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SPECIAL POINTS OF INTEREST:

- Heritage Lottery fund approves our grant
- Ways in which you can become involved

Barnsley Art on Your Doorstep

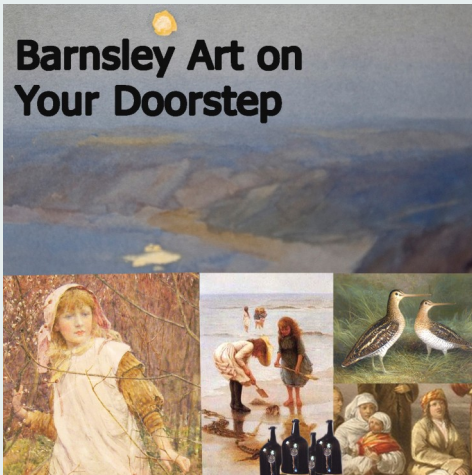


The Hidden Art of Barnsley

November 2012

Volume 1, Issue 2

Heritage Lottery Fund grant approved



Barnsley Art on Your Doorstep (BAYD) has received £49,800 from the Heritage Lottery Fund (HLF).

Led by volunteers mainly from the local community, the project focuses on the history and works of past artists born in or strongly connected with the district of Barnsley.

There will be a learning programme in schools, colleges and with individuals and community groups of all ages over the next 18 months, starting this month.

There will be opportunities for volunteers to participate and learn new skills.

As a culmination of the project, there will be an exhibition of the fascinating stories and outstanding works of nearly 26 past Barnsley artists. This will be in the Cooper Gallery, Barnsley from June to August 2014.

In addition, there will be a range of ways people will be able to find out about the artists through booklets, online and in the Archives and Local Studies library.

Local people of all ages will be able to attend classes, workshops and lectures and to engage with some exciting activi-

ties (competitions, film making, digital model making).

There will be classes for adults in some primary schools and activities developed in some community colleges. Local community events will be organized.

Viewing and interpreting paintings, sculpture, drawings, architecture and stained glass can enhance people's lives and provide evidence of how human skill and observation have developed over the decades. This can be inspiring and bring to people's attention the fine achievements of the past.

Fiona Spiers, Head of HLF Yorkshire and the Humber, said: "It is so important for people to learn about their past and understand where they come from. Often what they discover will surprise and inspire them. The Hidden Art of Barnsley project will provide opportunities for people to learn new skills and develop an alternative view on Barnsley's past."

Examples of the work of the Hidden Artists of Barnsley



Calling all sea fishing historians

This etching signed by **Lionel Percy Smythe** dates from c 1882, entitled 'Tide out at Lowestoft' (30 out of 100). In 1881, he exhibited at the Royal Academy 'Shrimpers Boulogne' and in 1882 'Shrimpers'. Is this etching of the 1881 or 1882 painting? Is it Boulogne or Lowestoft?

Can anyone identify any scenery, clothing or equipment to assist us? Here is a detail from the watercolour version in the Whitworth Gallery in Manchester.



On the right are three watercolours by **John Spence Ingall (1850-1936)**.

Can any of our well-travelled readers help?

John Spence Ingall was a Barnsley linen damask designer and founder member of the Staithes School of Art, centred on the fishing village north west of Whitby, North Yorkshire.

Around the turn of the 20th century, he eventually moved to Runswick, near Staithes on the North Yorkshire coast.

Although these paintings are signed, they are not dated.

We know that Ingall painted in the north of England. Could these first two paintings be in the Lake District? Do you recognise the skylines?

Is this third painting of a British town and river? Or could it be French with its red-tiled roofs?

Although Ingall lived in Runswick, he spent the winters in Tangier in North Africa.

