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Abstract
Printmaking and monoprint is part of the practices that well established in fine art with different application techniques. Printmaking is an artistic process based on the principle of transferring images from a matrix onto another surface. On the other side, a monoprint is a unique creative process because of the single impression of an image made from a reprint able block. Relatively than printing various copies of a single image, only one impression is produced, either by painting or creation a collage on the block. To get a clear division between these two application techniques, this article provides a clear explanation based on printmaking and monoprint experts. An extensive literature review is conducted as the research methodology based on current and prior studies relating to printmaking and monoprint that require additional development and details. This article significantly contributes to the knowledge on the overview of the revolution in printmaking globally, subsequently focusing on monoprint application technique in Malaysia context. As a result, this research has critically reviewed on acceptable instructional approach, learning, historical background, intellectual development, knowledge, and distinguish between printmaking and monoprint. This study recommends a further study in other technique and art disciplines such as characterization and classification in art and design to enhance the art education globally, especially in Malaysia.
Keywords: Revolution, Printmaking, Monoprint, Application, Techniques.

Introduction
In the process of carrying out the research, knowledge of relevant literature was given to printmaking and monoprint such as books, articles, journals and academic writing. All the information gathered were kept and used accordingly. All the gathered source of information is listed on the back of this thesis. The main sections give review connections of the related literature of printmaking and monoprint. The related literature is about the characteristic of monoprint in Malaysia, which has described monoprint, history and development of printmaking, the visual art movement in Malaysia, type of printmaking, the technique of

printmaking, printmaking in Malaysia, identification of monoprint and the characteristic of monoprint. The numbers of related studies made the researcher consider the feature of local monoprint. The characteristic has two elements; it is a creative expression and innovation technique. The printmaking and monoprint process is an interpretive text analysis and a paradigm to organise this research, which included from the scholar artist that is related to the research.

Visual Art Movement in Malaysia
In Malaysia, the monoprint technique was recognised and explored mostly by the fine art practice. The potential technique was explored through transferred images, and the process used plates or blocks and printed to another surface. Every artist shared their skilled and technique in utilising the monoprint technique. As compared to the early development in printmaking that began in Europe. Thus, there are many pioneers like Rembrandt, Albrecht Durer, Pablo Picasso, Francisco Goya and many more. Van-Laar (1980) mentioned that the past year's printmaking has developed and expanded at a furious rate. The clearest example of thi factor increased the activity and then the dramatic change in the popularity of lithograph technique. Around the 1960s, through the tamarind project and the opening of Universal Limited Art Edition, lithography was successfully resuscitated into an energetic and currently very lively art form because of experimentation and new technology.

Antreasian (1980) define that approximately two decades have passed since the collaboration became a household word in printmaking. During that period, it has been alternately beguiled, bewildered, and finally benumbed by an extraordinary avalanche of printed art embracing every conceivable outlook and, depending on one's point of view, brightening or befouling every corner of the land. It witnesses to prints by sports and film personalities of our time, by comic strip artists and by naifs, by talented and by tasteless illustrators, by decorators and by some unabashed romanticises of an America. In addition, the popular and topical trivia peddled under the name of "original prints," was also considered the finest achievements in the history of American printmaking that made by many artists at that time. The American artist involved in printmaking practices such as Elfriede Abbe, Kenneth Miller Adams, George Adomeit, Walter M. Aikman and others. Printmaking is an artistic process that local artist uses in medium and a technique that can be chosen for creating artwork. Besides painting and sculpture, printmaking is one of the three main disciplines of fine art. Noor and Manan (2016) conclude that printmaking was also linked to the historical and cultural development of Malaysia's history of art. Thus, it should be viewed in parallel with other disciplines to understand the Malaysian contemporary art. Among the pioneer's artists in printmaking practices in Malaysia include Tan Tee Chie, Abdul Latif Mohidin, Lee Joo For, Seah Kim Joo, T. K. Sabapathy, Long Thien Shieh, Ibrahim Ismail, Lee Kian Siang and others.

History and Development of Printmaking
The glossary of art includes that the human abilities in drawing, painting and sculpture created carve and produced by talents and skills. Printmaking has processed the working or producing of the same image repeatedly. The outcome of printmaking artworks requires a specific process, technique and materials to produce the artwork. The replication of printmaking is called edition. Ragans (2005) asserts that the printmaking is a process in which an artist repeatedly transfers an original image from one prepared surface to another. Paper is a common surface to which the printed image is transferred. The impression is created on a

surface by the printing plate is called a print. The techniques of printmaking have four types of printmaking which are relief technique, intaglio technique, stencil technique and other techniques. While in the inside of it six teen techniques of printmaking such as linocut, woodcut, engraving, dry point, mezzotint, etching, aquatint, spit-bite-aquatint, screen print, pochoir, photogravure, lithography, collagraph, digital prints, monoprint and handmade paper.

According to Bahaman (1997), the definition of printmaking is prints have been viewed as multiple images produced from a plate. The plate is an intermediary- a flat, hard, rigid surface that contains the picture or message. The image receives ink, and the inked image is transferred to the paper by pressure. A brief definition of Melot (1988) explains that:

...the Terms 'print', which conveys the idea of impressing a design or image, of transferring it from one surface to another.

Then Ramli (2012) adds printmaking has an extensive definition. Understanding its definition is important for understanding the language and the guideline of printmaking. In essence, the term 'print' conveys the idea of impressing a design or image, of transferring it from one surface to another. The main criteria for show differences between the art of printmaking and others are the design on top of the block, by product, and "the language of printmaking" which is the process of transferring. The elements in printmaking; a design or pattern for a show the subject and the content; a plate or block is a must in the process of making artwork; and a more pliant ground on which it is to be impressed for producing by a product base on mark making. Printmaking must be based on the definition and characters that exist in it. In conventional printmaking basically, it is static where the production must have all the definition and characters of printmaking. On the other hand, in making art, the concept it is more dynamic and open. However, the "definition" is necessary (block or matrix, moving and by product) and a must to understand in producing works of art that although two-dimensional art, three-dimensional or four-dimensional, depending on the definition of the artist. Kirker (1999) claims that "the technically precise formulas and rules of print production impede free expression".

In the early printmaking outcome, the formation was fascinating that is determined by Tesman and Suarez (2004) as stated in the first Renaissance scientists which were heavily prejudiced by psychological, philosophical, religious, sociological, and anthropological problems that perpetuated blind adherence to classically accepted doctrines. The unchallenged theories of Aristotle (384-322 BC) and Galen (AD 130-200) where the limited practice of cadaver dissection and scarcity of books during this time are just a few examples of early obstacles to the advancement of scientific thought. Printmaking and book printing, however, were breakthroughs that enabled science to progress by leaps and bounds. It is hard to separate the advancements of printmaking and book printing because they are complementary. The focus is on the art of printmaking which presents a synopsis of early printing and discusses the corresponding development of the neurological sciences.

