

Gathering Marks and Tearing Paper to Appreciate Prints by Goya, Turner and Cornelius at the Fitzwilliam Museum, Cambridge

This post shares how [Paula Briggs](#) and [Sheila Ceccarelli](#) from AccessArt and [Kate Noble](#) from the [Fitzwilliam Museum, Cambridge](#), enabled teachers to enter into the intricacies of prints made by Turner, Goya and Cornelius in a [Temporary Exhibition](#) at the Fitzwilliam Museum in summer 2016: [1816: Prints by Turner, Goya and Cornelius](#).



Browsing the Print Collection

Introduction by Kate Noble



Careful Study of a Single Print

The Fitzwilliam has a large collection of prints in the collection which are displayed in [Temporary Exhibitions](#).

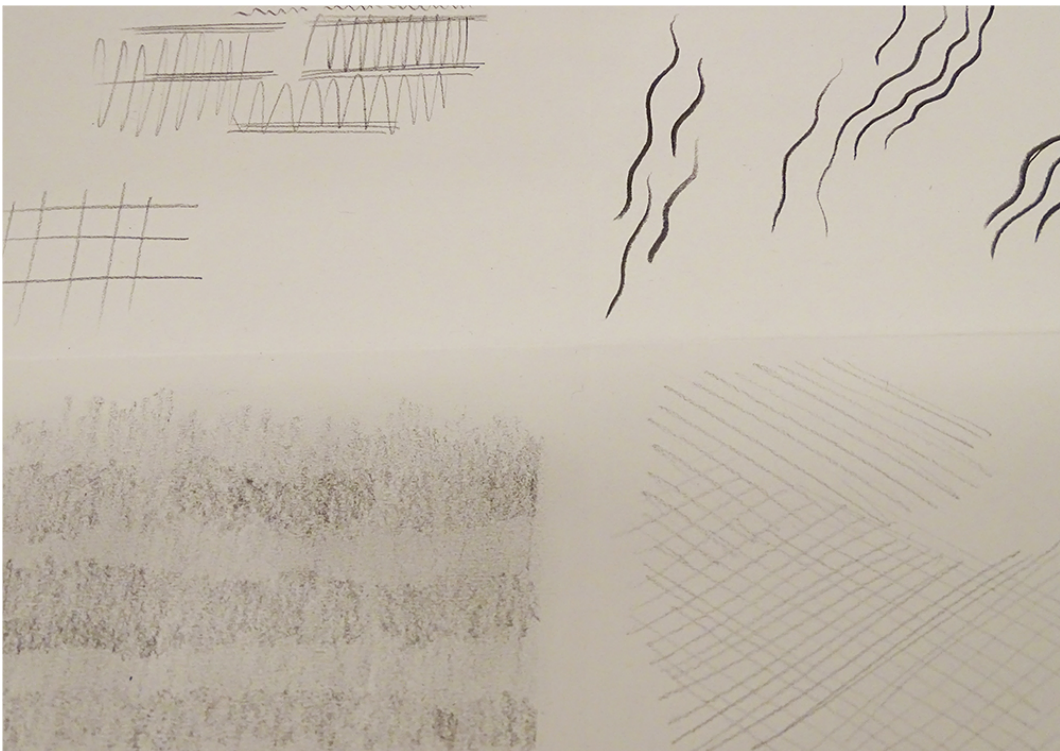
We spent some time in the temporary exhibition [1816: Prints by Turner, Goya and Cornelius](#). The prints we looked at were on a smaller scale and contained a lot of detail and so we looked very closely at the different marks the artists had made, focusing on areas of light and dark.

