

Art Docent Handbook



Arts Competitions

2024

Delgreta Brown - Program Coordinator

California Crafts, Fine Art, Photography, Student Showcase, Plein Air

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Docent Handbook

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Telephone Numbers

Emergency 263-3050

NOTE: Do not call 911 from the building phone or your personal cell phone – call 263-3050 from the building phone

State Fair Police – Main Gate	263-3050
Lost Kids (Main gate)	263-3238
Lost & Found (Main Gate)	263-4892
Box Office (Main Gate)	263-3049
Maintenance Dispatch	263-3597
Telephone in Building 7	263-6254
Fine Art Coordinator, Office	263-3135
Coordinator cell phone	276-6171
State Fair Information	263-3000

Expo Center Buildings:

Building 1 – Quiet Clubbing	263-4386
Building 2 – Museum of Bubble Gum	263-2940
Building 3 – Student Showcase	263-0641
Building 4 – California Crafts	263-3931
Building 5 – Bear Cup - Gaming	
Building 6 – Fur & Feathers	263-0471
Building 7 – California Fine Art	263-6254
Building 8 – Closed	263-3931
Counties Exhibits California Building	263-3002

NOTE: AN UPDATED PHONE LIST WILL BE POSTED NEXT TO THE PHONE.

DEALING WITH EMERGENCIES

With approximately 200,000 visitors to the building, there is bound to be a “situation” or two. Art Docents have had to interrupt explaining post-modern expressionism or selling artwork to deal with everything from lost children to heart attacks. Here’s a short, but by no means, complete guide:

Medical Emergencies: Do not call 911 from a cell phone. Ask someone to stay with the stricken person and use the building phone to call **263-3050**, the State Fair equivalent of “911”. Paramedics will arrive quickly. In the meantime, make the victim comfortable, but do not move or treat them! If the problem is heat exhaustion, offering them cold water may not be the best thing for them.

First Aid: Is located to the right of the Main gate as you are exiting the fairgrounds. Please do not administer first aid, call for help or send fair visitors to the first aid facility.

Lost Child: Do not leave the child unattended or let them leave the building. Take the child with you to the building phone and call **263-3238**. Stay with the child until uniformed security personnel arrive to take them to the “Lost Child” area at the main gate.

Lost Parent: Assure them that lost children are taken by Security personnel to the “Lost Child” area in Guest Services at the Main Gate. If the parent is frantic, use the phone in the building to call **263-3238** and report the lost child. Ask the parent to stay in the building until security personnel arrive.

Broken or damaged artwork: Call the California Fine Art Coordinator immediately.

Unruly Visitor: Call Security! Do not call 911 from a cell phone. Use the building phone to call **263-3050**, the State Fair equivalent of “911.”

Spills: It’s amazing how fast and how far a dropped drink or snow-cone can travel! Immediately ask the other docent(s) or responsible visitors to stand near the spill area and warn people who are looking at the art and not the floor to avoid the wet area.

Use the “For Spills Only” towels to cover the spill and call the “Event Services Dispatch” number **263-3654**. Identify yourself, tell them the building (Expo Center Building 7) and ask them to send someone with a mop right away.



Special Notes

2024 Box Office Hours

July 15 - 17	9:30 am – 10 pm
July 18 - 21	10:30 am – 10 pm
July 22 - 24	9:30 am – 10 pm
July 25 - 28	10:30 am – 10 pm
July 29 - 31	9:30 am – 10 pm

We do not ship purchased artwork.

If there is no \$ amount on the award tag, the artwork is not for sale.

There are no “Artist please contact me” cards, but there are QR codes and web site URLs on many of the Artists’ Statements.

We will not be collecting email addresses. If people are interested in entering next year, please do not let people leave their contact information in the “Comments” book. If they want to enter next year, they can contact the California State Fair after the first of the year – our phone number and web site are public information.

Each year we have a different padlock on the File Cabinet. If you intend to store personal items in the secure cabinet, please remember the combination.

Docent Desk Reference Binder

If you don't remember to bring your Handbook with you, there is a copy, including NEW INFORMATION, in the Docent Desk Reference Binder.

Leaving a note for the coordinator:

If you need to tell us something and it's not important enough to call Delgreta Brown – please leave a dated note on a full sheet of paper (a tablet is in the sign-in binder) in the **Docent Sign-In Binder**. Little slips of paper and post-it notes get overlooked or lost.

DOCENT CHECK-IN PROCEDURE

In the California Crafts Office:

- 1. Sign In:** The shift sign-in sheets will be in a “Docent Sign-In” binder on the table in the office.
- 2. Apron:** This apron identifies you as a Docent to the exhibit visitors. Please take one from the hooks and wear it during your shift.

3. Name Badge: Please wear your name badge: they're clipped to a string.

4. Secure Your Personal Items: Unlock the combination lock on the file cabinet and store your personal items in the drawer marked "Docents." Please don't forget to re-lock the cabinet.

A Tour of the Docent Desk:

On the top:

Visitor Comments Binder

Resume Binder

Artist and Artwork Finder Binder

Cup with pens and pencils

Pad of Scratch paper

Sign about Art Sales

Map of Fairgrounds

On the shelves:

Supplies Box (extra pens and pencils, paper clips, extra scratch paper pads)

Art Sale Box (binder with Sale Sheets, Purchaser Instructions, Red dots, pens, envelope for our part of sale sheet)

Art Clean-Up Kit – microfiber cloths, Swiffer dusters

Spills Box – rags to be used on spills

Kleenex, trashcan liners

NOT ON DOCENT DESK OR SHELVES

Your purse, wallet, camera, cell phone or other valuable items

Your beverages and food items

Docent Check-out Procedure

1. **Name Badge:** Put your name badge back on the cord in the office.
2. **Apron:** Please check the apron pockets and then return it to a hook in the office (or give it to a docent on the next shift).
3. **Before you leave:** Make sure you have everything you brought with you.

DURING YOUR SHIFT

1. **Be visible.** Walk around. Frequently check the entire exhibit to make sure artwork is clean, smudge and fingerprint free, and hanging/standing straight.

(a “clean up kit” will be kept at the Art Information Desk). Remind people “please don’t touch the artwork.”

2. **Answer visitor’s questions.** Enrich their experience.

If visitors have questions about a specific artist:

- A. Direct them to the “About the Artist Binder” at the Art Information Desk (There is an alphabetical list in the front of the binder of all artists in the exhibit. An “*” denotes which artists **do not** have information included in the binder).

B. If the artist has not provided contact information – “sorry, perhaps you can find them on the internet.”

3. **Breaks:** You may take a short break during your shift, to get something to drink or go to the restroom. However, please make sure there is another docent or staff member present and tell them you’re taking a short break. Please do not take a meal break during your shift.

4. **Prevent spills:** if you see visitors with a drink with no lid (particularly beer) remind them that no open drinks are allowed and ask them politely to come back when they’ve finished their drink. Same goes for open food – watch for kids with snow cones and cotton candy!

