

SPRING *Wellness*



THE
SHIPLEY
ART GALLERY

Activities to de-stress and
realise your creative potential



Supported with public funding by
**ARTS COUNCIL
ENGLAND**



LET'S THIS *create* *spring*

Welcome to the Shipley Art Gallery's spring art booklet. This booklet has been created by the Shipley team, local artists and art practitioners from across the North East of England.

Each art activity has been inspired from paintings and craft collections held within our art galleries. We hope that you find these activities relaxing and that they help you to develop your creativity or try something new. This creative resource has been made possible by funding from the People's Postcode Lottery.

The activities in this booklet have been designed in a simple, step-by-step format for you to follow at your own pace. They are designed in bold, bright colours to keep your mind focused and challenged.

What are the benefits of creating art in the spring?

- Art makes you more observant.
- Being creative is relaxing and absorbing.
- It helps you to develop patience and steady concentration.
- Art boosts self-esteem and provides a sense of accomplishment.
- Art can reduce stress by momentarily taking your mind off life's everyday worries and cares.
- You can join in our community and share your work online.
- You can continue to develop your art in adult classes at the Shipley.

The benefits of slow looking

What is slow looking?

Slow looking is simply the art of taking time to carefully observe more than the eye can see at first glance.

Give yourself time to look around and really absorb your surroundings. Stay connected to the outdoors this spring - and get closer to nature. Trees provide homes for all sorts of animals - can you see birds nesting in the trees from your window? In your garden? At the park? What can you hear?

Go for a trip to the woods or to the park and witness nature springing into life.



Portrait of Stephen Brownlow or 'My Neighbour', 1892, Ralph Hedley / Shipley Art Gallery

Inspiration from the Shipley Art Gallery

In this portrait by Ralph Hedley, the Newcastle artist Brownlow is shown mixing colours on his palette in his studio in New Bridge Street, Newcastle. A model stands in the background, wrapped in a blanket. Stephen Brownlow painted landscapes, seascapes, animal studies, and some figure scenes. Ralph Hedley was a friend of Stephen Brownlow and had a studio nearby.

You can find this portrait 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](https://www.shipleyartgallery.org.uk/collections/collections-search)

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.

Jayamini works with all age groups, providing multicultural art workshops, one-to-one lessons and other artistic activities.

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



'Roses for the Invalid', 1894 (d), Ralph Hedley / Laing Art Gallery

Inspiration from the Laing Art Gallery

In this scene, a young woman is cutting roses to brighten up the room of an ill person. Her blue-grey cap is a type worn in the fishing village of Staithes in Yorkshire, where the artist Ralph Hedley frequently visited. This picture illustrates his growing interest in painting natural light effects in the 1890s.

Make a red paper rose

You will need:

- 21 x 21cm red paper
- 10 x 20cm green paper
- 3 x 10cm green paper
- 3 x 5cm green paper
- PVA glue
- A pair of scissors
- A pencil

Make a red paper rose



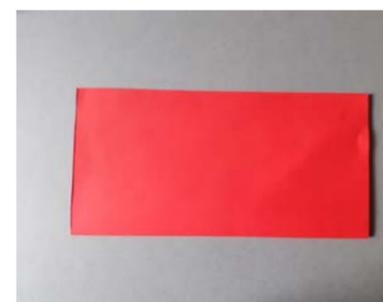
Roll the largest piece of green paper (10 x 20cm) from corner to corner.



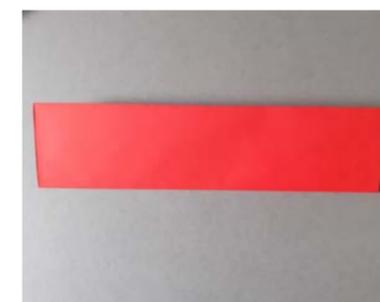
Glue the roll together at the end to secure it. Cut the two ends to make a cylinder.



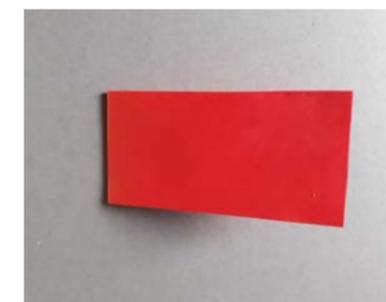
Fold the red piece of paper in half lengthways.



