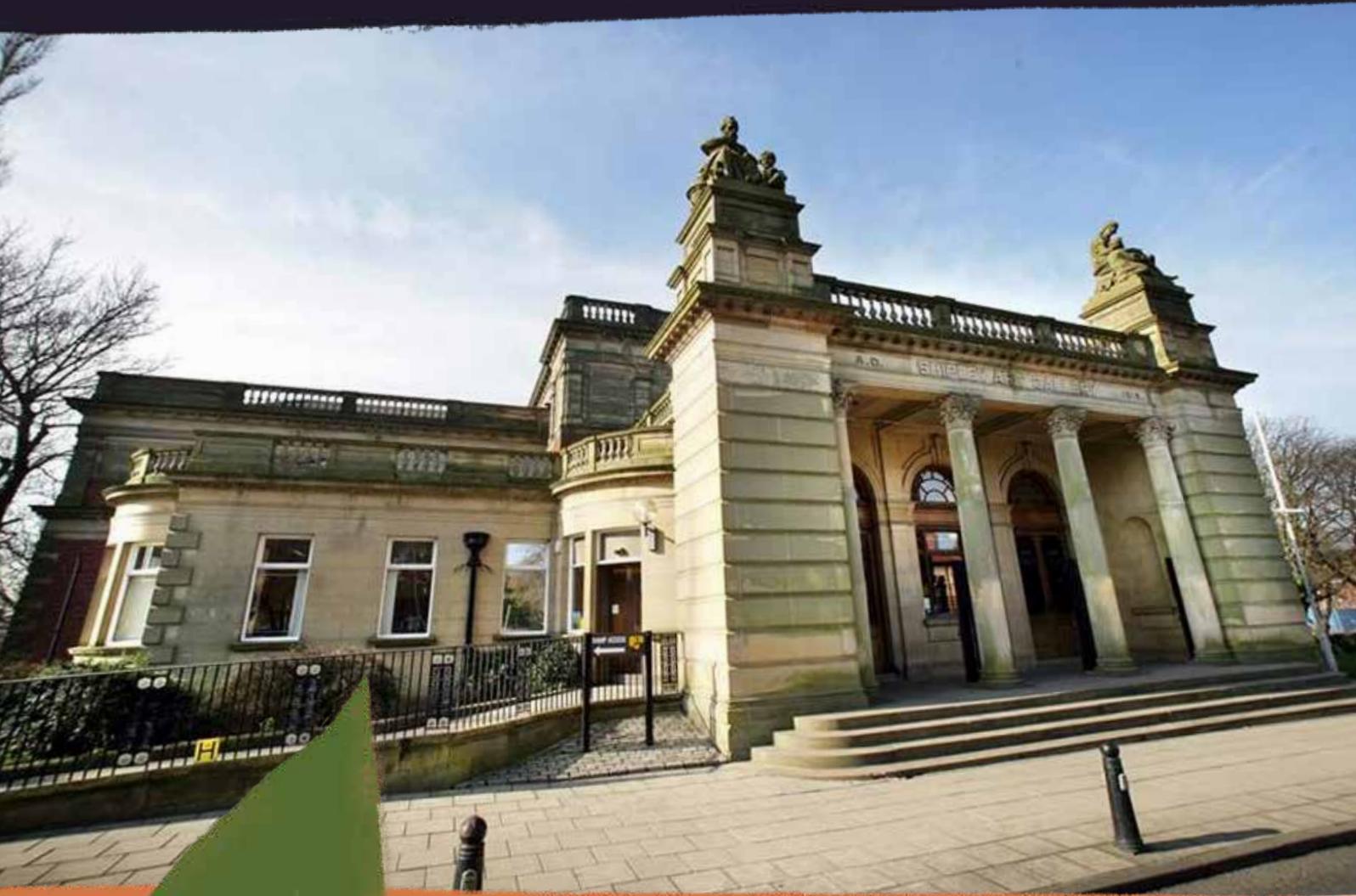


THE
SHIPLEY
ART GALLERY

Autumn Art

for adults



Recommended for 16+

Activities to de-stress and realise your creative potential from the Shipley Art Gallery

LET'S create THIS autumn

Welcome to the Shipley Art Gallery's Autumn Art Booklet. This booklet has been created with the Shipley team and local artists and arts practitioners from across the North East of England.

