

Painting Teacher Interview Questions And Answers Guide.



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Painting Teacher Job Interview Preparation Guide.

Question # 1

Explain me why do you think art is important to students?

Answer:-

When it comes to questions to find out your opinion, it is advisable to answer them as exhaustively as possible. Maybe you see art as a way for children to stimulate their imagination offering them an opportunity to express themselves. Inform them how you can tap into a child's talent and nurture their creativity. Art also requires concentration thereby helping students concentrate better in their day-to-day activities. These questions should be answered by adding a personal touch to them, avoiding any generalization.

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Question # 2

Please explain me about a successful behavior management strategy you have used in the past that helped engage a pupil or group of pupils?

Answer:-

"This allows candidates to give a theoretical answer - one that anyone who swotted up could give you - balanced with a personal reflection that shows how effective they are."

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Question # 3

What is vehicle?

Answer:-

The component of paint that allows pigment to be applied to a surface; imparts workability and fluidity (the vehicle can also be the binder, though this is not necessarily so)

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Question # 4

What is pigment/Pigments?

Answer:-

a substance of specific color which, when processed by grinding into small particles can impart color to a mixture. Pigment particles should not chemically react with the medium into which they are mixed, nor should they dissolve into solution, instead remaining physically distinct from the vehicle, as bricks are distinct from mortar.

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Question # 5

What is emulsion?

Answer:-

A mixture of fatty substances and water achieved through a third substance (an emulsifier) which attaches dissimilarly charged molecules that would normally not mix

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Question # 6

What is alkyds?

Answer:-

These recently introduced colours act as an extension to oil-painting. They have a uniform speed of drying. They may be used for under-painting, and are excellent with glazing over dried-out oil films. As a painting medium by themselves they do not retain brush marks and impasto to quite the extent of oils; but these characteristics may well suit some manners.

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Question # 7

What is bladder?

Answer:-

From the mid 17th century artists' pigments when mixed with oil were stored in small bladders. To use them the painter made a small hole with a tack, squeezed out some colour then pushed the tack back into the hole. Towards the evolution of the tube, the bladder was followed by a form of syringe. In 1840 the collapsible tube came into being.

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Question # 8

What is burnisher?

Answer:-

An instrument to polish either a metal surface or other substance that will take it. It is either shaped from hardened steel or the semi-precious stone, agate. In the 15th century Cennini in *il Libro dell' Arte* mentions using a piece of hematite.

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Question # 9

Do you know what is charcoal?

Answer:-

One of the oldest drawing materials, charred sticks were used with the early cave-paintings. The Romans used them and throughout the history of art the material crops up again and again. It was often the medium for preliminary drawings. Various types of wood produce different characteristics; willow and beech tend to produce brittle sticks, vine twigs the softest and blackest. The charcoal can be applied to the paper in a direct manner, and then manipulated with a tortillon, a hog brush, a fingertip, a piece of rag or a plastic rubber. The drawings need to be fixed when finished.

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Question # 10

What is driers?

Answer:-

Substances that are added to oil-paints to hasten the drying. The idea is, if possible, to make all the colours dry at an even speed. Quick-drying pigments include: umbers, siennas, ochres and flake white; slow-drying are such as alizarin crimson, ivory black and vermilion.

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Question # 11

What is frottage?

Answer:-

The process of making rubbings through paper of objects or textures underneath. Brass-rubbing is frottage. Max Ernst was one Surrealist who explored the idea, he was seeking to find some visual stimulus for his subconscious. In his 'The origin of the pendulum' it can be noted how he has rubbed rough boards for parts of the design.

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Question # 12

What is megilp?

Answer:-

(also termed: McGuilp, magilp) An 18th-century oil-painting medium, a mixture of linseed oil, mastic varnish and lead driers. It is a jelly-like substance slightly cloudy and yellow. It does impart an ease of working to the colours, but it is liable to make the paint film brittle and cause heavy cracking.

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Question # 13

What is papyrus?

Answer:-

A form of paper made by the early Egyptians. It was made from the reed *Cyperus papyrus*; strips of the reed were laid over each other, then they were soaked with water and pounded, lastly being dried in the Sun.

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Question # 14

What is ivory?

