

Printmaking with Salvaged Sticky Back Aluminium Foil, Mixed Media and Cardboard

By [Sheila Ceccarelli](#)

Last week I was lucky enough to be invited to speak at the [National Scrapstore Conference](#) in Stoke-on-Trent initiated by [Reuseful UK](#) an inspirational social enterprise which brings together 96 scrap stores nationally.



I met inspiring people, motivated to make a difference and enrich entire neighbourhoods by offering their communities resources and often creative and cultural activities as well, whilst at the same time salvaging and re-distributing materials which would otherwise be landfill.

'Scrap' is organised and what was once waste becomes a valuable material or resource available to be transformed into a myriad of creative and community activities.

What's more, the excess of a certain material leads to creative explorations for its use beyond that of its original design or intention, as experienced by the [Community Scrap Shack](#) in Stoke-on-Trent when they received the most unmanageable supply of sticky back foil from Bostik.



Aluminium sticky back foil saved from landfill by Michelle and team at the Community Scrap Shack

Michelle and Sue at the Community Scrap Shack shared their story of how they received and manged an overwhelming shipment of foil and all the creative applications for it that they have since come up with. Do have a look at the [Community Scarp Shack's Facebook Page](#) to see their sticky back foil saga.

They kindly gave me some rolls - I said that I had an idea for it that I wanted to explore with teenagers at AccessArt's Experimental Drawing Class.

So by way of a long introduction, this is how I came across sticky back aluminium foil and this is what we did with it this week - I have a feeling that it will be featuring on AccessArt for a while to come and I hope that Michelle and her team at the [Community Scrap Shack](#) will share some of their ideas for it too!

When I saw Michelle and Sue's idea of sticking foil over pipe cleaners to create embossed designs, it reminded me of print plates from art school days.

I've done a lot of printmaking with teenagers but never tempted making colographs on account of glue not drying and not having access to a printing press - the sticky back foil seemed like a perfect way to build up textures on a card plate and be able to hold all the elements together. The foil is thin enough that textures of components under it get picked up beautifully.



A piece of cardboard with sticky back foil over pipe-cleaners

We Used:

- Cardboard (an old box)
- Assortment of textured materials (most from scrap stores): lace, netting, string, pipe-cleaners, plastic string, washing line, nylon net bag etc.
- Sticky back aluminium foil (Bostik) from the Community Scrap Shack, Stoke-on-Trent
- Brian Clegg block-printing ink (black)
- Basic printing rollers
- Acetate (as a palette to roll the ink out on)
- Two drawing boards and thick plastic sheeting (scrap store)
- A car (seriously!)



A roll of sticky back aluminium foil from the Community Scrap Shack in Stoke-on-Trent



More materials from various scrap stores

This was a rough and ready session - just the absolute print-making basics, and I hope that colleague print-makers, who are

more perfectionists in their approach are not too appalled by the speed at which we worked and the level of quick experimentation!

This session all happened in an hour and a quarter and was one of the funnest Experimental Drawing sessions ever!



Teenagers placed textures onto a piece of cardboard creating designs



Here a student used thick plasticated string to build up a design on cardboard



Students used the sticky back aluminium foil to hold the textured design in place on the cardboard



And used the back of scissors to pick up textures under the foil



Here the plate ready for print



Colograph plate made with string, cardboard and sticky back aluminium foil



Cardboard and aluminium foil 'plate' ready for print



Students 'ink up' their plates



Preparing the roller by rolling and working a thin layer of ink onto acetate



And then 'inking up' the plate



Rolling ink onto the plate



Plates ready for print!

And this was the fun part!

With no traditional printing press available, we decided to use my car as a press. Students laid their cardboard/foil plate onto a drawing board with damp paper carefully laid over that and sandwiched between two pieces of thick plastic sheeting - they then laid a second drawing board over the lot.



Student lays a piece of damp paper over her inked up plate on a drawing board lined with a plastic sheet



Damp paper carefully laid over the plate



Plastic sheeting on the paper



Board over the lot...



And that's me driving!



All the way...



Over the plate and back again!



And the print is revealed!



A 'cardboard-sticky back foil-car print' revealed!



And another!



Ready to go!



And over we go!



And a print revealed!



Print and plate



And again!



Print revealed!



And another one!



