

COMING to TERMS

A GALLERY ONE GLOSSARY

WE UPDATE THIS GLOSSARY OFTEN.
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art@galleryone.com.

ABSTRACT ART: In the 20th century, a painting style emerged in which forms, lines, shapes and colors were used to replace accurate images as well as emotions. Often referred to as non-representational.

ACID BURN: A deterioration of a framed item due to its proximity with acids in the framing/matting material. This is usually characterized by yellowish brown stains.

ACID-FREE: Describes matting, paper or storage materials that do not contain acids which cause discoloration and deterioration. Today, framing conservation requires that art is surrounded by acid free materials.

ACRYLIC: (Used in place of glass) A sheet made from acrylic — lighter in weight than glass and impact resistant. Often used for large items because of weight. Also, useful in children's rooms and high-traffic areas for safety. Often used instead of glass when shipping. High-end acrylic products can filter ultra violet light and be anti-reflective.

ACRYLIC PAINT: A water-soluble (when wet) paint, sometimes preferred by artists because of shorter drying time than oil paints. Available since the 1950s, acrylic paints become water-resistant when dry. Depending on how the paint is diluted and applied, the resulting work can resemble a watercolor or an oil painting.

ANIMATION CELLS: Original production cells are one-of-a-kind hand painted acetate sheets that were actually used to produce animated films. Limited edition cells are created specifically for collectors' market and closely mimic original production cells. The word cell (or cel) is derived from "celluloid," used for animation until recently when it was replaced by less flammable materials.

APPRAISER: A professional designation awarded by the American Society of Appraisers (800.272.8258) or the National Society of Appraisers (800.676.2148). Such appraisers are highly trained and qualified and charge for their research and findings. Their estimates of value are unbiased. Many gallery staff members masquerade as appraisers. Remember that free services are

usually worth what you pay for them.

AQUATINT: An etching/intaglio process for making original prints; the resulting prints resemble watercolors.

ARCHIVAL: Implying that such a material will be stable over time.

ART BROKER: A person who buys and sells art (often through the internet) and is usually lacking a storefront (gallery).

ART DECO: Developed around 1925, this style featured bold colors and geometric designs. (reference Erte)

ART NOUVEAU: Peaking around 1900, this style of art features plant and floral motifs. (reference Gustav Klimt)

ARTIST'S PROOF: also A.P., AP or E.A or EPREUVE D' ARTISTE An exclusive subset of a given release traditionally/formerly reserved for use by the artist and publisher. Collectors often give greater value to APs, as APs are often difficult to obtain because of their restricted numbers. They are rarely the first ones printed...and with the exacting standards with which quality works are now printed, all works in an edition - regular or AP - would be identical or nearly identical. Today the value of owning an artist's proof seldom relates to quality; it relates to the importance of owning a special part of an edition that is smaller in number than the regularly numbered prints. Most editions include less than 10 percent artist's proofs. Artist's proofs generally cost more than a numbered print when released.often an additional 20-50% more. Even if a print becomes more valuable over time, resale prices are often identical for the regular edition and for the artist proof. Over time, condition is the primary factor when analyzing whether to purchase a regular edition or an AP. Knowledgeable collectors would prefer a mint condition print over a less-than-mint artist proof. For a time, artist proofs were NOT numbered. As more and more ended up in private hands, subsequent editions were numbered. So now, you'll see A.P. 1/30, for example.

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ATELIER:(French)Artist's studio or workshop

AUCTIONS ON CRUISE SHIPS: Auctions on the high seas are not subject to the Uniform Commercial Code and other state and federal laws. Mainland auctions are subject to state and federal laws. Ohio, for example, requires that its auctioneers are tested, licensed and monitored by the state. Honest auctioneers take their responsibilities to bidders seriously. In December 2008, we read that a major high seas auction house is the subject of a class action lawsuit. A major cruise line has also been named as a defendant. Meanwhile, Gallery One continues to hold web and live art auctions...living up to the standards of the UCC, the National Auctioneers Association, the Certified Auctioneers Institute...and the states of Florida and Ohio...where Gallery One auctioneer Alan Brown, CAI, AARE is licensed. In fact, Alan even conducted an art auction for the FTC and he is proud that in 30 years (or so), Gallery One has not had one complaint relative to auctioning art.