Answer:-

Sheets of ivory about 1/16 in (1.5 mm) thick or less are considered the standard support for the miniaturist. Other substances that have been used include: ceramic platters, various cards, parchment, and at times such as stretched and treated chicken skin.

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Question # 15

What is easel?

Answer:-



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A wooden or metal stand for holding a canvas, a panel or a drawing-board. It may range from a small, light, tripod sketching-easel up to a large studio easel which will take canvases up to 12ft (3'65 m) high and which can be raised, lowered and canted by worm-gears and winding handles or wheels. There are also small easels for resting on a table that will allow a drawing-board to be almost vertical or gently sloping as for water-colour wash work.

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Question # 16

What is carpenter's pencil?

Answer:-

A term describing a graphite pencil characterized by a flat ovoid wooden grip surrounding a wide graphite core capable of making thick and thin pencil lines. Popular for sketching and drawing.

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Question # 17

What is bleeding?

Answer:-

Describes the action of one colour running into another. Most applicable to water-colour, where a second or third colour can be dropped on to an already applied wash while it is wet. To a certain extent the result is uncontrollable, but a wise hand will be able to judge approximately. Bleeding in oil-colours is associated with pigments such as asphaltum that can mix with other colours after application and drastically affect the optical and physical qualities of a painting.

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Question # 18

What is archival?

Answer:-

Suitable for use in creation or care of artifacts of potential or actual antique value; likely to resist natural deterioration when used according to sound practices

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Question # 19

What is megilp (Meguilp, Macgelp)?

Answer:-

An oil jelly medium popular in the 18th and 19th century; made by mixing "black oil" (linseed oil cooked with lead) and mastic varnish; considered by many modern technical experts to be risky and unsuitable for permanent painting. Gamblin manufactures a "Neo-megilp" unrelated to the original, but intended to approximate the working properties of the historic medium.

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Question # 20

What is academy board?

Answer:-

An economic board for oil-painting. It is made from several sheets of paper sized together. The face is then primed with a ground of white lead, chalk and oil. The back was often painted grey. It had a considerable vogue in the late 19th century.

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Question # 21

What is bristol board?

Answer:-

A stiff durable ply-produced cardboard suitable for pen and ink work or water-colour and gouache.

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Question # 22

What is carnation?

Answer:-

An obsolete term which described the rosy pink, flesh colour of a female portrait.

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Question # 23

What is diluent?

Answer:-

Any liquid that will dilute or thin a substance, as opposed to dissolving it.

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Question # 24

What are paint brushes?

Answer:-



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The first known examples are probably those used in Egypt which were simple bundles of thin reeds bound to a handle; the British Museum has one of these and its date is put at about 1900 BCE. Since that time many strange hairs and bristles have been used. Apart from attempts to use human hair; at least the following animals have been tried: horse, cow, ox, black sable, kolinsky, weasel, squirrel, ring-cat, skunk, civet, fitch, badger, pony, goat, bear, hog bristle from China, India, Poland, France and the Balkans; and from the sea the Blue, Fin, Sei and Humpback whales have contributed baleen. Plant fibres from Agave, Yucca, Sisal, Bahia, Gumati, Palmetto and Hickory splits have also been used. Broadly stated, hair brushes are for water-colour, gouache, miniature work, inks, tempera while the hog bristle is for oils and acrylics. Brush shapes that can apply to both hog and hair are: round, bright, flat, filbert, sword, rigger, fan or sweetener, mop. In the 18th century small sable or other hair brushes generally set in quills were termed pencils.

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Question # 25

Tell us art falls within the elective courses in the curriculum. How do you ensure that you keep your students interested?

Answer:-

As opposed to mathematics and other mandatory course work, art is usually seen as a chosen elective, and therefore students must have a passion for it to continue learning at higher levels. Do you have what it takes to keep a student interested in your classroom? Discuss your abilities to keep your students involved in each art project as well as how you'll encourage creativity; this would be a definite plus towards landing the role.

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Question # 26

What is varnish?

Answer:-

A clear, glossy protective coating created by dissolving a resinous substance in a solvent

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Question # 27

What is sizing?

Answer:-

A starch or glue that stiffens fibers and isolates them from direct contact with colors

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Question # 28

What is glazing/Glazes?

