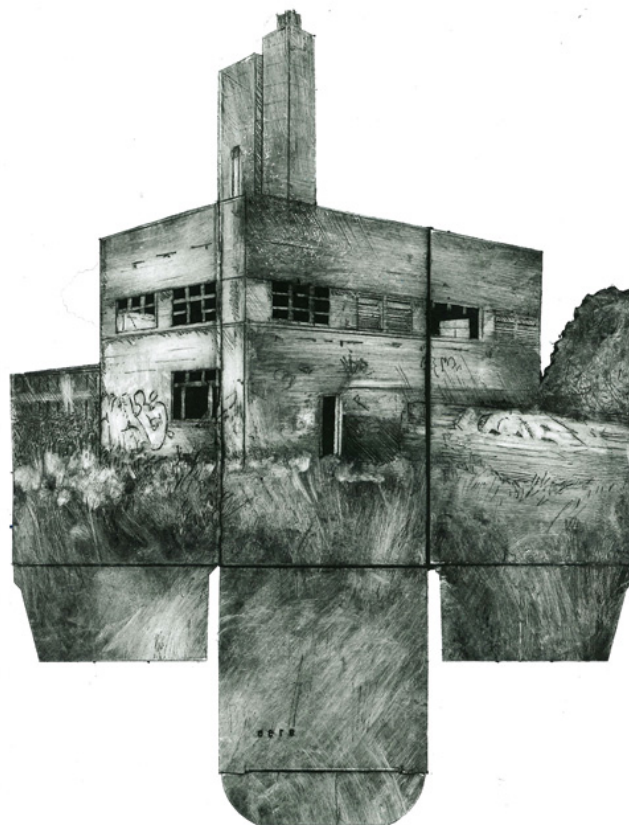


# Printmaking using Packaging

By [Karen Wicks](#)

Karen Wicks is a printmaker and ex-art teacher who is inspired by derelict buildings and captures the presence and intrigue of these abandoned structures using intaglio print techniques. In this resource, Karen demonstrates how these buildings can be brought to life with the use of discarded packaging.



Notes for Teachers

## • **What is the aim of this exercise?**

The aim is to use recycled packaging to create a print, and to use a range of mark-making techniques to create different surface textures.

## • **What materials will I need?**

- Packaging suitable for making a plate: mount board off-cuts, orange juice carton or Oatly milk carton (silver lined), medicinal or perfume packaging with no raised logos on it, cereal box cardboard, takeaway foil lids
- Scalpel, engineers scribe or drypoint needle, ruler, pencil, biro
- French polish (shellac) and an old paintbrush
- Small natural treasures (flowers, small shells, small feathers etc.)
- Caligo Safewash relief ink
- Scrim and jersey t-shirt off-cuts
- Tissue paper and newsprint
- 300gsm watercolour paper or card to print onto
- Water spray bottle
- Pasta press and thick felt pieces or craft press with felt blanket (X Cut Xpress)

## • **What age range is it suitable for?**

This activity would be suitable for young people aged 11+.

## • **How long does the activity take?**

1-2 hours for making a plate and 24 hours for the varnish to dry and 1-2 hours to print.

## What can we do after this activity or how can we extend our learning?

Experiment with different types of materials to create other collograph plates, for example masking tape, nail varnish, acrylic paint, sellotape, wire wool, silver foil.

### • What artists might we look at?

There are many printmaking artists who use collagraphy in their work who may be a source of inspiration but you may want to look also at how artists use mark-making in their drawings as I find this helps me to think about the marks that I use when I make a plate, for example take a look at Van Gogh's sketches of cottages and the variety of line that he uses.

