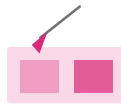


2-D Media, Materials, and Techniques

AP 2-D Art and Design ■ Topic 3

AP 2-D Art and Design



2-D Media, Materials, and Techniques

What we will cover

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

1

Drawing & painting

2-D Media, Materials, and Techniques

↳ Drawing & painting

Drawing media

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

Dry media 干性媒介
graphite, charcoal, conté, chalk,
oil pastel, coloured pencil

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

Wet media 湿性媒介
pen and ink, brush and ink, markers

Marks: **hatching** 排线, **cross-hatching** 交叉排线, **stippling** 点画, blending, scribbling. Drawing both **investigates** ideas and makes **finished** work.

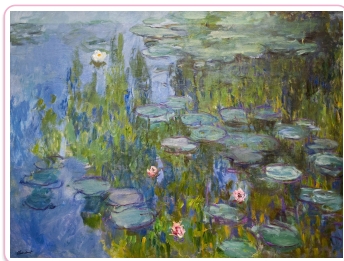
2-D Media, Materials, and Techniques

↳ Drawing & painting

Painting media

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

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



Oil painting: binder, support and mark as process evidence

2

Printmaking

Printmaking – four families

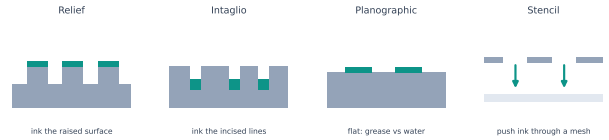
Printmaking 版画 transfers an image from a **matrix** 版 to paper, so an **edition** 版数 of copies can be made.

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



Intaglio: ink held in lines cut below the surface

Printmaking



AP Art 2-D : Media : four printmaking families (side-view cross-sec...)

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 凸版 linocut, woodcut ink on the raised surface	Intaglio 凹版 etching, engraving ink in lines cut below	Planographic 平版 lithography same level, grease vs water	Stencil 孔版 screen printing ink pushed through a mesh
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3

Collage & lens

Collage and mixed media

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

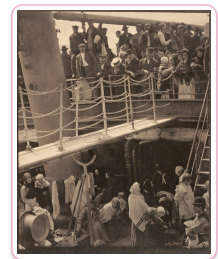
These add **actual texture** and unexpected meaning: a found material (a ticket, a map) can carry **meaning beyond its look**.

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

Photography and lens-based media

Photography 摄影 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 后期 is **part of the creative process**, not just correction.



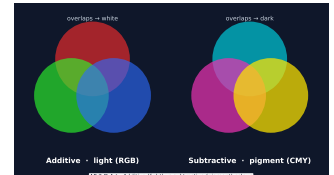
Photography: light, lens and composition as 2-D craft

4 Digital & design

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



RGB adds light; CMY subtracts

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

Graphic design and illustration

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

- combines **type** 字体, image, colour and layout
- **visual hierarchy** guides the eye to what matters first
- **typography** 字体排印 – 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.

5 Recap

Topic 3 – key takeaways

1 Media

match the medium to the effect –
and justify the choice

3 Digital

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

2 Printmaking

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

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