5. If exhibit visitors wish to make a comment regarding a specific piece of artwork or about the exhibit in general, direct them to the “Visitor Comments” binder on the Docent Desk.

*Note: if the binder is low on blank pages, call the Fine Art Coordinator’s **office** number and request additional pages.*

6. If there is a problem you can’t handle or you have a question that can’t wait for an answer, call the Fine Art Coordinator at the **cell phone** number listed.

7. If a visitor would like information about next year’s competition, the entry rules and information will be available on the California State Fair web site, castatefair.org, soon after the first of the year. This year’s information is still posted if they want to look at the rules and requirements for this year.

SALES INSTRUCTIONS

1. Purchaser gives artists name and/or the title of the artwork they wish to purchase. You will then need to check the list in the binder to verify that the artwork is for sale and not already. If someone has written sold next to the artwork on the list in the front of the binder, the piece has been sold, if the piece is not on the list, the piece is not for sale. If the work is for sale and they wish to purchase it make sure the buyer knows they cannot take possession of the artwork until the exhibit closes. The pick-up date is on the Sale Form (card stock) and in the Purchaser Instructions (green sheet).
2. Get the correct Art Purchase Form on the PURCHASE BINDER (pages are filed alphabetically by Artist's last name). Check carefully to make sure the title is the same as the title of the artwork the visitor wants to purchase (some artists have more than one artwork in the exhibit; we may have two artists with the same last name). Remove the form from the binder.
3. Check the "Sold" box in the top portion of the page, then: **Have the buyer print their name and address in the top and middle portions of the form** (check to make sure the information is legible).
4. We **do not** ship artwork to buyers. They must come pick it up.
5. Tear off the bottom two sections, but don't tear them apart. Give them to the purchaser, along with a copy of the "Purchaser Instructions," If purchasing with a credit card take payment with the iPad. If purchasing with cash or check direct the purchaser to the Main Gate Box Office, just outside the Main Gate.

6. Put the filled-out top part of the Art Purchase Form in the “PURCHASED” envelope (located in the box). The Coordinator will collect these every few days.
7. Write SOLD next to the artwork’s name on the list in the front of the binder to indicate the artwork is sold.



SPECIAL NOTES:

- Please don’t put the dot on the sale price as curious people will peel them off to see the price.
- Please don’t look through the “PURCHASED” envelope to see what has been sold. Walk around and look for the dots!
- Please read the Art Purchaser Instructions prior to your first shift.

PURCHASER INSTRUCTIONS

The Docents or Staff who assist with art purchases cannot take any money. We provide an Art Purchase Form. Take the Art Purchase Form to the California State Fair **Box Office** (see map, reverse page), if you would like to pay with cash or check. If you would like to pay with a credit card, payment will be taken by an Art Docent inside the building.

Box Office hours are 10:30 a.m. – 10:00 p.m. Mondays through Thursdays and 9:30 a.m. to 10:00 p.m. Fridays, Saturdays and Sundays until the close of the fair on Sunday, July 28, 2019. The Box Office telephone number is: (916) 263-3049.

Please pay for your purchase as soon as possible. You may pay by cash, check, or credit card (Visa or MasterCard only). Sales Tax will be added. All sales are final.

Once you have paid for your purchase, the Box Office or Friends of Fair will give you a receipt and bottom portion of the sale form -- this is your claim check. Do not misplace this claim check or your receipt as you will need them to pick up your purchase.

NO WORK OF ART CAN BE REMOVED UNTIL THE EXHIBITION IS CLOSED - EXCEPT THE *PLEIN AIR AT THE FAIR* PAINTINGS IN THE SPECIAL EXHIBIT.

We cannot ship artwork to buyers. Please pick up your purchase. You can take possession of your purchased artwork upon presentation of the Claim Check and receipt. You will pick up your artwork from Building 3, Expo Center (the same building as the exhibit).

PICK UP OF PURCHASED ARTWORK IS:

Saturday, August 6th, 2022 between 9:00 a.m. and 5:00 p.m.

To pick up your artwork, you may drive to the building by entering Cal Expo via Gate 12 (near the intersection of Ethan Way and Hurley Way) and follow the signs to "Exhibitor Pick-up".

Your name and address will be given to the artist whose work you have purchased. This information is for their records and they may, from time to time, contact you to inform you of future events where their work will be exhibited. Your purchase of the artwork implies your permission for such contact from the artist.

You purchase benefits more than the artist. A percentage of the purchase price goes to the Scholarship fund of the nonprofit organization, *Friends of the California State Fair*.

On behalf of the artists, The Volunteer Fine Art Docents, The Friends of the California State Fair, and the students who receive their scholarships,

Thank you!

How to Use Signapay Ltd Payment Gateway

1. Turn on the iPad by pushing the button at the top right of the iPad.
2. Enter the password (1600) to unlock it.
3. It should be open to the Signapay website but if it is not, open the Safari app, at the bottom of the home page, and type in "<https://signapay.transactiongateway.com/merchants/>".
4. Click the login in button to sign in. The login information should be auto filled. If it is not then fill in the following: Username: **artdocent**, Password: **Calexpo2022!** If at any point a message pops up saying it has logged you out due to inactivity enter this password and tap on unlock.
5. If the login page does not automatically pop up, tap on the three bars in the upper right hand corner. Then scroll to the bottom of that menu and tap on merchant login to login.
6. Tap on the gray square with an image of a credit card in the white bubble, called "Credit Card Sale," to make a sale.
7. Under Billing Information, fill out the credit card number, expiration date, and CVV/CID.
8. When filling out the amount, **add the tax** and put the **total amount** here.
****Sale Price + Tax = Total**** The tax rate is 8.75%. Multiply the price of the item by 0.0875 to find the tax and add that number to the sale price.
9. Fill out the First Name, Last Name, Address information, and Email Address boxes.
10. Scroll to the section called "Order Information."
11. In the box called "Order Description," type in the title of the piece and the artist's name.
12. Enter the tax in the "Tax" box. The tax rate is 8.75%. Multiply the price of the item by 0.0875 and this is the number you will enter here.
13. Scroll to the very bottom and tap on the box next to "Send Receipt Email."
14. Finally, tap the green button that says "Charge" to complete the transaction.
15. After the sale is complete, it will ask you if you want to email another receipt. Send one to **dbrown@calexpo.com**
16. **Cut** the **top** section of the purchase slip. **Give** the **customer** the **bottom** small slip. **Place the top** portion of the purchase form.

ARTWORK SALES F.A.Q.

Question: "Is the artwork for sale?"

Answer: "Yes, **if** there is a sale price listed on the tag located next to or near each work of art; **and**, there is no dot on the tag to indicate it has already been sold."

Question: "Can I pay you for my purchase?"

Answer: "Yes. You may pay inside the building as long as you are paying with a credit card any other payment will be taken at the Box Office. I'll get a purchase form for you."

Question: "Can I pay with a credit card?"

Answer: "Yes. Art Docents now accept credit card payments inside the building."

Question: "Can I pay with cash or check?"

