



Warkworth, spring daffodils by Joanne Wishart

**In this issue:**

Friends of the Hatton updates (AGM and Summer Exhibition dates)

Richard George Hatton's "Store of Treasures"

Featured artist - Joanne Wishart

Workshop: Simplify the Landscape in Oils, Tree decorations for your summer garden

Morpeth Chantry Bagpipe Museum, Hexham Old Gaol and "Art at the Hall"

The National Gallery's Masterpiece Tour

"What's On" at The Hatton Gallery and locally

# Friends of the Hatton

## Summer Bulletin 2026

**President: Baroness Joyce Quin**

[www.friendsofthehatton.org.uk](http://www.friendsofthehatton.org.uk)

The Friends of the Hatton is a registered charity No. 1089739

**Hatton Friends**

# Dear Friends

## **Welcome to our Summer Bulletin.**

*The gov.uk website notes that in 2023, 33% of people went to a museum or gallery of which 17% visited 3 to 4 times a year. However one 2025 report states that about half of adults have never visited an art gallery, suggesting this activity is seen as 'exclusive'. Art historian Ben Street suggests that although people may assume 'that art isn't for us', that they 'don't understand' or are not 'interested in art', we can all get a powerful response to art that can enhance or change our opinions.*

*The Hatton Gallery regularly shows its own collection, the work of students, staff and visiting artists and important travelling exhibits. The Hatton Gallery has an impressive collection. Professor Richard Hatton's role in the collection is described in this bulletin's article by Dr Melanie Stephenson. Hatton saw it as an essential teaching resource for the School of Art, for students to appreciate, to learn to draw from the plaster casts. Over the years, the Gallery has amassed a significant collection for all to 'treasure' and enjoy. North East Museum curators, together with the students from the MA in Museums Studies, regularly exhibit selections for everyone to visit, see and value.*

*Artists exhibit for various reasons. This could include their desire to 'share their vision', 'convey an emotion', 'emphasise a belief', or demonstrate their skills and the artistic process. Exhibitions can provide the artist with an audience and lead to contacts with curators, critics and collectors. Artists may also experience the 'business' of art, through sales, commissions or invitations to teach. They may receive valuable feedback, encouragement or constructive criticism. An exhibition is a complex, challenging undertaking for the artist as well as a thought provoking experience for the visitor.*

*There will be a digital experience at the Utilita Arena in July called 'Beyond Van Gogh: the Immersive Experience'. This is a very different type of exhibition as the visitor is surrounded by the reproduced paintings as projections and immersed in light and music to totally physically experience the art. Now widely exhibited in galleries and museums, known and popular with the public, he is a household name reproduced as prints, cards, t shirts, etc.*

*It is a myth that Van Gogh only sold one painting. He exhibited regularly through his art dealer brother, Theo. Initially commissioned by his art dealer, uncle Cor, to paint 19 cityscapes of the Hague, he sold his first painting to an art dealer Julien Tanguy and another 'The red vineyard' 1888, to a London gallery. Despite Theo's exhibitions, he largely 'traded' his paintings for food and art supplies. Ironically 'Orchard with cypresses' 1888, sold at Christies New York, in 2022 for \$117.2 million.*

*Every year at this time, the Hatton Gallery exhibits work by the Fine Art Department's undergraduate and post graduate students. This is a requirement of their final year examination. For post graduates it is considered an essential valuable part of their professional practise. It is always exciting to see new ideas and new talent. The Friends are also exhibiting their work in July in Ex Libris Gallery, in the Fine Art Department. Their work is an excellent reflection of their skills and experience. I encourage you to visit both. We send the Students and fellow Friends best wishes and success with their upcoming exhibitions and creative futures*

**Geraldine Morris-Dowling**  
**Chair of Friends of the Hatton**

# Annual General Meeting 2026

The Friends' Annual General Meeting will take place on 8 August, 10-30 in the Learning Room. The agenda has been included with this mailing.

## Summer exhibition

The Summer Exhibition will take place in the Ex Libris Gallery from Monday 6 - Saturday 18 July. Information about submitting works for exhibition and conditions of entry have been included with this mailing. If you have any questions, please email [FotHChair@gmail.com](mailto:FotHChair@gmail.com).

## Are your email details up to date? They may not be

I know we keep asking this but as we are starting to send more things out by email it is important our records are up to date. Each time we send an email update or invitation to a preview, we get a number of "Address Not Found" replies.

So, if you are a current member of the Friends of the Hatton, your initials are AB, AP, CW, DE, FD, LF, NR, PMC or VS, and you **haven't** received emails from us recently, **we don't have a working email address for you**. Please email [FotHChair@gmail.com](mailto:FotHChair@gmail.com) from your current email address and we will update our records so you don't miss out on and preview invitations and important last minute announcements in the future.

We also have a number of members who we have no email addresses for, so if your initials are: AD, AG, AGC, AS, BT, DB, DL, DR, EC, EN, ISE, JG, JR, JT, LS, MS, PG, RF, RWA, VH or VP - Please email [FotHChair@gmail.com](mailto:FotHChair@gmail.com) and we will add you to our email list.

## News from Fine Art at Northumbria University

Fine Art at Northumbria continues to inspire new generations of students, both undergraduate, postgraduate and PHD students. Dr Bob Wilson recently graduated with PHD on the archive and sound of Cumbrian landscapes, Dr Craig Johnson on the music and sound of the 'No-Audience' underground and Dr Abigail Webster on arts, administration and policy in Scotland.

Professor Gavin Butt has just been awarded a senior fellowship of the Paul Mellon Foundation working on art school history and culture. Dr Victoria Horne is currently completing her Leverhulme award. Dr Martyn Hudson continues his research interest with the Merz Barn site now managed by Factum Arte Foundation and as Chair of AmberSide Trust. You can see work by Amber at the Farrell Centre, Newcastle University: [farrellcentre.org.uk/whats-on/](http://farrellcentre.org.uk/whats-on/). Allan Hughes' video work *The Dummy Fluter* (2025) in a new exhibition at Belfast School of Art and Professor Fiona Crisp recently launched her book at the Henry Moore Institute: [henry-moore.org/whats-on/fiona-crisp-wrongfooting/](http://henry-moore.org/whats-on/fiona-crisp-wrongfooting/)

Our 'Programme Northumbria' project at our university gallery and other spaces led by Dr Matthew Hearn can be seen here: [Programme Northumbria | Northumbria University Newcastle](http://Programme Northumbria | Northumbria University Newcastle). Our school is now led by Professor Ambrose Field who recently joined us from the University of York. Ambrose brings huge experience and ambition to the school and we are looking forward to visiting the Hatton with him and others in the summer.

**Dr Martyn Hudson**

# Morpeth Chantry Bagpipe Museum

*Bridge Street, Morpeth, NE61 1PD. Open Monday - Saturday, 09:30-17:00*

Morpeth Chantry houses the smallest of Northumberland's museum in the NE Museum portfolio. This medieval building is a rare example of a bridge chapel, built in 1300 with an endowment by Richard of Morpeth to commemorate himself, his parents and benefactors, and the Lord of Morpeth John of Greystock. The priest who served the Chantry would bless the passing traveller, sing masses for the souls of the bridge's benefactors, collect alms for the upkeep of the bridge and administer the lands with which it was endowed.

The Chantry housed the King Edward VI Grammar School from 1552, its most notable pupil being the priest and natural historian Dr William Turner (1508-1568).

Over the years, the Chantry has served a multitude of functions, including council chamber, a mineral water factory, garage for the High Sherrif's coach, a gun shop and a ladies' loo. In view of its special architectural & historic interest the Chantry has Grade1 listed status. The building was restored and refurbished in the 1980s as a Bagpipe Museum, Craft Centre and Tourist Office.



