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Simon and I were delighted that the first newsletter was so well received and this has given us extra impetus to launch the second one in October and ideally every three months after.

I did have an article from one member and also other contributions from our committee members but please we really need you the members to contribute to future editions. As you will see as you read through, I consider art a very diverse subject and I am sure you have a favourite exhibition or story you would like to share.

As usual please contact me:

[Irene.manson3@btinternet.com](mailto:Irene.manson3@btinternet.com) – I'm always happy to chat through ideas big and small.

In this edition we will write about the history of the guild and the Old Fire Station Gallery, forthcoming programme for HA&CG, arty facts and information, art exhibitions near and far, national art competitions, history of a famous artist, profile of a committee member, profile of a HA&CG member and much more!

Quite a comprehensive report about the history of the Guild was given in the last newsletter but I was particularly interested as we are approaching our winter exhibition in some of the reports from the HACG exhibition in 1955. The article reads:

The art section had 80 entries and far from ranking as 'just another collection of paintings' the exhibits had life and warmth. The Henley countryside and holiday memories at home and abroad dominated the landscapes that had a fresh vibrant quality so often lacking in many collections.

Women visitors found the delightful range of beautiful flower studies to their taste. Such work would maintain perpetual beauty in their home. Women were also lingering at the handweaving table where the work of Miss Musan was the envy of fashion-conscious eye. Another display of immense interest to home lovers was the wrought iron work of Mr Norman Stuart. On display were tables, tea trolleys, plant pots and many more objects from this self-taught craftsman.

Apparently, there were many toys on display made in various ways including 'A ginger Tom from next door' reclining on a blue rug and stuffed with strips of old pyjamas.

It seems that there was as much variety in 1955 as there is in our exhibitions today!

## HISTORY OF THE HENLEY ART & CRAFT GUILD AND THE OLD FIRE STATION GALLERY

The Henley Art and Crafts Guild was set up in 1953; following an exhibition of art and crafts which had been organised by the local Further Education Committee, participants in this exhibition decided a guild should be formed and so an inaugural meeting took place (as the minutes of this meeting report) "... for members to meet frequently for better acquaintance and helpful discussion". Within a few years the Guild had 200 members and nowadays these numbers remain about the same.

Some 20 years later, in 1974 the guild was looking for a new venue for their exhibitions and Joan Inwood, then exhibitions secretary heard that, following the construction of the new fire station in West Street in 1968, the Old Fire Station in Market Place had not been used for 8 years and might suit. Reg Judd, head of adult education at the Henley Technical College (as it then was) helped to negotiate with the Oxfordshire County Council to rent it at a token rent, they then set about preparing it for use as a gallery.

They whitewashed walls, installed the lighting and some heating and purchased chains for hanging pictures, among other things, and for 18 months they held guild exhibitions there as well as letting the gallery out to others for showing their art. They called it an exhibition centre rather than just a gallery and the Henley Town

Council were very supportive as it was indeed an asset to our town.



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Ernie Leaver the then Town Clerk was so impressed that he persuaded the Town Council to buy it for the Town, realising its importance to the town so in 1976 the frontage was rebuilt and central heating installed. An exhibition centre committee was then formed with Council and Guild members working together. An official Exhibition Centre Organiser was appointed by the council 2 years later, but in 2004 this post was not continued. However, for some years the Guild was given priority over bookings for the Gallery – not the case now as the popularity of the venue is so large that bookings have to be made 2 years in advance! The equipment that the Guild had installed and bought for their exhibitions were all handed over to the Council for everyone to use at the gallery and much of it is still in use.

The Guild has worked very hard for over 40 years, trying to keep the Gallery up to date, for instance installing new hanging equipment, with the assistance help from the Town Council, and providing tables and plinths etc. However, it needs some care and attention at present, which is not easy as it is a listed building.

