

# Workshop 1: Harold Offeh's Wax Rubbings

For his workshop, Harold Offeh encouraged service users to explore the architecture and spaces in the unit through wax rubbings in order to capture some of the textures and patterns. They started in the activity room and then ventured further, finding more interesting surfaces to work with in the courtyard and communal hallways. Harold layered the rubbings made in the workshop to create a composition that was then projected and painted directly onto the wall of the Dining Room.

## What you'll need:

1. Paper
2. Wax crayons
3. (If you don't have wax crayons try using candle wax and paint over with watercolour paint. If you don't have watercolour paint try with water and food colouring, turmeric or coffee!)

## Method:



Find the most interesting textures around your home. For example wooden floorboards, wicker, tiles or brickwork.



Place your sheet of paper on the surface



Use your wax crayon to rub over the surface of paper.

# Workshop 2: Steve Macleod's Cyanotypes

## Method:

For his workshop at Bluebell Lodge, a Men's Rehabilitation Unit, photographer Steve Macleod introduced the group to cyanotypes - the earliest form of photography. This went on to inspire his final artwork.

- You will need:**
1. Sun print paper
  2. A bucket or tray of cold water.
  3. Objects to place on your cyanotype (leaves, sunglasses, keys, or even your hand!)
  4. A sunny day



Think about the objects you would like to use to make your print. Lay the sun print paper on a window sill or in your garden where the sun hits it. Arrange your objects on the paper (if it is windy you can lay a sheet of perspex on top of leaves, paper or flowers so they don't blow away).

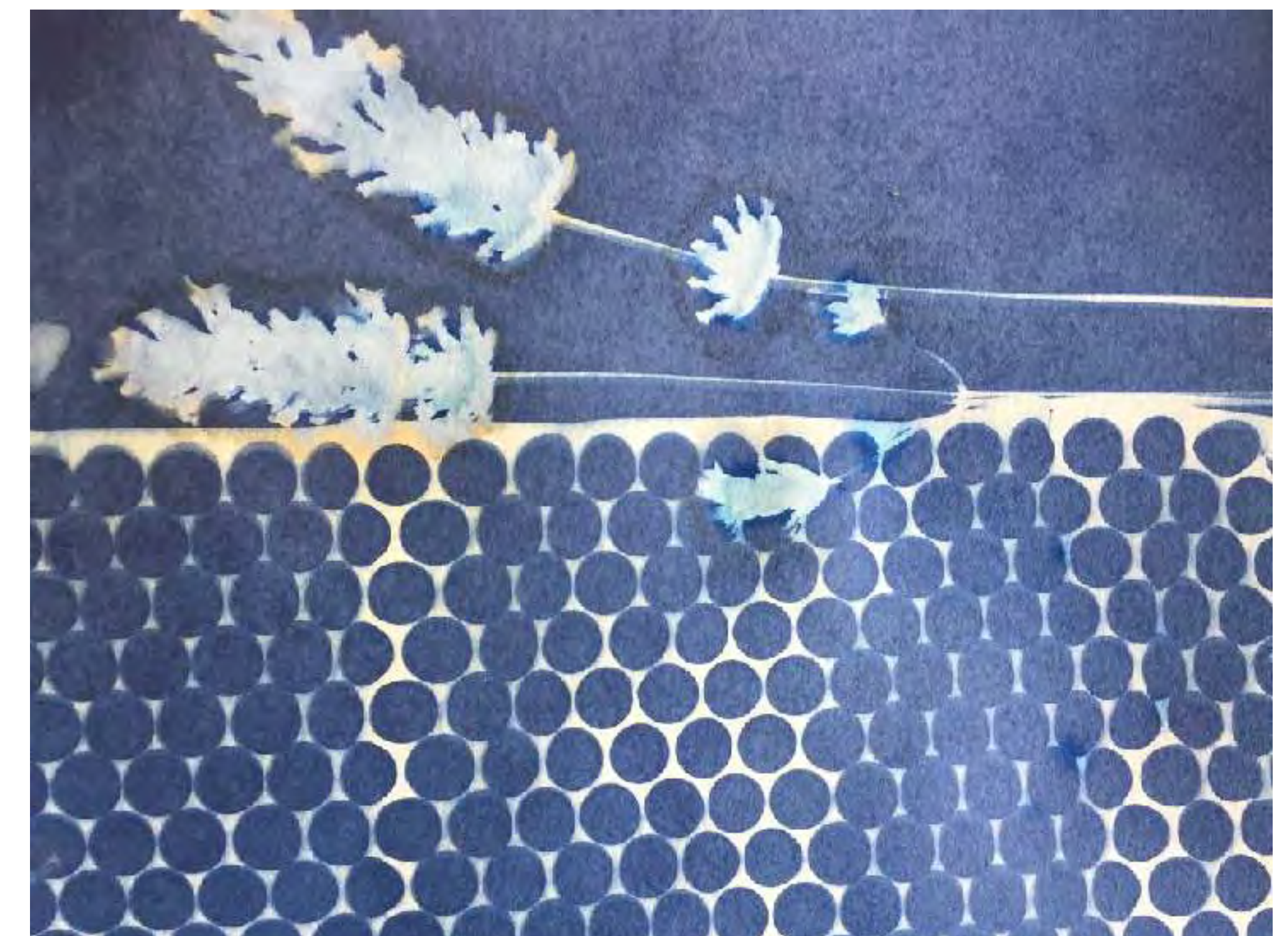
You will see the paper turn from a cyan blue to a much lighter whitish-blue. This will happen in around a minute if it is sunny, and can take up to an hour if very cloudy.



Immediately put the cyanotype paper in cool water (in a bucket or tray) and move the paper around in the water for around one minute to remove the chemicals.



Drip dry the paper, using a peg to hang it on a washing line, and let it dry over a few hours. You will have a fixed cyanotype with two dramatic blue and white colours!



A cyanotype made by a service user at Bluebell Lodge during the workshop with Steve Macleod

# Workshop 3: Ryan Mosley's Exquisite Birds

## What you'll need:

1. Paper
2. Pens / pencils / crayons

This workshop was led by artist Ryan Mosley with the young people at Bluebird House Forensic Adolescent Unit.

