



THE HUDDERSFIELD **ARTIST**

WINTER EDITION

NEWSLETTER OF THE HUDDERSFIELD ART SOCIETY



INSIDE...

SOCIETY NEWS...



MEMBER'S NEWS...



**IS ART A
LEGITIMATE
TARGET FOR
PROTEST?**



FEATURED ARTIST:
ANDY DOBSON



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A MERRY CHRISTMAS

Hello everyone, I hope you are all well and looking forward to a very happy Christmas! I don't know where this year has gone, it's just flown by and we are almost at 2023!

I am delighted that our activities at HAS have now become fully operational, with all the different groups meeting at the various venues and enjoying the social side of being a member rather than just doing the art digitally. (You can see what's been going on in the reports on following pages, I'm sure you will be impressed.)

Speaking of digital matters, I am sure you will all agree with me that John Steadman, who is leaving the society this Christmas, will be very much missed and that we owe him a huge amount of gratitude for all the exceptional hard work he has put into our society, particularly in regard to all things technical. He managed to get us onto Zoom during the lockdown, organised many online exhibitions, produced numerous newsletters, coordinated several Portrait Swaps as well as setting up and helping with the new website. John will be a hard act to follow, but luckily for us Glen Williams has kindly volunteered to take over the newsletter production (this is his first) and David Whiting and Jo Sykes have said they will pick up the reins of the website, which I know they will do brilliantly!

As you all know, the Council run the society by, in a nutshell, organising every-

thing and liaising with you, the membership – it sounds easy doesn't it! However, at the moment there are 8 members on the Council, but after the AGM in March the numbers will be depleted as some members are stepping down for personal reasons, so we really do need some new helpers. With the best will in the world 4 people will not be able to provide the wide range of meetings and activities that 8 do currently, so it is up to you all to decide whether you can offer some of your time to support the society. Any level of help would be greatly appreciated, so please let us know if you can offer any help at all.

I am looking forward to seeing all the pairs of paintings in the Portrait Swap (thank you John) and also the Christmas Lunch at the Aspley, organised by Jo – I am intrigued to find out about 'the song'?! I have enjoyed Saturday meetings, Portrait Group and the Abstract Group recently, and love sharing the experience with other members. It's particularly nice welcoming new members, of which we have quite a few since the Exhibition, so long may that continue!

I would like to finish by saying a massive thank you to all Council members, without their hard work there would be no Huddersfield Art Society!

Happy Christmas to all members and your loved ones, and very best wishes for 2023.

Shirley Waddington

President

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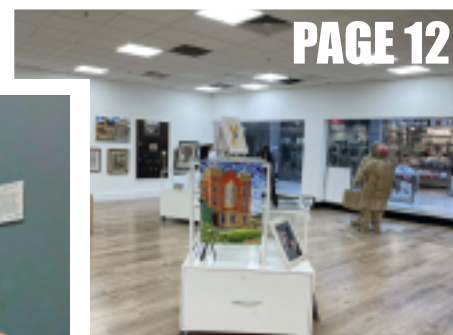


FEATURED ARTIST:
ANDY DOBSON **PAGE 18**



◀ **SOCIETY NEWS**

MEMBERS NEWS



◀ **OPINION**
JUST STOP OIL PROTESTS

WHEN SATURDAY COMES

A LIVELY AND VARIED SATURDAY PROGRAMME IS HOPING TO ATTRACT EVEN MORE MEMBERS.



BY
JO SYKES

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We have managed to keep the Saturday Programme lively and varied over the last year despite effects of covid – the only impact we are seeing now is that attendance numbers remain on the low side compared to previous years. This last year's programme has had a good number of demonstrations, talks and workshops led by 5 external artists and several internal members, and we have seen a number of new members coming along to see what we do. We have also resumed a member's presentation slot at most of the meetings, which is always a delight and pleasure to see what people have been working on and completing at home, and hearing how their art has developed over time.

Planning for next's year's programme is already well under way and I am pleased to announce that the programme card for 2023 will be available from the end of December for when you renew your membership. It will give all the



Saturday dates for the coming year and will list the topics that have been confirmed for the first half of the year. We will be having several more external artists visiting or returning to lead workshops/demonstrations beginning with Andrew Jenkins on the 7th January – it will be really good to catch up with him and see what he has been working on recently!

You can see more photos from the different Saturday sessions over the year on our website (www.huddersfieldartsociety.co.uk) under 'Groups', 'Saturday Programme', then clicking on the 'Gallery'.





BY
**RACHEL
SYKES**

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OVER THE NEXT THREE PAGES, **RACHEL SYKES** REVIEWS THREE OF THE SATURDAY MEETINGS – 22ND OCTOBER, 5TH NOVEMBER AND 19TH NOVEMBER.

MEMBERS PRESENTATION

Sylvia Idle presented some outstanding paintings in acrylic and her favourite medium watercolour. Sylvia has been painting for many years and attended adult education classes before joining HAS 5 years ago. She talked about how she alters and develops her paintings and explained her techniques with texture paste and acrylics. Sylvia works in different mediums and successfully experimented with pastel on a painting holiday.

Shirley Waddington always enjoyed drawing has a child, she studied



'A' level art at college and presented some of her sketch books from age 16/17. Many years later on holiday on board the QE2 Shirley attended an art class and became inspired.