*Image: North East Museums*

**“What is a bagpipe museum doing in an English town centre”?** is a frequent question of visitors to Morpeth Chantry.

Outside of the northeast, it is a little-known fact that the bagpipe was once widespread throughout England; Northumberland is the only county in England to retain its own unique musical instrument into modern times. Likewise, the Duke of Northumberland is the last remaining member of the English aristocracy to retain a piper in his establishment to play at important functions.

The museum's collection is comprises over 150 sets of pipes, with the emphasis on the Northumbrian small pipes and their music, though there are examples of instruments from as far afield as the Czech Republic, India and North Africa. The historic WA Cocks Collection is complemented by the contemporary 1991 Collection. There is a small supplementary archive containing photographs, letters, books, manuscripts and historic ephemera relating to Northumbrian and international music.

Key items in the collection include the Northumbrian small pipes belonging to the 18th century Newcastle Town Wait John Peacock, 17th century French bagpipes from the court of King Louis XIV, and Border pipes dating to the Jacobite rebellion of 1745. Of particular interest to artistically minded visitors, the museum has the delicate ivory & silver Northumbrian pipes which belonged to Robert Elliot Bewick, virtuoso player and son of the great engraver, and an illuminated music book quirkily illustrated in the hand of Joseph Crawhall II.

There are frequent events and musical performances at the museum, in recognition of the fact that the collections themselves no longer speak as musical instruments. One of the galleries can be converted into a reasonably sized concert room, with an audience capacity of up to 60. Indeed, the museum is well known and has adherents throughout the musical world, as evidenced from the Visitors books and Audience Finder surveys.

The museum plays a major role as a supporting venue for the Morpeth Northumbrian Gathering, when it hosts concerts, workshops, talks and education sessions, always on the weekend after Easter. Occasionally, the museum provides space for appropriate non-music events such as participation in Heritage Open Days events and Morpeth's Poetry and Book Festivals. The Northumbrian Pipers' Society and the Robson's Choice pipers meet at the museum several times every month, playing and answering questions for visitors. The venue also hosts seasonal meetings of the Irish Pipers Society.

The Museum has held Full Accredited status with the Arts Council since the scheme started in the 1990s. The collections are provided on loan to the Trust from the Society of Antiquaries of Newcastle upon Tyne and the Trustees of the 1991 collection and contextualised by the Trust's own collection.

## Rebel Women of Sunderland

This exhibition is currently showing at Sunderland Museum and Winter Gardens until 1 August 2026.

It started as a question in 2019 from an enquiring child about where were all the women and girls in the history and literature relating to this North East City. It initiated research at a community level with small scale local exhibitions and a number of podcasts that has culminated in the development of thirty large scale portraits by illustrator Kathryn Robertson. Alongside these images of women past and present are details about their pioneering contributions to, for example, medicine, education, science, literature and art penned by writer Jessica Andrews whose texts also include accounts of those women who more recently have reached the pinnacle in their respective fields such as sport, journalism, activism and music.



Apart from these impressive pieces, other 'voices' have been included in this exhibition from a number of local groups to further the theme of rebel/strong women: The Older Women Artists Collective; the Pink-Collar Gallery, Southwick REACH and research into women workers at the Pyrex factory by photographer Sophie Piper.

Rebel Women helps to provide inspirational role models for future generations. This is the Museum's final exhibition before closing later this year for a major refurbishment.

***Kath Price (Dr)***

## Call for bulletin contributions

If you would like to write an article for us for use in a future bulletin; maybe a review of a workshop, talk or an exhibition you have visited/seen, please email us at [FotHChair@gmail.com](mailto:FotHChair@gmail.com), or drop us a line of our Facebook page: [facebook.com/friendsofthehatton](https://facebook.com/friendsofthehatton).

## Featured Artist - Joanne Wishart

### Painting Northumberland this spring - and what's ahead for summer

Local artist Joanne Wishart is based in Cullercoats. Here, she shares an insight into her recent work and what's inspiring her as we move into the summer months.



Earlier this year, I turned my attention to painting daffodils and exploring how they sit within the Northumberland landscape. Warkworth Castle has been on my list of places to paint for many years, so I eagerly awaited the burst of yellow blooms that arrive each Easter and beautifully frame the castle (see cover).

To expand on this series, I took a walk up to Church Hill, which offers sweeping views over the River Aln and the estuary towards Alnmouth village. It's a scene I'm particularly drawn to, with daffodils scattered gently through the dunes, adding colour and movement to the landscape.

To complete the set, I'm currently working on a painting of Lindisfarne Castle. I spent a day on Lindisfarne walking and sketching, searching for the perfect viewpoint from the bank top, looking out across the bay to the castle in the distance.

As we leave spring behind, I'm delighted to have been selected as an artist for St Oswald's

Hospice's *Tales on the Tyne Art Trail*. I'm currently busy - and sworn to secrecy - working on a large-scale Peter Rabbit sculpture (below) for the trail. From Wednesday 15 July to Monday 14 September 2026, more than 40 individually decorated sculptures will be displayed across streets, parks and public spaces in Newcastle and North Tyneside.

My design has a coastal theme... and that's all I can reveal for now ahead of the big unveiling in July!

At the end of the trail, all of the sculptures will be auctioned to raise funds for St Oswald's Hospice, supporting the incredible work they do across our region.

Looking ahead to summer, I'll be painting a little closer to home. I'm particularly looking forward to focusing on Longsands Beach and the surrounding areas of Tynemouth. There's such an abundance of inspiration here that it's often hard to know where to begin. My husband and I walk along the beach each morning before opening the gallery, so I'm sure the right scene will present itself as the brighter days unfold.





*Alnmouth in spring*



*Durham River Walk*



*The Path from St Cuthbert's Cave*



*Seaton Sluice Harbour*

Joanne's Gallery opened in 2018. It is open Wednesday to Saturday from 10am - 5pm and stocks a range of original paintings, fine art prints, greetings cards, gifts and homeware. They even offer a gift-wrap service too. The gallery can be found at: 6 St George's Road, Cullercoats, NE30 3JY. It's just a short walk from the seafront and a three minute walk from Cullercoats Metro Station.

**Joanne's website** is: [www.joannewishart.co.uk](http://www.joannewishart.co.uk)

**Instagram:** [@joanne.wishart.art](https://www.instagram.com/joanne.wishart.art)

**Facebook:** [facebook.com/JoanneWishartArtist/](https://www.facebook.com/JoanneWishartArtist/)

# Richard Hatton's "Store of Treasures"

**Dr Melanie Stephenson**

In the centenary year of Richard George Hatton's death in February 1926 and the naming of the Hatton Gallery in his honour, this article follows on from the one in the Spring Bulletin that focused on Hatton's life and achievements, to look at aspects of the art collection that also bears his name.

In 1912, in his role as Director, Hatton wrote his first departmental report for the Fine Art Department of Armstrong College, University of Durham, in its newly built King Edward VII School of Art. Reporting on the large number of books, photographs and examples that had been added to the school's equipment, he acknowledged the generosity of donors that had added to "our store of treasures". What, however, might this store of treasures have contained at that time and during the remaining years of Hatton's tenure?

By 1912 the Art Department's history had already spanned 75 years. stretching back to 1837, it originated from the establishment of the North of England Society for the Promotion of the Fine Arts in their Higher Departments and in their Application to Manufactures, whose included instituting an academy for the instruction of students, creating a collection of books and casts, providing lectures and exhibitions and, ultimately, a permanent gallery of art works that would be open to the public.