Printmaking is a technique that used by both local and international artists to present and shared their style, theme and medium. The development of printmaking in Europe rapidly than in Malaysia but have helped improve the quality of printmaking. This fact has been

supported by Ackley (1980) have stated about Dutch printmaking from the 16th century to the end of the 17th century, focusing particularly on original prints - those executed by the artists who designed them. Dutch printmaking is illustrated the great range and diversity of theme, style, and use of media at this time. The print artwork by Rembrandt, who is the best-known printmaker of his day, along with those of his skilled predecessors and contemporaries, such as Goltzius, Burewech, Jacob de Gheyn II and III, Jan Lievens, Van Ostade, Van Ruisdael, Saftleven, Seger, and Esaias Van De Velde. The catalogue contains two essays: "Printmaking in the Age of Rembrandt: the quest for printed tone," by Ackley; "This passion for prints: collecting and connoisseurship in Northern Europe during the seventeenth century," (p.28) by William W. Robinson. Full catalogue entries with explanatory tests and reproductions of each print are arranged in chronological order and according to style, medium, and theme within given decades.

Around 1450, the development of printmaking began during the creation of the printing press by Johannes Guterberg from Nurnberg for the production of books. While the colored prints were the earliest, which used on pieces of wood are produced by Erhad Ratdolt in 1482. Its existence "weltchronik", which is a book about geography produced by Michael Wolgemut in 1493, is known as the most famous illustrated books thus serve as an example in the world of printmaking. Mayor (1971) define that through the production of this book mould pieces of wood found a place in society and between pieces of woodcut series the best is "The Apocalypse" (1499), "The Great Passion and The Live of the Virgin" (1911) by Albrect Durer. Durer has achieved the success artwork and has become an example, then was continued by Hans Baldung Grich Europe (1484-1545) and Lucas Granach (1472-1533). Hans Holbein was the generation after Durer and also success through their artwork and was famous with "The Dance of Death" (1528-1538).

In the 16th Century, wood engraving was growing with the current development and the latest methods of this century that the existence of a union between wood carving by using the concept of "Chiaroscuro", which meant light in a dark base. In this century of work that focuses on the concept of tone and which lasted until the wooden writing method was introduced. In this century also use a combination of stencils and wood block painting as a medium in the production of religious images and illustrations of the manuscript was also used. In the 19th Century, art prints marred by the presence of some great artists like Paul Gaugin (1948-1903) and Edvard Munch (1863-1944) who run this industry in the early arrival of German Expressionist. However, this method has been increasingly side lined and replaced by a metal plate engraving and etching. William Blake (1757-1827) was the person responsible for issuing the book on this method titled "The Book of Job" (1825). Griffiths (1996) also adds a print, in essence, a pictorial image which has been produced by a process which enables it to be multiplied. It, therefore, necessitates the previous design and production of a printing surface. At its simplest, this can be a cut potato, but the standard materials have usually been transferring images on a sheet of paper or closely interrelated material such as satin or vellum. The many significant applications of printing images onto textiles, ceramic or plastic have traditionally been excluded from the field of prints. An essential feature of prints is their duplication, and this often puzzles people. How can a print be an original work by (say) Rembrandt when there are other impressions similar to it? However, this conceptual difficulty does not seem to be felt in other fields. No one is worried by the existence of multiple porcelain figurines or statuettes cast from the same model. They are all held to be

original works by an artist such as Bustelli or Giambologna. At a more sophisticated level, it is sometimes held that printmaking is a secondary object as paralleled with or painting and drawing are more particularly. The printmaking is fundamentally a drawing which the artists made on wood or copper or stone to be able to turn out many copies of it. This objection is groundless; printmaking is unique possibilities, arising from the interaction between printing ink and paper.

Clarification was made by Langa (2004) during the 1930s, the era of the Depression and New Deal, American artists, made printmaking one of the decade's most vital and exciting art forms. Both egalitarian ideals and economic limitations encouraged artists to explore prints as a way to produce "art for the millions". Innovative printmakers highlighted new categories of significant content, worked in modern yet accessible styles, invented new technical processes and sought new strategies for distributing their works to a wider audience. Their desire to expand public interest in visual art paralleled contemporary American interests in promoting "cultural democracy" a term used in the 1930s to recommend that the access to fine art, music, dance and theatre would benefit every citizen. Although Regionalist painting and New Deal public's murals are most often associated with this goal, printmaking concerned significant responsiveness as an art form especially suited to reaching audiences other than elite museumgoers. Supportive critics and art dealers quickly declared that the diversity, originality and dynamic visual qualities of 1930s print established their importance as a vitally common type of American Art.

Types of Printmaking
For the past years, printmaking has grown and expanded rapidly. The clearest example of this increased activity is the dramatic change in popularity of the lithograph. Around the 1960s, through the Tamarind project and the opening of Universal Limited Art Editions, lithography was successfully resuscitated into an energetic and currently very lively art form because the enormous possibilities of experimentation with and application of new technology, printmaking has attracted many artists even those trained in other media. Despite this burst of activity, contemporary artists have not articulated a philosophy of printmaking, and this matter has been discussed by (Van Laar, 1980).

The printmaking in the past was very clear and limited, where an image that can reproduce as part of an edition (either limited or unlimited). Printmaking was considered the democratic art discipline. Tala (2009) explained again that the cost and reproducibility of the work allowed prints to be sold at more affordable price than paintings, the commercial galleries could profit from the prints sales and artists could how noncommercial work at the same time, which appealed to their creativity. Art disciplined in the past were pigeon-holed, and printmaking was always seen as closer to the craft traditions, based on the technique, clean edges, flat paper and usually shown framed and hung on the wall behind the glass. White (2002) discovered printmaking as a therapy which presents various techniques of printmaking for use in the therapeutic, occupational therapy or educational settings. The therapeutic use of printmaking is presented because it is very effective in many situations but may not have been explored due to its association with expensive and imposing equipment and complex processes. Printmaking can use common materials and be introduced in easily comprehensible steps to be used expressively by almost anyone. Conventionally, printmaking owns a lot of personal laws in the way of presentation, printing features, characters and

elements that should exist. Printmaking has a term called "original printing" as a way to identify the originality of printmaking. The statement below shows the essential element that should be available to be considered as the "original print" Shih (1993) claim that:

Often the only original art print is produced in a small amount of printmaking; these works must be signed and numbered to ensure authenticity (originality), quality and quantity.

Orlandi (1998) stated that one aspect of printmaking, which carried over into the paintings and working on an obdurate ground. The working study on material like Masonite needs to attack the artwork with aggressive gestural marks, using crayons and oil sticks, which add to the vitality of the artwork. Pressing down with force on Masonite with oil sticks leaves residual chunks of the oil stick on the activated surface, providing visual contrast to the flatness of the ground. Moreover, the relief printing is a generic term used to describe the process of printing from a raised surface where the non-image areas have been cut away. Wood and linoleum are traditional matrices used for relief printing. Woodcut is one of the oldest and simplest forms of printmaking. Various implements (both hand tools and power tools) can be used to cut the image into a block of wood. Paper is placed over the inked block and rubbed by hand or passed through a press to transfer the ink from block to paper to create the image. The primary relief techniques are woodcut and linocut. Ross and Romano (1972) define the technique of reproducing images goes back several thousand years to the Sumerians (ca. 3000 B. C.) who engraved designs and cuneiform inscriptions on cylinder seals which, when rolled over soft clay tablets, left relief impressions. The stone designs and seals found in China, there is speculation that the Chinese may have produced a primitive form of printmaking which is the rubbing since about the 2nd Century (A. D.). The development of a paper at the mainland of China in the 2nd Century (A. D.) was when the stamping devices gradually evolved into wood blocks. The practice spread to Japan in the 16th Century (A. D.) where the early woodcuts subject matter was religious and similar like in China. Until seventeenth century, the practicing in their artwork shows a lot of changes and a more highly developed art came forth. The Japanese printmaker's concept was symbolism in subject matter, asymmetrical composition, and the use of flat color, pattern, and the line was a great influence on the work of Gauguin, Van Gogh, Lautrec, Whistler, and other European artists.