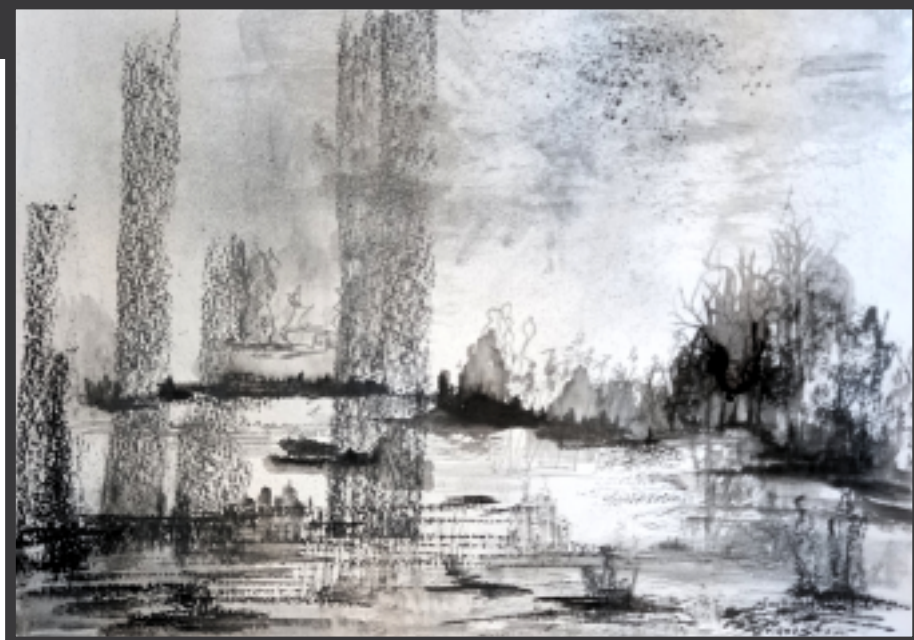
After returning home she joined David's adult education class in Almondbury and her art developed from there. Shirley has produced two of her own calendars, 'pint and prayer' and 'my tour de Yorkshire' She works in a wide range of medium and showed some excellent examples of her work including some pieces from a John Harrison course.

MAIN TOPIC

Experimenting with different forms of graphite to explore the importance of tone in a painting.

Jo started with a brief introduction about the importance of using tone in a painting and demonstrated how a sharp contrast between light and dark draws the eye to the focal point.

Jo provided a range of graphite products for members to use and experiment with, these included; basic pencil, standard and water soluble blocks (Lyra blocks), powdered graphite, charcoal, water soluble graphite pencils and sticks. Jo provided a reference photograph for members to work from and some members brought along their own photos/images to use. Bristol Vellum smooth heavy watercolour paper was



recommended for the water soluble products.

At the end of the afternoon we had a show and tell where each member gave a brief summary of their experiences of

using the graphite products. Everyone had a very interesting and enjoyable afternoon, members gave some very positive feedback and they found the workshop very informative.

MEMBERS PRESENTATION

Mary McKenzie, a member of the HAS Portrait group, presented a fantastic range of portraits. She has been on a course about 'painting acrylics in the style of the old masters' and presented an excellent piece of work from this. Mary talked about the techniques with light and dark, making washes with acrylics and building up the layers. During Covid Mary painted 'the artist of the week' and produced some excellent pieces of work.



MAIN TOPIC

Adventures into magazine collage with **Linda Downs**

Linda Downs led a fantastic collage demonstration and workshop which members thoroughly enjoyed. Linda was inspired by the works of David Gales which started her off with collage, then she joined a Facebook group where she gets lots of tips and inspiration.

Linda gave an overview of the



history of Collage including artists such as Picasso, Braque and Matisse. She talked about the 12th century collage in Japan and Victorian ladies passing their time making scrap books.

Linda develops her collages from a wide range of subjects, including, local landscapes scenes, still life, nature, portraits and impressed us with an outstanding range of works including portraits of her parents. Linda brought along lots of reference materials, she mainly uses old magazines and the Sea Salt Cornwall Clothes Catalogue. Linda

has also experimented with photo montage and showed examples of this.

Five members presented their own collage work and talked about their experiences. Shirley Waddington presented portraits and landscapes, Michael Antonas showed a kingfisher and a market scene, Nina Bensley a French vineyard, Linda Raggall an abstract collage, and David Whiting showed a landscape scene.

Linda demonstrated some tips and techniques and members worked on their own collages developing them from their own reference photographs. Everyone had a very creative and enjoyable afternoon.

MAIN TOPIC

Oil and Cold Wax Medium
with Jo Sykes

Jo Sykes led an excellent workshop on using oil and cold wax medium and gave everyone the opportunity to try out the product. She provided each member with a piece of oil paper which had been pre-prepared to stop the oil seeping into it. Either thick watercolour paper or board can be used with this medium, and the paper or board must be coated with gesso first. Cold wax medium can be used with oil but cannot be used with water based products such as acrylics.

Dry pigment such as pan pastels, graphite and oil pastels can be used, and collage can be trapped into it.

Jo provided the cold wax which contains bees wax, resin and linseed oil, and a thinner known as Gamsol spirit.



She recommended baby oil in a jar for cleaning brushes, and dough spreaders and palette knives for moving the paint around the paper and scraping the paint off. Oil and cold wax is as much about taking paint off as putting it on. When mixing the cold wax medium with paint use a mix of about 50% of each. Jo demonstrated some blending techniques by applying the paint and blending it, then scraping it off after 30 minutes.

Members then worked from a reference photo provided by Jo or their own reference materials and experimented with the product using the techniques demonstrated by Jo. A very interesting and informative afternoon giving everyone a chance to try oil and cold wax medium.



ABSTRACT GROUP GROWING

THE NEW ABSTRACT GROUP IS CONTINUING TO ATTRACT A GROWING NUMBER OF MEMBERS.



BY
JO SYKES

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I am delighted to say that the Abstract Group continues to establish itself with a growing number of people wanting to explore this genre. The group suggests ideas to work on each month and there will be further plans to include some technique workshops and maybe demonstrations as well as inviting external artists to share their story with us. You can see some of the work explored so far on the Art Society website (www.huddersfieldartsociety.co.uk) under 'Groups', clicking on 'Abstract Group' and then selecting the 'Gallery'.



NEXT YEAR'S MEETINGS

All the meetings are at The Friends Meeting House, Paddock 10 – 12.30am on Fridays.

13th January	19th May
17th February	15th September
10th March	13th October
28th April	24th November



LOOKING GOOD AFTER COVID

GOOD ATTENDANCES AND SOME EXCELLENT SITTERS HAVE GIVEN A REAL KICK-START TO THE PORTRAIT GROUP POST COVID.



BY
**LINDA
DOWNS**

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We've had a really encouraging autumn "term" to kick start our Portrait Group year.