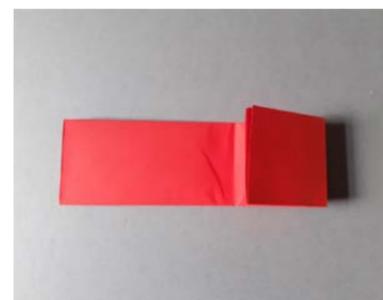
Then fold in half again in the same direction.



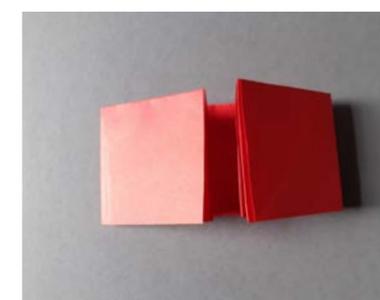
It should look like this



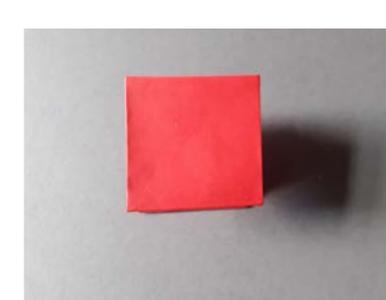
Fold the red strip of paper in half again



Open it out and fold the two ends to the centre line...



...so it looks like this.



You should produce 16 folded squares.



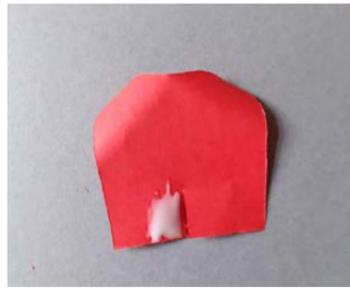
Draw a petal shape. The straight edges should be 5.5cm.



Draw a petal shape on the red folded paper. Cut this out to make 16 identical petals.



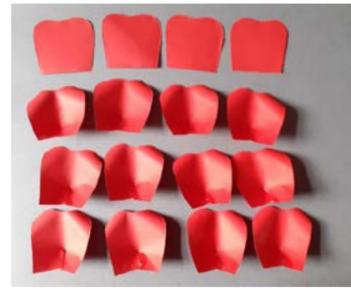
Use a pencil to curl the edges of the 12 slit petals.



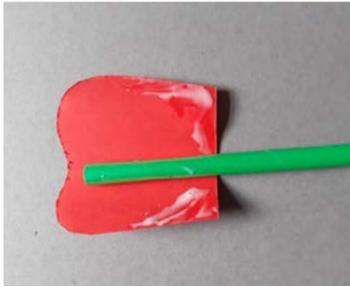
Add a little glue on one side of the slit.



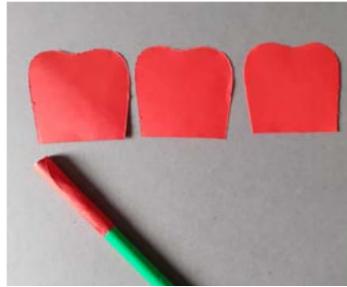
Cross the halves of the slit and stick it into place to create a curved petal.



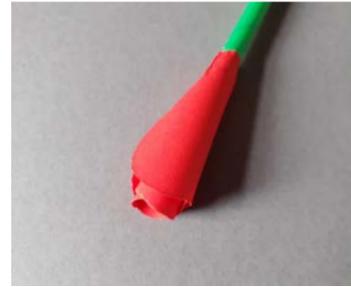
Repeat for all 12 slit petals.



Add glue to the edges of the remaining 4 petals. One by one, roll and attach the petals to the stem to create the centre of the



One by one, roll and attach the petals to the stem to create the centre of the rose...



...so it looks like this.



Add the curved petals, putting glue at the base of each and attaching it to the rose.



Place each petal in a gap between two petals.



It should look like this.



Get the smallest green piece of paper (5 x 3cm) and cut a zigzag shape.



Glue this to the base of the rose.



It should look like this.



