engraving, etching, and other printmaking techniques.

Deckle: The tapered rough edges of watercolor and drawing papers also referred to as "barbs".

Drawing: The act of marking lines on a surface, and the product of such action. Includes pencil, charcoal, pen and ink, conte crayon, markers, silverpoint, and other graphic media on paper.

Dry Brush: Any textured application of paint where your brush is fairly dry (thin or thick paint) and you rely the hairs of your brush, the angle of attack of your stroke, and the paper's surface texture to create broken areas of paint. Study the range of technique in Andrew Wyeth's dry brush watercolors. Used for rendering a variety of textured surfaces: stone, weathered wood, foliage, lakes and rivers, bark, clouds.

Ebony Pencil: A drawing pencil that features a thick core of graphite formulated to be very black and smooth. Capable of a wide tonal range with rich darks. For sketching and drawing.

Encaustic: Encaustic paints a blend of oil paint and beeswax and must be heated for use. Examples of ancient encaustic murals and portraits were found among the ruins of Pompeii.

Fixative: A resinous or plastic spray used to affix charcoal, pencil, or pastel images to the paper. Used lightly it protects finished art (or underdrawing) against smearing, smudging, or flaking.

Flat Color: Any area of a painting that has an unbroken single hue and value.

Flat Wash: any area of a painting where a wash of single color and value is painted in a series of multiple, overlapping strokes following the flow of the paint. A slightly tilted surface aids the flow of your washes. Paper can be dry or damp. • **See our tutorial.**

Foreground: The area of a painting closest to the viewer. In a landscape this would include the area from the viewer to the middle distance. • See Background, Middle ground.

Foreshortening: Term used to describe the illusion of the projection from the picture plane of a figure or object toward the viewer.

Foxing: The development of patterns of brown or yellow splotches (stains) on old paper. Caused by a type of mold, foxing is often removed by treating with diluted bleach.

Fresco: Meaning "fresh" in Italian, fresco is the art of painting with pure pigments ground in water on uncured (wet) lime plaster. An ancient technique used worldwide by artists of many ages and cultures. Michelangelo's Sistine Chapel is a famous example fresco painting. Durability is achieved as the pigments chemically bind with the plaster over time as it hardens to its natural limestone state.

Fugitive Colors: The pigments in the "fugitive" class of paints have the unfortunate characteristic of looking beautiful and unique when first painted but show bad side effects over time. Side effects include fading to non-existence, changing color, darkening to black, and other fun stuff. Unless you're planning on hermetically sealing your paintings and viewing them in a low-UV climate controlled room, skip them. Use lightfast ratings I & II when possible.

Genre painting: The depiction of common, everyday life in art, as opposed to religious or portrait painting for example.

Gesso: Ground plaster, chalk or marble mixed with glue or acrylic medium, generally white. It provides an absorbent ground for oil, acrylic, and tempera painting.

Giclees: Edition prints made with high resolution ink jet printers using pigmented inks and archival, artist-grade papers. Lightfast ratings close to original paintings.

Glazed Wash: Any transparent wash of color laid over a dry, previously painted area. Used to adjust color, value, or intensity of underlying painting. (Glaze)

Gouache: 1) Watercolor painting technique using white and opaque colors. 2) A water-based paint, much like transparent watercolor but made in opaque form.

Graded Wash: A wash that smoothly changes in value from dark to light. Most noted in landscape painting for open sky work, but an essential skill for watercolor painting in general.

Grain: The basic structure of the surface of paper, as in fine, medium and rough grain.

Graphite: A type of carbon used for pencils, transfer sheets and as a dry lubricant. Synthetic graphite is made from carborundum.

Grisaille: The technique of painting a highly modeled, black and white monochromatic base painting and then glazing it with transparent colors.

Gum Arabic: Gum arabic is produced from the sap of the African acacia tree and is available in crystalline form or an already prepared solution. It binds watercolor pigments when used with water and glycerin or honey.

Highlight: A point of intense brightness, such as the reflection in an eye.

Hot Pressed: Hot pressed (HP) watercolor paper is pressed for an extremely smooth work surface. Excellent for mixed ink and watercolor techniques. •See Cold Pressed, Rough

Hue: The color of a pigment or object. Not relating to tone or value.

Impasto: Thickly applied oil or acrylic paint that leaves dimensional texture through brushstrokes or palette knife marks.

India Ink: 1. A black pigment made of lampblack and glue or size and shaped into cakes or sticks. 2. An ink made from this pigment.

Inert Pigment: A powdered paint additive that does not change the shade or hue, but extends or otherwise imparts a special working quality to the paint. Fillers are used in lower and student grade paints as extenders, making the paint cheaper to produce, but of lower quality.

Landscape: A painting in which the subject matter is natural scenery.

Lightfast: Pigments resistance to fading on long exposure to sunlight. Watercolors are rated lightfast on a scale of I-IV. I and II ratings are the most permanent.

Local Color: The actual color of an object being painted, unmodified by light or shadow. (An orange is orange)

Masking fluid: A latex gum product that is used to cover a surface you wish to protect from receiving paint. Maskit by Grumbacher and Art masking fluid by Winsor & Newton are two such products. Also referred to as liquid frisket.