Attendance has been very good and we have had some excellent sitters. Meeting every Monday evening instead of the alternate afternoon and evening pattern we adopted around the Pandemic has given us stability and we've had no trouble squeezing people in, we can accommodate up to 15 artists with most sitting at tables and others bring their own easels. A small influx of new members has brought an exciting variety of artistic styles and encouraged discus-

sion during the break. Not everyone attends every week and that's fine, it means we are always open to welcome new members even if you just fancy dropping in occasionally.

There will be one change for 2023, although I am happy still to co-ordinate the group and arrive in time to set up every week, I am going to allocate every regularly attending member (so as not to put off newbies!!) a week when it is their responsibility to bring a sitter or to sit themselves. It's quite a struggle to find a whole year's worth of sitters so this will spread the burden

and make me very happy! We have no need to increase the weekly charge, especially if attendance continues to be good.

Our first meeting of 2023 will be on **Monday January 9th** and we will start work at 6.45 so please arrive at The Friends Meeting House, Church Street, Paddock in good time.

Here are a few images from the sessions this term. I post pictures of all the work on the Huddersfield Art Society Portrait Group Facebook page every week at:

www.facebook.com/groups/HASPG/

WINE, A QUIZ AND A SONG

A GREAT TIME WAS HAD AT THE SOCIETY'S CHRISTMAS LUNCH.



BY
**SHIRLEY
WADDINGTON**

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At 12 noon on Saturday 3rd December fourteen members gathered together and had a wonderful festive time – the Aspley staff were welcoming and eager to please, the table was decorated beautifully, the food was served promptly and efficiently and I believe everyone was very satisfied with their meal – the only complaint I heard was that there was too much!

Our enjoyment was enhanced by a fun quiz set by Jo, and it created a great deal of laughter and friendly banter apart from a hint of nervousness when Jo said the lowest scorer had to jump in the canal!

To finish off a thoroughly enjoyable lunchtime Jo led us (very tunelessly) in an 'Olwen-style' Christmas carol with a rousing chorus of 'lots of splashes of paint', or words to that effect!

All who attended are extremely grateful to Jo for organising the event and for making it such a success, and Mary spoke for us all when she said how much it was appreciated.





JOURNEYS END AT DEAN CLOUGH

MEMBERS' DAY OUT AT THE DEAN CLOUGH GALLERIES
ORGANISED BY DAVID WHITING.



BY
**RACHEL
SYKES**

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Ten members had a very enjoyable and interesting day at Dean Clough Galleries. We met for coffee at the Weavers Room Cafe before making our way to the Crossley Gallery. Here we viewed and admired the work of Jack Chesterman who died in July this year. Jack was a leading academic and painter, the exhibition title "Journeys End" is a celebration of his work.

Members moved upstairs to a solo exhibition by Dashamir Vaqarri, titled, "New Routes: Intersections of memory, identity and



belonging". Dashamir's sublime technique conceals an emotionally loaded examination of how we construct ideas of home. Members also admired the work of the artist in residence Doug Binder, the Gallery's Permanent Collection displayed on the corridors, and a fantastic lego construction of Dean Clough.

We then returned to the Weavers Room Cafe for lunch. After lunch members spent sometime looking around the gallery shop, and buying gifts. A great day out for everyone organised by David.

410 FOLLOWERS AND GROWING

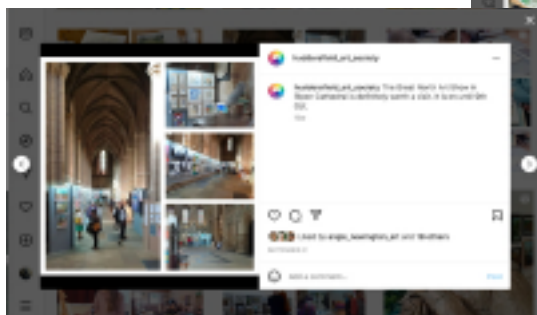
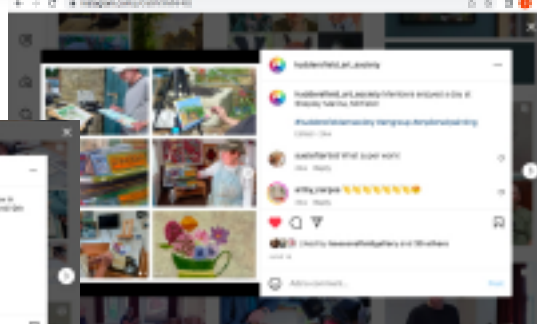
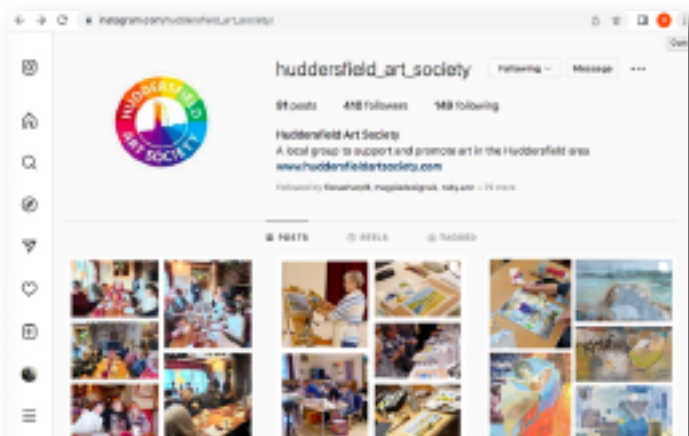


BY
JO SYKES

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We now have 410 followers on our instagram account. I aim to represent all the different groups of the society in the posts, including any special events or activities that members are involved in. If you have any event or activity coming up that you are involved in as an artist, or know of events that members might be interested in please let me know the details and include one or two relevant photos that can be used in the post.

You can follow the account by looking for `huddersfield_art_society`.