Fold the last bit of green paper (10 x 3cm) in half.



Next, cut two leaves out. You can fold the paper in half again to do so. Cut a small slit up the centre line of the leaves to make them easier to attach.



Add the leaves to your stem to complete the rose.

Meet the maker



Keeley

Keeley is the designer behind kppapercuts, who discovered her passion for papercutting through Facebook.

Keeley has since launched her own online shop, created a starter kit for beginners and is planning to run workshops. In December 2020 she featured in Kirstie's Handmade Christmas with Kirstie Allsopp on Channel 4.

Inspiration from the Shipley Art Gallery



Still Life, Flowers', 20 century, Robert Ernest McEune / Shipley Art Gallery

Make a flower garland

"I love spring and seeing all the new flowers appear to fill the world with colour! To celebrate this I've created a spring flower garland you can make to add a splash of springtime to your home."

This project is suitable for all ages but little ones may need some help from an adult to cut out the shapes.

Materials you'll need:

- Paper in various colours - use what you have, even old wrapping papers would be great
- Scissors
- A pencil to draw your shapes
- String to hang your finished garland
- Glue



Step 1

Start out by drawing some petal shapes on to your chosen papers.

Draw long, thin petals for your daisies (about 15 per flower) and broader petals for your daffodil (about 6 per flower). You'll also need to draw a circle for the centre of each flower. For the daffodil, the edge needs to be wavy rather than smooth. Draw another two circles that you'll use to stick your petals to.



Step 2

Cut out all your petals and their middles. Stick each petal to the backing circle. Overlapping them slightly will help to give each flower a more realistic look.



Step 3

Once you're happy with the flowers stick their centre circle on top of the petals. Carefully pinch the end of the petals to add to the 3D effect of each flower.



Step 4

Make a loop of string for each flower and attach it to the back of each one using some sellotape. You'll use this to thread your flowers on to the garland.



Step 5

Thread each flower onto your string and hang up in a sunny spot. They'd look fab in your window or along a shelf edge. I've made two of each flower for my garland but you can make as many as you like. The flowers would also be lovely for a handmade card or you could even create a bunch of them and put them into a frame as a gift.

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 Shipley Art Gallery

Sampler, Mary Turnbull



Sampler, 1850 by Mary Turnbull / Shipley Art Gallery

Make your own sampler

Needlework samplers have a rich history - some of the oldest found date back to 15th century. The word 'sampler' comes from the old French term 'essamplaire' which means 'an example'.

Needleworkers used samplers as a way of recording stitches and designs that they had learned or copied. These records traditionally included names, initials and dates.

Learning to stitch was considered an important part of a young girl's education in many cultures. Samplers were created by both experienced embroiderers and children. Traditionally many of the samples were worked in cross stitch, with words, alphabets and motifs in their designs.



Samplers are still widely stitched today and there are many commercial kits available to buy. They are available in many styles and designs, including traditional, modern. There has been a resurgence of pieces commemorating special events like births or marriages. Samplers with sentimental messages have become very popular and make nice personal gifts.



A sampler is a great way to record your progress and try new stitches. These can be as simple or elaborate as you like. Your sampler can be any size. In fact, 16th century samplers on linen cloth were between 15-23cm wide! Tip: start by drawing simple lines in pencil (or a vanishing pen if you have one) and fill the line with a stitch.



This is an example of a few basic embroidery stitches to get you started. Mixing up the colours and threads can change the way the stitches look. You could also play with spacing and shapes.



It might be fun to add your name and the date - again you could mark this out with pencil first. Trace the letters if you do not feel confident in going straight onto the fabric freehand. You could use one of your favourite stitches to outline this and any other shapes. With practice you could add more patterns and motifs.



Hope this gets you started on your own sampler ideas. Happy stitching!

Meet the maker



Angela Reed

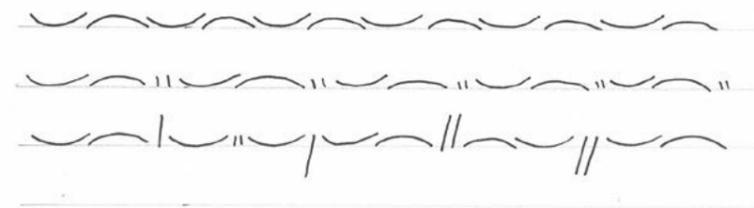
Angela Reed was introduced to calligraphy by her art teacher at the age of 12. After working for 13 years as a journalist, she set up Creative Calligraphy in 2014 and has since taught 'the art of beautiful writing' to hundreds of people in the North East.



