



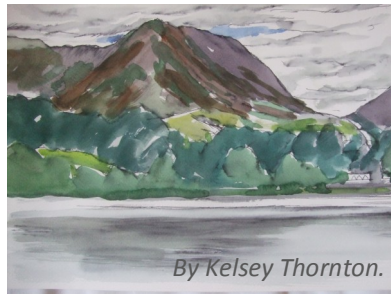
Peter Podmore, a day with pastels in Northumberland, Sat 16th Apr.

This promises to be a very interesting day with plenty to inspire in the surrounding area. I'm told the lambs should be born by the time we go. Peter lives in one of the most inspiring places of natural beauty in the UK. A well known pastellist and landscape artist whose work hangs in the House of Lords; who better to lead the day in this terrain and medium. Opposite, some examples of Peter's work. *Carol Musgrove.*



Review of trip to Glenthorne, Aug 2010.

The company was congenial, the place comfortable and restful. Meals were excellent, including the packed lunches as part of full board. Art supplies can be sourced nearby at the Heaton Cooper studio. There is plenty time to paint, chat to passers by, and even to try one's hand against the Master's; a beach painted since the end of the eighteenth century is nearby. Looking forward to another trip in 2011. *Kelsey Thornton*



By Kelsey Thornton.

“When I work, I work very fast, but preparing to work can take any length of time.”

Alice Neel

The image on the front page is a section of an original image by Caroline Coode.



Hatton Art News

Friends of the Hatton Gallery Newsletter



Inside:

- Rejection, how it moved art.
- Tunnel under Newcastle.
- What's on?

October 2010

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Also included are inserts to apply for the workshops mentioned in the calendar and for the Christmas exhibition in the Long Gallery.

Newsletter designed and formatted by Holly Musgrove. Edited by Carol and Holly Musgrove.

As a FoTH, you may use the Robinson Library for research and also benefit from 10% discount at the Gallery's front Desk with a membership card.

The Friends of the Hatton Gallery are a registered charity No. 1089739

Friends of the Hatton

President:	Professor Eric Cross
Chairman:	Simon Court
Vice Chair & Events Coordinator:	Vhairi Cardinal
Membership Secretary:	Bob Young
Minutes Taker:	Kelsey Thornton
Treasurer:	John Dance
Exhibition Administrators:	Alysha Trackim Jo Elliott
Events/Publicity Team:	Caroline Coode Jean Taylor Carol Musgrove

The Hatton Gallery Events

Hugh Stoneman Exhibition: Evening Talk – Thurs 11th Nov, 6pm

Artist and printmaker Sara Lee will talk about her experience working alongside Hugh Stoneman; discussing the variety of printmaking methods they developed, examining specific works in the exhibition and the role of the master printer.

Sara Lee has been working within Hugh Stoneman's studio for more than ten years. (www.saraleeartist.co.uk) Free, but please book by telephoning 0191 2226059.

Northern Print Workshops Sat 16th, 23rd, 30th Oct

This autumn, in partnership with the Hatton Gallery, Northern Print will be delivering three Saturday morning workshops. The first is a guided tour of the Hugh Stoneman Exhibition. The second and third provide print-making workshops, to include etching, at Northern Print. The cost of each workshop is £25 and places are limited. To book, and for more information, call Hazel on 0191 2226059.

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<http://www.twmuseums.org.uk/hatton/>

The views expressed are not necessarily the views of The Friends of the Hatton Gallery, the Editors, or the Hatton Art Gallery.

FoTH Calendar

2010

Wed 20th Oct 6.30pm - 9pm

FoTH Art Group - Life Drawing

Sat 23rd Oct 10am - 2pm

An Autumn Drawing/Painting afternoon at Jesmond Dene cafe. Bring your own materials and packed lunch. (Free.)

Wed 17th Nov 6.30pm - 9pm

FoTH Art Group - Using text and imagination to produce art.

Sat 20th Nov 10am to 4pm

Collage workshop with Tony Montague in the Hatton Gallery. (£10pp.)

Wed 15th Dec 6.30pm - 9pm

FoTH Art Group - Life Drawing

Mon 20th Dec 6pm

Small Works Exhibition and Postcard Auction in the Long Gallery. Entry form for artists enclosed. (Donation for drinks.)

2011

FoTH Art Group continues every third Wednesday of the month.

Sat 15th Jan

Print Workshop Part I. (£12.50 daily.)

Sat 5th Feb

Print Workshop Part II. (£12.50 daily.)