THINKING OF UKRAINE AT CHRISTMAS

MANY thanks to those members who responded to my request for toys for Christmas boxes to go to Ukraine, together with donations from my Zumba friends I had enough to make two large shoeboxes and a big carrier bag full of spares. I took them to St James' Church at Meltham Mills and was amazed at the amount of

donations they had already received - the whole church was full of tables piled high with colourful shoeboxes and there's another week to go! It warms the heart to see evidence of basic human kindness. I will attach a photo of some of our contribution, thanks again.

Shirley



NEW GALLERY PACKS THEM IN



THE PACKHORSE GALLERY/STUDIO IS PROVING A BIG SUCCESS WITH BOTH ARTISTS AND PUBLIC.



The Art Factory is a collective of Huddersfield artists, based in the former Peters Department Store in the Packhorse Shopping Centre.

Working together to support and promote creative expression, volunteers of The Art Factory have collaborated with various charitable organisations and community schemes, including Conscious Youth, an organisation looking to ignite passions among young people.



BY
**DUNCAN
OSBORNE**

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There's a new gallery and studio in the Packhorse Centre. It's a temporary space in what was the old 'Peters' store, but it's home to almost twenty local artists.

Well, I say 'new', but the beginnings of it go back way beyond the outbreak of Covid. It was originally set up by Glen Williams and the Huddersfield Art Society to not only promote the Society but to provide a working space for Society members. They worked with Skippko, a Leeds-based charity, which attempts to make available empty property and shops for the use of the creative community.

When the Society decided to step back from the project, the small group of members using it on a regular basis decided to take it on.

New owners bought the Packhorse Centre and have since been busy investing in it which is still on-going. For a time we thought that was the

end of our group but the new owners have given us a tremendous amount of support and even though the revamped shops are quickly being filled by new tenants, they have always given us other vacant units to use. We've now been handed over the old 'Peters' unit.

SKIPPKO

change through creativity

Skippko secure leases on temporarily vacant retail and commercial property to create arts and community hubs; the process is commonly known as 'meanwhile use'. Spaces can be used for a variety of purposes for instance; studios, exhibitions, performances, rehearsals, workshops, meetings, artists' residencies, events and project bases.

skippko.org.uk

Given the fact that 'Peters' is the size of a small department store and these type of retail places are struggling on today's High Streets, it was difficult for the owners to find anyone to take it on.

It's an amazing space to have even on a temporary basis. It's allowed us to expand the number of artists involved as well as a huge open space which we can use as a gallery to exhibit our work. In fact, I think a lot of galleries would be a little envious of not only the space but the location within a busy shopping centre.

Our group of artists include everything from painters and sculptors to animators and textile workers. It's also incredibly popular with the public who not only come in to look around but also to chat with the artists.

We are also beginning to work with various community groups. 'Conscious Youth', is one such group. It's based at the Corner Hub and helps give young teens confidence and positivity about their lives. and we've recently been involved with them to help build a huge cardboard head of 'Bob Marley', for 'Black History Week'.



In the new year we are due to work with the Business Improvement District (BID) building a huge dragon for St George's Day which will be on display on New Street to help promote Huddersfield centre.

The future of the gallery and workspace is uncertain. We've had a short film done by the local Kirklees TV which we are using to promote what are about to various organisations who offer grants. We are also in touch with the council who seem very keen to help. The owners of the Packhorse are also very interested in what we have done. Originally, they were planning on dividing the unit up into smaller, more manageable spaces but have shown interest in the gallery idea.

CONSCIOUS YOUTH

Conscious Youth seeks to build the self-esteem and self-worth of young adults by changing their outlook on life, by broadening their horizons and helping them to empower themselves. The aim is to enrich the lives of our young adults through mentorship, sports, arts education, cultural exploration, health & wellbeing and public service.

consciousyouth.co.uk



Artists working with members of Conscious Youth building a head of Bob Marley

THEY THINK IT'S ALL OVER...

'ART OF THE TERRACE' FUSES ART, FASHION, AND MUSIC AND SHOWS THE INFLUENCE FOOTBALL HAS HAD ON POPULAR CULTURE.

Well after waiting almost eighteen months I finally got to see my painting hanging in the Walker Art Gallery in Liverpool.

I was officially invited to the private view held on 3rd November. I'd been to number of opening art events before but this was my first at a major gallery and it was a very interesting experience. I was surprised at how many people attended, probably a few hundred people with lots of arty types there. Even I managed to wear some clothes that hadn't been covered in paint. There was music, plenty of drink and the canapés (posh nibbles) seemed to be versions of the sort of food that you'd find on match days. Posh mini hotdogs and pies. (We never got those at Millmoor)

After a couple of speeches by Pauline Rushton, Head of Decorative Arts at the gallery and one of the organisers we moved into the exhibition itself.

The exhibition is an exciting fusion of art, fashion and popular culture. Combining painting,