This is a fun drawing game called "Exquisite Birds" which borrows from the surrealist game of Cadaver Exquis.

One person draws the head of the bird and folds over the paper to only reveal the neck lines for the next person. This continues in several stages down to the feet. At the end the paper is unfolded to reveal a new fantastical creature.

## Method:

1



At the top of your piece of paper draw a bird's head.

2



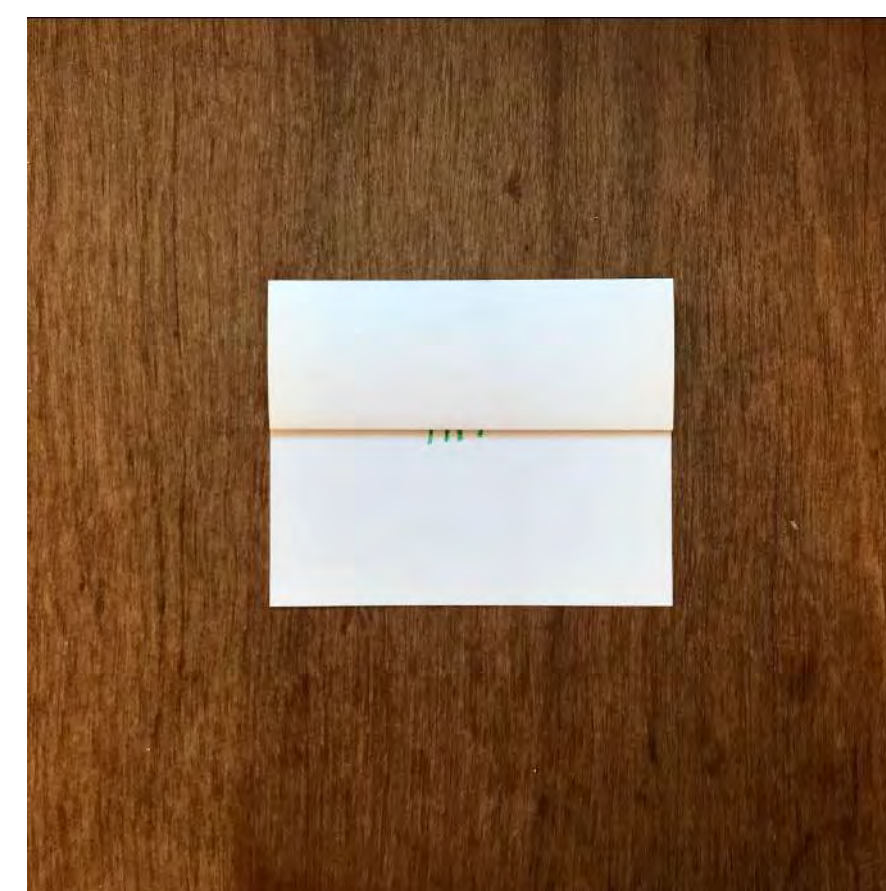
Fold paper so only start of neck is visible.

3



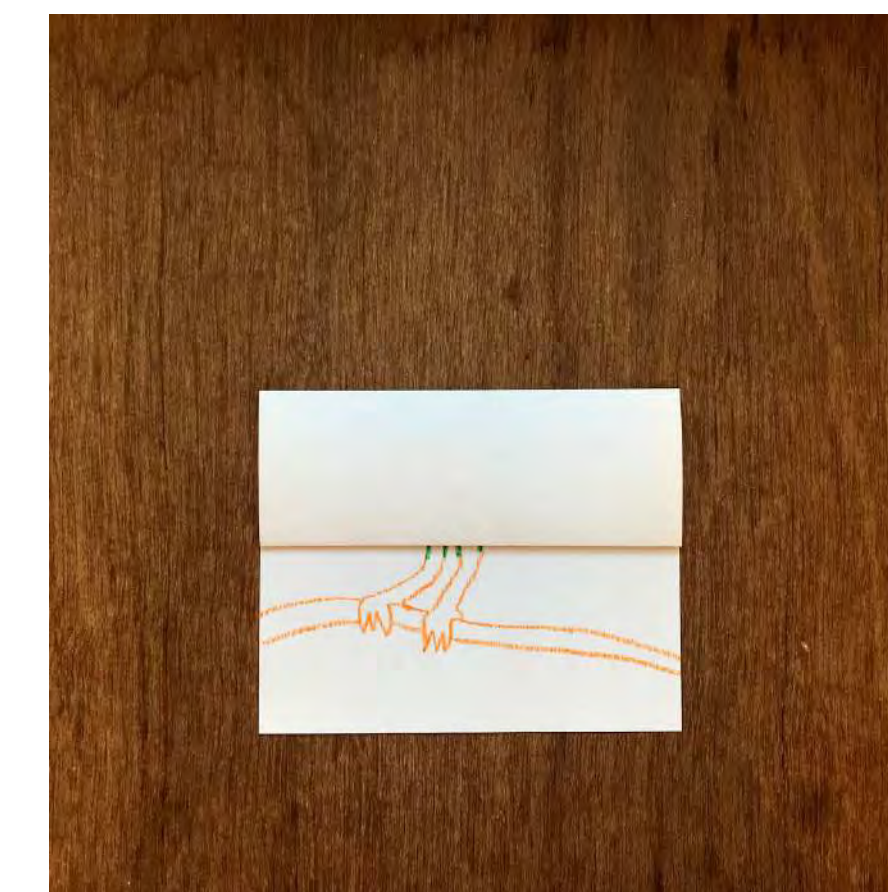
Pass paper round and next person draws a body