We have taken inspiration from the varied and unique collection at the Shipley. We hope that you find this resource a useful aid to relaxation and an effective tool to enable you to develop your creativity and try something new. This creative resource has been made possible by funding from the People's Postcode Lottery.

Season for change

Autumn is a season of change and reflection. As the nights grow darker and nature transforms all around us, it is a season to take time to ponder the challenges, delights and difficult circumstances this year has brought us so far.

Being creative offers us the opportunity to give ourselves time to think and to contemplate. We hope that you find the tasks in this booklet enable you to switch off from the demands of daily life and allow yourself to become completely absorbed in your creative enterprises.

What are the benefits of creating Autumn Art?

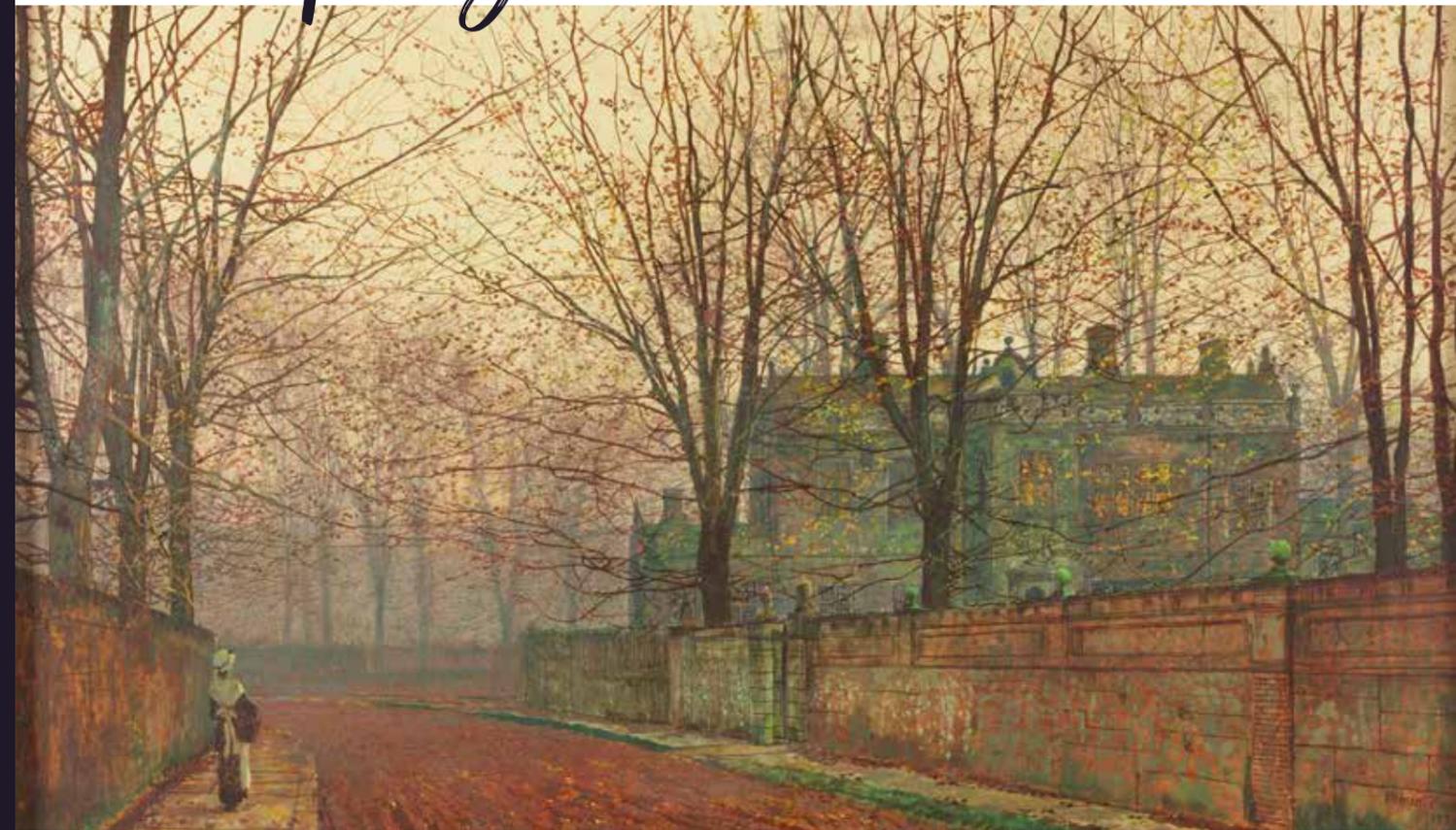
- No previous skills are needed for the exercises.
- They help you to feel in touch with nature and your surroundings.
- They are relaxing and absorbing.
- They help to develop patience and steady concentration.
- They can be confidence building.
- You can join in the Autumn Art community and share your work online.
- You can continue to develop your art in adult classes at the Shipley.