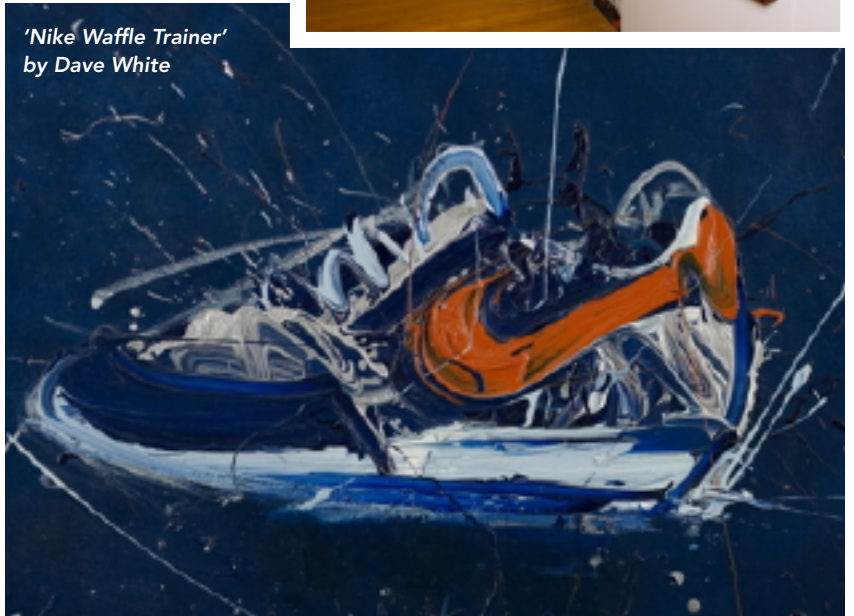


BY
**GLEN
WILLIAMS**

glwartist@gmail.com



'Nike Waffle Trainer'
by Dave White



video and photography it gives an insight into what being a football fan really means. The ups and downs, the heartbreak and trauma, 'Art of the Terraces' explores the work of a generation of contemporary artists and designers who have been influenced by this movement over the last 40 years. From the moving photos by Neville Gabie of 'goal posts' drawn onto the end walls of derelict buildings to the vibrant strokes of paint in Dave White's 'trainers', it's an exhibition that celebrates a working class culture that is largely overlooked by the mainstream art world.

'Art of the Terraces' is now on at the Walker Art Gallery until 12th March



WELCOMING NEW MEMBERS

RECENT MONTHS HAVE SEEN AN INFUX OF NEW MEMBERS. **PHIIPPA, STACY AND RACHEL** EXPLAIN WHY THEY JOINED AND SHOW EXAMPLES OF THEIR WORK.

PHILIPPA WHEELER



I have only managed to attend 1 life drawing and 1 portrait group so far but I absolutely loved them both after I had got over the initial panic! Everyone was very welcoming and the thing I find most useful is being able to ask questions of other artists and seeing the range of techniques and styles.

I can only attend sessions as and when so please don't draw any inference from the fact I can't come regularly. I love the idea of the portrait swap too- it has made me push myself.



STACEY SHAW



I joined HAS in early October to explore other people's talents while developing my interests and skills in art. So far, I have enjoyed learning and working in various groups the Society offers. I have taken a particular interest in the Abstract group, where I feel encouraged to explore a more comprehensive selection of media and to feel free to learn and make mistakes without pressure. Meeting new people who are like-minded and creative enriches the experience.



RACHAEL SINGLETON



I joined a couple of months ago when the abstract group was established. I'm particularly interested in gestural expression and layering up surface complexity.

Members seem very friendly and there is a range of experience which means anyone can feel comfortable. The Saturday programme provides a variety of things to be inspired by and try.



Look out for more new members next issue



**HAD YOUR FILL OF TURKEY? PULLED ALL THE CRACKERS? OPENED THE LAST PRESENT?
THEN GET THE OLD GREY MATTER WORKING WITH THE HAS QUIZ.**

POT LUCK

1. What was Percy Shaw's 1933 contribution to road safety?

2. In the phrase 'Crossing the Rubicon', what is the Rubicon?

3. Where did the USA lose land in 1949

4. Where on your body would you wear a fascinator?

5. In mobile phone technology what does SIM, as in 'sim card', stand for?

CHRISTMAS

6. In the song of 'The Twelve days of Christmas', what new gift was given on the 6th day?

7. Can you name all 8 reindeer, as listed in 'Twas the Night Before Christmas'?

8. What did Frosty have for a nose?

9. Which famous writer wrote 'A Letter From Santa Claus', which he sent to his daughter, Susy Clemens?

10. In the novel, 'A Christmas Carol', who is Tiny Tim's father?

11. Who topped the 1980 Christmas charts with 'There's no one quite like Grandma'?

12. Which country annually donates the Christmas tree erected in Trafalgar Square?

13. Who wrote the song 'White Christmas'?

14. Which Christmas panto features Widow Twankey?

15. Who wrote, 'The Father Christmas Letters'?

ART

16. A painting by which abstract artist has apparently been hanging upside down in various museums since it was first put on display 75 years ago?

17. What are the names of all four Tate galleries?

18. Which artist, better known for her music connections, helped to define the Fluxus movement which emerged in New York in the 60's?

19. What art movement literally means the style of "the wild beasts"?

20. Which Rodin's sculpture was originally called 'The Poet'?

21. Which Spanish artist famously depicted the horrors of the Penninsular War?

NAME THE ARTIST



1. _____



2. _____



3. _____



4. _____

THE CHRISTMAS QUIZ CONTD

POT LUCK

22. 'Approaching Menace' is the theme tune to which long-running TV programme?

23. Which 'school for girls' was created by the artist and cartoonist Ronald Searle?

24. Which famous author contributed to newspapers under the pseudonym, 'Boz'?

25. Name the four stations on a monopoly board?

26. Which famous fashion designer was the official tailor to the Nazi Party and designed the SS uniform

FIRST AND LAST

27. Eugene Cernen was the last person to do what?

28. Which US state would come last in an alphabetical list?

29. Of which country was Zog I the last king

30. Who were the last people to be imprisoned at the Tower of London?

31. Who was the first person to swim the English Channel?

32. What was the first country to give women the vote?

WHO LIVES AT:

33. West Wallaby Street, Wigan?

34. 212b Baker Street?

35. 4 Privet Drive, Surrey?

36. 52 Festive Road, Putney, London?

37. 24 Oil Drum Lane, Shepherds Bush?

38. 203 Whitehaven Mansions, London?

ART

39. What painting attracted more visitors to the Louvre Museum AFTER it was stolen?

40. Vermillion is a shade of which color?

41. In painting, what do you call the use of strong contrasts between light and dark?

42. A Rake's Progress is a series of eight paintings by which English artist?

43. Which US artist died in a car crash in 1956, aged 44?

44. What is the meaning of the art term impasto?

WHAT LINKS:

45. The Greek; angelic friar; little dyer; little barrel?

46. Erithacus rubecula and Dick Grayson?

47. Conqueror of the British Empire; Lord of All the Beasts of the Earth and Fishes of the Sea; The Last King of Scotland?