## All aboard for the winter exhibition



It seems like yesterday that we had our Spring Exhibition last April/May. Where has the summer gone? As you probably remember, we, as a Committee, have decided to have just two exhibitions a year incorporating both Art and Crafts. The Old Fire Station is booked for two weeks for each exhibition, but due to the taking in and setting up, our Winter Exhibition will run for 10 days – Friday 22nd November till 3rd December. Our open evening, with wine and nibbles on the 22nd, will be a great fun evening to chat to like-minded artists and creators. The mayor of Henley will be there as well as our super judge for this exhibition, Wendy Penrose, who will be judging best wall art and best craft in show and handing out the awards.

I personally have learnt a lot since I became Exhibition Coordinator not long before the last exhibition. All of the committee helped me hugely through the last one when I was a little stuck, we are now lucky enough to have Barry Wall helping especially with things that are not really my strong point, the stewarding rota is one example, so, thank you Barry!

Also, a big thank you to Katy Garrod for designing the winter exhibition poster. It looks amazing and will certainly catch people's eye.

Simon Pink has got The Henley Town Hall organised and, as you may already know, we now have WIFI at the OFS which is brilliant. Well done Simon. That was a major milestone. We had quite a few hiccups with the old set up which was very frustrating for the stewards, and not to mention any buyers when we sometimes couldn't take payment! We often couldn't get a signal and were having to find somewhere outside in the street to get service. This will improve things dramatically and that situation won't be happening again.

Excitingly, we now have 179 Members. I will be sending out emails for help to not just the exhibitors but to all of the membership. Quite a few of you expressed an interest last time in getting involved even if you weren't exhibiting. I don't just mean help with the taking in, setting up and taking down. We need help generally with putting up



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posters, handing out leaflets and putting flyers up in shops in the Henley and the surrounding villages, and probably many other things I'll think of as we get closer to the exhibition. And of course, any suggestions from you will be very much appreciated. For the exhibition to be successful, input from everyone who can be involved is really important.

Of course, Simon will be sending out all the information you need to enter the exhibition in due course via email to all members.

In the meantime, I look forward to seeing you all and meeting our new Members.

Susan Mildenhall – Exhibition Coordinator.

## Profile of a committee member

Hello everyone, I'm Eileen and you probably know me best as the person who organises the HACG painting workshops... I'm the one who encourages you to remember your lunch and nags you to put your rubbish in the correct bin bag!

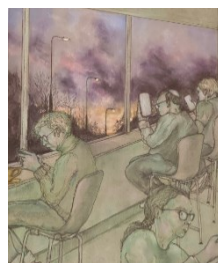


Originally from the Potteries, I did A-levels in both art and pottery and then went on to do teacher training in drama and philosophy. Whilst at college I was given the opportunity to have singing lessons and this fired a passion that led to a career as a singer with engagements in venues including Durham, Liverpool Metropolitan, Madrid and Saint Paul's cathedrals plus a wide range of operatic roles from Mozart to Puccini, as well as song recitals. This year I was thrilled to be selected from Garsington Opera Adult Company to play a principal role in their production of A Trip to the Moon in the presence of the composer and alongside of former student who is enjoying a flourishing operatic career. I've taught singing for

over 40 years and was director of musical theatre for Brunel University Arts Centre for 30 years, where I am still a visiting teacher. Seeing students go on to professional careers is a huge pleasure for me and I love going to Hello, and see them perform in the West End at international Opera houses as well as on TV and films where they frequently pop up!

Three children and a musical career left little time for painting and it wasn't until 2010 that I took it up again. Since then it's been a bit of a compulsion that has relegated my piano to the back bedroom to allow more room for art stuff in the hut at the bottom of my garden! I love trying out various styles (some less successful than others), getting messy and exploring what paint can do. I particularly enjoy using pastels - a box of jewel like Unison pastels is like a sweet shop for me and I struggle to be disciplined about how many colours I use!