4



Fold paper so start of legs are visible

5



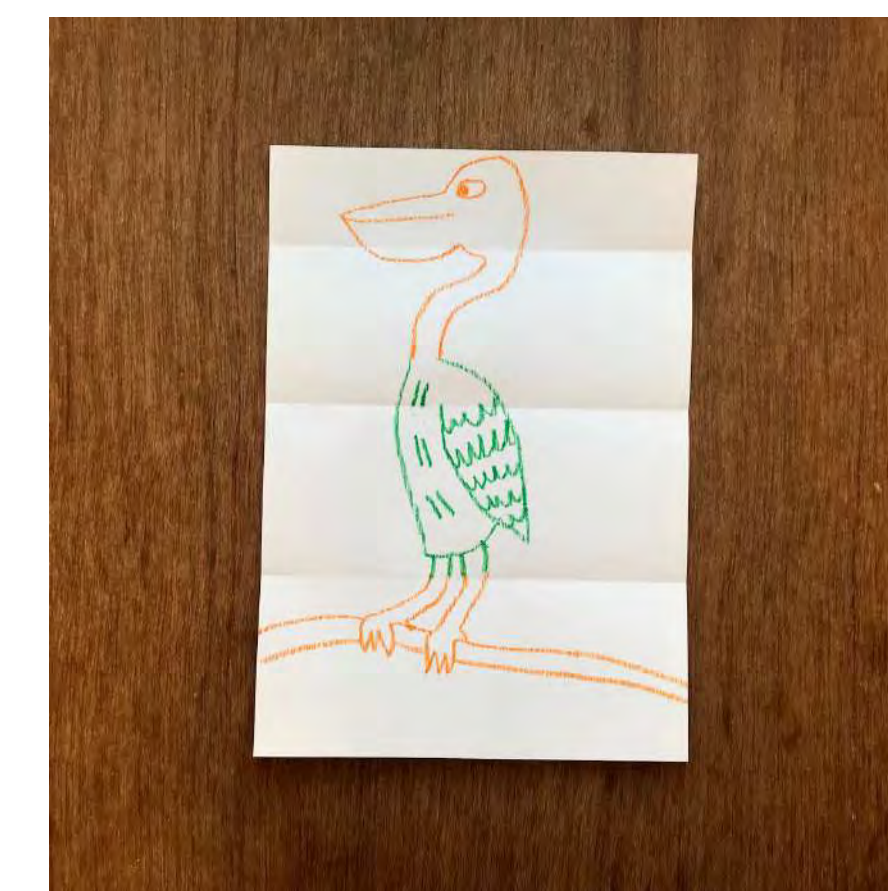
Pass paper round and the next person draws a birds legs or claws.

6



Fold paper once more.

7



Pass paper round and next person opens to reveal the exquisite bird!

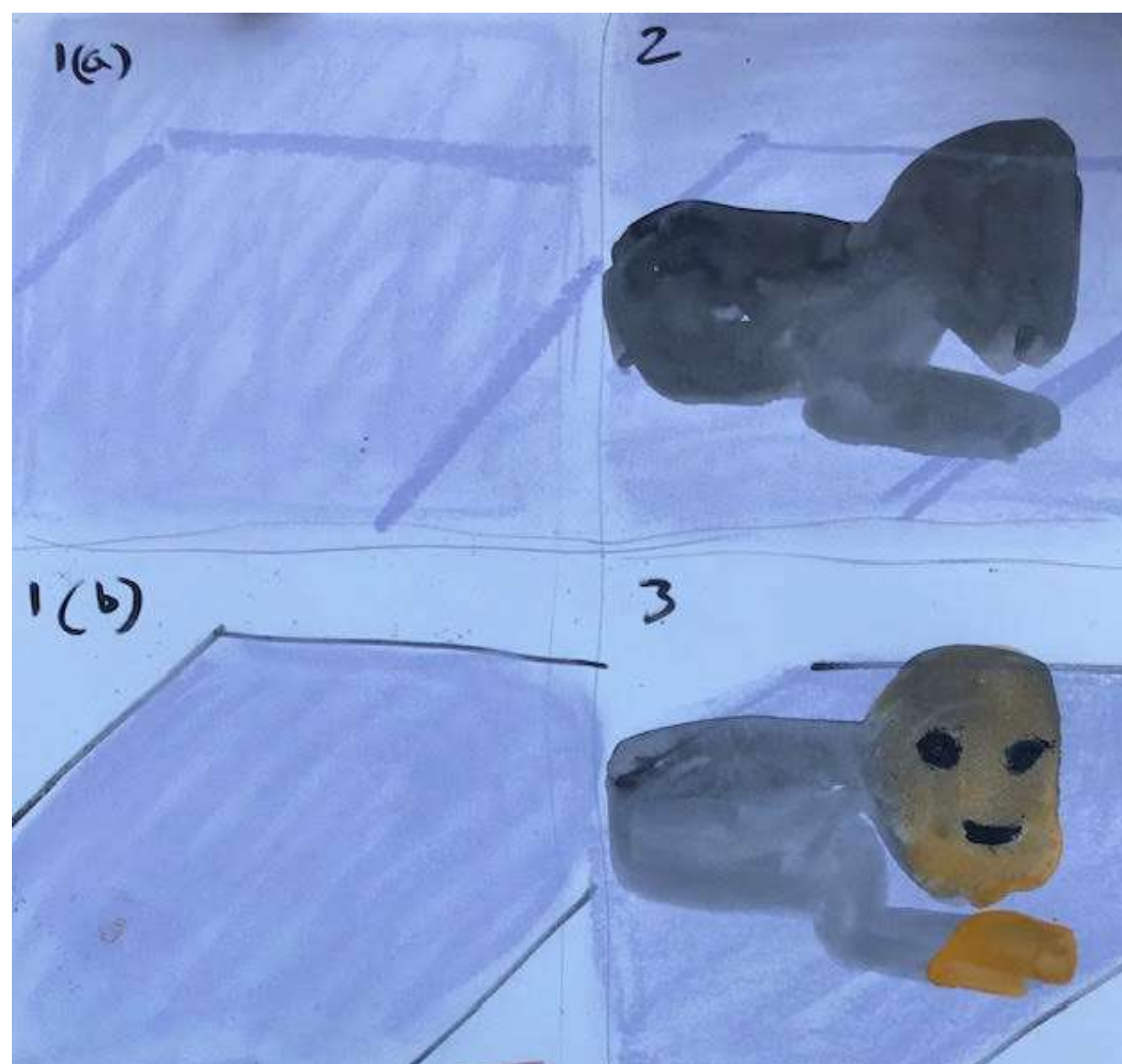
# Workshop 4: Susie Hamilton's Dog Life Drawing

For our first Creative Wellbeing evening at Hospital Rooms HQ, painter Susie Hamilton led a watercolour workshop with some excellent dog models. Here Susie gives her tips on drawing your own pet.

