

Drawing with Scissors: Screen Printing Workshop in 3 Stages, Inspired by Matisse

By Jan Miller

This resource is part of a collection called [Teaching Art to Year Three](#).

Based around an exploration of an historic painting (Penelope with the Suitors by Pintoricchio), the project shared below presents three activities which develop drawing, collage and printing skills, culminating in a modern interpretation of an old master and the creation of a collaborative artwork.



• Context

The focus for our artwork was [Penelope with the Suitors](#), 1509 by Pintoricchio, displayed in the National Gallery, London. Participants developed an understanding of symbols as well as story-telling and the painting appealed to the youngsters:

- Penelope weaving at the loom - unpicking the woven cloak each evening to avoid a pledge to marry when completed.

- Suitors trying to impress Penelope in their finest clothes and disguise.
- Wailing sirens in the sea.
- Many hidden symbols such as cat, wool, bird, bow, boats and animals.
- The project began with discussion of what may have happened before and following the scene in the painting. Children looked for symbolic imagery and questioned the meaning.

The children wished to make their own modern version of the traditional painting, using simplistic symbols in a bright, modern palette. They questioned the composition: perhaps we could explore sizes with the largest shapes moved to the back. Would it work if we used a small figure and giant boots? Do we need a detailed cat or could we just use symbolic whiskers? Rather than a mermaid, could we just draw create part of the tail?

• **Who are the sessions aimed at?**

The sessions were run with children aged 8.

The resources below can be used with children aged 7 to 11 (older KS 1 children and KS 2 children).

• **Which areas of exploration are covered?**

- Drawing and mark making (black felt tips/markers).
- Drawing from observation.
- Colour mixing (paint).
- Drawing with scissors.
- Explore scale, composition, negative space, layering & cropping.
- Create a group composition using selected mages.
- Develop a narrative though the symbols.
- Appreciation of historic art.
- Cross curricular links with History and English.

- Using established art to inspire own work.
- Making a shared final piece.

▪ **How much time is needed?**

Each of the six sessions took an hour with the whole class.

If you were working with a smaller group of children the activities may take less time. Sketchbooks were available in all lessons to continue research drawing.

The activities progressively built on each other and the children developed an understanding of process.

If you followed all the sessions you would cover the areas of exploration listed.

However, if time is limited, you could complete a smaller body of work in two or three sessions, depending upon your chosen area of interest. The final piece could be the collaboration of the coloured paper designs. The teacher could complete more of the preparation, such as making the painting papers or using supplied coloured paper. Smaller compositions could be made with the work of a couple of children or each table. Stencils could be drawn and cut out directly from the drawings.

A different painting could be used as stimulus.

▪ **Where might the sessions be used?**

- Classrooms (as part of art lessons or workshop)
- After school art club or AG&T group.
- Community groups (i.e. Scouts and Guides)
- Gallery, Museum or Art Organisation workshop.

• **Materials and Equipment**

- Poster paints and white emulsion.
- Marker pens
- Scissors
- Newsprint
- Screens for printing
- Acrylic and screen extender
- Squeegee
- 1m fabric.
- Craft knife/cutting board (gyro cut- a safer method of cutting paper shapes)

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Week 1 Drawing Objects that Feature in the Painting

With marker pens on large newsprint paper, pupils drew objects that they identified as key features in the painting which they studied.



Pintoricchio, active 1481; died 1513

Penelope with the Suitors

about 1509

Fresco, detached and mounted on canvas, 125.5 x 152 cm

Bought, 1874

NG911

This painting is part of the group: 'Three Frescoes from Palazzo del Magnifico, Siena' (NG910-NG911; NG3929)

<https://www.nationalgallery.org.uk/paintings/NG911>

They used props from the Drama department for observation and children also resourced objects and took photos themselves as reference such as plastic animals, boots, hat, toy ship, wool, bow and arrow, weaving shuttle and costumes. Some used printed images as sources including a bird, loom and mermaid. A continuous line was encouraged, to create an expressive style.

No pencils or erasers were allowed.

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Painting a Bluebell Forest in Cyan, Magenta and Process Yellow on a Large Scale

In this project young teenagers were given the opportunity to paint on a larger scale; to explore working big whilst immersing themselves in colour. We were all inspired by the spring!

Students transformed the room into a bluebell forest in cyan, magenta and process yellow Scolaquip acrylic paint. By Sheila Ceccarelli

Withy Butterflies

Art educator Anne-Louise Quinton shares a workshop for making a flock of large, withy butterflies, creating a colourful and dramatic artwork.

Inspired by Edgar Degas: Printmaking, Drawing & Sculpture at the Fitzwilliam

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.

How to Make Beautiful, Liquid Drawings Inspired by Degas

This resource looks at drawings by the French artist, Edgar Degas (1834-1917), and how to enable the production of beautiful, 'inky drawings' in the classroom. This resource was created in collaboration with AccessArt and the Fitzwilliam Museum, Cambridge.

