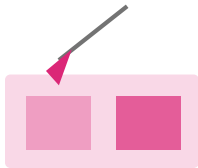


2-D Media, Materials, and Techniques

AP 2-D Art and Design ■ Topic 3

AP 2-D Art and Design



What we will cover

- 1 Drawing media
- 2 Painting media
- 3 Printmaking
- 4 Collage & mixed media
- 5 Photography
- 6 Digital art
- 7 Graphic design



Drawing media

Media are the materials an artist works with. Drawing marks a surface **directly** – the foundation of most 2-D work.

The **tooth** of the paper changes the line and the value you can reach.

Marks: **hatching** , **cross-hatching** , **stippling** , blending, scribbling. Drawing both **in-vestigates** ideas and makes **finished** work.

Dry media

graphite, charcoal, conté, chalk,
oil pastel, coloured pencil

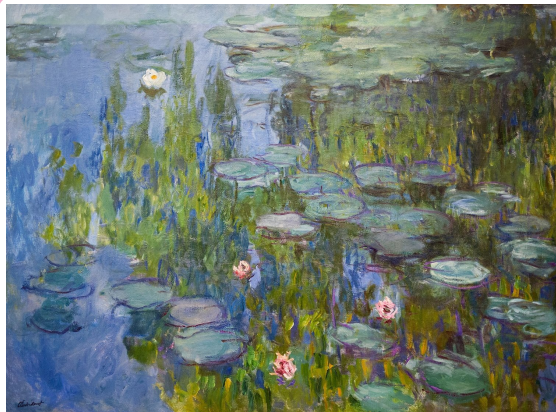
Wet media

pen and ink, brush and ink, markers

Painting media

Painting applies pigment held in a **binder** to a surface. Watercolour (transparent), gouache (opaque), acrylic (fast), oil (slow).

The **support** and ground (paper, canvas, board; primer or **gesso**) change how paint behaves. Techniques: washes, glazing, wet-on-wet, impasto.



Oil painting: binder, support and mark as process evidence



Printmaking – four families

Printmaking transfers an image from a **matrix** to paper, so an **edition** of copies can be made.

The matrix is **reversed** – the printed image is a **mirror** of the plate.



Intaglio: ink held in lines cut below the surface

Printmaking

Relief



ink the raised surface

Intaglio



ink the incised lines

Planographic



flat: grease vs water

Stencil



push ink through a mesh

AP Art 2-D · Media · four printmaking families (side-view cross-sections)

Relief prints from the raised surface; intaglio from incised lines; planographic from a flat greasy image; stencil pushes ink through a mesh

How each print family holds the ink

Relief

linocut, woodcut

ink on the
raised surface

Intaglio

etching, engraving

ink in lines
cut below

Planographic

lithography

same level,
grease vs water

Stencil

screen printing

ink pushed
through a mesh



Collage and mixed media

Collage glues papers, photos, fabric or found objects into a composition; **mixed media** combines two or more materials or processes. Mixed media **layers** processes – drawing over paint, print with stitching.

These add **actual texture** and unexpected meaning: a found material (a ticket, a map) can carry **meaning beyond its look**.

Treat collage materials as **meaning**, not just texture – that is what the exam rewards.

Photography and lens-based media

Photography makes images with light and a lens – the elements and principles apply **just as in any 2-D work**. Framing, focus, exposure, depth of field; rule of thirds and leading lines compose the shot.

Editing is **part of the creative process**, not just correction.



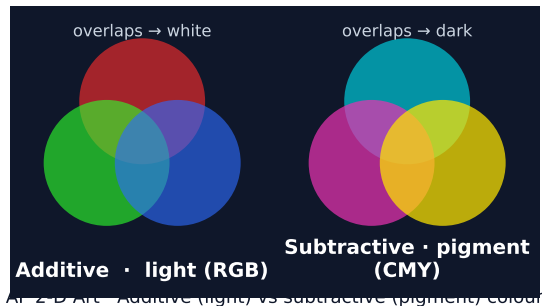
Photography: light, lens and composition as 2-D craft



Digital art and design

Digital media create and edit images on a computer or tablet, working in layers.

- **Raster** images are **pixels** (photo editing, digital painting)
- **Vector** images are maths paths – they **scale without loss**
- **Layers** let you build, mask and revise **without damaging** earlier work



RGB (screen, **additive**) brightens toward white; **CMYK** (print, **subtractive**) darkens toward black. Keep files high-**resolution** for the portfolio.

Graphic design and illustration

Graphic design communicates a message visually; **illustration** makes images that tell a story.

- combines **type** , image, colour and layout
- **visual hierarchy** guides the eye to what matters first
- **typography** – typeface, size, spacing, alignment

Design and illustration are **problem-solving**: the **audience** and the **message** shape every choice.

Show a clear hierarchy **serving the message**
– not decoration for its own sake.

Worked example – writing about process

Written evidence: explain a material and process

"I used charcoal on toned paper because its soft, smudgeable line let me build deep shadow quickly, and I lifted highlights with an eraser to suggest form." Name the **medium**, say **why** you chose it, and connect it to the **idea** you were exploring.

Listing a material with **no reason** earns little. The reason *is* the answer.

Exam tips

- Match the **medium** to the intended effect, and justify the choice.
- For **printmaking**, state **relief** versus **intaglio**, and remember the printed image reverses.
- Explain **transparent** versus **opaque** paint, and **layers** and **vector** versus **raster** in digital work.
- Treat **collage** and **mixed media** materials as meaning, not just texture.
- In **graphic design**, show a clear visual **hierarchy** serving the message.



Topic 3 – key takeaways

1

Media

match the medium to the effect –
and justify the choice

2

Printmaking

relief is raised, intaglio is cut
below; the print reverses

3

Digital

raster is pixels, vector scales; RGB
adds, CMYK subtracts

4

Design

hierarchy serves the message;
audience shapes every choice

Check yourself

- 1 Relief or intaglio: ink sits in lines cut below the surface?
- 2 Why is a printed image a mirror of the plate?
- 3 Raster or vector: scales without losing quality?
- 4 Watercolour or gouache: which is opaque?

Answers 1. intaglio 2. the matrix is reversed 3. vector 4. gouache