

CREATIVE CARE HOMES

An A-Z of Art Activities
& Inspirational Ideas



paintings in hospitals

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I have always believed that arts need no other justification than their one intrinsic value, their capacity to lift the spirit and give us experiences of transcendental and inspirational power.

Baroness Bakewell, Ageing Artfully, 2009

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Introduction

Paintings in Hospitals is delighted to present Creative Care Homes; a practical and helpful guide to enable everyone to deliver creative sessions within a care home environment.

We hope our guide inspires you to expand on your core art activities by taking you through an A to Z of creative ideas step by step.

Paintings in Hospitals is a national arts in health charity, we fulfil our objectives by using art and creative activities to improve the health, wellbeing, and quality of life of people with illness, injury, and disability. We work across the health and social care spectrum providing support to service users, their families and the people who care for them. We transform care experiences using art to help make people's time in health and social care uplifting, reassuring and inspiring.

Creative Care Homes has been produced through grant funding from The Baring Foundation, for which, we are exceedingly grateful.

This practical guide introduced during the Covid-19 pandemic supports artistic activity which is now more important than ever. I hope it will be your go-to tool to deliver excellence in care through art.

Sandra Bruce-Gordon FRSA

Director of Paintings in Hospitals



Five reasons why making art is good for you

Making art is part of what it means to be human. We have been doing it since prehistoric times for mysterious, sacred, and socially complex reasons. What we know for sure is that making art can benefit both our mental and physical wellbeing in a huge number of ways – and that we don't even have to be good at it to reap the rewards. Here are just five ways making art can be good for us.

1 Art can help our recovery if we are unwell and it can help us to stay healthier and happier for longer. Making art contributes to leading an expressive, fulfilling, and creative life.

2 Creativity helps to stimulate our mind and keep our brain active. It can help to boost our concentration, reminisce about our past and retain our memories.

3 Making art relieves stress and anxiety. It provides new sensory experiences and focuses our attention away from our daily worries.

4 Making art can boost our self-esteem and sense of accomplishment. It allows us to explore new things in a safe space and teaches us that it is okay to make mistakes along the way.

5 Art brings us together. When being creative with others we feel less isolated and more connected as a community. Art helps us to communicate things that are sometimes too difficult to put into words.

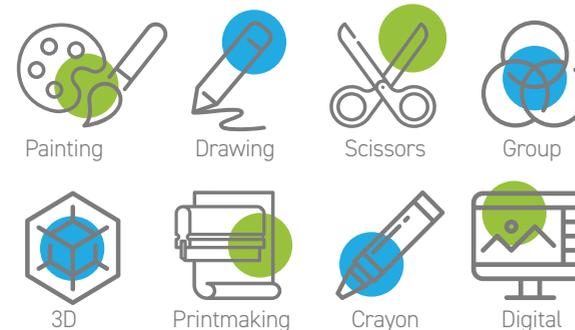
As the number of people living in care homes rises, the need for participatory arts activities becomes ever more important to ensure that residents stay healthy, happy and connected. The evidence supports the need for arts in care but we need to make it happen, and that's where this guide comes in...

How to make the most of this guide

This guide has been developed as a practical tool to support you in making the visual arts part of the daily life of your care home. It is presented as an A-Z of artistic subjects and ideas, each supported by a series of creative activities for everyone to enjoy. The activities have been well tested and are designed to encourage meaningful creative involvement from everyone taking part.

ACTIVITY KEY

Each activity carries a selection of quick reference symbols. Use these symbols to help identify a different type of activity from the last one you tried or to find more of the activities your participants enjoy most.



YOUR ACTIVITY LEADER

The activities in this booklet are suitable for either individuals or groups. However, if you are planning to deliver them as group sessions it is important to enlist someone as your Activity Leader. The Activity Leader will be responsible for preparing the session in advance and acting as a facilitator throughout.

PREPARING FOR A SESSION

Some planning for each session will be helpful. Read through your chosen subject to familiarise yourself with the ideas and read through the stages of the activity. Think about who may need special assistance and prepare for this. For example, you may need to support participants during a session with more fiddly elements (such as using scissors). Alternatively, you could pre-cut shapes for them in advance. If your chosen subject has a digital requirement, make sure iPads or laptops have been fully charged. Connect a laptop to a large TV for everyone to see together if possible. This can be most effective for group discussions about specific artworks (see **N**) or virtual tours (see **V**). With virtual tours it can be easier for the activity leader to navigate the tour, stopping and discussing the art with the group as you go. Before your session, you may want to locate the online version of the activity at paintingsinhospitals.org.uk/creative-care-homes where you will find further links to the artworks and artists mentioned.

AT THE END OF EACH SESSION

Make refreshments part of each session. This is also a good time to reflect on your finished artwork and discuss everyone's experience. It can be helpful for the Activity Leader to keep a journal of when each activity was last undertaken and the most/least successful parts for next time. Clean your brushes, wipe down your tables and return your materials into storage. Keep the finished artworks on prominent display as much as possible or store them carefully until you are ready to exhibit (see **X**).

MATERIALS

Each activity includes a list of the materials required, helping you to prepare your work area in advance. You will also find a full directory of materials in the Handy Art Supplies List. The most important thing is to choose high-quality materials wherever possible – they are so much easier for participants to use and will produce a much more enjoyable experience.

PARTICIPANTS

The following art sessions are designed to be as inclusive as possible and are rewarding and fun for everyone involved. This is certainly not restricted to residents, and active participants should include carers and staff. Invite volunteers and family members to your sessions. Not only will their help and encouragement be valuable but we know they will have great fun making art of their own. You will almost certainly have residents with an existing high level of artistic knowledge and skill and others who are only just starting on this journey. Either way, we all have a lot to contribute.

Abstract art

The purpose of abstract art is not to record what something looks like but rather how you feel about it – an emotional or imaginative response. Abstract pictures convey feelings using shapes, lines, colours, and textures. Colours communicate feelings too. For example, the colour red is associated with anger or passion, while softer pastel colours are associated with calm. Making art in this way can allow you to express yourself and can be very liberating (see **E**). Don't worry about the end result, just allow yourself to enjoy the moment. There is no right or wrong!



ACTIVITY

PAINT AN ABSTRACT LANDSCAPE

Look at the two landscape artworks. One is abstract, and one is representational. Discuss how they are different and what feelings the colours, lines and shapes evoke in each of them. Create your own abstract landscape using pre-cut or torn paper shapes which can be glued onto a larger sheet of paper. Enhance your artworks by painting over the collage with acrylic colours.

MATERIALS

- Pre-cut/torn shapes – use any paper with different weights and textures
- PVA glue
- Thick card or heavyweight paper
- Assortment of acrylic paints and different sized brushes
- Water pots
- Mixing palettes

TIPS

Ask a local framer for 'offcuts' of mounting card that can be used to work on.

Artist Inspiration:

Etel Adnan, Mark Huit, Stella Rankin.



Tom Furness, Buttermere



Mark Johnston, Sun, Sea and Sky I, 1999

B

Botanical art



Botanical art is all about recording the features of plants. Many gardening books and plant science books rely on these representations to identify species of plants. It requires concentrated observation and provides a great opportunity for you to look closely at flowers that we may normally take for granted. Many artists have been inspired by flowers and gardens and they have become one of the most popular subjects for painting and drawing. Some flowers have also become highly symbolic, such as red roses being associated with love and the poppy with remembrance.



