

Aluminium Foil Printing by Paul Carney

Many thanks to Paul Carney for sharing this resource.

Aluminium printing provides a low cost and more manageable alternative to the process of etching and engraving used in industry and throughout history.



Lesson Ideas:

This process might be used to study animals or flowers for Key Stage 1 Science. You might use it to compare traditional printing with modern computer based printing and see how it has changed in Key Stage 2 Science, make Historical illustrations or illuminated letters. In Key Stage Three Art and Design, it can be used as a stand alone technique to make

beautiful personal prints on a wide range of subject matter or for Key Stage 4 GCSE project work.

Introduction:

In traditional etching, a metal plate is covered with a waxy ground which is resistant to acid. The engraver draws a design onto the surface of the waxy plate which is then dipped in acid. The acid bites into the surface of plate which is then able to hold ink ready for printing. Great Master artists such as Rembrandt and William Blake used this process for their work.

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“Heart-Work” – A series of ‘Arts on Prescription’ style workshops for young people at Cambourne Village College with Arts and Minds; Led by Sheila Ceccarelli (Artist) and Yael Pilowsky Bankirer (Psychotherapist)

This series of workshops with students at Cambourne Village College was part of the ‘Young People’s Pilot’, coordinated and managed Arts and Minds, a leading arts and mental health charity in Cambridgeshire. The sessions were led by Sheila Ceccarelli from AccessArt (artist) and Yael Pilowsky Bankirer (Psychotherapist)

Landscape Painting: Tone in the Landscape

“Plasticine Models & Decorated Plinths ” Inspired by the Book ‘Dirty Beasts’ by Roald Dahl & illustrated by Quentin Blake

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Pathway: Telling Stories through drawing and making



[This is featured in the ‘Drawing Stories Through Drawing and Making’ pathway](#)

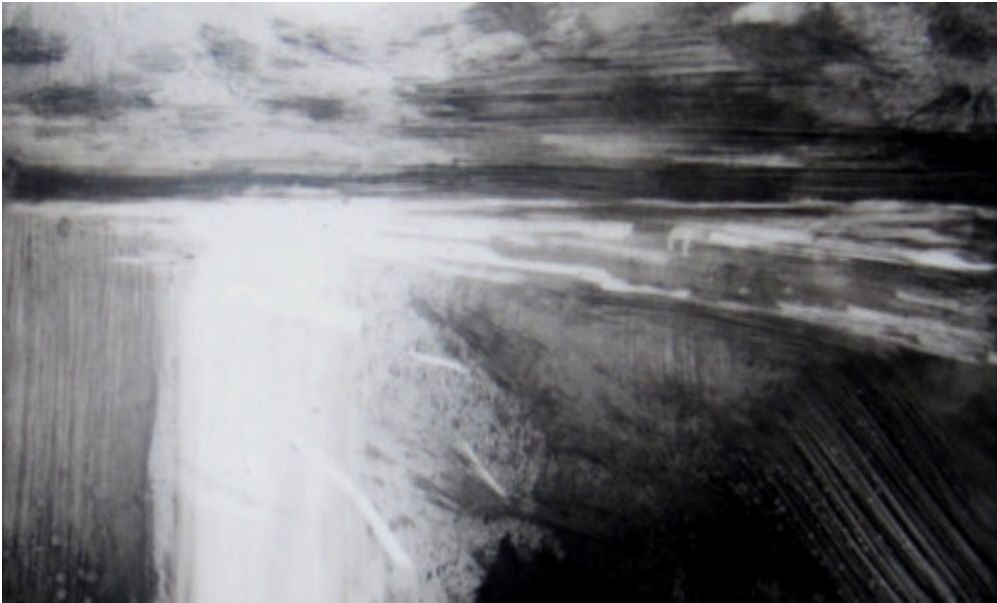
Landscape Painting: A Collection of Resources by Hester Berry

Introduction to Landscape by Hester Berry



[This introduction to landscape painting is an exercise in looking and discovering, browsing and daydreaming.](#)

Landscape Painting: Tone in the Landscape



In this post Hester Berry explores tone as a crucial aspect of landscape drawing and painting.