Answer:-

The application of a transparent, darker color over a lighter underpainting; adding color transparently

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Question # 29

What is thinner?

Answer:-

A liquid for diluting colors that will evaporate completely, leaving no residue.

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Question # 30

What is drying Oil?

Answer:-

An oil which solidifies through oxidation to produce a film

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Question # 31

What is ear-wax?

Answer:-

An occasional additive to some lake colours to improve their flow, an idea of the the late 17th century.

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Question # 32

What is murals?

Answer:-

Paintings that are executed directly on to a wall. Media can include fresco (buon and secco), oils, tempera, casein and acrylics. In all cases the painter must take great care to see that the wall is stable, the surface firm and that it has been prepared correctly for the chosen medium. Jacopo Robusti, nicknamed Tintoretto, painted the largest mural during the Renaissance. With the help of his son Domenico he produced 'Il Paradiso' on Wall 'E' of the Sala del Maggior Consiglio in the Palazzo Ducale (Doge's Palace) in Venice. It is 72 ft 2 in (22 m) long and 22 ft 11 in (7 m) high and contains more than 100 figures. The largest painting in Britain is the great oval 'Triumph of Peace and Liberty' by Sir James Thornhill (1676-1734), on the ceiling of the Painted Hall in the Royal Naval College, Greenwich, Greater London. It measures 106 ft (32'3 m) by 51 ft (15.4m) and took Thornhill 20 years (1707-27) to complete.

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Question # 33

Tell us how skills taught in art classes would impact other course work and the student welfare in general?

Answer:-

This question seeks to find out if you have the ability to not only impact students in the art room but how you can challenge them to better themselves in other areas as well. For instance, concentration mastered in art course work would prove beneficial in mathematical studies. Similarly, having an open mind as achieved through art would greatly help the students to be open to innovation in science and other handy courses.

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Question # 34

Suppose if I walked into your classroom during an outstanding lesson, what would I see and hear?

Answer:-

I'd like to hear about: animated discussions, students clearly making progress as evidenced in oral and written contributions. High quality visual displays of students' work showing progress. High levels of engagement. Behaviour that supports learning.

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Question # 35

Tell us for an airless paint sprayer, what size tip do you typically use to spray a closet?

Answer:-

When spraying a closet, I will typically use a 513 or 515. It's important to choose the right size for such a small and closed in space.

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Question # 36

What is blending?

Answer:-

A term concerned mostly with oils, acrylics or alkyds. It implies the softening of hard edges between colours, and the artist would be likely to use a fan brush or the tip of a finger.

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Question # 37

What is pantograph?

Answer:-

An instrument for reducing or enlarging designs or sketches, that uses a simple system of levers; known since the 17th century.

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Question # 38

Please explain how would you manage the small art budget that is provided?

Answer:-

When it comes to the managing a budget, it's vital to include matters of accountability, and you're zero tolerance to waste in the art room. Discuss how you would ensure that materials used are of the best quality as it will effect the output of the students' artwork. Among other questions, this particular one is to find out your personal judgement and financial management responsibilities and how well you handle them.

Every employer would be glad to hear of potential cost-cutting measures, therefore, keep the expenses narration at a low. Further, you are being interviewed for an art position; you should indicate those simple household items locally and cheaply available can work as substitutes and compliment other supplies.

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Question # 39

Tell us typically how many coats of paint do you prefer applying to any job for perfection?

Answer:-

Typically, I apply 2 coats before I feel the job has been completed to perfection. Certain colors or brands will require 3 coats but I am very careful to do each coat perfectly so that additional coverage is not required.

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Question # 40

What is scumbling?

Answer:-

Applying lighter, semi-translucent color over a darker underpainting (related to glazing)

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Question # 41

Suppose if we do not consider you for this position, what would we as an institution be missing?

Answer:-

This question gives you the chance to market yourself properly; it should be answered with a summary of your skill set that would make you best suited for the role. Additionally, it should be followed with a summary of the achievements that you may have had at your previous workstation. Further, it is advisable to demonstrate to the panel that you understand their vision and that you are ready to run with it and get there.



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Question # 42

What is support/Supports?

Answer:-

That which gives physical structure for artist's colors- canvas, paper, panel

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Question # 43

What is permanent?