Answer: "Yes. The Box Office will accept your payment of cash or check."

Question: "If I pay for a piece of art now, can I take it home with me when I leave the Fair today?"

Answer: "Artworks cannot be removed from the building until the fair is closed. Instructions for picking up your purchase are on the claim check and the Purchaser Instructions. "

Question: “If I buy a piece of art now, where and when can I pick it up?”

Answer: “At this building on Saturday, August 6th, between 9:00 a.m. and 5:00 p.m.

Question: “I’m from out of town. If I buy a piece of art now can I come back at 10:00 pm on Sunday, July 31st (day the fair closes) and pick it up?”

Answer: Sorry, no. You can contact the program coordinator to arrange pickup on a different day.

Question: “I really like this piece, but it's already sold. How can I contact the artist?”

Answer: “The artist may have included their contact information or website on their “About the Artist” in the Binder located at the Art Docent Desk.

Question: There is no resume for the artist in the binder. Can you give me the address of the artist so I can contact them later?”

Answer: “No. Sorry. You might try looking them up on the internet.”

F.A.Q.

WHAT IS CALIFORNIA CRAFTS?

1. It's an art exhibit. The Craft exhibit displays 200+ pieces of art handcrafted by California crafters over the age of eighteen. The California State Fair has included an annual art exhibit since 1854.

2. It's a competition. A collection of over 20 judge, each experts and/or professionals in their craft, judge the entries which ultimately determines which entries are to be included in the show. The winning artworks are awarded State Fair

premiums, trophies, and ribbons as well as several special prizes underwritten by craft organizations, guilds and commercial enterprises. Information regarding the Jurors is on display in the exhibit.

3. It's a diverse experience. Thanks to sponsor organizations, California Crafts hosts demonstration artists from many backgrounds, techniques, and crafts to present a great display of all of the wonderful and diverse crafts represented by California artists.

DOES THE SHOW ONLY TAKE WORK FROM PROFESSIONAL ARTISTS?

No. California Crafts is an "open" show, meaning no certification, membership, schooling or other qualifying criteria is required for artists who enter. Although some of the artists whose works are displayed are professionals, the California Crafts competition and exhibit is an excellent way for emerging artists/crafters to attain professional status.

WHAT ARE THE AWARDS?

There is a sign explaining the Award structure and a display of the ribbons won.

WHO WERE THE JUDGES?

There is also a sign listing the judges and the division(s) they judge.

WHAT DOES THE "SPECIAL AWARD" TAG MEAN?

These are awards that have been donated by organizations and businesses.

I DON'T GET IT. WHY DID THE JUDGE SELECT THIS?

Because the field of visual arts is so diverse and comprised of many forms, styles, and methods, we select judges who are crafters and artists, educators, collectors, or have some other established expertise in the field in which they are judging. Each of the three shows within crafts, as well as, the special contests each have their own criteria that they judge based upon.

Handcraft Judging Criteria

- Workmanship (including technique, if applicable)
- Level of Difficulty
- Design Elements (including color, texture)
- Visual Impact
- Originality/Creativity

Needle & Fiber Arts Judging Criteria

- Workmanship
- Level of Difficulty
- Design, including color and texture
- Appropriate Pattern Technique
- Creative use of materials or fabric

Quilt Judging Criteria

- Workmanship (including finishing)
- Design Elements (balance, color, contrast, unity)
- Technical Elements (technique or multiple techniques)

Hope is in the Stars Judging Criteria:

- Level of Difficulty and/or Skill
- Craftsmanship
- Creative use of materials or fabric
- Relationship to concept/theme

Crafting a Brighter Future Judging Criteria

- Entries desirability to the intended charity
- Craftsmanship
- Level of Difficulty and/or Skill
- Creative use of materials or fabric
- Baby and/or Child-friendly

WHAT ARE CRAFT DEMONSTRATIONS?

California Crafts invites artists to set up temporary studios in the exhibit hall and make crafts "live and in person." The studios offer a unique opportunity to observe the creative process. When not involved in the deep observation and concentration required to make works of art, these artists are happy to answer your questions and/or discuss the specific materials, tools, and techniques they use. The artists are not paid for their services but are given the opportunity to offer their artworks for sale and promote their business or guild/group. Information regarding the artists and the scheduled demonstrations is available on a sign in the exhibit building.

CAN I BUY ANY OF THE ARTWORKS DISPLAYED?

Some of the work displayed in the demonstration studios and in the exhibit, are for sale. Purchases from artists in the demonstration areas are transacted directly with those artists.

If you wish to purchase artwork in the exhibit, look at the small sign near the artwork that displays the title of the work, the artist's name, and the award it earned. If there's a dollar amount in the lower right hand corner of the tag, and no red dot, the artwork is for sale. To make your purchase, seek out one of the Volunteer Art Docents who will assist you and explain the process. All purchases of artwork in the exhibit are transacted through either the Art Docents or the California State Fair box office. Purchasers of artwork in the exhibit cannot take possession of their purchase(s) until after the exhibit and the Fair has closed. You will receive a receipt and claim check when you complete the transaction.

WHAT DOES THE RED DOT MEAN?

A small red dot placed on the tag indicates the artwork has been sold. If you are interested in the work of an artist, ask a Volunteer Art Docent if the artist has provided their contact information in the "About the Artist" binder. You may be able to purchase another of their works directly from the artist.

HOW DO I ENTER NEXT YEAR?

The entry requirements and forms are posted on the California State Fair web site, www.castatefair.org in February. Artists who do not have Internet access can contact the California State Fair Entry Office, (916) 263-3146 in February 2020 for information regarding the opening of the entry period and for assistance entering.

A Glossary of Art & Craft Terms

The following is a collection of terms used in the wide selection of crafts that the California Craft program displays. Adopting this language enables Docents to answer questions and engage in meaningful conversation with the viewers. This increased understanding can lend insight to the artworks and enhance viewing pleasure. This glossary covers a very wide field of knowledge and you are not expected to know it all. A bit of knowledge about a lot can sometimes be very useful. Others of you may have a lot of knowledge and be experts in a particular field and this guide will help you understand a few common key terms helpful in answering questions or pointing out certain pieces of artwork to the public. The terms have been arranged by the divisions we offer.

Ceramics & Glass

Ceramics: From the Greek word “keramos” meaning “burnt earth.” All those endeavors in which minerals are transformed by red heat into another form of material. Examples include pottery, glass, cements, and plasters.

Firing: The process of heating clay work in a kiln to at least a glowing or white heat. Firing permanently transforms the clay to a rock-like state and melts glazes.

Bisque: Refers to pottery that has been fired once and remains unglazed.

Glaze: A silicate (glassy-like) mixture with water that is applied to clay surfaces and melts into a glassy coating when fired.

Stain: It is color applied or burnished onto a bisque surface and is not fired.

Contemporary glass: Artist designed glass exclusively for their own creative use.

Casting: The process of pouring molten glass into a form designed to receive that glass. After the glass has cooled, that mold or the removing of the sand will then reflect the filled image.

