11 Identifications of Monoprint Characteristics through Creative Expression and Innovation Technique

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Abstract

Monoprint means the producing a single print of an image. It is possible with other forms of printmaking, such as etching, engraving, silkscreen, lithography and lino printing that producing an edition of identical images. A monoprint is an individual impression, simplest and at least modified form of printmaking; such as has great appeal. This study will begin by observation and visual artwork analysis from selected local monoprint artworks that show the specific monoprint characteristic by experts. The results of the assessment there were 11 identifications from two main monoprint characteristic which is creative expression and innovation technique. This research concluded that the predominant view of monoprint characteristic and recognize of selected local artworks has facilitated to establish how monoprint medium have been explored and construct artistic artworks. It is recommended that identify the component of monoprint artworks made or inspired by local artists and artists also have to improve in producing monoprint artworks that consistently benefit to the art community and educational institutions.

Key Words: Monoprint, Identification, Medium

1. INTRODUCTION

Monoprint has different characteristics with other technique, the technique is a single image print only and has no edition. A monoprint is one of the alternative techniques that usually had been explored by any artist (especially printmaker artist) either in national or international level. As reflect the history, monoprint technique was established in Europe around 1650. At that time the two artists had exploited the monoprint technique was Giovanni Benedetto Castiglione from Italy (the artwork kept in the Royal Library, Windsor Castle and the British Museum) and Edgar Degas from France is the artist who produced hundreds of monoprint artworks in 1875. In Malaysia, monoprint was developed since 1960 that monoprint has drawn up and gained good response from the artists of oil paint era that thought the medium monoprint have potential and easy to produce images on paper. The monoprint technique becomes popular among Malaysian oil painter artists in the 60s when the painter's exhibition from Bangkok, and Praphan Srisonta the exhibited prints in Kuala Lumpur in 1963. The identification of monoprint have proposed a structure that based on the related literature review by experts, which collective from twelve (12) expertises in the field of monoprint from international and local since 1956 to 2016.

2. RELATED LITERATURE REVIEW OF MONOPRINT CHARACTERISTICS

Figure 1: The figure shows the research process that related literature review in area of study

Johnson (1956) [1], it stands halfway between printmaking and painting. Its directness and freedom, its spontaneity and illusiveness, set it apart from the traditional print media as means of artistic expression.

Caballero (1974) [2], a monoprint is a surface printing in which a sketch is done on glass or metal with oil paint, ink or other liquid paint and then transferred to paper or cloth.

Beng (1974) [3], also explains the definition monoprint by stating that; "A print that has been altered by coloring the paper before printing or by varying each impression during or after printing.

Palmer, (1975) [4], is a means of producing a single print of an image. It is possible with other forms of printing, such as etching, engraving, lithography and lino printing, a produce an edition of identical images. A monoprint is an individual impression.

Rhein (1976) [5], that the process produces monoprint is more interesting because there are two techniques produce images in monoprint of the 'indirect' and 'direct'.

Mohamed (2007) [6], expressed for different reasons many printmakers use the monotype and the monoprint. With monoprint, the plate can be reprinted; with monotype, only a single print. There are those who use both techniques in a single work.

Grabowksi and Fick (2009) [7], supposed that "monoprints are one of a kind, printed images. They not have been called "the painterly print" or "the printer's painting." Indeed, making a monoprint brings together ideas from both practices, as well as concern from drawing.

Agda (2014) [8], Monoprinting as one of the printing techniques to the field of graphic art, including the types of printmaking have been produced on a flat surface, smooth, and not easily absorb water or paint. Type of mold usually can only be done once only edition

Suseno (2014) [9], the creative process of the monoprint artist is often critically judged and cynically looked at by some people because the artwork produced by the artist is only one edition (exclusive), just like painting.

Abdullah and Legino (2016) [10], monoprint is easily recognized as a single output and different with the edition that usually created through other medium such as silkscreen, etching, engraving and others. The monoprint will represent the individual artwork that will recognize in how the artists choose the medium and transfer the creativity on their artworks.

