

# The Lonradh Sessions

An arts programme for adults experiencing memory loss, their families and carers



Devised by **Inge Van Doorslaer & Gillian Cussen**



# The Lonradh Sessions

An Irish word, *Lonradh* is also the title of a stained-glass work by James Scanlon (1993), displayed on the grand staircase of the Crawford Art Gallery.

Led by Artist Facilitators Gillian Cussen and Inge Van Doorslaer, Lonradh at the Crawford is an arts programme for older adults experiencing memory loss, their families and carers. While memory may change, creativity and the scope for self-expression remains.

Gillian and Inge devised this booklet with the aim of reaching people who cannot travel to the gallery. It is designed for use with individuals, small gatherings, and in care settings.

It presents eight different art sessions, introducing a variety of techniques and materials.

You can make your way through the booklet, trying out each session, or alternatively you can just pick a session at random.

Although designed for the Lonradh programme, these art sessions are suitable for most ages and abilities.



**Lonradh:** *bright, shining, luminous*  
*lonradh, m. (gs. -aidh).*  
*Brightness, radiance, resplendence.*

Based on the stained glass work by James Scanlon (1993) on the grand staircase in the gallery.

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# Tea Time



*Portrait of Anthony Cronin*, 1977, Edward McGuire, oil on canvas. Crawford Art Gallery collection

We would like to invite you to share a cup of tea with us



So many stories get shared over a cup of tea:

Putting the kettle on, warming the pot,  
the smell of the tea, the familiar feel of  
a favourite cup.

The careful handling of the good cups,  
a gift for a wedding, an anniversary.

Does tea taste better in a china cup?

Tea caddies for loose leaf tea, tea strainers,  
reading the leaves.

*Barry's or Lyons?*

List some thoughts that come  
to mind about tea, such as:

the sound of the kettle boiling, the feel  
of the tea leaves, freshly made tea

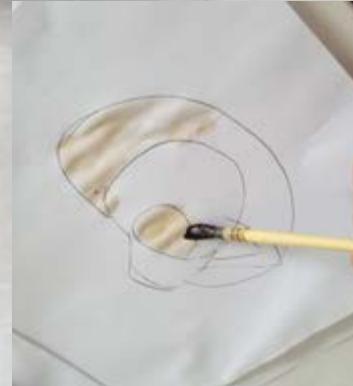
Would you like to draw  
your favourite cup or tea  
pot?

*"Life is like a cup of tea."*

*"tea you could trot a mouse on"*



*"it's all in how you make it"*



**Let's get started:**

Gather your materials and a favourite cup or tea pot, and begin to draw

## You will need:

### Drawing materials:

anything you have to hand  
pencils, biros, markers etc.

### Something to draw on:

paper, card, anything from  
the recycling bin

Loose tea or teabags

cup/bowl of hot water

Optional: carbon paper

Tea can stain, so if you brush it onto paper or soak the paper in a bowl of cold tea, when dry it will give an aged look



*"Tea for two and two for tea..."*



*Blue Still Life with Knife*, 1971, William Scott, oil on canvas. Crawford Art Gallery collection

Although an oil painting, this image could also be a drawing of the outline of items that we can find in our kitchens. Do they remind you of anything in your own kitchen?



# Having A Look



*Portrait of Elizabeth Bowen at Bowenscourt, 1957, Patrick Hennessy, oil on canvas.*  
Crawford Art Gallery collection.

**Patrick Hennessy painted Elizabeth Bowen in her home, at Bowen's Court, standing at a window.**

**What do you imagine she is looking at?**

Take some time to sit back in a favourite comfortable chair, look out the window or around your room.

What do you see?

Your garden, a vase of flowers, birds, family photographs....



What can you hear?

*The radio.*

*birdsong.*

How about painting what you see?



## You will need:

pencil/pen

poster/ watercolour paints

Paint brushes

Paper



Try doing a quick outline in pencil first and then move on to the paint or just start with a paintbrush.

If you have watercolour paints they are really worth trying.

*a clock ticking,*

*neighbours chatting...*



Watercolour painting is a lovely technique, very simple, effective and at times wonderfully unpredictable.



You can work on wet or dry paper, if you wet the paper first with water, the paint will spread more easily.