Landscape Painting: Plein Air Painting



Plein Air painting is the practice of painting outside, normally in front of one's subject.

Landscape Painting: Colour in the Landscape



Hester Berry shows how working with colour can be broken down, simplified and approached in a pragmatic way.

landscape Painting: Expressive mark Making



Practice and hone technical skills, use of tone and colour, observation and time spent in the landscape.

Arts and Minds: Building to the Limit

Arts and Minds: Manipulating Clay with Water

This post shows how to facilitate a sensory session exploring water and clay.

Arts and Minds: Constructing the World with Collage

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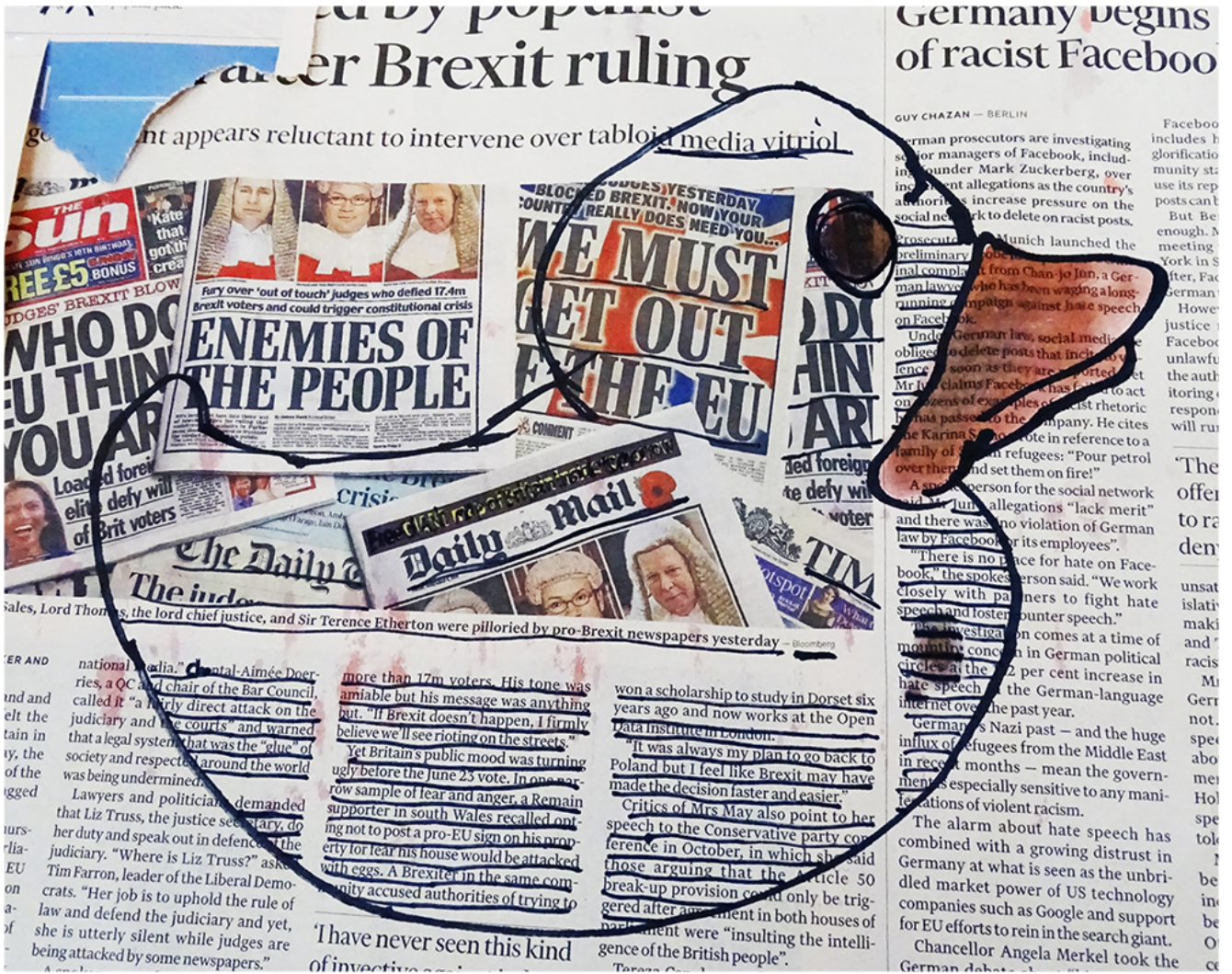
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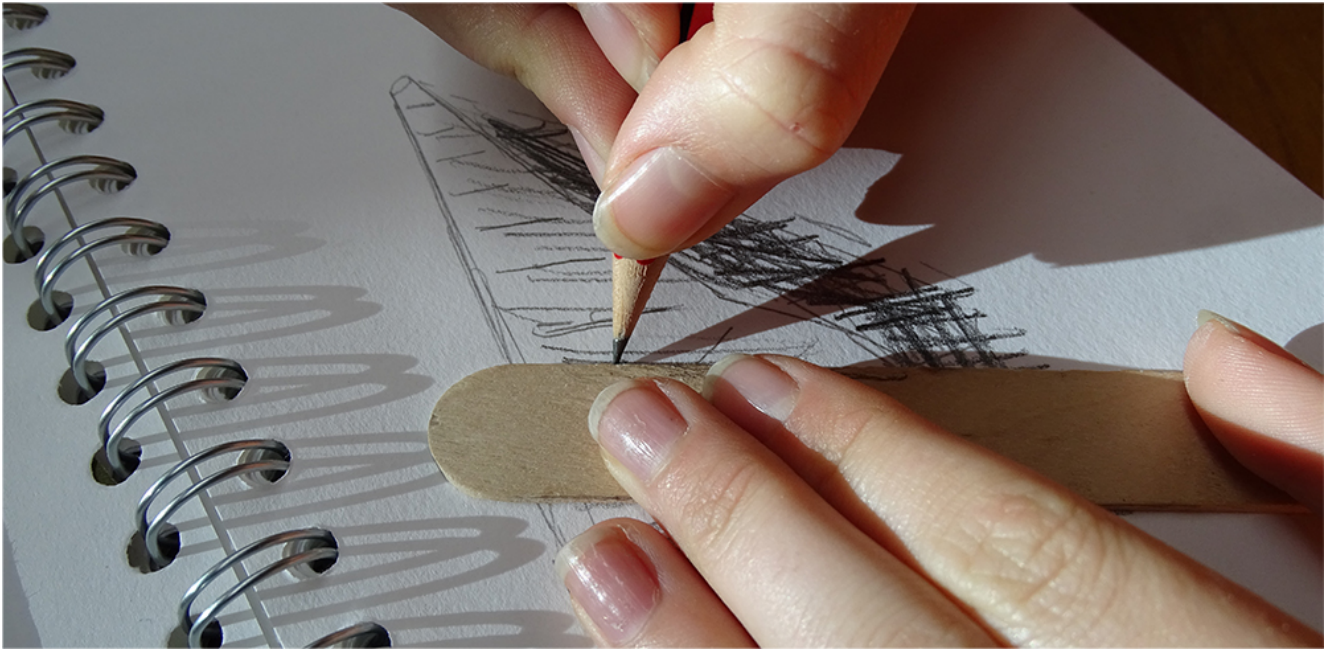
Making drawings which compete with the background