Sat 9th Apr 10am

AGM with Show and Tell (Free, light lunch provided.)

Sat 16th Apr

Pastelling with Peter Podmore in Northumberland. (£15pp.)

Tues 24th - 26th May

3-night trip to Grasmere.

See back cover for details.

All workshops and trips require prior booking and payment and can be applied for using the application forms on the insert (FoTH only).

Editorial

Hello, after many years as editor, Bob Young has taken on the role of consultant editor, and my daughter Holly and I have taken over the editorial role of the FoTH newsletter. I would like to say a big thank you to Bob for his support and assistance in producing this, the first Friends newsletter we have been involved with. An apology too for the late edition, a number of events contributed to the delay. I joined the Friends of the Hatton last year as I wished to reconnect with the creativity I left behind when I entered the work market to train as a nurse – that was thirty years ago! Doesn't time fly by! I am now self-employed as a complementary therapy practitioner. I felt there was a world of knowledge and experience within the Friends, and the staff, at the Hatton Gallery; it seemed sensible to take advantage of this and it has proved a profitable decision on my part. I hope that I can give as much back through service on the committee, and as editor. The

newsletter arrives on your welcome mat in a new format, designed by my daughter Holly, who is, I believe, the youngest member of the Friends at 19 years.

Inside, Chairman Simon Court raises some interesting points on rejection; Curator Emily Marsden has some exciting news on a prestigious award for the Hatton; Learning Officer Hazel Barron-Cooper has plans to extend our creativity at both the Monday afternoon classes, open to all, and the Friends Art Club every Third Wednesday (Phew! What a busy woman!) If you attended the talk 'Calligraphy as Image' with Iranian artist Mehringez Modaress, you will be interested in the Friends Art Club class in November – take a look at the programme. Caroline Coode and Jean Taylor offer a full and varied Friends events calendar; come along we'd love to see you.

In 2011 we have an exciting opportunity to work in Northumberland with pastellist Peter Podmore (see back page and

book up quick; only ten places available). Caroline Coode has great plans for print skills in January and February, and lastly some beautiful images of Grasmere from Simon and Kelsey will hopefully inspire you to sign up for the trip next May. The smaller size newsletter was requested by a lot of people, including some who came to the summer exhibition, and so here it is. We hope you like it. A comparison of costs will be released at the end of next year, and members will vote on the newsletter then. Meanwhile, if you have any immediate comments, an interesting story (art-related of course), or have visited somewhere that has inspired your art, and would like to have it considered for publication, please write to us at:

carol.musgrove.21@gmail.com or

Hatton News,
20 Delaval Road, Whitley Bay, Tyne
and Wear, NE26 2NG.
Many Thanks,
Carol Musgrove, editor.

Thank You, Bob



Bob, by Kelsey Thornton.

It seems entirely proper to record the fact that Bob Young is stepping back from being the editor of the newsletter, and to thank him. As someone who understands print and printing he remains to be consulted on matters of process, and will retain the role of Membership Secretary. All the time I have been involved in FoTH he has made sure the members have known what was going on through the newsletter, ensuring it was produced on time and within budget. The *Friends* are indebted to him for all his work and dedication. He knows what is going on and for many in FoTH is the first point of contact when difficulties arise. I include myself in this group. Thanks again,
Simon.

Art Book Review

Clare Leighton - *The Growth and Shaping of an Artist-Writer.*

This is a delightful new book about Clare, lovingly compiled by her nephew David from her memoirs, diaries, talks and articles. It spans her long life, in England and America, and reveals much of her philosophy of life and art. It is generously illustrated with examples of her work.

About her own books she says 'There is something exacting about producing a book entirely by yourself. Be an author, and somebody else carries the responsibility of illustrating and designing the book. Be an artist and all you need to do is sink yourself into the entity and the world of the author whom you are interpreting. Combine the two and you have no alibi'.

She was a contemporary of other such luminaries as Gwen Raverat, Agnes Miller Parker, Gertrude Hermes and Joan Hassall. They contributed much to the great

revival of wood-engraving in the 1930s.

In the 1920s she began teaching children and, through experimenting, 'discovered an interesting thing'. The slum children need levelling up to beauty and the 'young ladies' need levelling down to doing things, thus making of art 'a thing where all classes meet'. She thought that 'we teach art in order to bring health to people; in fact, to make them artists of life. We are not trying to crowd the market with professional artists'.