Exercise One: Making a Study Sheet of Marks, Rhythms and Lines

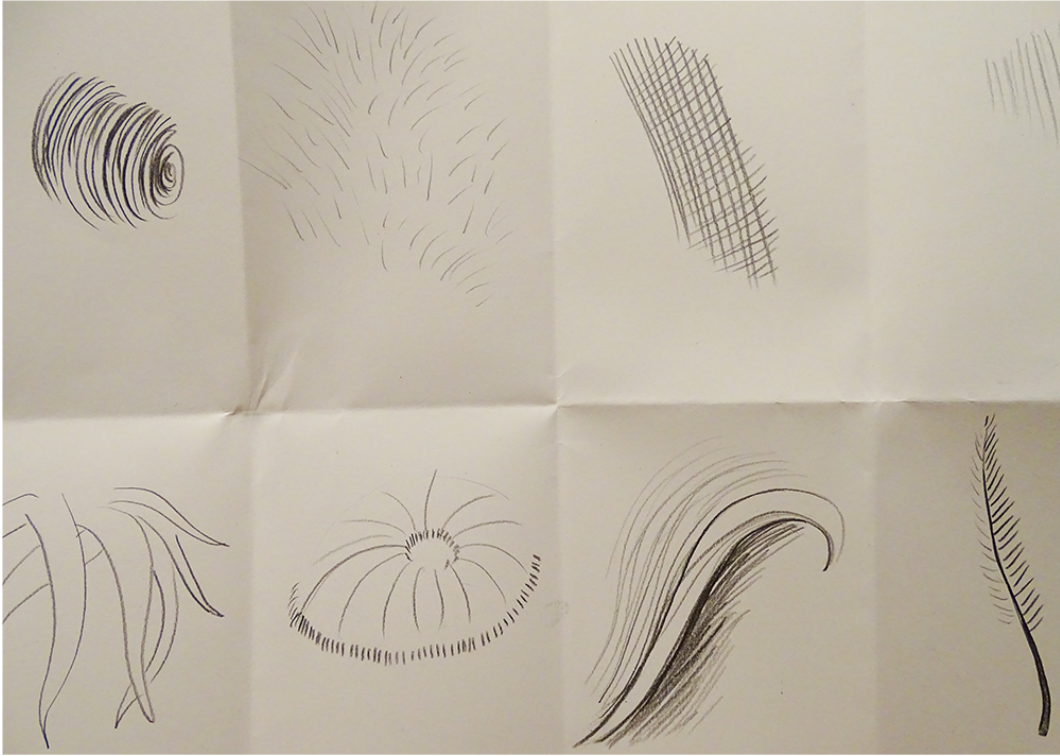
Teachers were asked to carefully inspect the prints and zoom in to examine the marks in front of them in close detail. They were asked to find small patches of marks and, with a pencil imitate, or replicate, the marks on the paper.



