



THE
SHIPLEY
ART GALLERY

Winter Wellness Art

for adults



Recommended for 16+
Activities to de-stress and
realise your creative potential

TYNE & WEAR
archives &
museums



Supported using public funding by
ARTS COUNCIL
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LET'S *create* THIS *winter*

Welcome to The Shipley Art Gallery's Winter Wellness 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.

Winter - A beautiful time of year

Winter is such a beautiful time of year. Nature is changing all around us. One of the most satisfying activities in life is making something from scratch with your own hands. The activities in this book have been chosen to allow you to make items as gifts or to decorate your own home.

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 Winter Art?

- **No previous skills are needed for the exercises.**
- **They help you to feel in touch with your home, 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 Winter Art community and share your work online.**
- **You can continue to develop your art in adult classes at the Shipley.**



Winter scene 1850 (d) by Andreas Schelfhout

The benefits of slow looking

What is slow looking?

Slow looking is about you and the artwork; allowing yourself time to make your own findings and form a more personal connection with it. Give yourself time to look around and really absorb your surroundings. Stay connected to the outdoors too this winter - wrap up warm and head outside. Trees provide homes for all sorts of animals - can you see trees from your window? In your garden? At the park? What can you hear? Go for a walk in the woods or on the beach and turn it into a scavenger hunt. What can you find? There will be many beautiful objects you can collect and take home to display.

Inspiration from the Collection

You can find this winter scene and many more seasonal themed artworks in our exhibition 'Treasures of the Shipley Art Gallery.' Take time to look at each painting and imagine yourself in the scene. What would you be able to hear? How would you feel? What is the weather like? What might you be able to smell? When you take part in long periods of slow looking, you will find a gradual opening of your senses, a deepening of your focus on the art or object you are looking at and an awareness of your surroundings. If you are unable to visit the gallery in person you can search our collections online at shipleyartgallery.org.uk/collections/collections-search

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.

Introduction

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. All you need is a pen, a piece of paper and a little bit of guidance to get started. Over the next few pages, I'm going to be taking you through the basics of uncial script. This is a great calligraphy alphabet for beginners as there are just 26 characters - no upper or lower case, just a simple A to Z.



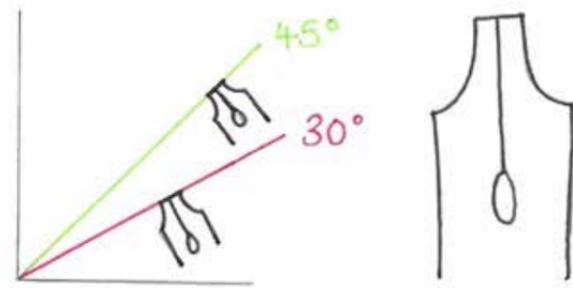
Inspiration from the collection



Paper packet containing pen nibs, manufactured by Swan, D. Leonardt and Co. This mid 20th century paper packet was issued by Barclay's Bank and originally held 10 shillings in 3d pieces.

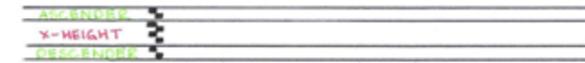
Uncial Script

Uncial script is synonymous with medieval writing and illuminated manuscripts, such as the North East's very own Lindisfarne Gospels. The letters have a round and legible form and are written with a broad-edged nib held at an angle of 30 degrees.