Create a nature display

Do you always collect objects on walks and wonder what to do with them when you get back home? Try and make a nature display.

Think of fun ways to display them. A beach display of pebbles and stones? Jars or bowls full of interesting branches and pine cones?

Get everyone involved and start your collection!



Inspiration from the Collection

The building on the right of this scene is Knostrop Hall, a Jacobian mansion just outside Leeds.

Atkinson Grimshaw's success as an artist allowed him to rent the Hall from about 1870, and it often appeared in his paintings. Grimshaw was particularly fond of the muted light of misty days, and he painted many autumn scenes.

A solitary servant girl in the street in this view adds to the nostalgic, contemplative atmosphere of the scene.

November Morning, Knostrop Hall, Leeds', 1833
by the artist (John) Atkinson Grimshaw.

Objects to collect

From the beach:

Shells, whelks, dried seaweed, feathers, pebbles, rocks, sea glass, driftwood

From the garden:

Flowers to press or dry, seed pods, stones, leaves, petals

From the countryside:

Moss, pine cones, twigs, nuts, fallen tree bark, conkers, helicopters, acorns

Meet the maker



Angela Reed

Angela Reed was introduced to calligraphy by her art teacher at the age of 12. After working for 13 years as a journalist, she set up Creative Calligraphy in May 2014 and has since taught 'the art of beautiful writing' to hundreds of people in the north east.

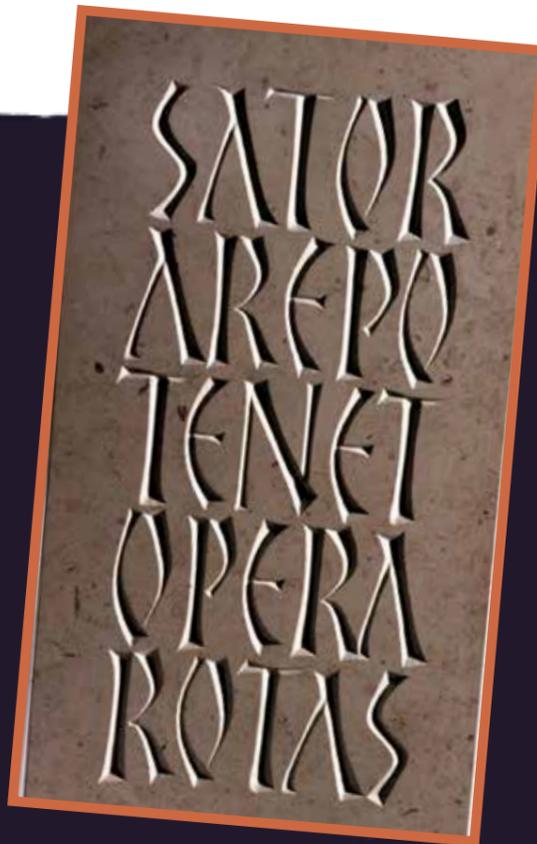
Calligraphy comes from the Greek words for beauty (kallos) and to write (graphe). It is a beautiful art form, with the benefit of being very accessible. You can get started with just a pencil and a piece of paper, which is what I'll be showing you over the next few pages!



Inspiration from the collection

Letter carving, a stark piece of design with confident, assured letter forms. The intention of this piece was to combine certain qualities associated with calligraphy-spontaneity, touch, gesture, freedom with the more formal qualities of lettering. The majuscule (i.e. large lettering with all the same height) is rooted in the glyptic traditions of carved and painted inscriptions.