Exploring Mark Making from within the Print



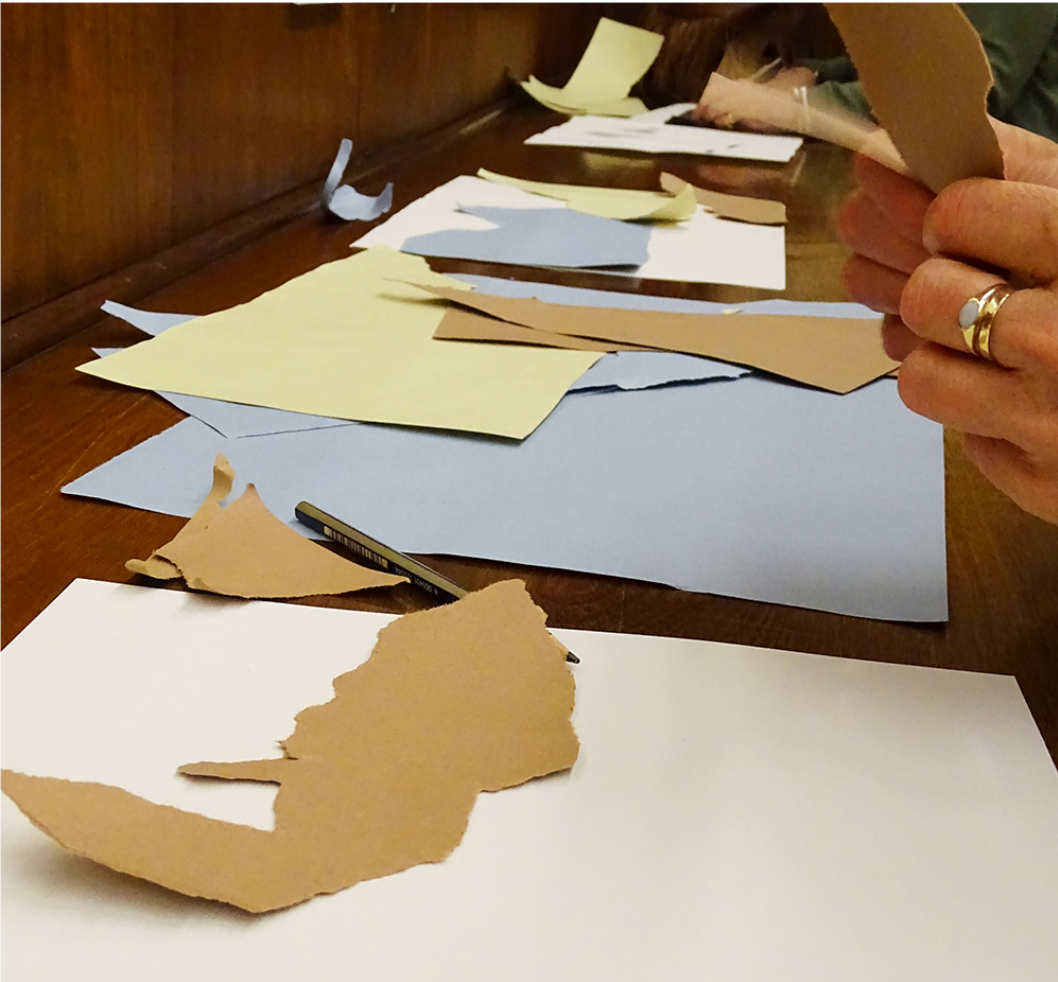
Mark Making Study Sheet



Mark Making Study Sheet

Exercise Two: Looking, Tearing and Placing to Explore Composition

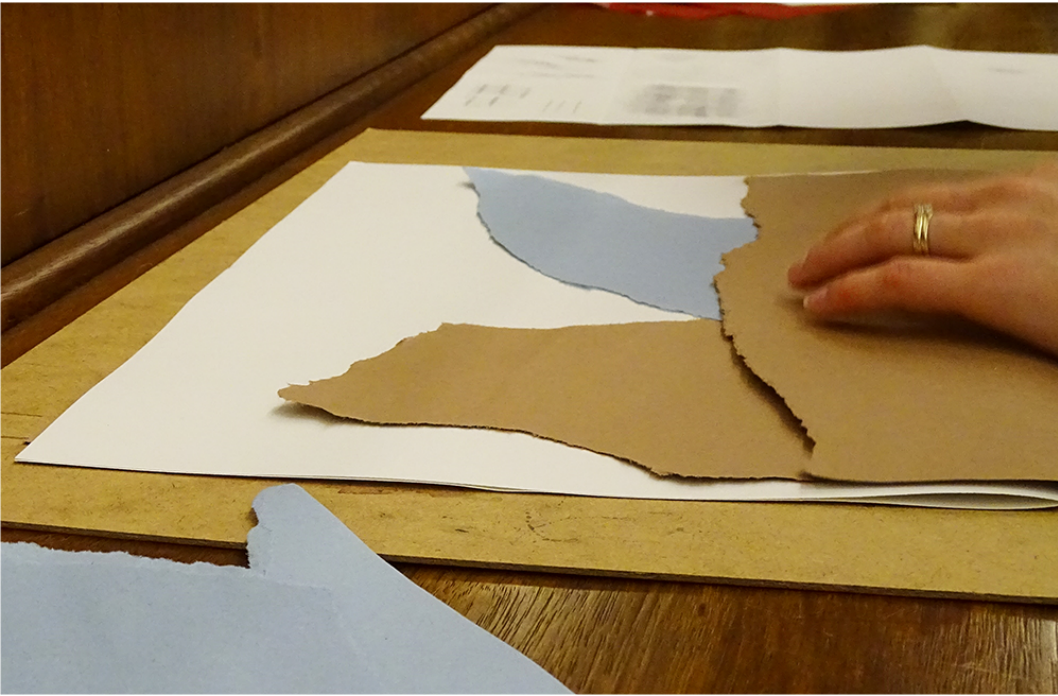
Teachers were encouraged to look at the prints in front of them and look for masses or shapes within the composition. Then, tearing paper, in a physical and intuitive way, to replicate these shapes and place them on a clean sheet.