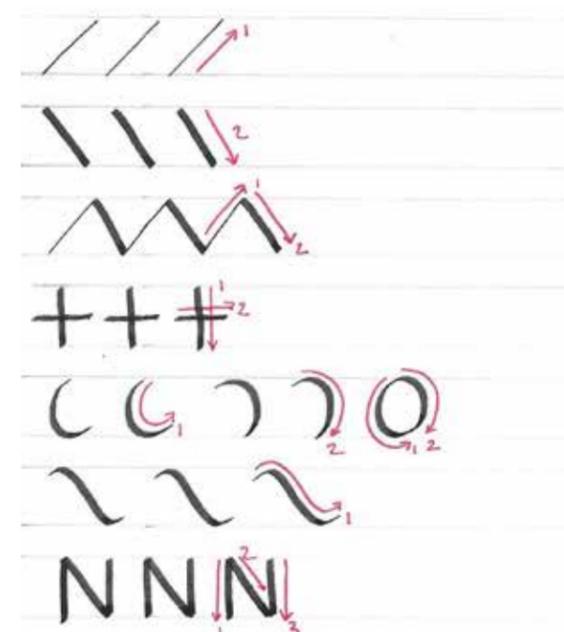
Broad-edged nibs have a flat, squared-off tip, which can vary in width. The wider the nib, the larger the writing. The pen we will be using is 1.5mm wide. Broad-edged nibs produce thick and thin lines when the nib is held at a steady angle while writing. This contrast between thick and thin strokes is what differentiates calligraphy from handwriting.

Broad-edged pens are used for many traditional calligraphy scripts. Each one has different rules regarding nib angles, letter height and width and whether the letters are upright or slanted. They all have guidelines that are divided into three parts - the ascender, the x-height and the descender - to keep your letters consistent. Uncials have a small x-height of three to four nib widths, with ascenders and descenders of two nib widths. To draw up your guidelines, hold your pen on its side and make a notch. This is one nib width. Add more underneath, leaving no gaps. You can also use a ruler and multiply the width of your nib by the number of nib widths you need. For example, 2 x 1.5mm is 3mm for the ascender and descender and 4 x 1.5mm is 6mm for the x-height.



Getting to grips with a calligraphy pen.

To get used to writing with a broad-edged nib, first try these warm-up exercises. Hold your nib at a 45 degree angle, so you get the thickest and thinnest possible lines:



The Uncial Alphabet

As with most traditional calligraphy scripts, the uncial letters are formed via a series of strokes, rather than in one fluid motion like handwriting. I have broken each letter down into a series of numbered strokes. Don't forget to set your nib at 30 degrees and hold it steady as you write. Use the guidelines and make sure the strokes touch the lines.



What next?

When you're feeling confident 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! Most of all, relax and have fun and enjoy the mindful element of calligraphy.

If you have any questions, please don't hesitate to get in touch.

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E-mail: info@creative-calligraphy.co.uk

f facebook.com/creativecallig

t twitter.com/creativecallig

i instagram.com/creativecalligraphyuk

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.

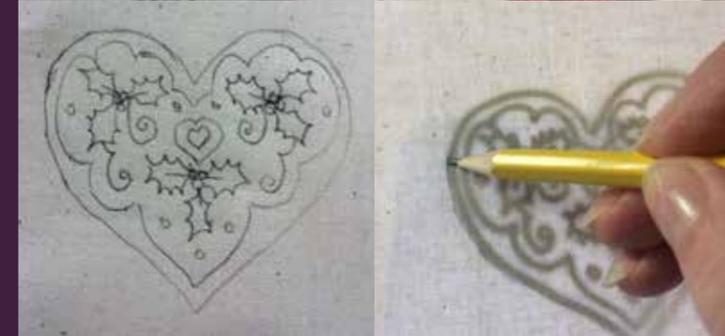
Winter Heart - Redwork embroidery

Redwork embroidery started at the School of Art Needlework, which was founded 1872. It was set up by Victoria Welby with support from William Morris, his daughter May and other friends in the Arts and Crafts Movement. Redwork incorporates embroidery designs in all red thread using some basic stitches. Simple but extremely effective, it can be used by both newcomers and the more experienced stitchers. The all-red designs always make me think of the festive season so are lovely for winter months.

