

| LANGUAGE CONCEPTS | |
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| Print | An image or series of images that are <i>identical</i> and formed <i>from</i> a surface or <i>through</i> a surface, i.e. indirectly |
| Annotation | Key information alongside your work; a record of your experiences, thoughts and emotions connected to an image. |
| Refinement | Developing and modifying to improve and adapt your work not just repeating using a different media. |
| Technique | i. A specific method of applying media, such as ‘stippling’, for example ii. Your mastery or developing use of media |
| Process | An overall system of techniques from starting to finishing |
| Media | The material used to make images |
| Media Qualities | How the media responds to your creative manipulation and interacts with your skills and techniques |
| Media Properties | The nature of the media & how it is made; thick, runny, sticky, transparent, opaque etc. |
| Media Characteristics | The media in use – what you can do with it; how you can mix it with other media, for example |
| Variable | The changeable characteristics of media and processes, some of which can be controlled and some of which are beyond control |
| Rembrandt van Rijn | 1606-1669; Dutch draughtsman, painter, and printmaker; innovative and prolific expert in three media; generally considered one of the greatest visual artists in the history of art and the most important in Dutch art history |
| Albrecht Dürer | 1471-1528; German painter, printmaker, and theorist of the German Renaissance; established reputation + influence across Europe when in his twenties due to his high-quality woodcut prints |
| Shepard Fairy | 1970 - ; American contemporary street artist, graphic designer, activist, illustrator, and founder of OBEY; emerged from skateboarding scene; first became known for "Andre the Giant Has a Posse" (...OBEY...) sticker campaign; widely known during the 2008 U.S. presidential election for his Barack Obama "Hope" poster |
| Max Beckmann | 1884-1950; German painter, draftsman, printmaker, sculptor; classified as an ‘Expressionist’ which he rejected; associated with the New Objectivity-Neue Sachlichkeit an outgrowth of Expressionism that opposed its introverted emotionalism |
| Edgar Degas | 1834-1917; French artist famous for his pastel drawings and oil paintings of ballerinas; also produced bronze sculptures, prints, and drawings; although regarded as one of the founders of Impressionism, he rejected the term, preferring to be called a realist; raised monotypes to a high art |

MONOTYPE

Monotype = a mixed process; more *direct* than other processes

- Monotype** or Monoprint is, as its name suggests, not a process that permits identical prints. However, it fulfills one of the the definitions of PRINT in that the image is made OFF/FROM a surface
 - Draw/paint into rolled ink
 - Mask ink with stencils
 - Draw onto the back of the print

INTAGLIO

Intaglio = ink is rubbed INTO the relief

- Drypoint** – a burin is used to scratch into a metal plate into which ink is rubbed prior to printing
- Etching** – acid is used to ‘bite’ lines into a metal plate into which ink is rubbed prior to printing
- Engraving** – a burin (sharp chisel-like tool) is used to hand-cut lines into a metal plate into which ink is rubbed prior to printing; the ‘burr’ (waste metal from cutting is removed for a smooth appearance of lines)

RELIEF

Relief = ink is rolled **ACROSS** the relief

- Linoprint** is an easier form of **woodblock** as the lino is softer and therefore easier to cut than lino
- Woodblock** and **woodcut** have different meanings!

STENCIL

Stencil = ink is applied **THROUGH**

- Screenprint** is a stencil process whereby the ink is pushed through the stencil (on a screen) by a squeegee
- Stencils can also be used with any method for forcing ink through, such as **spray cans**, sponges etc.

| ASSESSMENT OBJECTIVES | | | |
|---|---|---|---|
| AO1 | AO2 | AO3 | AO4 |
| Develop ideas through investigations, demonstrating critical understanding of sources | Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes | Record ideas, observations and insights relevant to intentions as work progresses | Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language |