Try sprinkling a small amount of salt on areas of your wet painting and see what happens when it reacts with the wet paint.





*A Wet Day*, Patrick J O'Sullivan, watercolour on paper. Crawford Art Gallery collection.

**How about leaving a painting out in the rain?**



*A View of Cork from Audley Place, c 1750, John Butts, oil on canvas, Crawford Gallery Collection*

**John Butts painting 'A View of Cork' was painted from Audley Place on Patrick's Hill.**

**The painting is interesting because he painted more than he could actually see from that viewpoint.**

**Can you imagine what might be beyond the hedgerows or the rooftops?**

# Being in Touch



*Hand*, 1989, Kathy Prendergast, chalk pastel on paper.  
Crawford Art Gallery collection.

*Leaf*, 1989, Kathy Prendergast, chalk pastel on paper.  
Crawford Art Gallery collection

‘Touch has a memory’ (Keats)

Amongst the senses touch is fundamental to the experience of our surroundings

Take time to look around you at all the different textures

*Hard*



*Smooth*



*Slippery*



*Silky*



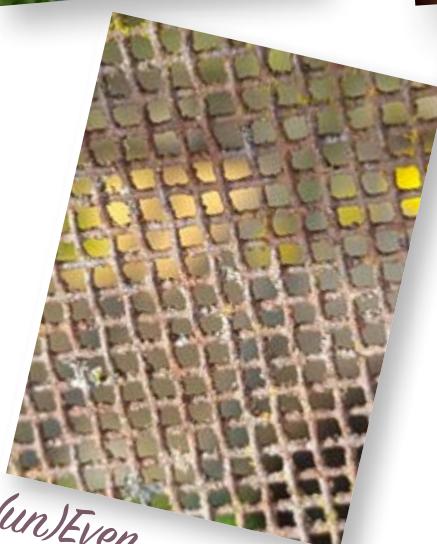
*Soft*



*Rough*



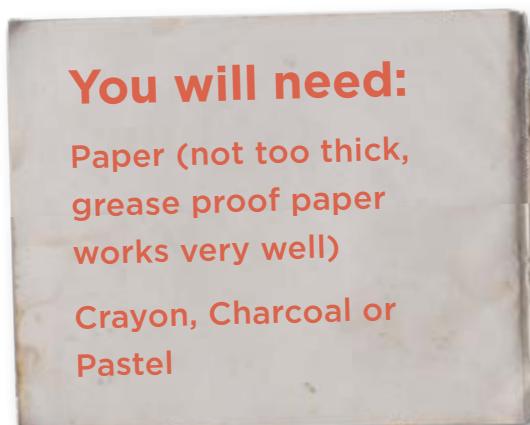
*Prickly*



Choose something with a texture that you like, try handling it with your eyes closed.

How does it feel?

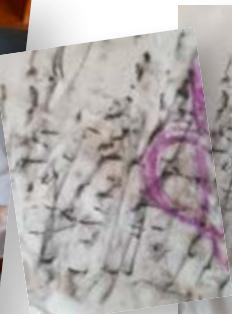
Doing a rubbing is a great way to pick up a texture on paper



Lay your paper over the textured surface of an object you have chosen.