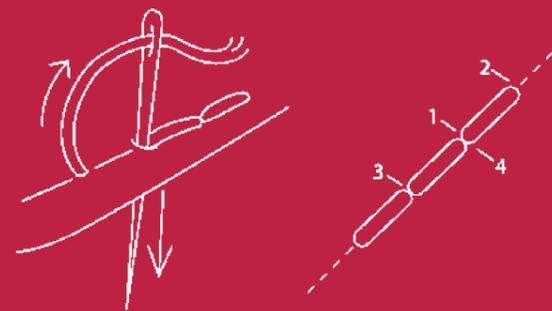
I have designed a winter heart incorporating some holly-shaped foliage.



This is thicker and stronger than you will need - but that is so it is easier to see through your fabric. Just trace a thin line with a pencil - you will cover this line in stitch, so it won't be seen.



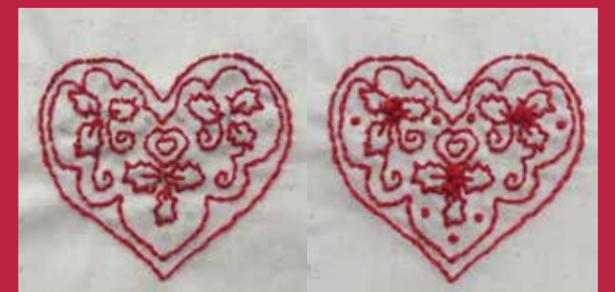
Backstitch



You can use a basic backstitch to stitch over your pencil lines. I used 3 strands of stranded embroidery thread - but if you want a finer finish you could go down to two strands.

I always like to start with the outside straight lines as this helps me practice my spacing before I do the more complicated stitches in the centre. Back stitch over all the lines. Leave the dots and berries, I have added a French knot for the spot shapes. If you have not done this before you might want to practice this before adding them to your heart.

I hope you enjoyed stitching your winter heart. Perhaps you might be inspired to do your own design. I'm planning to use my finished piece on the front of a card - what will you do with yours?



Inspiration from the Collection

This 19th century embroidery piece was designed and made by Mary A. Pallister in 1888. It features a narrow border around the outside and a central design of numbers, alphabet letters and animals.



Embroidery sample, 1888 by Mary A. Pallister

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.



Make an origami kimono greetings card

I'm going to show you how to make an origami kimono greetings card. You can use these unique cards for any occasion. Once you have your materials ready (see opposite) follow the step-by-step instructions on the next page - good luck with your crafting!



Potichomania globe, c. 1850, Shipley Art Gallery

Inspiration from the Collection

This potichomania globe features coloured pictures in paper pasted on the inside of a clear glass globe. Illustrations include animals, people, flowers, shells, transport, plus the town crests of Herford and Northampton.



You will need:

- 5 different origami papers
- A blank card
- An envelope
- A glue stick



Fold the origami paper in half so the pattern faces outwards.



It should look like this on both sides.



Open it outwards, then fold the right edge into the middle.



Repeat with the left edge, then turn it over.



Fold the right edge into the middle.



Fold the left edge into the middle.



It should look like this.



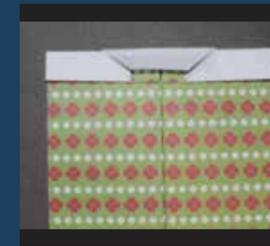
Fold the top edge down, roughly 1cm in.



Unfold the middle segment upwards.



Push both sides of the pocket down to form two triangles.



Fold it back over as shown above.



Fold the top half of this flap up, it should now have four triangles.



Make a fold roughly 1/4 from the top, folding the bottom 3/4 upwards.



Fold it back over so that you can see the three flaps at the top.



Fold the right flap in half inwards, which should form a triangle.



Repeat the same on the left flap.



It should now look like this.



Fold the right flap out diagonally.



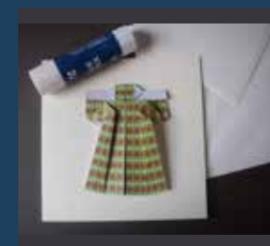
Do the same on the left side, so it looks like this.



Fold the bottom corner of the right sleeve backwards.



Do so again on the other side.



Finally, use your glue stick to stick your piece onto the card.



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.