Medium: 1) The type of art material used: pencil, ink, watercolor, oil, acrylic, egg tempera, etc. 2) The liquid mixed with paint to thin, aid or slow drying, or alter the working qualities of the paint.

Middle ground: The area of a painting between the foreground and the background. In a landscape this usually where your focal point would be. • See Background, Foreground.

Modeling: Representing color and lighting effects to make an image appear three-dimensional.

Monochromatic: A single color in all its values.

Motif: A term meaning, "subject". Flowers or roses can be a motif.

Muted: Suppressing the full color value of a particular color.

N.W.S.: Abbreviation of the **National Watercolor Society**, established in 1920.

Negative Space: The areas of an artwork that are NOT the primary subject or object. Negative Space defines the subject by implication. See Positive Space

Non-staining colors: Pigments that can be lifted cleanly (wet or re-wet) with little or no discoloration of the underlying paper fibers.

Opaque: A paint that is not transparent by nature or intentionally. A dense paint that obscures or totally hides the under painting in any given artwork. • See Gouache, Acrylics

Palette: 1) The paint mixing and storing surface of various shapes and being made of plastic, metal, glass, ceramic, or enameled trays for watercolor. Glass, palette paper, formica, and oiled wood are used for oil painting; and glass, metal, styrofoam, and palette paper are used for acrylic painting palettes. or, 2) the selection of colors an artist chooses to work with.

Pastels: 1) Ground pigments, chalk, and binder formed into sticks for colored drawing. Also, 2) Any subdued, high key color (tint).

Perspective: Representing three-dimensional volumes and space in two dimensions in a manner that imitates depth, height and width as seen with stereoscopic eyes.

Polychrome: Poly=many, chrome or chroma=colors. Can refer to artwork made with bright, multi-colored paint.

Polyptych: A single work comprised of multiple sections, panels, or canvas. Diptych= two, triptych=three.

Positive Space: The areas of an artwork that IS the primary subject or object. Positive Space defines the subject's outline. see: Negative Space

Primary colors: Red, yellow, and blue, the mixture of which will yield all other colors in the spectrum but which themselves cannot be produced through a mixture of other colors.

Relief: The apparent or actual (impasto, collage) projection of three-dimensional forms.

Resist: Any material, usually wax or grease crayons that repel paint or dyes. Lithography is a grease (ink) and water (wet stone or plate) resist printing technique. Batik is a wax resist fabric art form.

Rice Paper: A generic term for Japanese and other Asian forms of paper made for artist's use. Used for sumi-e, brush calligraphy, and watercolor. Fibers from the inner bark of woody plants such as kozo (mulberry), mitsumata, and gampi, and the outer layer of herbaceous

plants such as flax, hemp, and jute, are used in manufacturing wide varieties of rice paper.

Rough: Rough watercolor paper has a coarse rough texture. This surface allows for maximum graining of washes and accidental highlights and texture. •See Cold Pressed, Rough

Scumbling: Dragging or scrubbing color across another dry color creating a textural mix of color.

Secondary colors: Colors obtained by mixing two primary colors: green, purple, and orange.

Sketch: A rough or loose visualization of a subject or composition.

Staining Colors: Colors that cannot be fully removed from your paper. Staining colors permeate the fiber of the paper and leave a permanent tint.

Still life: Any work whose subject matter is inanimate objects.

Study: A comprehensive drawing of a subject or details of a subject that can be used for reference while painting.

Support: The surface on which a painting is made: canvas, paper, wood, parchment, metal, etc.

Tempera: Pigments mixed with egg yolk and water. Also, a student-grade liquid gouache.

Texture: The actual or virtual representation of different surfaces, paint applied in a manner that breaks up the continuous color or tone.

Thumbnail Sketch: Small (credit card size or so) tonal and compositional sketches to try out design or subject ideas.

Tone: The light and dark values of a color.

Trompe l'oeil: A term meaning "Fool the eye" in French. It involves rendering a subject with such detail and attention to lighting and perspective that the finished piece appears real and three-dimensional.

Under painting: The first, thin transparent laying in of color in a painting.

Values: The relative lightness or darkness of colors or of grays.

Variegated Wash: A wet wash created by blending a variety of discrete colors so that each color retains its character while also blending uniquely with the other colors in the wash.

Vehicle: The liquid used as a binder in the manufacture of paint.

Vignette: A painting that is shaded off around the edges leaving a pleasing shape within a border of white or color. Oval or broken vignettes are very common.

Wash: A transparent layer of diluted color that is brushed on.

Watercolor: Painting in pigments suspended in water and a binder such as gum arabic. Traditionally used in a light to dark manner, using the white of the paper to determine values.

Wet-on-wet: The technique of painting wet color into a wet surface.

Wove paper: A paper showing even texture and thickness when held to light. Created with a very fine netting, a uniform, smooth texture results. Often used in fine writing and calligraphy, archival quality woven paper can be used by watercolorists with good results.