Collaging Gestural Shapes



Collaging Gestural Shapes

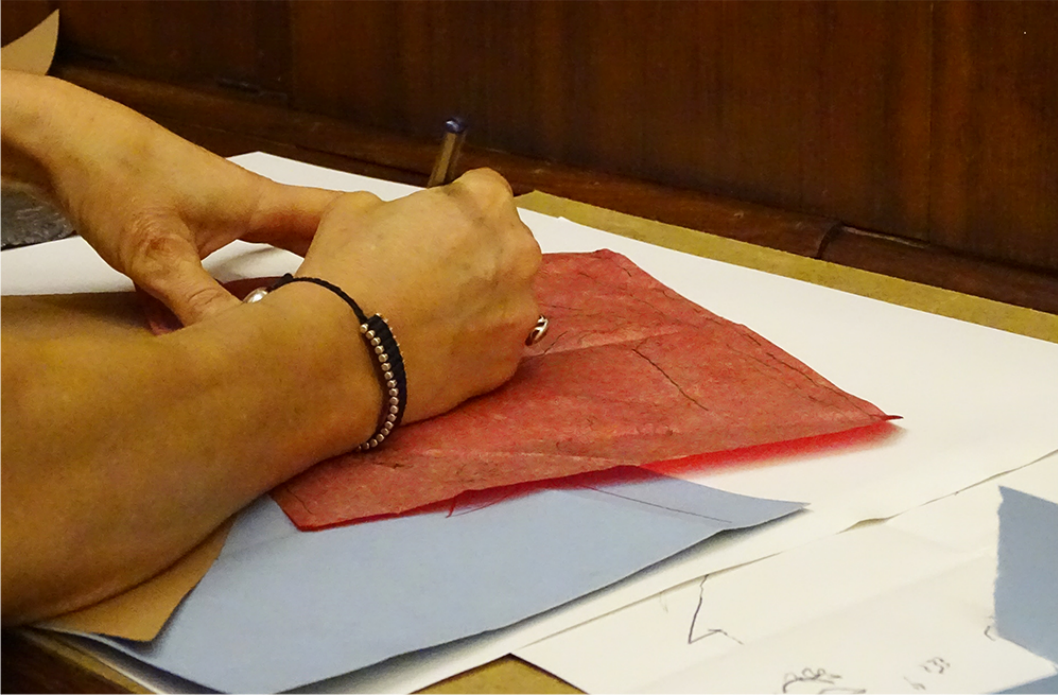


Collaging Gestural Shapes

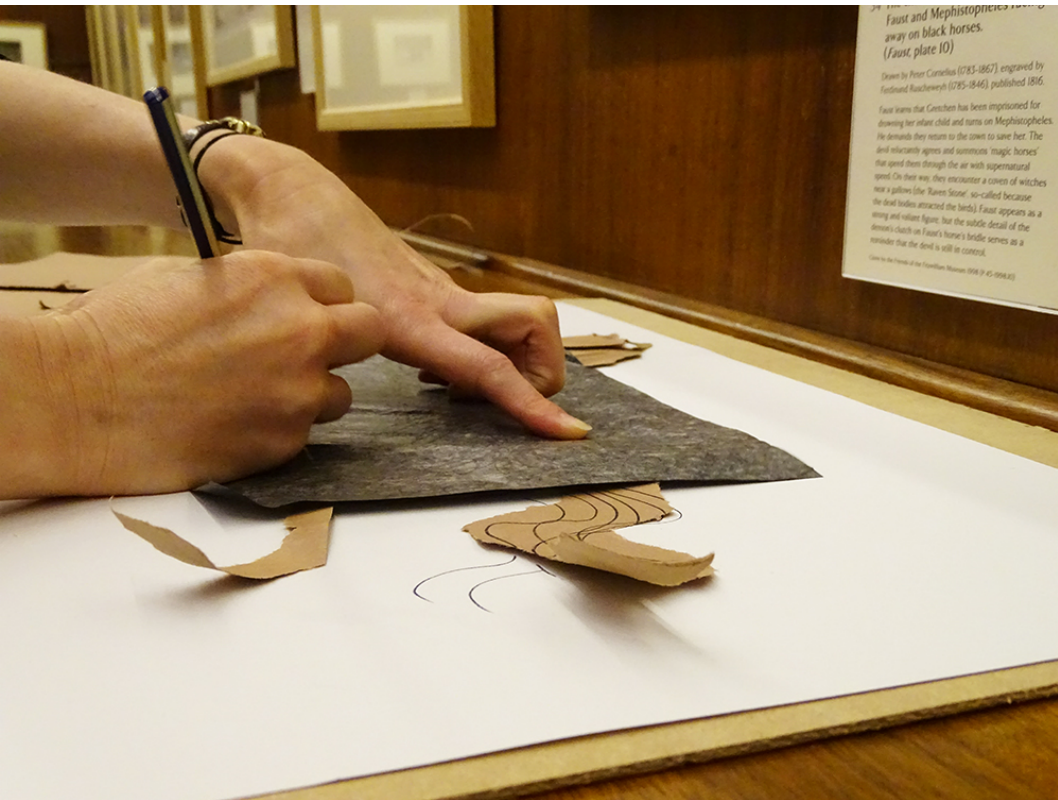
Exercise Three: Using Carbon Paper to Draw Over the Collaged Composition

Carbon paper is a fabulous medium for replicating the effect of monoprinting but in a very clean and easy way; perfect for a gallery situation.

Here, teachers used carbon paper to draw over their collaged compositions and make a final response to their chosen prints.