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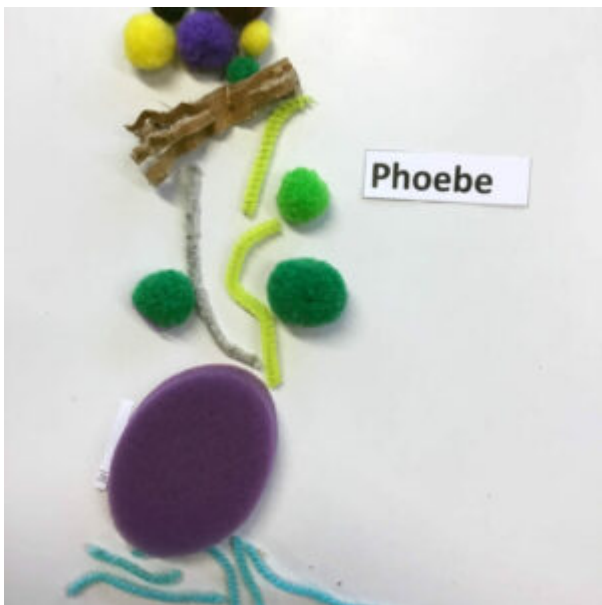
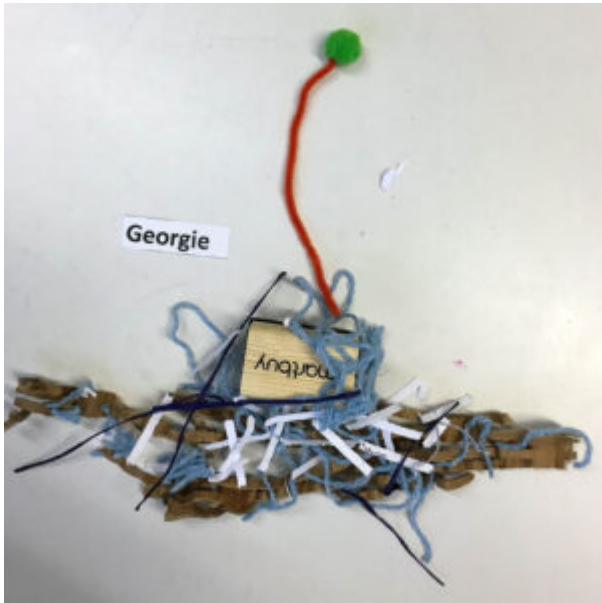
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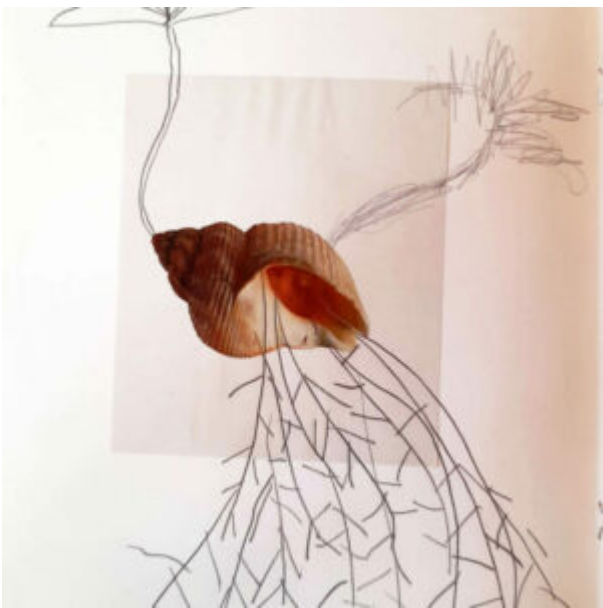
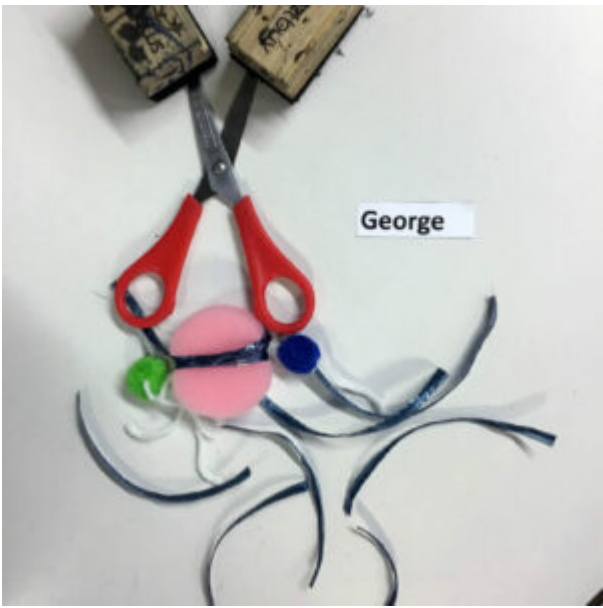
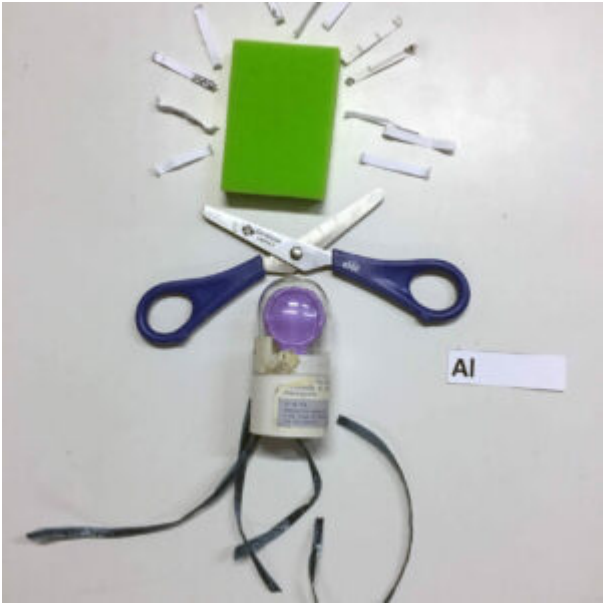
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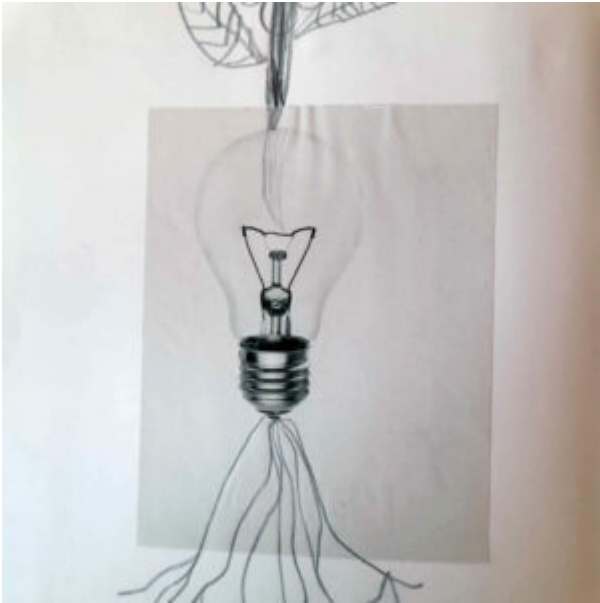
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## **Roots & Shoots: A Sculptural Challenge**