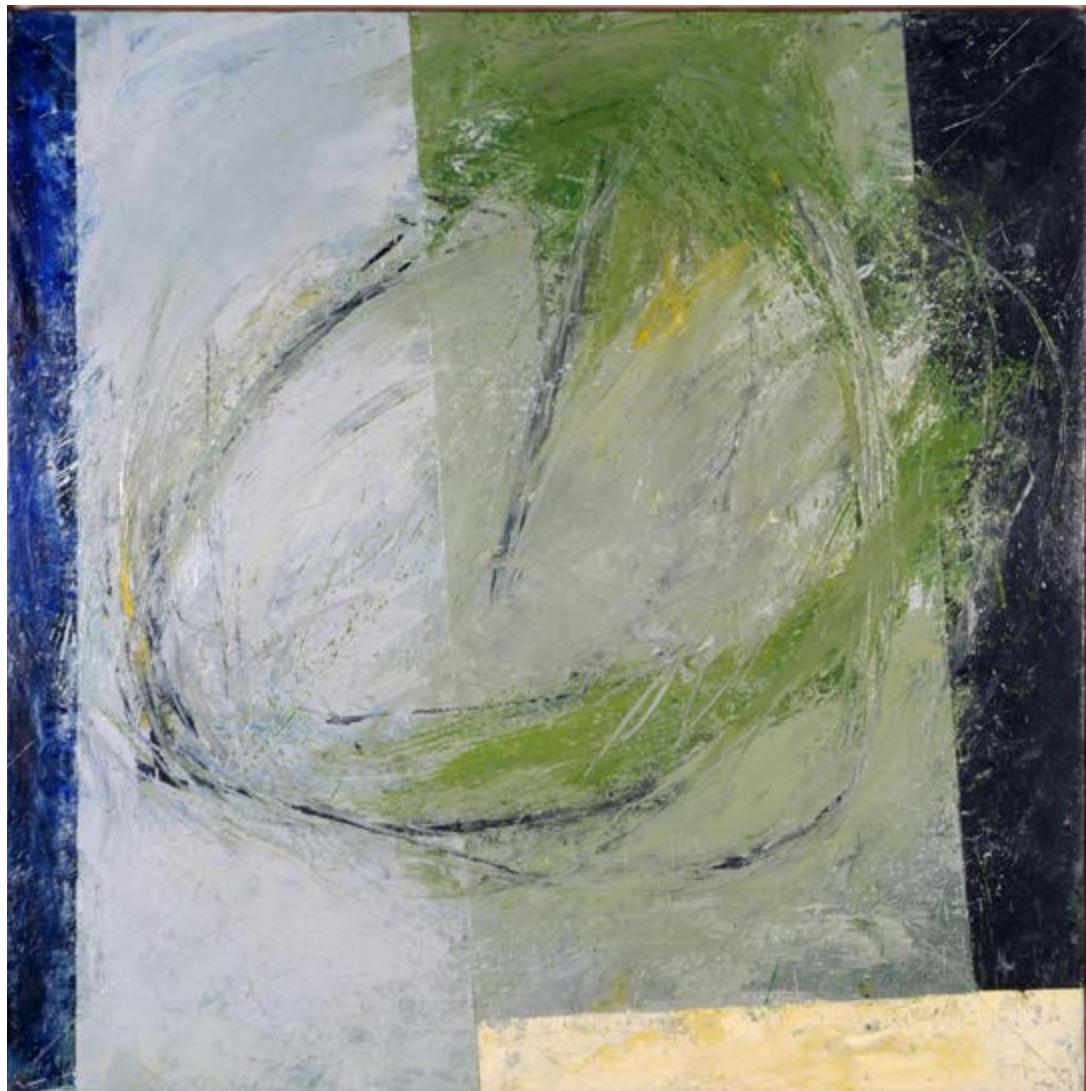
Turn the crayon/charcoal on its side and gently rub it over the paper,

see the texture emerge.



You could even try doing a drawing over your rubbings for a layered effect.





*Borderland XIX*, 1990, Charles Tyrell, oil on canvas laid on board.

Crawford Art Gallery collection.