48. Horse, House, Crane, Dung

49. Adolf Hitler; Joseph Stalin; Ayatollah Khomeini; Vladimir Putin

47. Uruguay; Italy; West Germany; Brazil; England; Argentina; Spain; France?

THE BRAIN BUSTER

From the start to the end of Queen Elizabeth II reign, how many **DIFFERENT** Prime Ministers had there been? _____

Name them:

ANSWERS

THE BRAIN BUSTER

1. Winston Churchill
2. Anthony Eden
3. Harold Macmillan
4. Alec Douglas-Home
5. Edward Heath
6. Harold Wilson
7. James Callaghan
8. Margaret Thatcher
9. John Major
10. Tony Blair
11. Gordon Brown
12. David Cameron
13. Theresa May
14. Boris Johnson
15. Elizabeth Truss

NAME THE ARTIST

1. John William Waterhouse
2. Edgar Degas
3. Peter Brook
4. Sandro Botticelli

WHAT LINKS

41. Chiaroscuro
42. William Hogarth
43. Jackson Pollock
44. Thickly applied paint
45. They are the meanings of artists' names: El Greco; Fra Angelico; Tintoretto; Botticelli.
46. Robin (bird's scientific name; Batman's sidekick)
47. Titles that the dictator, Idi Amin, gave himself.
48. They are all flies
49. They've all been Time Magazine's Person of the Year
47. All World Cup Winners

FIRST AND LAST

27. Walk on the Moon
28. Wyoming
29. Albania
30. The Kray Twins
31. Matthew Webb
32. New Zealand
33. Wallace and Gromit
34. Sherlock Holmes
35. The Dursley family (Harry Potter)
36. Mr Benn
37. Steptoe and Son
38. Hercule Poirot
39. Mona Lisa (Visitors queued for hours to see the vacant wall)
40. Red

WHO LIVES AT:

36. Mr Benn
37. Steptoe and Son
38. Hercule Poirot
39. Mona Lisa (Visitors queued for hours to see the vacant wall)
40. Red

POT LUCK

13. Irving Berlin
14. Aladdin
15. J.R.R. Tolkien
16. Dutch artist Piet Mondrian
17. Tate Britain; Tate Modern; Tate Liverpool; Tate St Ives.
18. Yoko Ono
19. Fauvism
20. The Thinker
21. Goya
22. Mastermind
23. St Trinians
24. Charles Dickens
25. Kings Cross; Fenchurch Street; Liverpool Street; Marylebone
26. Hugo Boss

POT LUCK

1. Cats' eyes
2. A river in Italy (Crossing it bearing arms was considered a declaration of war)
3. On the 'Hollywood' sign. (Originally it was 'Hollywoodland')
4. On the head
5. Subscriber Identity Module
6. Six Geese a-laying
7. Dasher, Dancer, Pancer, Vixen, Comet, Cupid, Donner (or Donner – depending on version) and Blitzen
8. A button
9. Mark Twain
10. Bob Cratchit
11. St Winfreds School Choir
12. Norway

CHRISTMAS

12. Norway
11. St Winfreds School Choir
10. Bob Cratchit
9. Mark Twain
8. A button
7. Dasher, Dancer, Pancer, Vixen, Comet, Cupid, Donner (or Donner – depending on version) and Blitzen
6. Six Geese a-laying
5. Subscriber Identity Module
4. On the head
3. On the 'Hollywood' sign. (Originally it was 'Hollywoodland')

“UNADULTERATED SLAPDASHERY”

WE PUT A FEW QUESTIONS TO SOCIETY MEMBER **ANDY DOBSON**, WINNER OF THIS YEARS ‘CALDER GRAPHICS AWARD’, IN OUR LAST ANNUAL EXHIBITION.

HAS: When did you first become interested in drawing and painting?

ANDY: Art College was the beginning and the end until four years ago when all that was suddenly wasn't. But now an opportunity to kick-start what Art College had started could start again.



HAS: What mediums do you like to use and why?

ANDY: All mediums have their own unique characteristics. I am drawn to soft pastels, acrylic and pencil generally, but like to experiment with anything that makes a mark or colour. I often include food in my work, eg curry oil etc. I'd like to finish a complete piece entirely with foodstuffs.

HAS: How did you hear about HAS, and what do you enjoy about being a member?

ANDY: A couple of years ago I got talking to Angie Newington at Calder

Graphics and she suggested that I should have a chat to Glen Williams, who along with a few other Society members, were using an empty unit in the Packhorse as a studio. I joined the Society and am now part of the Art Factory Collective based in the old Peter's shop in the Packhorse. I enjoy the Society very much although perhaps not as involved as much as I might be.

HAS: What are you working on currently?

ANDY: All sorts. I usually have seven or eight pieces on the go at any one time, desperately seeking to find a method and style to work with. I really love painting local scenes, industrial landscapes, and harbours and fishing boats.

HAS: Which artists or art movements have inspired you?

ANDY: John Piper, Turner and other Romanticists. Lately I'm being drawn to more contemporary and abstract work and looking to incorporate some of the



graphic design ideas I used at Art College along with old print and newspapers.

HAS: Do you paint every day?

ANDY: Yes. Sometimes evenings too. There has rarely been a day over the past four years when some mark or other hasn't been made. I find that working on several pieces at the same time helps hold my interest and keep things fresh.

HAS: What are your plans for the future?

ANDY: To keep breathing and continue to enjoy discovering what creativity and art can offer.



SELLING ART FROM THE COMFORT OF YOUR LIVING ROOM

THE INTERNET OPENS UP A WHOLE NEW WORLD FOR ARTISTS LOOKING TO SELL THEIR WORK. **MATTHEW EVANS** GIVES US THE BENEFIT OF HIS EXPERIENCE OF SOME OF THE SITES HE USES.



MATTHEW EVANS

mattyevans3@virginmedia.com

Earlier this year I took the difficult but necessary decision to step back from my role on the Art Society Council as I felt that I had so much going on at once and something had to give. I have however kept in contact with Shirley and other members during this time I have been so very grateful for the support and understanding that I have received from the art society.

I decided to have a full scale review and my online presence with the aim of simplifying things. And I thought my experiences may be of interest to members who either just want to see what I

have been doing or want to start an online gallery but don't know where to begin.