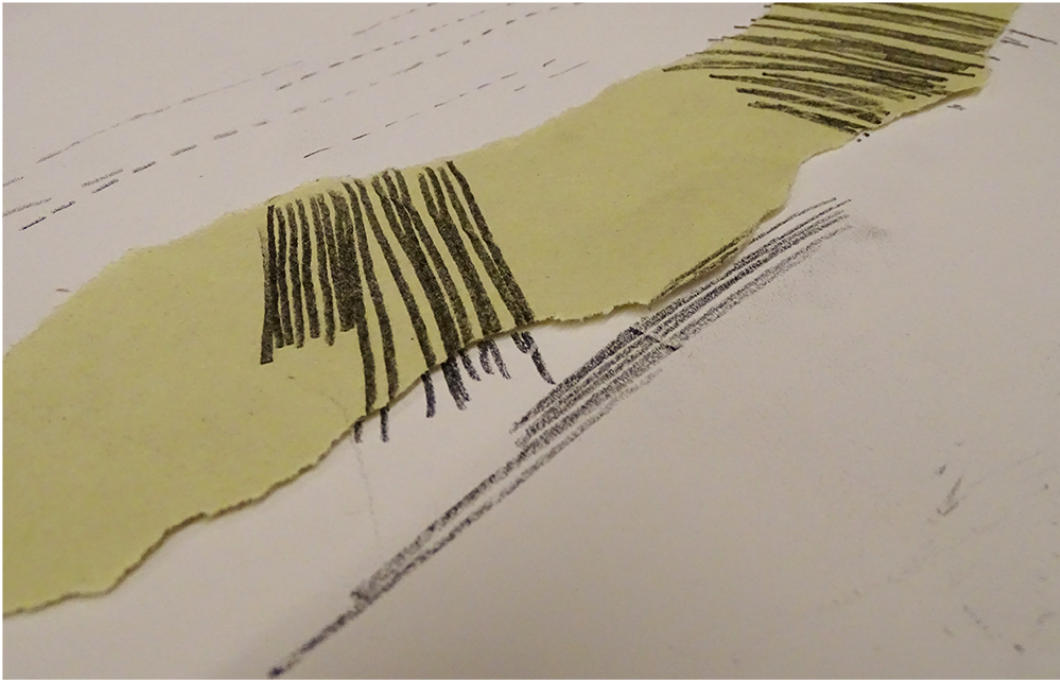
Using Carbon Copy Paper to Add Marks



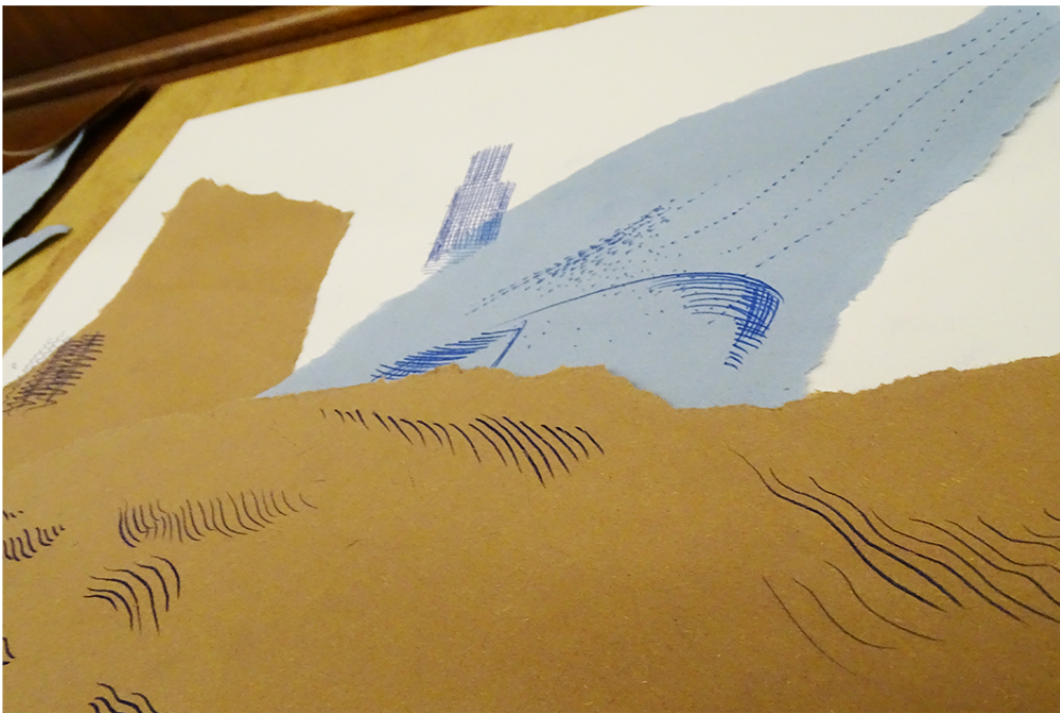
Using Carbon Copy Paper to Add Marks



Using Carbon Copy Paper to Add Marks



MonoPrint Lines over Sugar Paper



Creative Response to Cornelius



Berry Pomeroy Castle Etching (attributed to Henry Dawe, 1790-1848) and mezzotint (J.M.W Turner, 1775–1851), printed in brown ink, P.9901-R



Creative Response Berry Pomeroy Castle



34 The execution at the Raven Stone.
Faust and Mephistopheles racing
away on black horses.
(Faust, plate 10)

Drawn by Peter Cornelius (1783-1867), engraved by
Ferdinand Ruscheweyh (1785-1846), published 1811.

