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Friends of the Hatton

Autumn Bulletin 2026

President: Baroness Joyce Quin

www.friendsofthehatton.org.uk

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

Hatton Friends

Dear Friends

Welcome to our Autumn Bulletin.

We were very sad to hear of David Hockney's death on 11 June, a month short of his 89th birthday. He will be missed by so many for his brilliant work, his insightful clever comments, his untiring ability to bring inspiration, joy and innovation to the art world. His work included portraits and landscapes, theatre and opera designs, illustrations of fairytales. He used painting, photography, printmaking, drawing, and digital imagery on an iPad. There seemed no end to his talent and imagination; all touched with humour, intelligence, and thoughtfulness.

When he was a student at Bradford College of Art, he also worked in ceramics. In 1955, he made 6 black and white striped cats. One of which he gave to a family who gave him a lift when he once hitch hiked to London; it resembled the family's own cat. It was known as 'the cat of kindness' and sold in 2023 at auction for £118,875 news.artnet.com/market/david-hockney-ceramic-cat-2372163. It's a charming sculpture and reflects Hockney's sensitive skills still at an early stage; and his considerable kindness.

*'Drawing is like playing chess: your mind races ahead of the moves that you eventually make'
'Drawing takes time. A line has time in it ...' David Hockney*

Thank you, David Hockney.

Artists work in a very wide variety of media. Some specialise in painting or sculpture others work in areas such as ceramics, textiles, film, photography, installation, producing a wide range of remarkable artefacts. This autumn the Hatton Gallery is showing 'The Potters Canvas: Ceramics and Painting in the 20th century. It is an important collection of ceramics and paintings, from the Shipley, Laing and Hatton collections, which show the relationship between ceramicists and the influence of artists' mark making. Paintings have also been included, which show ceramics in everyday use, as selected and celebrated as a subject by the artist.

We welcome you to the Hatton Gallery - and hope you enjoy this special, unique exhibitions.

'Mark making' is often an essential element of an artist's way of working. As with 'Line', a previous exhibition, it is taught as part of an art student's basic design art education. By the time this bulletin is printed, the MA, MFA and PhD student exhibitions will have taken place. We hope the exhibitions go well for all involved. Hazel Barron- Cooper, the Hatton's Learning officer is showing her work as part of her submission for a PhD. Her work is inspired by and reflects her research into ' the Northern Landscape'.

Ceramic collections to visit in this region and slightly further afield.

- *Rothschild Collection, 20th century and contemporary ceramics at the Shipley Art Gallery.*
- *19th, 20th Century ceramics at the Laing Art Gallery & Sunderland Museum.*
- *Korean, Chinese & Japanese Pottery at the Oriental Museum, Durham.*
- *20th century studio pottery: York Art Gallery*
- *Picasso works on ceramic: The Attenborough Collection. Leicester Museum and Art Gallery.*
- *Chinese ceramics: The Burrell Collection, Glasgow.*

Geraldine Morris-Dowling
Chair of Friends of the Hatton

Annual General Meeting 2026

Our AGM took place on 8 August and was well attended. Our guest speaker was Kate Parkin from The Arts Council who spoke about the Creative Ageing Peer Learning Programme.

The committee has the following members: Chair: Geraldine Morris-Dowling, Secretary: Maggie Bassendine, Treasurer: Peter Mackay-Jackson, Events Coordinator: Jo Cousin, Social Media Coordinator: Roger Newbrook, Publicity: Suzi Firenzi, Student Representative: Vineta Gurjar. Other committee members are: Alan Bond, Andy Costello and Sheila Culling.

BAFM Newsletter of the Year Award 2026



The Friends of the Hatton have been members of The British Association of Friends of Museums, (BAFM) for a number of years. The organisation is there to help, encourage, inform and advise friends, supporters and volunteers of museums, galleries, and other cultural organisations in all sections of our UK heritage.

The BAFM present annual awards in the following areas: Friends of the Year, Newsletter of the Year and Individual Volunteer of the Year. The committee decided this year to enter our bulletin in the the Newsletter category, and guess what... **we came joint first!**

Details about BAFM can be found on their website: bafm.co.uk/.

National Glass Centre closes

Two years ago the University of Sunderland informed us that as well as closing the National Glass Centre, it would be ending the Glass and Ceramics degrees in 2026. Sad news indeed.

As I write, the final exhibition from the last cohort of Glass and Ceramics Masters Course is underway. The final exhibition highlighted 52 artists made up of University's graduates and staff over the degree programme's 44 year history.

The National Glass Centre closed at the end of July and will be greatly missed.

Please check we have your email address?

We are still looking to make sure our member spreadsheet is up to date. If you are a current member of the Friends of the Hatton, your initials are AB, AD, AG, AGC, AP, AS, BT, CW, DB, DE, DL, DR, EC, FD, ISE, JG, JR, JT, LF, LS, MS, NR, PG, PMC RF, RWA, VH, VP or VS, and you **haven't** received emails from us recently, **please email** FotHChair@gmail.com **and we will update our email list.**

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Recent Musings by artist and Friend, Brenda Procter

Which is worse, the medical problem or the treatment? You can recover from treatment but not from problem without treatment.

I have recovered and am at last painting and printing again. Now a member of the Friends of the Hatton, after having taken my degree in Fine Art at Newcastle University, years ago. I am grateful for the inclusion of my paintings in the Friends' recent exhibition.



I'll be showing paintings and then prints this year in two Gracefield exhibitions in Dumfries, then prints also in Castle Douglas 191 Gallery. The only problem with that is that I am first and foremost a painter and most galleries, with their need for sales, like prints these days.



I make etchings, monoprints, cyanotypes (using a UV machine in the gallery print room, we tried unsuccessfully using just sunlight in a workshop at the Hatton Gallery) collagraphs and combinations of all. My favourites are drypoint etchings, paper collages and mixed media.

My work is often a direct response to the work of Kurt Schwitters. But usually based on landscapes and trees. Trees are my passion. When I am in Newcastle I visit the Hatton for exhibitions but also for the [Merzbarn] Wall. I love its shapes and textures, and the spirit of the making . It really is my "Wonderwall".

I have special memories of a student of mine was writing his thesis on Kurt Schwitters and I took him to see the Wall. He sat there in front of it for ages and said he could "feel Kurt all over it, like he was with him". I met a woman in the exhibition of collages by Schwitters, a university lecturer of creative



writing, she said she always had her students learn the *Ursonate* by Schwitters from CDs. She performed the piece for me in the Gallery surrounded by Schwitters' collages. A collage of sounds. Serendipity.



I am part of a group working on our life drawing, we share the cost of a model. I'm trying to "free up" but still feel the need for careful observation and drawing practice, as I was taught when a student at Newcastle University. The [art materials] shop is still there and I am planning a work based on the shapes of the items stacked in the different panes of the windows, I have bought small canvases to be placed together, one for each pane. An idea I like.

My paintings have now developed more into shapes and spaces and less into textures. They're all about colour too. Sometimes my pictures make statements about the climate crisis, especially trees. I remember a talk by John Heartfield in the Fine Art department when I was a student; he was a charming, funny man, but so vehement in his war time posters against the fascist regime. He

escaped from Germany to the Isle of Man. He had many stories. There is a Russian proverb, " When the cannons are silent, the muses are heard: when the muses are silent, the cannons are heard".

I recently read a book "How Painting Happens (and why it matters)" by Martin Gayford and "met" again some of my beloved artists and their work, from cave painting to present day. The handprints all over the cave walls are fascinating , they really bring those long ago people to mind and emotion. Gayford also worked with Hockney (much missed) on "The History of Pictures". Both books have been an inspiration, full of memories and ideas. My favourite painter of all time is Piero della Francesca and I was happy to learn that Hockney loved him too. I now recognise his paintings show this, especially in the Swimming Pools series. Books like this are always an inspiration.