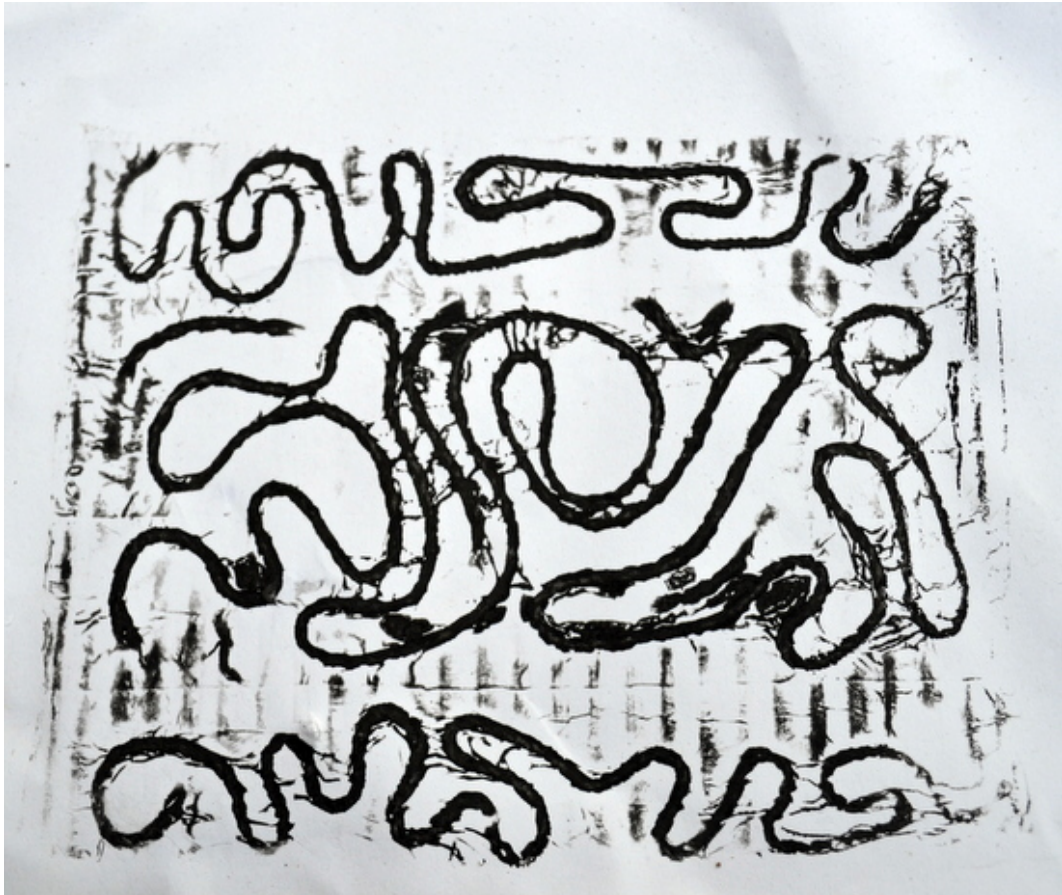
A used, rolled over plate



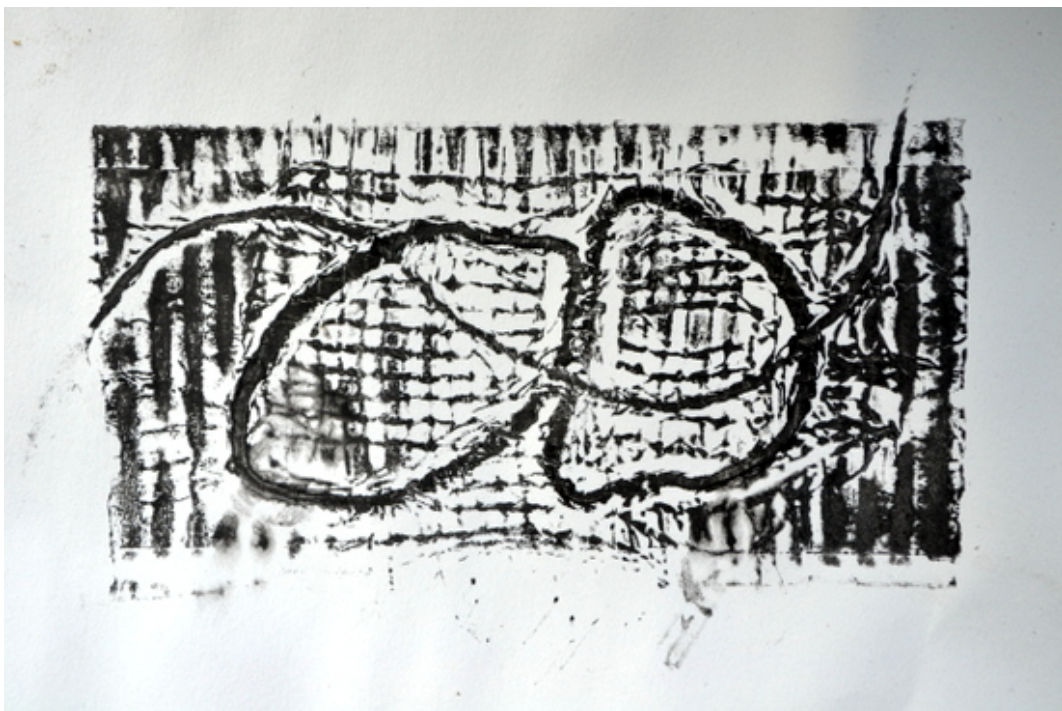
And the print



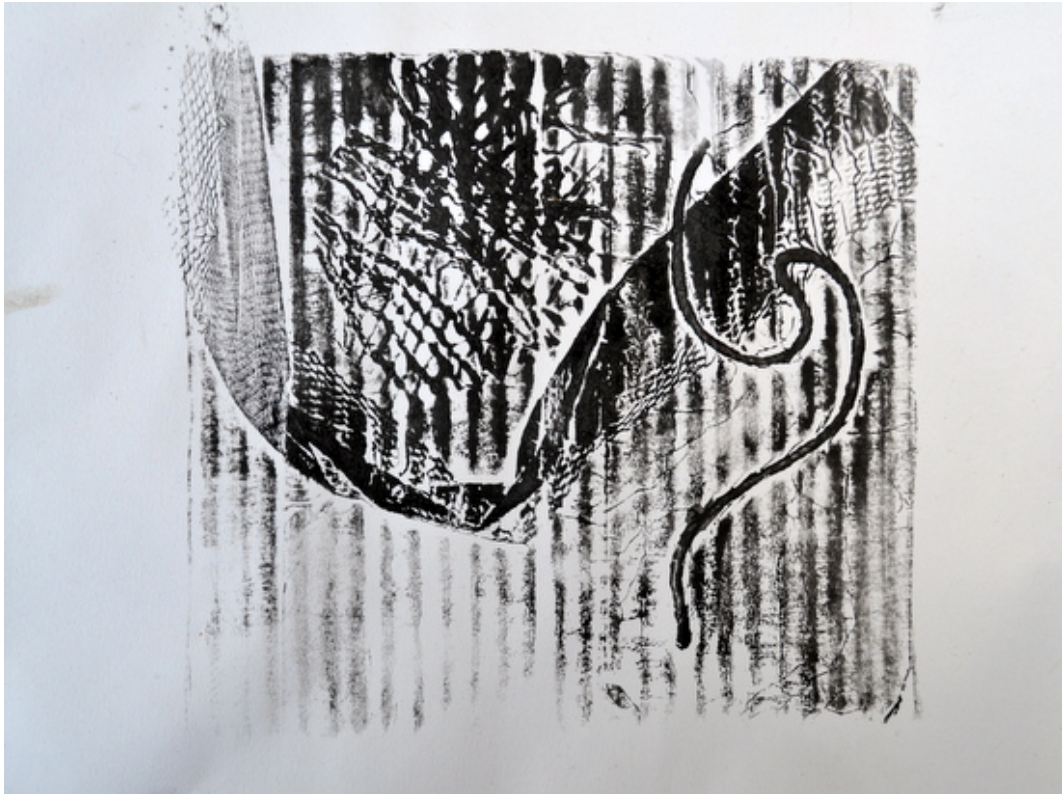
Finished print by Reid



Finished print by Ingo



Finished print by Ben



Finished print by Shona



Shona's plate



Finished print by Cass



Prints and a plate



End of a busy session! Thank you for helping me tidy up:)



Prints and plates at ArtWorks Studios Cambridge by AccessArt's Experimental Drawing Class

A big thank you to teenagers at AccessArt's Experimental Drawing Class for your enthusiasm and willingness to experiment.

A huge thank you to Michelle and her colleagues at the [Community Scrap Shack](#) for encouraging us all to experiment and see the potential in waste materials. You are truly inspiring woman!