Draw your own winter landscape

We are going to paint a winter landscape in watercolour, using a cling film technique. A landscape painting represents a view of the countryside.

Here is an example:



Mountains in watercolour, Marián Hernández Villada



Inspiration from the collection

Dutch Winter Scene, 19th century, in the style of the artist Andreas Schelfhout

Start your activity by finding an image of mountains, or use any of the images in this...

You can find an image you like, or use any of the images in this demonstration as a reference. Your aim is not to copy the mountains exactly, but to experiment with the cling film technique, which creates the appearance of a rocky surface.

1. First, gather all your materials listed above. A piece of scrap paper might come in handy too.

2. If you are working with watercolour tablets, place them on a plate, palette or small container, such as an empty yogurt pot, and wet them with a bit of water to activate the paint. For this demonstration, the colours I have used for the landscape are French ultramarine, Prussian blue and violet for the mountains, plus a touch of brown for the house and foreground.



3. Pick up some clean water with your brush and make a small pool on your plate or palette; then pick up some watercolour paint 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 are using. The cling film technique will work better with strong colours and lots of pigment, so try not to make your washes too watery. It is a good idea to test your colours on a bit of scrap paper first.

4. Lightly sketch your composition in pencil. Paint the mountains using two shades of blue and a touch of violet - don't mix the colours beforehand, just let them mix on the paper as you paint. While the paint is still wet, lay a piece of cling film on top of your mountains and scrunch it up to imitate the appearance

of rocks. You can also paint one mountain at a time if you prefer.



5. Leave the paint to dry off completely. Do not be tempted to lift the cling film too early, or you will lose the effect! Once the paint is completely dry, carefully peel off the cling film to reveal your mountains.



6. You can add some extra washes of colour to darken your mountains in some areas, taking care not to cover up the lines created by the cling film. Work quickly and do not overwork your paint, because new wet washes can disturb the paint underneath. If the mountain in the background is lighter than the one in the foreground, this will create the illusion of depth.



You will need:

A reference image

Paper

Paint brush

Watercolours in French ultramarine, Prussian blue, violet and burnt umber (brown)

A small container filled with clean water

A plate or palette to mix colours

A few paper towels

Cling film

7. Time for some final details: for the ground, add some very light touches of blue and brown, leaving some white space to create the illusion of snow. Paint some trees and a small house. Make all these details really small to give your mountains a sense of scale. And you are done!



TOP TIP

Have a piece of scrap paper handy and try your washes on it before you apply them to your artwork - this way you can make sure to have the intensity of colour you require. For example, I have used very watery (diluted) paint for the ground in my picture. In any case, if you make a mistake, it is possible to lift off paint while it is still wet with a clean paper towel.

Bonus image

If you have a white pen, white acrylic paint or gouache, you can add some snowflakes to your mountains, as I have done in my example. Have fun and happy painting!



Meet the maker



Keely

Keely is the designer and creative behind kppapercuts. She discovered her passion for papercutting through Facebook around four years ago. After ordering herself a starter kit and experimenting with different papers, designs and motifs, Keeley soon decorated her house with her work and shared her creations with friends and family.

Keeley has since launched her own online shop, created a starter kit for beginners and is planning to run workshops too. She also featured in this year's Kirstie's Handmade Christmas with Kirstie Allsopp on Channel 4.



Inspiration from the collection

Collection of watercolour drawings of British plants, No. 325. Made 1863

Create a Winter Wreath



What you'll need:
Paper plate/Cardboard
Scissors, Paper, Glue, Pencil



Step 1

Cut out the middle of your paper plate to create your wreath base. If you'd like to make a larger wreath you could use a compass (or two different size plates) to cut out the same shape from some cardboard.



Step 2

Draw your holly leaves and berries. Make them different sizes to give a more natural feel to your finished wreath. You'll need twenty to thirty leaves if using a paper plate and around ten to fifteen berries.



Step 3

Cut out your leaf and berry shapes using scissors and, if you want add some vein details to some of the leaves with a pen (you could even use a glitter pen if you have one).