**You can almost feel the texture when you are looking at this painting.**

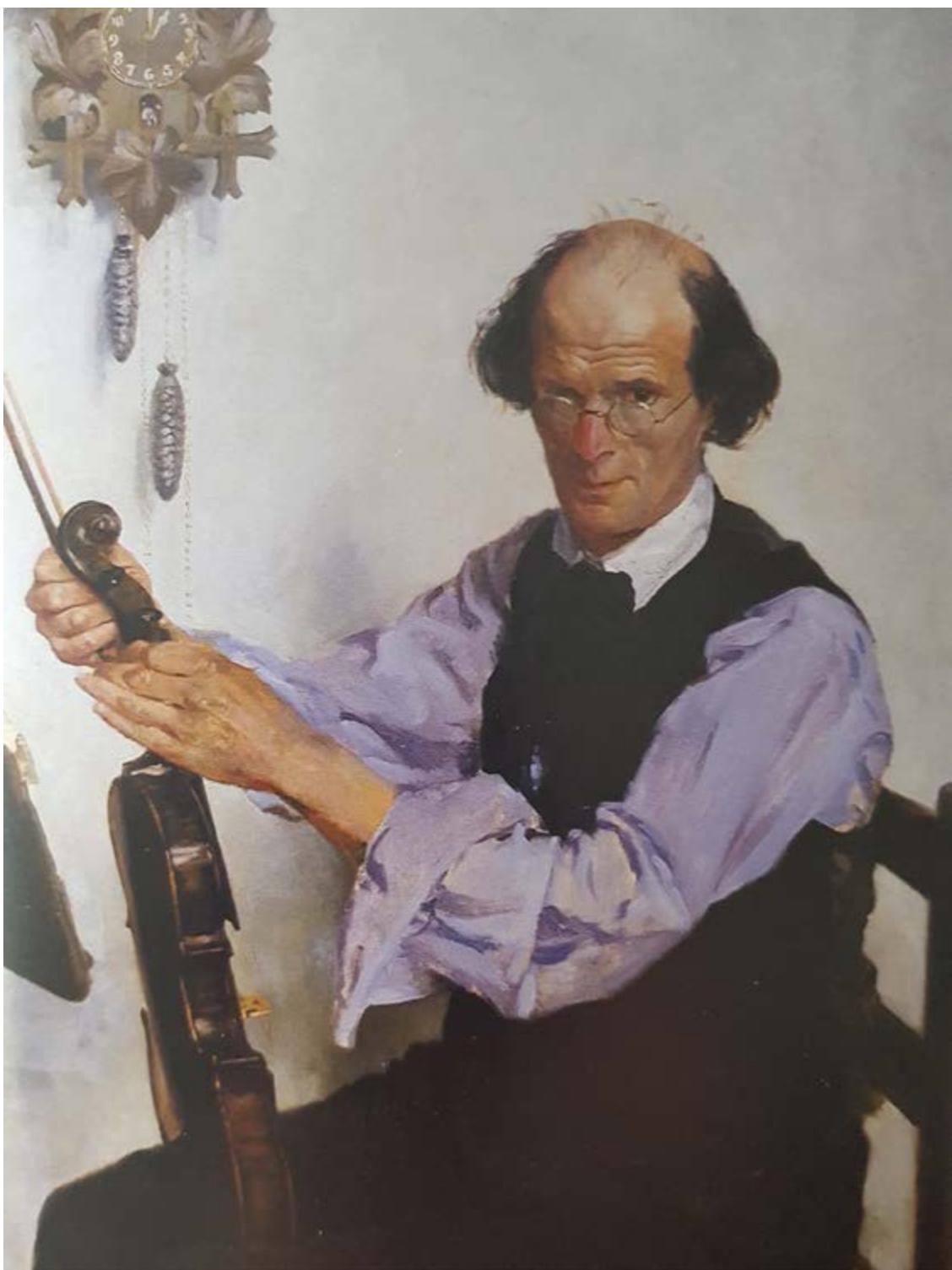
**Can you think of any phrases associated with touch?**

*Touch and go*

*A touch of the sun*

*Touch wood*

# Face Time



*The Fiddler*, c.1934, Leo Whelan, oil on canvas. Crawford Art Gallery collection

“One look is worth a thousand words”

A portrait is an artwork that tells a person's story

Usually a portrait is of a person's head and shoulders from the front, the face given the most importance

A portrait can also be in profile, where a person's face is seen from one side



Edith Somerville, Character Sketches c.1890. Crawford Art Gallery collection

Have you seen a portrait that you really like? It could be a photograph of a family member, a face in a magazine, a famous painting like the Mona Lisa, or a sculpture in a local park.

What do you like about this face?

Is it the eyes or another feature?

Or is it the feeling you get while looking at the portrait?



A silhouette is a cut-out or painted profile portrait usually in black on a white background. It was once very fashionable...



Try drawing someone's profile, and then tear or cut it out.

If you have a white or pale-coloured pencil or crayon, you can work directly on a black/dark sheet of paper



*Members of the Crawford Family*, 1838, Augustin Amant Edouart, black cut paper silhouette. Crawford Art Gallery collection.