Answer:-

Retaining the same color and physical properties many years into the future

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Question # 44

Tell me what would you do if you could not be a painter?

Answer:-

If I was not a painter, I would probably look into a career within culinary. Being a chef is also a very creative job that uses skill, concentration and is still physical in nature. I spend my spare time learning new skills in the kitchen. It's fun for me.

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Question # 45

What is imprimatura?

Answer:-

A thin veil of lean paint applied over a ground in the very earliest stages of painting

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Question # 46

What is archival Paper?

Answer:-

Any pure 100 percent rag, cotton, or linen watercolour paper of neutral or slightly low PH, alkaline (base).

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Question # 47

What is canvas board?

Answer:-

A heavy cardboard with a cotton or linen canvas glued to one side, with the edges folded over to the back. The face is primed in the same manner as an Academy board.

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Question # 48

What is cross-hatching?

Answer:-

A technique for making depths of tone in pen and ink and pencil drawings, also in etching and engraving. Regular lines are drawn in series, first one way and then across each other. The manner can also be used with wood-engraving to obtain light tones by the use of the graver in a similar manner.

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Question # 49

What is ground?

Answer:-

The name that is applied to the coating of the surface on which the painting is to be carried out. Thus gesso is the ground for a wooden panel. A canvas is given a ground by sizing and then priming. Painting surfaces such as water-colour papers, boards and parchment act as ground and support at the same time.

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Question # 50

What is mahlstick?

Answer:-

A long wooden rod with a pad at one end that is used by the painter to steady his hand when working on fine details. He holds the mahlstick in his left hand and lays the pad on the canvas and then rests his right with the brush on the stick.

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Question # 51

We have had several other candidates interview for this position, why should we pick you?

Answer:-

Be genuine and to the point on this question, because it'll probably be the last question you hear. What makes you the best? What can you bring to the table that no other candidate can? If there was ever a time to make yourself shine, this would be the question to do it on.

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Question # 52

Tell me as a painter, do you have any experience being your own boss? Handling customers and employees?

Answer:-

In my previous role, I led a team of 3 painters. I am comfortable managing a project, and others. Being in a customer facing role is no problem at all for me. I am very experienced and comfortable taking on a role like that.

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Question # 53

Suppose if given this opportunity, what would you accomplish in your first year?

Answer:-

However well prepared, this question will strike most people silent as they comprehend what to guarantee their potential employer. To prepare for your answer, a job seeker should learn extensively about the institution's history and culture about art. It will ensure that you don't deviate from their core vision, but rather build on it and help the school achieve their goals faster. Try to create potential milestones, like constructing an independent art department if the school doesn't have one.

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Question # 54

What is stable?

Answer:-

Remaining unchanged, in the finished state intended by the artist

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Question # 55

What is ground/Painting Grounds?

Answer:-

A properly prepared surface, ready to accept paint. Usually consists of sizing and priming, but can also include a tone.

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Question # 56

What is stabilizer?

Answer:-

an additive that preserves good working properties and prevents undesirable changes in paint during storage

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Question # 57

Do you know what is binder?

Answer:-

A substance that allows pigment to adhere to a surface

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Question # 58

What is back Glass Painting?

Answer:-

Painting pictures on the back of sheets of glass. With this manner the artist has to work his picture backwards, starting with what would be the finishing strokes with the conventional method. Such a painting has high permanence and brilliance, as the colours are sealed behind the glass. A sheet of tinfoil is generally applied to the back.

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Question # 59

What is priming?

Answer:-

A preparation that allows good sticking power for paint, and a consistent surface free of irregularities

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Question # 60



Why do you want to work in this school as Painting Teacher?

Answer:-

Of course, it is always a good idea to do some research on the school or district to which you are applying so you can mention specifics, but there's something to be said about letting your passion come out too. Don't just let this be about getting a job. Being in a school is sort of like being in a family. Passionately state why this "school family" is the right fit for you.

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Question # 61

What is camera Lucida?

Answer:-

An optical device which, by the use of a prism, makes it possible to copy an object. The rays of light from the model are reflected by the prism and produce an image on the paper. By adjusting the prism and inserting magnifying lenses the size of reproduction can be made smaller or larger. It was invented by Richard Hooke about 1674.

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Question # 62

Do you know what is glaze?

