

Monoprinting Inspired by Goya, Turner and Cornelius in the Education Room at the Fitzwilliam Museum, Cambridge

This post follows on from [Gathering Marks and Tearing Paper to Appreciate Prints by Goya, Turner and Cornelius at the Fitzwilliam Museum, Cambridge](#) and shares how teachers enjoyed monoprinting on a big scale. The session was facilitated by [Paula Briggs](#) and [Sheila Ceccarelli](#) from AccessArt and [Kate Noble](#) from the [Fitzwilliam Museum, Cambridge](#).



Making Monoprints

Monoprinting to Explore Expressive Mark Making on a Freeing

Scale

Monoprinting can be a very liberating process to explore and free up drawing.

Having been inspired by prints by Turner, Goya and Cornelius in a [Temporary Exhibition](#) up in the galleries, teachers came down to the Education Room to have a go at printmaking themselves on a big scale.

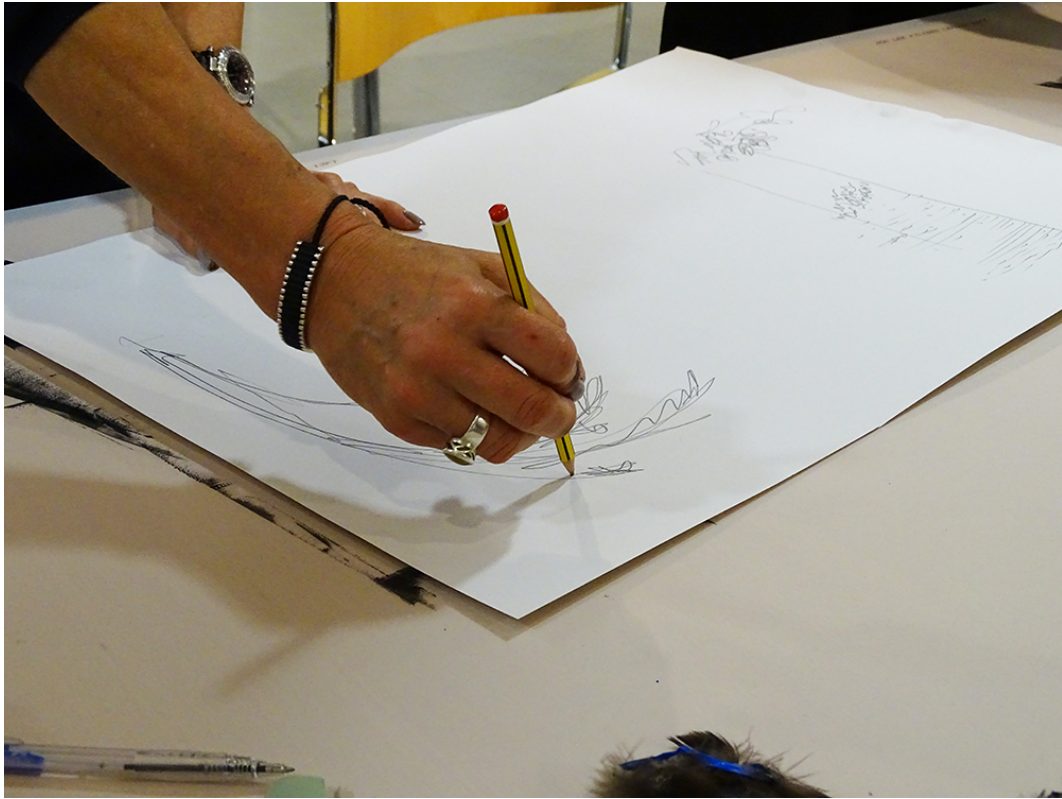
After Sheila demonstrated monoprinting basics, teachers were encouraged to experiment and learn the technique through trial and error.

Ink was rolled out directly onto the table, which had been protected with large plasticised paper. Teachers either drew directly into the ink and then took a print from that, or laid a piece of paper over the ink and drew through the paper to reveal a print.