3. IDENTIFICATIONS OF MONOPRINT

The review of related literature will be conducted and follow with the text analysis and come out the Identification of monoprint characteristic. The relevant data will be gathered from several sources and significantly guided for the early stage. Indeed, the paradigm within related topics of digital documentation from the others established projects will be examined as to study the monoprint's characteristic created by local artists and identify the categorization of monoprint through creative expression and innovation. The visual artwork is identification and observation will document through digital visual records, which captured the various local monoprint artworks. Creswell (2018) assert that analyzing public documents such as journals, books, articles are legally valid. The data and visual documentation will be describe towards the theoretical framework of the selected samples that will be classified as the using the characteristic of monoprint. The method is based on the identification and observation which will carry out into appropriate identification through the data collection for text analysis, and visual artwork has gathered the potentially related studies from the previous and current topic. Every phase is consisting of planning until the outcome of the process. Identification of the monoprint characteristic, researchers have decided to refer the relevant literature monoprint of an early arrival, development and until now. Significantly, the researchers found that there are as many opinions from experts.

Therefore, it is necessary to reassess and take a relevant and authentic reference to identify the character monoprint precisely and evidently. The researchers took more than ten related literature to be used as a validation for identification of monoprint adopted in this study. The table below is derived from literature to identification:

No	Author	Identification of Monoprint
1.	Johnson (1956)	Like Painting/ Directness / Freedom/ Spontaneity/ Illusiveness/ Traditional print medium/ Artistic expression
2.	Caballero (1974)	Surface Printing/ Sketch on material/ Liquid material/ Transfer image
3.	Beng (1974)	Coloring/ Impression Printing
4.	Palmer, (1975)	Single Print/ Individual impression
5.	Rhein (1976)	Creative process/ Indirect or direct of produce image
6.	Mohamed (2007)	Reprint/ Single work
7.	Grabowksi and Fick (2009)	Printed images/ Printer's painting/ Drawing
8.	Agda (2014)	Printing Technique/ Graphic art/ Flat Surface/ Smooth/ Not easily absorb/ One edition only
9.	Suseno (2014)	Creative process / One edition/ Like Painting
10.	Abdullah and Legino (2016)	Single Output/ Represent the individual artwork/ Different with others printmaking medium/ Transfer the creativity

Table 1: The table shows identification of monoprint from experts (Literature review)

After looking back to the existence of printmaking in Malaysia, it has been through the development process of a two -dimensional to the three-dimensional shape. Printmaking using a conventional block or matrix that has the image transfer to another surface, usually paper and so on. Monoprint also has moved to another level called the development of printmaking. A monoprint is one of the alternatives from the diversity of printmaking techniques. This study aims to identify the identity of the underlying identification of interpretation monoprint terminology findings through literature review. These depend on the understanding of definition and frameworks exist. The result of all declarations made starting in 1956 until 2016. The timeline is a reference as to identify the emergence and development of monoprint.

Based on the findings of a study based on identification of monoprint characteristic, all identification who has been found by the experts were evaluated. As a result, some identification does not meet the criteria monoprint from experts, and some are filled. The results of the assessment there were eleven monoprint characteristics. From eleven of these have been divided into two main characteristics, namely is a creative expression and innovation technique. Creative expressions there are five such as Like Painting, Drawing, Color, Interesting Medium and Single Output. Innovation technique there are six such as Flat Surface, Liquid Material, Transfer Image, Printed Images, Printing Technique and Different with others printmaking medium.

A theoretical framework is designed to explain the process of research theory for the possibility of findings in redefining monoprint. It also includes the content analysis section to the monoprint that takes place to co-relate with the

existing character. Apart from that, an identifications is also used to refer to the artworks produced by the local artists, either to see it's if they are co-related or not.