### You will need:

Drawing materials:  
Black/white paper  
white pencil/biro  
scissors and glue



You could also work on white paper and then, afterwards, paint or colour in your cutout profile with a black/dark colour



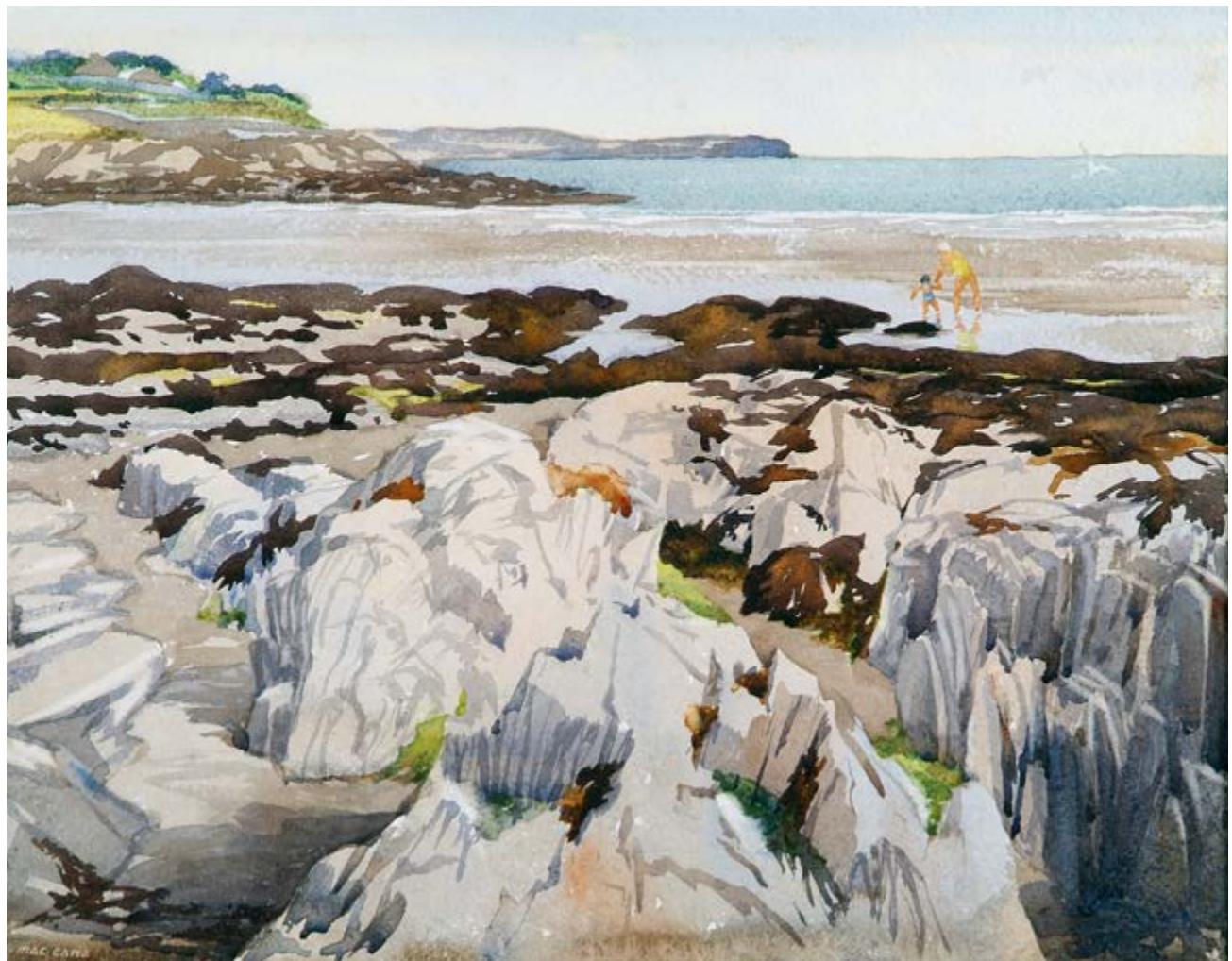


*Self-portrait with Cat*, 1978, Patrick Hennessy, oil on canvas. Crawford Art Gallery collection.