Fused Glass: A decorative glass created by stacking thin sheets of glass and fusing them together in a kiln.

Gilding: Using leaf (gold or silver), painting or effects to add interest to the surface of the glass.

Hand blown: A glass project is handmade and was not assisted by machinery.

Rondelle: A flat blown glass that was spun hot.

Sculpting: Handmade free forming solid glass works designed while in molten glass form.

Slumped: Flat glass that is melted to take the shape of the form designed to sink into taking the actual shape of that form.

Dolls & Toys

Art dolls: objects of art, rather than children's toys, created in a wide variety of styles and media, and may include both pre-manufactured parts or wholly original works. Usually one of a kind dolls and not mass produced.

Authentic Reproduction: Doll re-created with a genuine resemblance to the original.

Ball-Jointed: A term used to describe a doll body with separate balls in the joints.

Bent-Limb: A term used to describe a doll body with bent arms and legs. Usually applies to a baby body.

China Doll: Glazed porcelain doll. The surface is shiny.

Dimensional Doll Painting: Technique for painting modern dolls in life-like (portrait) style with facial and body contour shading.

Fashion Doll: A doll dressed in the fashion of the time, usually a lady doll.

Joint: Where a figure moves. There are several kinds of joints, including Peg (swivel), Pin (hinge) and Ball.

Peg Joint: The traditional joint found at the neck or waist. A peg on one part of the figure (the head, for instance) is inserted into the hollow main body cavity. The head and body are then flush against each other, and remain that way. This allows for 360° of motion. Sometimes called a "swivel" or "cut" joint.

Pin Joint: A joint normally found in elbows and knees. Works like a hinge; a pin is inserted sideways at the elbow (in this example), joining the upper and lower arm and usually allowing for a 90° range of motion. Pin joints are typically the most obvious style of joint. Sometimes called a "hinge" joint.

Models

Scale Model: Most generally a physical representation of an object, which maintains accurate relationships between all important aspects of the model, although absolute values of the original properties need not be preserved.

Scratch Building: Building either an entire model or a sub-assembly from 'scratch' rather than from assembling pre-formed kit parts. True scratch building involves manufacturing parts from basic materials. However, it is also used to describe the process of altering kit parts so they can be used for a different purpose to that intended.

Kit Bashing: Not as violent as it sounds! Kit bashing is the creation of a new and unique kit by cutting up and otherwise utilizing the parts from other kits. Normally done when a particular subject is not available as a ready-made kit. Not as extensive as 'scratch building'.

Articulation: Any removable, interchangeable, or moving parts. A part of model's functionality.

Diorama: A scaled down scene of various content. There are two main types of dioramas: Constant Scale Diorama and Perspective Scale Diorama.

- **Constant Scale Diorama** also being called Walk Around Diorama and it represents all its elements in the same, constant scale. It can be small and consist of just a few elements (many collectibles are designed as small dioramas) or it can be large and consist of dozens or even hundreds elements. Large dioramas of this type are being commissioned for museums and exhibits. Needless to say, that all architectural and urban models are, in fact, Constant Scale Dioramas.
- **Perspective Scale Dioramas** are used mostly in museums, installed into the wall, which places the observer in front of it, facing the front plan of the diorama, which is represented in larger scale. A scale of the diorama becomes smaller and smaller to the depth of it, until the physical diorama ends with painted background, which creates a visual illusion of much greater depth and area covered.

Gourds

Pyrography: Burning techniques consist of three basic styles; lines, shading and stippling.

Chip Carving: Chip carving is a style of wood carving in which hand tools (knives & gouges) typically used on wood are used to remove selected 'chips' of wood from the project in a single piece. Geometric patterns on gourds carved with hand gouges can range from a simple design all the way to an elaborate one.

Relief (3D) Carving: Relief carving and 3D carving commonly are done with power tools and a variety of burs. Relief carving is executed in a manner that gives an illusion of depth. Backgrounds areas may be dimensionally carved, rendered as smooth or textured, with or without cutout areas. Stippling is an example of a textured background treatment.

Filigree: Ornamental carving in which the design is formed by perforations. The sizes and shapes of the holes may vary, but the holes are spaced so that they create a pattern.

Painting/Colored Pencil: Painting with either acrylic paints or colored pencils

Coiling: Coiling is a basketry technique that involves the use of a core and a binder material for wrapping and/or stitching the core material to the gourd or a previous row of coiling.

Gourd: A round or bottle-shaped fruit that has a hard shell and that cannot usually be eaten, or the shell of this fruit used as a container.

Core Material: Could be from a variety of materials such as pine needles, philodendron sheaths, long grass, bark strips, cotton clothesline, paper rush or Danish Cord.

Binder Material: Most commonly used are artificial sinew, waxed linen, embroidery floss and raffia.

Jewelry & Bead Art

Bead Stringing: Jewelry making technique consisting of sliding beads with a hole onto a cord, wire or string creating a piece of jewelry or an accessory. The stringing material must be secured to hold the strung bead(s) in place using an assortment of methods.

Bead Weaving: Beadwork that incorporates sewing, stitching and weaving beads together creating beaded patterns.

Fine Jewelry: Generally thought of as jewelry that uses at least 14Kt gold or other precious metals and precious gems like diamonds, sapphires, rubies or emeralds.

Wire Wrapping: One of the oldest techniques for making handmade jewelry. This technique is done with some jewelry wire and findings similar to wire (for example, head pins) to make components. Wire components are then connected to one another using mechanical techniques with no soldering or heating of the wire. Frequently, in this approach, a wire is bent into a loop or other decorative shape and then the wire is wrapped around itself to finish the wire component. The technique of wrapping wire around itself gives this craft its name of wire wrapping.

Beading: Ornamenting an item or fabric with ion with beads. Also called beadwork.

Crimp Bead: A pliable bead intended to be compressed to hold stringing material to clasp. It's made from either precious metal or metal composite.

Dangle: A beginning component for earrings, charms or pendants.

Jump Rings: Metal rings used for connections in jewelry making, chain-mail and other beading techniques.

Spacer Bars: A component used to hold apart and in position multiple stranded jewelry designs. Used at regular intervals throughout the piece or at either end. Useful for necklaces as the natural curve of the neck can otherwise result in strands of beads sitting on top of each other. They also help prevent tangling.

Toggle: A type of clasp styled with a hoop and bar. Variety of styles and colors and are made of a variety of composites such as metal, glass and clay.

Leather

Leather: A generic term used for all kinds of tanned animal hides or skins.

Buffed Leather: that has been sueded and can also be referred to as snuffed, nubuck or grain-sueded leather.

Cowhide: Hide of a cow.

Full Grain: The outside original skin or hide that has had the hair removed, but has not been corrected or altered. It possesses the original grain of the animal.

Mineral Tanned: Leather tanned by mineral substances like the salts of chromium/ aluminum/ zirconium.

Oil Tanned: Leather tanned with fish oils giving a soft and pliable leather like chamois.