All creative people are included in art: trained or not, using all media , all outcomes.

Making is the vital thing.

Picasso said "It took me four years to paint like Raphael but a lifetime to paint like a child".

Brenda Procter.

Richard Hatton, “there were years of great work in him”

In my two previous articles on Richard George Hatton (1864-1926) I have provided some background to Hatton's life and accomplishments. In the first article I described aspects of his journey from his beginnings as a student and teacher in Birmingham through to his final years as Durham University's first Professor of Fine Art. The article set out some of his achievements as an art educator, delivered through his own teaching and writing and through his vision, management and direction, steering the Newcastle Art School into a university fine art department with degree-awarding status.

The second article considered the types of resources and art works that existed in the Art School at the time of Hatton's arrival and his subsequent efforts to help facilitate and augment its collection of objects to support the developments in its teaching. This collection was ultimately to take on Hatton's name and has continued to expand and develop over the century since his death.

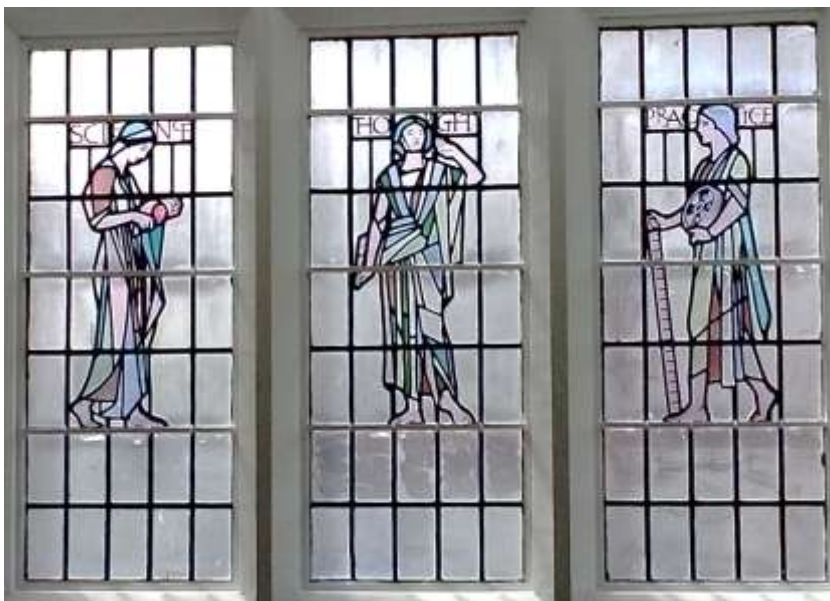
In this final article I am focusing on Hatton's own creative practice, evidence of which is rather scattered across the public domain. A search for “*Richard George Hatton*” on www.ArtUK.org produces only two art works, one an atmospheric, small, undated oil painting of Jarrow Slake, the other, Lucker War Memorial in Northumberland, a carved stone memorial cross of 1920, designed by Hatton and executed by stonemason and monumental sculptor, Edwin Smyth (1885- circa 1957). Jarrow Slake and Lucker Memorial might be seen as two examples of the range and media in which Hatton demonstrated his own creativity and how it was manifested. The portrait of Richard Hatton in the Hatton Collection that accompanies these two works on Art UK has only recently appeared in its rightful place alongside them. Its story will conclude this article as the centenary year of Hatton's death also draws to a close.

I will begin by considering the type of work represented by the Lucker Memorial, probably the largest example of Hatton's design work carried out across the first two decades of the 20th century. From Hatton's early years as a Birmingham Art School student, it seems that design related subjects were his forte. In the Birmingham Daily Post of August 1884 his name appears numerous times in the list of prizes and awards in the Science and Art Department National Competition. He is specifically commended for his excellence in design in the local advanced art examinations, alongside which, it should be noted, his future wife, Gertrude Young, was also named, for her excellence in ‘Advanced Perspective’. Hatton's career on moving to the Newcastle Art School in 1890 predominantly steered a course teaching and promoting design disciplines and principles, first as its second master and then directing it into the 20th century with an Arts and Crafts ethos, as well as managing the Handicrafts Company and supporting the activities of the Northumberland Handicrafts Guild, mentioned in my article in the Spring Bulletin.

Examples of Hatton's design expertise can be found spread across Northumberland and Tyne and Wear in the work he undertook for the Handicrafts Company and for the Handicrafts Guild. His designs range across two and three dimensions and many different materials. These include the design for the embroidered altar frontal at St Andrew's Church Corbridge, for the stained glass in the 1920 east window of St James Church, Shilbottle, Northumberland and for a brass, copper and enamel processional cross for St Chad's Church, Bensham, of circa 1903. In Christ Church, Walker there is a 1903 carved oak altar and a silver memorial tablet for Charles Mitchell, who worked so closely with Hatton to establish the Handicrafts Company to provide opportunities for the artists who executed so many of Hatton's designs. In contrast to these ecclesiastical objects, the Laing Art

Gallery has examples of his secular designs: a 1901 silver fruit bowl with enamel panels and a 1902 silver cup and cover depicting mermaids.

Many of Hatton's designs and the resulting objects produced under his direction by the Handicrafts Company and by members of the Northumberland Handicrafts Guild can be found catalogued and photographed in Barrie and Wendy Armstrong's handbook, *The Arts and Crafts Movement in the North East of England*. The book evidences the extent and diversity of Hatton's design work and his empathy, understanding and support of the high level of artistry and skills required by the people who executed these designs in such a range of materials and scale - from the two-dimensional embroidered altar piece and stained-glass windows to the three-dimensional memorial stone cross and silver fruit bowl. A particularly fine and extraordinary example has warranted a place in the Victoria and Albert Museum - a silver, gold, enamel and semi-precious stone casket designed by Hatton and executed by members of the Handicraft Company in 1906-1907, for presentation to Queen Alexandra on the opening by King Edward VII of the King's Hall of Armstrong College, collections.vam.ac.uk/item/O95011/casket-hatton-richard-g/. The V&A notes that the artists involved in producing this object to Hatton's design are all listed on its base. All but one of them are women, a possible indication of the respect and encouragement Hatton gave to his female students, fellow artists and craftspeople, and the opportunities given to them for their practice through Mitchell's and Hatton's vision and management of the Handicrafts Company.



Richard Hatton, Staircase, Newcastle University Architecture Building, in the Quadrangle.
Image: Melanie Stephenson

Rather poignantly there is only one example of Hatton's design work on view on the campus of the institution in which he spent more than half his life and no doubt expended most of his energy, thought and commitment; this is the set of three stained-glass windows titled 'Science', 'Thought', and 'Practice' of circa 1922, in the staircase of what was the Armstrong College Agriculture Building, now part of Newcastle University School of Architecture. Hatton, by now Professor of Fine Art, produced these designs at a time when he was working to establish a

fine art and design curriculum that warranted degree-awarding status so that its courses could be opened up to the general Bachelor of Arts students and its own fine art students could gain access to other areas of study, enabling students across the sciences and arts to broaden their minds and benefit their own development and practice.

These rather angular designs are similar to a drawing used by Hatton in his 1905 book *Figure Composition* to illustrate the use in architecture of design elements sympathetic to the deployed

materials, in this case glass, and it is in his educational publications that Hatton's diverse graphic abilities are most prolifically evident.

Between 1893 and 1925 Hatton produced many books and revised editions, some reaching several hundred pages, on the principles of elementary design, figure drawing, composition, perspective, pattern making and decoration. They each have numerous illustrations executed by Hatton to describe and depict the methods, concepts and principles of the subjects covered. They range across geometric and perspective diagrams, anatomical studies, patterns and lettering, pen and ink wash drawings and highly worked line compositions. His 1909 *The Craftsman's Plant-book* is a tour de force of a compendium of plant illustrations compiled from early herbals to provide a decoration and design resource for artists, designers and craftsmen, but this too is interspersed with many of Hatton's own detailed plant drawings.