The intaglio printmaking method is characterized by an image being cut into the surface of a plate. Traditionally the materials are copper, zinc or other metal and the cutting is made with sharp hand tools or by using acid. When ink is applied to the plate, it is held in the incised image areas and wiped from the surface, then printed on a press on dampened paper. For examples, the types of intaglio techniques are engraving, dry point, mezzotint, etching, aquatint and spit bite aquatint. Barnard (1980) conclude that general term intaglio (from the Italian itagliare, which means to engrave, carve, or cut) covers a multitude of processes, including engraving, etching, dry point, aquatint, soft ground, lift ground, and mezzotint, as well as a variety of associated techniques. The incised line in the plate holds the ink while the surface is wiped clean. The beginning of the intaglio process can be traced to the work of fifteenth-century European artisan in metal. Most of the early engravers who began to experiment with printing on paper had been apprenticed in goldsmiths ' shops. Engraving on paper may have evolved out of a need to record designs engraved on armour and decorative gold receptacles. The earliest dated intaglio print on paper is one from an anonymous German engraver who did a series of The Passion of Christ in 1446. The first engraver on metal, which

was known by name was the gifted German artist Martin Schongauer. In Italy, the art of engraving developed more directly out of the classical ideals of the Renaissance. Indeed, Ross and Romano (1972) claim in Florence, two methods of working evolved, the Fine Manner and the Broad Manner. The Fine Manner used much fine gradation and cross-hatching, and the broad manner used a freer kind of pen drawing with wide shading. Andrea Mantegna, who produced a great number of engravings, seems to have been an early developer of the atelier system of producing work, with artisans doing most of the engraving. This system was highly developed by Rubens of Antwerp in the seventeenth century; he had a large studio of engraver s busy producing his paintings on plates to satisfy the wide popular demand for his engravings. Though known early in the 16th Century, the techniques of etching not really fully established until the 17th Century. Heller (1972) suggests the chemistry entered into the print process in a new way. Instead of the s kill and the physical force needed for engraving, the artist could now use the action of acids on metal to bite lines into the plate. Etching was a technical breakthrough, compared to the invention of lithography at the end of the 18th Century.

The stencil is a technique of printmaking through an opening in a material or a cut-out design. Stenciling also produces an image or pattern by applying pigment to a surface over an intermediate object with designed gaps in it which create the pattern or image by only allowing the pigment to reach certain parts of the surface. The stencil is both the resulting image or pattern and the intermediate object. The stencil is used makes it clear which meaning is intended. In practice, the stencil is typically a thin sheet of material, such as paper, plastic, wood or metal, with letters or a design cut from it, used to produce the letters or design on an underlying surface by applying pigment through the cut-out holes in the material. The stencil techniques have two types such as screen print and pochoir. Frances and Norman (1978) state that the stencil process can be traced back 20,000 years to the caves at Les Eyzies and Lascaux where prints of hands appear on the walls among the reindeer and horse paintings. These prints were stenciled by placing the hand on the wall of the cave and blowing pigments through a reed or hollow bone onto the area left uncovered by the hand. The hand was then removed to reveal the stenciled print. For centuries the stencil was used for applying areas of color to walls, textiles, and furniture.

The Egyptians and the Greeks used stencils to decorate their pots, fabrics, and buildings. Children of Roman times learned the letters of their alphabet by drawing through lettered cut stencils. Stencil printing in China and Japan was a highly developed technique. Intricate images of great delicacy and complexity were cut from durable sheets of thin waterproof paper doubled. Freestanding stencil forms and thin linear areas were held together with fine threads of silk or human hair glued between the double stencil papers. Sometimes the silk threads or hairs were attached to the stencils in a regular grid so fine then when the stencil was printed on silk with delicate water-based colors or dyes the lines of the grid were never visible. Some sources feel that this mesh- like weave may have suggested the use of silk as a printing vehicle. In the Orient, the stencil is developed as both fine art and craft. Chinese and Japanese artists and artisans used it to make stencil pictures and screens and to print fabrics for robes and decoration.

The others technique in printmaking is an innovation technique from another technique like relief, intaglio and stencil. There are twists and uniqueness of this technique. For example, of others, the technique is photogravure, lithography, collagraph, digital prints, monoprint and

handmade paper. Pelzer-Montada (2008) suggested that there is no way around the crucial fact that for any edition one print is as authentic or inauthentic as the other. Each print is authentic in the sense that it derives from the same 'original', and each print is inauthentic in the meaning that there are multiple copies - however much may vary. Hence none is original, as early as in 1977, etching or others technique has been referred to as the 'simulacrum of originality', namely 'a mass-produced expression of uniqueness'. One can easily apply this to all of the printmaking. Prints have always carried with them the instability of authenticity and the implicit critique of affiliated concepts which we only now have come to acknowledge.

Techniques of Printmaking
The type of printmaking involves the creation of a master plate from which multiple images are made from various techniques. Typically, the artist prepares the printing plate by cutting, etching or drawing an image onto the plate. Ink is applied (in a variety of ways), and paper is pressed onto the plate either by hand or by way of a hand-run printing press. The finished print is pulled from the plate. The types of printmaking, for example, linocut, woodcut, engraving, drypoint, mezzotint, etching, aquatint, spit-bite aquatint, screen print, pochoir, photogravure, lithography, collagraph, digital prints, monoprint and handmade paper. Moreover, Linardic (2015) mention that a variety of printmaking techniques, with their specific procedures and numerous possibilities of expression, offers the artists an entire range of themes that motivate art practice to come up with and formalize their ideas. Moreover, this variety may encourage them to generate many possible solutions and develop visual forms of communication offered by types of printmaking.

The linocut consists of a layer of linoleum, usually mounted on a block of wood. This soft material is naturally carved using knives and gouges then printed the image. The linocuts technique was popularized by Pablo Picasso as the linoleum reduction print and pioneered in the 1950s. This method was suitable for a school intuition, because of simple, limited and less equipment (Barnard, 1980). With linocuts, an image is carved onto a sheet of linoleum which acts as the relief surface. Ink is then applied to the linoleum sheet with a roller and attaches to the raised, uncarved areas. The sheet is then pressed onto paper or fabric to create an image. High-quality multi-colour prints could produce from one linoleum plate with hand printing tools. The same basic procedure was also used for a reduction woodblock print. Gallow (2013) was also mentioned that linocut is a printmaking technique and similar to woodcut.