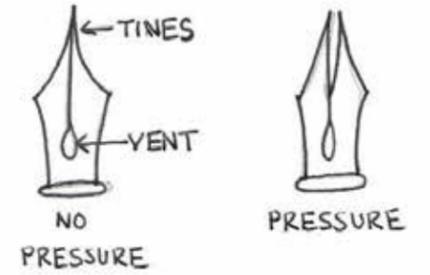
The design is based on a Latin acrostic - a grouping of letters which can be read vertically and horizontally, backwards and forwards. The intention on the panel is simply to exemplify certain characteristics inherent in letterform; the inscription 'Sator Arepo' has no function, no practical purpose beyond the formal, and the purely aesthetic.



Sator Arepo, 20th century carving, by Peter Furlonger

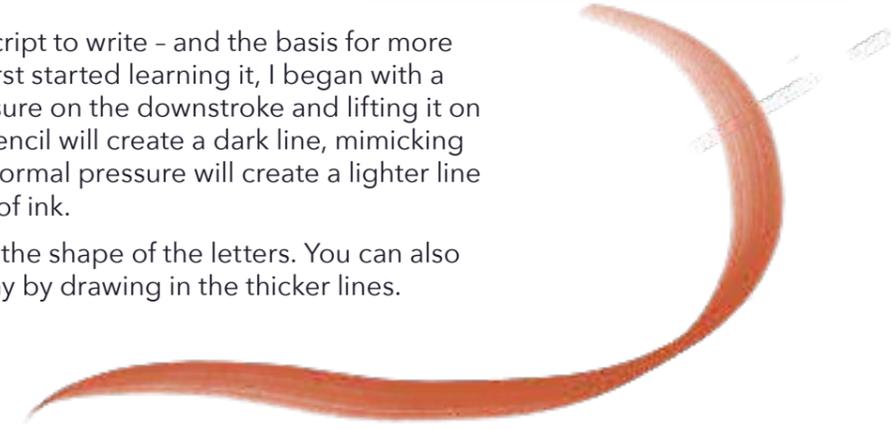
Copperplate Calligraphy

Copperplate is a traditional style of calligraphy created with a dip pen - fitted with a pointed nib - and ink. When pressure is applied to the nib, the tines split, creating a wider channel for the ink to flow through and therefore creating a thick line. When the pressure is released, a thin line is produced.



Copperplate is by far my favourite script to write - and the basis for more modern calligraphy styles. When I first started learning it, I began with a pencil, to get used to applying pressure on the downstroke and lifting it on the upstroke. Pressing hard with a pencil will create a dark line, mimicking the thick line of ink, while applying normal pressure will create a lighter line where there would be a thinner line of ink.

Using a pencil also gets you used to the shape of the letters. You can also use a pencil to create faux calligraphy by drawing in the thicker lines.



Basic strokes

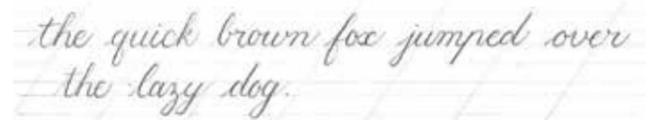
Copperplate is a flowing script, like joined-up handwriting, but it's useful to start with the basic strokes that knit together to form the letters. Drilling these shapes will also help you get used to applying pressure. When moving the pencil upwards, keep the pressure light, when moving downwards, press harder.



Calligraphy guidelines are divided into three parts - the ascender, the x-height and the descender - to keep your letters consistent. For the purposes of this worksheet, the x-height is 6mm and the ascender and descender are 9mm. Copperplate is also written at a slant of 55 degrees, so diagonal guidelines are also added.

In this worksheet, I have shown how each letter is built up using the basic strokes. The strokes are numbered and also have directional arrows to help. Try to think of ovals and rectangles as you write, as copperplate is quite a narrow script.

Once you're comfortable with the letters, try writing words. Alphabet drills (a themed A to Z) are a great way to practice - write an A to Z of colours, animals, cities, names - whatever comes to mind. Then try sentences. Pangrams - sentences that use every letter of the alphabet - are great, but you can write whatever you like! Some letter joins are trickier than others, but as a general rule, the lead-out and lead-in strokes overlap.



Faux calligraphy

Another way to try pencil calligraphy is to write the outline of the letter, then draw in where the thick stroke would be and colour it in. Try using different coloured pencils and see what effects you can create.