# See This Resource Used In Schools...







## You May Also Like...

Pathway: **Stick Transformation project**



[This is featured in the 'Stick Transformation Project' pathway](#)

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# Nature Kaleidoscope

How to create a kaleidoscope using found natural objects and mirror card.

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## Patterns with Nature

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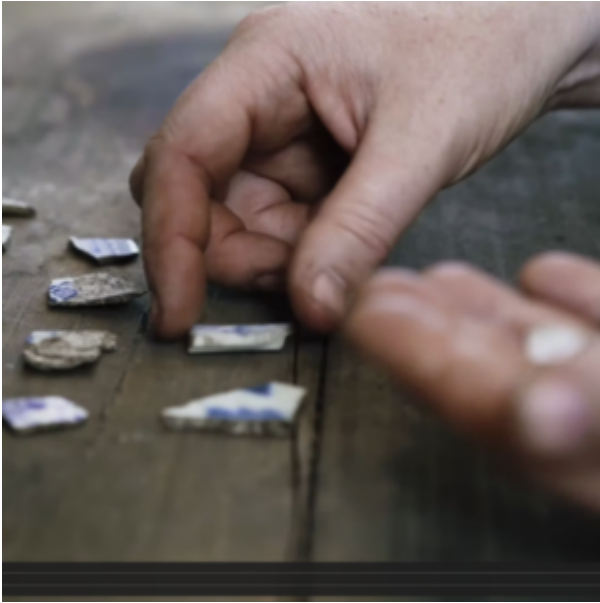
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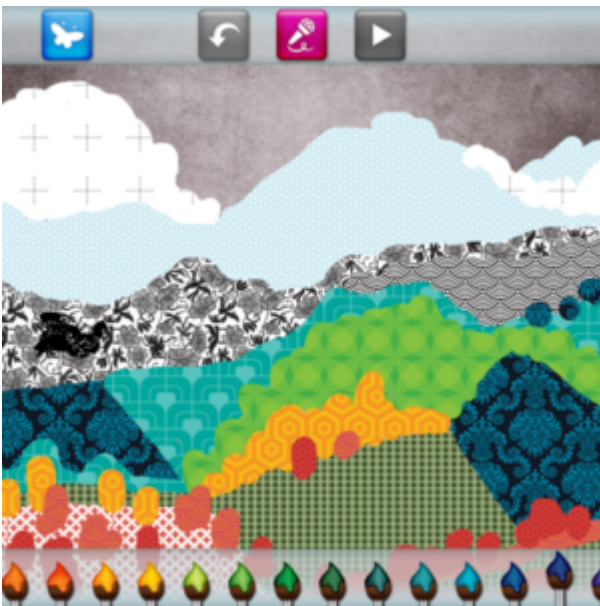
[Featured in the 'Explore and Draw' Pathway](#)

**Talking Points: Artists as Collectors and**

**explorers**



**AccessArt Digital Resources**



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**Looking for Hope in the Small**

# Things

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## **Unesco: Celebrating the Power of Making!**

Inspired by Paula's recent rousing film, 'It's in Our Hands', artist Jan Miller pulled images together from her own teaching to illustrate the things the children in her classroom do with their hands

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## **David Parr House – “What's Your Space?”**

In celebration of the opening of David Parr House in Cambridge, this resource aims to inspire children aged 8 to 12 to explore design.