AUTHENTICATION or CERTIFICATION OF AUTHENTICATION: (CERT) A document indicating that a work of art is authentic. A bill of sale from a reputable gallery can also be used to indicate authenticity. A work of art may be authentic even if no certificate is available. And a work of art may not be authentic...even with a supposed certificate of authenticity. The collector's best guarantee of authenticity comes from dealing with an established art gallery, one with a consistent reputation for integrity.

BATIK: A wax-resist process that is used to dye textiles, creating one-of-a-kind designs.

BEVEL: The slanted inner edge of professionally-cut matboard. If bevel is yellow, the board is not acid-free and its application is damaging to the artwork.

BOARD: A general term for any firm backing on which artwork is produced. It could refer to a board covered with canvas, to a specially prepared masonite board, etc. When creating original paintings, the surface is chosen because of the preference of the artist...and does not, in itself, relate to the

value of the work.

BON-A-TIRER: (French) Historically, it is the final proof approved by the artist against which all subsequent prints are measured for accuracy.

BUFFERED: Treated with calcium carbonate or magnesium carbonate to neutralize the future formation of damaging acids.

BUMPER: A small rubber, felt or cork spacer used on the back of a frame to protect the wall and to allow for air circulation.

CALLIGRAPHY: The art of hand-writing.

CANVAS: A woven fabric prepared for application of paint; typically, it is mounted or stretched over a support (refer stretcher strip); some artists prefer to work on specially prepared "hard" surfaces or on paper.

CANVAS TRANSFER: A process for making a print whereby the top layer of a paper print is fused onto a prepared canvas surface. Textured varnish is often applied to the surface to make the transfer look like an original.

CAST PAPER: Pressed paper pulp can be formed into sculpted works.

CATALOGUE RAISONNE: A catalogue chronicling all works of an artist along with information on such works.

CELLS (CELLULOID): refer ANIMATION

CERTIFIED PICTURE FRAMER® (CPF): Through the Professional Picture Framer Association's Certified Picture Framer (CPF) Program, qualified framers are tested on preservation, general knowledge, mechanics, math and mounting. Those who pass this comprehensive examination earn the framer's mark of excellence, the CPF designation. This international program was inaugurated in 1986. *Norah Lynne Brown and Alan Brown, Gallery One founders, were members of that first graduating class. Peggy Snyder, a CPF since 1999, directs Gallery One's framing and shipping departments.*

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CERTIFICATION OF AUTHENTICATION (CERT): refer **AUTHENTICATION**.

CHALK, CHARCOAL, PASTEL, PENCIL, PEN AND INK: Various implements for creating works of art. Such works of art are commonly created on paper products and require careful handling and expert framing to keep the works in pristine condition,

CHIAROSCURO: Developed during the Renaissance, this technique features forms offset by light and dark areas to create an illusion of depth and space.

CLAYBOARD™: A museum quality, acid free panel coated with a smooth absorbent comparable to the clay gesso grounds used during the Renaissance.

COLORS — COLD AND WARM: When making choices of colors, it is important to keep in mind, for example, that bluish colors are cool...and reds and yellows are warm.

COMMISSIONED PRINT: TIME-LIMITED EDITION or PERSONAL COMMISSION An edition whose size (the number of prints to be printed) is determined by the number that are pre-sold by a given date.

COMMISSIONS: Refers to contracting with a gallery or artist to have an artist produce a work of art specific to one's needs and desires.

COMPOSITION: The placement and/or arrangement of visual elements in a work of art; such composition should also extend to the framing which must be properly proportioned.

CONDITION: One of the most important elements to consider when purchasing works of art. Poor condition and poor handling can reduce fine works to flea market fodder.

CONSERVATION: Methods and materials appropriately selected to preserve and protect artwork with goal of longevity of the item.