I have been a member of www.artwanted.com since 2008 allowing you to add up to 50 images per year, and www.fineartamerica.com since 2009 allowing you to build a gallery of up to 25 images on the free account. I have found these two free-to-use online galleries and artistic communities very encouraging and useful to build a free online gallery with your own web address. Fine Art America's free account offers a chance to show and sell your artwork on products and the original if you like.

On both these sites when you have agreed your membership you have your own gallery page which you manage yourself and you can begin to upload digital images of your work. Both are clear in their requirements for image dimensions, the more pixels the better is what counts. Visitors can then view your work and comment if they wish. You can also join various groups on the site depending on



One of Matthew's pictures at Fine Art America

your style of work – in my case sunsets, gardens etc – to share and see work by other like minded artists.

On Fine Art America you can choose just to show your work if you wish or to select various print on demand options where you can offer your designs on a variety of products including prints, cards, jigsaws etc. The great thing here is that you have no upfront production costs, you are simply offering Fine Art America a non-exclusive license

to use your design on products and you will be paid a royalty for their use. You retain full copyright of your work. It's a great way to be able to see your designs on merchandise without having to have lots in stock. It is also useful if you wish to give a product featuring your design as a gift.

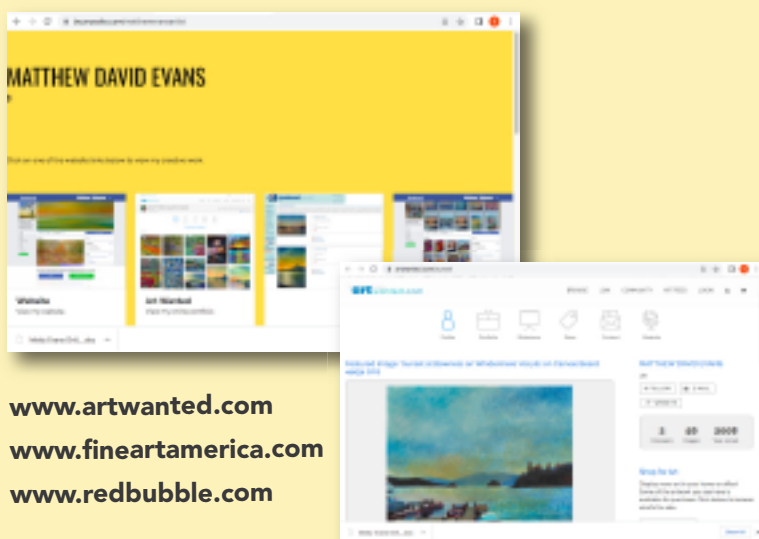
In 2013 I joined www.redbubble.com which is just a print on design site and it only has a free option and again you keep all the rights to your work. Again, a good quality digital photograph is required to upload and you need to upload at least five images to create an account. You can see my page using this link and you also receive your own individual link if you join.

TERMS AND CONDITIONS

This should not be taken as an endorsement or recommendation of the above sites, this is purely for information, and you are advised to read the terms of conditions which are freely available on each site before adding any work. There is also a contact us page on each site if you have any questions.

It has been a long job but I have enjoyed going back through my unframed works and photographing them and cataloging them on line and I feel more organized now and ready to plan new works.

If you have a chance please pop across and have a look at the sites and my pages to give you an idea.



www.artwanted.com
www.fineartamerica.com
www.redbubble.com

All Matty's sites can be seen at:
www.bouncesite.com/matthewevansartist

DO YOU SELL ONLINE?

Let us know about your experiences and any tips that would benefit members looking to dip their toe (or brush) into selling online.

Or, if you are new to this and have any questions, send them to us and we'll see if any other members can answer them.

GOODBYE TO A DEAR FRIEND

**SHIRLEY WADDINGTON
PAYS RESPECTS TO ALAN
GOODALL, A GOOD FRIEND
TO MANY IN THE SOCIETY.**

I first met Alan Goodall when he came to do a demo and workshop for HAS at Gledholt, and loved his pen and ink drawings – there was such a good response that Alan looked for a venue and started watercolour classes at Netherton, and several HAS members joined. I attended for a few years, and thoroughly enjoyed the classes, particularly Alan's dry wit – he often said he needed a gin and tonic at coffee time, or a lie-down in a dark room!

I also went on many of Alan's residential classes, including Blencathra (Lake District), the Yorkshire Dales, Staithes, Honfleur and even Italy! His amazing sense of humour was so infectious that the trips were always great fun as well as educational and instructive.

Alan's usual MO was to give class members a line drawing to trace, then he would take us through the painting step by step so that he could explain the trickier aspects of using watercolours – if we went wrong he would hold the painting under the running cold water and let us start again!

Behind the humour was a very kind man – he was so supportive of any charity events, and managed to sell more of my calendars than anyone else!

Alan will be sadly missed as a great artist, but more importantly as a wonderful human being – our best wishes and condolences go to his wife Diane and daughter Lisa.



IS ART A LEGITIMATE TARGET FOR PROTEST?

JUST STOP OIL have been in the news lately for throwing paint over works of art. It's not the first time that Art has been attacked in this way, but can it ever be justified? Here JUST STOP OIL attempt to justify their actions.



Q: On Friday 14 October, two young Just Stop Oil supporters entered the National Gallery and threw a tin of tomato soup over one of Europe's most famous and beloved paintings: Van Gogh's Sunflowers. Why attack art? Why go after something as precious as human creativity, culture and beauty?

A: Yes – art is precious. We share that love deeply. What we want to do is salvage a future where human creativity is still possible. We're terrifyingly close to losing that, so we have to break the rules. And that means pushing cultural buttons to provoke, challenge and shock. There's no other way.

This action makes people confront what is a justified response to the threats we now face, what is sacred and what should we do to protect it.

It enables a conversation – you are outraged about this, where is your outrage of 33 million people in Pakistan losing their livelihoods, 1000 million crabs gone from our oceans, the fire service pushed to breaking point due to 40C heat. What should we protect, the conditions that allow humanity to make art, to be creative – or the masterpieces that will have no one to gaze on them.