It seems that from the Society's earliest days the acquisition of plaster casts was a priority to support the rigorous study of the antique figure, architectural ornament and other objects that made up the core of art and design education at the time. The casts became an integral presence in the art school environment and, increasing in number through donations and purchase, they followed the Newcastle Art School through its various permutations and locations, from art class to university fine art department, from rooms in the Newcastle Central Exchange Buildings via premises in Westgate Road, huts in the Durham College of Science grounds, accommodation in what is now the Armstrong Building, to its own King Edward VII building. The numerous casts would have been a constant, familiar and valuable resource throughout Hatton's time, even if, by 1895, in his guide to equipping the basics of an Antique Room, he was describing the full-size ones as "good, but very cumbersome, and more-over they swallow up capital as well as space, and preside in a depressing manner over the whole school". It is possible that the remains of some of the plaster casts scattered around the Fine Art building today may be remnants of its earlier history, but they have their own story, and they are not part of the Hatton Collection. This article will focus on other objects that are in the collection, and that Hatton may have regarded as part of the "store of treasures".

To do this we need to step back to 1885, prior to Hatton's arrival as second master, when William Cosens Way (1833-1905) was the Art School's headmaster and its future location was uncertain pending the termination of the lease on its Westgate Road premises. Its Art Committee had asked Cosens Way to submit a schedule of the Society's property for a fire cover policy to which he reported back a value for antique figures and furniture of around £64,000 in today's



*Alphonse Legros, William Cosens Way, .  
Image: Hatton Gallery, Newcastle University*

currency, and around £79,000 for pictures. That list may have included the portrait of Cosens Way (accession/object number NEWHG:OP.0013) painted by Alphonse Legros (1837-1911); one of the few early accessions that have survived into the Hatton Collection today.

The back of the painting describes it as a 'demonstration'. A long account in the *Newcastle Courant* of 14 November 1879 explains its circumstances at an event a week earlier. Legros, who was Professor of Fine Art at the London Slade School of Art executed it during one of his tours of the country, which included visits to Sunderland and the Newcastle Art School's rooms in Westgate Road. He would demonstrate his draughtsmanship in doing portrait sketches in two-hour sessions in front of an invited audience of art students and "local worthies". In this case Cosens Way was the sitter, who was "a good model, who knew how to sit" and had "a capital face with the right form and colours for a painter to copy". Cosens Way was also probably already acquainted with Legros through connections made by the members of the Newcastle Art School and the Art Committee, whose networks of shared artistic interests linked Newcastle with London and who had organised Legros's Newcastle portraiture session.

From 1895, with the Art School settled in its new accommodation in the College of Science building and with Hatton as Head Art Master, the College's annual calendars (reports) listed regular donations from the Trustees of the British Museum to the College of Science library - these were series of reproductions from their collections of engravings and woodcuts, decorative alphabets and illuminated manuscripts. These must have been a valuable teaching resource for Hatton's students as well as sources of reference for Hatton's own textbooks, and they may explain the works in the Hatton Collection which are recorded to have come directly from him.

Such an example may be the fifty-four works from a series of woodcuts titled *The Triumph of Maximilian I*, (NEWHG:W.0009-W.0023, W.0035-W.0037, W.0040-W.0065, W.0078-W.0087) designed by the 16<sup>th</sup> century German woodcut printmaker and painter Hans Burgkmair (1475-1531). These woodcuts, taken from a series of original miniature paintings commissioned by the Emperor Maximilian in 1512 were printed in five editions over three centuries. Hatton, it seems, purchased a set of woodcuts from the 1796 edition of 135 prints, in 1903. In his 1895 book *Figure Drawing and Composition*, Hatton marks out Burgkmair's *Triumph of Maximilian* as one of several German works demanding special attention for its excellent drawing and composition. There were no images in this edition but in his subsequent 1905 book, *Figure Composition*, Hatton does feature examples of



Hans Burgkmair, *The Triumph of Maximilian I*, woodcuts from 1796 edition, Hatton Gallery exhibition, *Works on Paper*, 2023.  
Image: Melanie Stephenson

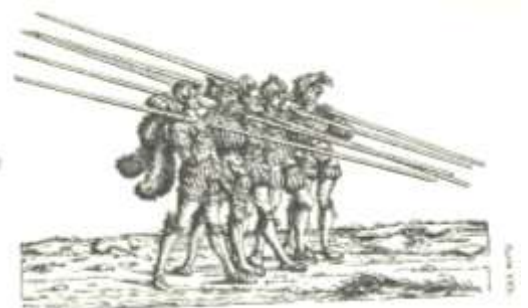


Image in Hatton's textbook *Figure Composition*, 1905  
Image: Melanie Stephenson

Burgkmair's woodcuts, some of which correspond to those now in the Hatton Collection.

The study of design, decoration and ornament, with a strong emphasis on learning through copying examples, made up a significant part of the syllabus of every art school in this period. At Newcastle, where the curriculum was evolving and broadening its offer of craft skills and the staff to teach them, by 1904, students could include the study Costume and Armour, Figure Design, Jewellery, Illumination and Ornamental Writing, for which these examples would have been a valuable and probably engrossing teaching aid. Hatton's use of these images suggests that he may have purchased them as a teaching aid and for reference in writing and for reproduction in his 1905 book.

This may also be why other works in the Hatton Collection which are acknowledged to have come from Hatton, but which have little surviving information to explain why or how he acquired them.



*Artist unknown, Sri Krishna with a flute seated on Kaliya and attended by three Naginis, watercolour.  
Image: Hatton Gallery, Newcastle University*

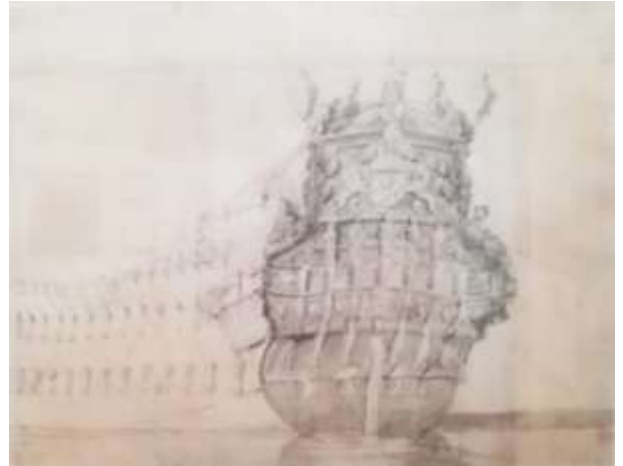
These are the sixteen Illuminated manuscripts consisting of 14th, 15th and 16th-century pages and fragments depicting letters and borders taken from choir books and liturgical texts (NEWHG:IM.0001-IM.0016), together with ten 19th-century Indian Miniatures (NEWHG:Min.0001-Min.0010). There is also an 18<sup>th</sup>- century reprint of a 16<sup>th</sup>-century engraving by Marcantonio Raimondi (NEWHG:E.0028) after a design by Raphael, depicting episodes from Virgil's Aeneid, its ambitious subject matter and complex composition in the style of classical relief sculptures being considered one of the most important of Raimondi's career. It is quite possible that Hatton also purchased these items as teaching aids to be

studied or copied, to respond to the introduction of the courses referred to above, or to inform his own publications. Hatton's own Arts and Crafts sensibilities and his desire to support the creative aspirations of his students while having to conform to the demands of the rigid national art examinations could be the reason he sought out examples of works in their original hand and colour. These were in vivid, dazzling contrast to the predominantly monochrome reproductions available to them through art school instruction manuals, and, despite their high quality, facsimiles produced by the British Museum. Hatton may have wished to offer them as inspiration to his students as examples of the complex and inventive compositions that artists and craftsmen could achieve despite the conventions within which they would have operated.