RGH Archive, Hatton Collection,
Newcastle University.
Image: Melanie Stephenson

The work that resulted from Hatton's designs indicates that he exercised diligent control of proportion and scale, and concern for the materials in which they were to be executed by their makers. His drawings for these objects do not now seem to be extant, except for one unsigned chalice design in the Hatton Collection, which may be a copy of an object done for reference purposes rather than an original work.

Another, highly worked, signed image of a man holding a glass provides a contrasting display of intensity and control over his medium in what may be a private drawing exercise or for potential use in one of his text books, as it is similar to some that can be found in his book *Figure Composition*, mentioned above. These two works are part of what appears to have been Hatton's personal collection as it also includes work by and of his wife Gertrude and his daughter Phyllis, together with family ephemera.

That there is so little of Hatton's own work to be seen or found other than in the publications and designs he produced to support the creative practice of others, can possibly be explained by a tribute to him, published in the Armstrong College Northerner Magazine, of March 1926, which states:

"It is unfortunate that Professor Hatton was unable to play the part of a practising artist, as the work that he did, in snatches and odd time, -he lived in the oft expressed hope that some day he would have time- showed great originality and imagination, was always distinctive and virile and was full of the beauties of line and colour."

Perhaps, therefore, the landscapes by Hatton and his family in his personal collection, provide a touching insight into those rare opportunities of personal time, a small watercolour of a boat in a harbour hinting at moments of relaxation on a holiday at St Abbs. The charcoal and crayon sketches of



RGH Archive, HGo83, Hatton Collection, Newcastle University. Image: Melanie Stephenson



Jesmond Dene, RGH Archive, HGo72,
Hatton Collection, Newcastle University.
Image: Melanie Stephenson

Jesmond Dene, of 1919, were maybe done in a few snatched moments of odd time and freedom, on a walk not far from his home, taking a break from the demands of lecturing, teaching and making plans for the art school and his students. The small oil painting of Jarrow Slake on Art UK may also be the result of brief episodes away from the Art School, spending time along the Tyne, capturing aspects of peoples' lives on the river.

It is tempting to wonder what other of Hatton's works might have been able to tell us about different aspects of his own art practice if their location or image could be found or his life had not been unexpectedly cut short. A tantalising note in his Newcastle Daily Chronicle obituary of 20 February 1926 refers to "one of Professors Hatton's best known paintings". This is described as "a mural decoration in oils in the private dining room of Messrs. Armstrong, Whitworth and Company, at their Walker Shipyard", a work for which there does not now seem to be any visual record.



Jesmond Dene, RGH Archive, HGo82,
Hatton Collection, Newcastle University.
Image: Melanie Stephenson

Another work by which Hatton might have been judged can only be speculated on because of his early death. This may have been one of the paintings in the series of lunettes that decorate the Laing Art Gallery. In October 1925, to celebrate its twenty-first anniversary, the first two of these were unveiled. These were depictions of local historical events by Alfred Kingsley Lawrence (1893-1975), *The Building of Hadrian's Bridge*, and by Thomas William Pattison (1894-1983), *The New Castle*. Both Lawrence and Pattison had studied at the Art School and Lawrence was, by this time, a distinguished, prize-winning young artist. In September 1927, more than a year after Hatton's death, the Newcastle Daily Chronicle of 20 September reported that two

more lunettes were in progress:
Newcastle upon Tyne from Gateshead, the Great Flood 1771 A.D., by the Art School's Master of Design, Robert John Scott Bertram (1871-1953) and *The Entry of Princess Margaret into Newcastle, 1503 A.D.*, by its Master of Painting, Ralph Bullock (1867-1949), while



St Abbs, RGH Archive, HGo66, Hatton Collection, Newcastle University.
Image: Melanie Stephenson

Byron Eric Dawson (1896-1968), an assistant art master and former student had submitted a cartoon to the Art Gallery Committee, portraying *Balliol, King of Scotland paying homage to King Edward I in Newcastle, 1292 A.D.* It seems that Hatton oversaw this ambitious project, advocating for the involvement of his former pupils and fellow staff, which showcased their work, and which would have also been an opportunity for Hatton to do the same, had it not been for his untimely death. Hatton may have been expected to undertake one of the subjects that other former students then went on to complete in the 1930s: *Charles I in Newcastle upon Tyne, 13 May 1646*, by James Tucker (1898-1972), *Ascension Day on the Tyne in the Eighteenth Century*, by John Henry Wills (1887-1989), or *Corpus Christi Day in Newcastle upon Tyne, c.1450*, by Louisa Hodgson (1905-1980). Sadly, Hatton did not have the chance to take his place in the Laing Art Gallery among the work of the many distinguished and successful artists he had encouraged or supported.

It seems, too, that Hatton did occasionally exhibit at the Northern Counties Art Exhibition and at the Laing Art Gallery, so it is possible that the painting, *Jarrow Slake*, purchased by the gallery from a Mrs Mitchell in the year of Hatton's death was one of those.

Others, therefore, may exist in private collections or even in public collections, unattributed and hidden in plain sight, a circumstance that was, until recently, the case of Hatton's own portrait.

The search for Hatton's portrait

When I began researching the history of the Hatton Gallery and the Art School and learned more about the significant role Richard Hatton played in its development, I expected that his contribution would have earned some recognition or acknowledgement in the form of a portrait. That there did not seem to be any, either by his colleagues or students, in the Hatton or the Newcastle University Art Collections, both of which hold portraits of other professors, was perplexing. This set me on a quest to find one. My curiosity was also prompted by the portraits in both collections of unnamed men and professors by unknown artists, which offered up the prospect that one might of these might be of Hatton.



Professor Richard George Hatton, unknown artist, NEWHG: OP.0111. Oil on canvas, H 61.5 x W 46 cm. Image: Hatton Gallery, Newcastle University.

My search was further encouraged by finding records in the Art School's Committee Minute Books in the Newcastle University Archives which gave further weight to this possibility. After Hatton's death, the minutes of July 1926 recorded the decision to rename the gallery in Hatton's memory and that "Mr Bullock be asked to paint a portrait of the late Professor Hatton to hang in this room."

A couple of months later the Newcastle Journal reported that a drawing of Hatton by Alfred Kingsley Lawrence was to be loaned to hang in the art school library, with its presence there confirmed in December 1927, when the Journal announced the success of an appeal to raise funds for a Hatton Scholarship in his memory. Then, in 1933, the Art Committee recorded that its Chairman, Mr Temperley, wished to present a portrait of Professor Hatton by Alfred Kingsley Lawrence to the School which he had loaned for some time. Lawrence by this time had gained a significant reputation and was the first of the Art School's students to be elected an Associate of the Royal Academy of Art. It may also be that Lawrence was the unnamed former student who wrote a moving tribute to Hatton in a letter sent to Temperley and published in the Newcastle Daily Chronicle on 24 February,

describing him as “a great little man” and “a distinguished creative artist”, and lamenting that “he was not more free to produce” and that “there were years of great work in him”.

Ralph Bullock was the logical choice for Hatton’s portrait commission as he was the School’s Assistant Director and its Painting Master. He had worked for many years alongside Hatton and had continued the work of the Art School since Hatton’s death. He was also the painter of other portraits of professors belonging to the Hatton Gallery and Newcastle University Art Collections, for example, Peter Phillips Bedson, Professor of Chemistry, which now hangs in Newcastle University’s Bedson Building, and Henry Louis, Professor of Mining, in the Hatton Gallery store. It seems Bullock did fulfil his commission as an article in the Newcastle Daily Chronicle in December 1927, referring to the Northern Counties Artists’ Exhibition, commented on his “excellent portrait of the late and revered Professor Hatton”.

