

LANGUAGE | CONCEPTS

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	<ol style="list-style-type: none"> A specific method of applying media, such as 'stippling', for example 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

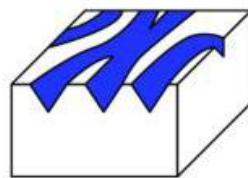
- **Monotype** or Monoprint is, as its name suggests, not a process that permits identical prints. However, it fulfills one of the the definitions of PRINT in that the image is made OFF/FROM a surface
 - Draw/paint into rolled ink
 - Mask ink with stencils
 - Draw onto the back of the print



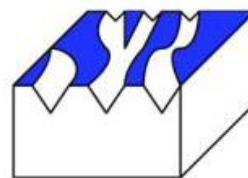
INTAGLIO

Intaglio = ink is rubbed INTO the relief

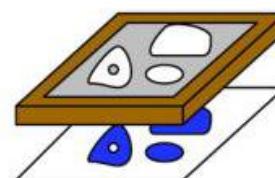
- **Drypoint** – a burin is used to scratch into a metal plate into which ink is rubbed prior to printing
- **Etching** – acid is used to 'bite' lines into a metal plate into which ink is rubbed prior to printing
- **Engraving** – a burin (sharp chisel-like tool) is used to hand-cut lines into a metal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



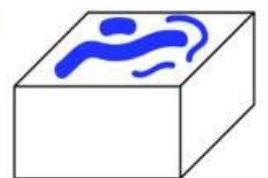
Intaglio:
prints what is below the surface



Relief:
prints what is left on the original surface



Stencil:
prints through open areas in a screen



Planography:
prints what is drawn on the surface

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