**Patrick Hennessy used various objects in this self portrait to tell a story.**

**What would you use to tell a story about yourself?**

# Bringing to Mind



*Light and Shade*, Youghal, Soirle MacCana, watercolour on paper. Crawford Art Gallery collection.

**The smell of the sea and the sound of the waves**

Do you remember the feel of summer picnics by the sea?

'Sand in the sandwiches, wasps in the tea'

(John Betjeman)

*A flask  
of tea*



*Spreading out  
the rug*



*'99'*

*melting ice cream*



*Claiming  
your spot*



*Squashed sandwiches*



*Tayto Crisps - cheese and  
onion or salt 'n' vinegar?*

*'once you get down, it's lovely'*

*What was your favourite picnic food?*

It can be interesting to try to describe a memory of the feel of something. Sometimes when you hear a song it brings you back to a particular time or place. Or an old photograph of a family occasion can bring back the feel of that special outfit.



My favourite seaside holiday was visiting my Auntie in Ballybunion.



I wonder what was yours?



I loved the donkeys on the beach.



And candyfloss was my favourite seaside treat.



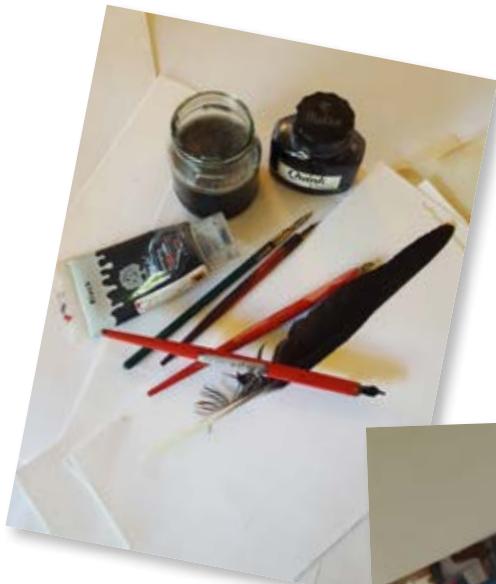
Did you have one?



Close your eyes and think of a familiar thing from a seaside trip, like a sunhat or a sandcastle

Open your eyes and have a go at drawing it.

This is called a memory drawing, these drawings are often very dreamlike and may not quite look like the actual object you have in mind.





*Sunny Day, Dublin*, 1943, Harry Aaron Kernoff, oil on board. Crawford Art Gallery collection.

**Can you feel the heat/warmth from this painting?**

**The painter has used a mix of warm colours and also shadow to give the impression of a hot summer's day in the city**



*Red Rocks near Pont-Aven*, 1898, Roderic O'Connor, oil on paper laid on board.

Crawford Art Gallery collection

**But it wasn't always hot was it?**

**Windswept beach, freezing water, being splashed, packing up in a hurry,  
racing to shelter as rain swept in.**



# Paper Work



*Manipulated Paper Construction, June 2022,*

Gillian Cussen, Inge Van Doorslaer

There are so many different types of paper, for example: sand paper, corrugated card, newsprint, tissue, wall paper, greaseproof paper, brown paper, handmade paper.



Paper is very versatile as a material and is easy to manipulate and transform into something quite different.

Did you ever make a paper airplane or a fortune teller? Can you recall making something like this where you handle the paper and slowly change the way it looks by just doing a series of folds.

## You will need:

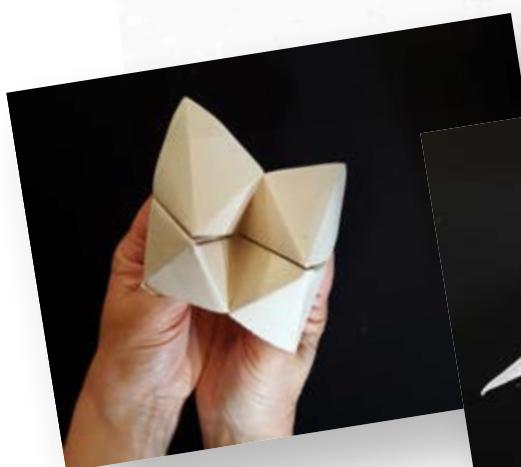
**Lots of paper!**

Raid your recycling bin for paper...look for a selection of different papers, you could even use some of your old drawings and paintings.

