

Art and Design Terminology

2016

English Term	Definition	Sotho term
Additive primaries <i>noun</i>	In colour reproduction, red, green, and blue. When lights of these colours are added together, they produce the sensation of white light (Jackson, 1986: 2).	Motswakotwala
Airbrush <i>noun</i>	A mechanical painting tool which emits a fine spray of liquid paint or ink. It is fed with a supply of the medium from an attached reservoir and, separately, with compressed air from an external source. The paint combines with the air jet at the tip of the tool to form the spray, in sophisticated models with an adjustable nozzle, the paint can be directed as a broad spray or a line as sharp as a pencil mark, but the airbrush itself does not make contact with the support as does a paintbrush or drawing tool (Martin, 1986: 7).	Borashe ba moya
Airbrush <i>verb</i>	<ol style="list-style-type: none"> 1. To spray with an airbrush. 2. To alter (an image, especially a photograph) by means of an airbrush or other technique in order to increase its attractiveness or conceal an unwanted part. 3. To alter or obscure (an unwanted part) in an image, especially by using an airbrush (American heritage, 2011: Online). 	<ol style="list-style-type: none"> 1. -Fafatsa/borasha ka moya
Anamorphosis <i>noun</i>	A two-dimensional image designed and executed in such a way that from a frontal viewpoint it appears completely distorted, to the point of being unrecognizable, and can only be seen in correct shape and proportion when viewed from a particular angle, through a special lens, or reflected in a curved mirror (Martin, 1986: 9).	Sethetsa Moqasea
Aperture <i>noun</i>	The lens opening on the camera that regulates the amount of light passing through the lens (Jackson, 1986: 5). The diameter of the aperture is measured in f-stops.	Aphatjha
Ascenders <i>noun</i>	The upper part of lower-case letters such as b, d, h, etc., that extend above the x-height (Jackson, 1986: 7).	Tihlakuntjhotjho hodimo
Baseline <i>noun</i>	In composition, the line on which the bottoms of letters rest, exclusive of descender that fall below the baseline. An imaginary line on which a line of type rests (Jackson, 1986: 12).	Mosehlelo
Bezier curves <i>noun</i>	<ol style="list-style-type: none"> 1. A smooth, mathematically defined curve or line 	Mothinya wa

	<p>consisting of two endpoints (anchors) and two control points (Adams & Dolin, 2002: 494).</p> <p>2. (Computer science) a curve in a drawing program that is defined mathematically, and whose shape can be altered by dragging either of its two interior determining points with a mouse (McGraw- Hill, 2003: Online).</p>	Bezier
Bleed <i>noun</i>	<p>1. An illustration or type is said to bleed when it prints off the edge of a trimmed page. Bleed illustrations are usually imposed so as to print beyond the trimmed page size. An illustration may bleed at the head, front, foot, or gutter (back) of a page (Jackson, 1986:12).</p> <p>2. Bleeding <i>noun</i></p> <p>a. A spread of oil from an oil-based paint or printing ink as it seeps into the ground or support. This may be seen as a discoloured area surrounding a brush mark or printed line: if the oil is a vehicle for a strong pigment, the bleeding may be tinged with colour.</p> <p>b. The merging of one colour with another on the support when paint is applied in a dilute or liquid form (Martin, 1986: 21- 22).</p>	<p>1. Phethiso</p> <p>2. Ho dutla/ Ho qhitsa</p>
Bold face <i>noun</i>	A heavy cut of a typeface, used for contrast. Most typefaces are cut in a boldface as well as in a regular weight. Indicated in copy by a wavy underscore (Jackson, 1986:20).	Ho tibisa/ Ho nontsha
Calligraphy <i>noun</i>	<p>1. The art of fine writing, or handwriting as an art. The term refers to lettering written directly with a pen or brush and which depends upon the shape of the tool for its characteristic form. It differs from ordinary handwriting in that the aesthetic qualities have equal importance with the meaning of the text and there are established conventions of style and technique. It is also distinguished from the broader field of graphic lettering in that it has a fluidity derived from the letters being written, not drawn or mechanically constructed. Broadly speaking, penmanship is a tradition of western calligraphy while the brush is the tool of oriental and Islamic traditions (Martin, 1986: 32).</p> <p>2. Elegant, decorative writing. Lines used in artworks that possess the qualities found in this kind of writing may be called "calligraphic" and are generally flowing and rhythmical (Ocvirk <i>et. al.</i>, 2002: 76).</p>	Khalikrafi
Camera obscura <i>noun</i>	<p>(Latin: Dark chamber)</p> <p>1. A device arranged either in a box or in a small room, for projecting the image of an object or scene outside the chamber onto a sheet of paper or glass screen</p>	Setwalatsi