I joined HACG during Covid and was gently "coerced" by the lovely Diana Seidel to join the committee. I thoroughly enjoy my role as art workshop coordinator, finding new tutors as well as inviting regular favourites back. I'm always open to new ideas for workshops or recommendations for tutors, so if you have any thoughts, please do get in touch at [eileen.hacg.art@gmail.com](mailto:eileen.hacg.art@gmail.com)



## Henley Art & Crafts Workshops coming up

We have some amazing workshops coming up and more are added all the time, so keep an eye on our website for updates. Remember that all workshops go live for booking two weeks before the event date.



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Designing Iznik Tiles Tutor: Sharmina Haq, Friday October 18th



Colour & Value Choices for Oil and Acrylic Painting Tutor: Paul Oakley, Friday November 1st



Tetrapak Etching Tutor: Cath Baldwin, Friday November 15th



Trees in a Winter Landscape Tutor: Jenny Halstead, Friday December 6th



Christmas Wreath Making Class Tutor: Irene Manson, Friday December 13th



Glorious Peacock in Acrylic Tutor: Simon Pink, Friday January 10th 2025



## Sculpture in The Valley

Like me you may well enjoy the delights of Yeo Valley products from the supermarket but have you ever visited Yeo Valley itself? Yeo Valley is a real place near the village of Blagdon in Somerset.

Holt Farm, Bath Road, Blagdon, Bristol, BS40 7SQ

(Apparently the satnav will send you on a wild goose chase so be careful!)

There many attractions in the Valley but the organic garden hosts events throughout the year- even art classes.

From June 21st to October 11th there is a summer sculpture exhibition, the gardens being open Thursday Friday and Saturday from 10am to 5pm.



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The organic garden is six and a half acres of Soil Association certified ornamental and edible plants in a seasonal patchwork that have been constantly evolving since the owners started more than 30 years ago. There is a strong emphasis on confident planting and quirky fun.

[www.yeovalley.co.uk](http://www.yeovalley.co.uk)



## Ukrainian Art at the Royal Academy

Early 20th century Ukraine was a melting pot of cultures, identities, and politics. The Royal Academy is exhibiting the works of six artists who taught, influenced, and shaped modernism in Ukraine.

Go and see the captivating exhibition of ground-breaking art made in Ukraine between 1900 and the 1930s.

The work of two of the artists is shown below

In the Eye of the Storm: Modernism in Ukraine, 1900 – 1930s closes 13 October 2024.

## Alexandra Exter-Three Female Figures

Exter's work often blended modernism with Ukrainian folk elements, but her innovative theatre design really stole

the show. She translated Cubo-Futurist shapes, colours, and movement into vibrant costume and set design.



## Oleksandr Bohomazov -Sharpening the Saws

Under the Soviet Union, political loyalty became how artistic achievement was measured, so Bohomazov began painting labourers and peasants whilst retaining his distinctive style. He died from tuberculosis in 1930, aged 50.



## Art Exhibitions

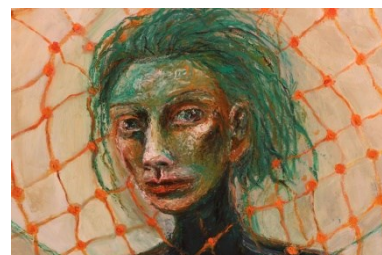
Saturday 7th September 2024 to Saturday 22 February 2025 - Reading Museum.

Every picture tells a story. Some the artist leaves for you to find. Some you can make up for yourself.

Art Stories includes many exciting contemporary paintings, photographs, prints and sculptures such as pieces by Pablo Picasso and Cornelia Parker. Others tell older stories of Reading people and places. Some of them have inspired writers to slip their own mini-stories into the gallery to delight you and you are invited to do the same.

The exhibition showcases recent additions to Reading Museum's collection including works acquired by Reading Foundation for Art, a remarkable charity which has been collecting art for the town for fifty years.

No Booking necessary-open on a Tuesday through to Saturday.