The opening sentence of her practical manual 'Wood-Engravings and Woodcuts' [1932] is - 'Of all media, wood-engraving is the one in which there is the least to be taught and the most to be learnt'.

I have found this to be true.

Send a cheque to D.Leighton for £18 [incl. post and packing] 16 Walnut Close, Pewsey SN9 5QS

Caroline Coode.

Path Head Mill Painting Party

of the day. We finished off a very pleasant day's sketching by returning to Isa's garden, where we were provided with drinks and things to eat. The garden is quite as varied as the Mill grounds themselves, though managing it on a much smaller scale, and it is dotted with nooks and bowers and corners and secret little places to hide and read and draw; quite an artistic creation itself. Many thanks to Isa and Ken for an enjoyable day.

Kelsey Thornton



Photo by Carol Musgrove

FoTH **Christmas** **Postcard Auction**

20th December 

 **6pm-9pm**

Artists wishing to contribute should send an original piece of work on a postcard or postcard-sized (A6) base, not shown before, to: **Friends of the Hatton, Postcard Auction, c/o The Hatton Gallery, University of Newcastle, Newcastle upon Tyne, NE1 7RU.**

There will also be a box at the desk of the Hatton Gallery in which contributions can be deposited. All entries must reach the Hatton Gallery by 2.30pm on Saturday 18th December.

The work can be in any medium. The name of the artist, and the title, should be written on the back of the work, which should not be signed on the front.



Chairpiece

Rejection and the Salon des Refusés

The FoTH summer exhibition to my mind was a real success, it looked excellent. It is no mean feat to take the submitted art, so varied in shape, size, medium and subject, and then create an exhibition. Congratulations and many thanks are due to those that hung the works. I don't know how many pictures were rejected, perhaps none, this has certainly been the case in recent times. There can be a period of apprehension, commonly unfounded, that not enough works will be available; thereby generating a state of mind that all should be accepted. Acceptance is easy, rejection is much harder.

My understanding of the RA Summer Exhibition, to which around 12,000 entries were submitted this year, and 1,267 exhibited; is that works from artists are walked past by a panel of experts, and thumbs are raised or not. Each judge making a decision in a matter of seconds

and by such a process, the work may make it to the next round. This raises a range of issues.

On what basis is a work judged? Who has the right to make such a judgement? Is the process fair? If well known, or a Royal Academician, how much more likely is your submission to be accepted? How independent is the judging panel? I am sure there is much more to be said on this subject, but I have a word limit. Perhaps the space within the RA limits the size and number to be selected so it may not all be based on aesthetics and accessibility. Art criticism is a theme I may return to in the future.

There have been times when FoTH have rejected submissions much to the consternation of the artist. I have experienced such rejection myself, however, it was offset by the acceptance of two other pictures submitted. Rejection, it seems, is a common theme over the years for all artists, so I feel I am in good company.



Simon art By Kelsey Thornton

In France 1648, Cardinal Mazarin founded the Académie de peinture et de Sculpture (APS) to monitor, foster, critique and protect French cultural production. Our own Royal Academy was founded through a personal act of King George III on 10th December 1768. Its beginnings were stormy; an interesting tale that involved some of the great artists of the day: Hogarth, Reynolds, Gainsborough and other members of the Society of Dilettanti. Which grew from a group of wealthy art amateurs (I immediately thought of FoTH). The RA has had a profound influence on British art since its inception, but is there a danger that such institutions simply foster and protect the traditional view? The

Pre-Raphaelites were of this opinion, and initially opposed the ideas of the Academy.

From the 17th to the 20th century the APS organized official art exhibitions called Salons. To show, you had to have been accepted into the Academy, an essential requirement in making a living as an artist at this time. The Paris Salon was the most prestigious, but in 1873 the jury of the Salon rejected 3,000 works (70%) triggering a storm of complaint that required Emperor Napoléon III to decree that the rejected artists could exhibit their work in an annex to the regular Salon. This action did not find universal approval, and many critics and the public ridiculed the refusés.

The Salon des Refusés included Edouard Manet's 'Le déjeuner sur l'herbe', and Whistler's 'Girl in White'. The critical attention legitimized the emerging avant-garde in painting. Salons des Refusés exhibitions continued through the late 19th century, until the Impressionists began to hold sway and popularity of the Paris

Path Head Mill Painting Party

In July, Isa England got together a group of us to form a sketching party to go to Path Head Mill in Blaydon, south of the Tyne, in conjunction with another painting group to which Isa belongs. It seemed a good idea and the weather was kind, so we all met up at Isa's house and set off for the recently-tidied-up Path Head Mill. For those who don't know it, and I was certainly one of those, Path Head Mill is a mill dating from 1728 and currently in the process of renewal and development. A mill had occupied this site long before the date of the current structure, but even this had fallen into some dilapidation. The Vale Mill Trust began some years ago to restore the mill in order to turn it into an educational community resource. So it now has a working water wheel, imported from somewhere else in Northumbria, I gather, and some other forms of renewable energy, while its old mill pond and farm surroundings make it a scenic site and attractive to groups like ours.