ACTIVITY

BOTANICAL STUDIES

Pick a flower or plant and take a good look at it. See how many features you can distinguish and record them in your sketchbook. What are the main features of the flower? The artist Georgia O'Keefe, who is known for her large paintings of flowers, said: "When you take a flower in your hand and really look at it, it's your world for the moment". Using the flower or plant you selected, try to paint it as large as possible. Make sure you include all the parts. You could try and create your world in that flower by adding in other things that are important to you. Using scale in your artwork can often allow you to accentuate key features and emphasise what you want to communicate.



Karen Pearce, Lilies, 2002

It can also help you paint in a much looser style and can lead to creating a more abstract picture. By painting something on a large scale, we can often open up new ways of seeing.

MATERIALS

- Wallpaper lining paper
- Watercolour paints
- Water pots
- Large brushes

TIPS

Don't be intimidated by painting on a large scale - it can be very liberating! Wallpaper lining paper is a great size to paint big pictures on. See **W** for Watercolour.

Artist Inspiration:

Claude Monet, Georgia O'Keefe, Vincent Van Gogh.

C

Colour

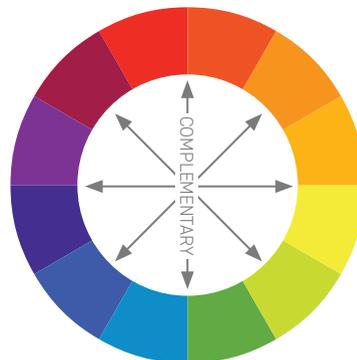
Using colour is one of the most exciting aspects of creating art. It can make things beautiful, create a specific mood and express the emotions you feel. You can add coloured paint to pen or pencil drawings, or create pictures using bright colours or subtle shades of paint. A colour wheel will help you understand how the different colours relate to each other. Some colours make you feel 'cool' and others make you feel 'warm'. Decide which colours are warm or cool with your group. Artists like Ed Dutkiewicz and Henri Matisse used bright colours and abstract shapes to make paper cut-out collages that you can try too.



ACTIVITY

PAINTING WITH SCISSORS

Cut out paper in different coloured shapes, influenced by things you see around you – squares, triangles, circles, leaf shapes, wavy lines, or spirals. Think about which colours look good together – similar tones or contrasting colours? Move these shapes around to begin creating your artwork. Ed and Henri often included shapes of people in their artwork. Cut out a shape or a figure to represent you – in a colour you like best. Make other figures to represent your family or friends too if you like. Add your figure(s) to your artwork – you may want to move your shapes around again to make everything fit. Use tape or glue to fix everything in place once you are happy with your design.



MATERIALS

- Wide selection of paper in different colours
- Scissors
- Glue stick
- Artists materials come in a huge range of colours – see the Handy Art Supplies List

TIPS

If you find cutting out fiddly, work with a helper to create the type of shapes you like – Ed and Henri did this too! Use paint to mix your own colours from the three primary colours (red, yellow and blue). How many different colours can you make?

Artist Inspiration:

Henri Matisse, Ed Dutkiewicz, Wilhelmina Barns-Graham, Mark Heard.



Edward Dutkiewicz, Untitled

Drawing

Drawing is at the heart of making art. You can make observational drawings of the objects and people you see around you, or doodle and draw from your imagination. "Drawing is taking a line for a walk" said modern artist Paul Klee. Regular drawing sessions will have many health benefits and drawing is linked to improved memory and reduced stress. Use a sketchbook or journal for making regular drawings (see **J**).

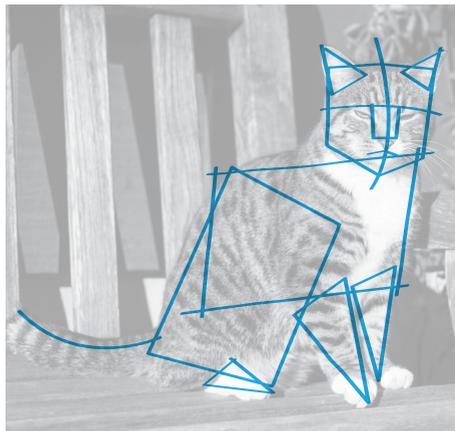


ACTIVITY

OBSERVATIONAL DRAWING

The secret to observational drawing is being able to see the simple shapes that make up complicated objects. Try the following activity to help you explore the building blocks of drawing. You will need a subject to draw for the second part of this activity. It could be a view through a window, a person, an individual object, or group of objects (see **S**). Start by looking around you, look for the different shapes we can see in everyday things.

Geometric shapes are regular and precise – such as squares, rectangles, triangles, and circles. You can see them in many human-made things, like buildings, machines, and furniture.

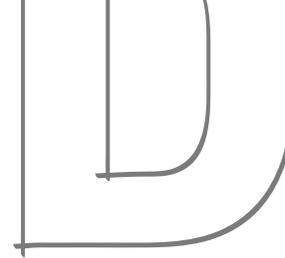


- Draw some geometric shapes that you can see around you.

Irregular or curved shapes can be seen more often in nature. These might be ovals, spirals, or curves. These shapes feel like they have more movement. You can see them in clouds, trees, leaves, or flowers.

- Look outside if you can and draw some of the irregular or curved shapes you can see.

As artists, we can use these shapes to help us make pictures. Even the most complicated pictures are made up of the same simple shapes we already know. Now study your chosen subject, looking for the simple shapes that make up what you see.



On a new piece of paper draw these shapes. Use big shapes or as many small shapes as you like. Once you are happy with what you have drawn, use a coloured pencil or felt pen to turn these into more complicated shapes. Use some pencil shading or coloured pencils to finish off your drawing.

MATERIALS

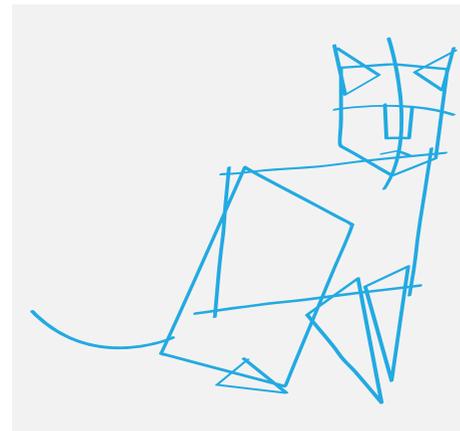
- Drawing paper
- Pencils
- Coloured pencils
- Thicker fibre tipped pens

TIPS

Use drawing pens to make clear, single lines or pencils for making drawings with subtle shading and dark shadows. Pens come in different thicknesses and pencils can be very soft or hard. Experiment with as many as you can to find what you like best.