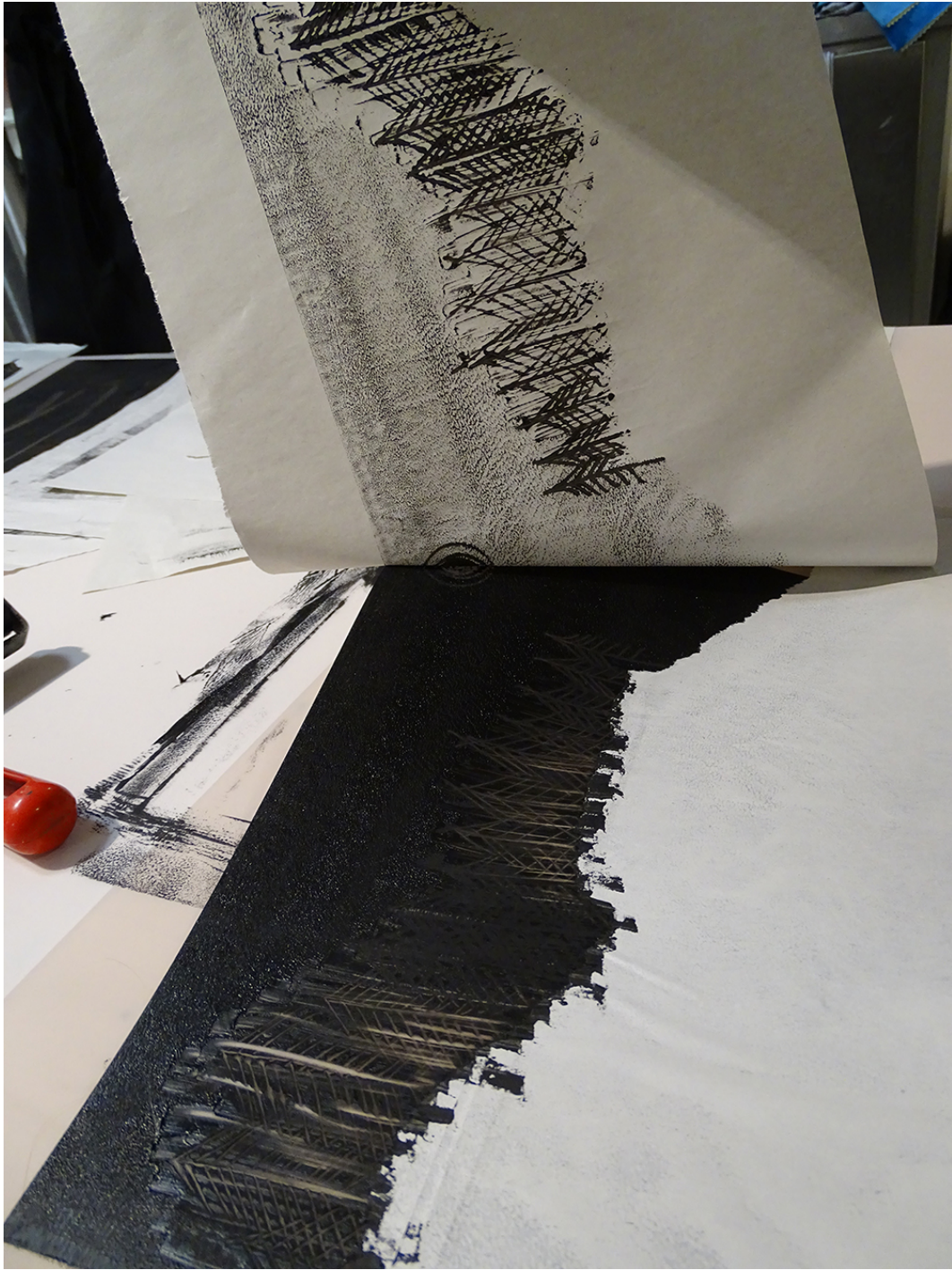
There were a variety of different textured pieces on the table, including feathers, lace, embossed wall paper, hessian and string, which could be used to take further prints.



Sheila Demonstrates Inking up a Plate



A Sheet of Paper Placed over the Inked Plate -
Using Pencil Pressure to Make Marks



Monoprint Revealed



Teachers begin their Exploration!