CONSERVATOR: A professional trained in the art of conservation.

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*Copyright is a form of protection grounded in the U.S. Constitution and granted by law for original works...both published and unpublished. (It) protects original works of authorship including...**ARTISTIC WORKS**.. In general, registration (of the copyright) is voluntary. Copyright exists from the moment the work is created.*

Thus, the artist and or gallery and or publisher are protected from unauthorized reproduction of the artwork. Violators risk legal action.

CORNER KEYS: Triangular wedges of wood or plastic used to expand stretcher strips.

CORNER POCKET: A triangular acid-free corner can be created to hold artwork in place for framing and for shipping.

CORNER SAMPLES: Refers to the mitred frame corners that framers use to show samples of moulding. Mats are also shown in sample corners.

CRAZING: Tiny cracks in the finish of an old painting or frame.

CRUISE SHIP AUCTIONS: refer AUCTIONS ON CRUISE SHIPS

CUBISM: An art movement in which objects are broken up and reassembled in an abstract form. (reference Pablo Picasso)

CUSTOM FRAMES: Frames and framing materials that are custom cut and assembled on an "as needed" basis to any size and to any format.

DECKLE EDGE: When paper is hand-made, it has four deckle edges. When it is machine made, it normally has two. These ragged edges can be cleanly cut and eliminated or shown as part of an art project.

DENGLAS®: A state of the art optically-coated glass especially popular in the 1980s and 1990s. It has a multi-layer optical coating (chemically neutral) that filters ultra-violet light and significantly reduces glare with no distortion to the image.

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DRY-MOUNTING: The use of a dry tissue adhesive, activated by a heat press, for the purpose of adhering an object to a board. Primarily used to mount photographs and inexpensive posters, this process may not be reversible. Thus it is not considered archival. However, many conservators consider the dry mounting of photographs to museum board to be acceptable.

DIPTYCH: A set of two matching works of art that are designed to make up one image. These may be framed together or separately.

E.A., EPREUVE d' ARTISTE: (French) refer **ARTIST'S PROOF**.

EDITION: The number of prints made from the same plate(s) or screen(s), etc; such as, "there were 950 signed and numbered prints in the edition."

EGG TEMPERA: A medium, dating back to the Middle Ages, that includes ground pigments and egg yolks. This was a very common medium before the invention of oil paints in the 15th century.

EMBELLISHED, ENHANCED or HIGHLIGHTED: Some prints (often giclees on canvas) include brushstrokes personally done by the artist or pursuant to the directions of the artist. Such hand-work is often done at no charge during an artist's appearance at a show.

ENHANCER: Decorative wood strips used with frames to further highlight the object.

ENVELOPES: Some paper prints are commonly sold encased in an envelope. And some collectors like to keep such envelopes. Once an item is framed, the envelope has little purpose. It could be saved in case the item were to be unframed and stored in an unframed condition in such an envelope at a later date. Possession of the original envelope rarely adds to the value of a print.

EPREUVE d' ARTISTE: (French) refer **ARTIST'S PROOF**.

ETCHING: A technique for making prints in which the artist works upon a metal plate that has been covered with an acid-resistant

material through which he develops his design by exposing portions of the metal plate. This prepared plate is then immersed in an acid bath; the acid eats through the plate where the acid-resistant material has been removed; the plate is then removed from the acid bath and cleaned leaving an incised plate with lines that can hold ink for transfer to paper.

FADE or FADING: To lose brilliance or brightness. Often caused by strong lighting. Specially-coated glazing materials can assist in preventing fading on paper works of art. Some contemporary inks are more fade resistant than earlier inks.

FILETS: Small pieces of wood (like mini frames) that go along the edge of a mat — especially suited for use with fabric mat.

FINE ART POSTER: Generally referring to an artist's image along with printed information such as a date and location of a museum or gallery show.

FLANGES: One of a number of acid free systems for holding paper art in place during the framing process. The goal of such "mounting" systems is reversibility. I.E., the work of art should be able to be easily removed from its frame and still be in mint condition.