The researcher forms a literature survey as for how the scope requires. After that, based on the observation made, the researcher creates a framework under the suitable theory. The result will create a theoretical framework and an underlying theory. Based on the findings above, the guidelines developed by the researchers must include an understanding of the meaning, terminology and definitions. After further analysis, the researcher has seen some similarities and differences between the definition, element and identification of monoprint. The researcher, therefore, hypothesized that some variables could be used as the essential in understanding the identification of monoprint. As such, the selection of the local monoprint artworks must be in accordance identification of monoprint characteristic is the part of the finding and analysis. The figure of identification is as follows:
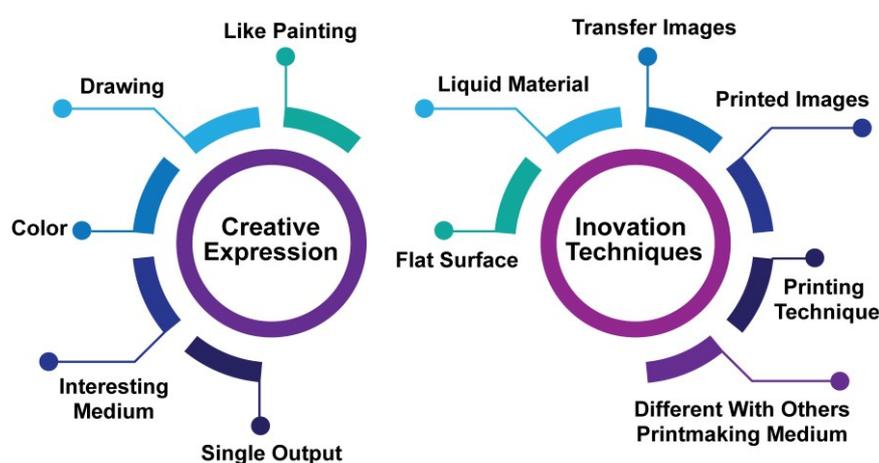

Figure 2:   The figure shows the theoretical framework of 11 monoprint

characteristic

4. CREATIVE EXPRESION

- To make concepts more concrete, personalize abstractions, and affect attitudes by involving emotional as well as intellectual responses to human rights.
- Comfortable using these techniques, they need not be accomplished artists themselves.
- The idea in the section deals with the methods which may be used to obtain individual expression in various media.
- Categorization of creative expression such as like painting, drawing, color, interesting medium and single output

4.1 Like Painting
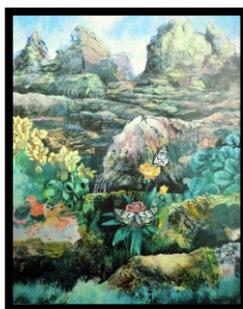
Figure 3:   Hamidi Ahmad Basar "Landskap Pergunungan Kinabalu" (1995), Monoprint on wood, 126cm x 98cm, Permenant collection of Shah Alam Gallery, Selangor. The artwork retrieved from Shah Alam Gallery.

Monoprint printing allows considerable freedom in the approach to imagery; this is considered to be a very versatile method. The artist can decide to work positively or negatively, to use water-based or oil based inks like painting and to incorporate other materials or not. Working positively means that the artist will put down imagery with brushes or rollers. Working negatively means that ink is removed with hands, rags, cotton swabs or anything pointed. The directness of painting directly on the plate requires skills of painting as well as a sure hand and a considerable of spontaneity. So far the monoprint has been made with oil bound inks and paints. Although this is most usual and probably most versatile medium, it is possible to make monoprints using water bound inks and paints. Almost any combination of media and processes are possible in mono-printing. The consistency of the materials makes control extremely difficult. Nonetheless, the results produced by such materials can have an exciting visual quality. There are a fluidity and freedom of expression in the monoprint. The lack of technical difficulties allows for a direct approach similar to that in painting.

4.2 Drawing

Figure 4: Faizal Suhif "Simbiosis" (2001), Monoprint, 11.8cm x 14.7cm, Artist's collection. The artwork retrieved from artist's collection by Faizal Suhif.

Another simple but effective method of producing monoprint seems to have been invented by Gauguin is one of the printmakers. This approach, called direct trace drawing or sketch, creates a linear monoprint that has a unique soft edged quality similar to the tone and line in soft ground etching. All you need to do is evenly ink a plate, place a piece of paper over the inked image area and then draw the image directly on the back of the paper, the lines drawn will be transferred and a reverse image produced. Massing lines together will produce darker areas while hand rubbing will create softer tones; by varying the pencil pressure and using different kinds of widths and hardness's, different effects are obtained.