Midi Art

AccessArt Young Artist Alex Tunstall shares how he explored midi art as part of a more open-ended exploration of developing his skills in Logic Pro X to compose music for animations for the #BeACreativeProducer Project.

Making Monotypes Inspired by Degas

This resource shares how Edgar Degas made his 'inky drawings,' or monotypes, and how the process of mono-printing can be further explored in the classroom – In collaboration with the Fitzwilliam Museum, Cambridge

Colour Wheel for Infants and Juniors

In this post, artist educator Rosie James, shows her open-ended and experiential approach to introducing the colour wheel to primary aged children throughout the key stages.

Primal Painting

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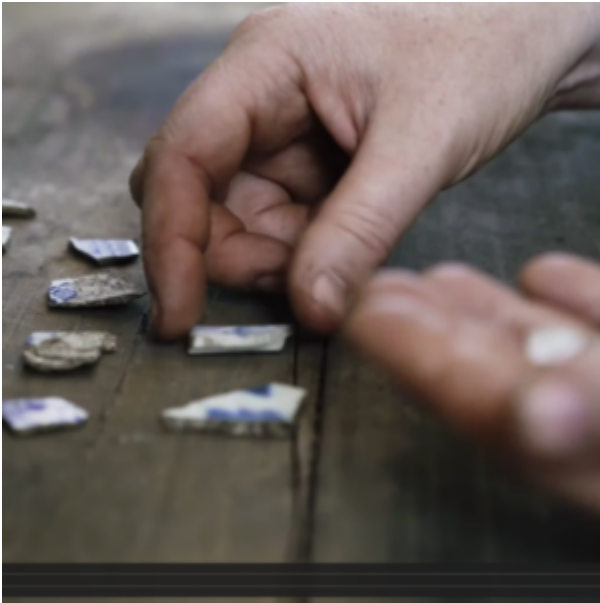
Talking Points: What is a cyanotype



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Sculpture from Sculpture

Inspired by sculptures by Henry Moore, Barbara Hepworth and Jacob Epstein and looking at 'inside' and 'outside' shapes, students created their own constructions with help of artist Anne-Louise Quinton.