The woodcut prints and illustrations were first popularized in China in the 9th century and spread to Europe in the 14th century where they became a popular medium for the mass delivery of religious and instructive imagery. The woodcut was developed to an exceptional level of artistic achievement in Japan during the 17th- 18thcenturies, the Ukiyo-e period. Ross and Romano (1972) discovered that Egyptians made the first woodblock prints on textiles in the 16th or17th Century. But the earliest printed image with an authenticated date is a scroll of the Diamond Sutra (one of the discourses of the Buddha) printed by Wang Chieh in A.D 868, which was found in a cave in Eastern Turkistan. In Europe, stamping (to imprint royal seals and signatures) preceded printing by rubbing or with a press. The earliest documented impressed royal signature is that of Henry VI of England, dated 1436. Also, the first woodcuts on paper, printed in quantity, were playing cards and primitive religious Figures. As the invention of printing from movable type became a reality in the mid- fifteenth century, the

woodcut began to appear in more highly developed forms as illustrations for religious books. By the late fifteenth century the great artists of the time, Albrecht Durer and Hans Holbein in Germany, Lucas von Leyden in the Netherlands, and Titian in Italy were using the new medium with great eloquence.

Engraving technique usually uses a metal plate incised with a tool called a burin. Great skill is required to handle the burin as it is pushed at different angles and degrees of pressure to produce a characteristic thin to thick line. The Greeks, Romans and Etruscans used engraving techniques for decorating objects but were not used for printmaking until the mid-15th century in Germany. Engraved images are comprised of a multitude of crisp, fine lines. Shading is traditionally rendered by multiple parallel lines or cross-hatching. Ross and Romano (1972) were mention in America; wood engraving was widely used by 1850. Thomas Nast created great cartoons by the woodcut method, influencing the whole development of the political and social cartoon. Timothy Cole, one of the period's most accomplished illustrators, made independent wood engravings for purely artistic purposes.

Dry point is a process in which marks are made on a plate using sharp, pointed tools. Unlike engraving, in which small amounts of metal are removed as the lines are incised, dry point is characterized by the curl of displaced metal, called the burr, which forms as the line is cut. When inked, the burr creates a distinctive velvety appearance. This technique is usually done on soft copper plates. As the edition is printed, the burr becomes flattened and less distinct. Thompson (2003) mention the simplest method for producing intaglio prints is the dry point, in which a sharp stylus or needle is used to scratch lines directly into the metal plate. The advantage of this technique is that the metal scrapings on either side of the lines, known as the burr, hold a dense film of ink which prints as a rich, velvety black. The dry point, however, is not a very practical technique for producing multiple images, for the delicate burr wears away so quickly that only a small number of good impressions, no more than a dozen, can be taken from the plate. For artists who wished to create a large number of high-quality impressions from the same plate (a large edition), this medium had limited appeal. A well-engraved plate can produce several hundred impressions, at times even a thousand, while a wood block can generate much more. The great German printmaker Albrecht Durer produced three drypoints; including the evocative of artwork, the title is Holy Family (19.73.51), at a time in his career when he is especially interested in painterly effects. For an artist who was always concerned with the profitability of printmaking, however, drypoint could be no more than a short-lived experiment. A few, such as Andrea Mantegna and the Master of 1515, created the effect of drypoint in some of their engravings by allowing the metal burr, normally scraped away when engraving, to remain at the edges of the lines they cut with a burin.

Mezzotint is an exquisite but time-consuming technique, which was furthermost popular in the 18th and 19th centuries for portraiture and reproducing other works of art. In creating a mezzotint, first, the entire metal plate is roughened by marking fine lines into the plate in all directions with a rocker (if printed at this stage, the entire paper would be black). Tones are formed by burnishing or scraping into the plate, working from black back to intermediate values and highlights thus allowing the print to have continuous tonal range. Wuestman (1995) found that the mezzotint was used chiefly for making reproductions. This branch of printmaking has long been neglected by art historians, who until recently concentrated almost exclusively on the peintre-graveur, who made prints after his design. The mezzotint

even declined as a reproductive method. In the 17th and 18th centuries there was no to other technique that could give such faithful reproductions of paintings, but around the end of the 18th century, the mezzotint was gradually supplanted by more advanced procedures. Boorsch (1993) argue that another reason for the neglect of the mezzotint was its inherent lack of style. Distinguishing the work of different mezzotints is more a question of analyzing technical differences like the fitness of the ground and range of tonal nuances. This lack of an artistic "hand" was an advantage when making reproductions because the print had to mirror the original as objectively as possible. 20th-century critics, however, no longer feel that perfect reproductions of this kind have any artistic interest.

The etching process typically uses acid to bite an image into a metal plate that is coated with an acid-resistant ground. A sharp needle is used to scratch the image through the ground, exposing the metal. The plate is then immersed in an acid bath where the drawn marks are etched. The characteristics of the marks produced depend on the tool used to draw the image, the type of ground coating the plate and the length of time the plate is etched in the acid bath. The etching processes are the most versatile of the intaglio techniques and are often used in combinations. Barnard (1980) enhances it was not until the seventeenth century under the genius of Rembrandt that involved with etchings within the flexibility, freedom and creative. The outcome from the artwork shows an extraordinary etching included more than three hundred plates with a rich variety of subject matter, from landscapes to portraits, to biblical compositions. Plus, innovative plates explored technical and aesthetic possibilities unheard of in etching. The technique that explored with the use of dry point in combination with etching produced rich blacks and enhanced his dramatic use of chiaroscuro. Hercules Seghers, a contemporary of Rembrandt and much admired by hi and was the first to use color in etching. He seems to have used one color at a time and achieved tints by hand coloring also.

Aquatint is an etching process introduced in the mid-17th Century to create a more indirect tonal range than could be achieved with line etching techniques. Powdered rosin is applied and heated onto a metal plate; the metal that remains exposed around the melted drops of rosin is bitten in an acid bath, creating a pitted, grainy surface. These pits hold ink and print as areas of tone. The longer the plate is left in the acid, the deeper the "bite" and darker it will print. Shapes are defined by painting on an acid-resistant "stop-out" to prevent surrounding areas from being bitten. A plate may be bitten several times for a range of tones. Griffiths (1987) mention the early history of aquatint in England and France is still very obscure and will remain so until more information is found. During the eighteenth century in France, the interest in drawings expanded greatly, both among connoisseurs who collected them, and among teachers who used them as the primary means of educating their pupils. The new techniques had to be invented and among these aquatints was merely one. Rebel (1981) adds a definition 'Aquatint' is here used only to refer to the process that uses a resin grain applied to the plate, while lavis refers to a wash of neat acid brushed directly on the plate. In these early years in France, the word aquatint was not used at all. The term that was employed, maniere de lavis, covers the wider area, then applied to any process and stimulated the effect of a wash, which applied with a brush. Sometime, the causes within the paradox of many prints are commonly described as aquatints in modern studies are not rather, they either use tools applied to the plate directly or through an etching ground, or they make use of other corrosive processes. The following account of the pre-history of

aquatint and the various French processes is much abbreviated and makes no claims to originality. An etching technique used for "biting" aquatints with acid. Rather than immersing a plate in a bath of acid, or mordant; the acid is applied manually with a brush. A solution of the acid is combined with saliva to break the surface tension of the acid on the aquatinted plate. The technique yields a smoky or drip-like quality on the plate, depending on how it is applied. The values are determined by the amount of time the acid remains on the surface of the plate. Spit-bite is often used to create atmospheric tonal effects. Pearce (1987) define that a variety of traditional and contemporary intaglio processes, to relate the processes to other artist's intaglio prints, and to further develop the writer's technical skills by creating a series of intaglio prints using the processes. The processes involved in the execution of the prints were engraving, etching, aquatint, mezzotint, and spit biting. The spit bite aquatint stressed the importance of intaglio printing in contemporary art and is revealed for further experimental techniques in intaglio printing.