The monoprint is a technique used by many artists only as a transition to other work, such as Degas used to do. The first printed a monoprint and then developed the image by drawing or sketching over it with pastels, pencils, oil paint, watercolours or printing ink. When an image printed too heavily, made a second impression of that same print by placing a new sheet of dampened paper over the just printed monotype. This would take away some of the colour and a second lighter impression was the result which was also used to work on with inks, pastels or oils.

4.3 Color

Figure 5: Wong Siew Lee "Connected Varation 18" (2009), Monoprint, 43cm x 69.5cm, Permenant collection of The New Straits Times Press (M) Berhad, Kuala Lumpur. The artwork retrieved from The New Straits Times Press (M) Berhad.

A monoprint is a print created by transferring to paper an image that has been painted on a plate made of metal, glass, plexiglass and others. The process of transfer is done by either hand rubbing or using an etching or lithography press and hand press. Colours are specifically designed for making monoprint. Monoprint Colours are unique colours intended to release off the plate, something ordinary acrylic paints will not. Monoprint Colours allow for print making techniques, which incorporate textures, and techniques, which cannot be obtained by painting directly onto paper. Monoprint Colours are made with a binder that does not have acrylic-resin and is not suitable for use as a standard acrylic colour. The option colour expression gives you great freedom to decide how to colour the measure values in a visualization to produce monoprint. In the expression can define what colours to use and have different and various colours for different value ranges. In a table, you can define both the background colour and the text colour, and colour different measure columns individually. Correctly used, colouring by monoprint expression is a very efficient way of accentuating values of particular interest or differentiating between values that do and do not meet a limit value.

4.4 Interesting Medium

Figure 6: Khairun Nisah Musa "Kampung" (1999) 63.5cm x 154cm, Permenant collection of Shah Alam Gallery, Selangor. The artworks retrieved from Shah Alam Gallery.

A monoprint is a form or creative medium and interesting medium of traditional fine art printmaking that's easy to learn, needn't be complicated not involve special equipment. Monoprints also can form an excellent basis for the development of other media. Additions monoprint is made which extend the monoprint image or improve further upon the accidents which may have occurred during printing. It can use the paint usually on work with whether acrylic, oils, or watercolour and some paper from a sketchbook. Through the medium will enlarge own creative skills and be helped to discover other technical processes. A monoprint is an excellent introduction to printmaking in general, but it may also be for many artists a way of exploring and developing their creative abilities without the inhibitions so often associated with drawing and painting. The concept of monoprint process is presented as the production of a print which is not duplicated, but there is no reason why the image should not be created by some overprinting or the combination of different processes. There are a fluidity and freedom of expression in the monoprint. The lack of technical difficulties allows for a direct approach similar to that in painting. There is no complex process to come between the thought and the artworks, but there is a certain element of an accident which may alter the original conception.

4.5 Single Output

Figure 7: Phoon Poh Wai "Permandangan" (1969) Monoprint, 43cm x 78cm, Permenant Collection of National Visual Art Gallery, Kuala Lumpur. The artwork retrieved from National Visual Art Gallery.

A monoprint is a single edition, original print from images or line where there are multiple originals. A monoprint is also an individual impression. In general, an impression which is taken from any surface and which is unlikely to be duplicated exactly by the same process may be considered a monoprint. In fact, it is the simplest and restricted form of printmaking. Unlike intaglio, relief, and Lithography where you produce multiple of the same print, monoprint utilizes printmaking processes to make one print that cannot be duplicated. It is called a print because you are transferring ink to the surface of paper. Many contemporary artists are utilizing this technique to produce dimensional art. The simplicity of the method will appeal and will it as a natural extension normal image making. Monoprinting is a direct and beginner friendly printmaking process. There are two basic ways to approach monoprinting it is the additive and subtractive methods. Either of these methods can be used with water-soluble or oil-based paints and ink. When creating an image using the additive method, you can add paint to your printing plate the same way you would to a canvas. This allows you to build up your image by continually adding color, until you are satisfied. With the subtractive method, you first apply the color to your plate in large blocks. From there, using different tools, you slowly take color away, creating your image as you remove the color from your plate. For both methods, a simple piece of plexiglass serves as a

printing plate on which your image is created and printed in single output or one edition only.