Artist Inspiration:

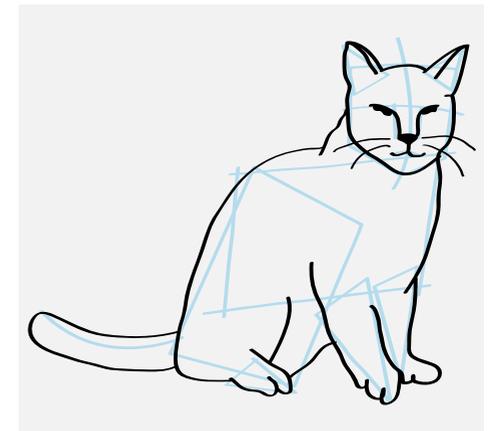
David Bomberg, Leonardo da Vinci, Paul Klee, Pablo Picasso, Rembrandt, Cy Twombly, Vincent Van Gogh.



Rembrandt, Two Studies of a Woman Reading, c1635



Rembrandt, Two Women Teaching a Child to Walk, c1635



Expression

Forget about accurate, observational drawing and use art to express your feelings. Be inspired by beautiful music, blustery weather, and the range of your own emotions. Create swirling, gestural artworks that use different colours to reflect your moods.

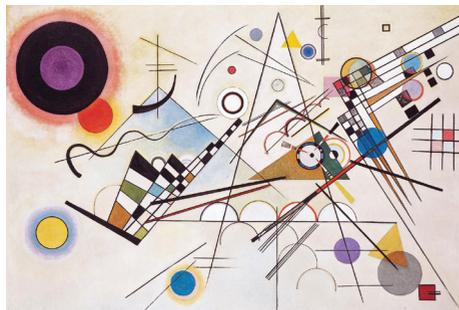


ACTIVITY

EXPRESSIVE MARK-MAKING

Find a piece of instrumental music (lyrics will be distracting), either online or on a CD. There are some suggestions to help you below. Make sure everyone has a large piece of paper and a good selection of colours in front of them – ideally ready to use paints, pastels, or oil pastels. Charcoal is good too, though will make your hands messy! Now listen to the music, immersing yourselves in it – it helps if you close your eyes at the beginning. Start painting as a response to the music, letting the rhythms influence the marks you make.

Let your lines move in time with the music and use your hands too if you like. Use different colours to reflect how the music makes you feel. When everyone has finished, compare your paintings and discuss your individual responses to the music. Try the activity again with different styles of music.



Wassily Kandinsky, Composition VIII, 1923

MATERIALS

- Paper in small and large sheets
- Ready-mixed paint
- Coloured pastels or oil pastels
- Charcoal

TYPES OF MUSIC FOR YOU TO PAINT TO

- Relaxing and romantic piano music, e.g. Piano concerto in G (Adagio Assai) by Ravel
- Rhythmic jazz music, e.g. Take the A Train by Duke Ellington
- The Tale of Princess Kaguya Soundtrack by Joe Hisaishi
- Expressive orchestral music, e.g. 5th Symphony in C Minor, Beethoven

TIPS

Use a long roll of decorator's lining paper or the back of a roll of smooth wallpaper if you are all going to work on one large artwork together.

Artist Inspiration:

André Masson, Wassily Kandinsky, Piet Mondrian.



Wassily Kandinsky, Composition IX, 1936

Found objects

Using objects that already exist to create an artwork is a great way to encourage creative thinking and can help promote discussion on what aesthetic values objects hold. Artists have been incorporating found objects into their artworks for the last hundred years or so. Picasso, for example, used old newspapers and matchboxes to create his collages. Peter Blake incorporates items found on walks and journeys into his artworks. The artist Joseph Cornell assembled found objects into boxes to create three-dimensional miniature worlds that not only gave new meaning to the objects themselves but transported the viewer into an imaginary world.



ACTIVITY

CREATE A CORNELL INSPIRED BOX

Collect a box of small found objects – a trip to the charity shop is a good place to start. You may be able to find objects around the home that are no longer needed. You can also use discarded packaging, wallpaper samples, old maps, books, or magazines. Find some small boxes (shoe boxes are ideal) and cover them with decorative paper or paint. The box should be open on one side. Now glue in some shelves to create compartments. Discuss how groups of found objects could be displayed together to create a meaningful dialogue about the story inside each box. You could place more personal objects into them if you wish and keep them in your own personal space.

MATERIALS

- Collection of used or discarded objects
- Selection of small boxes e.g. shoeboxes
- Cardboard
- Masking tape
- Assortments of papers, decorative
- Old books, maps, magazines, wallpaper
- Acrylic paints

Artist Inspiration:

Joseph Cornell, Pablo Picasso, Peter Blake.



Peter Blake, A Walk in the Tuileries Gardens, 2004

Groups and gatherings

One of our favourite aspects of making art is meeting people and having fun! Organise a regular art group to draw, paint and discover new artworks together. You can use a different A-Z activity for each of your sessions and enjoy a group visit together (see **V**).



ACTIVITY

ART CLUB

Plan to hold a regular (weekly or monthly) Art Club for anyone interested in taking part. Encourage participants who have no previous art experience – they are often surprised by the passionate artist hiding within! Make your meetings as sociable as possible with plenty of time for talking about the work you create and enjoying some refreshments together.

CREATING GROUP ARTWORKS

It can be fun creating large group artworks together. Try the activities **C**, **T**, **R**, **P**, and **E** using one single large piece of paper that you can all work on at once. You can also try activity **M** based on a group memory that you all have, such as a significant world event or a national celebration.

MATERIALS AND TIPS

Invite donations of materials through your community newsletter and include information and photographs of your group. See the Handy Art Supplies List for the materials you could use. Arrange somewhere accessible for storing your materials and keeping your finished artwork safe... You will be needing them for your exhibition (see **X**).



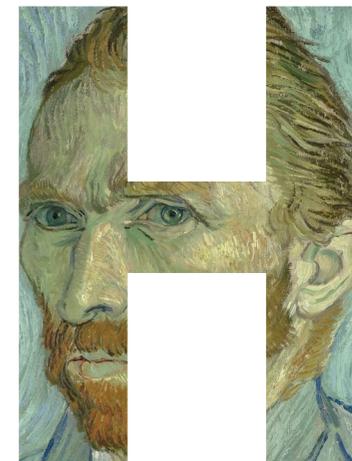
Artist Inspiration:

Artists often form friendly groups or 'collectives', making artwork on similar themes and exploring styles and subjects together. Find out more about Kuru Art Project, The Camden Town Group, or The Great Bardfield Artists.



Heads and hands

We use facial expressions and hand gestures to communicate our emotions and attitudes. Everyone's face is different and our fingerprints are unique to each of us. Portraiture (making art to record how someone looks) dates as far back as ancient Egypt, long before the invention of the selfie! Portraiture soon became a lot more than just a visual record, involving extravagant costumes, expensive furniture, props, and hand gestures to communicate the importance of the sitter. Other artists moved away from this, recording the faces of everyday people. Artists also started making portraits of themselves, which is called a self-portrait.



ACTIVITY

HAND SELF PORTRAITS

A self-portrait needn't include our face at all if we don't want it to, in fact, we can decide which aspects of our personality to highlight or ignore in any way we like. Use a pencil or a thick pen to draw around your hand – you may like to ask someone to help you with this. Now fill and decorate your hand shape with anything you think represents you best, it could be a drawing of your face (using a small mirror to help you) or lots of small drawings of your favourite things. You could fill it with your favourite colours or the type of patterns you like to make, or you could fill it with words – describe how you feel, add the names of your friends, or list your favourite things.