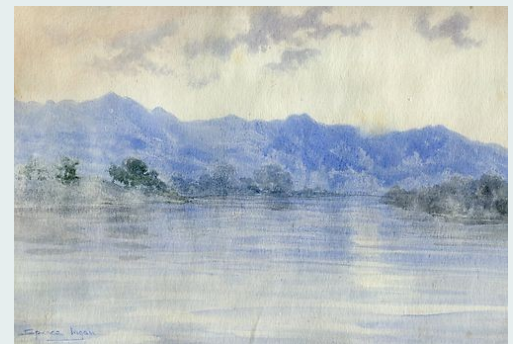
Painting Techniques

Ingall painted in differing climates from the north of Britain and as far afield as North Africa.

He has an impressionistic style and captures beautifully both the harsh, vivid light of Tangier and the gentler more muted light of northern Europe and the north Yorkshire moors and coast.

His main medium was watercolour; he achieved his atmospheric results by using his paint on a wet paper; this allowed him to meld his colours into one another giving a much less distinct line. This is particularly apparent on the 2 lakeside paintings which seem to have been taken from a larger sheet of paper. They could possibly have been studies for more detailed works to be produced later.

The third painting is a completed study where detail is more defined but the light is still beautifully represented.



What roles do we have for volunteers?

We have a range of roles for volunteers; we will provide training and support.

- Researching gaps in our knowledge about the artists;
- Being part of an editorial panel for our publications;
- Assisting with the organization of competitions;
- Assisting the compilation of a booklet 'Searching for Decorative Barnsley', which is primarily aimed at children. It will involve finding decorative art on Barnsley's buildings and photographing it for a booklet rather like an I Spy book;
- Joining small groups to work on activities like:
 - constructing a Yurt;
 - developing a digital re-creation of Gawber Glass House which was located next to the now demolished Gawber Hall;
 - Helping out with the exhibition in 2014;
- Assisting with management.

Unfurling stories of the artists part 2

We want to share stories about the artists. Here are a few more.

+ **Gilbert Daykin** painted underground mining scenes, featuring miners undertaking different typical tasks. We do not know who his models were. Were they his mining colleagues or life models unrelated to mining? We will try to find out.

+ **Richard Tate** and his son **Thomas Moss Tate** are recorded as copying Joseph Wright of Derby's paintings. We know of no surviving examples of their work. On the BBC Your paintings website, under Joseph Wright, there are many paintings shown as 'by the circle of' or 'after'. Could some of these be by the Tates? Could this be a way of finding lost paintings by other artists?

+ Remembrance Day brought a poignant reminder for the family of one of our artists.

A memorial plaque listing the Grammar School boys who lost their lives in World War 1 has recently been placed in the Cooper Gallery, the previous Holgate Grammar School. The names were read out by pupils of the new Horizon Community College at a moving ceremony.

One of those names was D. Fairley, the brother of **Barker Fairley**, one of our artists. Duncan was a teacher and a poet. He died in action in July 1916.

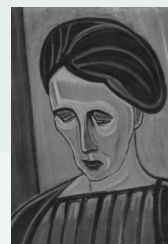
One of Barker's grandchildren in London has been very supportive of our project and has discussed it with his mother in Canada, Barker's daughter. This links Barker even more strongly to his home town.

Sponsorship

We are looking for companies and individuals to sponsor additional projects to enhance our enterprise. These projects will be imaginative and ground breaking; they will give excellent value to sponsors.

Sponsors will be given credit for their help and will appear in the publicity for the project.

Contact Barnsley Art on Your Doorstep



+ When **Thomas Witlam Atkinson** died in 1861, two wives claimed his estate. One he had married in England and one in Russia. The latter (Lucy) was with him on his travels in central Asia and at his death in England.

Who knew what about whom and when? Were both shocked? Or did one know more than the other? In 1861, Thomas was famous. Could they really have been unaware of each other, although living only a few miles from each other? How must they have felt?

The writer Susanna Hoe has written extensively about Lucy and, with us, is searching for further documents and certificates to help us gain some insight into what must have been shattering news. More to be revealed!

Paintings by Barker Fairley of his first wife Margaret and Cathy Edmonton.