

Many groups have their own specialized vocabulary, and artists are no exception. The following definitions provide more information about the materials and techniques used by Charles M. Russell.

**BLOTTING** is a watercolor technique used to reduce the amount of paint in a given area, to create subtle shapes, or to introduce a highlight. A drop of water is placed in the area to be blotted, then a sponge or piece of absorbent paper is touched to the droplet to reduce the amount of water and pigment on the paper's surface, leaving behind a light spot where it touched the paper.

**CHINESE WHITE** is an opaque, white watercolor made from zinc-oxide that was introduced in 1834 by Winsor & Newton. Bright, opaque, and completely stable, it was the first reliable opaque white available to watercolorists and was used heavily by Russell.

**DRY BRUSH** is a watercolor technique where the artist loads the brush with pigment, squeezes the water from it, and then drags it across the paper's surface. The pigment deposits only where it contacts the high points of the paper. The result is a broken line of pigment that gives the illusion of texture and/or movement.

**GUM ARABIC** is a natural resin obtained from the Acacia tree. Its primary purpose is to serve as a binder for the pigments in watercolor paint. Also, a gum arabic water mixture is often applied to watercolors as a glaze to increase their brilliancy, gloss, and transparency, giving greater depth to each color.

**IMPASTO** refers to paint that is laid on very thickly—usually showing brush marks. The paint's texture scatters light, giving it a three-dimensional appearance.

**ILLUSTRATION BOARD** (also known as PAPERBOARD) is made by mounting quality drawing paper onto a stiff backing, usually an acidic pulp board that

darkens as it ages. In Russell's day, illustration board was often used by professional illustrators for its convenience; it provides a rigid support that is also fairly lightweight and portable.

**OPAQUE WATERCOLOR** (also known as GOUACHE, pronounced gwash) contains a white pigment, such as chalk or zinc white, that lends opacity and body to the watercolor. Its ratio of pigment to water is much higher than transparent watercolor.

**UNDERDRAWING** is a drawing, usually with pencil or ink, used to lay out a composition before the artist begins to paint. Russell's underdrawing is often visible to the naked eye. He seldom used an eraser to remove excess line, which gives his compositions the illusion of movement.

**WASH** is a watercolor technique that involves the delivery of a dilute pigment across the paper using a very wet paint brush; it is used to cover large areas, as in sky or water. The result is a smooth and uniform area that ideally lacks the appearance of wash and is semitransparent.

**WATERCOLOR** (also known as TRANSPARENT WATERCOLOR) is a transparent paint made of finely ground pigment or dye suspended in a solution of gum arabic.