Screen print adheres to a material (now synthetic nylon is used instead of silk) stretched tightly over a frame. The image areas are open fabric through which ink or paint is forced with a squeegee. Screen prints can be made onto almost any material.
Heller (1972) define that one of the many advantages of screen printing is that it does not require elaborate mechanical apparatus. The necessary equipment can be simple, quite inexpensive, and portable. The basic printing unit consists of a fabric covered frame, the screen, which is hinged to a baseboard, upon which the printing is done, and a squeegee, which is used to apply the ink. Horwood (1974) suggest that a basic concept of screen printing is that ink is transferred, in a controlled manner, through the apertures of a mesh and deposited on to a substrate. This process is accomplished by a flexible squeegee stroking the ink across the screen surface. In so doing the screen is usually depressed into line contact with the substrate effectively sealing off a line of mesh apertures and filling the cells so formed with ink. The mesh-substrate line of contact advances with the squeegee stroke allowing the mesh to peel away from the substrate behind the squeegee and depositing its ink charge on to the substrate.

Pochoir is a direct method for hand coloring through a stencil. The stencil itself is usually knife-cut from thin-coated paper, paperboard, plastic, or metal. A stencil and stencil-brush may be used to make multicolor prints or to add color passages to print. Schleuning and Lamocana (2008) state that among the many stylistic and technical innovations in design, the revival and adaptation of pochoir, a traditional stenciled print technique dating from at least the 14th century in the west, offered opportunities, especially in France, to present design solutions with the great visual impact. The use pochoir as a print medium was intimately connected with the desire to refresh the identity of the artiste-decorature. It was used strategically to elevate the art of interior decoration through publication by making fashionable, distinctive, and frequently elite.

Photogravure is a photographic technique used with aquatint. The metal plate is heated and dusted with fine rosin for an aquatint ground. In a darkroom, the image is exposed from a photo real transparency onto a sensitized gravure carbon tissue or film. This image, in turn, is transferred to the metal plate. The plate is bathed in warm water, causing the unexposed emulsion on the carbon print to be washed away, leaving the image in relief. Ferric chloride is then applied to the plate to eat away the copper in proportion to the highlights and shadows

of the gelatine relief. The finished plate is printed by hand by usual intaglio methods. This procedure has high fidelity to the tonal range of the original photograph. Direct gravure is a related process where the positive transparency is hand drawn rather than using a photograph. Stulik and Kaplan (2013) define the photogravure process was invented by William Henry Fox Talbot (British, 1800–1877) and Karel Klíč (Czech, 1841–1926) (key inventors). The patents by Talbot (1852 and 1858), never patented by Klíč, but some process variants patented later (1879). The photogravure process has a long history, starting with manual printing techniques and aquatint printing. The roots of the photogravure process can be traced back to William Henry Fox Talbot (1852), who used a "screen" of black crepe for the mechanical translation of tone values on a steel plate coated with a light-sensitive layer of dichromate gelatine. These were the starting point for both the photogravure (the use of dichromate gelatine) and halftone processes (the use of a screen).

The name lithography comes from the Greek words lithos meaning 'stone' and graphein 'to write.' Lithography is a chemical process invented in the late 18th century and based on the antipathy of grease and water. The image is drawn on a smooth stone or plate using greasy pencils, crayons, tusche, lacquer, or synthetic materials, or sometimes using a photochemical or transfer process. After the image is drawn and treated with a mild etching solution, the stone or plate is dampened, and ink is applied with a roller. The greasy drawn image repels the water and holds the oily ink while the rest of the stone's surface does the opposite. Printing is accomplished in a press similar to that used in intaglio processes. Heller (1972) state a lithographic drawing is made with a greasy material on the surface of a block of limestone, or zinc, aluminum, or paper plate. After chemical treatment with gum arabic and nitric acid, an ink-charged roller is passed over the surface. Ink is accepted by the grease image and simultaneously repelled by the undrawn areas of the stone, which retain water.

The print is obtained by placing a sheet of paper upon the inked stone, which sits on the bed of a lithographic press, and then running the stone and the paper, with the necessary backing, under the scraping pressure of the press. Lithography may be considered a surface phenomenon in that the image on the stone is neither above nor below but on the surface being printed. It is agreed that Alois Senefelder of Bavaria invented lithography in 1798. He was one of the several men who was trying to perfect and control a process for chemical printing from stone. The invention was a major one, not only as a new medium in the fine arts but also as a step in the evolution of commercial printing.

Collagraph is a print matrix can be made from almost any assembly of materials, collaged into an image and printed either as a relief print or intaglio. Surfaces may also be textured with acrylic mediums. This technique is referred to as a Collagraph. Zichitella (1979) mention that term collagraph was first applied to collage prints by Glen Alps. He is a teacher at the University of Washington in 1956. The collagraph print is an excellent printmaking activity which employs both relief and intaglio techniques. The process is relatively inexpensive, considering the incredible range of materials, which used thin Masonite, plexiglas, or heavy cardboard for the base. Then, variety of papers and mat board scraps; fabrics, trims, laces; tapes; modelling paste; sandpaper; found objects such as washers and coints; scissors and exact to knives; gesso and polymer medium; white glue; brushes; single- edged razor blades; spray plastic sealer. Hellers (1972) mention the first works called collagraph were exhibited in the Northwest Printmakers Annual at the University of Washington in 1957. In 1958 Alps ' Collagraph No. 12 was shown in the Brooklyn National Print Exhibition. Also, Ross and

Romano (1972) suggest that the innovating experiments with collage and assemblage by the earl y twentieth-century artists' Picasso, Matisse, and Gris did much to open the way for the later printmaker's use of different materials. This freedom of concept and use of materials had a direct influence on many contemporary printmakers.

Digital prints refer to those images generated with the aid of a computer. The computer file is sent to a digital printer, such as an Epson, and printed on paper using pigment-based archival inks. Digital files may also be used to scribe an image onto a matrix using a plotter and to cut stencils for traditional print processes. Tala (2009) defines the use of the digital technologies is the major change in this discipline. Digital prints are considered as valid technique as any other traditional one. The debate about whether digital work is fully considered printmaking, or whether a digital print which is not done by artist's hand is an "original print", has been going on for a while. Even though traditional printmakers can see digital printing as a threat, it is a fact digital advances are what has allowed artists to expand their vision as an option for production. Also, photography has been able to become part of the discipline and has merged with printmaking. Goldman (2006) argue that the person looking at the traditional collection of prints, drawing and watercolor and hence deals only briefly with photomechanical processes and some of the most recent development in original printmaking. However, in this new edition, the opportunity has been taken to increase the number of photographs and include more colors, to add entries on digital print, copies, reproductions and fake and an appendix on the care of works on paper.

The key characteristic of a monoprint is that no two prints are identical, though many of the same elements may be present. All or part of a monoprint is created from a matrix, etched plate, woodblock or such, whereas a monotype image is painted directly onto a smooth unaltered plate and then transferred to paper in press. These prints are sometimes hand-colored after they are printed. Lovell (1936) declares that a monoprint is painted in oils on glass or some other equally smooth material as celluloid or oil cloth and transferred immediately to dampened Japanese paper. However, the monoprint is from linoleum block have this advantage. It has many different color schemes may be made from the same composition as the outline cut in the linoleum remains the same.