There was, therefore, evidence for the possible existence of two portraits, one by Bullock commissioned after Hatton’s death and another, a drawing by Lawrence, of an unknown date. There were also unattributed, unidentified portraits in the Hatton Gallery and University collections, offering the enticing possibility that unassigned ones among them might be of Hatton. What I did not have was any confirmed likeness of Richard Hatton with which to compare them. This changed following a chance conversation with Laia Anguix, a fellow PhD researcher, at Northumbria University, who was studying the early collection history of the Laing Gallery under its first curator C Bernard Stevenson. Laia had seen photographs of Hatton in obituaries in a newspaper cuttings book in the Tyne and Wear Archives at the Discovery Museum, which is where I finally came face to face with him. Two newspaper articles, each with photographs of Hatton in slightly differing profiles, showed an intense looking man with a moustache and receding hairline, in a round collared shirt. His features would not be difficult to identify in a crowd - or at least in a group of portraits in the University collections.

I eagerly scoured the portraits of professors in the Public Catalogue Foundation Directory but was disappointed not to find him among the portraits of these men. Rather disheartened, I then turned to the other portraits of unnamed men. This time, one did leap off the page, recorded as ‘unknown artist, Portrait of a Man’. With Niall Hodson, Assistant Keeper of Art at Tyne and Wear Archives and Museums at the time, we tracked down the painting in the Hatton Gallery store and scrutinised it under his mobile phone light. On the front of the painting there was no evident sign of a signature or title. The back of painting seemed equally unpromising until, under the raking light, some very faint white chalk marks on the top of the frame emerged to spell out “PRO HATTON”. And so, on 30 October 2019, a portrait of Richard George Hatton, the University’s first Professor of Fine Art, had finally been found hanging unrecognised and overlooked in the Hatton Gallery store for an unknown time. Its identification means that it now can be found when searching for Richard Hatton on Art UK, together with the subsequent Art Detective discussion that was prompted, but did not draw any



Photograph of Richard Hatton, *The Northerner*, Vol xxvi March 1926 no 3, p 77, NUA 13/2/1, Mar 1926, Newcastle University Special Collections, GB 186

definitive conclusion, about its attribution artuk.org/artdetective/discussions/discussions/is-it-possible-to-confirm-that-this-portrait-is-by-ralph-bullock-or-alfred-kingsley-lawrence.

The ongoing challenge is, therefore, to confirm its maker. Is this, as seems quite likely, Ralph Bullock's "excellent portrait" commissioned posthumously to hang in the newly named Hatton Gallery, possibly painted from a photograph similar to one in the newspaper? Or could it even be that this is a painting done by Lawrence during Hatton's lifetime, of which Temperley's drawing (yet untraced) was a preparatory study?

Epilogue on a "great little man"

Sometime after tracking down Hatton's portrait in the Hatton store, I came across the Armstrong's book, *The Arts and Crafts Movement in the North East of England*, from where a much clearer photograph of Hatton looks out, reproduced from the Armstrong College Northerner Magazine, previously quoted, and which features with further tributes, of which the following are extracts:

"No one else seemed to look at life in quite the same way, no one else could be so stimulating and entertaining."

"Perhaps he was at his best when, after a cup of tea, he indulged in a few anecdotes of great artists of the past, and gave full vent to his sparkling witticisms which never failed to put the most backward of us at our ease. He was the most humane of men..."

And so, perhaps this photograph, rather than the painting, captures more of a hint of the character of the man who dedicated his life to the creative practice of others while, it seems, sacrificing the fulfillment of his own. The search for a portrait of Hatton has, I hope, also shone more light on the life, the achievements and the character of this "great little man".

Dr Melanie Stephenson

Further information

Richard Hatton's publications: Editions of Hatton's text books, *Figure Composition*, and *The Craftsman's Plant-book (Handbook of Plant and Floral Ornament)* can be found on the Internet Archive: archive.org/details/cu31924020551515/, archive.org/details/bwb_S0-BKP-403/

Hatton's Art and design work: Examples of objects potentially created from Hatton's designs, can be found online by searching 'Handicrafts Co' in the North East Museums Collection Search.

Armstrong, Barrie and Wendy. *The Arts and Crafts Movement in the North East of England, A Handbook*. Wetherby, UK: Oblong Creative, 2013.

Hatton's Portrait: The Public Catalogue Foundation. *Oil Paintings in Public Ownership in Northumberland, Tees Valley & Tyne and Wear*. London: The Public Catalogue Foundation, 2009. Its contents are now catalogued on Art UK.

Friends Summer Exhibition 2026

What a great little exhibition we put together this year. The work displayed was varied in terms of subject matter and media. We had; paintings (oil, acrylic, watercolour), prints (drypoint, monoprint, etching, collagraph), photographs, drawings, collages and (for the first time in ages!) sculpture.

Thanks to all of our contributing artists: Jill Arthey, Mike Attewell, Michael Browne, Iona Carter, Paul Clarke, Caroline Coode, Jo Cousin, David Crawford, Suzi Firenzi, Peter-Ashley Jackson, Mark McGovern, Geraldine Morris Dowling, Roger Newbrook, Eric Nicholson, Dorian Pritchard, Brenda Procter, Judith Ramsay, Colin Shield, Jean Tinsley, Catherine Vittori and Linda Willcox. It was lovely to hear some of the stories from behind your pictures, in particular the leopard with chicken pox, the two sparrows in New York and the feisty mackerel! Special thanks must also go to the Nigel and Burnie from the University for their help, advice and use of their equipment to hang and take down the exhibition. Hazel Barron-Cooper and the rest of the fantastic Hatton crew who helped us out and directed visitors to the Hatton to our exhibition in the Ex Libris Gallery. **We really appreciate it.**