In 1904 the College of Science was renamed Armstrong College, University of Durham. Its Art Department continued to be overseen by the Art Committee, which, from 1905 to 1911 was chaired by George Howard (1843-1911), 9th Earl of Carlisle, of Castle Howard. Howard was an artist who had been taught by and subsequently became a major patron of Alphonse Legros, as well as the Pre-Raphaelites. Through his friendships with William Morris (1834-1896) and architect Philip Webb (1831-1915) he was also involved in the Arts and Crafts Movement. Howard made several donations to the College, including three works by Legros, and a drawing, possibly a portrait of Legros, by Dorothea Landau (1881-1941). These do not seem to have survived into the Hatton Collection; however, Howard was also responsible for some remarkable works that have. These are the late-17th-century ship drawings by William van de Velde (facing page), father and son that may have originally been given to Armstrong College's Naval Architecture Department rather than the Art Department as there are records of a later controversy between the two over their custodianship,

restoration and conservation. There are now seven drawings by the Van de Veldes in the Hatton Collection (NEWHG:D.0034-0036, D.0039-D.0040, D.0042, D.0047), so it seems that Howard's donations did find their final home in the Art Department.

In 1911 Walter John James (1869-1932), a painter and member of the Royal Society of Painter Etchers and Engravers, followed Howard as committee chairman. James taught etching to the advanced students and in 1910 had donated seven of his own etchings, possibly to complement his teaching. It seems these are lost but the collection does have examples of his work that probably came with a significant bequest later in the decade. Walter James became 3rd Baron Northbourne in 1923 and after his death his contribution to the Art School was commemorated by a stained-glass window bearing his coat of arms in its library (now the Ex Libris Gallery), commissioned from the stained glass designer Douglas Strachan (1875-1950).



*Willem van de Velde the Elder (1611-1693), Unnamed Ship, graphite on paper. Image: Melanie Stephenson*

Donations continued during this decade from committee members and their families, indicating the important role their political, industrial and cultural capital played in contributing resources to Armstrong College and its art department. The first of these donations that now survive are from 1911, as the Fine Art Department was preparing its final move into the bigger, purpose-built King Edward VII School of Art, made possible by the generous donation of the mining magnate John Bell Simpson. These are two drawings of a Lioness (NEWHG:D.0106) and a Tiger (NEWHG:D.0107), by the Royal Academician, John Macallan Swan (1846 -1910), a renowned animal painter and sculptor, particularly of big cats. These two drawings were purchased and presented to Armstrong College by a Dutch collector, J C J Drucker, who also donated work to the Tate Gallery, the National Gallery and elsewhere. It is unclear who or what prompted Drucker's donation but the records state that they were selected from the artist's studio by Sir Charles Holroyd, Director of the National Gallery, who, like Walter James, was a member of the Society of Painter-Etchers. It is therefore possible that there were exchanges between Holroyd, James and Drucker that prompted this philanthropy towards the College as its art department was preparing to move into its new building.

In September 1914 Hatton reported that the Fine Art Department's store of examples had been considerably augmented and that generous gifts continued to come in as "valuable aids to our study". Soon after, however, on the onset of the First World War, it had to vacate its new premises to various locations around Newcastle to make way for the 1<sup>st</sup> Northern General Hospital. When the war ended the Art Committee and Hatton must have felt a collective sense of relief on returning to its own building, with Hatton now holding the status of professor, and with advanced courses being delivered in Fine Art, Design and Architecture. However, the Art Department had been impacted by the deaths of a number of its members and their families, some of whose personal tragedies were, in turn, to impact on the size and content of its resources.

The first significant donation of this period came from the family of artist and committee member John Charlton (born 1849) following his death in 1917. It comprised 136 sketchbooks of animal studies made by him and by his son, Hugh Vaughan Charlton (1883-1916). John was a successful

artist of animals and military scenes who had studied at the Art School back in 1864 and some of his works date to that time. In 1905 he joined the Art Committee alongside fellow artist Robert Jobling (1841-1923). Charlton's works are in numerous collections including at the Laing Art Gallery. Hugh,

one of two of John's sons killed in action within a week of each other in 1916, studied at the Art School decades later. Like his father he was a talented animal painter and their sketchbooks, according to Hatton, formed a valuable collection of animal studies.



Image from one of John Charlton's sketchbooks.  
Image: Melanie Stephenson

In 1919 the most substantial donation of over one thousand works was made by another but unrelated Charlton, George Frederick Charlton, in memory of his brother, William Henry Charlton (1846-1918). William Henry had also studied at the Art School and, on retiring from his business as a corn-merchant, devoted his time to his art. The bequest consisted of a diverse collection of William Henry Charlton's own drawings, watercolours and oils, as well as drawings, etchings and lithographs by eminent modern artists such as William Strang (1859-1921), who had studied at the Slade under Alphonse Legros and Walter John James, as mentioned above. The number also included drawings, mainly featuring animals, given to Charlton by Joseph Crawhall Junior (1861-1913), a member of a group of radical young painters in Scotland in the late 19th century known as the Glasgow Boys.



William Henry Charlton, *Harbour with Seagulls*.  
Image: Hatton Gallery, Newcastle University

Moving into the 1920s, records indicate that at least two donations from this era have survived into the present day collection. One is a drawing by the Italian Baroque painter and draughtsman Giovanni Francesco Barbieri or Guercino (1591-

1666), *A Baby in a Woman's Arms* (NEWHG:D.0051) possibly the first original work of the 17<sup>th</sup> century to be gifted to Armstrong College by art committee member and later chairman, Walter Corder (1861-1933). Another is an etching by the 18<sup>th</sup> century Italian artist, Giovanni Battista Piranesi (1720-1778) from his publication *Magnificence di Roma* (NEWHG:E.0016), probably the first of many of this artist's work now in the collection. This Piranesi was gifted by a local, well-known print collector, Richard Mitchell, who may have been a founder member of the Newcastle Print Society. Mitchell's name appears in many newspaper reports on the Society's activities and on his lectures and contributions to print exhibitions that took place at the Laing and in the Art School gallery.

These donations would have contributed to the breadth of the Department's art historical collections in the decade that it achieved degree-awarding status, with Fine Art as a subject on the Bachelor of Arts Pass Degree and Fine Art and Architecture major subjects on the Honours Degree course. In May 1922 Hatton reported to the Art Committee that, as a result of these developments,

additional resources were needed and, as the Department had inadequate funds to provide “authentic examples” to support the study of historical technique, it relied on the further generosity of benefactors for the gift of pictures and craftwork by old masters. Hatton’s plea seems to have borne fruit, for in the following year an extensive list of gifts, including works by old masters such as Vermeer, Holbein, Titian and Rembrandt, were recorded. These were not, however, original art works but high quality colour reproductions from the Medici Society. It would have been rare for the students and staff to have experienced the original works first-hand or to have found them reproduced in colour elsewhere, so the Medici prints, together with other donations, must have been considered a valuable resource, treated and treasured as sources for the study of design, decoration, technique, artistry and craftsmanship.

In Hatton’s time the Art Department relied predominantly on donors, including, it seems, Hatton himself, for creating its “store of treasures”, which consisted of some original and significant historical works, many examples of craftsmanship, mainly in reproduction, alongside numerous contemporary works collected by or created by local benefactors who were closely connected to the Department’s activities. These treasures may have been displayed on the studio walls for constant reference or poured over in the library. As a result, many may have disintegrated through wear and tear or disappeared as they lost their relevance with the changing style and content of art education and as demands on space increased and successive professors and teachers cleared out their desks and studios. Many of the early donations to the Art School do not seem to have survived into the Hatton Collection today; others, such as the Charlton collections only did so by chance, rescued, according to a *Newcastle Journal* report from July 1993, from a “cobwebby corner” en route to a skip, during a studio clear out.

Richard Hatton died on 19 February 1926. His love for art and his commitment to sharing it and teaching it helped lay the foundations for Fine Art at Newcastle University as it is today. His contribution is commemorated in the name of its gallery and the art collection, some of the contents of which would have been familiar to, initiated by and treasured by Hatton himself. It is poignant, therefore, that a portrait in the Hatton Collection store, recorded as of an unknown man by an unknown artist, has only recently been recognised as that of the man after whom the collection is named.