MATERIALS

- Paper
- Fibre tip pens
- Drawing pens
- Pencils
- Mirror
- Coloured pencils
- Paint



Thomas Croft, Selfie

Artist Inspiration:

Look at some of the portraits and self-portraits by the following artists and discuss them with your group: Elizabeth I portraits, Van Gogh, Frida Kahlo, Cindy Sherman, John Coplans, Thomas Croft. Explore the following online exhibitions at Google Arts & Culture: 'How we see ourselves'.

Impressionism

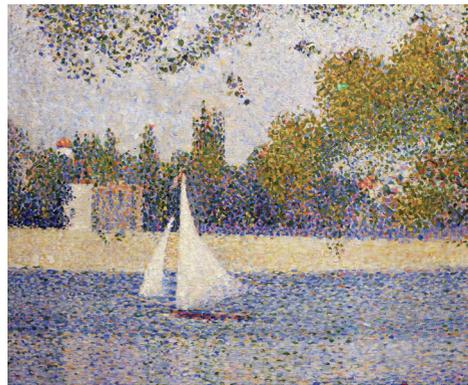
In the late 19th century a group of artists, who became known as the Impressionists, created a movement that is still one of the most loved today. Artists such as Monet, Sisley, Renoir, and Degas tried to capture an impression of what they were seeing rather than a replica. They were not as concerned about the detail in what they were seeing as much as the light, colours, and atmosphere. The resulting art attempts to capture a moment in time. One method of painting that became associated with the Impressionists was Pointillism. Developed by Georges Seurat it used small painted dots to build up similar colours that worked together to create an image.



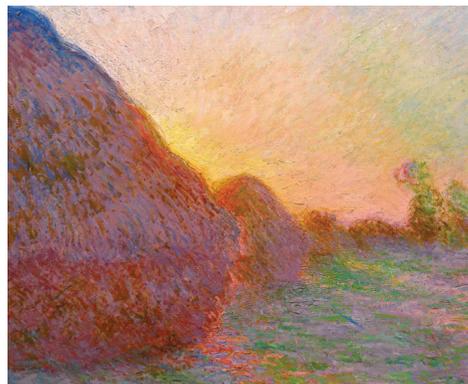
ACTIVITY

IMPRESSIONIST PAINTING

Look at some of Georges Seurat's paintings and discuss with the group how the dots have made up the picture. Draw an image on a piece of paper using only an outline. Then using the end of a matchstick, dip it into some paint and transfer the paint onto the paper, within the outline. Build up the coloured dots to cover the space. You can experiment with different colours, and with spacing out the dots or putting them closer together to create different effects. It's also a good opportunity to explore mixing colour to create different tones that work well together.



Georges Seurat, La Senna alla Grande Jatte, 1888



Claude Monet, Meules, 1891

MATERIALS

- Long matchsticks
- Paper
- Pencils
- Assortment of acrylic paints
- Brushes (to mix colours)
- Palettes
- Water pots

Artist Inspiration:

Georges Seurat, Alfred Sisley, Camille Pissarro, Claude Monet, Pierre-Auguste Renoir, Edgar Degas

Journals and sketchbooks

Keeping a journal/sketchbook is a wonderfully personal experience. Use it regularly and it will not only improve your drawing skills but record experiences to revisit again and again, preserve moments of beauty and unlock new creative ideas.



ACTIVITY

SKETCHBOOK DRAWING

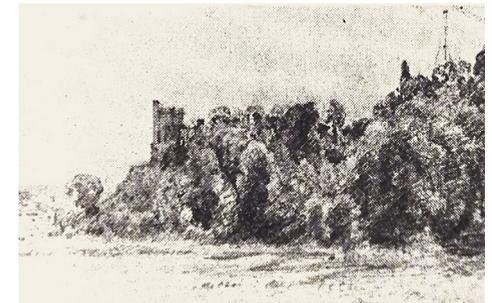
Find a sketchbook that is small enough to keep with you as often as possible. Make at least one drawing in your sketchbook every day for the next week. Draw objects and views around you, people you see, things that interest you or make you smile. Each day challenge yourself to draw something different, something you haven't drawn before. Don't worry about making mistakes – this is how we learn and become even better artists! At the end of the week, take some time to look back at your drawings, remembering when and where you drew each of them.

MATERIALS

- Sketchbook
- Selection of your favourite pens or pencils
- Small pencil case

TIPS

Make sure your journal/sketchbook is not too big. You should be able to keep it with you as much as possible. Use it like a diary: make notes about what you have chosen to draw, how you are feeling as you draw it, and about the colours you can see.



Two Pages from the Sketchbook of John Constable, 1835



Two pages from Leonardo Da Vinci's sketchbook

Artist Inspiration:

You can leaf through many famous artists' sketchbooks online, including Constable, Leonardo Da Vinci, Henry Moore and Barbara Hepworth.



Kinetic art

Kinetic art relies on movement to create interest. Objects can be made to gyrate and in so doing, create interesting shapes, patterns of light and reflections. This movement can be generated by machinery, as in Naum Gabo's 'Standing Wave', or can simply rely on natural air currents to create motion. The artist Alexander Calder explored this artform to great effect through his hanging mobiles. These sculptures utilised a variety of materials such as sheet metal and iron wire. Abstract shapes attached to a wire framework allowed free-flowing movement. Watching the sculptures gently move can help relaxation and reduce stress levels. Visit calder.org to see more.



ACTIVITY

KINETIC MOBILE

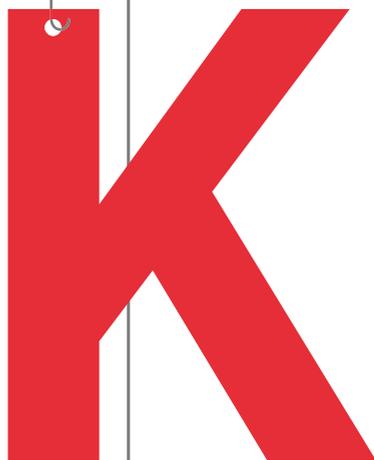
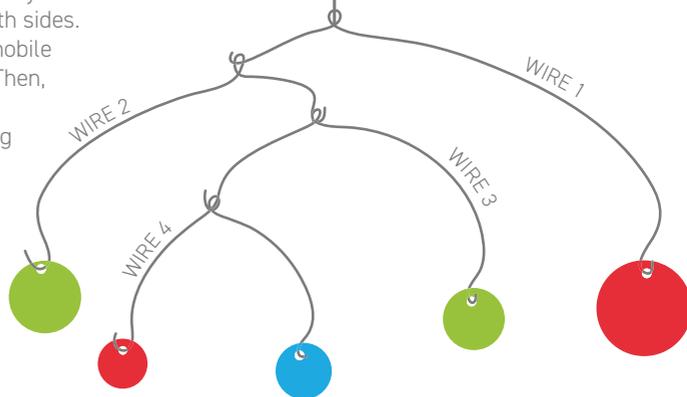
Make a Calder inspired mobile that can be hung from the ceiling in communal areas or bedrooms. Do this activity together to create one large sculpture or create smaller-scale ones that can hang in personal spaces. Using thick cardboard, cut out a variety of abstract shapes and paint them on both sides. Create a framework for the mobile using galvanised steel wire. Then, using a thinner wire, create arms that can be used to hang the abstract shapes from.