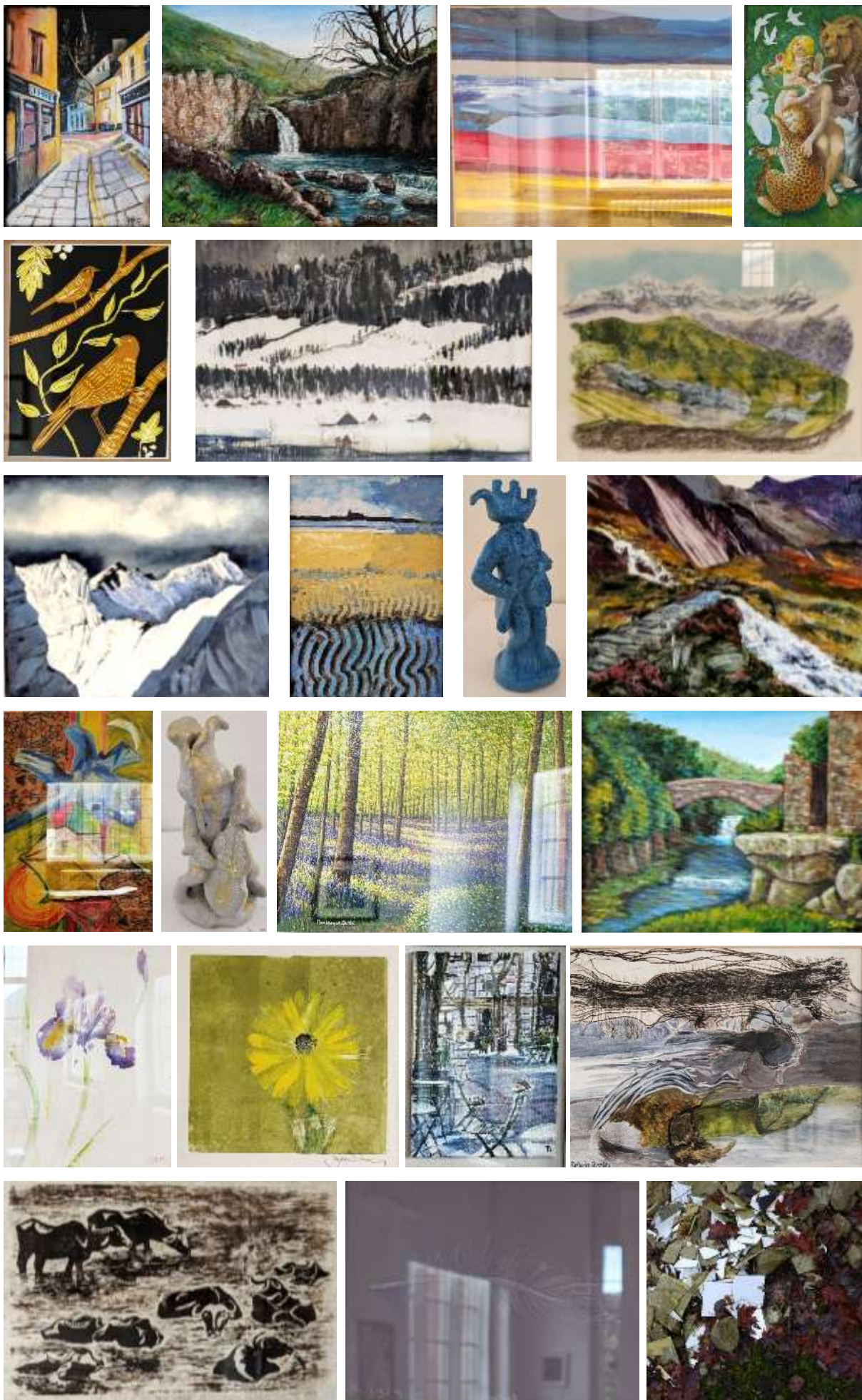


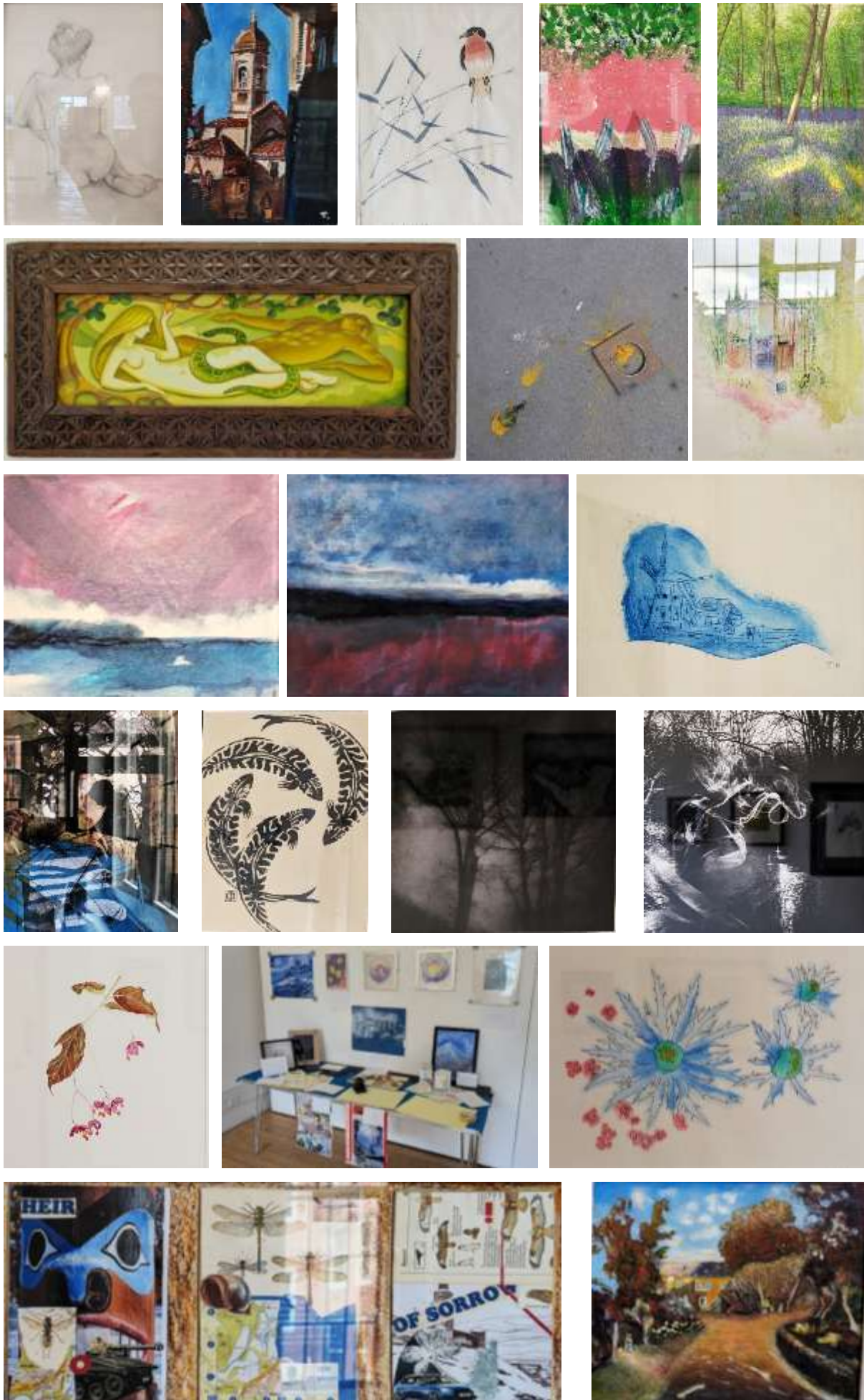
We had almost 300 visitors over the eleven days of the exhibition. We sold three pieces and have recruited some new members to the Friends family.

It was good to be able to showcase some of the work produced during our workshops in the exhibition again too. The workshops which are organised by Jo Cousin, are a really central part of Friends' membership activities.

This was the first Friends' exhibition I have been involved in coordinating and hanging. I was surprised how much time and effort went into it, partly because previous exhibitions were so expertly and seamlessly managed by the formidable partnership of Richard and Marion Thompson. My heartfelt gratitude goes out to you both in retrospect for all the unseen (to me) work you put in behind the scenes to previous exhibitions.

Roger Newbrook





The AmberSide Collection

After months of planning and a huge collective effort, the AmberSide Collection has now moved to Newcastle University Special Collections.

Built over more than five decades, the Collection grew from the work of the Amber Film & Photography Collective, founded in 1968, and Side Gallery, which opened in 1977. It grew through Amber's own productions, Side commissions and acquired work, bringing documentary made in the North East into conversation with photography and film from across Britain and internationally. Its projects range from Sirkka-Liisa Konttinen's long-term work in Byker to Shahidul Alam's photographs of the 1988 floods in Bangladesh, connecting specific communities and lived experiences through a wider commitment to working-class culture and humanist documentary practice.

Moving more than 20,000 photographs, 10,000 slides, around 100 films and the accompanying paper and digital archives was a major physical undertaking. Material had to be prepared, checked, packed, labelled and carefully transferred into its new home. None of this could have happened without the small army of volunteers, archive specialists and colleagues who brought their time, knowledge and care to the process. We are deeply grateful to everyone who helped make the move possible.