FOAM CORE or FOAM BOARD: A rigid board with polystyrene foam in the center and acid free materials on each face. Often used as a backing board in framing.

FRAME SEALING TAPE: An acid free tape that covers the inner raw edge of picture frame moulding, creating a barrier between the moulding and the framed item.

FOLIO: A collection of prints published together.

FOXING: refer MILDEW/MOLD Tiny spots that may occur when art is stored in damp surroundings.

FRAMES: Frames, either custom or ready-made, fabricated of metal or wood, must be carefully chosen by a framing professional in order to properly enhance and protect art and memorabilia.

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FRENCH MAT: A hand-painted mat (usually a rag mat) decorated with ink lines and bands of watercolor or pastel.

GICLEE: (zhee-klay.) In print making, a giclee is generated from high resolution digital scans and printed with archival quality inks onto various substrates including canvas or paper. Great accuracy of color is possible with this method of printing. It is the first major change in printmaking since 1796. The process, especially when on canvas, is highly desirable because it is framed without glass and it looks like an original painting.

GLASS: (For picture framing) Required to cover and protect paper artwork, glass is now available in several forms including conservation glass, low glare/anti-reflective glass, conservation/museum glass and various products made of acrylic. Your Certified Picture Framer ® can assist you in making the appropriate glass selection.

GLAZING: A term that describes the clear protective covering, glass or acrylic, that is used in picture framing.

GOUACHE: A white pigment, added to this type of watercolor paint, makes the paint heavier and more opaque than usual watercolor paint, resulting in stronger colors.

GRAPHICS: Relating to the art of printing by methods that produce quality prints, usually in limited-edition form.

HAND-COLORED: Usually refers to "by hand" addition of color to prints (usually etchings).

HAND EMBELLISHED, ENHANCED or HIGH-LIGHTED: see **EMBELLISHED**

HORS (de) COMMERCE: (H.C.—"outside of commerce"); prints not meant for sale.

IMAGE: The printed or painted area.

IMPASTO: A technique by which paint is thickly applied to a painting to add texture.

INTAGLIO: One of the major divisions of printmaking; the type of fine art printing in which ink is transferred from a design incised

below the surface of the plate; ex. Etching, engraving.

JAPANESE (RICE) PAPER: Inert hand-made paper sometimes used to create mounting hinges for paper artwork.

KEYS: refer CORNER KEYS

KOBE CORNER: Name of Japanese curve sometimes used for moulding or matwork.

LIMITED-EDITION: Predetermined number of prints of the same image, numbered in sequence such as 1/950 through 950/950. The total edition may include some artist's proofs and/or publisher's proofs — all of which should be documented so the total number of prints is known. No additional prints should be made to increase the number originally stipulated. Prints are seldom numbered in the order that they are produced. Lower numbers might be fun to own, but rarely affect prices.

LINERS — LINEN and/or WOOD: Inner frames that accent a framed object, liners can be covered with fabric or made of stained or painted wood. In instances where glass is required, such liners can even be used to separate the glass from the object being framed.

LITHOGRAPHY: One of the major divisions of printmaking. The artist draws his design upon a plate or stone which is moistened with water. Ink is then applied and paper pressed on to the surface to pick up the design. Modern adaptation includes the use of mylar to replace the plate or stone.

MAT, MATTING or MATWORK: The paper or fabric covered board which surrounds artwork (usually paper art). Matting visually and physically separates the item being framed from the frame itself and from any glazing cover. The materials from which the matboard is made must be acid-free in order to properly conserve and protect the item being framed. Color and size of the matwork must be carefully determined so that the art is enhanced without being upstaged. The advice of your professional framer is paramount in this regard.

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MEDIUM: This term has many meanings. We most often refer to a painting done in oil; i.e., the medium of that work is oil. Or the artist chose oil for his medium. He mixed his pigments with an oil medium. Some artists work with pen and ink and watercolor..on the same image. That work is multi-media.

MILDEW/MOLD: refer FOXING A condition that occurs when art is stored in damp surroundings.