	<p>inside, from which it can be traced in outline. The chamber is dark, and light enters through a small hole cut in one wall, projecting an inverted image of its outside source on the opposite wall, or on a surface placed to intercept it. A lens and mirror may be used to focus the image and turn it right way up (Martin, 1986:33).</p> <p>2. A system of lenses and mirrors that condenses and reflects an image on to a white surface. Used as an aid to drawing by tracing from the 16th century. The apparatus had to be used in a darkened box (Hill, 1974: 144).</p>	
Caricature <i>noun</i>	A portrait, whether a drawing, painting, print or sculpture, in which the subject's physical characteristics are exaggerated and distorted for comic effect, frequently as a means of passing satirical comment (Martin, 1986: 35).	Kharikhatjha
Collage <i>noun</i>	<p>1. The technique of creating an image or design by sticking paper, card, fabric, printed matter, string and other materials to a flat support. It is often combined with painting and drawing techniques.</p> <p>2. An object or image created in this way. Its surface may be flat or in shallow relief, depending on the materials used (Martin, 1986: 46).</p>	Kholaje
Colour bars <i>noun</i>	On four-color process proofs, samples of the colours used to print the image, showing the amount of ink used, the trapping, and the relative densities across the press sheet (Jackson, 1986: 43).	Letoto la mebala Khalaba/ Dikhalaba
Curvilinear <i>adjective</i>	Stressing the use of curved lines, as opposed to rectilinear, which stresses straight lines (Ocvirk <i>et. al.</i> , 2002: 96).	-Mothinya
Descender <i>noun</i>	That part of a lower-case letter extending below the baseline, as in g or p (Jackson, 1986: 63).	Tlhakuntjhotjho tlase
Double-page spread <i>noun</i>	Any two facing pages on which the layout requires that copy on both pages matches up the binding edge; copy that extends across the gutter margins (Jackson, 1986: 68).	Kgatiso ya maqephe a mabedi
Duotone <i>noun</i>	A common printing technique by which a halftone is printed in two ink colours—most often black and another colour (Jackson, 1986: 72).	Mebala e mmedi
Exposure <i>noun</i>	In photography, the length of time the shutter or diaphragm of the camera remains open to admit light for reflecting the image upon the film (Jackson, 1986:	Ho kola kganya

	79).	
Extended <i>noun</i> (Typography)	Said of a typeface that presents a wide appearance (Jackson, 1986: 79).	-Atolositsweng
Foreshortening <i>noun</i>	Fine Arts, to reduce or distort (parts of a represented object that are not parallel to the picture plane) in order to convey the illusion of three-dimensional space as perceived by the human eye: often done according to the rules of perspective (Random House, n.d.: Online).	Ho fokotsa/ Ho notla
Four-colour process <i>noun</i>	The four basic colours of ink (yellow, magenta, cyan, and black), which reproduce full-colour photographs or art (Jackson, 1986: 90).	Tlhahiso ya mebala mene ya metheo
Gestalt <i>noun</i>	Gestalt refers to the concept that the whole “togetherness” of something is greater than the sum of its individual parts. It is the total concept of the item being created – rather than just thinking of the separate pieces that make up the item (Creative Glossary, n.d.: Online).	Jestalte Gestalte
Grayscale <i>noun</i>	A strip of standard gray tones, ranging from white to black, measuring tonal range and contrast (gamma) obtained (Jackson, 1986:96).	Sekala se thothofa
Guide marks <i>noun</i>	A method of using cross line marks on the offset press plate to indicate trim, centering of the sheet, centering of the plate, etc.; these are sometimes called register marks (Jackson, 1986: 92).	Matswao a tataiso
Gutter <i>noun</i>	In binding, the blank space where two pages meet. Also, the blank space between columns of type (Jackson, 1986: 98).	Sebaka sa karohano (ya mengolo) khatha
Halftone <i>noun</i>	Picture with gradations of tone, formed by dots of varying sizes (Jackson, 1986: 99).	Setshwantsho ka matheba
Hue <i>noun</i>	The basic quality of a true colour, e.g. red, orange, orange-red, not referring to the possible range of tones of an individual colour, e.g. light red, dark red (Martin, 1974: 102).	Boleng ba mmala
Initial letter <i>noun</i>	A large capital or decorated letter used to begin a chapter section or sometimes a paragraph (Jackson, 1986: 108).	Tlhaku qalo e ikgethang
Intaglio <i>noun</i>	Intaglio printing is the reverse of relief printing. An intaglio image is transferred from a sunken surface. Copperplate etching and engraving are two intaglio processes. Industrial intaglio printing is called gravure. Gravure is used for extremely long press runs (Adams & Dolin, 2002: 5).	Kgatiso e tibisitsweng