Reconstituted Leather: Material composed of collagen fibers obtained from ground up hide pieces that have been constructed into a fibrous mat.

Saddle Leather: Vegetable-tanned cattle hide leather for harnesses and saddles, usually of a natural tan shade and rather flexible.

Unfinished Leather: An aniline-dyed, naked leather with no additional application intended to finish color or treat in a way that would alter the natural characteristics of the leather.

Weight: The weight of leather is measured in ounces per square foot

Decorative Painting

Acrylic paint: a synthetic, water-based paint. Its working properties are similar to oil paint, although it dries more quickly and forms a somewhat glossier surface. Acrylic paint can be used in thin washes or applied thickly. It has good cover-ability and may be used on most surfaces other than canvas including wood, tin, plastic etc.

Alkyd - A resin based paint which can be used like oils, but dry faster than oils.

Crackling: the use of crackle medium to create fine porcelain cracks or large cracks in a background or finished painted project to simulate an aged object.

Distressing: creating an aged look to an object by removing parts of the top layer of paint to reveal the contrasting basecoat beneath. There are various methods of doing this.

Scumbling: a background technique where a second, usually lighter, color is thinly or loosely brushed in a "slip-slap" manner over an under-painted area so that the painted area beneath it shows through.

Trompe l'oeil: a French term meaning "trick the eye". In painting, it is used to describe painted work that are so realistic as to fool the viewer into thinking the objects in the painting are not painted, but real.

Porcelain Painting

Porcelain: A pottery ware that when fired is pure white. The Chinese developed it over 1000 years ago.

Enamel: An opaque relief glaze paint used to decorate china.

Glaze: A glossy finish or coat (can be colored, clear or white). It fuses to the surface of clay after exposure to extreme heat in a kiln.

Grounding: A process for setting up a (usually) solid color background on a china object. Instead of painting the color on with a brush, grounding is accomplished by coating the area with a special "grounding" oil and then dusting the oiled surface with dry paint.

Matte: China paint that fires without a shine. This paint is generally used to paint bisque surfaces.

Paper Craft

Origami: This is the traditional Japanese art of using paper folding to create 3D shapes.

Quilling: This involves using a quilling tool and special strips of paper to create swirls and coils to make an eye-catching 3D image.

Scrapbooking: Preserving pictures, clippings, or other mementos in an artistic manner by mounting them in books.

Card making: The craft of hand-making greeting cards.

Acid-free paper: Paper with a neutral or basic pH level (7.0 to 9.0), is less prone to yellowing or deterioration, and will not harm photographs that are attached to it. During production, the paper is treated with a mild base (calcium carbonate or magnesium bicarbonate) that neutralizes the natural acids in the wood pulp. This extends the life of the paper, reduces the production expense, and makes it more easily recycled. Acid-free paper may be identified by the 'infinity' symbol.

Card Stock: A sturdy paper, available in a variety of weights, colors and textures.

Decoupage: There are two very different decoupage techniques. The first is the art of creating a 3D image from paper layers. The smaller parts of a repeated image are cut out and layered on top of the original image with sticky fixers. The second is when pieces of specialist decoupage paper are used to cover an object to decorate it, usually using watered-down PVA glue or Mod Podge.

Distressing: A technique where card or paper is distressed with a tool to create a rough-edged, aged finish.

Embossing: adds a raised, textured shape, either as a pattern, a motif or a greeting.

Straw Art

Plaiting: Repetitive folds and bends of straw create tabletop and wall decorations and straw hats.

Marquetry: Bits of flattened and sometimes colored straw form intricate appliqué patterns.

Swiss straw: Artists may use whole, split or spun straw to form decorative trimmings, such as for hats.

Embroidery: Straw may be spun to embroider cloth.

Tied straw: Artists tie together straw – sometimes a combination of wheat, oats, barley, rye and rice – to make different shapes.

Wood Art

Woodworking: The activity or skill of making items from wood, and includes cabinet making (cabinetry and furniture), woodcarving, joinery, carpentry, and woodturning.

Wood Carving: A form of woodworking by means of a cutting tool (knife) in one hand or a chisel by two hands or with one hand on a chisel and one hand on a mallet, resulting in a wooden figure or figurine, or in the sculptural ornamentation of a wooden object.

Woodturning: The craft of using the wood lathe with hand-held tools to cut a shape that is symmetrical around the axis of rotation. Like the potter's wheel, the wood lathe is a simple mechanism which can generate a variety of forms. The operator is known as a turner, and the skills needed to use the tools were traditionally known as turnery.

Applied Carving: A background that is worked separately and then applied, rather than being worked in place.

Chip Carving: An incised surface decoration, usually geometric.

Grain: The longitudinal fibers in wood.

Knot: A circular pattern in timber caused by a dead branch that was not fully integrated into the tree before it was cut down. A loose knot is one that cannot be relied upon to remain in place in the piece. A tight knot, on the other hand, is fixed by growth or position in the wood structure so that it firmly retains its place in the surrounding wood even after working.

Spalting: A change in the texture, strength and color of wood caused by colonies of fungus growing within the dead wood. Where colonies of fungus meet, fine black lines, often considered a desirable feature, are visible.

Basketry

Basketry: The process of weaving or sewing pliable materials into two- or three dimensional artifacts, such as mats or containers. Craftspeople and artists specialized in making baskets are usually referred to as basket makers and basket weavers. Basketry is made from a variety of fibrous or pliable materials—anything that will bend and form a shape. Examples include pine straw, willow, oak, wisteria, forsythia, vines, stems, animal hair, hide, grasses, thread, and fine wooden splints. Indigenous peoples are particularly renowned for their basket-weaving techniques.

Coiled: Begins at the center of a basket and grows upon itself in spiral rounds, each attached to the round before. Weaving coiled baskets is a sewing technique, as the basket-maker uses an awl to punch holes in the foundation through which she draws sewing strands. These strands are single pieces of plant fiber that have been trimmed to a uniform size. The foundation is made up of one, two, three, or sometimes more slender plant shoots, bundles of grass or shredded plant fibers, or a combination of grass and sticks. In coiling, designs are not made by changing the weave, but rather by using a different color sewing thread.

Plaiting: In plaiting, or checker work, two elements are woven over and under each other at right angles. Twilled weave is much the same, except that the weft (horizontal) materials are woven over two or more warps (verticals).

Twining: Begins with a foundation of rigid elements, or warp rods—very often whole plant shoots—around which two, and sometimes three or four, weft elements are woven. The wefts are separated, brought around a stationary warp rod, brought together again, and twisted. The action is repeated again and again, building the basket. Subtle and elegant patterns are made by changing the number of wefts (as in braiding and overlay), or the number of warps the wefts pass over (as in diagonal weaves). A weaver may use any number of twining variations in a single basket. False embroidery, a technique in which a decorative element is wrapped around the wefts, on the outside face of the weave, is often seen on plain twining.

Wicker: The basket-maker weaves the weft material over and under a stiff foundation or warp of rods or bundles of fiber.