## What you'll need:

1. Paper
2. Paint
3. Water pot
4. Brush
5. Palette
6. Coffee

## Method:

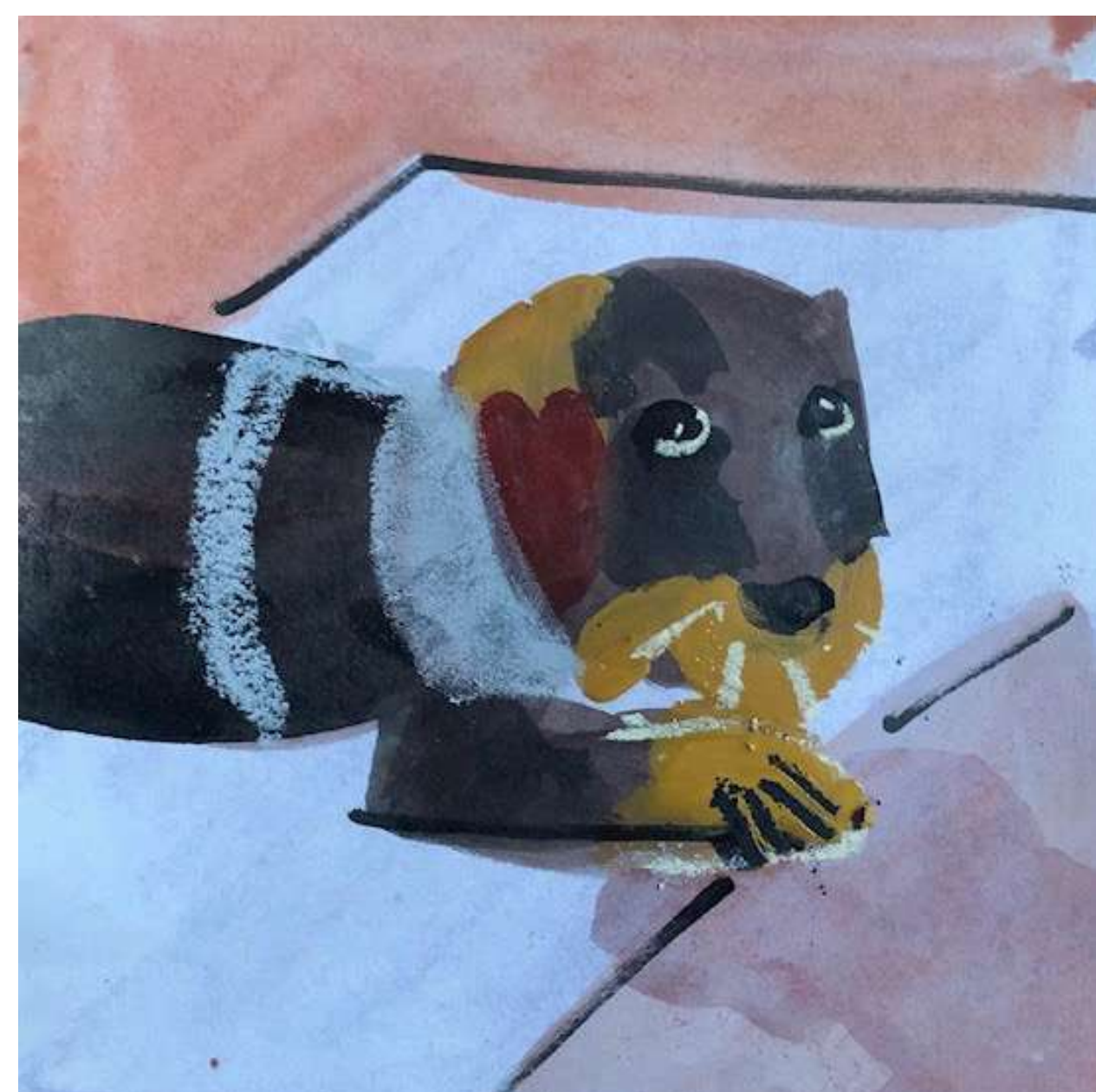


Decide on the background, use the white of the paper or paint the background with one flat colour or draw basic patterns/shapes. I like simplicity, so I make a flat coloured ground or draw a basic pattern or just leave the paper white.

Decide on colour. If you have coloured paper or acrylic paint you could begin with a coloured ground which could give the picture unity. Whether you use white or coloured paper, I find it helpful to use a limited amount of colours, too many can be confusing and surprising things can happen with 3 or 4 or even fewer colours.