Hatton’s portrait, together with that of Hatton’s own practice as an artist, will be the subject of a future article for this bulletin.



Image: Hatton Gallery, Newcastle University

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### Further information

Oil paintings and sculpture in the Hatton Collection can be found at ArtUK, by browsing the Hatton Collection [artuk.org/discover/artworks/view\\_as/grid/search/2026--keyword:hatton-gallery](https://artuk.org/discover/artworks/view_as/grid/search/2026--keyword:hatton-gallery) or by searching the artist’s name, for example “Alphonse Legros”:

[artuk.org/discover/artworks/view\\_as/grid/search/2026--keyword:hatton-gallery-legros](https://artuk.org/discover/artworks/view_as/grid/search/2026--keyword:hatton-gallery-legros) or by

A wider range of Hatton Collection works, including prints, watercolours and drawings can be found by searching the artist’s name or the Hatton Collection object numbers listed in this article, at North East Museums Collections Search: [northeastmuseums.org.uk/collections/collections-search](https://northeastmuseums.org.uk/collections/collections-search)

## The National Gallery Masterpiece Tour's 2nd Year

Following on from the display of Monet's artwork, *The Petit Bras of the Seine at Argenteuil* (1872), The National Gallery announced recently that the second painting which will be the focus of the National Gallery Masterpiece Tour 2025-27 is *The Marquise de Seignelay* (1691) by Pierre Mignard. It will travel to the four partner institutions between 2026 and 2027: South Shields Museum and Art Gallery (29 Aug - 8 Nov 2026); The Cooper Gallery, Barnsley (13 Nov 2026 - 20 Feb 2027); Grundy Art Gallery, Blackpool (27 Feb - 5 June 2027), and Ferens Art Gallery, Hull (11 June - 5 Sept 2027).



Pierre Mignard, 'The Marquise de Seignelay', 1691

Mignard depicts the recently widowed Catherine-Thérèse de Goyon de Matignon-Thorigny, Marquise de Seignelay (1662-99), as a woman of cultural and international importance. She is portrayed as the sea-goddess Thetis, while her eldest son Marie-Jean Baptiste (1683-1712) is dressed as the Greek hero Achilles - Thetis' son by the mortal Peleus. Her sumptuous robe is painted using ultramarine, a highly expensive blue pigment, as a show of her wealth and status. The extensive marine imagery references her late husband, the Marquis de Seignelay's position as head of the French Navy. The landscape in the background likely represents the shores of Martinique, an island in the West Indian ocean which was purchased for the French crown by the Marquise's late father-in-law in 1664.

National Gallery Director Sir Gabriele Finaldi said: *'The National Gallery's collection belongs to all of us. It is part of our duty and our honour to look after these paintings and to bring them to where people are, not just*

*expect them to come to us. Partnering on touring exhibitions does so much more than bring beloved paintings from the collection to other places in the UK - it supports the whole country's cultural ecosystem, connects people with paintings that belong to us all, and allows us to learn and expand our own practices and interpretations through the creativity of our partner organisations and their communities. That over one million people have visited these exhibitions in the last decade proves the desire to engage with our collection is growing, and we look forward to welcoming the next million visitors across the UK.'*

North East Museums Director, Keith Merrin said: *'We're delighted to be part of the next chapter of the Masterpiece Tour and to welcome this extraordinary painting to South Shields Museum & Art Gallery. Bringing a work of this significance to our communities reflects the shared commitment between partners to making world-class art accessible, relevant and inspiring. Since the launch of the Masterpiece Tour on 17 January, when the museum welcomed Monet's The Petit Bras of the Seine at Argenteuil (1872), footfall to the museum has increased by over 70%, highlighting the strong appetite for high-quality art experiences amongst our community.'*

## “Art at The Hall” - Blanchland

“Art at The Hall” - Blanchland is located on the border of Northumberland and County Durham and is a beautiful rural village with a fabulous history, wonderful walks, chocolate box cottages and also a reputation for carefully curated artisan markets. Carolyn and David Asquith moved to the village in 2017 and have established themselves as jewellers and artisan market organisers, and are very involved in community life. Their jewellery is stocked in the local landmark hotel and pub, The Lord Crewe Arms and in the gift shop, the Jaspah Crewe. They specialise in handmade copper, brass, enamel and mixed metal jewellery for men and women, and they create affordable, eclectic pieces which are designed to last.



*Carolyn and David Asquith with local artist Gordon Lamb, on the right*

After organising and running very successful artisan markets in the village since 2022, they decided in 2025 to add to their event portfolio and “Art at the Hall” was conceived.. The dream was realised in 2026, with the inaugural event opening with a successful preview evening on 27th March.

Art at The Hall was a two-week selling event, allowing artists to share their work in a gallery-style setting, giving visitors the opportunity to enjoy the work, browse at their leisure and make considered decisions in an unhurried and relaxed environment. The event was carefully curated, and artists were selected from across the North East to showcase their work at “Art at The Hall”.

They brought with them a fabulous dynamic, with a diverse and wide range of media and genres. The exhibition included both emerging and professional artists, who took turns to man the sales till and to demonstrate their skills, talk to visitors and share their processes and techniques. The showcase included photography, wildlife, abstract and impressionist art, graphics, illustration, textiles, sculpture, ceramics and even a hint of cubism. With hundreds of original artworks adorning the walls and a fabulous selection of prints and cards, visitors were greeted with a stunning selection of work to peruse at their leisure.

The exhibition was open for 16 days (until 12th April), with over 1100 people through the door and fantastic sales. Art at The Hall proved to be a great success, and Carolyn and David intend to build on this year's achievement. They are already looking forward to curating next year's “Art at The Hall” at Easter 2027. In the meantime they will be busy working on the upcoming Blanchland Artisan Markets, which start on 25th May, followed by the summer event on 2nd August and the Christmas Artisan Markets on 21st and 22nd November. They hope to see you there.

## An 18th Century Artist’s View of Hexham Old Gaol

The medieval Gaol of Hexham has been stood near the centre of the town for almost 700 years. While written records of the building go back to its foundation in 1330, unfortunately no images were made of it for most of the intervening centuries. It is not until the 18<sup>th</sup> century that the first known sketches of the Gaol appear.

One of the earliest known depictions of the Gaol was drawn by London printmakers Samuel & Nathaniel Buck in 1728. This sketch provides an overall view of the town of Hexham, with the Gaol, neighbouring Moot Hall, and Abbey all dominating the skyline. Little detail is afforded to the Gaol,

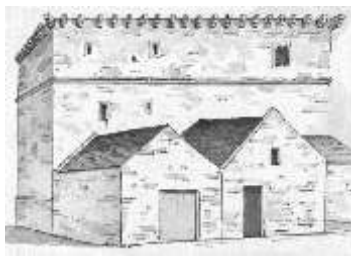
but nonetheless the distinctive corbels surrounding the roof are clearly visible. These corbels originally supported parapets, though unfortunately due to the lack of images before that of Bucks', there is no way to know what the parapets originally looked like.

In 1778, the Swiss draughtsman Samuel Hieronymus Grimm made the first detailed sketch of the Gaol during a visit to Hexham. It is a good likeness, though perhaps does not capture the true scale of the building as it really stands. The extensions protruding from the front face of the Gaol, which in Grimm's time must have served as the entrances, were installed at an unknown date and were demolished in the 19<sup>th</sup> century; no trace of them remains today.