MINT CONDITION: An item should be in the same condition as when it was created. Owning mint condition works is of great importance to savvy collectors. To determine condition, works must be unframed and inspected by a professional who will check image, margins, color fastness, etc.

MIXED MEDIA: A reference to prints or originals created through a combination of two or more of the printing or painting processes.

MONOPRINTS: Result of printing techniques that produce one-of-a-kind prints.

MOLD: refer MILDEW/MOLD

MUSEUM BOARD: refer RAG BOARD

MUSEUM MOUNT: The method of hinging or flanging paper artwork so it can easily be returned to an unframed state without alteration of the paper's image or margin; and the use of the acid free materials for matting (see RAG MAT) in a manner that allows for expansion of the artwork.

NON-GLARE GLASS: The fuzzy acid-etched glass that was popular in the 1970s may diffuse glare, but it is now commonly rejected for picture framing. Many new glass products with better properties for conservation and appearance are now available.

NUMBERED PRINT: (refer LIMITED-EDITION.)

OFFSET LITHOGRAPHY: The means through which most limited-edition reproductions are made. It is a photo-mechanical process.

OIL PAINTS: Artists' colors not water soluble. Usually applied to canvas or board strata, but can be applied to paper.

OPEN-EDITION: Referring to an unlimited (unnumbered) print edition.

ORIGINAL PRINT: Referring to a print, the master image of which was created upon a plate, stone, block or screen by an artist or pursuant to his directions. In such a case, the prints are original prints as opposed to reproductive prints. I.E., there is no singular original. The plate, stone, block or screen is a vehicle that assists in permitting multiple originals to be created.

OUT OF PRINT: This term indicates that a print (or poster or sculpture) is no longer in stock at the publisher through which the work was produced. However, such an item may be in our Gallery One inventory or available through our exclusive contacts.

PALETTE KNIFE: A tool used for mixing paints, now often used to spread paints.

PAPER SIZE: The size of the paper (including the margins) on which the image is drawn or printed.

PEN AND INK: refer CHALK

PENCIL: refer CHALK

PERSONAL COMMISSION: refer COMMISSIONED PRINT.

Ph SCALE: A system of measuring the amount of acid present in a material or solution; refer **ACID BURN, ACID-FREE, RAG MATBOARD, MUSEUM MOUNT.**

PHOTOMECHANICAL: Referring to the process of producing reproductions of original works when a photographic process assists in capturing an original image for reproduction.

PLATE: The surface from which a printed impression is made.

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PLATE MARK: The impression that the printed plate makes when pressed into the paper during the printing process; easily visible in etchings and engravings, the plate mark should be left intact and is usually visible when the item is framed.

PLEIN AIR or EN PLEIN AIR: (French) Refers to a painting created outdoors, rather than in a studio. It is most often applied to the practice of creating landscapes directly from nature.

PLEXIGLAS: refer **ACRYLIC**

POCKETING: refer **CORNER POCKET**

PORTFOLIO: refer **FOLIO**.

PRESERVATION: refer **CONSERVATION**

PRESS: Printing device which allows plate, stone or roller to transfer ink to paper or other substrates for reproductive purposes.

PRINT: Describing an image printed from a plate, stone, screen, block, negative or other.

PROFESSIONAL PICTURE FRAMERS ASSOCIATION: (or **PPFA**) The professional trade association that serves the art and framing industry.

PROOF: refer **ARTIST'S PROOF** or **PUBLISHER'S PROOF**

PROVENANCE: The record of origin, previous owners

PUBLISHER: The person or company that arranges for the artist's work to be printed and distributed.

PUBLISHER'S PROOF: (P.P.) the portion of the edition often retained by the publisher or distributor for promotional purposes and occasionally available for sale; these sometimes bear numbers.

RABBET: The exposed (usually unfinished) cut-away section of the frame into which the Framing and art fit.

RAG MATBOARD: Matboard made from 100% cotton, 100% acid-free, and produced under high quality conditions that make it appropriate for use in matting and/or storage of quality paper works of art. Application should follow approved museum-mounting procedures. (Often referred to as museum board or conservation board.)