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## **The Making of: “Everyone Else is Better Than Me!”**

Simple animation technique using a vegetable, but a great example of how a clear message and thoughtful animation can

communicate emotion.

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## **All That Glitters...**

Teacher and artist Jan Miller shows year three pupils works by the artist Andrew Logan. Pupils then have fun playing with materials that glitter and sparkle, developing their design and making skills to produce personalised brooches, decorative images of celebrities and gorgeous treasure glitter boards. Finally, they explore portrait drawing, creating a sparkly 'selfie'!

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## **Making A Creative Response – Physical to Aural**

As part of the teenage #BeACreativeProducer Project, we have been exploring how we can trust and use “instinct” in relation to finding starting points to generate ideas and enable creativity. In this post, AccessArt Young Artist Alex Tunstall shares what happened when he received a “box” of physical stimuli to inspire an aural response.

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# **Simple Casting Techniques – by Melissa Pierce Murray**

Artist Melissa Pierce Murray led a series of workshops for teenagers exploring a variety of casting techniques.

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## **Japan: Making Sushi – Recycled Style!**

Inspired by research into Japanese culture, children explored the potential and limitations of paper and recycled materials, learning through play and experimentation to make 3D forms. The outcomes of this process were used to inform work created in a second medium of clay, using kitchen equipment to shape the clay and add textures.

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## **Making Sculpture Inspired by Degas**

This resource explores sculpture by French artist Edgar Degas (1834-1917) and shows how hands-on sculptural processes can be facilitated in a classroom. This resource was created in collaboration with AccessArt and the Fitzwilliam Museum, Cambridge.

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# To Construct...

## You May Also Like...

Talking Points: Linda BELL



[Explore how Linda Bell creates sculptures](#)

Talking Points: Nnena Kalu



[Explore artist Nnena Kalu](#)

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## **To Colour...**

As part of Sensory Spaces: An Autism Friendly Project, artist, Sarah Evelyn Marsh ran two sessions exploring the theme of colour. What does colour smell like? What does colour feel like?

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## **One Material: Sea Sculptures from Plastic Bottles**

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# Exploring the Sculptural Possibilities of Plastic Milk Bottles

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## Sensory Spaces: An Autism-Friendly Project

To Connect



At the beginning of the project it was important to take time getting used to each other, the learning space and the surrounding environment. Below is a list of considerations you

may find helpful to use in your own learning spaces. Be aware of the daily sounds, smells and other textures of life in your learning space; a constant humming noise or flickering light may be stressful for a child with autism. Allow time for everyone to feel their way in the space; connections may be made through the use of different senses and body parts.

## **To Conceal**



During the six week project, the group explored different themes and actions, some of these were displayed through learning schemas. In week 2 we experimented with different ways to conceal ourselves and objects; schemas such as enveloping and enclosure were exhibited by the group.

## **To Colour**



Two of the sessions explored the theme of colour. The first was rather abstract, I asked questions such as; What does colour smell like? What does colour feel like?

For a child on the autistic spectrum, a question like this may be confusing, some autistic people think and understand literally. So instead of directing these questions at the children, I answered and speculated on them myself. These abstract questions became vehicles for the workshops documented below.

## **To Construct**



In my final post on the project, I want to reflect on the theme of To Construct... looking at the different ways we constructed during the project. Please remember this is a personal and artistic reflection, based on the ideas I presented and the (emotional and physical) reactions and responses of the children and their families, who inspired changes and the development of the project as we experienced it.

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## To Conceal...

# You May Also Like...

Talking Points: Linda BELL



[Explore how Linda Bell creates sculptures](#)

Talking Points: Nnena Kalu



## [Explore artist Nnena Kalu](#)

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# Making a Pocket Gallery

This post shares an idea devised by Anne-Louise Quinton in which she enables children and teenagers to revisit the “ordinary” and resee it’s potential. The activity is a great way not only to inspire children as artists and curators, but also to introduce them to a whole range of concepts and vocabulary. It would be a great activity to use in a museum and gallery education context, as well as the classroom.