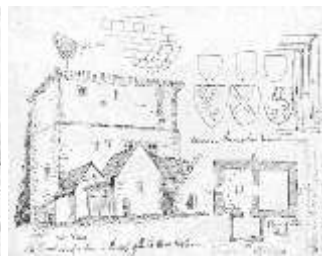
Another distinctive quirk of Grimm's Gaol is the lack of a visible roof. In fact there is every chance that the second storey of the building had no roof at all at the time that this sketch was taken: a description of the Gaol written two decades earlier in 1755 describes the building as containing a "square court on high, tho' not near the top... to air the prisoners by day", indicating that the lodging rooms at the top had been converted into some kind of open-air yard. Given that the original timber roof was said to be decaying by the 16<sup>th</sup> century, it is possible that it had since collapsed or been dismantled, perhaps around the same time as the missing parapets.



Nathaniel Buck 1728



Samuel Hieronymus Grimm 1778



John Carter 1790s



Hexham Old Gaol today

The Gaol was again sketched in the 1790s by the Gothic architect and draughtsman John Carter. The features of the building are broadly the same as in Grimm's drawing, though in typical Gothic fashion, the execution of Carter's sketch lends the Gaol a more dramatic appearance. Carter's annotations refer to the building as the 'Keep of the Castle of Hexham' rather than a Gaol, and this is consistent with the belief among some writers of the era that it had originally formed part of a castle or pele tower; the building had stood in Hexham for so long that even the townspeople were apparently unsure of its precise origins.

By the time both Grimm and Carter's drawings were executed, the Gaol was no longer in considerable use. The aftermath of the bloody Hexham Militia Riot on the 9<sup>th</sup> of March 1761 marked the last 'busy' period of the Gaol's history, as many people arrested during the riot were temporarily imprisoned in the building before being transferred to the larger Morpeth Gaol. At the end of the century, the Gaol was primarily being used as the offices of local solicitors and estate agents. It officially ceased to be a Gaol entirely in 1824, after almost 500 years of near-continuous use, and during the 19<sup>th</sup> century the building was subjected to considerable restoration work which saw some new features added and others removed.

By and large, though, Hexham Old Gaol has probably remained largely the same in its outward appearance as it did when it was first constructed in the 14<sup>th</sup> century, and a visitor who stands before it today is faced with the same imposing building which Buck, Grimm, and Carter recorded.

**Freddy Clifford, Hexham Old Gaol**

# Summer Workshops

**Workshops and demonstrations** are £20 for members, £30 for non-members. If you are not a member of the Friends but would like to be, you can pay £40 which covers the cost of a ticket to the workshop at the Member rate AND a year's membership of the Friends of the Hatton.

**Workshops and demonstrations are held in the Learning Room** unless stated otherwise. If you are interested in attending these workshops, you can book online [wegottickets.com/FriendsoftheHatton](http://wegottickets.com/FriendsoftheHatton) or contact [josephinecousin@googlemail.com](mailto:josephinecousin@googlemail.com).

## Simplify the Landscape in Oils with Lindsey McLaren

**Saturday 27th June 11.30 till 2.30** - book online at [wegottickets.com/f/19386](http://wegottickets.com/f/19386)

Stop painting every leaf and start painting the light! Join artist Lindsey McLaren for a focused 3-hour workshop on the art of simplification. You will learn how to cut through visual clutter and translate a complex photo into a bold, atmospheric oil painting using strong shapes and confident brushwork.

### What we will cover:

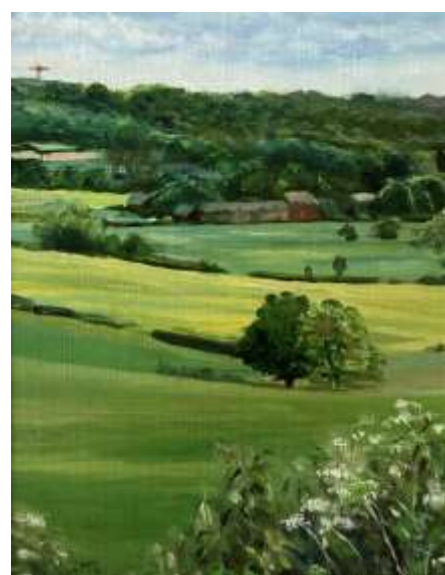
- Finding the big shapes in a landscape.
- Mastering light and dark values for maximum impact.
- Working *Fat over Lean* for a professional finish.

*This workshop is ideal for those with some oil experience who want to move away from detail to find a more expressive style.*

**Materials:** Please bring your own oil painting kit, which should include paints, brushes, a canvas, and odourless solvent.

**Reference:** tutor will provide artist- reference photos to help you achieve the best results with the techniques being taught.

**\*Note:** oil paint takes time to dry, please bring a suitable container to carry your artwork home.



## Tree decorations for your summer garden with Kath Price

**Saturday 25 July 2026, 11 - 1pm** - book online [wegottickets.com/f/20438](http://wegottickets.com/f/20438)



Join artist Kath Price for this fun project that makes use of recycled glass/plastic jars, tin cans, fabric scraps including organzas, lace and sari strips to create a lantern (with a supplied tea light), or a blow-in-the-wind (wind chime) or a 'stitch pot' container for your fresh garden flowers and little plants. These items can also be used indoors or given as gifts. You can select any one of the above 3 options to complete in the 2 hour session.



No experience of working with fabric is necessary and we shall be using a range of techniques: fabric wrapping, tying, plaiting and simple hand stitching, embellishing your piece with a selection of buttons, sequins, charms, beads and tiny bells. All materials are provided. Enjoy working in a safe and supportive atmosphere at the Hatton. Let's have Summer fun with fabrics!

# Reviews of some of our recent workshops

## Sketching Newcastle with a bunch of famous artists

*I spent the day with Katherine Rousselange today, teaching at the Hatton Gallery in Newcastle University for the wonderful folk in the Friends of the Hatton group. It's always good fun working alongside Katherine - we make a rather formidable teaching duo!*

*We spent the day winding our way through various sketching exercises focused on different bits of architecture from across the city including the university art building itself and St. Nicholas Cathedral.*

*Culminating in an afternoon spent sketching outdoors in the university grounds, putting new skills into practice. We finished with a plenary session where everyone was able to share the results of their hard work and what they had learned.*



*Some snaps of the workshop and the outdoor sketching session with Luke and Katherine*

*It's always a pleasure working with such a positive bunch who are willing to give things a go, we get as much out of it ourselves as hopefully participants on our workshop do!*

**Luke McTaggart**

*I thoroughly enjoyed this workshop led by Katherine Renton and Luke McTaggart as they were both so engaging and inspirational! The slides and descriptions of sketches by various artists such as Turner, Lowry and Creffield were fascinating and the workshop had an excellent balance of theory and practice. When we were asked to have a go sketching buildings from slides and from life, my initial hesitation as a complete novice was soon dispelled by the encouragement and enthusiasm of Katherine and Luke. Since the workshop, I have tried to follow their advice to practise sketching for even 5 minutes a day, leaving a small sketchbook and pencil on the table as a reminder.*

**Ann McKeever**

## Ruby Jones bead weaving demonstration

Karen from Ruby Jones Jewellery visited the gallery to give a talk on her beaded jewellery. Her journey started after picking up a kit and getting hooked. As time went by she became proficient in making pieces of jewellery and took the brave step to leave accountancy and set up her own business. Today she produces hand woven and beaded necklaces, bracelets and earrings. She will undertake commissions and designs all her own pieces. Beaded jewellery is extremely time consuming in its construction. Karen brought various samples of her work for sale and I purchased one of her necklaces in turquoise and gold. A buffet lunch was provided by Jo Cousin.