Meet the maker



Deb Cooper

Deb Cooper is a mixed media textile artist with a passion for stitch. Living and working in the North-East of England, she has always been surrounded by fabric and sewing. Her mam was a dressmaker and is an accomplished embroiderer.

Deb is a member of The Society for Embroidered Work (S.E.W.) and the Embroiderers Guild. Deb Cooper Textile Art was launched in 2019. As well as fine art pieces and commissions, Deb makes more affordable handcrafted items and runs workshops for all abilities.



Inspiration from the Collection

North country quilt, ivory in colour, decorated with a border of running feather and running cable, Weardale wheel and rose in each corner, a centre-piece of 8 Weardale wheels, rose and fingers against a diamond background. Designed and made by Amy Emms in 1977.

North country quilt, 1977, Amy Emms

Slow Season

As the days get shorter and the brightness of summer mellows, I think this is a great time to re-balance and slow a little. I have been interested in "slow stitch" for quite a while now. It has roots in a simpler way of life - recycling and repurposing of old textiles which is something that interests me.

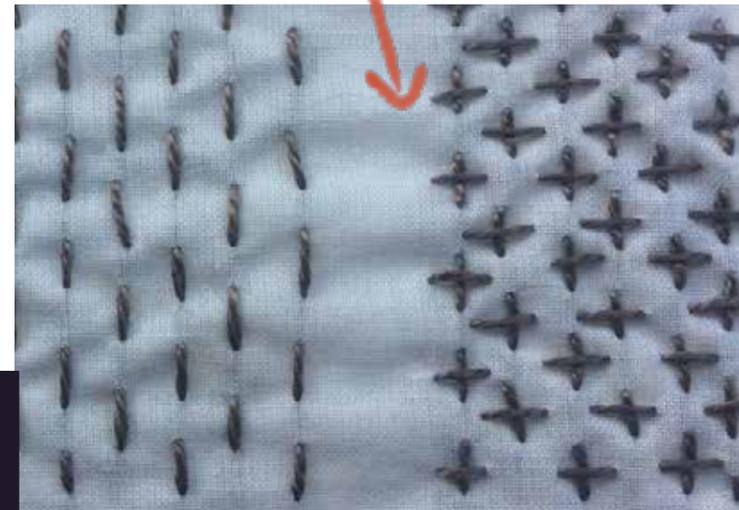
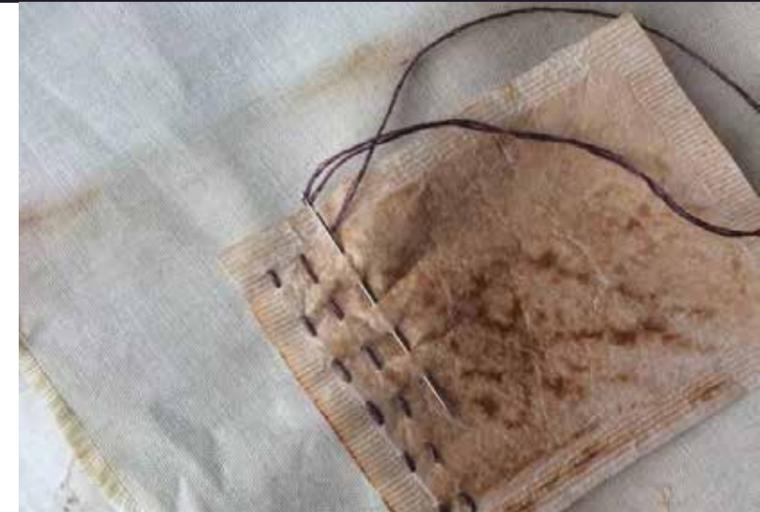
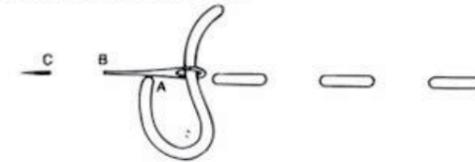
I hope you will enjoy having a go at this style of embroidery yourself. You will need some basics to get you started, a piece of medium weight calico, a selection of other fabric you can layer onto the calico, some embroidery thread, and a needle.

You may want to add extra fabrics or different threads that you already have. These do not have to be newly purchased or special items - for example you might have ribbon left over from a present or old clothing, that you no longer wear. Slow Stitching is the practice of hand sewing with intention and thoughtfulness whilst giving us the perfect time to take a break from the hustle and bustle of everyday life.