Reading Museum,  
Blagrove Street,  
Reading, RG1 1QH



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## Simple Pleasures - Li Jin with Roger Law

On until November 17th 2024 at the Ashmolean Museum Oxford, this exhibition showcases the work of contemporary Chinese ink master Li Jin alongside a selection of drawings and ceramic work by the British caricaturist Roger Law. The two artists have been friends for many years.

Shown below are two of Li Jin's paintings - 'Monk from the Back' and 'Sleeping figure'



## Van Gogh - Poets and lovers

Currently at The National Gallery until January 19th 2025

Marvel at starry skies and bright sunflowers in this once-in-a-century show bringing together paintings and drawings from Van Gogh's short but significant time in the South of France where he developed his revolutionary painting style marked by vibrant colours and bold, dramatic brush strokes



## Peter Kennard - Archive of Dissent

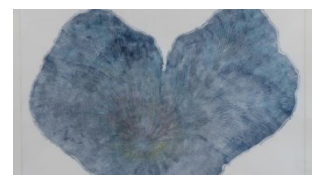
Currently at the Whitechapel Gallery, London until January 19th 2025

Explore Peter Kennard's potent protest images that trace social and political history. From the Vietnam war to the current conflict in Gaza Kennard uses montage techniques to deconstruct and reimagine ubiquitous images. Many of his works have become iconic and influential images for anti-war movements. Below is shown Constables Haywain with cruise missiles added by Kennard in response to their deployment in Britain.



## Another Kind of Art

In July it was announced that a collection of five prints created from the trunk of the Sycamore Gap tree have gone on public display. You may remember that the tree was deliberately chopped down in September 2023. This was one of the most photographed trees in the country and was featured in the 1991 film Robin Hood: Prince of Thieves. It stood in a dip in the countryside along Hadrian's wall close to the village of Once Brewed. Sadly, with the felling, part of Hadrian's Wall had collapsed too.



Printmaker Shona Branigan was approached by the National Trust to create the artworks which are being exhibited at four locations along Hadrian's wall. Shona



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was given a disc of the trunk and made five unique prints from it, tying together themes of landscape, history, science, spirituality and identity all in corresponding colours.

It took 10 hours to sand the disc to remove any marks or ridges when it was cut from the stump. When it is printed the wood has a fine grain and is incredibly detailed, almost like lace.

All 5 prints are on display together at the Queens Hall Arts Centre, Beaumont Street, Hexham NE46 3LS until 19th October 2025.

For more details - [Queenshall.co.uk](http://Queenshall.co.uk)



## **The Beauty of The Beasts – George Stubbs and his paintings**

300 years ago, on August 25th George Stubbs was born in Liverpool, an artist who saw beneath the surface of life in his anatomical study of horses.

Initially Stubbs illustrated a pioneer manual on midwifery having performed the dissections himself on women who died in childbirth sketching as he did so. In 1756 he spent 18 months dissecting and drawing horses in a barn in Lincolnshire.

For many years only 12 of the drawings were thought to have survived, but in the 1960s a mysterious package turned up at the Royal Academy containing 30 or so sheets, clearly of Stubbs hand. These were the actual

workings he made directly from the horse, some of which appear to have blood and viscera directly on them.

Nobody skilled enough could make plates for his book and he spent many years teaching himself to do that for his book produced in 1766- *The Anatomy of a Horse*.

Stubbs' anatomical drawings launched his career as a painter of thoroughbred horses for wealthy patrons. The famous painting of *Whistle Jacket* the prizewinning stallion owned by the Marquess of Rockingham is shown below:



Stubbs sketched the noisy menagerie in the Tower of London with caged bears, tigers, ostriches and a baboon and made paintings of animals kept by wealthy patrons including the first zebra to be seen in England given as a present to Queen Charlotte wife of King George III.

The painting also shown above is a rather morose looking rhinoceros -said to have been fond of slurping sweet wine. The rhinoceros now hangs in the Hunterian Museum, part of the Royal College of Surgeons at Lincoln's Inn Fields in London.