Making Marks Directly into the Inked Plate



Using an Inked Plate Face Down over Collage to Add Marks

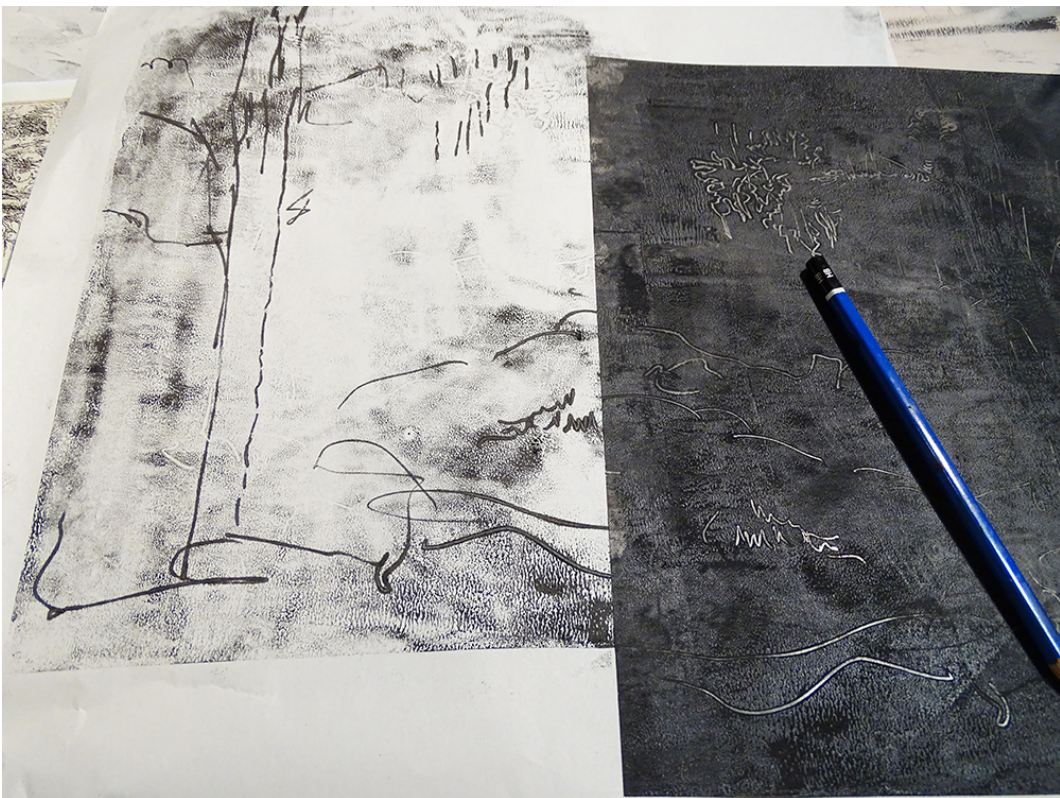
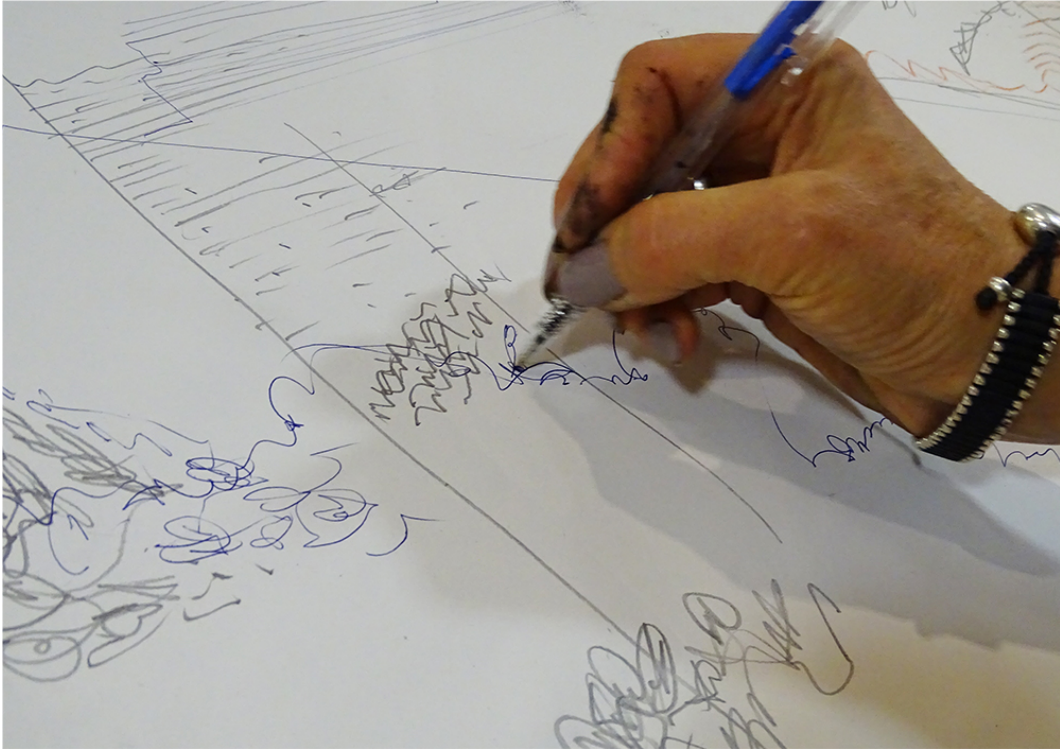