MATERIALS

- Galvanised steel wire
- Flexible wire
- Pre-cut card shapes or plastic pieces

Artist Inspiration:

Alexander Calder, Naum Gabo.



Landscape art

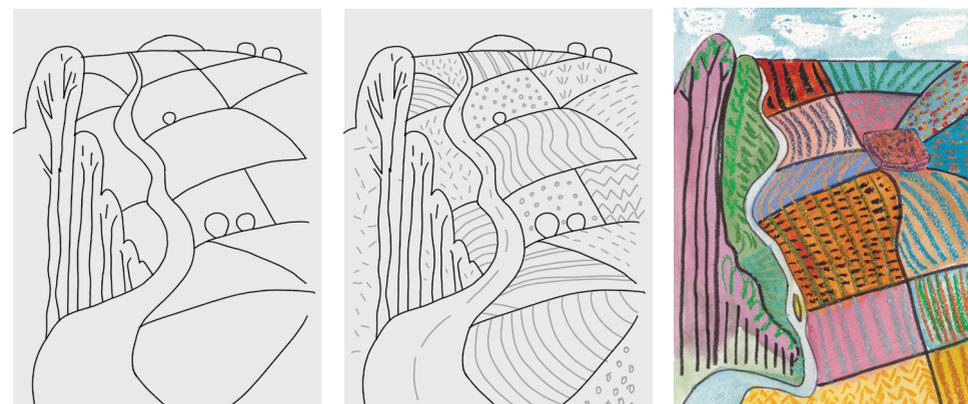
Art that features the landscape is not only one of the most popular artistic forms, it is understood to be one of the most therapeutic too. Pictures of soaring mountains, green valleys, flowing rivers, open skies, and beautiful clouds not only reconnect us with the natural world but lower our levels of anxiety, reduce stress, and stimulate positive mental health. Landscape art can be either representational (showing things in a realistic way) or more abstract (see **A**), emphasising the colours, patterns and shapes you can find in nature. A good example is 'Going up Garrowby Hill' by David Hockney, who has been making landscape paintings for many years.



ACTIVITY

HOCKNEY LANDSCAPES

Let's use 'Going up Garrowby Hill' to make a David Hockney inspired landscape. You can find the artwork at: thedavidhockneyfoundation.org/artwork/2125. First, look at the painting to locate the following elements that make up the landscape. These are the horizon (separating the land and sky), the windy road, the patchwork of fields and the trees dotted across the land. You will also see that each of the fields contains patterns (dots, dashes, and tufts like grass) or curved and wavy lines to emphasise the rolling hills. On a sheet of drawing paper, draw as many examples of these marks as you can with a pencil for reference. On a sheet of watercolour paper, use your Sharpie to draw in each of the following, the horizon, the road, the patchwork of fields and finally the trees. Now use the coloured wax crayons to add the patterns and lines to each of your fields in turn – use different colours for each field. Remember to use a white crayon to add some clouds. Once you have finished, use some very watery paint to first colour the sky and then each of your fields, painting over your wax crayon lines. Use paint colours that are different from the wax crayons you used for each field. You will see that the wax is resisting the paint, creating a similar effect to the original painting. Finish off by painting in the trees and the windy road.





MATERIALS

- Drawing paper
- Pencils
- Thick paper / Watercolour paper
- Black 'Sharpie' pens
- Coloured wax crayons or oil pastels
- Watercolour paints
- Water pots

TIPS

You may like to do this activity with someone to help you. Look at some landscapes by the artists below. Think about how each artist has made each artwork and how each of them makes you feel.

Artist Inspiration:

Alfred Sisley's 'The Terrace at Saint-Germain, Spring', Yokoyama Taikan's 'Summer: Four Seasons of Sacred Mt. Fuji', Wilhelmina Barns-Graham's 'Autumn Landscape', Pieter Bruegel's 'Hunters in the Snow (Winter)'.




Pieter Bruegel, Hunters in the Snow (Winter), 1565

Alfred Sisley, The Terrace at Saint-Germain, Spring, 1875

Memory

We all have a wealth of personal memories – significant events, people we love, and favourite places. Memories are powerful subjects for making art, with artists making work about their childhood, families, and events they want to remember. Making art from our own memory not only helps to preserve events and our feelings about them but also allows us to share these experiences with our friends today, learning about similar experiences they have had too.



ACTIVITY

PAINTING MEMORIES

Think about a memory you would like to preserve in an artwork. It might be from your childhood, a famous or special event that you remember, or something you would like to remember from today. Think about the details of the memory – where it takes place, the time of year, the time of day, the people involved, smells and colours that you can recall. Start by writing down as much information as you can remember, focussing on each detail, piece by piece. Once you are happy with your words start to make individual drawings or sketches for each small part of your memory. Use these sketches to plan a new, larger drawing bringing all these elements (including your words) together in one artwork.



Fred Uhlman, The Studio, 1944

MATERIALS

- Journal/sketchbook
- Pencil
- Drawing pen
- Drawing paper
- Watercolour paper
- Paints

TIPS

Use materials that you feel will enhance the character of your memory even more. Spread this activity over several different sessions so that you can enjoy more and more detail each time you revisit it. Once finished you can share your beautiful memory with your friends.

Artist Inspiration:

Look at Peter Blake's 'The Toy Shop', Lubaina Himid's 'Between the Two my Heart is Balanced', and Howard Hodgkin's 'Memories'.


Julian Trevelyan, Canal Holidays, 1975



Narrative Art

Art that tells a story is called narrative art. It often contains realistic images with diverse subject material. Narrative art reveals to the viewer what is happening in the painting and it can often leave us wondering what will happen next, encouraging us to fill in the gaps with our imagination. A lot of historical events have been recorded through visual art. Narrative painting was very popular in Victorian times and is helpful today for understanding what life was like in the past.



ACTIVITY

EXPLORING NARRATIVE PAINTINGS

Select some artworks and in a group discuss what you think is happening. It's a good idea to get everyone to observe the artwork carefully and to note down what they see in terms of objects, people, actions, scenery.

Questions you could discuss:

- What story do you think the painting is trying to tell?
- What in the picture makes you think that?
- When do you think the painting was painted?
- Why do you think the artist included the people, objects, or landscapes?
- Discuss the scene and the people in it. Are they happy or sad? What are they doing?
- Do you think the colours in the artwork help to tell the story and if so, how?
- What do you think is going to happen next?
- What part of the painting makes you think that?
- Does it remind you of any stories?
- What does the artwork make you feel?
- If you had to give a title to this painting, what would it be?



Gill Watkiss, Walking Out, Blaenau Ffestiniog, 1989



William Powell Frith, The Railway Station, 1862

MATERIALS

- Enlarged images of narrative paintings
- Large screen connected to a laptop to see paintings as a group
- Post-it notes

Artist Inspiration:

Julius Caesar Ibbetson, William Powell Frith, David Wilkie.

Optical art (Op Art)

Sometimes things are not always what they seem. Art that creates visual illusions is termed Op Art. The artist uses abstract shapes and colours to create images that appear to be moving. Although they are two dimensional, the artwork itself looks three dimensional when viewed because of the way that colour and shape have been put together.