Calligraphy comes in all shapes and sizes and different styles require various tools. This script, however, can be done with a regular pen - or pencil. Fineliners are perfect, but feel free to use whatever you have to hand to write with. You can use regular lined paper from an A4 pad or notebook, or draw your own lines on some plain paper (1cm or 1.5cm apart is a good size to start with) with a pencil and a ruler.

Hans Joachim Burgert's Akim script

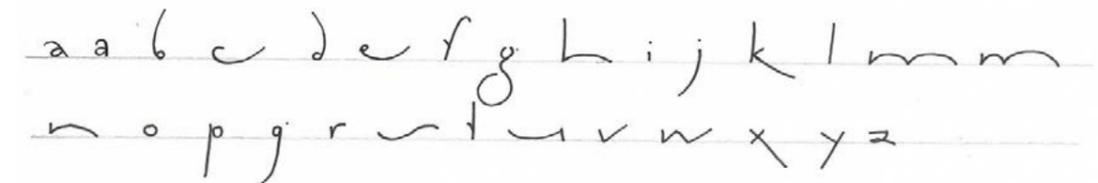
Hans Joachim Burgert (1928 - 2009, born in Berlin) was a German calligrapher, sculptor and educator. He was instrumental in the foundation of the Berlin Calligraphy Collection at the Akademie der Kunst in 1999, donating 70 of his own works. His akim script is a rhythmic, linear script, based on swinging arches.



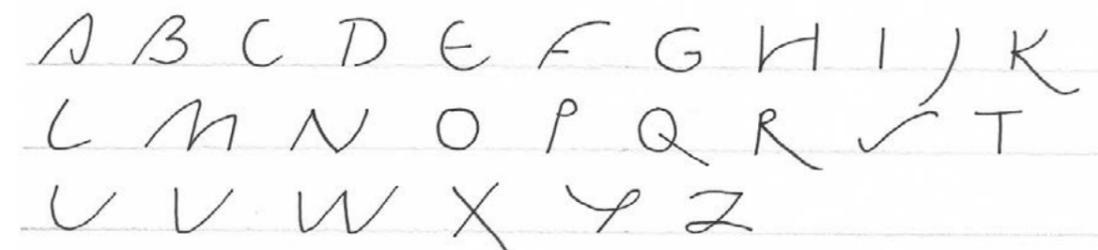
Warm-up exercises

1. Start by making a pattern of arch shapes.
2. Add interest by inserting small vertical strokes.
3. Extend these vertical strokes to form ascender/descender lengths.

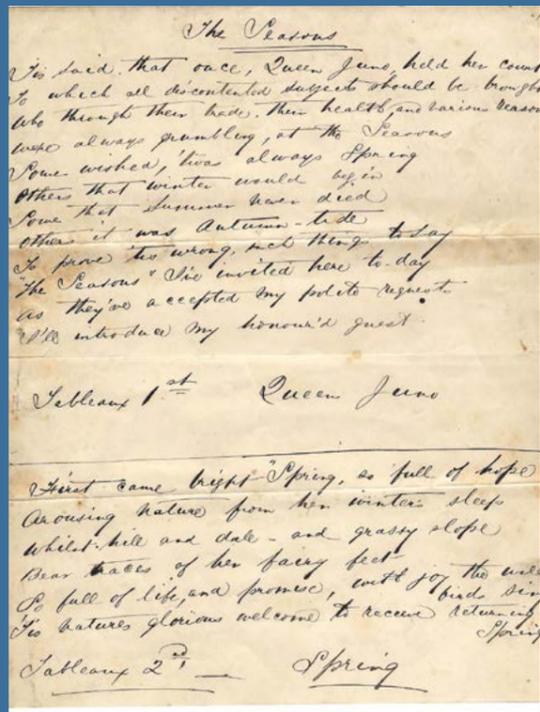
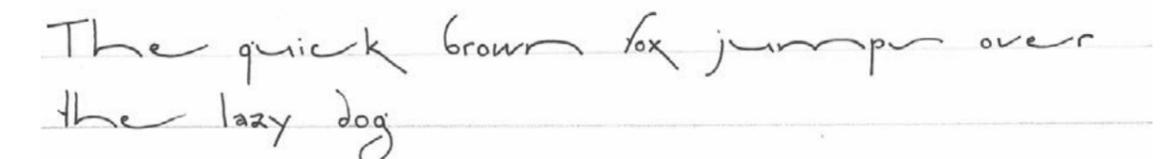
Lower Case Letters