Plate and Print



Repeated Monoprints over Same Large Drawing



Monoprint



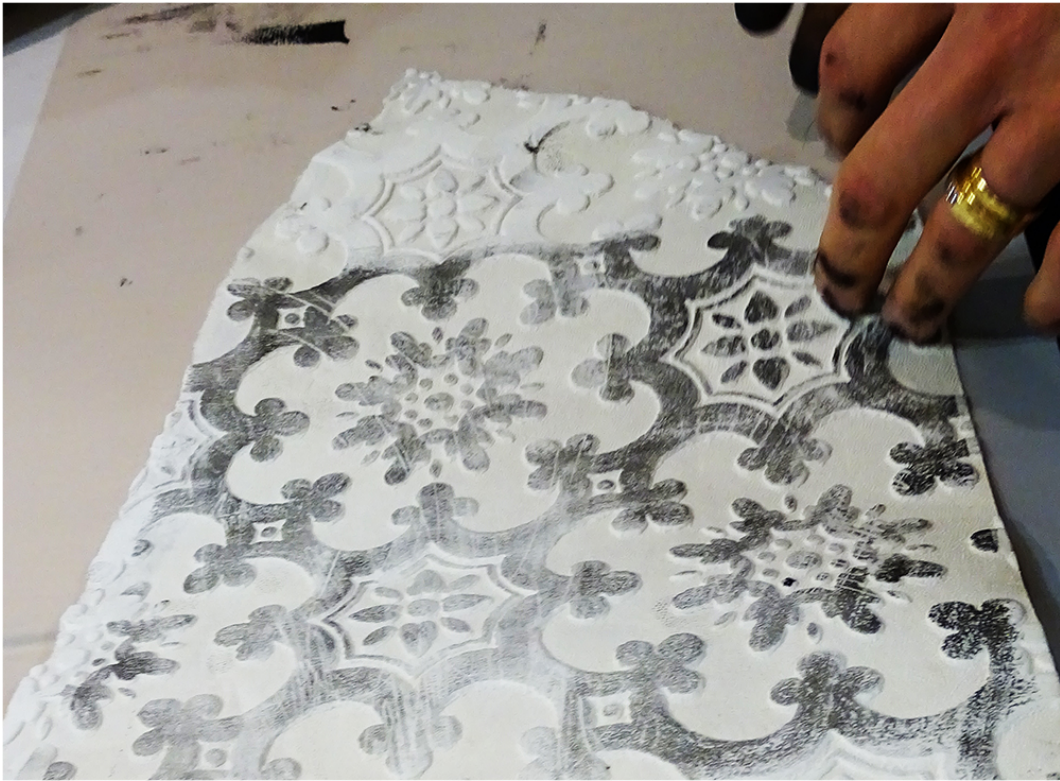
Collaged Plate



Revealing Print



Finished Print



Printing Using Embossed Wallpaper as Plate



Monoprinting Over Embossed Wall Paper Print



Using Paper and String as a Mask



Monoprint over Initial Warm Up Collage



Monoprint over Initial Warm Up Collage, and
Extended Past the Paper

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

Photographs by Paula Briggs.

The
Fitzwilliam
Museum
CAMBRIDGE



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



This is a sample of a resource created by UK Charity AccessArt. We have over 1500 resources to help develop and inspire your creative thinking, practice and teaching.

AccessArt welcomes artists, educators, teachers and parents both in the UK and overseas.

We believe everyone has the right to be creative and by working together and sharing ideas we can enable everyone to reach their creative potential.

Related Posts

Teachers Explore 'Line and Shape' at the Fitzwilliam Museum, Cambridge with AccessArt



[_See all](#) the blog posts from AccessArt's InSET in collaboration with the Fitzwilliam Museum. Find top Museum Education practice with practical, hands on learning in Fine Art disciplines including: drawing, printmaking, sketchbooks, collage and sculpture.

Designing Wallpaper!



Children used photocopies of their own drawings as inspiration to have a go at designing wallpaper with Paula Briggs.

Making Big Monotypes with Sheila Ceccarelli



Sheila Ceccarelli shares how she gave teenagers the opportunity to explore expressive mark making and monoprinting on a large scale.