**Vivien Jackson**

## Mountain Landscapes in Water-Based Oil Paints a workshop

*Ruth's darkly haunting Northumbrian landscapes were certainly inspiring for me and her workshop did not disappoint. They look as if something scary is about to happen and our instruction to bring boards already painted with Prussian Blue acrylic did nothing to dispel that anticipation. But we needn't have worried. She is a bright, happy person, eager to show and tell us all she has developed in the painting style she favours.*

*She works with a strap-like, flexible palette knife and paint straight out of the tube. I brought a tear-off paper palette and anticipated the need for chalk to sketch outlines, but Ruth didn't bother with outlines. She prefers oils, as you can work them for a week or two, and water-based as they don't have the smell of conventional oils. and can be easily cleaned up.*

*She uses the edge of the knife, loaded with a roll of paint about as thick as a strand of spaghetti, then applying that edge to the board and dragging it sideways to leave a clean line streaking to a smear on the forward side. It's ideal for snowy ridges and shattered rock under snow. Prussian Blue is good for representing skies at high altitude, dark rock, snow in deep shade and indeterminate shadow, and it contrasts dramatically with white. For fissures and rock chimneys she uses a similar application of black. I painted my board with a mixture of Coeruleum Blue and Payne's Gray, which worked well.*

*As a former rock climber, my inclination was to indicate routes, cracks and crevices with some accuracy, but Ruth's approach was more abstract, concentrating on loosely defined shapes, general contours and surface textures. I copied her demonstrated painting of Annapurna, as I'm into mountains at present, but most of the class painted gentler imaginings of more tranquil scenes, I think mainly in watercolour. She sometimes introduces a human aspect to her Nepalese scenes with inclusion of multicoloured prayer flags, that lessens their austerity for less adventurous viewers.*

*Her great skill, was in rendering clouds, and mist boiling out of forbidding canyons. For cumulus clouds she applies heavy dollops of white paint near the middle of the cloud, then holding a dry, one- or two-inch decorator's brush with its bristles parallel to the board, drew it outwards from the smear, radiating around its edge like rays of sunlight. Then, using a larger decorator's brush held vertically, she scoured the thinner areas with circular movements until all streaks had disappeared, leaving a swirling cumulus mass, grading outwards to translucent mists. She urged us to clean our brushes frequently with dry paper throughout, but it was not easy to imitate her skills.*



*My own current work is aimed at representing “mountains that made me”, picking up on problems, perils and wonderment I met in the mountains that forced me to grow in some way, as well as some of the wildlife it is such a joy to meet in wild places. Thank you, Ruth for an exciting and worthwhile session that extends my work into new areas. The picture above shows my efforts at the workshop.*

**Dorian Pritchard**



*Some of the work produced during Ruth's workshop*

## **Ribbon Embroidery workshop**

*What a delightful way to spend a Saturday afternoon! Vivien's workshop was brilliant!*

*In 2 hours we managed to make a beautiful ribbon picture. We were guided step by step how to construct our picture, starting with the background leading up to the flowers and the grass. Vivien shared her expertise and tricks of the trade with us patiently, offering us advice and pointing us in the right direction. This is something I will definitely do again as I thoroughly enjoyed it.*

**Julie Louhi**



*Some work from Vivien's Ribbon Embroidery Workshop*

## **In the Moment: Moodboards, Sashiko and Chair Yoga**

*The workshop was a new experience for me: three separate but complementary activities and I really enjoyed them all! What an inspiration. Jo did warn that Sashiko was 'addictive': I've bought the book and signed up for another course. Thank you!*

**Geraldine Morris-Dowling**



*Some work from the In the Moment workshop*

# What's on at the Hatton Gallery

Hatton Gallery Opening Times: Monday to Saturday, 10am to 5pm

## Newcastle University BA Fine Art Degree Show 2026 until Saturday 6 June

Works of fifty-seven up-and-coming artists at the culmination of their four-year bachelor's degree in fine art.

## Discover Festival Saturday 13 June

Discover Festival is Newcastle University's free, one-day festival of interactive family-fun. Immerse yourself in a world of wonder and exploration with activities and events to inspire all ages. [www.ncl.ac.uk/discover-fest/](http://www.ncl.ac.uk/discover-fest/)

## Kurt Schwitters' Merz Barn Wall



The Merz Barn Wall is part of a construction created by German artist Kurt Schwitters in a Lake District barn in 1947-8. It was based on the idea of collage, in which found items are incorporated into an artwork.

**On permanent display - Free**

# What's on locally

Some other highlights from galleries and interesting independent outlets across the region...

Events: [northeastmuseums.org.uk/whats-on](http://northeastmuseums.org.uk/whats-on)

## Alnmouth Arts Festival

Various Venues 20th and 21st June

The Festival will host over 50 artists including Adrian McCurdy, Alison Tutcher, Becky Davies, Carmen Gordon, Deb Cooper and Diana Fitzpatrick. See [alnmouthartsfestival.org.uk/](http://alnmouthartsfestival.org.uk/).

## Baltic Centre for Contemporary Art

*South Shore Road, Gateshead Quays, Gateshead.*

Open Wed-Sat 10 to 6 pm. Free

## Milly Thompson - My Body Temperature is Feeling Good until 30 August 2026.

A solo exhibition of work by the late Milly Thompson, a prolific painter, sculptor, video artist and writer. My Body Temperature is Feeling Good spotlights a particular blend of irony and sincerity that characterises the

artist's latter day work, exploring romantic novels and sun-drenched Summer holidays as spaces for escapism and sensual self-reinvention.

## The Biscuit Factory

*16 Stoddard Street NE1 1AN*

10 till 5 pm each day. FREE

[thebiscuitfactory.com/](http://thebiscuitfactory.com/)

## Jo Sharpe: Still/Life until 28 June

A painting collection of still lives, hedgerows and fields; informed by the language of folk art and celebrating the textures of early summer and the daily rituals of slow living.

## Kathryn Williams: Striking Image until 28 June

Folk musician, artist and author Kathryn Williams showcases a collection of precisely painted matchbox portraits, reminiscent of the precious miniatures of the 1500s

## **Borders Textile Tower house in Hawick**

*1 Tower Knowe, Hawick TD9 9EN*

### **Making Connections: Seven Sisters**

**Handweavers** - until 13 July

Woven Stories and Intertwined Lives. The exhibition will highlight the connection between heritage, craftsmanship and innovation through handwoven textiles. Each artist has explored the theme 'Making Connections' through their own lens producing work that draws on global traditions, personal story telling and cultural links.

### **Bureau of Dreams**

*St. Mary's Chare, Hexham, NE 46 1NQ*

Open Thurs to Sat 10-4pm. [rachelhope.co.uk/](http://rachelhope.co.uk/)

**Rachel Hope** paintings and collages, influenced by Surrealism and inspired by a sense of magic.

### **Castle Fine Arts**

*61-67 Grey Street, Newcastle upon Tyne*

Open Mon to Sat 10-6pm Sun 11-5pm.

Featured artists include: Billy Connolly, Bob Dylan, Johnny Depp, Boy George

### **The Creative Chicken**

*110 and Front Street, Bedlington.*

The studio hosts a wide variety of workshops and classes including fabric sculpting, art journalling, macrame, mixed media art, paper crafting and paint your own pottery.

### **Jim Edwards Studio**

*57 Lime Street, Newcastle upon Tyne, NE1 2PQ*

Tues-Fri 10 till 4 pm. Saturday by appointment.

[jimwardpaintings.com/](http://jimwardpaintings.com/)

### **The Find. Vintage and Artisan Goods**

*59 Lime Street. Ouseburn Valley*

Open Wednesday - Sunday 10 to 5 pm

### **Forth Lane Urban Gallery**

Is in the lane between Westgate Rd and the

Forth Hotel. It is the brainchild of Creative Central NCL, a five year project funded by Newcastle City Council and North East Combined Authority. It that aims to make Newcastle City Centre a vibrant hub of creativity and culture in which artists and businesses can thrive.

Artists include **Chris Fleming, Glen Malpass, Laura Sheldon, Jed Buttress, Rebecca Purnell** and **Tallulah Lines**. [fabulousnorth.com/forth-lane-gallery/](http://fabulousnorth.com/forth-lane-gallery/)

### **The Glamorous Owl,**

*2 and 5 Old George Yard, High Bridge, Newcastle upon Tyne, NE1 1 EZ*

Jewellery, Gifts and Art.