Step 4

Arrange your leaves around the plate, trying to cover all the white. Once you are happy with how it looks, use your glue to stick them all down.

Step 5

Arrange and glue down your berries to add some extra colour. If you feel it needs more berries then add as many as you like. You could even glue some sprigs of pine or dried fruit to add a more luxurious touch.

Step 6

Make a loop of string or ribbon and glue this to the back of your wreath so you can hang it up. It would look fab on your wall or in your window over the festive period.

The Shipley collection has many different animals depicted in the collection. Let's have a look at two dogs from the collection. We have 'Blue Whippet' by Brendon P. Hesmondhalgh. He is part of our ceramics collection and very popular with our visitors.

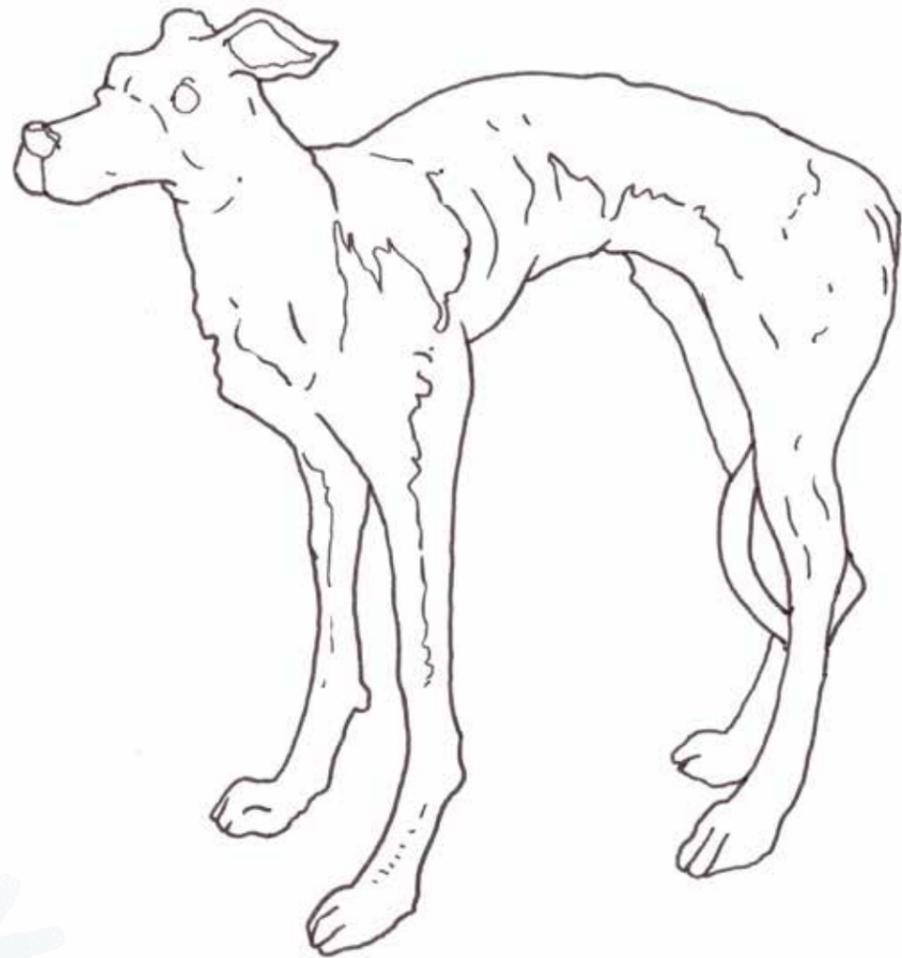
Could you make an animal sculpture at home?

What materials could you use?

Here is a copy of Blue Whippet for you to colour in. What colour or pattern could he have? Be as imaginative as you can.