Q: This action came after 14 days of Just Stop Oil roadblocks around the capital. So why the sudden shift to an art action? Aren't Just Stop Oil supporters already pushing enough buttons by disrupting traffic around London?

A: We had a choice to make. We could have relentlessly stuck to the roadblocks – hoping that by dint of sheer repetition our

message would cut through. The Met Police, the Home Office – all these people were starting to talk about us and discuss what to do. Relentlessness is definitely a viable strategy.

But we were still only hitting page eight or nine of the national press. We needed to switch things up and take the media by surprise. The art action was exactly the change of pace we needed. It shocked people as it was so unexpected.

Most of all, it shocked people as attacking art is a huge act of cultural transgression. It breaks a taboo. Art is sacred in our culture – to attack it feels almost blasphemous.

Q: But why attack what is sacred for people? Isn't that really hurtful and alienating?

A: Actually, attacking what people really care about pushes them to ask hard questions. For example: do I really care more about a work of art than about the basic planetary support systems that make art possible in the first place? Does that make any sense? There's an apocalyptic, climate-driven famine in Somalia, which hasn't pushed me to say anything. But I'm venting my anger now over a work of art in a gallery. Does any of this add up? What do I really value here?

These are hard questions but we're all asking them together of each other, and of ourselves. In fact, one of the biggest intended audiences for this action was allies – as well as adversaries! Our allies and supporters were fine with the idea of disrupting oil terminals and traffic, but many were still outraged by this action.

What we're trying to do is push them further – asking them to question their own comfort zone, and what they really feel the stakes are. If you claim to value art so highly, what are you doing to protect it? That's one of the big questions we want people to ask. Do we have our priorities right.

Q: People have accused Just Stop Oil of being stupid and 'philistine' over this action, not really getting the true value of art. What would you say to this?

A: Well, there's actually a long history of people (including artists themselves!) "at-



tacking" art in galleries. Art is about communication and change, as well as contemplation and beauty. Van Gogh himself was a disruptor and a rebel. Art galleries aren't just places to admire pretty pictures: they should challenge our comfortable view of things. Especially at a time like this where staying in our comfort zone will lead to the destruction of everything we value.

Q: What about the argument that civil resistance is a numbers game – all about getting more and more people into action because 'they can't arrest all of us'? If these kinds of actions drive people away from Just Stop Oil, isn't that counter-productive?

A: You have to look at where people are. For some people who are put off by an action like this, it could be that they're not ready for what we are saying. Many people are still in a place where they want everything to be OK and to keep going as it is. Unconsciously many of us still hope someone else is going to come and sort it all out, so we don't have to go to these extremes.

Recognising that's not the case is a hard step to take. No-one is coming to save us, so we need to push every cultural button we can to get our message through. And these buttons need to be as transgressive as possible, within the framework of non-violence, to get us to wake up and save ourselves.

SO TELL US WHAT DO YOU THINK?

Can vandalising Art really be justified? Should all art be considered sacrament or should that apply only to what society consider works of art? It's an important discussion and raises many other questions. Email you thoughts to:

glwartist@gmail.com and we'll include them in the next issue

MEETINGS DETAILS

SATURDAY MEETINGS

2 Saturdays per month
(see opposite for confirmed subjects)
1.30pm -4.30pm at Moldgreen United Reformed Church Hall.
Organiser: Jo Sykes
07841826332

GALLERY VISITS

These occur twice a year to various galleries in the region.
Organiser: David Whiting
07981200395

OUTDOOR PAINTING DAYS

These will take place on a Saturday or Sunday during June, July and August.
Details of the dates and venues will be announced in the spring of each year.
Organiser: David Whiting
07981200395

PORTRAIT GROUP

Meetings on Mondays
6.45 -9.00pm Sept – end June, at Paddock Friends Meeting House.
Organiser: Linda Downs
07947136746

LIFE DRAWING GROUP

Meetings on Thursdays from 1.30 (arrive at 1.15) -4.15pm Sept -end May, at Gledholt Methodist Church Hall.
Organiser: Carol Wood
07565183715

ABSTRACT GROUP

Meetings once a month on Fridays 10- 12.30am at Paddock Friends Meeting House.
Organiser: Jo Sykes
07841826332

SATURDAY MEETINGS

ALL MEETINGS ARE AT:

**Moldgreen United Reformed Church,
319, Old Wakefield Road,
Moldgreen, Huddersfield. HD5 8AA
1.30—4.30pm**

Further notes about each session will be sent out via email in the week before the session and will also be on the website under Saturday Programme.

There will be members' presentations of work at most of the Saturday sessions.

7TH JANUARY

Andrew Jenkin Demonstration impressionist style watercolour painting of Welsh landscape

21ST JANUARY

Members' own workshop to use Andrew Jenkin's techniques

4TH FEBRUARY

Rachael Singleton Demonstration using wet strength tissue paper in your art.

18TH FEBRUARY

Portrait Painting with the HAS Portrait Group

4TH MARCH

Lindsay Norman Demonstration / Workshop
Abstract wildlife painting with charcoal and pastel

18TH MARCH AGM

Talk—Pricing Art Work for Sale

1ST APRIL

Anthony Burrows Demonstration
Charcoal and acrylic painting method

22ND APRIL

Members own workshop to use Anthony Burrows' techniques

PORTRAIT GROUP

FIRST MEETING OF 2023
Monday January 9th

ABSTRACT

FIRST MEETING OF 2023
Friday 13th January

LIFE DRAWING

FIRST MEETING OF 2023
Thursday 12th January



13TH MAY

Bruce Mulcahy Demonstration and workshop
Observation of shape, colour and tone to describe objects in a painting

25TH MAY

Members' own workshop

9TH SEPTEMBER

Topic TBC

23RD SEPTEMBER

Topic TBC

7TH OCTOBER

Topic TBC

21ST OCTOBER

Jo Blacker Talk on Sketchbook Practice as an Artist

4TH NOVEMBER

Life drawing with HAS Life Drawing Group

18TH NOVEMBER

Topic TBC

2ND DECEMBER

HAS Christmas Lunch. TBC