The grounds were ample enough to be able to lose fellow sketchers, whether they wanted to draw the mill itself, or the numbers of interesting fences and streams and vegetation around. I set myself to painting the mill itself and its water wheel across the mill pond – a traditional view. A pencil sketcher next to me finished his first sketch before I had even roughed out mine, and he moved on to other views.



The Mill, by Kelsey Thornton.

We were entertained for much of the time by young people from the council, clearing away vegetation from the sides of the stream. In fact, in their eagerness to get down to the job, one or two of them fell into the stream, creating a cheerful background sound to the business

was said that the construction of the tunnel saved the colliery over 80% of its costs in transporting the coal, but it was only used for 18 years, since the colliery was less efficient than the tunnel. The line of the tunnel goes from Spital Tongues, down Claremont Road, behind St Thomas's, under what is now Northumbria University campus, across the motorway and under St Dominic's down to the Ouseburn. The making of a sewer near the Civic Centre broke the line of the tunnel, so that it is now in two halves, but much of it is still there, an impressive tribute to the original builders. It was many years before the tunnel found its next use, when it came in for an air raid shelter in the Second World War. Something like 500 people could sleep and many more shelter in the tunnel when the air raids were searching for railheads, bridges and commerce on the Tyne. The footings for the benches and bunks are still traceable in the concrete floor which was laid over the rails, as are the places where the latrine buckets went. The smooth flow of the tunnel

was then broken by a number of blast doors, built across the tunnel in case of a bomb hitting the end of the tunnel. The tunnel itself is remarkably spacious, and must be six feet high (the raising of the floor level reduced it from an original 7 feet 5 inches) and about six feet wide with the sectional shape of an egg, now with a reasonably tidy floor with a slight wash of mud on it but nothing to demand special footwear. I was the only one who had to bend significantly in it, and had a spectacular tumble as I was striding in my Groucho Marx posture, but misjudged the ceiling (so I can speak informatively of the condition of the floor). Most other people could walk comfortably upright. It was a stunning reminder of two moments in Tyneside's history (ignoring the failed mushroom farm for a moment), and well worth a visit just to get the feel of the mining prowess of the nineteenth century and the dark times of the twentieth. An art work by Adinda van't Klooster called 'Rainbow code' sits near the exit.

Kelsey Thornton

Salon declined. Manet however, still wanted to be acclaimed by the original Salon, not so different from the Pre Raphaelites or indeed British artists Damien Hirst and Tracey Emin.

It was Cézanne who demanded an exhibition open to every "travailleur sérieux", he implied in this statement that the Salon jury's verdict was based on entrenched stylistic outlook, inconsistent with the modern view and therefore, irrelevant.

The FoTH exhibition is clearly part of a Cézannian tradition!

Not the Royal Academy 2010 is an exhibition inspired by the Salon des Refusés, that provides a second chance run by Llewellyn Alexander (fine art paintings) Ltd. They hang the best of the years work not accepted by the summer exhibition. The question to ask is – who decides what is best!

Simon Court, Chairman,
13 Elmfield Road, Gosforth,
NE3 4AY, 0191 2851 682,
simon.court@ncl.ac.uk

Christmas Party!

For Friends of the Hatton

20th December

6pm-9pm



Xmas Canteen by Isobel Patterson



Free!

This will coincide with the opening of the FoTH Works North exhibition on the 20th December from 6pm to 9pm. There is no charge for the party, but please book to help with the catering (contact Carol Musgrove, 0191 2902887). Donations for drinks are welcome. Our entertainment at the Christmas Party on the 20th December will be a Postcard Auction.

See page 16 for details of entering the Auction and insert for entering the exhibition. ❄️

From the Curator

I'm delighted to let everyone know that for the third successive year, the Hatton Gallery has been accredited by Visit England as a Quality Assured Visitor Attraction. This is a country-wide mark of quality which endorses the standard of customer service and facilities which we offer to our visitors. It allows us to display the Quality Assured Visitor Attraction Scheme sign and use it on our publicity materials but just as importantly, allows us to be listed on Visit Britain and Enjoy England websites, which are used each year by millions of tourists, both national and international.