Answer:-

Applied to painting media, the term glazing means the laying of a transparent colour over previously laid and dried-out pigments, that may be opaque or transparent. With water-glazing only water need be added to the colours, with acrylics just the acrylic medium and water. For glazing with oil-paints, the diluent can be such as: linseed oil, poppy oil, turpentine or white spirit. Glazed colours appear to advance while opaque recede. Very rich translucent effects can be gained; for example, note the extreme richness of crimson in some of Titian's paintings, obtained by glazing over these areas with lake.

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Question # 63

What is leather?

Answer:-

Not a happy support for oils as it is a substance that is open to deterioration from a number of sources. It is difficult to control the movement of the material. There have been some instances of it being used by French painters for small-size pictures. There is a ceremonial parade shield of leather in the National Gallery of Art, Washington, DC, which carries a painting of 'The Young David' by Andrea del Castagno; it is 45 in (1143 mm) high and tapers being 32 in (812 mm) wide at the top and 17 in (431 mm) at the bottom.

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Question # 64

What is dry brush?

Answer:-

The brush should be loaded with the minimum of colour and then lightly dragged over the surface of the canvas or paper. A bright or flat brush will give the best results.

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Question # 65

Tell us if you overheard some colleagues talking about you, what would they say?

Answer:-

This is one of my favourite questions (it's based on a question my National Professional Qualification for Headship (NPQH) coach used to ask me) because it gets candidates to think about their contribution to the school organisation and their team spirit. If I'm interviewing for a senior leader I would follow this up with: what would you want them to say about you in three years time? This way I can get a sense of where they want to develop as leaders.

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Question # 66

What is alla Prima?

Answer:-

To paint a picture in one sitting, particularly applicable to oil-painting. The French use the term au premier coup. It is the wisest method where heavy impasto is to be used. The paintings often have a virile life and freshness of colour and effect, not always attained by more precisely planned methods.

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Question # 67

What is blotwork?

Answer:-

A manner worked on by Alexander Cozens, which is elaborated on in A New Method for assisting the invention in drawing original compositions of Landscape (1786). The idea is that an accidental blot or brush mark on the paper can act as a trigger for an imaginative composition. Leonardo makes mention of a similar approach to marks on walls that could be worked in with a painting. Twentieth-century Surrealists have experimented with the child ploy of folding paper over a blot of colour to produce a fantastic shape from which some idea could grow.

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**Question # 68**

What is ebauche?

Answer:-

In oil-painting it signifies the first underpainting. It should be low in oil content to enable subsequent layers of colour to adhere properly. In oil-paintings early layers of colour should always be lean; if they are too rich and thick paint is put on top, varying speeds of drying will almost certainly cause cracking.

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Question # 69

What is hardboard?

Answer:-

(also termed: Beaverboard, Masonite, Upson board) These boards are made from wood-pulp and/or waste paper. The front presents a smooth hard surface, the back having a textured tooth resembling a reverse canvas texture. Suitable for oils if sized and primed, also for acrylics if grounded with acrylic primer. Sizes over 20 x 24 in need some kind of battening for support.

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Question # 70

Tell us why do we teach x in schools?

Answer:-

This question really throws people. If it is maths or English they sometimes look back at you as if you are mad. They assume it is obvious - a very dangerous assumption - and then completely fail to justify the subject's existence.

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Question # 71

What is fresco?

Answer:-

Painting in fresh plaster with pigments diluted with water; the curing plaster locks pigment permanently into surface

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Question # 72

What is bloom?

Answer:-

A phenomenon that occurs with varnish on paintings, and occasionally on polished furniture. Causes can include damp conditions during varnishing, picture hung in a chilly, draughty position, or exposed to gross humidity such as can be generated by some gas heating devices. The condition appears rather like the bloom on a black grape. If it is on the surface of the varnish it can normally be removed by gentle wiping with a piece of cotton wool. If underneath the varnish, which is rare, the only cure is to remove the varnish and to revarnish.

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Question # 73

What is drawing-frame?

Answer:-

A rectangular frame crossed with wires or threads to form squares, which the artist sets up between himself and his sitter at such a distance that his view is the same as the drawing he intends to make. The frame isolates his subject and if his paper is squared to correspond to the squares on the frame, he can quickly place the main outlines and details.