Splint: Usually rectangular container having the sides and bottom formed from woven or braided splints crossed at right angles, and having some type of handle.

Crochet

Crochet: a process of creating fabric by interlocking loops of yarn, thread, or strands of other materials using a crochet hook. The salient difference between crochet and knitting, beyond the implements used for their production, is that each stitch in crochet is completed before the next one is begun, while knitting keeps a large number of stitches open at a time.

Afghan: A woolen blanket or shawl usually knitted or crocheted.

Doily: An ornamental mat, variously used for protecting surfaces or binding flowers, in food service presentation, or as a head covering or clothing ornamentation. It is characterized by openwork, which allows the surface of the underlying object to show through.

Granny Square: A piece of square fabric produced in crochet by working in rounds from the center outward. Granny squares are traditionally handmade. They resemble coarse lace.

Tunisian crochet: Also known as Afghan crochet, is a type of crochet that uses an elongated hook, often with a stopper on the handle end, called an Afghan hook. It is sometimes considered a mixture of crocheting and knitting. As such, some techniques used in knitting are also applicable in Tunisian crochet. One example is the intarsia method.

Counted Cross Stitch – Embroidery (non-counted) – Needlepoint

Counted Cross-stitch: A form of sewing and a popular form of counted-thread embroidery in which X-shaped stitches in a tiled, raster-like pattern are used to form a picture. The stitcher counts the threads on a piece of even weave fabric (such as linen) in each direction so that the stitches are of uniform size and appearance. Cross-stitch is the oldest form of embroidery and can be found all over the world.

Embroidery: “Thread art” used to embellish a garment, hat or some other product by adding a sewn pattern. Generally, this sewn pattern includes a design and can also include lettering and/or monograms.

Needlepoint: A form of counted thread embroidery in which yarn is stitched through a stiff open weave canvas. Traditionally needlepoint designs completely cover the canvas. Although needlepoint may be worked in a variety of stitches, many needlepoint designs use only a simple tent stitch and rely upon color changes in the yarn to construct the pattern. The degree of detail in needlepoint depends on the thread count of the underlying mesh fabric. Needlepoint worked on a stiff canvas. Due to the inherent lack of suppleness of needlepoint, common uses include eyeglass cases, holiday ornaments, pillows, purses, upholstery, and wall hangings.

3-D Embroidery: This refers to embroidery designs that have elevated or raised areas. This affect can be achieved by building up the underlying stitches, with 3-D Foam, or by using 3-D Applique or 3-D Lace techniques.

Bead Embroidery: A type of beadwork that uses a needle and thread to stitch beads to a surface of fabric, suede, or leather. Bead embroidery is an embellishment that does not form an essential part of a textile's structure.

Crewel embroidery: Or crewelwork, is a type of surface embroidery using wool. A wide variety of different embroidery stitches are used to follow a design outline applied to the fabric. The technique is at least a thousand years old.

Embroidery thread: Yarn that is manufactured or hand-spun specifically for embroidery and other forms of needlework. Common fibers include cotton, acrylic, silk, and wool.

Surface Embroidery: Any form of embroidery in which the pattern is worked by the use of decorative stitches and laid threads on top of the foundation fabric or canvas rather than through the fabric.

Whitework embroidery: Refers to any embroidery technique in which the stitching is the same color as the foundation fabric (traditionally white linen). Whitework embroidery is one of the techniques employed in heirloom sewing for blouses, christening gowns, baby bonnets, and other small articles.

Knitting

Knitting: A method by which yarn is manipulated to create a textile or fabric, often used in many types of garments. Knitting creates multiple loops of yarn, called stitches, in a line or tube. Knitting has multiple active stitches on the needle at one time. Knitted fabric consists of a number of consecutive rows of intermeshing of loops. As each row progresses, a newly created loop is pulled through one or more loops from the prior row, placed on the gaining needle, and the loops from the prior row are then pulled off the other needle. Different types of yarns (fiber type, texture, and twist), needle sizes, and stitch types may be used to achieve knitted fabrics with different properties (color, texture, weight, heat retention, look, water resistance, and/or integrity).

Knitting in the Round: Or circular knitting is a form of knitting that creates a seamless tube. Knitting is worked in rounds (the equivalent of rows in flat knitting) in a spiral. Originally, circular knitting was done using a set of four or five double-pointed needles. Later, circular needles were invented, which can also be used to knit in the round: the circular needle looks like two short knitting needles connected by a cable between them.

Fair Isle: Named for Fair Isle, one of the Shetland Islands of Scotland. It refers specifically to the color use and layout of garments made there, though some use the term erroneously to mean all types of stranded knitting. As the background colors transition from dark to light to dark, the pattern colors transition from light to dark to light.

Intarsia: A knitting technique used to create patterns with multiple colors. As with the woodworking technique of the same name, fields of different colors and materials appear to be inlaid in one another, fit together like a jigsaw puzzle

Rib Knitting: A pattern in which vertical stripes of stockinette stitch alternate with vertical stripes of reverse stockinette stitch. These two types of stripes may be separated by other stripes in which knit and purl stitches alternate vertically.

Handspun Yarn

Hand Spinning: is the art of twisting fiber into a continuous thread by using a spinning wheel or drop spindle.

Plant Fiber Yarn: Plant fibers are derived from either leaves, stems, or seeds of plants. Some types include cotton, bamboo, flax/linen flax, ramie, and hemp.

Luxury Yarns: a collection of fibers that are not commonly found in mass produced yarns, that are known for their warmth and absolute downy softness. When you think of luxury fibers, think of baby-soft animals like baby alpacas, camels and llamas; even fibers from yaks, bison, and opossums.

Fiber: the unspun hair/wool/plant material (as opposed to the thread, which is already spun).

Plying: winding two or more yarns together; must be done in the opposite direction to that in which they were spun.

S-twist: yarn spun with a counterclockwise twist.

Skeining: winding yarn off the spindle.

Z-twist: yarn spun with a clockwise twist.

Other Fiber Arts

Lace/Tatting

Needle lace: Created over a flat pattern. Originally the pattern was drawn on parchment, but nowadays architect's linen (or even thin card covered with adhesive film) is used, with a backing of cloth that is temporarily stitched to it.

Bobbin lace: A form of weaving, in which the warp and weft threads are constantly changing places. There are only two basic movements, the cross and the twist, which always involve two pairs of threads. Bobbin lace is worked over a card pattern that is fastened to a pillow stuffed hard with material such as straw, sawdust, or horsehair. As each stitch, or row of stitches, is formed it is held in place with a pin pushed through the appropriate point on the pattern and into the pillow.

Continuous or Straight Lace: Pattern and ground are worked together with the one set of threads, so that the wider the lace the more bobbins are used. It is generally acknowledged that the earliest bobbin laces were worked by this method.

Part or Sectional Lace: Lace in which the motifs are made separately and joined later over a master pattern with bobbin made sewings, bars or ground.

Raised Work: A term used for various kinds of relief work in bobbin lace.

Ground: the mesh background of a lace, which joins together the elements of the design.

