1. ___ is a basic building block around which an art form is constructed.
   A. Shape           B. Line     C. Space      D. Value

2. Which of the following are functions of line?
   A. Line focuses our attention where the artist wants us to look   C. Lines tell a story
   B. Line outlines spaces and create boundaries        D. all of the above

3. ____ refers to a 2-D form on a flat canvas, ____ refers to a 3-D form, usually a sculpture.
   A. Shape, mass       B. Mass, shape       C. Line, shape       D. Line, mass

4. In crosshatching, lines _____.
   A. run parallel to each other.          C. never touch each other
   B. run parallel to each other and cross one another   D. are just dots

5. In a 2-dimensional work, a painter utilizes ____ to create the illusion of weight and volume in a composition – that is, to depict an object as 3-dimensional.
   A. chiaroscuro        B. foreshortening       C. modeling      D. all of the above

6. Seurat used a technique called ____, a system of applying tiny dots of color next to each other. The end result was intended to be “optically mixed” by the viewers’ eyes.
   A. Pointillism     B. Cubism    C. Pop Art    D. Expressionism

7. ___, a visual process utilized by Impressionist artists such as Seurat, requires the viewer to “connect the dots”, that is to string together separate areas of color and see a larger structural pattern or form within the painting.
   A. Closure     B. Contour    C. Color theory    D. Canon

8. People or letters in a composition are usually referred to as the positive shapes or ____, while the backgrounds they are set against are referred to as negative space or ____.
   A. ground, figure   B. ground, volume       C. figure, ground       D. figure, mass

9. ___ refers to the amount of light on the surface of an object, that is, to its relative lightness or darkness.
   A. Actual shape    B. Value     C. Hue     D. Implied mass

10. Sunlight passing through a prism is ____ into the six basic colors of the color wheel.
    A. reflected     B. refracted   C. rejected    D. rejoined

11. The wavelength of light determines its color or ____.
    A. temperature   B. shade    C. hue       D. tint
12. What is the term for three colors that lie next to each other on the color wheel and form a harmonious family of colors?
   A. analogous  B. tertiary  C. complementary  D. none of the above

13. What is the term for colors that are opposite each other on the color wheel?
   A. analogous  B. tertiary  C. complementary  D. none of the above

14. Optical color is defined as our perception of color, which can vary markedly with lighting conditions. This is also known as _____ color.
   A. local  B. express  C. outside  D. perceptive

15. Which temperature would you give to the hue blue-green?
   A. Warm  B. Cool  C. happy  D. sad

16. Color has five properties. Which term can be applied to warm colors and high key values?
   A. shade  B. energy  C. chroma  D. Tint

17 & 18. Draw the color wheel, placing each of the basic colors in their proper place around it.

19 & 20. Name the two color groups they fall under. _________ and ____________

21. Some paintings have smooth surfaces with little or no perceptible surface texture. When an artist applies paint thickly to a canvas in order to create a rough surface that reflects light, he/she is using a process called____.
   A. impasto  B. optical mixing  C. pointillism  D. trompe l’oeil

22. ____ is how space is organized in a composition.
   A. Perspective  B. Spatial texture  C. Spatial organization  D. none of the above

23. ____ is when some objects (sometimes of the same size) in a painting are placed in front of other objects in order to create a sense of 3-dimensional depth.
   A. Positive space  B. Overlapping  C. Value  D. relative size

24. ____ is when objects in a painting are graduated from large to small in order to create a sense of 3-dimensional depth.
   A. Positive space  B. Overlapping  C. Value  D. relative size

25. When a set of parallel lines converge at a vanishing point on the horizon, it is called ____.
   A. linear perspective  B. atmospheric perspective  C. Isometric perspective  D. none of the above

26. _______ is when the illusion of depth, usually in a landscape, is created by using techniques such as brightness gradients or value, color saturation and use of cool colors.
   A. Linear perspective  B. A monochromatic composition  C. Space  D. Atmospheric perspective
27. Artists use the design principle of ___ to focus the viewer's attention on one or more parts of a composition by accentuating strategically placed objects and images, certain shapes, or intensifying value or colors.
   A. scale     B. emphasis     C. actual line     D. overlapping

28. When an object in a painting, such as an arm or the body of a person, appears compressed or shorter that it would be in reality that perspective term is called_____.
   A. scale     B. emphasis     C. foreshortening     D. overlapping

29. What is the term for the imaginary pane of glass in “front” of a painting where the space and objects are painted so realistically that we could almost reach through that “glass” and enter 3-d space?
   A. picture plane     B. isometric perspective     C. Proportion     D. none of the above

30. ___ utilizes actual motion, as in the mobiles of Alexander Calder.
   A. Cubism     B. Architecture     C. Static Art     D. Kinetic art

31. ____ is the act of organizing or composing the visual elements into a work of art.
   A. Form     B. Composition     C. Linear perspective     D. Content

32. The ____ of a work of art is everything that is contained in it including the subject matter and its underlying meaning or theme.
   A. form     B. composition     C. rhythm     D. content

33. ____ is the study of themes and symbols in the visual arts - the figures and images that lend works their underlying meanings.
   A. Isocephaly     B. Canon of proportions     C. Iconography     D. None of the above

34. ____ is the apparent heaviness or lightness of forms as they are arranged in a composition.
   A. Visual weight     B. Actual weight     C. Value     D. Unity

35. ____ is when the positive shapes or figures are primarily placed on one side of a line or lines that would divide a composition into equal sections.
   A. Asymmetrical balance     C. conceptual unity
   B. Subordination     D. Symmetrical balance

36. ____ refers to the distribution of visual weight of design elements in works that are basically two dimensional. In other words, this term applies to when the objects within a painting are placed in order to create an overall feeling of harmonious balance.
   A. emphasis     C. pictorial or visual balance
   B. asymmetrical balance     D. linear perspective

37. Scale refers to ____.
   A. placement     B. size     C. proportion     D. focal point

38. Proportion refers to the ____.
   A. overall size     C. relationship of all parts to the whole
   B. focal point     D. placement of objects
39. When lines in a painting draw our attention to an object or person, that term is referred to as_____.
   A. focal point         B. symmetry         C. emphasis         D. rhythm

40. When our attention is drawn to an object in a work of art through placement, size, value or color, that term is referred to as _____
   A. focal point         B. emphasis         C. symmetry         D. rhythm

41. The term ____ is defined as art which portrays, however altered or distorted, things as perceived in the visible world.
   A. Pop Art         B. realistic Art         C. representational Art         D. iconographic

42. What is the French term for “fool the eye”?
   A. trompe l’oeil         B. sfumato         C. repoussoir         D. chiaroscuro

43. Repetitive patterns can lead the eye over a work and evoke a psychological response. Regular repetition is the easiest and most precise way to create _____.
   A. chaos         B. nonsense         C. variety         D. rhythm

44. Is this painting considered a symmetrical or asymmetrical composition?

45. Who, what or where is the focal point in this painting?