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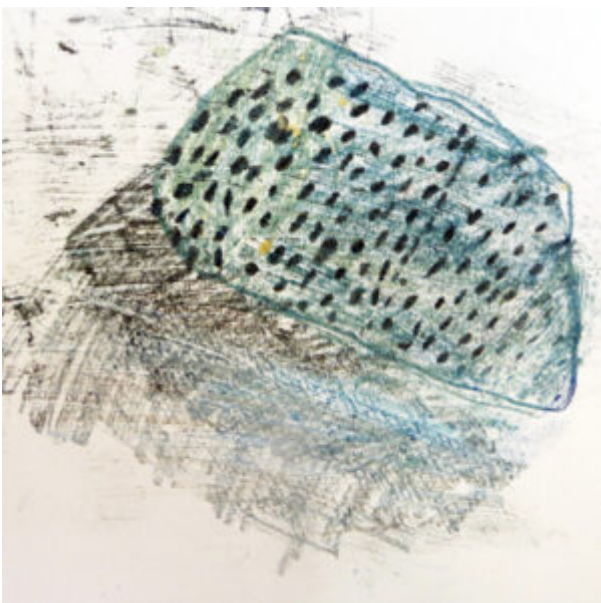
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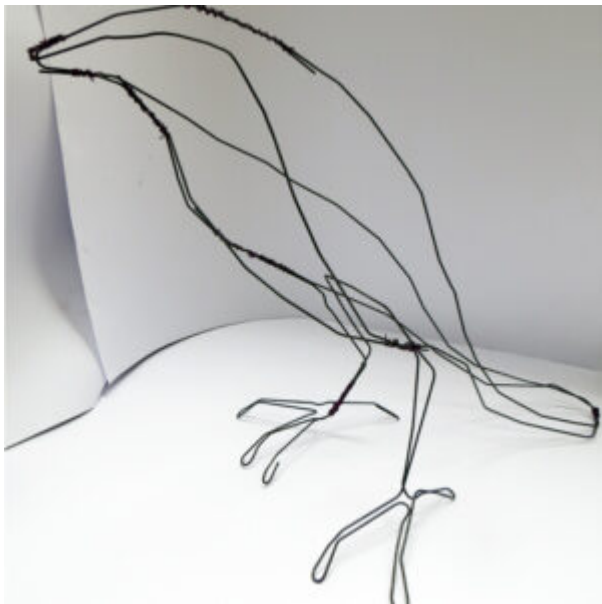
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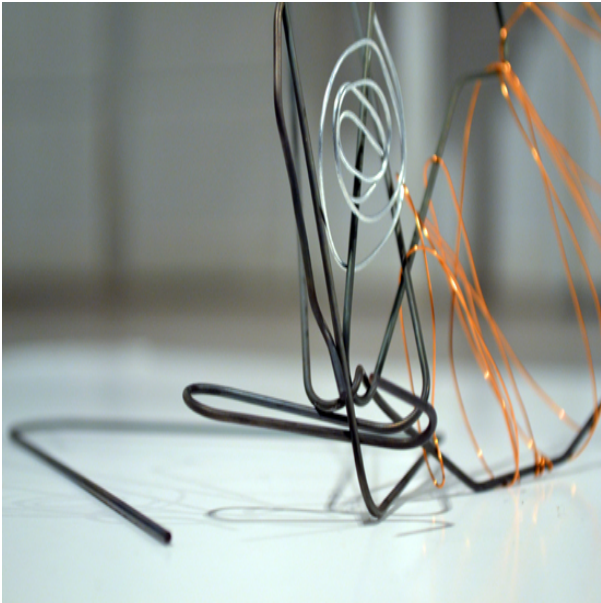
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drawing with wire



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Printmaking in the Primary

National Curriculum

Guidance

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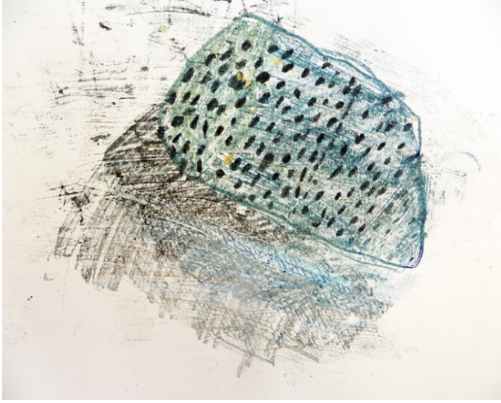
Year 1 (age 5) through to Year 6 (age 11)

Accessible Printmaking Techniques PDF



[_PDF download](#) which describes simple printmaking techniques including block printing, linoprinting, monoprinting and screen printing, which can be explored by pupils with minimal equipment.