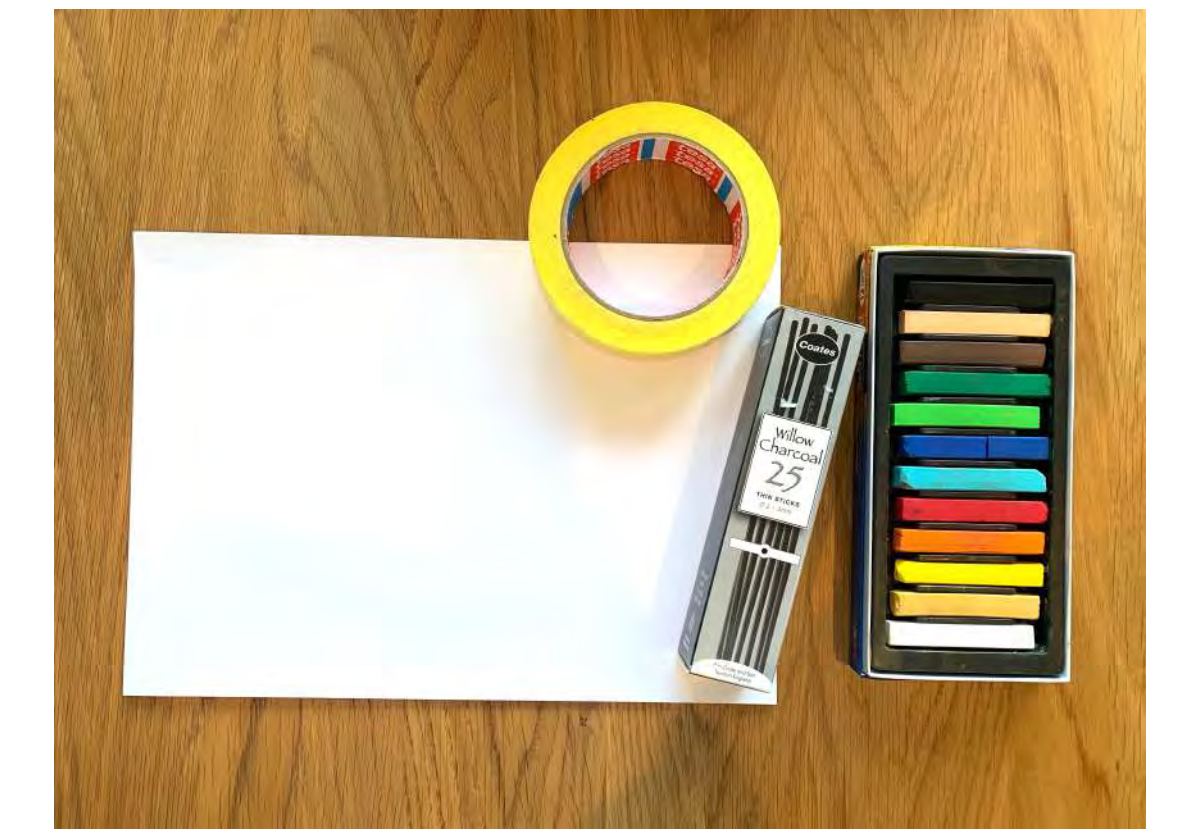
Think about shape. It's good to have a strong shape relating to the paper. Try out different ideas, making the dog a big shape or smaller, maybe cropping it so that the whole body isn't on the paper, maybe putting it off-centre.

Then I make definition and expression through tones and lines. It's good to have contrast in a picture between shapes and lines, dark and light, thick and thin paint, sharp and blurred areas. And it's good to have contrast of media eg pencil, pens, pastels, paint. I've made pictures with charcoal and coffee, and when you can't get to the shops it's good to use what's around. You can do lots with a pencil and if you have a brush you can dip it in espresso.



# Workshop 5: Still Life

The artist Paul Cézanne (1839-1906) painted in isolation in his studio in the South of France. He painted dozens of still lives during his lifetime, almost always of humble objects such as fruit, vases, flowers and tablecloths - you may well have these same items at home!



## You will need:

- |                        |                                |                              |
|------------------------|--------------------------------|------------------------------|
| 1. Fruit or vegetables | 2. Vase, bowl, plant or basket | 4. Pencils, paint or pastels |
|                        | 3. Fabric, such as tea towel   | 5. Paper                     |

## Method:



Assemble your objects for



Look carefully at the colours of each object. The apples are red, but they are also yellow, orange and pink. Try to add in all the colours you see.



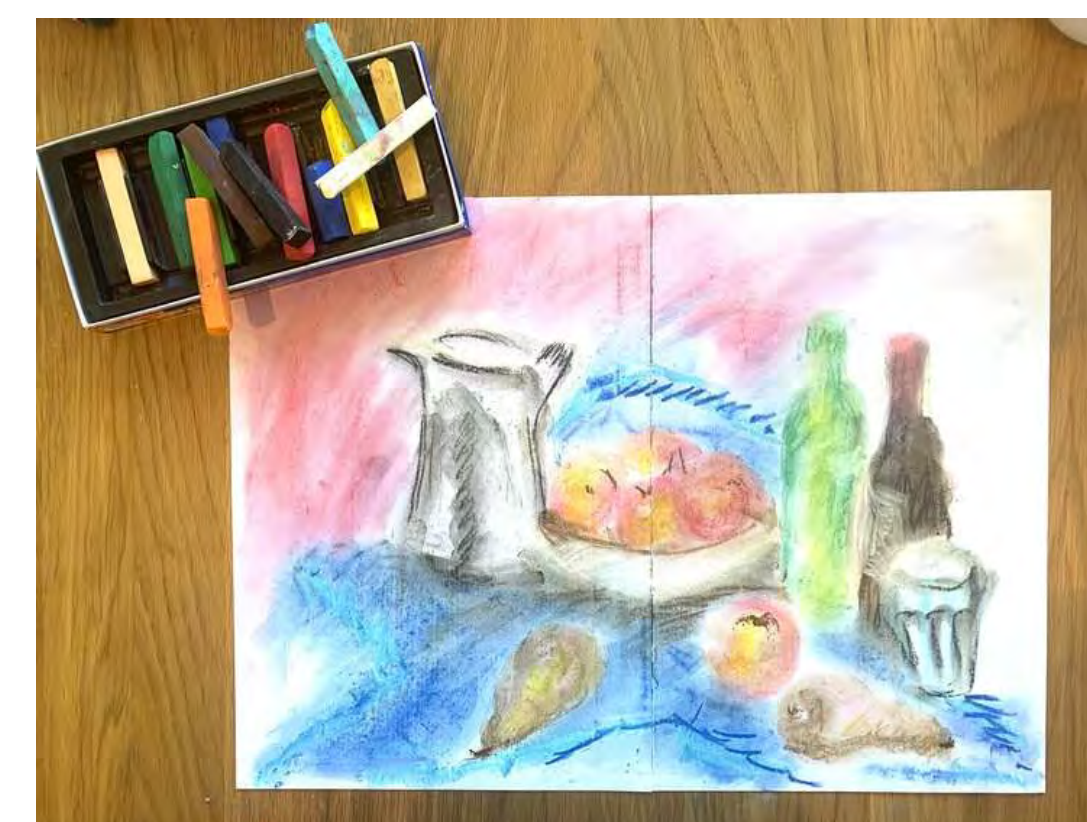
Arrange your objects to create your composition. Cézanne often used glass and ceramic for its reflective qualities. Here, the bowl has been stacked on several books to add height.



Continue to add more colours into your drawing, and perhaps a background. Try to capture the light hitting the glass, or any of the reflections you see in it.