This sewing method focuses on using simple hand stitching techniques and processes and gives total creative freedom. You do not need to have an extensive knowledge of stitching or perfect technique. This type of work is made up mostly of a basic running stitch.

Running Stitch

We can use this basic stitch in different ways - some are shown below. Feel free to experiment with your own ideas - it is your project!



I use natural dyes to colour fabrics and threads for my work. You might like to try this. One of the easiest ways to change and mellow the colours is with tea.

Make up some strong tea and let your materials sit in it until it goes cold, let it dry and you are good to go. You might also want to keep and dry the tea bag!

Dry flat on some of your fabric (which might give you interesting stronger marks too), once dry cut a small slit on one side of the tea bag and shake out the tea.

Here is an example of some of my work - I hope this will inspire you to have a go and remember you do not have to over think this, just start and enjoy. Happy stitching!



Meet the maker



Jayamini de Silva

Jayamini de Silva, better known as "JammiArt", is an artist, art practitioner and trained adult art tutor. Jayamini was born in Galle, Sri Lanka and has received training in China and the UK. She is based in the North East of England. She mostly works with school children, providing various multicultural art workshops.

However, she also provides services for all age groups, including one-to-one lessons, group teaching, and a multitude of other artistic activities.

She has operated across the North East for over a decade. Jayamini also exhibits her work nationally and internationally.



Inspiration from the collection



Chrysanthemum by Harold Newman 20th century Oil on board

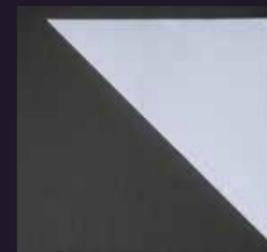
Origami paper flowers

Today you are going to be making some colourful origami paper flowers. You have your materials pack, which includes a step-by-step instructions sheet for you to follow. Good luck with your crafting!



You will need:

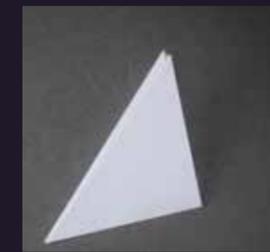
Five 15x15cm origami papers, scissors, an art straw, a glue stick and a pencil.



Fold the origami paper in half (corner to corner) so that the pattern faces inwards. It should look like this.



Then fold the triangle into half (corner to corner) again for 2nd time.



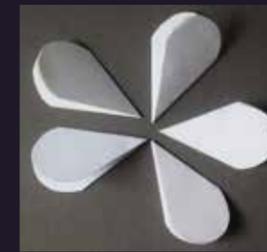
Repeat the folding for a 3rd time to make a smaller triangle



Repeat steps 1-4 with all five pieces of paper to make 5 small triangles.



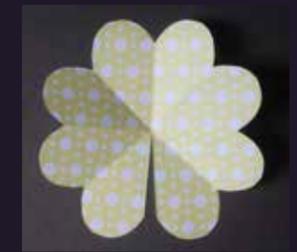
Draw a petal shape. The straight edges should be 5.5cm.



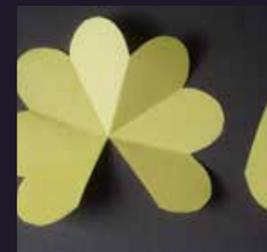
Cut the shape out with your scissors. Repeat with all 5 petals.



Unfold all 5 petals into flowers. Number the layers 1-5.



Cut a slit to the middle of layer 2.



Cut one petal off layer 3.



Cut two petals off layer 4.



You should now have 9 pieces. Number them 1-9 from smallest to biggest.



Use the scissors to curve the top of the petals. Watch those fingers!



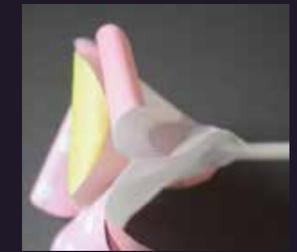
Repeat the same for all the pieces.



Put flowers 1-3 and flower 9 aside. Glue the other layers into flower shapes by overlapping petals.



Then take the art straw and begin to glue the layers onto it.



Continue assembling layers 1-9.



You can cut a tiny hole in the middle of each to get it onto the art straw. Layer number 9 is added last.



Final product. Well done!