An exhibition of George Stubbs work in this the 300th anniversary of his birth and other contemporary artists entitled *beneath The Surface is being held is being held at...*

Wentworth House, Rotherham, South Yorkshire, S62 7TQ, until November.



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## Artist Brushes

Artist brushes come in various shapes, sizes, and materials, each designed to produce different effects and suit different painting techniques. Here's a detailed look at just a few different types of artist brushes:

### By Shape

#### Round Brush



Description: Brushes with a round or pointed tip.

Usage: Suitable for detailed work, lines, washes, and filling in small areas.

#### Flat Brush



Description: Brushes with a flat, rectangular tip.

Usage: Ideal for bold strokes, washes, filling large areas, and creating sharp edges.

#### Fan Brush



Description: Brushes with bristles spread out in a fan shape.

Usage: Used for blending, smoothing, creating textures like grass, fur, and clouds.

#### Angle Brush



Description: Brushes with angled, tapered edges.

Usage: Excellent for tight corners, curved strokes, and creating sharp, defined lines.

#### Rigger Brush



Description: Long, thin brushes with a pointed tip.

Usage: Ideal for fine lines, details, lettering, and long continuous strokes.

#### Mop Brush



Description:

Large, round brushes with soft, absorbent bristles.

Usage: Great for large washes, wetting surfaces, and blending.

#### Detail Brush



Description: Very small, fine-tipped brushes.

Usage: Used for intricate details, fine lines, and precision work.

## Art Fund

Art Fund (formerly the National Art Collections Fund) is an independent membership-based British charity which raises funds to aid the acquisition of artworks for the nation. It gives grants and acts as a channel for many gifts and bequests, as well as lobbying on behalf of museums and galleries and their users. It relies on members' subscriptions and public donations for funds and does not receive funding from the government or the National Lottery.

Do you have a National Art Pass?

This lets you enjoy free entry to hundreds of museums galleries and historic houses across the UK as well as 50% off major exhibitions.

Visit - [www.artfund.org](http://www.artfund.org)





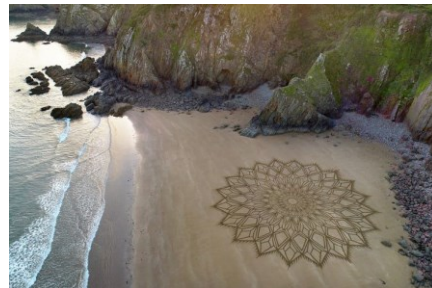
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## Land Art Sculptor Jon Foreman

How would you feel if hours of work you had created were destroyed by the weather or washed away by the tide, or even if people interfered with your work?

A creator of various styles of Land Art, Jon is ever in search of "different." Be it with stones or leaves, inland or on beaches. He has even created works in derelict environments using materials such as broken glass or ashes and general debris. The scale of his work varies massively; he may use stones or driftwood to make something small and minimal. Otherwise he may be seen drawing massive scale sand drawings up to 100 metres across.

His work is ephemeral in many differing ways; Most often the weather and immediate climate will make his work disappear (be blown down/washed away by the tide), and sometimes other people will interfere. This is all part of the creative process and has proven to benefit his work. Jon's practice is not just something he enjoys but it is also a therapy for him, an escape from the stresses of everyday life. Jon began his journey making Land Art/Sculpture while in college but he feels his creative play with materials and innovative ideas are something which started long before. Most of his work takes place in an already beautiful setting such as the Pembrokeshire coastline. Having grown up there he saw the beauty of the coastline and woodlands and made use of them by collaborating with nature itself.



Following the first issue of our newsletter we had some very complimentary emails including one from new member Duncan Mackay. Although originating in the north, Duncan has lived in the Henley area since 1981 but was excited to have had three pieces of recent artworks selected by curator Professor Michael Archer for the Summer Exhibition in the Redcar Contemporary Art Gallery back in his native Yorkshire. He was even more delighted that two of his three pieces sold on day one.