Carbon Paper Monoprints



A low tech, low mess, way to make monoprints. Pupils draw through carbon paper to create a monoprint on the paper below. Colour can be added by using oil pastel on the carbon paper. Lots of potential to encourage children to diversify their mark making. Suitable for all year groups.

Printing processes that use everyday materials to develop a creative focus for anyone, anywhere By Ruth Purdy



Here are some starting points from which your really accessible printing projects can begin; from printing from plasticine to using everyday objects to make prints. Enjoy!

Painting the Savannah by Chloe Williams



Working on a ambitious scale, artist Chloe Williams shows what can be achieved with printmaking techniques in an early years setting.

Poetry and Printmaking by Ann Bridges



Printmaker Ann Bridges shares her love of poetry and printmaking in this illustrated resource, which enables young children to make imagery inspired by poetry.

Monoprints



Using monoprints to free up the drawing process. Simple process using acetate, printing ink, rollers. Pupils draw on top of the acetate and the pressure

transfers the “print” onto the paper below. Pupils can experiment with layering drawings and varying the pressure of their mark-making. Monoprinting is an intuitive, freeing process which generates lots of experimental work. Suitable for all year groups.

Aluminium Foil Printing by Paul Carney



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

Mayan Tabletop Eraser Printing Project



Little hands explore carving with lino-tools to create printing blocks out of erasers to create repetitive designs on fabric.

Making Collagraphs



[_](#)Using cardboard, string, found objects and pva glue to create a “plate” ready for printing. If no printing press is available, you can use the pressure of your hand, or a clean roller. Children can explore one or multi-colour printing. The collagraphic plates are also beautiful objects in their own right. Suitable for all year groups.

Block printing: Creating repeat patterns using letters with Andy McKenzie



[_](#)Working with artist Andy McKenzie to create repeat patterns of letters using block printing.

How to Make a Tessellated Design



[_](#)How to make a simple tessellated design using a cardboard stencil.

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[_](#)A dynamic printmaking session using sticky-back foil to make printing plates and a car to apply print pressure!

Collagraphs Inspired by Architecture



[_](#)Students create collagraphs inspired by architecture with Paula Briggs.

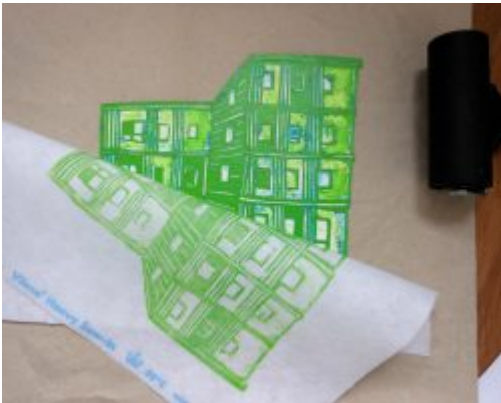
Year 5 (age 10) and above

Eraser Printmaking



[_](#)Using linocutting tools to make printing plates from erasers. Simple, repeatable images which can be used to explore pattern or to make logos. Due to the sharp tools suitable for Year 5 children or older.

Collagraph, Collage and Stitch: Make a Image of Your Home on Fabric



[_](#)Artist Andrea Butler shares how to create a collagraph and print on fabric.

Making a Collagraph Print by Suzie Mackenzie



[_](#)Artist Suzie Mackenzie shares her collagraph process with AccessArt.

Lino Print



[_](#)Easy (Speedy) carve lino now means it is easier for children to carve and print with lino. Pupils can print in a single colour, or experiment with more colours. The area carved away does not print, so linoprinting gives pupils the opportunity to explore negative and positive/reverse designs. Due to the sharp tools needed to carve lino prints this activity is more suitable for children in Years 5 (age 10) and above. Ensure you use safety cutting boards to encourage pupils to cut away from themselves.

LinoCut – An Artist's Perspective



Printmaker James Green shares his passion for making linocuts.

Exploring Cyanotype by Maru Rojas



Artist Maru Rojas describes how to make cyanotype prints by resting plant material on sensitised paper, or making plates from acetate.

The Intaglio Process: An Artist's Perspective



Artist Neil Woodall shares how he makes an intaglio print.

AccessArt Resources to Support Printmaking

AccessArt is an evolving collection of resources and further resources are being added over time. Please [register with AccessArt](#) to receive updates.

Using monoprint to Create a Textured Collage: Toy Farmyard and Woodland Animal Still Life

Teenagers use acrylic paint to monoprint and create a textured collage. [Full AccessArt Members Only](#)