The inspection report concludes: "The Hatton Gallery offered the visitor a quality experience overall. Some aspects of the attraction were excellent, such as the knowledge and efficiency of staff and the presentation of the exhibitions." There are, of course, a few areas highlighted for further development, in particular signage to the gallery on campus and from

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the Haymarket metro, but we hope to improve these before next year's inspection.



The Hatton (Cover art), Caroline Coode

We were particularly pleased that the report drew attention to the high level of customer service the Visit England inspector felt she had received from gallery staff, both on the phone before the inspection and in person on the day. She felt that the Visitor Assistants were very

Tunnel Under Newcastle

About a dozen of us gathered outside the Ship Inn on Tuesday 27th July at 6.00pm to venture under Newcastle in the Victoria Tunnel. Before we went into the Tunnel however we went down the far side of the Ouseburn to look at the buildings from the riverside and to hear of the industrial history of the place. Like many another area, this has seen periods when there was intense activity, with Maling pottery and sweet-making among the many manufactures. The area is returning to nature in some respects, with the farm and the creation of pathways. A greenhouse made out of recycled bottles by miscreants who had broken the glass was an intriguing decorative object, worthy of a place in many a gallery of modern art, I thought. We reached the entrance to the Victoria Tunnel quickly enough and decked ourselves out in hard hats and torches, even though there is some light now along the tunnel itself, since it had its clean-up and revamp with some lottery money. Roger

Fern took us through the history of the tunnel. Denied the right to build a railway across the Town Moor, the Leazes Main or Spital Tongues, the colliery decided that they would build a tunnel. I suppose they were miners after all, and a bit of tunnelling was all in a day's work, though this was not a day's work at all, but 2.4 miles and the work of two and a half years, completed in 1842. The tunnel went from Spital Tongues down to the Staithes on the Tyne, though both ends of the tunnel have been destroyed in subsequent building. It had an even gradient of one in ninety, and had rails on which wagons could run to take the coal to the Tyne, driven simply by gravity. When the trucks had been emptied at the Tyne end, they were pulled back up by a rope attached to a static engine at the top. The rope was subsequently replaced by a wire hawser, perhaps as a result of a breakaway of the trucks when they rode down unimpeded and burst out at the river end, sinking one of the keels. It

Art in the North East

⇒ *What's On...*

Laing Art Gallery

Vision & Imagination - 18 Sept - 5 Dec 2010.

A fresh look at British watercolours, including Blake, Turner and more. Includes loans from Tate and is part of the Great British Art Debate.

Newcastle Reinvented - 19 Sep - 30 Jan 2011

Watercolours and drawings spanning more than 200 years celebrate the heritage and renewal of Newcastle.

Shibley

Treasures - 18 Feb - 07 Nov

The Shibley's collection includes works from the 16th -20th centuries and features landscapes, seascapes, portraits and religious subjects.

Craftivism: Objects to Change the World - 10 Jul - 07 Nov 2010

Craft is back and this time it's political. Craftivism (craft + activism) explores craft as a force for change and as part of a radical tradition stretching back to William Morris.

Baltic

Tomas Saraceno - 17 July - 24 October 2010

In collaboration with spider researchers and astrophysicists, Tomas Saraceno has developed the 350m³ installation that fills the Baltic's Level 2 Gallery.

Anselm Kiefer - 08 Oct -16 Jan 2011

One of the foremost figures of post-war painting.

Dirk Bell - 08 Oct -16 Jan 2011

The exhibition explores the enduring tussle between love and freedom, along with the universal structures that shape and control societies.

Durham University

Exhibition of Picasso Lithographs - to 01 Mar 2011

Picasso's lithographs of posters from 1944 - 1968 will be on display in Durham University library (level 3) and is open to the public.

For more info visit:

www.twmuseums.org.uk

www.whatsonnortheast.com

From the Curator

⇒ *What's On...*

friendly and informative, knowledgeable about both the work on display and the local area. The gallery also won praise for the quality of the displays, their presentation, and the general upkeep of the spaces. We do work very hard at maintaining the exhibition galleries, which is not always easy given the age of the building. But clean, well-looked after galleries are essential to presenting art in the way we feel it deserves to be seen.