Upper Case Letters



Pangram



Letter to Ralph Hedley, paper with verses for tableaux representing Spring / Tyne & Wear Archives & Museums

Inspiration from the Shipley Art Gallery

On the left is a letter to Ralph Hedley from F. Bousfield. It reads:

First came bright "Spring," so full of hope
Arousing nature from her winter sleep
Whilst hill and dale - and grassy slope
Bear traces of her fairy feet
So full of life and promise, with joy the wild
The nature's glorious welcome, to receive returning spring

Next came Summer, with all her lovely train of
earth's bright jewels, the beautiful flowers
Shedding, sweet perfume through the air again
Made still sweeter, by refreshing showers for
these fair Nature's gifts we here attend to receive
bright Summer a welcome friend

Yet with all her beauty, so gloriously arrayed
We soon grow weary, of her dazzling light
But that she brings a gentle graceful maid
the fairy guardians of the Summer night
Fair balmy Zephyr a blessing brings
Bourne lightly on her gauzy wings

aster begonia chrysanthemum
 dahlia erodium fuchsia gerbera
 hydrangea iris justicia knautia
 lobelia matthiola nemivria
 oenothera phlox quince rudbeckia
 sidalcea tropaeolum urvinia viola
 winteria xenia yarrow
 zephyranthes

Project 1 - Alphabet Drills

Alphabet drills are a great way to practice any calligraphy script. Choose a theme and write an A to Z of words associated with it. For example, girls names, boys names, cities, countries, colours. I've done an A to Z of flowers. Try and keep the body of your letters the same height (this is known as the x-height).

She wore her yellow sun-bonnet
 She wore her greenest gown
 She turned to the south wind
 And curried up and down
 She turned to the sunlight
 And shook her yellow head.
 And whispered to her neighbour
 "Winter is dead."

Project 2 - Write a spring poem

Find a poem or quote that make you think of spring. I've chosen Daffodownilly by AA Milne. Play around with colour - yellow and green are a natural choice for this one! Mix up your tools - try pens, pencils, coloured pencils, felt-tips, crayons. If you're doing this as a family, how about writing a couple of lines each and putting it together?

Challenge - Playing around with layout

Can you write the poem another way? Perhaps on a wavy line, in a circle, or in the shape of a daffodil? Does it look better with the writing lines closer together, or further apart? Can you centre it? What does it look like if you align it to the right? Or if you split the lines differently? Can you add an illustration?

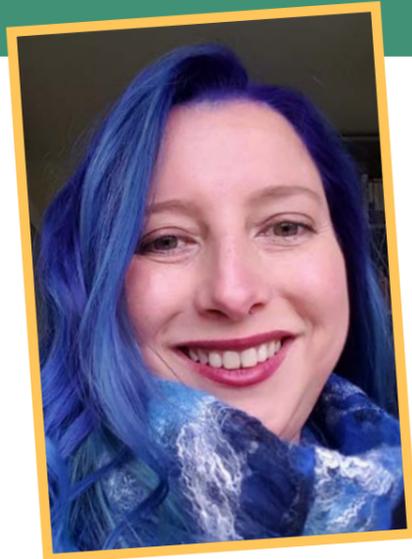
Let your imagination run wild!

She wore her yellow sun-bonnet
 She wore her greenest gown
 She turned to the south wind
 And curried up and down



She wore her yellow sun-bonnet
 She wore her greenest gown
 She turned to the south wind
 And curried up and down
 She turned to the sunlight
 And shook her yellow head.
 And whispered to her neighbour
 "Winter is dead."