5. INNOVATION TECHNIQUE

- Defined simply as a "new idea, device, or method".
- The application of better solutions that meet new requirements, unarticulated needs, or existing process needs.
- Accomplished through more-effective products, processes, technologies, or models that are readily available to produce monoprint.
- Categorization of innovation technique such as flat surface, liquid material, transfer image, printed images, printing technique and different with others printmaking medium.

5.1 Flate Surface

Figure 8: Tajudin Ismail "From The Window" (1974), Monoprint, 47cm x 47cm, Permenant Collection of National Visual Art Gallery, Kuala Lumpur. The artwork retrieved from National Visual Art Gallery.

A monoprint is one of printmaking technique where by design is drawn onto a flat non-porous surface, also referred to as a printing plate. Paper is laid on top, and after pressing, the design from the plate is transferred onto the paper. It involves painting images onto the printing plate, laying the paper on top, and pressing to transfer the images onto the paper. For the second method, it can be a subtractive technique in that you cover the entire surface or a large area of the printing plate with paint. Images are created by "removing" paint from the plate using a cotton swab or your finger and transfer to the flat surface. Virtually any surface which is flat and preferably non-absorbent maybe used a printing plate or block. It is not essential for the plate or block to be smooth. Print may be taken by textured wallpaper or the reverse side of a sheet of hardboard but is more usual for the plate to be without indentations. The most common materials used as printing plate are lithographic stones, copper or zinc printing plate and glass. Glass has the advantage of being transparent so that a drawing may be placed beneath it and used as key or guide. They are however many other surfaces which are suitable for example plywood, hardboard, blackboard, ceramic tile, slate, linoleum, canvas, cardboard and paper.

5.2 Liquid Material

Figure 9: Tay Hooi Keat "The Swimmers" (1989), Monoprint, 24cm x 33cm, Permenant collection of Petronas Gallery, Kuala Lumpur. The artwork retrieved from Petronas Gallery.

Using water-soluble materials such as watercolours, crayons, and watercolour pencils can also create Monoprints; watercolour felt tip pens or commercially produced monoprint inks. Before drawing, the plate to be used (usual plexiglass) needs to be finely sanded and the edges bevelled. This will allow the colour to fix better on the plate and make drawing much easier. Using a sponge or small brayer apply a thin even coat of hand soap to the entire printing surface and allow it to dry. The soap will perform as a releasing agent and allow the colours to lift during printing. Draw directly onto the surface of the plate with the water-soluble materials, letting the colour dry for a few hours prior to printing. The paper to print on should be damp, but not excessively wet unless you want the colours to "run". When printing, the moisture in the paper will reactivate the drawing materials, allowing for the transfer of the colour to the paper. Run the plate through the press with moderate to heavy pressure. This will give you the best impression. Before removing the printed image. Check the impression quality by lifting the corner of the print and checking the image. If the impression is not satisfactory, lightly spray/sponge the back of the paper with water and run it through the press again. Repeat this until the image is of acceptable quality.

5.3 Transfer Image
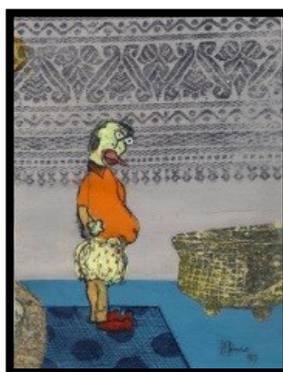
Figure 10: Azizan Paiman "Dhobi" (1997), Monoprint, 20.5cm x 15cm, Artist's collection. The artwork retrieved from artist's collection by Azizan Paiman.

A transfer image from drawing or painting is produced by placing a sheet of paper on an evenly inked surface. A metal plate, a lithographic stone, a piece of hardboard or any smooth surface is suitable. The design is the drawn on the sheet of paper with whatever instrument or combination of implements is preferred. A pencil, ball point pen or wooden end of a brush is all possible, and obviously, a

variety of tools may be used to obtain a range of different effects. When the drawing is finished the paper is peeled off the plate and the transfer is seen on the reverse side. The various tools and the differing pressure will have produced a variety of shapes and lines. The printing ink will have adhered to the paper wherever there has been pressure so that apart from sharp, incisive lines and soft blurred ones there will be patches of textures over the drawing. These areas of tone will be dependent on the thickness of ink on the plate and the pressure of the hand.