ACTIVITY

MOVEMENT ON PAPER

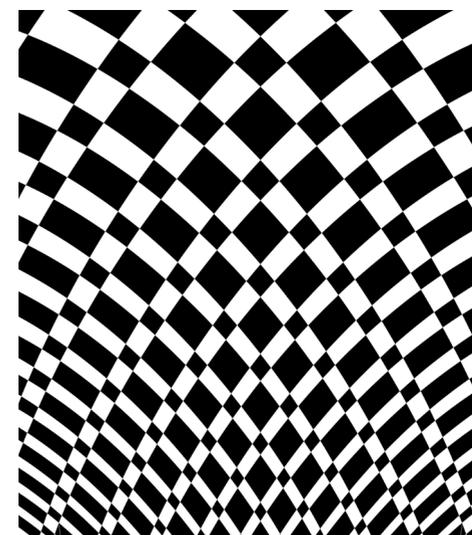
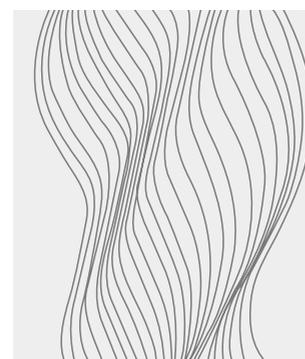
Create some optical illusions by using cardboard templates. You can either cut your own template or use a pre-cut one. Using a felt tip pen draw along the line of the template, then move the template slightly and do the same again. Keep going. By moving the template up or down, you will create an illusion of movement. An example of this can be seen in Bridget Riley's 'Over'.

MATERIALS

- Cardboard
- Paper
- Coloured felt tip pens (neon colours are good)

Artist Inspiration:

Bridget Riley, Victor Vasarely, Anni Albers.



Printmaking

Printmaking is all about transferring an image from one surface to another. You can produce multiples of images and the methods by which you can do this are numerous. There are plenty of simple printing and stamping techniques to explore and more dexterous members of a group may like to develop this into more complicated techniques such as lino cutting.



ACTIVITY

PRINTING A FOREST

Relief printing is easy, fun and quick. Explore a subject like trees for example and draw your favourite trees as a warm-up exercise. Research tree shapes and discuss your favourites in a group. Use a ballpoint pen to draw your tree shapes onto the surface of the press print foam sheet. Put a small amount of ink onto a plexiglass sheet or tray. Use the roller – up and down and side to side to spread out the ink. When you have a nice smooth layer covering the roller, apply this to the foam sheet. Now place a sheet of paper over the top and, using the back of a spoon or your hand, press evenly over the surface. Remove the paper and you have your first print! Use the roller again to re-ink the foam sheet and make as many prints as you like.

MATERIALS

- Water-soluble block printmaking inks
- Press print foam sheets (A5/A4)
- Ballpoint pens
- Paper
- Small print rollers/brayer
- Plexiglass sheets or flat trays
- Large spoon



Craigie Aitchison, Cypress Tree, Montecastelli, 2004

TIPS

Sometimes local building material suppliers will have offcuts of acrylic sheets that they may give you for free. Use these for rolling out your inks. Polystyrene food trays can also be cut up and used in place of the press print foam sheets. You can also use acrylic paints mixed with liquid soap instead of printmaking inks but the results are not as good. Find more printing activities at: paintingsinhospitals.org.uk/activities.



Quick drawing

Self-doubt is the enemy of creativity. We often stay away from making art by telling ourselves 'I can't draw' or 'I'm no good at art', even though we didn't have this problem as children. The source of much of this doubt is the time we spend overthinking things. Making art quickly can prevent us from being so self-critical. The following exercises are for absolutely everyone to try. Not only will they help us to become artists... but they are so much fun!



ACTIVITY

DRAWING EXERCISE

Find an object you will be happy to draw lots of times – you could use your hand (the one you are not drawing with). Complete each of the following exercises twice, getting someone to time you for 60 seconds the first time and 30 seconds the next time. Do these exercises as often as you like.

Continuous line drawing

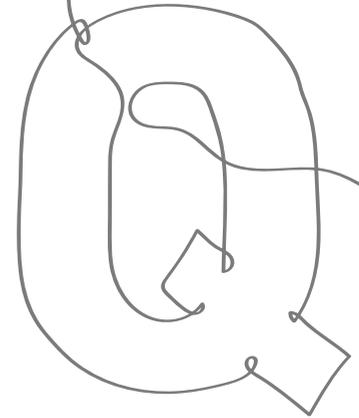
The idea is to create a drawing where you never lift your pencil off the paper. Look carefully at the object you are drawing and use one continuous line, keeping it moving at all times. Look more at the object than at your drawing and never let the pencil stop until time is up.

Non-dominant hand drawing

This exercise requires that you give up control by drawing with the hand you don't normally use. Hold your pencil in your non-dominant hand and create a sketch of your chosen object. Concentrate hard as it will feel unusual, add some shading if you like.

Gesture drawing

Try to get as much drawing done in a short amount of time by moving your pencil as quickly as possible, using scribbly lines for shading and not concentrating on details. Build up your drawing with lots of lines or scribbly shading.



MATERIALS

- Paper
- Soft pencils

TIPS

Forget about making mistakes. You may think your drawings are 'imperfect' but this is what makes them beautiful. Do these exercises often and your drawing will become more fluid and more expressive. Throw yourself in with enthusiasm and have fun!

Artist Inspiration:

It is thought that Leonardo da Vinci used both of his hands when drawing, and sculptor Auguste Rodin used gesture drawing when planning his works. You could also explore Picasso's single-line drawings.



Auguste Rodin,
Cambodian Dancer, 1906



Auguste Rodin,
Hanako, c1906

Repeat pattern

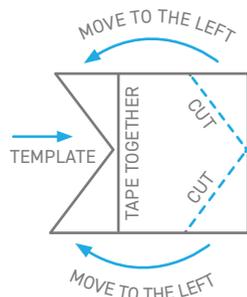
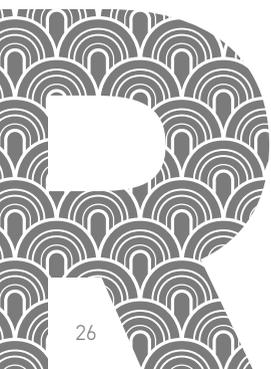
Exploring repeated patterns is a great way to concentrate on looking at art in the natural world. Too often we forget to look carefully at things and once we do, we see how wonderful patterns can be. Take a cabbage, for example, cut through it and see the many spirals and shapes inside. Many artists have been inspired by the repetitive forms in nature and use them to create a sense of movement within their work. Some artists have made repetition part of their art-making process, to make a statement about the world we live in, see Andy Warhol's 'Campbells Soup Cans'.



ACTIVITY

FISH TESSELLATION

Draw a rectangle and mark halfway down on the right-hand side. Using this point as a guide, cut off the two triangular corners and move them to the left-hand side. When you have a fish shape, use this as a template to cut out in card. Using your fish template, draw around it and then move the fish so they fit next to each other. Continue with this until you have filled up your paper. Use different coloured pencils to outline the fish. Can you see the fish shape now? Can you see how the pattern has been repeated? How many fish are there now?