RAG PAPER: Paper made from cotton; used to produce high quality prints and paintings.

READY-MADE FRAME: Pre-made frames, usually made in standard sizes, and available for immediate purchase and installation as opposed to custom frames that need to be individually crafted to specific sizes.

REMARQUE: A small original drawing or painting made by the artist, usually in the margin area of one of his limited-edition prints.

REPRODUCTIVE PRINTS: The prints produced from an original painting or drawing in which there is photographic intervention.

REGISTRATION: A reference to production of multi-color prints so that each color is perfectly lined-up in relationship to the image and the other colors. When done to perfection, the print is said to be in "register."

RELIEF PRINTING: One of the printmaking processes. A block or plate is cut out so the desired image stands in relief. That projecting block or plate is inked and it is used like a stamp to transfer the image onto paper or another substrate.

RESTORATION: Refers to the cosmetic repair of a work of art. It should not be attempted by a novice.

RICE PASTE: A paste made from refined rice starch and water commonly used when hinging with Japanese paper as it is water soluble and can be removed, if necessary.

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RIGICLEE™: A process combining a rigid archival surface (similar to hardboard) with giclee-printing technology. The result is a durable piece of art that looks like an original. Unlike canvases, which must be stretched, and paper prints, which must be protected with glass, this type of print is ready to frame. Using the same inks that revolutionized the digital-printing industry, they are durable and fade-resistant.

SECONDARY MARKET PRINT: Refers to a limited-edition print that has been sold-out by the publisher and may no longer be available at the original (issue) price. Pricing of such items is driven by market demand and can change without notice.

SERIGRAPHY: or SILKSCREEN One of the print-making processes. A stencil is prepared (usually upon a silk or polyester surface) and ink is forced through the openings in order to produce the desired image.

SIGNED IN THE PLATE or IN THE PRINT: Refers to the artist's printed signature as it appears in his original or printing plate. This signature is printed along with the image and is not the same as the hand-signature of the artist.

SIGNED PRINT: Refers to a print bearing the artist's personally hand-written (usually in pencil) signature as an indication that the print is valid.

It is important to note that some variances from Gallery One's definition of "signed" might occur. Principally, Thomas Kinkade has developed and uses a "matrix signature utilizing DNA ink."

SOLD-OUT: Refers to a print no longer available from the publisher through whom the work was produced.

STRAINERS: Strips of wood that are permanently joined together at right angles over which canvas (fabric) artwork is stretched prior to framing. Because the strips are "fixed" in place, the strainers cannot be expanded in the future.

STRETCHER STRIPS: Strips of "fitted" wood, typically joined together at right angles and stabilized, over which canvas (fabric) artwork is stretched prior to framing. Such strips, properly applied, can be easily altered in the future should a canvas need "to be tightened."

SUBSTRATE: The underlying layer.

SUITE: refer FOLIO.

TIME-LIMITED EDITION: refer COMMISSIONED PRINT.

TRIPTYCH: A set of three matching works of art that are designed to make up one image. These may be framed together or separately.

UNLIMITED: refer OPEN EDITION.

WATERCOLOR: The paint is composed of pigments, suspended in a water soluble vehicle, and usually applied to paper.

WATERMARKS: Sometimes you see Gallery One writing or publishers' logos on a picture of a print or painting. Such watermarks do not appear on the actual art.

ABOUT OUR GLOSSARY: Industries have their own vocabularies. Such is certainly true of the art and framing industry. Our staff members toss terms such as rabbit (not the garden variety), highlighting (not referring to one's hair), medium (not a fortune teller) and certs (not breath mints). The intention of this glossary is not to make art scholars of our patrons, but to demystify "gallery speak" and make clients comfortable and knowledgeable as they view and collect. Feel free to ask us to add terms to our glossary....or to explain things better or differently. I suspect that we will hear complaints from art academics relative to our over-simplifications....but over-simplification is our goal. - NLB

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