Dorman Long Collection - Building the Tyne Bridge, 1927, Courtesy of AmberSide Collection



Interiors- Children from a Juvenile Jazz Band, St. Christophers Way, North Shields, May 1981 © Sirkka-Liisa Konttinen

The move forms part of *Relocating Amber*, made possible with a grant from The National Lottery Heritage Fund. The Collection is now held on loan by Newcastle University, where specialist archival care will support its preservation and create new opportunities for research, teaching and public access. It remains owned by the AmberSide Trust, intact and in the North East, while Side continues to share the work through exhibitions, screenings, education and community programmes. We are now looking ahead to the new relationships, research, creative projects and public programmes that can grow from the AmberSide Collection's new home, while continuing to connect the work with the communities and lives it represents.

For more information about the AmberSide Collection and *Relocating Amber*, visit: sidegallery.co.uk or contact: side.gallery@amber-online.com.

Royal Scottish Academy Bicentenary Exhibition

Scott Gallery, Hawick Museum & Gallery: until 5 October

A major exhibition celebrating the 200th anniversary of the Royal Scottish Academy (RSA) is on show at Hawick Museum & Gallery, where visitors can explore two centuries of Scottish artistic achievement.

Presented in partnership with Live Borders, *Past, Present, Future: The Royal Scottish Academy in the Borders* is part of **RSA200: Celebrating Together**, a nationwide programme marking the Academy's bicentenary. The RSA has spent 200 years championing Scottish art and architecture.



The exhibition explores the relationship between the RSA and the Scottish Borders. Bringing together works by distinguished RSA Academicians alongside contemporary and emerging artists; it celebrates the region's rich artistic heritage and looks towards its creative future.

Visitors can enjoy works by renowned artists including Anne Redpath, David Michie and Tom Scott, alongside contemporary voices such as Victoria Crowe, George Donald, Jake Harvey and Andrew Cranston. The exhibition also highlights emerging Borders artists, including David Cass and Richard Goldsworthy, showcasing the next generation of creative talent.

Phoebe Stewart, Exhibitions and Access Lead for Live Borders Museums & Galleries, said: *"I am delighted to be part of the Royal Scottish Academy's bicentenary celebrations by bringing this exceptional exhibition to Hawick. The exhibition celebrates the Borders' remarkable artistic heritage while showcasing the exciting talent shaping its future. We hope visitors will enjoy discovering these connections and be inspired by the breadth of work on display."*

The exhibition is open **Wed to Mon, 11.00am–4.00pm** (closed Tues). **Admission is free.**

Echoes of Peace - A Visual Dialogue

An exhibition by Rhonda Fenwick, Diana Raw, Marion Thompson

Closing event Saturday 19 September 2-4pm, meet the artists

Echoes of Peace - A Visual Dialogue is a conceptual art exhibition featuring the work of three women artists, each bringing her unique perspective on peace, harmony, and healing. Through diverse media and expressions, the exhibition invites viewers to explore peace not as an abstract ideal, but as a deeply personal and collective journey.



Diane Raw Echoes of Peace I



Rhonda Fenwick Peaceful Moments I



Marion Thompson Plan for Growth

The exhibition runs until 19 September at the **RePUBLIC Gallery** The Kings Head, 85 Bridge Street Blyth NE24 3AE (entrance through the Kings head Café (which, coincidentally serves really good food!)).

Peter Rabbit™: Tales on the Tyne trail

The trail opens on July 15th and runs until September 14th. There are 43 large and 53 small Peter Rabbit™ sculptures displayed across Newcastle and North Tyneside for nine weeks, organised by and raising funds for St Oswald's Hospice who offers services to local adults, children and their families free of charge. It relies on charitable giving to keep its doors open.

The large sculptures have been designed and painted by artists, many of whom live and work in the North East. The smaller sculptures will be painted by local schools and youth groups, forming a mini trail displayed at indoor locations in small groups known as 'fluffles'.

After the trail, there will be a weekend Farewell Event from 10–11 October, where people can gather to see all sculptures displayed together one final time. After this, the small sculptures will be returned to their schools for them to keep forever, and most of the large ones will go to an auction at Newcastle Civic Centre on Tuesday 14th October, where they will be sold to raise funds for St Oswald's Hospice.

The trail's Headline Partner is Newcastle City Council, with support from the North of Tyne Combined Authority. The Learning Programme is supported by Northumbrian Water, and the Community Programme Partner is North Standard. The trail is presented in partnership with Creative Producers Wild in Art and The World of Peter Rabbit™.

During the trail, people of all ages can follow the printed map or use a dedicated app to find the sculptures, located in parks, public buildings, streets and other well-known parts of Newcastle and North Tyneside. They can use the code on each sculpture plinth to 'unlock' the sculpture on the app

and access rewards and milestones. There is a dedicated Trail HQ at St Oswald's Hospice's event space, called 'the space by St Oswald's Hospice' in Ouseburn where maps can be bought and a range of trail merchandise will be available as souvenirs.

There is a special 'Memory Bench' sculpture which will also be displayed as part of the trail at Newcastle Cathedral. Painted by artist Julia Stafford, 'Meadow of Memories' gave people the chance to dedicate a leaf on the bench as a lasting tribute to someone they love and miss, for a donation to St Oswald's Hospice. After the trail, this bench will return to the hospice, where it will be permanently displayed in the peaceful gardens.

It's free and accessible to all. It is a special way to celebrate St Oswald's 40th anniversary, as well as the 160th anniversary of the birth of Beatrix Potter, creator of Peter Rabbit.

Tickets will be on sale for the Farewell and Auction events soon, as well as a range of specially created merchandise. All details can be found at www.talesonthetyne.co.uk



Beyond the Byre opens its doors

From humble beginnings at their dining room table in lockdown 2020 to a vibrant fixture at 6 Battle Hill, Hexham, Beyond The Byre and Company has officially put down roots.

For Carolyn and David Asquith, the journey to their first permanent high street shop has been a labour of love. What started as a hobby during the first Covid lockdown-crafting handmade jewellery right from their own dining table has evolved into a new addition to the Hexham creative community.

After 5 years of hauling stock to fairs and events across the region, and seeing their pieces nestled on shelves in other people's shops, the duo is finally welcoming customers into their own space. Their place in the community is already well established; since 2022, they've been the driving force behind the popular Blanchland Artisan Markets, earning a reputation for curating quality local art and craft.

Now, that same community spirit has a new home. The shop at 6 Battle Hill is more than just a retail space; it's a celebration of local talent. While you'll certainly find Carolyn and David's bespoke jewellery, the shelves are also a showcase for the work of 20 other local artists and makers. With

monthly artist showcases planned, the shop promises to be a space where something new is always on display.

Beyond the shopping experience, the shop is designed as an additional creative hub for Hexham. The upstairs space is already buzzing with plans for regular workshops, where locals can try their hand at everything from fused glass and ceramics to printmaking.

Whether you're hunting for a unique, locally-made gift or looking to pick up a new skill, a visit to 6 Battle Hill is well worth your time. The shop is open Tues to Sat, 10 to 4 pm.

Drop in, say hello, and support your local artists and makers; it's just the kind of creative addition Hexham needs. Even if you can't make it to Hexham, you can still find their handmade jewellery online. Their website makes it simple to browse and shop from the comfort of home, allowing you to support local craft no matter where you are.

Web: beyondthebyre.co.uk. Email: craft@beyondthebyre.co.uk.

The Power of Posing:

The National Gallery Masterpiece Tour, Mignard



Pierre Mignard, 'The Marquise de Seignelay'

At the heart of this exhibition is *The Marquise de Seignelay* (1691) by Pierre Mignard, one of seventeenth-century France's most celebrated portrait painters. Created at a time when portraiture was a powerful symbol of wealth, status and influence, the painting demonstrates how the artist carefully crafted every detail, from pose and clothing to setting and expression, to communicate the sitters' story.

Portraits are far more than likenesses. They are a direct connection between artist, sitter and viewer through the power of paint. Every gesture, glance and carefully chosen accessory contributes their story, revealing not only how the sitter wished to be seen but also the life they lived.