Making a Charcoal Animation



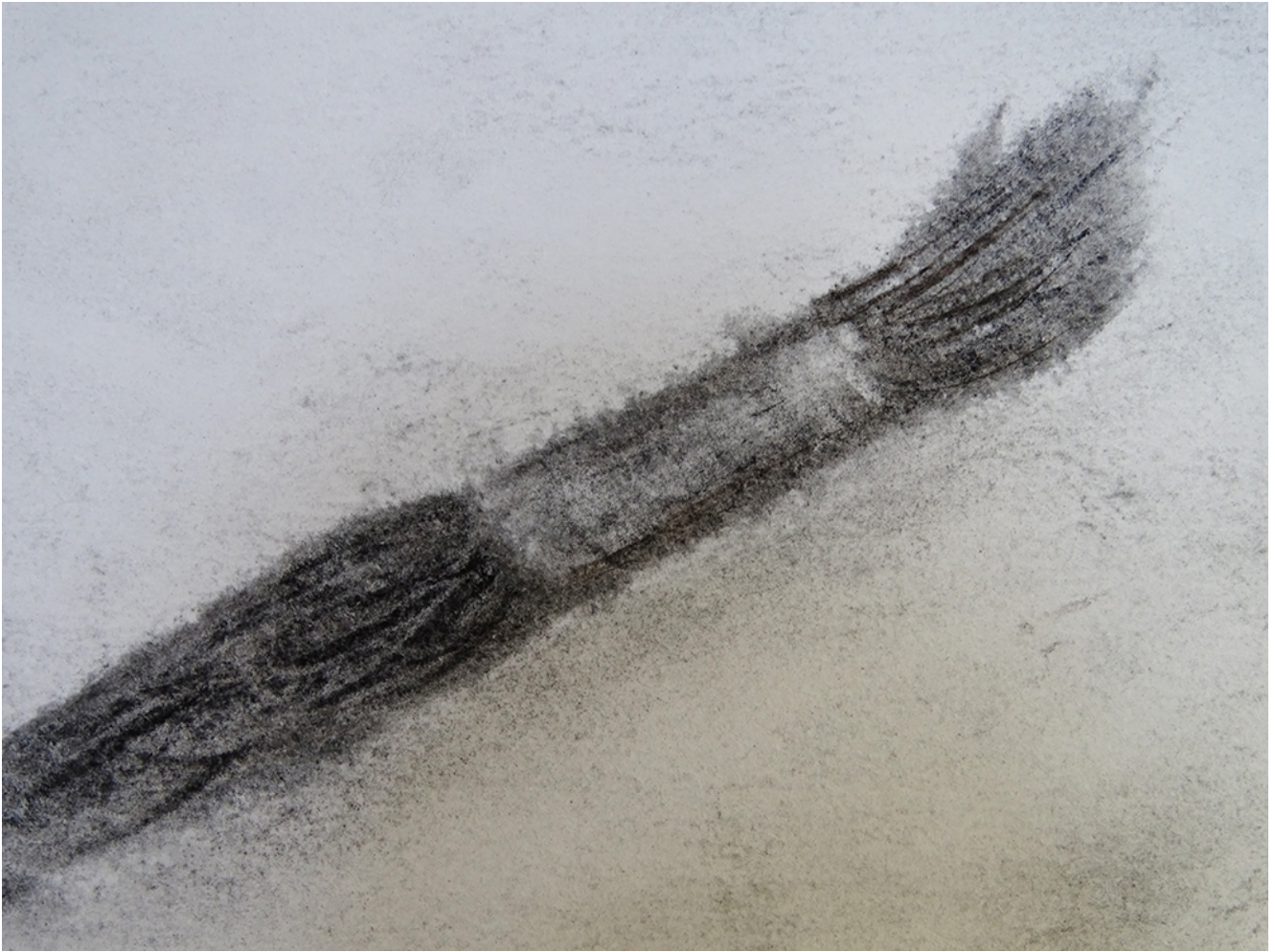
Inspired by the animations of William Kentridge

Making Ruler Drawings



Using 2 grades of pencil and only straight lines

Drawing Brushes with Charcoal



Using varied marks to capture the qualities of brushes

Many thanks to Pink Pig International for the sketchbooks



**Introduction to Landscape by
Hester Berry**

Teachers Explore 'Line and

Shape' at the Fitzwilliam Museum, Cambridge with AccessArt

In the spring and summer of 2016, Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge to create and deliver a series of InSET sessions (in-service-training) for primary school teachers.

Teachers Play with Plasticine to Make Prints 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 Monoprinting Inspired by Goya, Turner and Cornelius in the Education Room, and shows how teachers used Plasticine to print textures. The session was facilitated by Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge.

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.