

Monotype or Monoprint?



Monotype images above by Robin Ezra, created on Perspex plates using rollers, brushes and cloth to add and subtract ink.

Monotype is the most painterly technique of all the printmaking methods. When creating monotypes the artist works on a clean, unetched plate like Perspex, acrylic, metal etc. Although images can be similar, no two are alike. The translucency of the ink and spontaneity of the method makes for interesting painterly prints. Ink can be added to the plate with rollers & brushes or taken away – subtractive method – using a cloth, eraser, stick, brushes or any other implement to obtain the final image.

Both monoprint and monotype employ the same methods to make a print but when creating monotypes the artist works on a clean and unetched plate; with monoprints, however, there is an intaglio image on the plate and this is visible in all the prints from this plate no matter how they are inked. A monoprint is printed as a variable edition.



Jan Melville "Muse"

Jan rolled and manipulated ink on her dry-point plate to create this monoprint

	Method
1	Apply ink with a brush, roller or cloth, one colour or many – to create an image. Add or take away ink until you are satisfied with the image
2	When the image is completed, clean the edges of the plate with a cloth and print.
Plates: Monotypes, use perspex, acrylic sheet or metal. For monoprints try using a drypoint or intaglio plate.	

- Read what Wikipedia says: <http://en.wikipedia.org/wiki/Monotyping>
- For inspiration find monotypes by Degas and Redon on the internet.
- Try working the surface of an intaglio plate to create a monoprint
- See William Blake's monotype, "Pity", below from 1795



Robin Ezra's monotype "Portrait" created using the "subtractive" technique.

Robin first completely covered the plate in ink with a roller then began removing ink with cloth, cotton buds, brushes and sticks to achieve this lovely monotype.