Wall tableau of a tessellation by MC Escher

MATERIALS

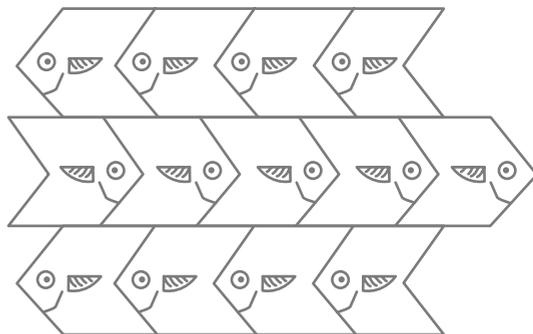
- Coloured pencils
- Paper
- White card
- Scissors

TIPS

Try creating other animal templates that will fit together to form one image.

Artist Inspiration:

Andy Warhol, MC Escher, Anni Albers, Damien Hirst.



Still life

Still life is the term given to painting subjects that don't move – a group of objects carefully selected and arranged together. Typical objects for a still life might include fruit, flowers, ceramics, or books. Artists have used still life to show us the beauty in everyday objects or to send hidden messages using symbolic objects. Modern painters have used still life to explore the relationships we have with objects we value or to examine the different ways that we might look at them.



ACTIVITY

EXPLORE STILL LIFE

Try the following activities to help you start making still life pictures.

Make A Well-Balanced Meal

There is no cooking required as we are arranging things to draw not eat! Create a group of objects that relate to each other. How about a slice of toast on a plate, a butter dish, and some jam? A feast for your eyes! Now, draw your still life in your sketchbook. Remember to look out for other natural groups of objects around you to draw.



Diana Sylvester,
Bristol Plate



Patrick Procktor,
Still Life, 1999

Collage Still Life

Cut out pictures of individual objects from old newspapers or magazines. Decide what kind of relationship your objects will have with one another – they could have a natural relationship, a symbolic relationship or be an imaginative, fantasy still life! When you are happy with your composition glue it in place using a glue stick.

Flowers Forever

If you see or receive a beautiful bunch of flowers, make a colourful drawing or painting of them. Then they will last forever!

MATERIALS

- Still life objects
- Sketchbook
- Pencils
- Old magazines
- Scissors
- Glue stick
- Watercolour paper
- Watercolour paints

TIPS

Use your journal/sketchbook (J), pencils and crayons to make still life sketches. Collect old magazines for your collage work.

Artist Inspiration:

Look at Henri Matisse's 'Goldfish', Georges Braque's 'Bottle and Fishes', or Marie O'Donoghue's 'Yellow Table and Still Life'.



Three dimensional

Art that exists in the dimensions of depth, height and width is considered three dimensional. It can be viewed from all sides. Making sculpture is a great way to enjoy the tactile nature of modelling materials and get your hands dirty! There are a variety of different materials available, including oven-hardened polymer clays, air drying clay, Modroc, and plaster of Paris. In recent years, the use of air-drying clay has removed the need for a kiln, making clay sculpture accessible to everyone.



ACTIVITY

CREATE A COMMUNAL VILLAGE

Everyone can start by drawing a house from memory. It may be a house you remember, or you can refer to examples you have handy if you need some inspiration. Using air drying clay, each create your own house. As you work, discuss the house you are making and the features you remember. Create the houses by either: using a lump of clay and moulding it into shapes with your hands or roll out flat pieces of clay and cut them into rectangular shapes, joining them together to form a box. Embellish your houses with windows, doors, a roof, and a chimney. Once these are dry, paint them with acrylic paints. Display them all together to create your communal village scene.

MATERIALS

- Air drying clay
- Rolling pins
- Modelling tools
- Acrylic paints

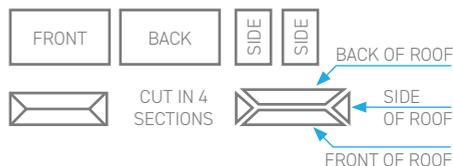
Artist Inspiration:
Antony Gormley.



3D Ceramic Houses

AIR DRYING CLAY HOUSE

1. Roll out clay and cut 5 pieces. Keep the thickness of each piece the same.



2. Attach the front, back and sides together. You may want to let the pieces dry for a day to make this easier.
3. When joining the clay, score both sides with a knife or fork. Apply water to the scored surface, push together and smooth over the join.
4. Add the roof in the same way, joining the pieces together by scoring and applying a little water. A sponge is ideal to use.
5. When attached, carefully cut out some windows and a door using a modelling knife. Add any further embellishments, then leave to dry.



Urban

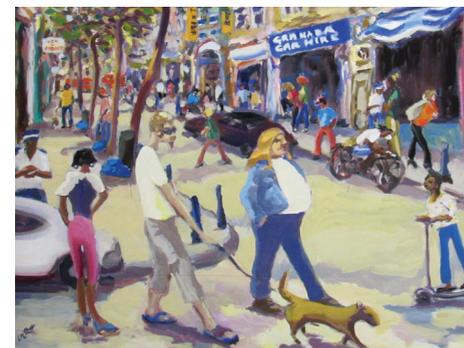
Many artists have been inspired by the hustle and bustle of city life. Whether it's the architecture of city buildings or the atmosphere of municipal living, artworks depicting the urban environment tell us many stories (see **N**). Artists like Edward Hopper depict how lonely big city life can be, others focus on the more glamorous side of urban living using bold and bright colours.



ACTIVITY

CITYSCAPE SKYLINE

Think about city living. Would you like it or not – why do you think this? What kind of city buildings can you think of? Where would the noisiest parts of the city be and where might you be able to find peace and quiet? Find some interesting textured surfaces that you can take rubbings from. Place a piece of paper over the surface and use wax crayons to create a rubbing of the textured surface. Look for different textures – particularly ones with lines, or geometric shapes. Cut your rubbings up into sections to create tower blocks, offices, and large buildings. Glue down your shapes onto a sheet of paper to build up your cityscape skyline. Layer the shapes on top of each other to give depth. Add interest to your collage by drawing in smaller details like windows and roof tiles.



Lucy Pratt, Coldharbour Lane, Brixton

MATERIALS

- Wax crayons
- Thin printer paper
- Thick/strong paper
- Watercolour paint
- Water pots
- PVA or glue sticks
- Drawing pens

TIPS

Print off some cityscape photographs to help you plan your collage. After taking the surface rubbings, use watercolours to paint the paper with a contrasting colour, making the buildings feel more substantial.

Artist Inspiration:

Andrew Haines, Edward Hopper, Hogarth, Camille Pissarro.



Stephen Cullen, Looking Down Grafton Street, 2001

eXhibition

As your group builds up a wonderful collection of artworks, you will need to think about how to share your creativity with others. It's time to transform your care home into a beautiful art gallery, with changing exhibitions and events for everyone to enjoy!



TIPS FOR CREATING EXHIBITIONS AND DISPLAYS

Consider a suitable location for a display area or noticeboard for changing exhibitions. It should be in a place where residents, staff and visitors will regularly see it – corridors, hallways and communal areas work well.