Blue Whippet, 1998 by Brendon P. Hesmondhalgh

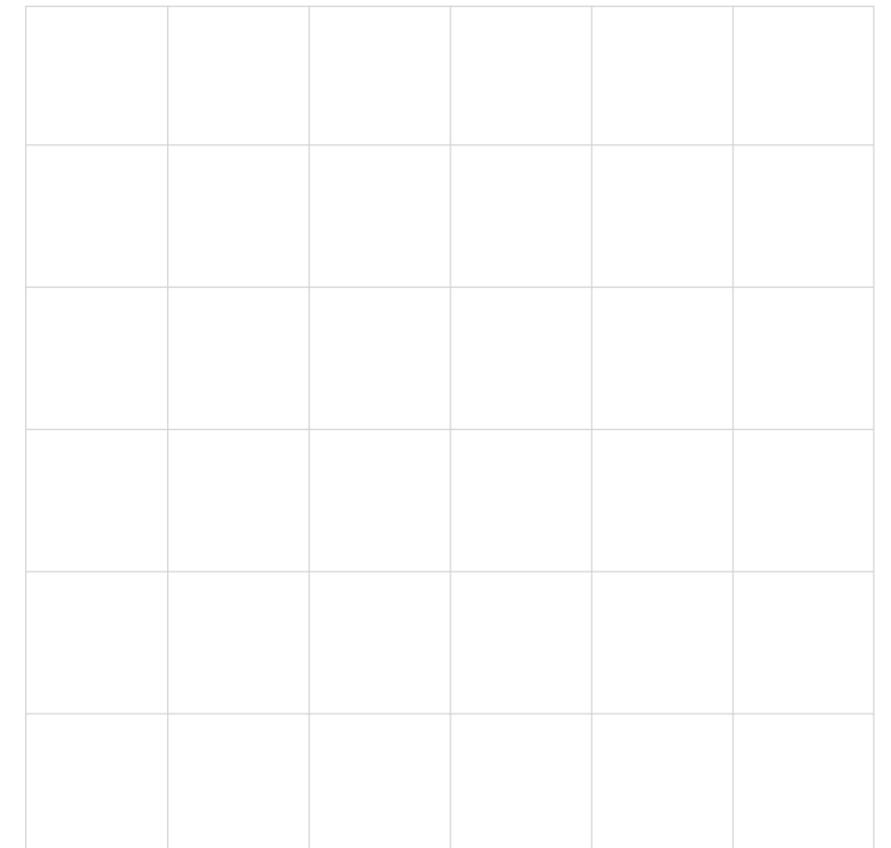
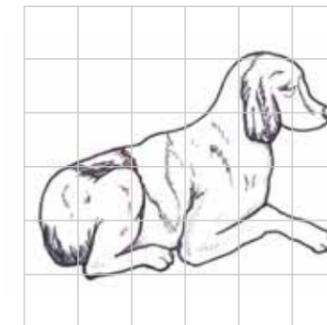


Christ Washing the Disciples' feet', by Jacopo Robusti (Tintoretto), circa 1547

We have a huge painting by the artist Tintoretto which depicts 'Christ washing the disciples feet'. In the foreground you can see a dog.

Try and create a pet portrait, or a portrait of your favourite animal.

Use this outline of the Tintoretto dog as a starting point to get you sketching.



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.



shipleyleftgallery.org.uk

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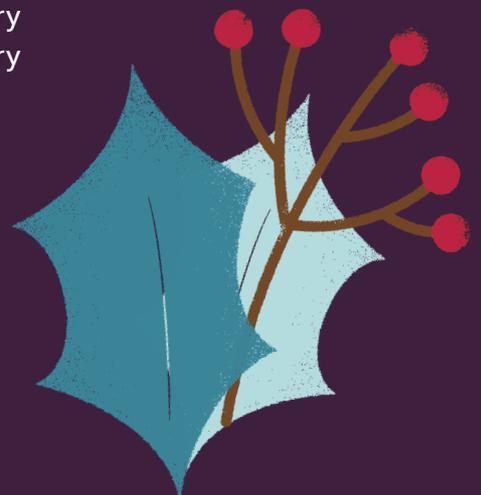
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