As you explore the exhibition, meet the gaze of each subject. Look closely at their poses, clothing and the subtle details that hint at their lives, ambitions and personalities. Consider the choices made by both artist and sitter, and the stories they chose to tell.

Every year, the National Gallery partners with organisations and audiences across the UK to ensure that everyone in Britain can engage with their national collection.

The Masterpiece Tour 2025–27 is a partnership between the National Gallery, Sainsbury Centre, Norwich; South Shields Museum and Art Gallery; Grundy Art Gallery, Blackpool, Ferens Art Gallery, Hull and Cooper Gallery, Barnsley who work together to select and display a painting from the National Gallery which offer new ways for audiences across the UK to experience the painting.

northeastmuseums.org.uk/southshieldsmuseum/whats-on/the-marquise-de-seignelay

Sallie Fulcher-Ball

Upcoming Workshops and Talks

Workshops and demonstrations are £20 for 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.

Please note: we are currently unable to accommodate non-members at our workshops.

Workshops and demonstrations are held in the Learning Room unless stated otherwise.

There is a charge to attend Dr Melanie Stephenson's talk about Women in the Newcastle Art School but this includes a light lunch.

If you are interested in attending, you can book online wegottickets.com/FriendsoftheHatton or contact josephinecousin@googlemail.com to reserve a place.

Knitting Know How with Louise Underwood

Saturday 12 September 2026, 11.30-3.30 pm- you can book online at: wegottickets.com/f/25964

Do you knit or would you like to learn? This workshop is for you!

Join Textile Artist Louise Underwood to learn about the history of knitting, the many different techniques, and find out about designers such as Elizabeth Zimmerman and Kaffe Fassett, as well as celebrity knitters like Audrey Hepburn, Tom Daley, and Julia Roberts.

There will be an opportunity to learn the basics:

- casting on
- knit and purl stitches
- and casting off

For those who can knit already, why not bring one of your current projects to show the group or use this as an excuse to start something new for the coming autumn nights! There will also be the opportunity to chat together about decoding knitting patterns and look at other techniques such as Fairisle. If you have any old knitting patterns from your mother or grandmother, please bring them along. It will be fascinating to

share our memories of knitting and how styles have changed. Likewise, if you would like to bring any hand-knitted items along to show the range of what we can make!

This workshop is for beginners to experienced knitters. Feel free to bring your own knitting needles and wool along, but there will also be needles and wool available to use.



Simplify the Landscape with Lindsey McLaren

Saturday 24th October, 11.30 till 2.30pm - you can book online at: [wegottickets.com/f/25962](https://www.wegottickets.com/f/25962)

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.

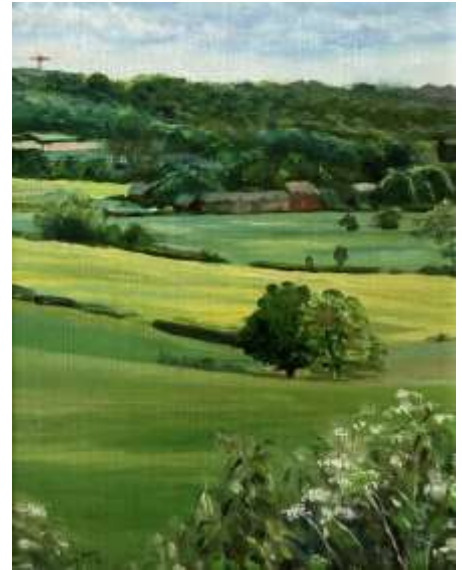
Artist Lindsey McLaren, works in oils, but participants can bring alternative painting mediums, such as acrylics or gouache.

This workshop is ideal for those who want to move away from fussy details and find a more expressive style.

Materials: Please bring your own painting kit, which should include paints (oil, acrylic or gouache as preferred), 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:** If working in oil paints, since the medium takes a while to dry, please ensure you bring a suitable container to carry your artwork home.



“The Street Where I’d Live” making folded townscapes using fabric and appliqué with Donna Cheshire

Saturday 7th November 11.30 till 3.30 - you can book online at: [wegottickets.com/f/25978](https://www.wegottickets.com/f/25978)

Join artist Donna Cheshire in a workshop inspired by her recent travels and observations

“I’ve been travelling around a lot recently, and everywhere I’ve been I have come across rows of colourful shops and houses. This gave me the idea to create a textile memento of these lovely places and so the idea for this workshop developed.”



You will be making a free standing street scene using fabric and stitch on pelmet vilene. Your street scene will feature your choice of a minimum of 3 buildings, these could be houses, shops, beach huts, lighthouses! Even a castle if we have time!! Be sure to bring visual references of your colourful places. (Drawings, photos, magazine images etc)

Donna will bring sewing equipment and materials to the workshop but if you have a favourite piece of fabric or even some paper ephemera from your location (tickets, wrapping or paper bags, logos, holiday journalling or sketches for example -remember that these will be torn or cut up to add so make copies if you need to!), bring it along to add to your street scene!.

“Elizabeth Davies, Jarrow”: women in the Newcastle Art School, A talk by Dr Melanie Stephenson with lunch

Sat 28 Nov, 2026, 12-3pm, including a light lunch. Buy tickets online: [wegottickets.com/f/26139](https://www.wegottickets.com/f/26139)

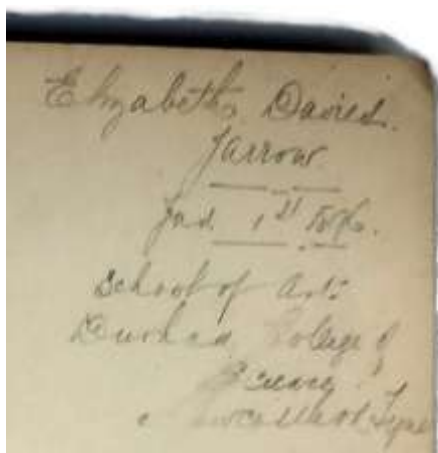
Please note, there is a £12 charge for this talk including lunch afterwards (£17 for non-members).

This talk complements Dr Stephenson’s research three essays in our bulletins this year and highlights some of the women in Newcastle Art School during George Hatton's time there.

“During my research into the life and achievements of Richard Hatton and the history of the Newcastle Art School in the period covering the 1880s to the 1920s, women were a constant and common presence. Their names appeared in newspaper reports of prizewinning students, handwritten in the front of art school textbooks, in the lists of scholars achieving Fine Art degrees, as

teachers in the Art School curriculum, in exhibition reviews and inscribed on beautiful objects. Their physical presence in similar numbers to their male counterparts is evident in art class photographs.

This talk will focus on some of those names, for example, women such as Elizabeth Davies, who made their mark on the artistic life of this region in the early decades of the 20th century.”



Elizabeth David's handwritten name



Cover of Hatton's book *Elementary Design*

Promoting your own exhibitions and art events

If you're a member of FotH and are exhibiting your work, we are happy to promote it to our members on our website and Facebook page. Let us have some details, including a brief outline of your exhibition plus dates, times and the venue. **Please email FotHChair@gmail.com with details.**

Review of one of our recent workshops

Tree Decorations for a Summer Garden with Kath Price

We had a very pleasant summery workshop on Saturday 25th July.

Kath produced a wonderful array of fabrics and demonstrated how we could decorate plastic containers with the fabric and make a Wind Chime. Enjoyed by all.

Jo Cousin



Support Friends of the Hatton while shopping online



Did you know that if you install the **Easy Fundraising app** on your phone or tablet you can get free donations from your favourite stores, to your favourite charities, including Friends of the Hatton?

The likes of John Lewis, Marks and Spencer, Waitrose, Currys and many others (over 8,000 brands in fact) have partnered up with [EasyFundraising.org.uk](https://www.easyfundraising.org.uk). The brands donate part of whatever you spend to a charitable cause of your choice.