Sketch out your composition in a lighter colour to get the basic shapes. Here, I am using a light taupe-coloured pastel which can be easily blended into the other colours. You could also use pencil!



Voila! Your own still life. Like Cézanne, why not experiment with different compositions and create a series of still lives over the next few weeks?

You can find more images of Cézanne's work online at [Le Musée d'Orsay](http://LeMusée.dOrsay.org), [MoMa](http://MoMa.org) and [The Met Museum](http://TheMetMuseum.org).

# Workshop 7: Anna Barriball's colourised photos

## Method:

'Colourising' is a process that was commonly used in the early twentieth century to add colour to black and white photographs. In this workshop, you will use coloured pens or paint to add colour, atmosphere and individual touches to make a unique artwork.

### You will need:

1. Magazines, Newspaper or black and white postcards
2. Scissors
3. Felt tip pens, paint markers or paint



Look through your magazines and newspaper and cut out some black and white images you would like to colourise. You may need an adult to cut these out for you. These are from a fashion magazine, but you may wish to choose a landscape. If you have a printer you can print an image from the internet.



Experiment with different colours and interesting details. I am adding flowers to the skirt and following the lines of the top in fluorescent yellow.



Why not experiment with different kinds of mark-making: for instance, using straight lines and dots, or even 'hatching' where you draw lines at an 'x' angle.



An artwork made by a service user from Rosewood Ward during Anna's workshop.

# Workshop 8: Tim Shaw's Trainer Painting

For this workshop, consider using a pair of trainers you were thinking of throwing away. Who knows, they might become your favourite pair again! You can also experiment with painting techniques like flicking paint, but making sure your surface and any valuables are protected first!

## Method:

Acrylic paint is a good paint to use - it is flexible and water resistant. You can mix paint in a 1:1 ratio with something called Fabric Medium to give the paint more flow and make it more adhesive and flexible, but if you can't get hold of any don't worry - acrylic paint on it's own is absolutely fine.



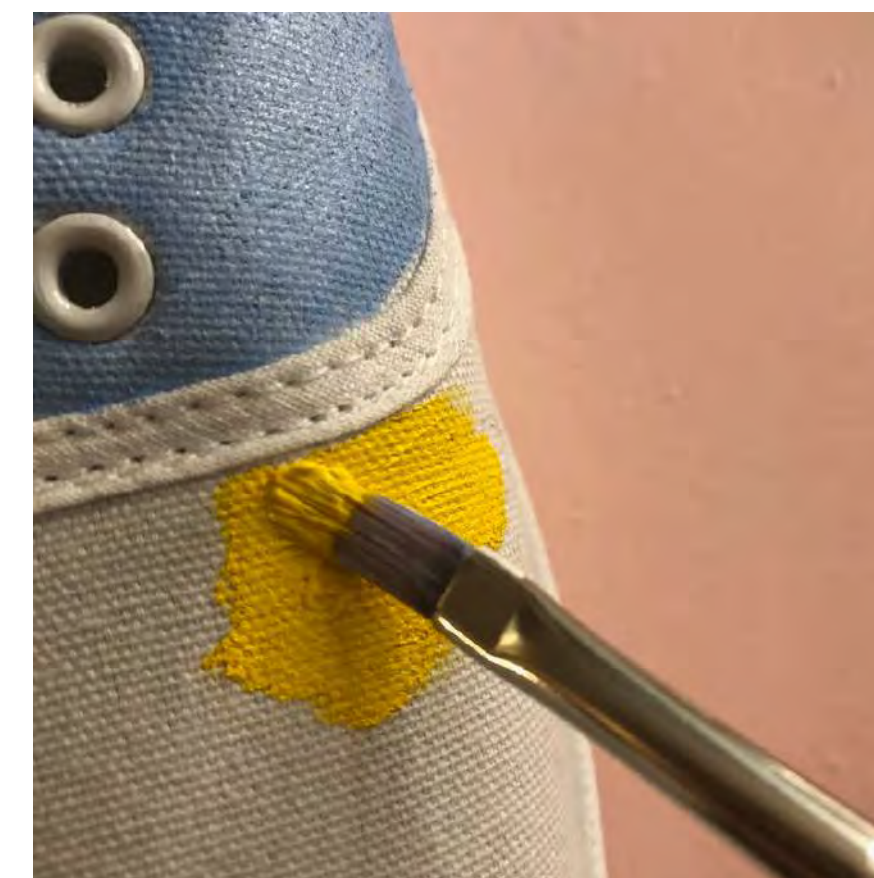
First, remove the laces to keep them clean.



You might want to use masking tape to cover the soles and the trim of the trainers to protect them from paint - but you don't need to and may just want to paint them freehand!

## You will need:

1. A pair of trainers that you want to make into an artwork.
2. Acrylic paint and paint brushes
3. Masking tape (optional)



Start by using a brush to fill areas of your trainer with colour. The trainers here are canvas trainers, so it's the same as making a painting on canvas.