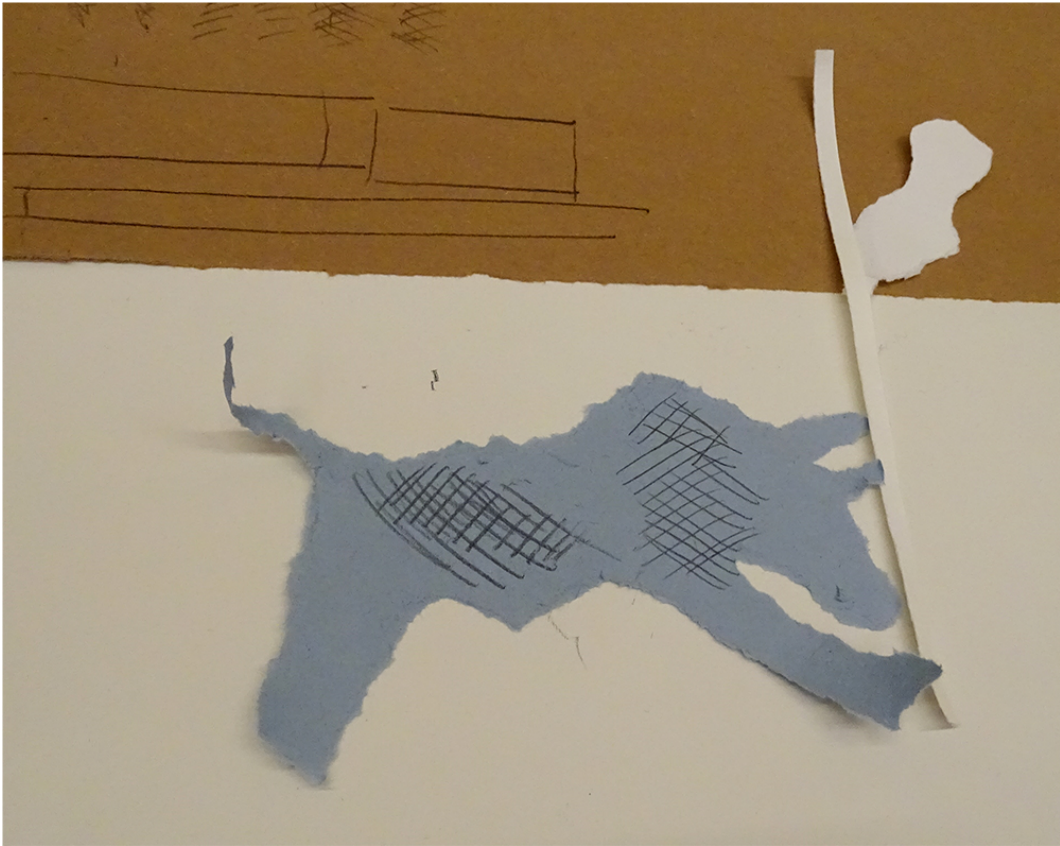
Faust learns that Gretchen has been imprisoned for
drowning her infant child and taken to Magdeburg.
He demands they return to the tower to see her. The
devil reluctantly agrees and announces tragic news
that speed them through the air with supernatural
speed. On their way, they encounter a crowd of soldiers,
near a gallows (the "Raven Stone" - so-called because
the devil had enticed the bird's fate upon in a
young and vibrant figure, but the subtle detail of the
diamonds which on Faust's horse is held open as a
reminder that the devil is still in control.