Picot: A thread loop which decorates the edge or joining bars of a particular lace. Picots are used in all the different technical categories of lace, excepting knitting and weaving.

Tatting: an ancient form of lace making, frequented by upper class ladies due to the enormous time involved.

Shuttle Tatting: The process of making tatting using a shuttle (instead of a needle) that is wrapped in thread to guide the thread into patterns of knots to create rings and chains in delicate designs. This is the traditional method of tatting.

Needle Tatting: The process of making tatting using a needle (instead of a shuttle). Many people find that needle tatting is easier to learn than shuttle tatting, but gives the finished piece a slightly more “bulky” or “chunky” look since the stitches are formed around the needle instead of the thinner thread.

Felting

Needle Felting: Felt is made using needles with notches on the end (often referred to as barbs even though they are not) and repeatedly and carefully stabbing into the wool fleece. You will tangle the fibers together until the wool becomes firm. You can make flat or 3D needle felted pictures, sculptures, jewelry, etc.; the list is endless...

Wet Felting: This more traditional method uses to make felt using soap and water. The fibers are wetted with warm soapy water and then agitated by hand. This agitation will cause the fibers to knit together and create a piece of felt.

Weaving Terms

Weaving: A method of textile production in which two distinct sets of yarns or threads are interlaced at right angles to form a fabric or cloth.

Color and Weave: Color stripes arranged in various ways in the warp and weft create pattern effects. This is often used with plain weave, making a simple weave have the appearance of something that is more complex.

Warp: The lengthwise or longitudinal warp yarns are held stationary in tension on a frame or loom.

Weft: the transverse weft (sometimes woof) is drawn through and inserted over-and-under the warp.

Rugs

Braided Rugs: This refers to rugs made from braided yarn, or sometimes from strips of used cloth, which is why some braided rugs are also known as 'rag rugs'. The braids are usually sewn into concentric circles or ovals, although they can be made into a square or rectangular shape.

Hooked Rug: This type of rug is made by pushing loops of yarn through a canvas backing. Making a hooked rug is a relatively quick and easy process and it is an affordable alternative to an authentic knotted rug.

Cross-Woven: The cross-woven method incorporates fringes into the rug instead of sewing the fringe on afterwards. Cross-weaving is done from side to side, rather than from top to bottom, as with other woven rugs. This method allows for the use of more colors and delicate details.

Field: The field of a rug is the center or main area of a rug. The field contains a central medallion or other motif and is surrounded by the border.

Hand-Knotted: these rugs take the longest time to make and they are the most expensive type of rug. To make a quality hand-knotted rug, the weaver loops wool or silk around the warps, one at a time, creating a thick pile. Then, cotton yarn is woven through the warps to hold them together. The cotton yarns are usually tied off to make a decorative fringe.

Tea Wash: A process that is used to give the colors of a rug an antique look.

Wearing & Designer Apparel

Costume Design: The investing of clothing and the overall appearance of a character or performer. Costume may refer to the style of dress particular to a nation, a class, or a period. Four types of costumes are used in theatrical design: historical, fantastical, dance, and modern.

Upcycled Garment: Made of discarded objects or material. Reused in such a way as to create a product of higher quality or value than the original.

Wearable art: Also known as Artwear or "art to wear". Refers to individually designed pieces of (usually) handmade clothing or jewelry created as fine or expressive art.

Drape: The fluid way a fabric hangs for a garment.

Hem: The finished bottom edge of a garment, usually folded up and sewn.

Seam Line: The line that you sew along.

Top Stitch: A decorative row of stitches sewn along the right side (topside) of the garment.

Quilting

Applique: A piece of fabric sewn on top of a background piece of fabric, usually in fun shapes or decorative designs such as curved floral or animal motifs. Appliqué can be pieced together by hand, machine, or with fusible web. It can also be combined with pieced blocks or placed in the border to frame a pieced quilt.

Art Quilt: is an original exploration of a concept or idea rather than the handing down of a "pattern". It experiments with textile manipulation, color, texture and/or a diversity of mixed media.

Miniature Quilts: A quilt made as a miniature of a full sized quilt like. They can include mug rugs and potholders among other things. In our competition the finished size is no larger than 24 inches by 24 inches.

Modern Quilts: Quilts that are functional, include bold colors, and are inspired by modern design. Minimalism, asymmetry expansive negative space, and alternate grid work are often a part of modern quilt compositions, as are improvisational piecing and solid fabrics.

Pieced Quilt: any quilt made up of different fabrics sewn together. A pieced quilt is also commonly referred to as a Patchwork Quilt – due to the patchwork like effect, the different fabrics give the quilt. It can be any type of block

and virtually any construction technique: Half Square Triangles, Tumblers, Strips, you name it. Making a pieced quilt gives the creator endless freedom of design.

Other Technique Quilts: Are quilts made from a technique other than one listed above.

Backing: The back layer of a quilt, which is not pieced or appliquéd. This is where your label would go.

Batting: The middle layer of the quilt (between the quilt top and back) that provides the warmth to the quilt. Types of batting are usually made from cotton, polyester, and wool.

Binding: A strip of fabric that is sewn over the edges of the quilt after the quilt has been quilted. Binding adds extra strength and support to a quilt, and this is when a quilt is considered finished by many quilters.

Double Wedding Ring: A vintage quilt pattern of interlocking rings that originated in the 1930 and it still a quilter's favorite.

Hand Quilting: A small and even series of running stitches that is made through all three layers of a quilt using a needle and thread, both preferably of high quality.

Long Arm Quilting: An extremely large sewing machine with a long arm that is used to sew together all three layers of the quilt resulting in a finished quilt. It allows a quilter to move to use their free-motion skills, so they can move the quilt in many different directions.

Memory Quilts: Quilts made to remember people and/or event significant in their lives. These quilts sometimes contain clothes from a loved one, such as t-shirts, baby clothes.

Quilting: The process of stitching together the three layers of a quilt.

Sampler Quilt: A quilt constructed of a collection of blocks in different patterns and usually no pattern is repeated. The Sampler Quilt is perfect for the beginner quilter.

Stitch in the Ditch: A stitch used next to the seams on the quilt in order to define blocks or shapes.

Wonky: A style of imperfect patchwork in which fabrics are cut at awkward angles and sewn together with no rhyme or reason. It is a liberal and improvisational style of quilting.

A Glossary of Fine Art Terms

The following tutorial, borrowed largely from *Art Speak: A Guide to Contemporary Ideas, Movements, and Buzzwords, 1945 to the Present* (Robert Atkins 1997), may help acquaint Docents with the “language of art.” Adopting this language enables Docents to answer questions and engage in meaningful conversation with the viewers. This increased understanding can lend insight to the artworks and enhance viewing pleasure.

Abstract—usually describes artworks—known as *abstractions*—without recognizable subjects. Synonyms include *nonobjective*, and *nonrepresentational*. Pioneered during the early 1900s and often considered *modern*. *Abstract* is also a verb. To *abstract* is to generalize an image.