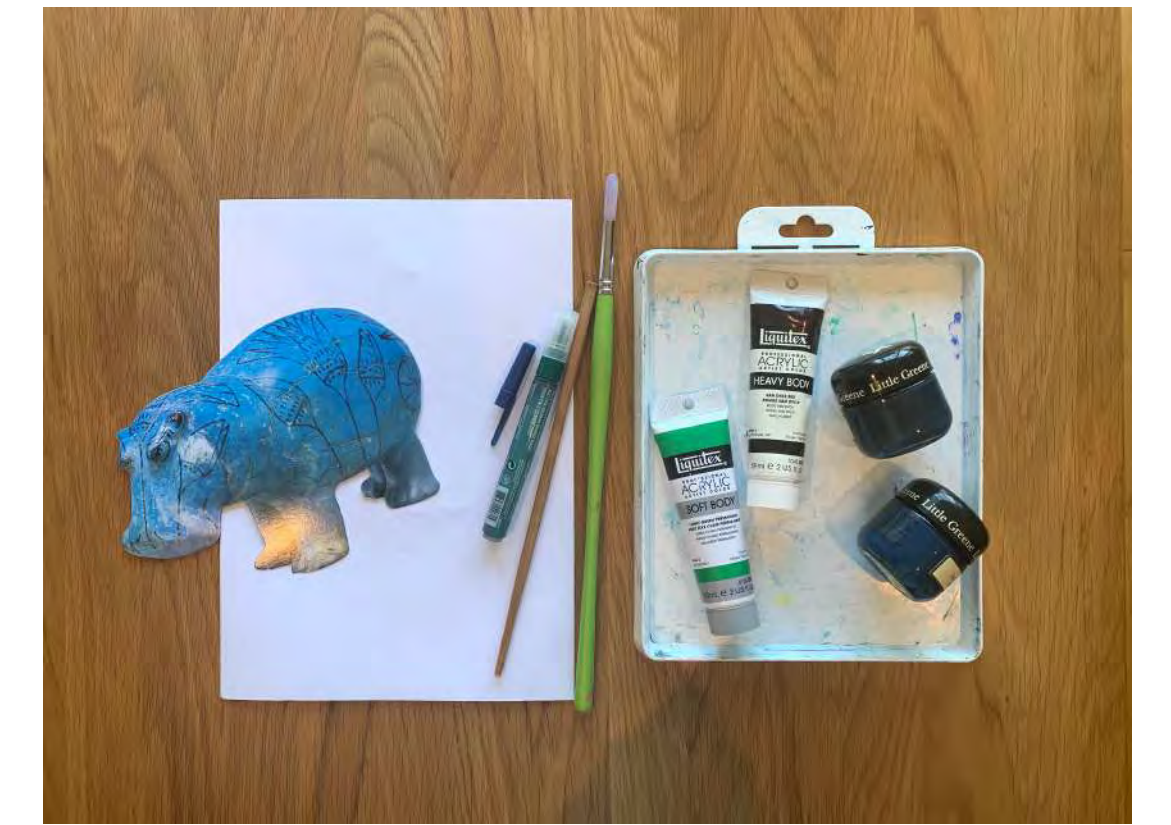
When your base colours are dry (which should take about 30 minutes), try painting shapes in different colours on top.



When you have finished painting, remove the masking tape (if you used any) and re-lace the trainers. Enjoy being the envy of all your friends!

# Workshop 9: Polk-dot Painting

This workshop is inspired by one of the very first Hospital Rooms projects, at Recovery College in 2017.



## Method:

### You will need:

1. Paint (any will do!)
2. A round pen lid, pencil or dowel that can make circle-shaped marks.
3. A sheet of card
4. Paper
5. Plastic covering to protect your table.



Create a simple shape using a stencil or free hand. It could be a bird, a plant, a rainbow, anything that comes to mind.



Do some tests to see what will create the best dot shape. For me it was a rubber on the end of a pencil.



Paint your background. Here, I am using acrylic paint but use any paint you have to hand. Alternatively you could use felt-tip pen, crayons or colouring pencil.



Use your pencil or dowel to create dots in a colour different to your background on all parts of your paper. Voila! Your very own Yayoi Kusama-inspired artwork.



Paint inside the shape you have drawn. My stencil is a postcard of William the Hippo. Isn't he charming!



# Workshop 10: Pinhole Camera

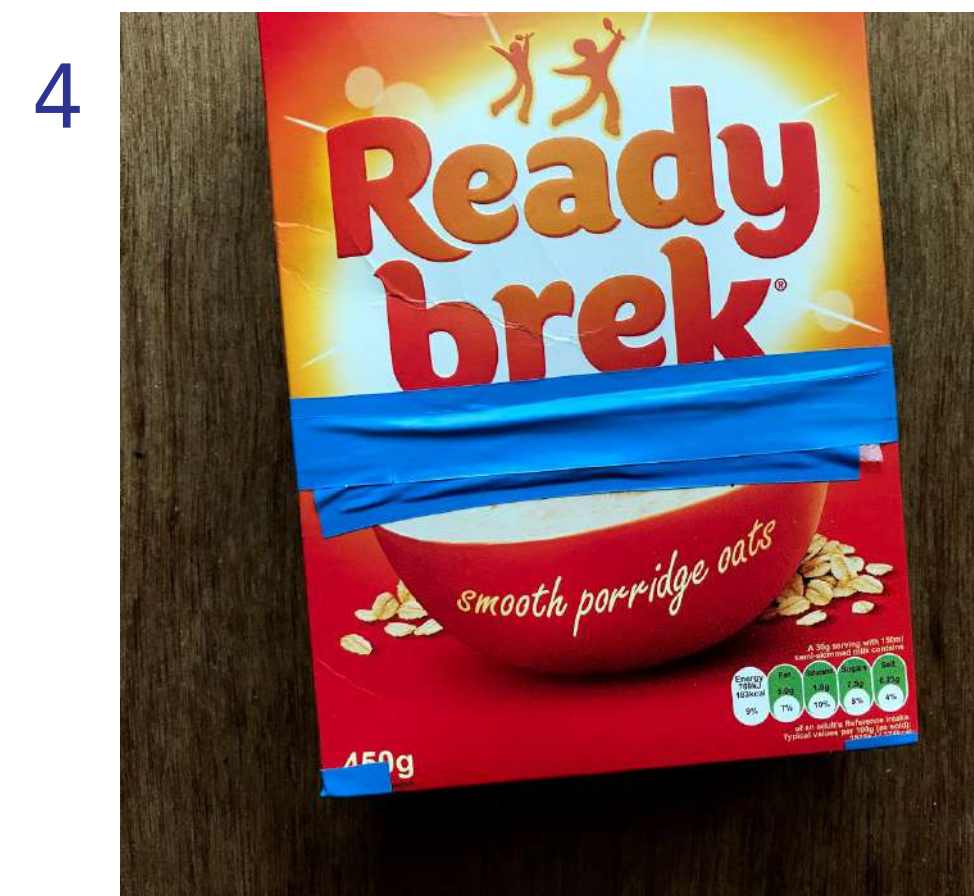
A pinhole camera is the most basic version of a camera. In this version we make one using just things you might have easily available.