5.4 Printed Images

Figure 11: Raduan Man "Study" (2001), Monoprint, 36cm x 46cm, Artist's collection. The artwork retrieved from artist's collection by Raduan Man.

Monoprint is one of printmaking process and technique of making artworks by printing or printed image is transfer one to another surface, normally on paper, canvas and others. Printmaking covers only the process of creating prints that have an element of originality, rather than just being a photographic reproduction of a painting but different of monoprint because the process is capable of producing multiples of the same piece, which is called a print. Each print produced is not considered a "copy" but rather is regarded as an "original". This is because typically each print varies to an extent due to variables intrinsic to the printmaking process, and also because the imagery of a print is typically not simply a reproduction of another work but rather is often a unique image designed from the start to be expressed in a particular printmaking technique. Print may be known as an impression. In the printmaking discipline, other than monoprint is not chosen only for its ability to produce multiple impressions, but rather for the unique qualities that each of the printmaking processes lends itself. Monoprints can form an excellent basis for the development of other media. Additions may be made which extend the monoprint image or improve further upon the accidents which may have occurred during printed images. Although this does not place for detailed analysis of methods, the inclusion of one or two simple ideas seems appropriate. Most printed images are far from being monoprints, but it is possible to use a medium in this way. Various fluid substances may be used in place of the standard static image. The fact that it is possible with the more orthodox process of printed images. As the density of printed images the exposure and development times will depend on the opacity of the various substances used and only experience will enable one to judge satisfactory times.

5.5 Printing Technique

Figure 12: Ishak Ramli "Terusmu Berputar Walau Jalan Lurus di Depan Mata" (2009) 173cm x 173cm, Permenant collection of Tuanku Nur Zahirah Gallery, Shah Alam. The artwork retrieved from Tuanku Nur Zahirah Gallery.

There are a variety of printing techniques that artists can use to solve problems and create visual materials to monoprints. Regardless of the specifics or availability, all of these types of printing are still in practice today. The monoprint is one of printing technique to creating individual or artistic impression. Printing technique at any stage of experience or development can use monoprint technique. The process offers an opportunity to experiment with imagery, colour separation, mark making, tone, and texture in a manner that can be tailored to the level and requirements of the artists. There is an opportunity to explore style, ideas, and materials spontaneously and expressively, with the potential to produce imagery ranging from bold to ethereal. Imagery can also be painted directly onto the paper, canvas and others. The printing technique of simplest monoprint can be produced with a plate of glass, a roller, a brush, rag, or artist's hands. To transfer the ink onto the surface, one applies even pressure. The lightly dampened paper or canvas is placed over the inked surface and pressure is applied over the whole area of the paper or canvas with the wooden spoon or rolling pin.

5.6 Different With Others Printmaking Medium
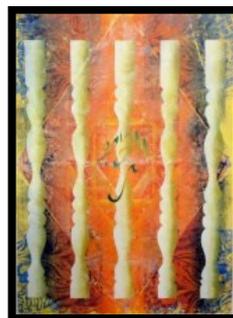
Figure 13: Zarinah Mashudi "Ar-Rahman" (1994), Monoprint on paper, 105cm x 82cm, a permanent collection of Tuanku Nur Zahirah Gallery, Shah Alam. The artwork retrieved from Tuanku Nur Zahirah Gallery.

A monoprint is part of the technique that well established in printmaking. The monoprint is means of producing a single output or print. It is different with others printmaking medium such as etching, engraving, lithography, relief print and

others to create an edition of identical images. A monoprint is known as an individual impression. An impact, which taken from any surface and which is unlikely to be duplicated exactly by same technique may be reflected a monoprint medium. Artists have to be very careful in the process of creating an image on the plate because these monoprint methods cannot be repaired. Therefore, the elements of monoprint technique unique.

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