Lastly, the Friends drew a special mention for their exhibition and the Friends' information table. The volunteer on duty in the gallery at the time of the inspector's visit was praised for being "friendly and welcoming". But on behalf of the Hatton I would like to thank all the members of the Friends who gave up their time to volunteer during the exhibition: you certainly made a huge contribution to the gallery this summer!

Emily Marsden

Hugh Stoneman: Master Printer (The Art Fund Archive)

24 September - 20 November 2010

Hugh Stoneman (1947-2005) was one of the most significant printmakers of the second half of the twentieth century. Based in London and later in Cornwall, his skills were sought out by major contemporary artists from all over the world. In 2008, The Art Fund purchased an important archive of ninety-nine of his prints, now owned by Falmouth Art Gallery and featuring works by many of the artists with whom Stoneman collaborated. They include: Terry Frost, Sandra Blow, Gary Hume, Hamish Fulton, John Hoyland, Barbara Hepworth, Alan Davie and Linda McCartney.

Portraits: New Acquisitions from the Arts Council Collection

2 December 2010 - 20 February 2011

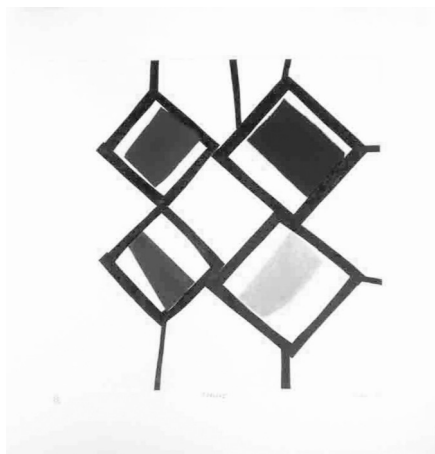
The seemingly traditional genre of portraiture is reimagined and

reinvented by contemporary artists in a series of works drawn from the Arts Council Collection. In media ranging from painting to polaroid and sculpture to 16mm film, these artists use diverse strategies to explore culture, identity, appearance, and representation. Artists featured: Milena Dragicevic, Saul Fletcher, Alasdair Gray, Iain Hetherington, Hillary Lloyd, Melanie Manchot, Rosalind Nashashibi, Mark Neville, Nigel Shafran, Lucy Skaer, Bettina von Zwehl, Toby Ziegler.

A display of older portraits drawn from both the Hatton's own collection and the Arts Council Collection accompanies the exhibition, including prints by Bonnard, Manet and Whistler, drawings by Harold Gilman and Wyndham Lewis and paintings by William Bell Scott and Kurt Schwitters.

Ben Cook: Littoral Drifter
4 March - 21 May 2011

Ben Cook creates multi-media artworks made from materials associated with surfing, such as fibreglass, neoprene and surf wax, challenging stereotypes surrounding surfing and providing an alternative examination of coastal landscapes as seen through surf culture. Alongside wall-based work and installation, the exhibition includes a newly commissioned series of pencil drawings of approaches to North East surf spots, part of the artist's ongoing 'Surfing Landscapes' project.



Revolve by Sandra Blow, etching by Hugh Stoneman

From the Education Officer

There has been a wonderful summer of activities at the Hatton Gallery which have all been well attended. The workshops for children were based on the Friends of the Hatton – Art from the North; Between the Wars and Takhti - a Modern Hero exhibitions. The two workshops for adults: 'Calligraphy as Image' with Iranian artist Mehringez Modares, proved to be very popular. Look out for more art workshops for adults at the gallery by checking the website www.twmuseums.org.uk/hatton.

Mondays 2pm to 4pm and The Hatton 'open to all adults' art sessions continue. Classes run fortnightly, see below for details.

Monday 11th Oct – Inspired by Landscape. Please bring your own photographs/images of a favourite landscape.

Monday 8th Nov – Sketchbook Workshop. Ideas for keeping an inspiring sketchbook. Please bring a sketchbook with you.

Monday 22nd Nov – A drawing visit

⇒ **What's On...**

to the Great North Museum.
Monday 6th Dec. – Portraits – drawing from the exhibition.



Adult Art Classes at the Hatton

The Friends of the Hatton Art Group

Meets on the 3rd Wednesday of each month 6.30pm-9pm, attendees need a current membership to the Friends of the Hatton to come to this class. It is held in the Fine Art Department of the University, access through the Hatton Gallery.

20th Oct– Life drawing / painting.

17th Nov– Using poetry, lyrics, text as a starting point for creating imagery.

15th Dec– Life drawing/painting.

Hazel Barron-Cooper