[theglamorousowl@gmail.com](mailto:theglamorousowl@gmail.com)

### **Globe Gallery**

97 Howard Street, North Shields, NE30 1NA.

[globegallery.org/](http://globegallery.org/)

### **Hanji 16**

*St. Mary's Chare, Hexham, NE461NQ.*

Origami Maps, Bookbinding kits, Original art. Yvetteja.com, [hello@yvetteja.com](mailto:hello@yvetteja.com)

### **Sarah Hickey Jewellery**

6A Beaumont Street, Hexham, NE46 3LZ

Jewellery with soul, each piece is designed and handcrafted in their Northumberland studio by Sarah and her team of Production Artists.

[sarahhickey.co.uk](http://sarahhickey.co.uk)

### **The Hut on the Green**

*Gosforth Central Park. Church Road, Rothwell Road, Gosforth, Newcastle upon Tyne, NE3 1TX*

Classes and courses: Life Drawing, painting, ceramics, basket weaving, children's art club.

Email: [nick@mushroomworks.com](mailto:nick@mushroomworks.com) for info

### **Inspired Pots**

*6 Eastgate Hexham, Northumberland NE46 1BH*

[inspiredpots.co.uk/](http://inspiredpots.co.uk/)

### **Potter Painting Sessions in Hexham.**

Inspired Pots welcomes all ages and skill levels to create a one of a kind piece made by you.

### **Laing Art Gallery**

*New Bridge Street, Newcastle upon Tyne.*

### **Herbert Smith Freehills Kramer Portrait Award 2025 and Exploring Identity** until 5 September

The exhibition explores the history of portraiture from the 16th century to the present day.

### **Lollamac**

*St. Mary's Chare, Hexham, Northumberland.*

Metalworking tools and techniques transform unassuming pieces of metal into wearable art.

[lollamac.co.uk/](http://lollamac.co.uk/)

### **Links Art Gallery**

*Dukes Walk, Whitley Bay, NE26 1TP*

Open each day 9-5pm. A wide range of art and craft most by North East Artists.

[linksgallery.org/](http://linksgallery.org/)

### **The Millington Gallery**

*Hallgate, Hexham, Northumberland*

This new gallery hosts a variety of painting, printmaking, ceramics, textiles, sculpture and handcrafted design pieces as well as fine art prints and cards. They hold meet the maker events, showcases and creative workshops.

### **Newcastle's Independent Handmade Market**

*Grainger Market 9 to 5 pm*

First Saturday of the month.

### **Northern Gallery for Contemporary Art**

*National Glass Centre, Liberty Way, Sunderland*  
Sun-Sat 10 am to 5 pm

**Smoke and Mirrors: Landscapes from the Collection** until 31 July. Group show exploring contemporary landscapes through photography, painting, film, sculpture, digitally generated artwork and drawing.

### **Old Lowlight Heritage Centre**

*Clifford's Fort, North Shields Fish Quay.*

Tue-Sat, 10am-3pm [oldlowlight.co.uk/](http://oldlowlight.co.uk/)

**North Shields - 800 Years in the Making** until 31 December. £5 per person / members free

A journey from the town's humble beginnings with a small settlement of shiels -fishermen's huts at the mouth of the Pow Burn where the fish quay is today, through wars and conflict, innovation and prosperity, through to growth and development.

### **The Old School Gallery**

*Foxton Road, Alnmouth, NE66 3NH.*

Open 10 to 4 pm

**James Needham** until 8 June

**Rose Ferraby** until 13 July

An archaeologist and artist based in North Yorkshire, her work explores the relationship between people and landscape through time.

**Cuthbert - Group Show** -18 July - 14 September  
Artists, illustrators and printmakers interpret a life in solitude

### **Oriental Museum**

*Elvet Hill, Durham, DH1 3 TH*

**Solstice Event 20 June**, featuring music, performance and illuminated art.

### **Queens Hall Arts Centre**

*Beaumont Street, Hexham, NE46 3LS*

[queenshall.co.uk/](http://queenshall.co.uk/)

### **Shieldfield Art Works**

1 Clarence Street, Shieldfield, Newcastle upon Tyne. Tuesday to Thursday 11-4 pm

**Bee Lines Through the City** until 24 June. The importance and interconnectedness of bees to nature's diverse ecosystems. How bees relate to aspects of the natural and human world food, culture and environment through Art, Music Dance and crafts,

## Shibley Art Gallery summer events

Prince Consort Road, Gateshead, NE8 4JB

[Drawn Together](#) - Sat 6 June - FREE

[Watercolours](#) - Sat 27 June - £45

[Watercolour bookmarks](#) - Fri 3 July - £8

[Hand embroidery](#) - Sat 4 July - £30

[northeastmuseums.org.uk/shibley](http://northeastmuseums.org.uk/shibley) for details

Pre booking for workshops is essential.

## South Shields Museum & Art Gallery

Ocean Road, South Shields. Mon-Fri 10 till 5pm.  
Sat 11 till 4 pm.

**Permanent: Tales of South Tyneside.** See how South Tyneside has changed over 150 years.

## St.Art Shop and Gallery

3 West Tower Street, Carlisle CA3 8QT

[startopenstudios.org](http://startopenstudios.org) the new shop provides a platform for emerging and established artists.

## Summer Open Studios Saturday

30th June to Sunday 1st July 10 to 5 pm  
See behind-the-scenes in Ouseburn's Artist's Studios. At Northern Print Louise Pallister and Pul Lee will be available. Other open venues include: The Biscuit Tin, Kiln, The Biscuit Factory, Mushroom Works, Jim Edwards Studio Gallery, 36 Lime Street, Northern Print,

## Sunderland Museum & Winter Gardens

Burdon Road, Sunderland, SR1 1PP

Saturday 10 to 4 pm. Mon-Fri 9.30 to 5pm

**Rebel Women of Sunderland** until 1 August  
The project shines a light on the lives of Women from Sunderland with specially commissioned artworks and stories.

## Ushaw: Historic house, Chapel and Gardens

Woodlands Road, Durham.DH7 7DW.

### 150 years of Wedding Dresses.

Until Monday 31st August.

Experience a celebration of bridal fashion, showcasing the exquisite craftsmanship and evolving trends that have defined one of the most memorable days in countless lives.

## Utilita Arena, Newcastle upon Tyne

**Van Gogh exhibition** - July 12 to 9 August.

This immersive exhibition will bring 300 paintings to life using cutting edge projection technology and a specially curated musical soundtrack transforming the arena floor into a 10,000 sq feet world of colour, light and sound.

## Joanne Wishart Gallery

6 St. George's Road, Cullercoats, NE30 3JY

Open Weds to Sat 10-5 pm. Colourful local coastal and seaside picture.

[joannewishart.co.uk/](http://joannewishart.co.uk/)

## Woodhorn Museum

Queen Elizabeth II Country Park, Ashington,

Weds - Sun: 10am - 4pm.

**Permanent: The Pitman Painters.** Experience the world of the famous amateur art group from Ashington

**Mik Critchlow: The Coal Town Collection.**

Mik's work captures the end of the coal mining industry in Ashington and the immediate and longer term impacts of the loss of industry on the town's people, places and community.

## This bulletin contains contributions by:

Carolyn Asquith, Sallie Ball, Freddy Clifford, Josephine Cousin, Dr Martyn Hudson, Vivien Jackson, Julie Louhi, Ann McKeever, Luke McTaggart, Anne Moore, Geraldine Morris-Dowling, Roger Newbrook, Kath Price (Dr), Dorian Pritchard, Dr Melanie Stephenson, Joanne Wishart.

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