Meet the maker



Marián Hernández Villada

Marián is a professional artist and art workshop facilitator based in the North East of England. In 2015 she completed her MA in Fine Art and Education and the following year her work was exhibited at the BALTIC Centre for Contemporary Art.

Marián likes to work in a variety of media, including watercolour, pastels, acrylics and photography, and she loves to share these passions with others. In 2018 she founded Callooh, a company which aims to make art accessible to all sectors of society by delivering art workshops in which participants are given the tools which enable them to freely explore their own creativity and ideas.

Marián works with museums and galleries delivering workshops to the general public, to people with dementia and their carers.

You can see some of Marián's work on her Instagram @callooh.co.uk or see what she is up to on her Facebook page @CalloohArt.



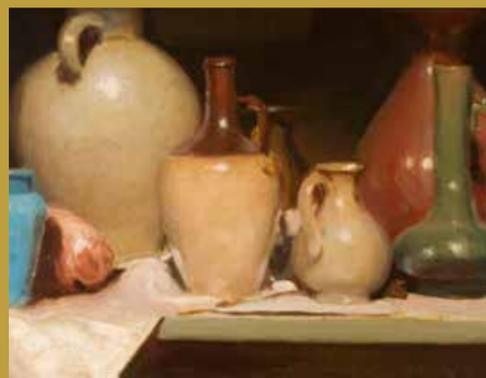
We are going to paint a still life in watercolour.

A still life is a work of art typically depicting commonplace objects which are either natural (food, flowers, shells, etc) or man-made (drinking glasses, books, vases, etc).

Here is an example:



Bowl of lemons
Watercolour on paper by Marián Hernández-Villada



Inspiration from the collection

Oil on canvas, entitled 'Still Life 1919', by the artist Byron Eric Dawson



Today we are going to paint an arrangement of pumpkins. I have included a reference image for you to use, but you can use another one if you prefer.

If you wish, you can create your own still life arrangement. Look around your home for objects that catch your eye, gather them all together and arrange them on a table.

Then draw and paint that instead of the pumpkins. (Note: children should ask adults before handling anything fragile or someone else's possessions).

The same image in black and white helps you to see its tonal values, that is to say, the darker and lighter areas.

TOP TIP: Photograph your arrangement so that you can use the image as reference instead of the real objects. Then you won't have any problem if the light changes, some of your plants and flowers wilt, or your arrangement gets knocked over by accident.

First, gather all your materials: your reference image, paper, brush, watercolour tablets, a small container filled with clean water and a plate or palette to mix colours in. A few paper towels might also come in handy.

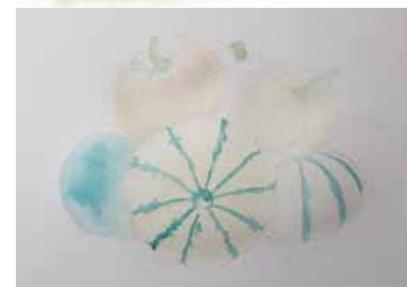
Place your watercolour tables (the blocks of colour you got with your pack) on a plate or small container, such as an empty yogurt pot, and wet them with a bit of water to activate the paint.

Pick up some clean water with your brush and make a small pool on your plate or palette; then pick up some paint from one of the tablets and mix it with the water - you have now created a "wash". The more water you use, the lighter your colour will be. Repeat this process for all the colours.

You can mix colours to create new ones but careful, mixing more than three at a time can produce "mud"!

MIXING COLOUR TIPS: experiment by mixing blue and yellow in different amounts to obtain different shades of green, as seen on the example. Mix red and yellow to create orange. Always start with the lightest colour first, and then add the darkest colour bit by bit. Try other colour combinations and see what happens!

Sketch your composition in pencil. Don't press too hard with the pencil; draw very faint lines so that they don't show through the paint.



Start painting your shapes. Wait until each wash is dry to add another one on top and intensify the colour.



Continue building layers of colour. Wait until each layer is dry to paint the next one if you want crisp edges. But if you want your colours to run and blend on the paper, go ahead and add more paint to a wet layer.



Add the darkest details at the end. And you have now painted a still life! I hope you had fun!

Meet the maker



Keely

My name is Keely and I'm the designer and creative behind kppapercuts. I always thought I didn't have an artistic bone in my body! When I was at school I always struggled in art class and although I loved playing with colour and patterns I didn't take art any further than my third year.