Think about how to display your artwork. It could be temporarily pinned to a noticeboard or hung more permanently in picture frames by your helpers, once you have agreed where each artwork will look its best.

Easels can be another way of displaying paintings for shorter periods and you can use tables for any sculptures or models you have made.

Include with your display some information about the members of your group, the different types of art you like and who your favourite artists are. You can also create labels for each of the artworks, including the artist's name and a title (if the artwork has one).

Why not plan a special summer or Christmas exhibition to celebrate your artwork with a private view and refreshments for family and friends. Remember to inform the local paper and your local museum or gallery too. You will also need to decide if your work will be for sale.

You can find more information about planning an exhibition at Art in Care Homes: artsincarehomes.org.uk/howtoorganiseanartexhibition



You...

Making your art is all about you. It is a moment to express yourself and say something about how you feel and see the world around you. Your individual voice is what makes your art so special. Enjoy the time you spend painting and drawing and share it with your friends and your family. Encourage your friends to do the same and share the benefits that art can bring.

TIPS

Spoil yourself and invest in some really good materials for your art. If your materials are a pleasure to use, you will be amazed at how this will enhance and improve your work.



Zoological art

The practice of creating art inspired by the animal kingdom is as old as art itself. From cave paintings made by our ancestors thousands of years ago to the drawings, prints, sculpture and photographs of the Zoological Society of London; our fascination with animal images recognises the scientific, symbolic and emotional connections we have with our companions in the natural world.

Explore some animal artworks online. Look at 'Lion Resting' by Rembrandt, 'Bull's Head' by Picasso, 'Carolina Parakeets' by John James Audubon, and 'Cat' by Chloe Cheese.



Zoological Society of London; a zebra. Coloured etching by J Wellcome



ACTIVITIES

Patterns and textures

Divide a sheet of paper into six equal sections. Use pencils, paints, fabric, or wax crayons to create the colour, pattern, or texture of a different animal in each section. Think hard about the feeling of the skin or the fur of each animal. Try to replicate this in your choice of materials, colours and mark making. When you have finished show your friends and see if they can guess which animals you have chosen. Here are a few suggestions to help you on your way: snake, elephant, zebra, leopard, tortoise.

Creature collage: fantastic beasts

Hybrid creatures such as mermaids, gryphons and winged horses appear in myths and legends. These are imagined creatures created from different animal parts. Have a go at creating some yourself. Collect a selection of animal images from newspapers and magazines. Carefully cut out different parts. Put the pieces together to create a brand-new fantastic creature of your own.



MATERIALS

- Paper
- Pens
- Pencils
- Wax crayons
- Watercolour and acrylic paints
- Textured surfaces
- Wildlife magazines
- Scissors
- Glue sticks



TIPS

Use wax crayons on paper to create rubbings of different textures you think are like animal skin. If you find using scissors fiddly, ask a helper to cut out your animal pieces for you.

Artist Inspiration:

David Hockney's Dogs, Sophie Ryder, Henry Moore's Sheep, Zoological Society of London.

Handy art supplies list

This list is intended as a helpful guide rather than a definitive list of essential items. You can make wonderful art with just a few pencils and some paper, while building up your materials over time. Participants may already have access to their own materials, or you could appeal for materials as donations or gifts. It is important to choose high-quality materials wherever possible – they are so much easier for participants to use and will produce a much more enjoyable experience.



PAPER

Drawing paper
Watercolour paper
Wallpaper lining paper
(great for drawing big)
Acrylic canvas boards
Selection of sketchbooks
Newsprint
Old newspapers
Selection of cardboard sheets



BRUSHES

Flat brushes (various sizes)
Round brushes (various sizes)



DRAWING SUPPLIES

Graphite drawing pencils
(assorted soft to hard)
Watercolour pencils
Wax crayons
Drawing pens
Pastels – chalk and oil
Charcoal sticks
Pencil sharpeners
Felt tip pens



ADHESIVES AND TOOLS

PVA glue
Glue sticks
Glue spreaders
Masking tape
Scissors
Erasers
Rulers
Compass



PAINTING SUPPLIES

Palettes
Watercolour paint sets
(pans or tubes)
Acrylic paint (red, yellow, blue,
black and white)
Colour wheel



PRINTMAKING SUPPLIES

Print rollers (brayers)
Block watercolour printing ink
(primary colours as above)
Pressprint foam sheets
Inking trays
Spoons
Plexiglass sheets (A4 size)



SCULPTURE SUPPLIES

Air drying clay
Small sponges
Modelling tool sets
Spray bottles
(recycle old spray bottles)
Rolling pins
Found objects

Helpful contacts

SUPPLIERS

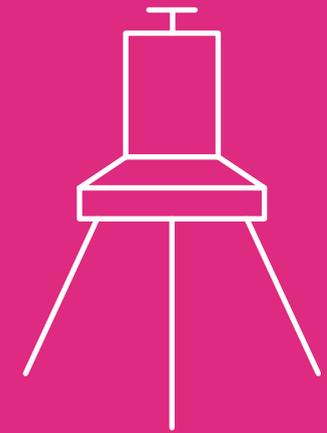
The following suppliers have a good selection of art materials. TTS is an educational supplier. You don't need to be a teacher and they have an excellent selection for buying material in bulk.

Art Discount	www.artdiscount.co.uk
Baker Ross	www.bakerross.co.uk/art-crafts-store
Cowling & Wilcox	www.cowlingandwilcox.com
Fred Aldous	www.fredaldous.co.uk
George Weil	www.georgeweil.com
Great Art	www.greatart.co.uk
Jacksons Art	www.jacksonsart.com
The Art Shop Skipton	www.theartshopskipton.co.uk
TTS	www.tts-group.co.uk

ORGANISATIONS

There are a huge number of local, regional, and national organisations and art schemes ready to help you with advice and support. We have included a small selection below. Find more online at: paintingsinhospitals.org.uk/creative-care-homes

Age Exchange	www.age-exchange.org.uk
Alive	www.aliveactivities.org
Arts and Minds	www.artsandminds.org.uk
Arts in Care Homes	www.artsincarehomes.org.uk
Bright Shadow	www.brightshadow.org.uk
City Arts	www.city-arts.org.uk
Create Arts	www.createarts.org.uk
Creative Minds	www.creativeminds.art
Creativity and Wellbeing Week	www.creativityandwellbeing.org.uk
Culture, Health & Wellbeing Alliance	www.culturehealthandwellbeing.org.uk
Engage & Create	www.engageandcreate.com
Equal Arts	www.equalarts.org.uk
Generations Working Together	www.generationsworkingtogether.org
House of Memories	www.houseofmemories.co.uk
Imagine Arts	www.imaginearts.org.uk
Inspirative Arts	www.inspirativearts.co.uk
Magic Me	www.magicme.co.uk
NAPA	www.napa-activities.co.uk
Oomph! Wellness	www.oomph-wellness.org
Paintings in Hospitals	www.paintingsinhospitals.org.uk
Pioneer Projects	www.pioneerprojects.org.uk
Prism Arts	www.prismarts.org.uk
Resonate Arts	www.resonatearts.org



“
I have never
seen some of
the residents
so involved and
so happy.

Carer, speaking about a Paintings
in Hospitals art activity

With thanks to

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