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Die Erscheinung am Rabenstein. Faust und Mephistopheles auf schwarzen Pferden daher brausend. (The execution at the Raven Stone. Faust and Mephistopheles racing away on black horses.) Ferdinand Ruscheweyh (1785-1846), after drawings by Peter Cornelius (1783-1867) Bilder zu Goethe's Faust, plate 10. Drawn 1811, engraved 1814. Engraving with etching P.45-1998.10



Ligereza y atrevimiento de Juanito Apiñani en la de Madrid (The agility and audacity of Juanito Apiñani in [the ring at] Madrid), plate 20 from Tauromaquia Francisco José de Goya (1746-1828) Etching, drypoint, burin and burnished aquatint P.64-1937

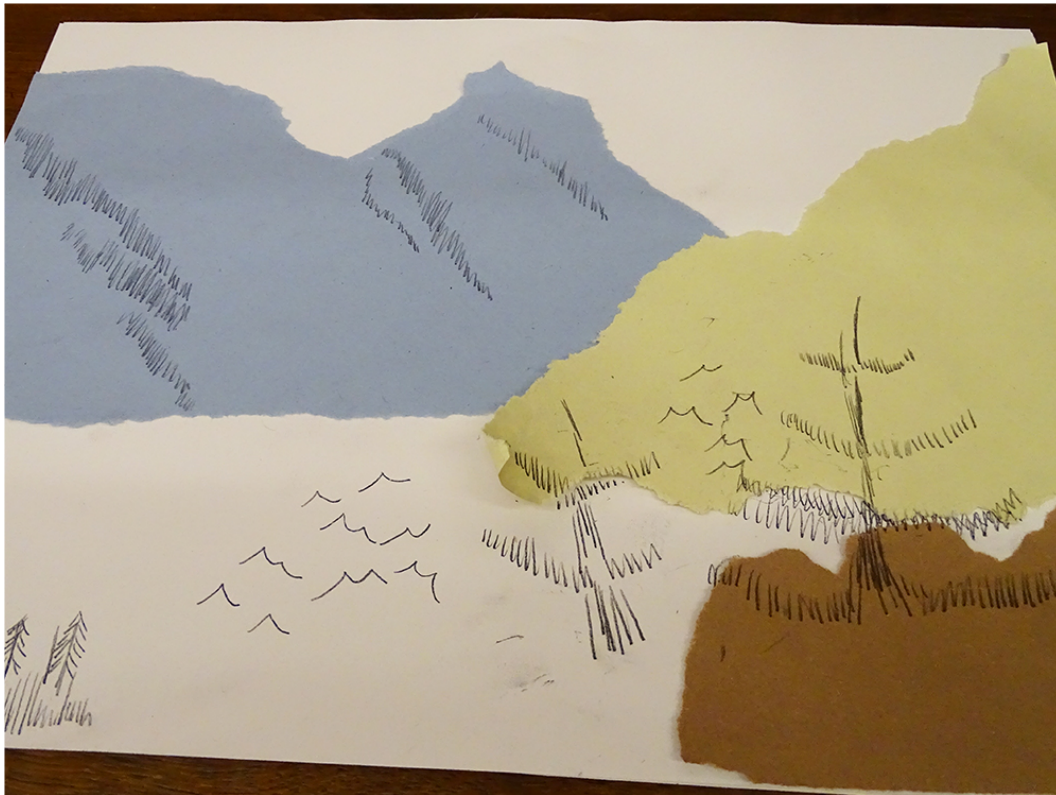


Creative Response to Goya



The Source of the Arveyron in the Valley of Chamounix, Savoy Etching (attributed to Henry Dawe,

1790-1848) and mezzotint (J.M.W Turner, 1775-1851), printed in brown ink, P.9903-R



Creative Response to The Source of the Arveron



Warm Up Exercise Developed through MonoPrint back in the Studio

Many thanks to the teachers who participated in this InSET training session for sharing their process with AccessArt and the Fitzwilliam Museum, Cambridge.

Photographs by Paula Briggs.

The
Fitzwilliam
Museum
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Monoprinting with Oil Pastel and Carbon

Copy Paper



[Join Paula Briggs](#) to see how children enjoy the element of surprise when monoprints made with carbon paper paper are revealed.

Using Sketchbooks to Inform Larger Work



[See how](#)

teenagers make large, torn collages on A1 paper with Sheila Ceccarelli