The invention of paper has been traced to the early 2nd century AD under the Chinese Emperor Ts'ai Lun, though there is speculation that it was invented years before. It is a most versatile material and is a key element in printmaking, but many do not realize its application in creating prints completely within the papermaking process. Pace Paper master papermaker Ruth Lingen works with artists to create unique and edition work in the hand papermaking process. In preparation for creating an image, fibers are macerated in a specialized beater to specific lengths for their specific type of application. Once macerated into paper pulp, the substance can be used to create individual sheets of paper or, when macerated to a finer grade, can retain high levels of pigmentation and be used in more contemporary applications. The number of applications of working on a handmade paper is diverse. Pigmented paper pulp, coined pulp paint in the papermaking world, can be poured into openings in Mylar stencils (on top of a wet base sheet substrate), building up one wet layer on top of another. In another method entitled a "blow out", images can be masked out directly on the papermaking mold and retain a silhouette directly in paper pulp. Watermarking is an application that can be used within the sheet of paper to create an image that is visible when

the light is shown through the paper. Once an image is created, the entire sheet with layer upon layer of pigmented pulp slowly goes through a hydraulic press, forcing the water to escape and allowing the fibers to form hydrogen bonds, which hold all layers of fibers together. Paper pulp can also be used in a three-dimensional format. In a casting, paper pulp is packed directly into a rubber mold, allowed to dry, and will come out as a sculptural form. Studley (2014) mention the importance of paper in our lives today is the estimate. It is the bearer of thoughts, recorder of knowledge, and promoter of commerce. It is the surface on which lie many of the world's greatest artistic treasures. Oddly, little has been written about how the artist, the craftsman, and the student can make their paper. Quality paper yields unpredicted richness of texture and possesses a tactility which enhances the images made on its surface. A piece of paper is not just a piece of paper, but becomes an essential ingredient in the creative process and can give life to the artist's mark.

Printmaking in Malaysia
In Malaysia, art print on paper is rather introduced. These are because of the absence of printmaking workshops such as "Lacouriere Atelier" in Paris and Tamarind in the United States where artists and Printmakers artwork exclusively to produce fine art prints regarding smoothness. In 1950, the British artist, Malaysia and Singapore used as an illustration woodcut prints to create a variety of functions such as posters, book illustrations, but also make it a particular political ideology propaganda network. Sometime, technically, the print media is not become a priority medium for artist, because there is other medium such as paint in oil, watercolor and Chinese brush painting. In this decade, as well as some local artists who studied in England the opportunity to learn the techniques of etching and woodcut but not practiced. However, in 1954, dedicated to arts education in the Ministry of Education named Peter Harris has managed to introduce art teacher training program at the Institute of Special Education Management. The beginning of the program such as painting, crafts and design patterns was used a potato, that was introduced in local schools.

The first printmaking purchased by the National Art Gallery in 1959, which is a work of art produced by Lee Joo for proceedings in England to learn about printmaking. In 1963 the National Art Gallery added eight collections by purchasing works of art of printmaking art prints produced by four foreign artists as well as four other works produced by local artists namely T K Karan and Seah Kim Joo. The National Art Gallery has brought together about 18 works of art of printmaking starting from 1965 until 1970. Other foreign artists also donated eight art prints by Frank Sullivan. Besides, Peter Stuyvesant International Art Foundation also presented five Silkscreen art produced by famous artist Victor Vasarely. In 1970, Institute Teknologi MARA (ITM), now known as Universiti Teknologi MARA (UiTM) began offering courses in printmaking through the fine art program as one of the potential areas of study. Universiti Teknologi MARA is the only institution of higher learning offer printmaking courses in Malaysia. After that followed by Universiti Sains Malaysia (USM), has created favorable printmaking workshop in the department of humanities studies.

Most of the artworks of printmaking by local artists began to gain a place on the international stage because of their work exhibited at the International Exhibition of Prints Biennale on 1969 and Paris Biennale D'Estampes on 1970. Unfortunately, art prints can only gain position for a while because of the artist back to the drawing simple. However, the situation has been restored by the fall of printmaking graphic art exhibition brought from abroad. Among the

exhibits is through the Japan Foundation, the British Council, The Lincoln Resource Centre, The Gothe Institute and the French Embassy.

In the decade of the 90s also gave birth to new techniques shown by local artists. Computer printing was first introduced by the artist Ismail Zain titled "Kagemusha and Wax- Hold the Caper" in addition to several art prints that combine a variety of techniques such as photo etching and silkscreen by Ponirin Amin, Bahaman Hashim, Wan Imran Jamarul, and Jamil Mat Isa. Up to now, the medium of printmaking has become part of the art in Malaysia. Ramli (2012) said today, despite the complexity of the technology development and printmaking, printmaking artists are still struggling unsuccessfully with strong procedures to produce works of art. As a result, some of the printmaking artists have relied on their instincts and creativity to produce works of art. Others will be a lot of trust or reference to "winner"' or "champion" in the production of art prints. It is for this reason; the artist printmaking became very concerned in finding new ways and possibilities, are called alternative printmaking. Unlike traditional printmaking, printmaking alternative views to be light and vision bring all brand-new spectrum and manifesto in the world of art. As described in the literature, art print definitions always open to definition and revaluation to find another meaning in the explanation. Efforts are also seen as important in ensuring that the art of printing needs and remain relevant to contemporary art. In the Malaysian context, some challenges have been made to address this gap by researchers. However, they are dwarfs because they have no theoretical instruction.

Identification of Monoprint
Monoprint definition means "single edition". Technically monoprint is a smooth surface such as glass most commonly used to hold the ink smeared and put the paper on the surface of the ink to create an image. Monoprint called because after the process of printing an image on the surface of the glass made cannot print it again for the second and so on. Replicate the image, in the same way, is impossible. Therefore, monoprint referred to as the process produces only one edition. This fact agrees with an expert monoprint the Palmer (1975) describes that:

Monoprint 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.

Gray (1982) adds that monoprints are singular, one-of-a-kind prints. They consist of an image drawn on a flat surface, such as metal, glass, or Plexiglas's plate, and then printed on a hand operated the press, transferring the image from plate to paper. Once the image has been transferred, the plate is cleaned off, and a new drawing is constructed. The process takes no longer than it does to complete the drawing.

The monoprint is a kind of hybrid, in that it partakes of the properties of several media. Like the print, it is a transferred image, but that image consists only of pigment; it lacks that coded matrix that is physically or chemically a property of a permanent printing surface. As a drawing, this transfer is a unique (or almost unique) image, one that also embodies some of the spontaneity and freedom of the artist's hand. The fact of being a printed drawing, however, adds an element of chance an uncertainty born of the pressurized inter action of

pigment and paper. In 1973, art historian Richard Field studied Gauguin's monoprint techniques and came up with the only working hypothesis that explains the origin of the blind incisions observed in Gauguin's transfer drawings. In Field's explanation, a monoprint is produced by creating a drawing on a piece of paper that has been placed in contact with an inked sheet of paper. Both sheets are then separated, turned over, and stacked in their new orientations. Next, a third, blank sheet of paper is placed between the first inked sheet, which has already been used to create the initial monoprint and a fourth, newly inked sheet. The pressing firmly and tracing the initial monoprint, which is face-up on the top of the stack, the artist can effectively create a double-sided monoprint on the third sheet because he has situated it against two inked surfaces.