Ligature <i>noun</i>	Two or more letters merged into one character. In the days of hot metal typesetting, there were five standard ligatures: fi, fl, ff, ffi, and ffl: the ligatures were necessary because otherwise the f would curl into the next letter. There is no technical necessity for ligatures now, though it is thought that they give type a classy look (Jackson, 1986: 118).	Momahano ya ditlhaku
Lithography <i>noun</i>	Lithography as it is known today is a relatively new process, dating from around 1798. A lithographic image is transferred from a flat surface. Certain areas on the surface are chemically treated to accept ink while other areas are left untreated so that they will repel ink. When the surface is inked, the ink remains in the ink-receptive areas, but not in the untreated areas. When a material such as paper contacts the surface, ink is transferred to the paper. This process is sometimes called planography, offset lithography, offset, or photo-offset lithography (Adams & Dolin, 2002: 7).	Lithokrafi
Monochromatic <i>adjective</i>	Having only one hue; the complete range of value of one colour from white to black (Ocvirk <i>et. al.</i> , 2002: 148).	Ntshetsopele ya boleng ba mmala
Relief printing <i>noun</i>	The relief printing process includes letterpress printing, flexographic printing, and all other methods of transferring an image from a raised surface. Although it was a major process in the printing industry, letterpress printing has been replaced largely by other printing processes. Most relief printing done today is done with flexography (Adams & Dolin, 2002: 5).	Kgatiso e phahamisitswen g
Sans serif <i>noun</i>	San serif means "without serifs". San serif characters are typically formed with uniform strokes and with perfectly vertical letter stress. These type designs generally communicate a modern, clean visual appearance (Adams & Dolin, 2002: 37).	Tlhaku e sa kgabang Ditlhaku tse sa kgabang
Screen printing <i>noun</i>	Screen printing is one of the five basic printing processes. The concept is to transfer an image by allowing ink to pass through openings in a stencil that has been applied to a screen mesh. A flexible squeegee is used to force ink through the stencil opening. Although such terms as silk screen, mitography, seriography, and selectine might be classified within this framework, screen printing is the label the industry recognizes and uses (Adams & Dolin, 2002: 294).	Kgatiso ya stensele
Serif <i>noun</i>	Small strokes that project out from the top or bottom of main letter strokes. Serifs can be vertical or horizontal strokes. Horizontal serifs are parallel to the base line. Vertical letter strokes or serifs are at right angles to the	Kgatiso e kgabileng

	base line, or slightly off 90 degrees (Adams & Dolin, 2002: 36).	
Square serif <i>noun</i>	Square serif typefaces are sometimes referred to as Egyptian typefaces. The serifs on square serif typefaces are not rounded but rather appear as blocks or slabs connected to the main character strokes. Square serif faces are often used in larger point sizes, they tend to make the printed page appear dense and black. Square serif faces generally communicate a feeling of strength or power (Adams & Dolin, 2002: 37).	Tihlaku ya mokgabo wa sekwere
Subtractive primaries <i>noun</i>	Colours formed when any two additional primary colours of light are mixed; subtractive colours are yellow, magenta, and cyan; yellow is the additive mixture of red and green light; cyan is the additive mixture of blue and green light (Adams & Dolin, 2002: 510).	Motswakotsho
Type family <i>noun</i>	All sizes and weights of basic type design; members may vary in weight, width, or other treatment. For example, a family may include roman, italic, and boldface treatments of a certain typeface (Jackson, 1986: 81).	Mongolotshwan o