

2-D Media, Materials, and Techniques

AP 2-D Art and Design

Drawing Media

Media 媒介 are the materials an artist works with. Drawing media make marks directly on a surface and are the foundation of most 2-D work.

- **Dry media** 干性媒介: graphite (pencil), charcoal, conté, chalk and oil pastel, coloured pencil.
- **Wet media** 湿性媒介: pen and ink, brush and ink, markers.
- Mark-making techniques: **hatching** 排线, **cross-hatching** 交叉排线, **stippling** 点画, blending, and scribbling.
- The **tooth** 纸纹 (texture) of the paper changes the line and value possible.

Drawing is used both to **investigate** ideas (studies and sketches) and to make finished works.

Painting Media

Painting 绘画 applies pigment held in a **binder** 粘合剂 to a surface, building colour, value, and texture.

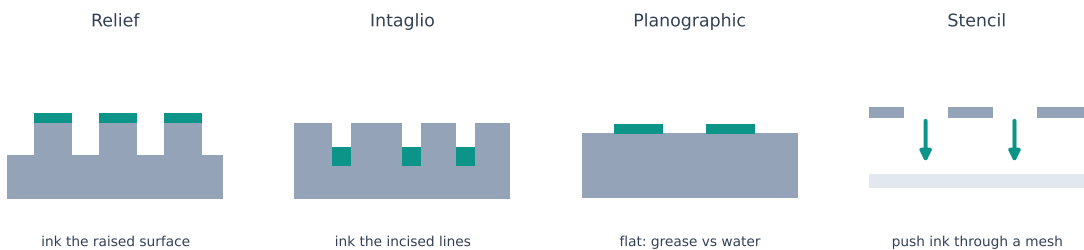
- **Watercolour** 水彩 is transparent; **gouache** 水粉 is opaque and water-based; **acrylic** 丙烯 dries fast; **oil** 油画 dries slowly and blends richly.
- The **support** 底材 and **ground** (paper, canvas, board; primer or **gesso** 石膏底料) affect how paint behaves.
- Techniques include washes, **glazing** 罩染, wet-on-wet, dry-brush, and impasto.



Oil painting builds colour in layers: media choices shape surface, value and space

Printmaking

Printmaking 版画 transfers an image from a prepared surface (the **matrix** 版) to paper, so many copies (an **edition** 版数) can be made.



AP Art 2-D • Media • four printmaking families (side-view cross-section)

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

- **Relief** 凸版 (linocut, woodcut) — ink sits on the **raised** surface; cut-away areas stay blank.
- **Intaglio** 凹版 (etching, engraving) — ink sits in lines **cut below** the surface.
- **Planographic** 平版 (lithography) — image and non-image areas are on the **same level**, using grease and water.
- **Stencil** 孔版 (screen printing) — ink is pushed **through** open areas of a mesh.

The matrix is reversed, so the printed image is a mirror of the plate.



Dürer's engraving Melencolia I: in intaglio the lines are cut into a metal plate, and the fine, dense lines that engraving allows build deep shadow and rich detail

Collage and Mixed Media

Collage 拼贴 assembles found materials onto a surface; **mixed media** 综合媒介 combines two or more materials or processes.

- Collage glues papers, photos, fabric, or found objects into a composition.
- Mixed media layers processes — for example, drawing over paint, or print with stitching.
- These add **actual texture** and unexpected meaning; a found material (a ticket, a map) can carry meaning beyond its look.

Photography and Lens-Based Media

Photography 摄影 makes images with light and a lens; the elements and principles apply to the frame just as in any 2-D work.



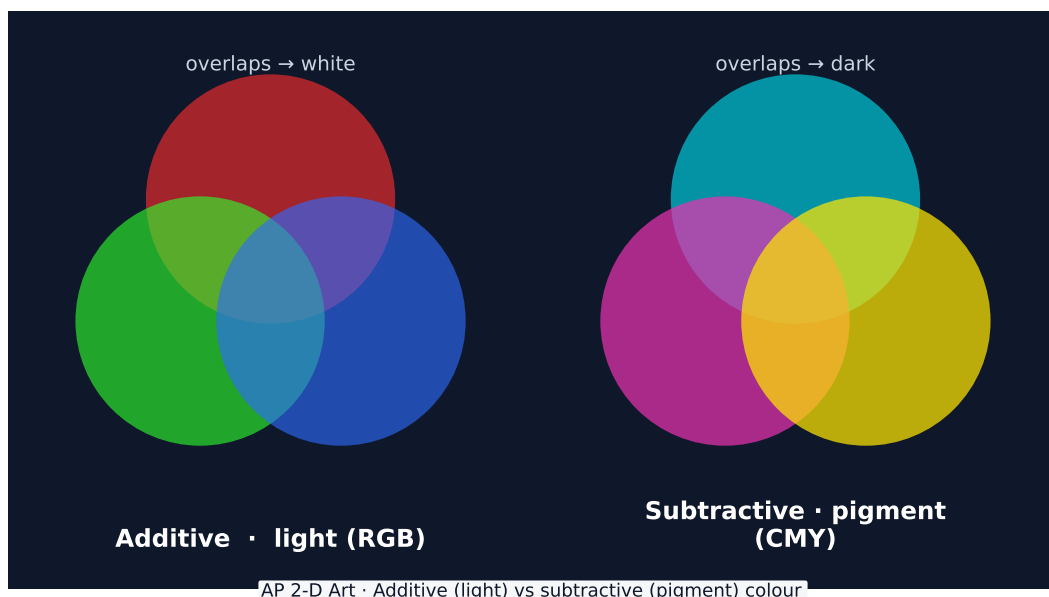
Alfred Stieglitz's The Steerage, a famous early art photograph: the gangway, funnel, and figures form a strong geometric composition, so the elements and principles apply to a photo too

- Key controls: framing, **focus** 对焦, **exposure** 曝光 (light), **depth of field** 景深, and viewpoint.
- The rule of thirds, leading lines, and negative space compose a photograph.
- **Editing** 后期 (cropping, contrast, colour) is part of the creative process, not just correction.

Digital Art and Design

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

- **Raster** 位图 images are made of pixels (photo editing, digital painting); **vector** 矢量 images use maths paths and scale without losing quality.
- **Layers** 图层 let an artist build, mask, and revise without damaging earlier work.
- Digital colour uses **RGB** (screen, additive) or **CMYK** (print, subtractive); keep files high-**resolution** 分辨率 for the portfolio.



Mixing light (RGB) brightens toward white; mixing pigment (CMY) darkens toward black

Graphic Design and Illustration

Graphic design 平面设计 communicates a message visually; **illustration** 插画 makes images that support or tell a story.

- Design combines **type** 字体, image, colour, and layout to reach a viewer or client.
- **Visual hierarchy** guides the eye to what matters first, through size, weight, and placement.
- **Typography** 字体排印 — typeface, size, spacing, alignment — is a core design tool.
- Design and illustration are **problem-solving**: the audience and message shape every choice.

Worked example (writing about process). When your written evidence must 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.*” Notice the shape — 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.

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.