Laliberte and Mogelon (1974) pointed out that is believed that only one type or monoprint was developed in the 17th century by Italian painter and printmaker Giovanni Benedetto Castiglione (1616-1670). A monoprint is a general description of the works of art printed with the ink still wet painting made on a perfectly flat surface with a hard as a sheet of glass, metal or wood. The ink usually used printer ink or thinned oil paint and printing composition being run over or rubbed by hand. The basic principle in producing monoprints remains the same is no line raised or the acid burned into the plate and by the original paintings made for the transfer of the ink itself.

The key to producing sightless incisions using this method is that the first inked surface, having already been used in the production of the initial print, has been made devoid of ink where that design was transferred. For that reason, it will yield a skip in the newly transferred design anywhere that new lines cross these areas. Starting with this published method, and assessing its effectiveness using new technology, we wished to discover whether Field's hypothesis could explain the visual imagery observed in transfer drawings like Nativity. In particular, we sought an answer as to whether Field's technique could explain the origin of the blind incisions. These are where measuring the surface typography enters as an essential tool in understanding the transfer process that Gauguin used to make his transfer drawings. According to Palmer (1975) says that although no single accurate information about who and date monoprint method is explored, he explained that:

The first artist of note to employ the process to any great extent seems to have been Benedetto Castiglione. There are some examples of his work, produced mainly during the 1650s: and many may be seen in the Royal Library, Windsor Castle and the British Museum.

Laliberte and Mogelon (1974) add Castiglione, who was greatly influenced by the prints and etching of Van Dyck, produced some twenty monotypes in his lifetime, for the most part, Biblical and illustrative in the subject matter. The technique unsuccessful to become popular not only because of its severe limitation of one print for each drawing created but also because it seemed to depend too heavily on spontaneous effect and uncontrollable properties of ink or paint on a flat surface when subjected to a pressure of a press or to hand rubbing. Rembrandt (1609-1669) was known to have executed some monotype like etchings and drawings, but for a long time except for work of Castiglione, the medium remained without an active following. About a century later the monoprint or monotype was rediscovered through experimentation in monochrome color transferring by William Blake (1757-1827), the artist and poet who used the medium to illustrate a number of his writings. It is said that Blake kept his technique of producing monotypes a closely guarded secret and

that some of the monotypes were used as a guide for over painting or coloring in another technique.

Camille Pissarro (1831-1903) made some monoprints most of them quite classical in content, but it was not until the era Edgar Degas (1834-1917) that the monotype or monoprints most to receive greater acceptance and recognition. For here was the first artist capable of taking advantage of the immense spontaneity of the technique and at the same time able to be unlocking something of its full potential. On the other hand, thought that the monoprint methods are different from other practices; therefore, exploration and collaboration was the key uniqueness in monoprint. The demonstration from the techniques was clearly showed how the artwork together contributed a new aesthetic through the collaborative process. This demonstration will be an interactive event; utilizing methods of both addition and subtraction, we will allow volunteers to produce prints using digital and handmade matrices that will be used and repeatedly within various compositions, contributing to a large output of connected prints. While repeating patterns and exploring scale, volunteers can make new prints, modify existing compositions, and combine multiple techniques. It will also demonstrate various inking strategies, including masking and viscosity. The utilizing multiple ink slabs is also can be used as to draw into ink, then remove ink in a subtractive manner, and implement stencils into their prints as well as contribute to others. Ultimately, participants in this event will experience collaboration and walk away with a print (Mc-Caulley, 2014).

A researcher who was interested like Erich (1976) recorded, which the process in how to produces monoprint is more interesting because there are two techniques produce images in monoprint of the "indirect" and "direct". The direct technique is the process of producing images monoprint described as a glass plate is rolled with printer's ink, placed in a vertical position and covered with a sheet of tissue which should be glued lightly to the top or the back of the back of the plate. If the tissue paper is then pressed firmly against the inked glass plate with whatever objects are handy, traces will appear on the back of the paper. Karim and Muhammad (2015) argue that some other aspect of the two types of monoprints it, seems to be less understood by some artists. Although the amount is not much but the outcome was represented the idea of "misconception". The artworks that produced from the monoprint technique was involved with the technical aspects and contributed scientifical elements that based on the history, its development and technical aspects. Ironically, the development, the production for mono printing has started in Malaysia before independence. Although, this approach is still getting the attention of young employees in Malaysia in the 21st Century the difference between the types of monotype and monoprint is technical (Ithape, 2016).

A monoprint is one of contemporary art practice in producing creative expression. Hyde (2007) mention it reflects on the potential medium of art and practices to investigate issues of culture and identity through engaging with contemporary art practice. It seeks to explore the extent to which exposure to contemporary art practices. Lusebrink (2004) suggests the total composition can change radically depending on the tolerance of the color fill. It offers control and "accidents as color can flood shapes and find unforeseen contours. These correspond to significant oppositions in practice where colors can be applied with a brush as a monoprint or poured. Scott (2015) also defines usually the artist's practice to produce monoprint artwork by using a piece of Plexiglas as the surface; participants will apply ink by brayer. - Roll ink over the surface of Plexiglas's. Ink applied will then be removed using a multitude of methods. - Can use Q-tip, paintbrush, paper towel, and others - Different tools

yield different outcomes. When designing the print, keep in mind of the orientation. What's on the left will result in the right. Lightly spray the paper before printing, this will allow more ink to be absorbed into the paper. - Collect any excess water from the paper by patting it between 2 sheets of newsprint paper. Use a clean, dry brayer to transfer the ink from the Plexiglas to the paper.

Coldwell and Rauch (2001) define that Monoprint has traditionally offered the artist in Europe is a wide range of possibilities regarding surface quality and physical presence, placed a greater emphasis on fine definition, continuous tone and a perfect, seamless surface. An artist has practiced this monoprint technique such as Rembrandt, Benedetto Castiglione, William Blake, Edgar Degas and more. Issues of surface quality in digital print are often resolved by default, involving little more than a selection from a limited range of stock papers. The new family of pigment-based, waterproof inks now gives the artist access to a much wider range of substrates while also presenting opportunities to be more physically involved with achieving a precise and individual surface. At present, the monoprint surface remains a delicate and precious membrane, in contrast to the variety of approaches that the surface is subjected to in traditional practice. Shamshina (2003) has explained in Malaysia there are hundreds of artists who have made printmaking or monoprint while studying in college. However, the number of artists who explore monoprint, printmaking and graphic arts as a medium of expression remains small, though printmaking has begun introduced in the college of arts in Malaysia since the decade of the 70s. The first is to produce printmaking artworks must have and understand the techniques that are widespread in the country. Similarly, printmaking equipment and related materials are greatly diminished. As a result of lower sales of printmaking as a result of confusion about the original print and reproduction work.