Have a look for tools to make marks on the paper - cocktail sticks, old pens etc.

**Scissors**

**Glue (pritt stick)**



*Fold*

*Twist*

*Crumple*

*Cut*

*Tear*

How about trying some of the following suggestions

Tear your chosen paper into strips - see how the paper curls when you tear it towards you and when you tear it away from you. You could try gluing down the strips randomly onto another piece of paper.



Crumple up a piece of paper or an old drawing and smooth it out again.

This can give quite an interesting surface to draw on.



Try pleating a drawing, which makes a 3-dimensional effect, like a sculpture.





*Bowl, 1997, Inge Van Doorslaer,  
mixed media.  
Crawford Art Gallery collection.*



*Two Figures, 1994, Stefanie Dinkelbach,  
ceramic. Crawford Art Gallery collection.*



*Daydream, 1931, Séamus Murphy, marble.  
Crawford Art Gallery collection.*

**These 3 sculptural works are made from very different materials:  
paper, clay and marble**

**What do you think your teapot is made of? ....**

# Making a Mark



*Dial M for Milchofe, (detail)* 1999, Suzy O'Mullane, charcoal on paper. Crawford Art Gallery collection

**Have a look at the different marks in this drawing**

Making marks is a way of drawing.

Drawings can be made up of just one type of mark, or a variety of different marks.

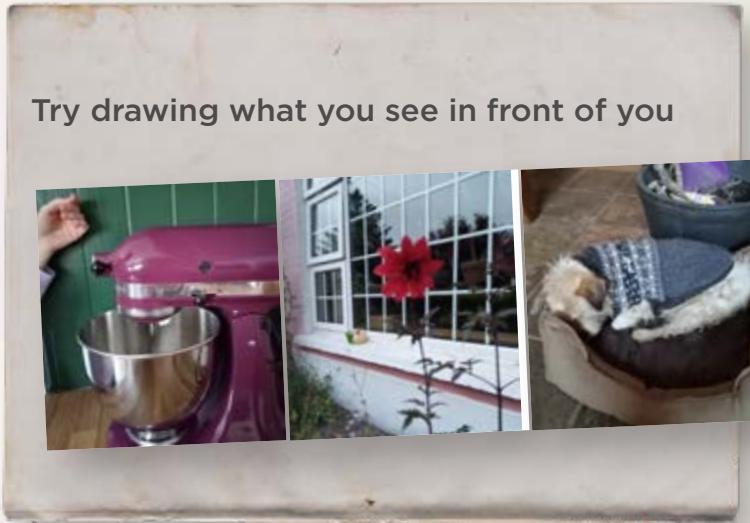


How about trying to draw some different marks, like lots of small dots, wide sweeping arcs or maybe a squiggly line





We would usually think of drawing with a pencil but you can use almost anything to draw with, such as a biro, a crayon, some chalk or charcoal



You can vary the pressure when drawing, for example using a very light touch, then changing to a stronger pressure on the paper.

You can see this in the drawing of the girl and the bike.

Using a stick dipped in diluted paint/ink is another way to draw





*Head of a Girl*, Mervyn Peake, conté crayon on paper.

Crawford Art Gallery collection.

### What do you feel about this drawing?

For something different, have a go at drawing to a piece of music or a song and see what happens!

# A Splash of Colour



*Lonradh*, 1993, James Scanlon, stained glass window.

Crawford Art Gallery.



The world we live in is teeming with colour.

Look around you, and take note of all the different colours you can see.

Red roses, orange sunsets, yellow cornfields, the green green grass of home, blue skies, the colour purple



*The Ripe Field*, 1989, William Crozier, oil on canvas.

Crawford Art Gallery collection



Autumn Leaves, Cork 2021

Have a look at these amazing different yellows!



Sea Green



Scarlet woman



Blue blood



## You will need:

Blue, red and yellow paints  
An old plate for mixing your colours  
Brushes  
Paper  
A container of water



Put small amounts of 2 of these colours on your mixing plate, for example blue and yellow.



Mix them together with your brush and see what colour you get.

Try painting some on a piece of paper.