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.

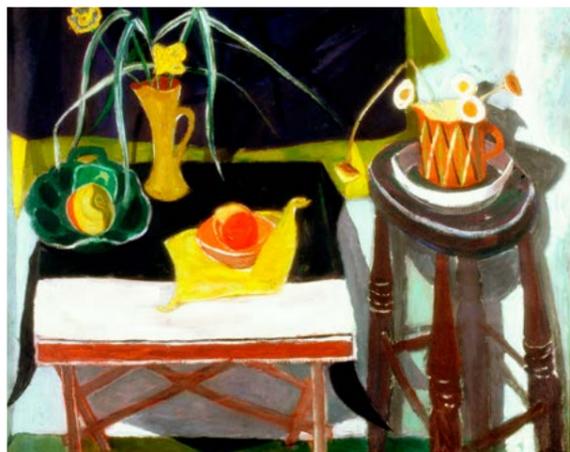
Marián likes to work in a variety of media, including watercolour, pastels, acrylics and photography. In 2018, she founded her company Callooh, which aims to make art accessible to all sectors of society through the delivery of art workshops.

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.



Inspiration from the Laing Art Gallery



Still Life with Yellow Flowers, 20th century, by the artist William George Gillies (RA) / Laing Art Gallery

Draw daffodils using coloured pencils

You will need:

- A reference image
- Paper
- Coloured pencils (I have used yellow, a light and a dark green, orange, and brown)
- Paper towel to burnish your finished drawing and give it a shiny finish (optional)



1. To begin your daffodil drawings, I have included a reference image for you to use, but you use your own photographs for this. Looking at your reference image in black and white will help you to see its tonal values, i.e. its darker and lighter areas, which will help you to place any necessary shadows. Variation: try drawing other spring flowers, such as crocuses, bluebells, or tulips.

2. First, create an under-drawing. Draw your flowers very lightly using a yellow pencil for the flower heads and a green pencil for the stems. Drawing very faint lines at this stage will allow you to erase any mistakes which you may make.



3. Start building up colour gradually. Create some shadows and lines on the petals with a very faint application of light green pencil.



4. Continue building up the colour little by little.



5. Observe your reference image and add some more shadows to the petals with a light green pencil, and then apply some more yellow on top to start blending the two colours together.



6. The middle of the daffodils is a darker, warmer yellow. Apply some orange over some of the yellow areas here to obtain this warmer colour.



7. Continue building up the colour on the petals until you have reached the desired intensity. Coloured pencils layer very nicely and allow you to create deep or subtle colour depending on the effect you wish to create. Where two petals overlap, make the colour darker by layering some extra orange or green with the yellow.



8. You can leave some white areas in your drawing to create highlights.



9. For some edges which require more shape and definition, you can apply some pure yellow highlights by pressing quite hard with your pencil.



10. Add some darker details and shadows with a brown or dark green pencil.



11. A stronger application of yellow all over the petals will burnish (blend) the underlying colours together and create a shine.



12. Follow the same process for the other flower heads.



13. Two finished flowers.



14. Start adding green to the stems. Build the colour up gradually like you did with the flower heads.



15. Use a lighter and a darker green for the stems.



16. Finally, you can use a paper towel or a piece of cotton to rub the whole surface of your drawing, being careful not to go over the outlines. This will blend the colours and give your final image a nice sheen.

Bonus activity

Tremendous Teapots

Many of the teapots in the Shipley collection have very decorative details including birds and flowers, perfect themes for our spring art booklet.

Let's take a look at some teapots that can be seen in the 'Designs for Life' gallery at the Shipley Art Gallery.



This unusual, shaped earthenware teapot has a peony pattern in blue was made in 1907 by J. Wedgwood.



This porcelain teapot was made in around 1755-1765 and shows painted flowers and beetles.



This pear-shaped J. Wedgwood teapot from 1750 shows shells, flowers, and dolphins.



Trailing flowers form the base of this beautifully colourful 18th century porcelain teapot.

Use the templates below to design your teapots.



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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Contact **Deb** at www.debcoopertextileart.com

Contact **Jayamini** at www.jammiart.com

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

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

Created with funding from the
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