Characteristic of Monoprint
The two most important characteristic of local monoprints is creative expression and innovation technique. Creative expression helps to make concepts more concrete, personalize abstractions, and affect attitudes by involving emotional as well as intelligent responses to human rights. Lusebrink (2004) suggest the application of creative expressions in brain imaging has expanded the understanding of the different functions and structures of the brain involved in information processing. The functions activated in emotional states, the formation of memories, and the processing of motor, visual, and somatosensory information. The relationship between the processes of art expressions and brain functions is approached from the viewpoint of the different thinking levels. The basic level of interventions with art media is through sensory stimulation. Visual feature recognition and spatial placement are processed by the ventral and dorsal branches of the visual information processing system. Innovation technique is defined simply as a "new idea, device, tools, material, technique or method". However, innovation technique in monoprint is often also viewed as the application of better solutions that meet new requirements, unarticulated needs, or existing process needs. This is skilled through more-effective products, processes, technologies, or models that are readily available to produce monoprint. Pace et al (2017) argue while innovation is the outcome of a based process, 'innovating' is innovation in action, that is, it takes place within the normal art practices surrounding a new product or service. By engaging with a new technique, artists shape innovation. Thus, artists provide the final, essential stage in an innovation technique. Through a mixed technique can approach based on observation and introspection.

Also, Root Bernstein (2003) mention that art and science are on a continuum in, which artists work with the possible world differently is the key to making discoveries. Thus, art and sciences are on a continuum in that artistic thinking produces possibilities that scientist can evaluate for efficacy here and now. Not surprisingly, then, many of the most innovative scientists have bad avocations in the arts, and some of the most innovative artists have had avocations in the sciences. Innovation in science and engineering is often portrayed as if it were distinct from that in the fine arts, perhaps because of most definitions of innovation centre on the idea of effective problem-solving. The arts, literature, and music, by contrast, are portrayed as being subjective, sensual, empathic, and unique so that it is often unclear whether a specific problem is being addressed, let alone whether a solution is achieved.

The monoprint is spontaneous but more complex types of monoprint explanation as (Johnson, 1956). He is a former curator of prints and drawings at the Brooklyn Museum; the United States argues that the similarity between monoprint and monotype is referring to the kind of work a unique mold. Both types of work are established through a plate painted and drawn in advance as is the fact that; "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." However, the type of monoprint well suited for experimental purposes and only once-only molds can be produced. He gave the example of American painters such as Maurice Prendergast who have found some interesting compositions through this monoprint. Nowadays, the painter obtained satisfaction to their creative expression through monoprint.

Suseno (2014) develops that the existence of monoprint in Yogyakarta was practice grows in line with the development of the contemporary art that responds the invention of new techniques and media accompanied by the artists' more pluralistic thinking. Unluckily, the creative process of the monoprint artist is often critically judged and cynically looked at by some people because the work produced by the artist is only one edition (exclusive), just like a painting. From 2008 to 2011, several artists living in Yogyakarta held a solo exhibition of monoprint. Yogyakarta has some young artists who devote their life to practice the art of printing; among others are Andre Tanama, Ariswan Adhitama, Irwanto Lentho, and TA Sitompul. This study is intended to find out whether monoprint making practice is considered as a deviation from the graphic art conventional rules and how the painting booming influences the monoprint existence. From the analysis, it can be inferred that a monoprint is capable of competing for a painting and the booming of painting is no longer considered as a search of identity but more as an alternative of commodity form with the label of modern visual art.

Beng (1974) explains the definition monoprint by stating that; "print that has been altered by coloring the paper before printing or by varying each impression during or after printing. A monoprint derives all or part of its image from printing elements where as in a monotype the image is transferred to a paper in press. This print is often hand-colored and may include collage elements. In Penang State Museum, Malaysia has held Rentas Sempadan International Print Exhibition. Guest curator, Mohamed (2007) expressed for different reasons many printmakers use the monotype and the monoprint. The monoprint, the plate can be reprinted; with monotype, only a single print. There are those who use both techniques in a single work. Still, others have used these and other techniques. Todd Christensen in his

"Detached and Uncaring" uses multiple techniques, including the rubber stamp. Besides using the monotype and the monoprint, Mary Robinson in her "Portal Variation I-XXXVI" combines other means as well. Other monotype and monoprint practitioners include Mohamad Rojana, Satawat Chuaynum and Kamol Kongthang.

Abdullah and Legino (2016) suggest that a monoprint is a creative experiment medium that is usually recognised through impression within medium and technique. The term monoprint refers to interchangeably medium or technique into mix-media exploration. The reorganization of printmaking medium is always attached with the conventional technique such as intaglio, silkscreen, relief print and others. Grabowksi and Fick (2009) describe that:

…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. Monoprints are also sometimes rating called monotypes. The two words are often used interchangeably, with monoprint type started in Europe since the 17th century, but there are some different views on who the artist who started this mono-printing technique.

While, Agda (2014) have also described the study about the "Exploration Monoprint for Women's Fashion Products". 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 the only edition. Work on the next edition can be done but will not produce the same form. Monoprint technique is usually performed on paper or canvas to the works of the graphic artist. The authors found possible to develop this technique because there have been several artists and Kriyawati who do it in the field of fabric. Although many who do self-taught has not been much information about the existence of monoprint technique for textiles. From the heart of the problem, the authors also wanted to find a difference of monoprint with textile printing that already exist and are used in the field of craft and what are the things that can protrude from the exploration work with mono-printing techniques. Caballero (1974) said 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. Sometimes it is called a monotype. The tonal variation of monochrome ink gives a definite feeling of light and depth to create many dimensions.

Conclusion

The results of this research show that the approach and discussed the printmaking and monoprint. It is because monoprint is one part of printmaking. Clarification literature from one type to the kind of printmaking or monoprint and must explain. It is because printmaking has a diversity of techniques and also closely associated with the characteristic of local monoprints. The literature review discussed definition, technique, development, types, artist, an overview of printmaking and monoprint. Where Ragans, Bahaman, Melot, Ishak Ramli, and Kirker was concerned about the definition of printmaking. Tesman, Suarez, and Ackley interpret the history of printmaking. Mayor was stated about the development of printmaking. Griffiths, Langa and Ramli was mentioned about international and local overview. Van laar, Tala, White, Shih, Barnard, Ross, Romano, Frances, Norman, Pelzer-Montada and Orlandi was defined about techniques of printmaking. Linardic, Ross, Romano,

Thompson, Wuestman, Gallow, Barnard, Kaplan, Griffiths, Heller, Horword, Schleuning, Zichitella, Studley, Lovell, Lamocana, Tala, Goldman, and Pearce discussed about types of printmaking. Van Laar, Antreasian, Manan and Noor described on printmaking practices among international and local artist.

In this research of related study were explained to demonstrate the methods and clarification of printmaking and monoprint enquiry that was employed in gathering a review quote of local monoprint artworks. Many local artists gave a different opinion and suggestion in interprets of related study. Palmer and Gray outlined the definition of monoprint. Laliberte and Mogelon asserted about the history of monoprint. Palmer found about the development of monoprint. McCauley, Rhein, Karim and Muhammad showed about international and local overview. Hyde, Lewis, Scott, Coldwell, Rauch and Shamsina claimed about the monoprint practices among international and local artist. Lusebrink, Cova, Root-Bernstein suggested about the characteristic of monoprint. Johnson, Suseno, Beng and Mohammed stated about creative expression. Abdullah, Legino, Grabowski, Fick, Agda, and Caballero mentioned about innovation techniques. This segment provides the characteristic of monoprint that influences on the establishment of the local artists in Malaysia.

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