An Exploration of Artwork by Shepard Fairey

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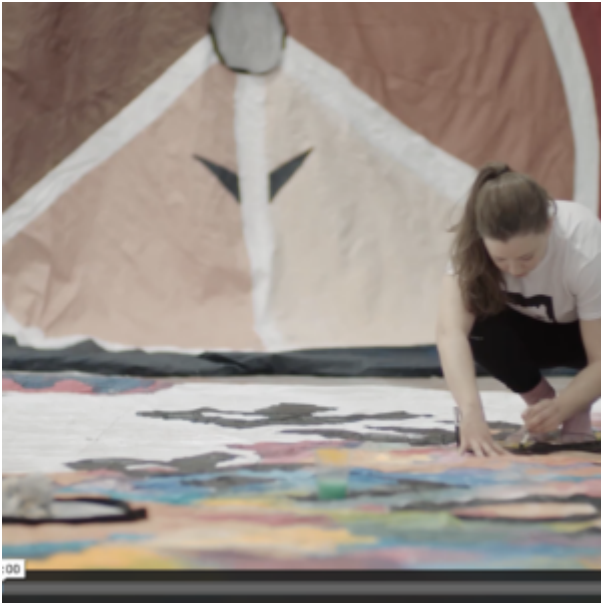
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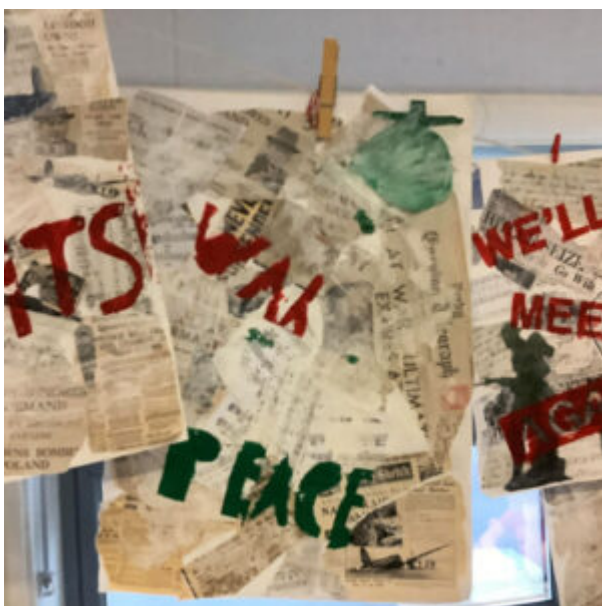
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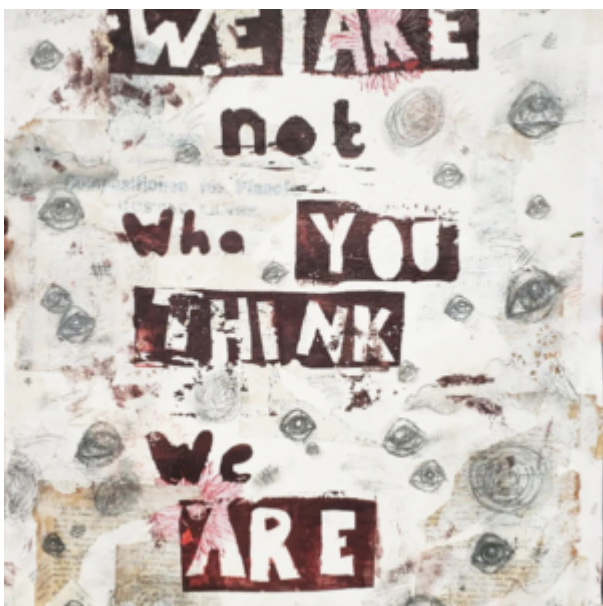
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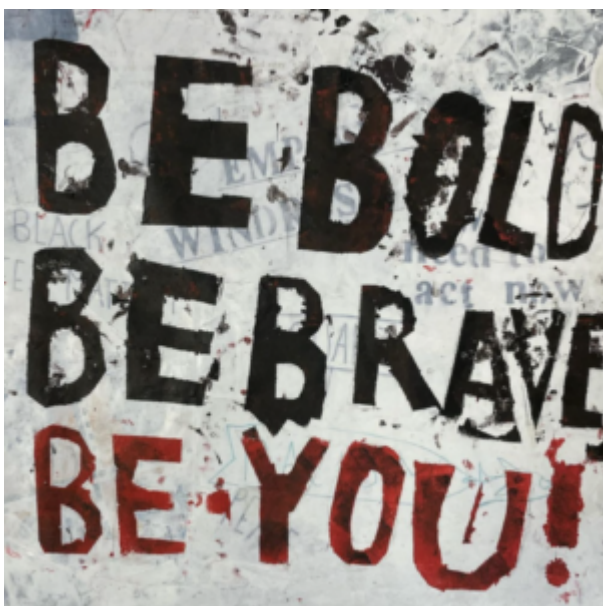
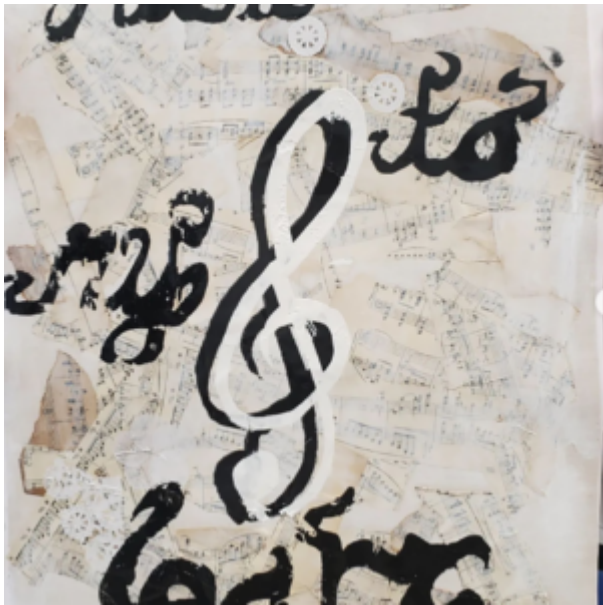
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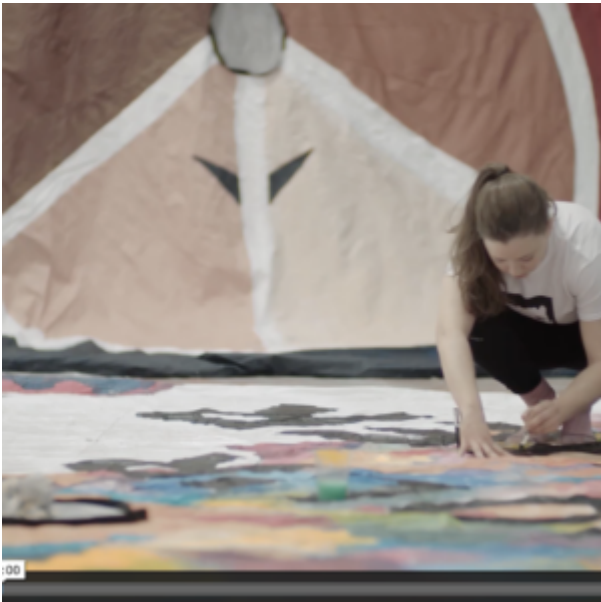
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Screen Prints Inspired by Shepard Fairey

From Bones and Body to Structure and Form – by Melissa Pierce Murray

Artist Melissa Pierce Murray worked with teenagers from AccessArt's Experimental Drawing Class on a series of workshops which physically explored drawing and sculptural responses to form, forces and anatomy.

**Sensing Form: Using Feel to
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