It doesn't cost you anything extra. The cost of the donation is covered by the brand.

You can get donations for free from holiday companies and airlines, on your weekly groceries from supermarkets or takeaway treats, on insurance, furniture, electricals books and much more.

What's on at the Hatton Gallery

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

The Potter's Canvas: Ceramics and Painting in the 20th Century

19 September 2026 - 16 January 2027



Image: *Boursa* by James Tower, 1984, earthenware with tin-glaze. Shipley Art Gallery, purchased with funding from Northern Arts.

This exhibition looks at how 20th-century British ceramicists used drawing, painting and mark-making to transform the surface of clay.

This exhibition looks at how 20th-century British ceramicists used drawing, painting and mark-making to transform the surface of clay.

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 at: northeastmuseums.org.uk/whats-on

Baltic Centre for Contemporary Art

South Shore Road, Gateshead Quays, Gateshead.
Open Wed-Sat 10 to 6 pm. Free

The Biscuit Factory

16 Stoddard Street NE1 1AN
10 till 5 pm each day. FREE thebiscuitfactory.com/

Borders Textile Tower house in Hawick

1 Tower Knowe, Hawick TD9 9EN

Bowes Museum

Newgate, Barnard Castle, DL12 8NP

David Bowie. Exhibition from the Victoria and Albert Archive. October, 2026 to January 2028.

On Tour will bring 100 objects linked to the iconic artist. The touring show will feature costumes, instruments and personal items- some of which have not been publicly displayed before.

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.
jimedwardspaintings.com/

Farrell Centre

Eldon Place, Newcastle upon Tyne
Sun Wed-Sat 10 to 5 pm

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 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/

The Glamorous Owl,

2 and 5 Old George Yard, High Bridge, Newcastle upon Tyne, NE1 1EZ theglamorousowl@gmail.com

Jewellery, Gifts and Art.

Globe Gallery

97 Howard Street, North Shields, NE30 1NA
globegallery.org/

Mourning Tea Tyne & Lost Frequencies by Christoph & Sebastian Mügge is a profoundly affecting installation exploring the imagined home and archive of a fictional person who has died.

Hanji 16

St. Mary's Chare, Hexham, NE46 1NQ.
Origami Maps, Bookbinding kits, Original art.
Yvetteja.com, hello@yvetteja.com

Sarah Hickey Jewellery

6A Beaumont Street, Hexham, NE46 3LZ
Jewellery with soul, designed and handcrafted in their Northumberland studio by Sarah and her team of Production Artists. 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 for info

Inspired Pots

6 Eastgate Hexham, Northumberland NE46 1BH
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/

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/

The Millington Gallery

Hallgate, Hexham, Northumberland
Aa 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 Contemporary Art,

39 High Bridge, Newcastle upon Tyne.
Open Thurs to Sat 12 to 5 pm

Listening to Voices of the Rivers. NCA Gallery 1 & 2

Preview 29th October 6to 8 pm
From 30th October to 22nd November

An Exhibition and Community Art Programme that explores the vital role that rivers play in sustaining Communities and ecosystems. Drawing on Amazonian Indigenous philosophies and practices.

Independent Handmade Market

Grainger Market, Newcastle, 9-5 pm
First Saturday of the month.

Northern Print

Stepney Bank, Newcastle upon Tyne, NE1 2NP
northernprint.org.uk/pages/workshops-classes

Old Lowlight Heritage Centre

Clifford's Fort, North Shields Fish Quay.
Tue-Sat, 10am-3pm oldlowligh.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, 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

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

Oriental Museum

Elvet Hill, Durham, DH1 3 TH

Queens Hall Arts Centre

Beaumont Street, Hexham, NE46 3LS
queenshall.co.uk/

RePUBLIC Gallery

The Kings Head, 85 Bridge Street, Blyth, NE24 3AE
republicgallery.co.uk/

Echoes of Peace - A Visual Dialogue. An exhibition by Rhonda Fenwick, Diana Raw, Marion Thompson
A conceptual art exhibition exploring perspectives on peace, harmony, and healing.

Shieldfield Art Works

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

Shipley Art Gallery autumn events

Prince Consort Road, Gateshead, NE8 4JB
northeastmuseums.org.uk/shipley for details.
Pre booking for workshops is essential.

September:

[Positive Vibes Printmaking with Northern Print](#)
[Fused Glass Bowl Workshop with Kimoci Glass](#)

[Needle felting workshop - autumn toadstools](#)
[Slow Stitch for Creative Wellbeing](#)
[Watercolour class - bookmarks](#)

October:

[Tranquil diamonds - decorate a coaster](#)
[Aromatherapy for creative wellbeing](#)
[Needle felting workshop - pumpkin](#)
[Soft sounds for creative wellbeing](#)

November:

[Needle felting workshops - Xmas decorations](#)
[Acrylic pouring: decorative homewares](#)
[Fun floristry - make a Christmas wreath](#)
[Hand embroidery: Christmas decorations](#)
[Christmas craft market](#)

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 the new shop provides a platform for emerging and established artists.

Sunderland Museum & Winter Gardens

Burdon Road, Sunderland, SR1 1PP
Saturday 10 to 4 pm. Mon-Fri 9.30 to 5pm

The Tynedale Craft Exchange

Minerva Centre, Hallstile Bank, Hexham

The centre offers a dedicated space for affordable craft supplies and creative workshops. The Group runs a Community Craft Store selling donated supplies at low cost, workshops and group sessions.

Tyne Theatre and Opera House

109-113 Westgate Rd, NE1 4AG

A variety of workshops and events including: Knit and natter, guided tours, mask making, calligraphy, artist days, felting, coil pots and much more:
tynetheatreandoperahouse.uk/whats-on/events/

Ushaw: Historic house, Chapel and Gardens

Woodlands Road, Durham.DH7 7DW.
£12.00 under 18 £7.00

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/

Woodhorn Museum

Queen Elizabeth II Country Park, Ashington,
Weds - Sun: 10am - 4pm.

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

Mik Critchlow: The Coal Town Collection. The end of the coal mining industry in Ashington and the immediate and longer term impacts of the loss on the town's people, places and community.

Not a member yet? Why not join us!:

To those of you reading this that aren't currently a member of the Friends of the Hatton, did you know you can join us for a little as £10 per year? Our annual membership costs are:

- Single: **£20**
- Individual + Friend (same address): **£30**
- Students and under 25s: **£10**
- Lifetime membership: **£250 (NEW!)**

As a member of Friends of the Hatton you can:

- **Exhibit your artwork** in exhibitions organised by the Friends.
- **Attend special events**, workshops demonstrations and lectures.
- **Get access to the Philip Robinson library** (main Newcastle University reference library). There is also an Archive and Research space, which Friends can use.
- **Receive regular bulletins** like this one throughout the year.
- **Help out in the gallery** and learn new skills.
- **Get discounts in the art material store** next to the Hatton Gallery.
- **Get discounts in the Gallery Shop.**
- **Get 10% discount on framing** at an established Newcastle based picture framer [Reid Framing Ltd.](http://ReidFramingLtd.com)

Details of how to join us by bank transfer, standing order, direct debit or even cheque can be found here: friendsofthehatton.org.uk/join-us/.

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, or drop us a line of our Facebook page: facebook.com/friendsofthehatton

This bulletin contains contributions by:

Carolyn Asquith, Donna Cheshire, Josephine Cousin, Sallie Fulcher-Ball. Nikki Maguire, Lindsey McLaren, Geraldine Morris-Dowling, Roger Newbrook, Brenda Procter, Dr Melanie Stephenson, Phoebe Stewart, Ellen Stone, Marion Thompson and Louise Underwood.