What you'll need: 1. Cereal box & packet 3. Scissors or craft knife  
2. Solid coloured tape 4. Pin or small nail

## Method:



Cut a slot in the front of the cereal box



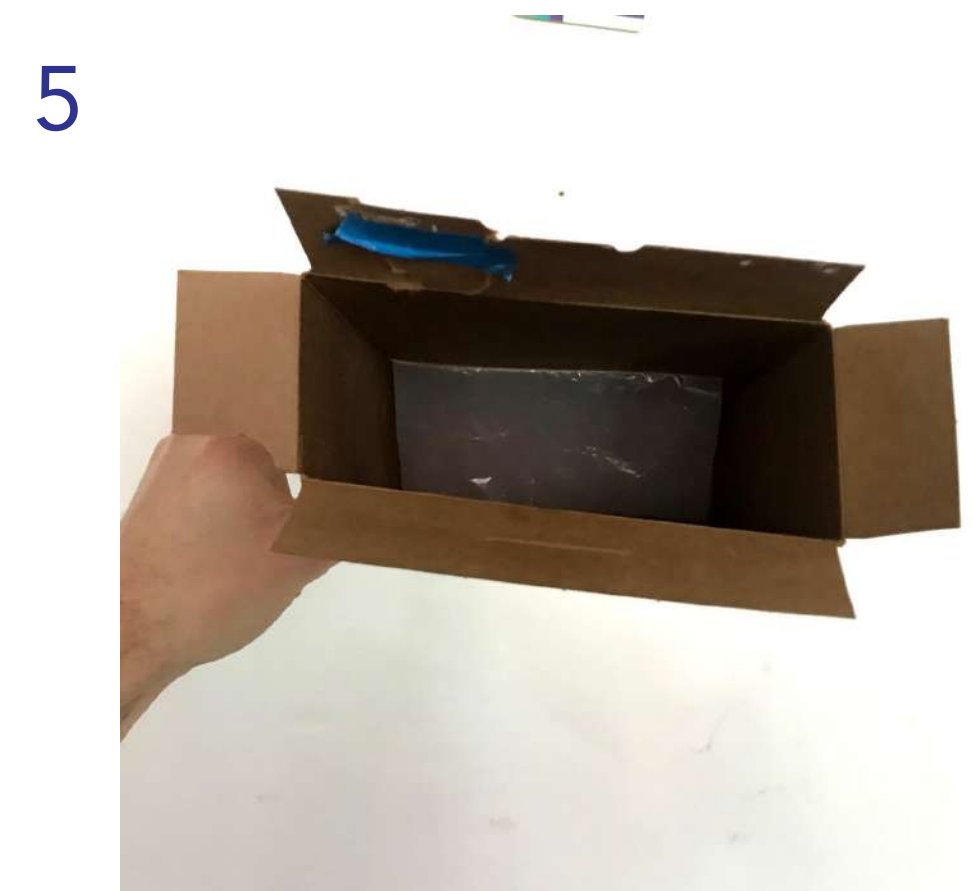
Tape the screen in place



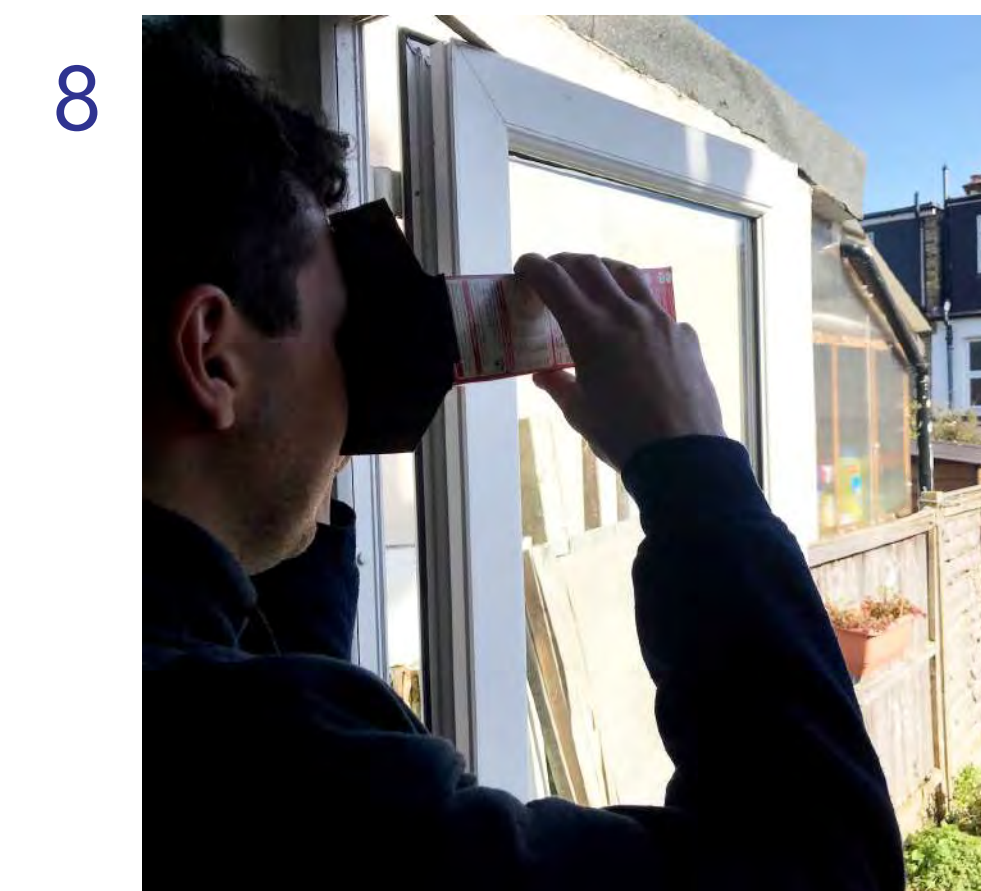
Use a pin or nail to make a hole in the bottom of the box



Cut out a section of cereal packet the same size as cut in the box



The screen should sit in the box like this



Your pinhole camera is ready to go. Look through the open end of the box from a dark space to a light space



Slide the packet down through the slot - this will be your screen



Tape up all cracks where light could otherwise get in



You should see an inverted image of the light source projected on to the screen!