Acrylic—a type of paint commonly used by artists. Dries quickly, can be applied with varying degrees of thickness and/or thinness. It is relatively less expensive when compared to oil paints.

Assemblage—involves the transformation of non-art objects and materials into sculpture through combining or constructing techniques such as gluing or welding. This new way of making sculpture became popular in the 1950s, and turned its back on the traditional practices of carving stone or modeling a cast. The use of non-art elements or even junk from the real world often gives assemblages a disturbing rawness and sometimes poetic quality.

Collage— any flat material, such as newspapers, cloth, or wallpaper, pasted to the picture plane.

Composition— the organization or arrangement of the elements of art in a given work.

Conceptual Art—emphasizes the idea rather than the object. Is often used to describe other art forms that are neither painting nor sculpture...Conceptual art's emphasis on the artist's thinking render almost any activity or thought a potential work of art. This includes *installations*. Conceptual art often borrows heavily from socio-political schools of thought such as feminism for example.

Digital photography — A type of photography that captures an image with the aid of a digital camera. The image is digitized and saved as a file, rather than on film. The artist can download the image into a computer and manipulate the image with software such as Photoshop. Software enables an artist to change the size, color, opacity, and many other elements of the image. Finally, images can be printed much like any other computer document.

Digital Art – unlike digital photography, the composition of the artwork is done in the computer, not in a camera. A piece of digital art may have a digital photograph as is basis, but the image has been digitally manipulated beyond what is standard with photography. There are many commercial painting and drawing software products that allow artists to paint and draw without the use of traditional materials. In addition, some digital artists are computer programmers who write computer code to create images.

Elements of Art/Design--- Elements by which viewers can critically examine and judge an artwork include *line, shape, value, texture, volume, and color*. Use these formal elements as a reference for looking at and discussing an artwork.

Encaustic—the medium, technique, or process of painting with a molten wax (mostly beeswax), resin, and pigments that are fused after application into a continuous layer and fixed to a support with heat.

Etching— printing process in which a needle is used to draw into a wax ground applied over a metal plate. The plate is then submerged in a series of acid baths, each biting into the metal surface only where unprotected by the ground. The ground is then removed, ink is forced into the etched depressions, the unetched surfaces wiped, and an impression is printed.

Expressionism—refers to art that puts an emphasis on the expression of emotions. Painters and sculptors communicate emotion by distorting color, shape or surface in a highly personal fashion. The adjective, *expressionist*, is used to describe artworks of any historical era that are predominantly emotive in character. An idiosyncratic choice of color, for example, can invoke feelings rather than describe an object accurately.

Impressionism – Impressionists seek to create the illusion of forms bathed in light and atmosphere. This requires a study of outdoor light as the source of our experience of color and that the actual color of an object is usually modified by the quality of the light in which it is seen, by reflections from other objects, and by the effects produced by juxtaposed colors. The forms on the canvas may appear unintelligible at close range and their forms and objects appear only when the eye fuses the strokes at a certain distance.

Mixed Media—the use of more than any one media in an artwork, for example paint, paper, and beads.

Print - Printmaking—a shape or mark made from a block or plate or other object that is covered with wet color (usually ink) and then pressed onto a flat surface, such

as paper or textile. Most prints can be produced over and over again by re-inking the printing block or plate. Printmaking can be done in many ways, including using an engraved block or stone, transfer paper, or a film negative. The making of fine prints is generally included in the graphic arts, while the work of artists whose designs are made to satisfy the needs of more commercial clients are included in graphic design. Also used to denote a printed photograph.

Realism—pioneered by the French painter Gustav Courbet, who announced that never having seen an angel, he could certainly never paint one! Also known as *Naturalism*, *Realism* implies not just the accurate depiction of nature, but an interest in down-to-earth everyday subjects.

Representational Art—refers to artworks with a recognizable subject, as opposed to works that are termed *abstract*. Most of the work in this year's exhibition is *representational*.

Sculpture—Three-dimensional works of art that are carved, modeled, constructed, and/or cast. Sculptures can also be described as assemblage, in the round, or relief, and are made in a huge variety of media.

Trompe l'oeil—realism carried to its illusionistic extreme, meaning literally *to fool the eye*.

A Glossary of Photography Terms

Digital Manipulation--- the process of digitally editing an image. It is often referred to as “photoshopping,” in reference to Adobe’s popular photo-editing software.

Aspect ratio--- an image’s ratio of width and height. Common aspect ratios for consumer cameras are 3:2 and 4:3. Smartphones usually take pictures with an aspect ratio of approximately 4:3.

Bokeh---the Japanese word for *haze* or *blur*. Refers to intentional background blur, popular in portraits.

Composition--- how different elements of an image are arranged within the frame. Photographers can control composition by moving the camera, adjusting the focus, or cropping images in post-production. The rule of thirds is an example of a photo composition technique.

Vignetting--- reducing an image’s brightness along the borders. Often, this effect draws the eye to a brighter central part of the image and can make the image look like it’s viewed through a hole or telescope.

2024 Parking and Shuttle Service

See Map next page



We provide free parking for Art Docents during their shifts. Remember to come early for your shift as parking and getting through the gate can take some time. We are unable to provide golf cart transportation from or to parking lots.

YELLOW tickets are LOT C - Enter Cal Expo Gate D (Exposition Blvd. and Challenge Way). **These passes are good any day of the fair.**

Purple tickets are LOT Z – follow Ethan Way toward the RV Park, keep going when the road turns to dirt and park on the West end of the lot near the admission Gate #23 and use the Shuttle.

Americans with Disabilities Act (ADA) parking available upon request and proof of Accessible parking will be required.

The Expo Center shuttle stop is about a city block from the exhibit hall. Docents using the shuttle will make their way down a service road next to the soccer field and through a vendors' corridor to reach the building.

Admission Ticket Reminder

When you enter any pedestrian gate, you must have a ticket (credential). They will scan this ticket and hand it back to you. Please do not mix this one with your other, unused, tickets as it is now voided and cannot be used again.

Also, please remember that anything you are carrying – purse, bag, backpack, etc. is subject to inspection at the gate. Along with the obvious items (weapons, etc.) no canned beverages or glass bottles may be brought in.

To the Art Docents:

The Arts Competitions & Exhibitions of the CA State Fair provide seasoned and emerging Artists and crafters with a professional quality gallery setting for display of their artwork. To maintain this high standard, we depend on your diligence and professionalism to protect the displays and guide guests gently but firmly in museum etiquette.

Your professionalism in handling art sales, assisting in locating artworks, respecting the featured artists and their work, and educating gallery guests assures an enriching experience for patrons and exhibitors alike.

The CalExpo staff appreciates the dedication of our docents. You do so much to enhance our Art exhibits. We hope this will be an enjoyable experience for all of you.

Delgreta Brown

California Crafts, Fine Art, Photography, Plein Air & Student Showcase Coordinator

2024 California State Fair

THIS HANDBOOK BELONGS TO:

Name: _____

MY SCHEDULE

NOTES