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Question # 74

What is lay figure?

Answer:-

A jointed wooden figure, either quite small or life-size, that may be used as a substitute for the sitter. The figure is so made that the limbs can only be moved in the same way as an actual human figure. Popular 18th-century portrait-painters used them dressed in the clothes the sitter demanded and thus saved the clients many arduous hours sitting still.

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Question # 75

What is ebony pencil?

Answer:-

A drawing/sketching implement featuring a thick core of black and smooth graphite, capable of producing a wide tonal range.

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Question # 76

What is armenian bole?

Answer:-

A rich, fine, red clay used as a ground on a gesso panel for gold-leaf. The strong colour serving to enrich the optical effect of the very thin metal.



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Question # 77

Do you know what is medium?

Answer:-

Category of material in which an artist works; can also refer to an additive mixture used to modify the properties of artists' colors.

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Question # 78

What is claude glass?

Answer:-

A small convex mirror that instead of being silvered was blackened at the back. The idea was that being convex it would reduce the scene and by being blackened it would only reflect the main masses of the subject. The artist would sit with his back to the view and hold the glass in front of him so that he could look over his shoulder. It is said to have been devised by Claude Lorrain (1600-82). It was popular in the 17th and 18th centuries and may still be seen in action today.

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Question # 79

Do you know what is fixative?

Answer:-

A liquid, that may be shellac in methylated spirits or synthetic cellulose solution, that is intended to be sprayed as a fine mist on to charcoal, soft pencil, chalk or pastel to consolidate the drawings and prevent smudging. This spraying must be done with care because too heavy an application can flood and float the drawing away. Tests should always be made with pastel as it is likely the fixative can alter tone and tint values.

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Question # 80

What is beeswax?

Answer:-

Has many uses in art, including: mixed with turpentine to make a wax polish for finishing oils, tempera and alkyds; mixed with varnish and turpentine to prepare a painting medium for oils; as a stiff paste with a small amount of turpentine to assist impasto; mixed with Venice turpentine and resin as an adhesive for relining a painting.

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Question # 81

What is drier?

Answer:-

Metallic salts which, when mixed with a drying oil speed oxidation and reduce drying time (Also called "siccatives")

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Question # 82

What is fashion board?

Answer:-

A heavy laminated card with a white quality paper face that may be finished rough, 'not' or hot pressed.

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Question # 83

What is echoppe?

Answer:-

A needle that has had its point bevelled to an oval facet that can be used in etching and engraving. It will make lines of varying thicknesses, and with engraving can be used to re-work and expand certain lines. A favourite tool of the 17th century graphic artists such as Jacques Callot (1592-1635).

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Question # 84

What is casein?

Answer:-

A milk protein used as a binder for casein colours. It is prepared by drying the curd from sour milk, then grinding it into a yellowish powder. Casein is only water-soluble in the presence of an alkali such as ammonia, thus casein paints once dry are waterproof. A type of milk curd glue was used by the Egyptians, Greeks and Romans. It has also served as an adhesive for joining the planks of a panel.

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Question # 85

What is coquille board?

Answer:-



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An illustration board intended for the commercial artist. The working face has a shallow dotted, stippled or textured embossing. When this is drawn upon with crayon or pencil a type of half-tone is produced.

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Question # 86

What is fat over Lean?

Answer:-

The principle in oil painting that suggests each layer of paint should contain more oil than the one beneath. Awareness of this concept helps ensure permanence.

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Question # 87

What is cassone?

Answer:-

An Italian word for the marriage coffer. In the Renaissance period it was the fashion to have painted cassoni. Florence led with this vogue, and artists who decorated them included Botticelli and Uccello. The craze ceased towards the end of the 15th century when it was replaced by carved oaken chests.

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Question # 88

What is conte crayon?

Answer:-

Introduced by Nicholas Jacques Conte, they are sticks of compressed compound of binder and pigments; the colours being sanguine, sepia and black. They are grease-free and can produce very sensitive work.

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Question # 89

What is airbrush?

Answer:-

An implement that resembles a thick fountain-pen and which has a small container near the nozzle. By air pressure supplied from a container or a mechanical compressor, varnish, fixative or colours can be applied. It can produce effects from fine lines up to wide sweeps.

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