Then about four years ago I stumbled across paper cutting on Facebook. I'd never heard of it before but as soon as I saw it I thought 'I'd love to give that a go!' So I got myself a starter kit that had some shapes and pictures to practice with and just dove straight in. The first time I put blade to paper I was totally hooked!! I knew I'd found my creative outlet and spent the whole day (and pretty much every day since) cutting.

My first paper cut was very rough around the edges but I loved it. Since that first cut I've never looked back. No sooner had I cut all the pieces in the kit I started playing and drawing my own designs. I experimented with lots of different paper and styles and found I loved using pearlescent papers and using them to create pieces with natural motifs and geometric designs. I filled my house with my own art very quickly and all my family and friends have houses full of it too! It was their love of what I created and encouragement that made me start my business, kppapercuts, to share my art with the world. I've come along way since that first day! I've got my online shop, I've created a starter kit of my own so others can learn this wonderful way of creating art and I'm going to be running workshops too! I absolutely love what I do and I love sharing it with you all.

kppapercuts
Hand Cut with Love

Inspiration from the collection

Sculpture, Jane Muir Tree, 2006

Stoneware with cream slip, mottled grey and white glazes. The John Christian Collection of Studio Ceramics 2018

Create a woodland scene

Go for a walk to the park or local wooded area and if you can take some photos of the trees around you or take your sketch book and make some drawings of what you see.

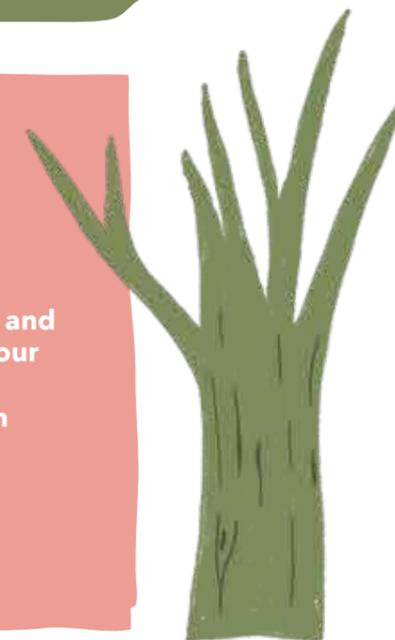
You could also look at images on Google or the Shipley website for inspiration.

What you'll need:

Paper
Scissors
Glue
Pencil

Let's get started...

Draw some trees. You'll want to draw small and large trees so you can add perspective to your finished collage. Draw each tree separately so that you can change their positions when creating your scene.



Cut out your trees using scissors or a craft knife. Depending on the paper you are using you could add some details to give a bark effect using a pen or pencil.

Then start arranging them onto your background paper to create your scene. Play around with different layouts and layers before you stick anything down.



Stick down your trees on to your chosen background paper or card. Try not to use too much glue on each tree. Some pieces not completely stuck will create little shadows and add more depth to your collage.

Once dry, you can pop your woodland scene into a frame and display it with pride!



20th century bangle
by Peter Chang

Drawing tasks

- Do a drawing of your favourite piece of jewellery.
- Create a new design for a bangle.
- Collect together everyday objects made from plastic. Arrange them into a still life set up and draw it.
- **Use the space below to create your design:**

What do you think of this bangle?

How would you describe the lines, shapes, colours?

Who do you think would wear this?

What does it remind you of?

How would you feel if you were wearing it?

About the work

This brightly coloured bangle was made by Peter Chang. Chang was born in 1944, and trained at both the Liverpool school of art and the Slade School of art in London.

He is trained in sculpture and jewellery design and has exhibited work in both Europe and North America. His work uses coloured plastics to create very complex pieces of jewellery. This piece was shown at Rifat Ozbek's fashion collection show in 1988.

Jewellery is traditionally considered an investment because of the precious materials from which it is made. This bracelet however is made from an acrylic sheet recycled from discarded plastic objects including felt tip pens, toothbrush handles and broken toys.

This choice of materials introduces an element of contradiction, producing an object made to last from disposed of material.

If you would like to study further at the Shipley Art Gallery, speak to a member of staff or look on our website for upcoming learning opportunities. You can follow us on social media too.



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Contact **Marian** at www.callooh.co.uk

Contact **Keely** at www.kppapercuts.co.uk

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