Try the same again with a different combination of 2 colours, like yellow and red, or blue and red.

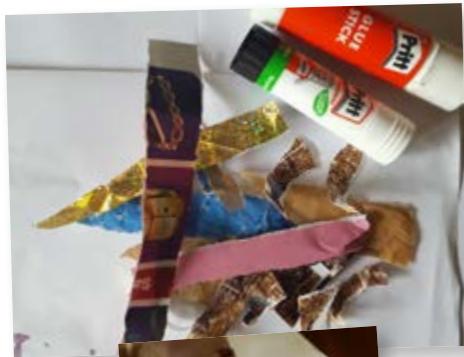


*Kelly Green*

*Black as night*

*Green thumb*

A collage is a work of art that is made by attaching pieces of different materials, such as paper or cloth to a flat surface.



Gather together anything you can find at home of your favourite colour, for example pages from old magazines, wrapping paper, coloured envelopes, old greeting cards etc. You could also use your colour mixing samples.



Tear your selection into smaller pieces or strips



Put a large plate or bowl on a sheet of paper or card, draw around it and cut it out.



Start by glueing down your pieces of torn paper onto the cut out circle using a pritt stick or glue, and gradually fill in the circle.



If you want you can introduce pressed leaves/ flowers. Also you could recycle your old drawings/ images.



*Green Fingers*

*Good as gold*

*White as a sheet*



*Abstract Hemisphere*, Mainie Jellett, watercolour on paper. Crawford Art Gallery collection.

**This painting resembles a collage, with the different layers of colours and shapes**

*Red Herring*

*Green with Envy*

*Tickled Pink*



*Island People*, c. 1950, Gerard Dillon, oil on board. Crawford Art Gallery collection.

There is such a richness of colour in both Gerard Dillon's painting 'Island people' (above) and James Scanlon's stained glass work 'Lonradh' (page 35)

Which do you prefer?

*Mellow Yellow*

*I like to live my life in colour*

## ABOUT LONRADH

The Lonradh programme was initiated by the Crawford Art Gallery in 2012. It was inspired by our involvement in the Bealtaine Festival (Age & Opportunity), a recognition of the cultural needs and rights of older audiences as citizens, and the findings of the art programme 'Meet Me at MOMA' (Museum of Modern Art New York).

Although derived from the MOMA model, Lonradh is firmly based in an Irish context. Talk, tea and the sharing of experience are central, as well as the importance of multi-sensory engagement and respect for the knowledge that participants hold. Crawford Art Gallery began to support Lonradh sessions at St.Finbarrs' Hospital in 2015 with regular visits to their Alzheimer Café. During the Covid pandemic, Lonradh offered a series of online videos for kitchen-table engagement, on-going connection was maintained through phone texts and artist-designed postal packages.

*Crawford Art Gallery would like to thank all those who have participated in the Lonradh sessions over the years; Inge and Gillian for their dedication to the project and for their drawings and beautiful photographs.*

## CRAWFORD ART GALLERY LEARN & EXPLORE

The Learn & Explore programme seeks to foster connection, collaboration and innovation, through a diverse programme: workshops, tours, talks, outreach and long-term projects. These take place in the gallery, online, and offsite in community, school and health settings.

Our central purpose is to support engagement with the national collection/ exhibition programme and to broaden access to cultural expression within the public and civic space.

Programming is developed in consultation with artists, community groups and cross sectoral networks. We are keen to recognise difference and increase equity of access through initiatives like the Lonradh sessions.

We understand that in proactively supporting inclusion and diversity in the arts, we benefit from a richer cultural experience that reflects our communities.

pocket

**Crawford Learn  
Art And  
Gallery Explore**

# The Lonradh Sessions

'Being together in the moment is essentially at the heart of Lonradh, sharing a welcoming space where participants are invited to experience art in a relaxed, informal, and often humorous way. For us, it continues to be a reciprocal experience of connection, sharing and learning. Whilst making art together, there can often be unexpected creative insights, within the chit chat of regular interaction. We continue to find that there is something quite remarkable in the lived moments of engagement, interaction and connection that, for us, tells the story of Lonradh.'

*Gillian Cussen and Inge Van Doorslaer, August 2023*

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