After a working career in environmental politics, and doing nice things like designating the Thames Path as a National Trail, and writing six books, Duncan decided to have a go at art. Since starting to show and sell in late 2022 on Instagram.

@nacnud\_yakcam\_art\_gallery, his sculptural practice has evolved aided by good advice from established artists such as Sarah Pye and Isabel Langtry. Encouraged by being shortlisted for both the 2023 and 2024 international Climate Change Creatives Prize and appreciative comments at his solo exhibition in Marianne McCaughey's Garden Gallery on the 2024.

Duncan's unique practice is melding the Tang dynasty Buddhist art form from China called gongshi (spirit stones), punked up with abandoned marine plastic fibres





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spat ashore by a vengeful Anthropocene ocean, mounted on weathered wood. For his 'pretty-dirty places' theme he mindfully beach-combs the shores of National Parks for plastics that sully our seas and water-sculpted stones that melt our hearts. "It is heart-warming to find people who want my works because they see beauty in them too".



## Simon Pink writes...

I'm excited to introduce Ralph Spearpoint, a talented framer I've been collaborating with. Ralph offers a fantastic selection of frames and mounts at very reasonable prices, as he operates from his garden studio, keeping overheads low.

Spearpoint Framing is typically open Monday to Friday from 9:30 AM to 12:00 PM, but it's best to call or email in advance to schedule an appointment. Ralph's studio is conveniently located in Reading near Prospect Park, with easy parking available on the nearby side streets.

For inquiries, you can reach Ralph at [enquiries@spearpointpictureframing.com](mailto:enquiries@spearpointpictureframing.com) or give him a call at 07932 467676. Please note, Ralph doesn't have a website.



## LEO FOUNDATION AWARD and PEAU d'ART

The HACG committee and all those who know her were absolutely delighted with the news that Dr Claire Higgins, our membership secretary, is the 2024 awardee of the Leo Foundation prize in recognition of her research to achieve scarless wound healing in human skin. In her spare (!) time Claire is a skin scientist running a research lab at Imperial College in London.

While in Lisbon, Portugal recently to collect her award and attend a dermatological research Conference Claire met Dr. Corinne Dechelette, vice president of the International Society of Iconodiagnosis (ISIS), who conduct retrospective medical analysis of artworks to identify clinical signs suggestive of medical disorders and diseases.

ISIS brings together doctors pharmacists and skin scientists who are interested in art and/or study art history. They have a "peau d'art", or "skin art", project which they would like HACG members to help them with. The goal of peau d'art is to draw up an inventory of works of art with dermatological anomalies (nevi, spots, wounds, melanoma, rosacea etc). While famous paintings have been extensively studied ISIS are convinced that the world's museums, whether local or national, house lesser known or even unknown works of art depicting various skin diseases and their goal is to collate these are works and use them for iconodiagnosis.

For their peau d'art project ISIS would like HACG members to identify works of art that may represent a skin disorder. If you are aware of such works, they would be grateful if you could provide a general photograph of the work, a closeup image of the pathological area and the corresponding caption. This information will enable them to carry out an in-depth analysis and propose a diagnosis including the pseudo-pathology. You can email Corinne directly ([peaurigami@gmail.com](mailto:peaurigami@gmail.com)) or alternatively contact Claire ([membershipHACG@gmail.com](mailto:membershipHACG@gmail.com)) with your images if you discover any on your next gallery trip.



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The example below is a by Domenico Ghirlandaio-Portrait of an Old Man and a Young Boy, which is in the Musee de Louvre in Paris.

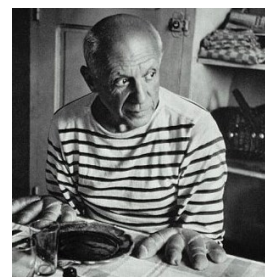
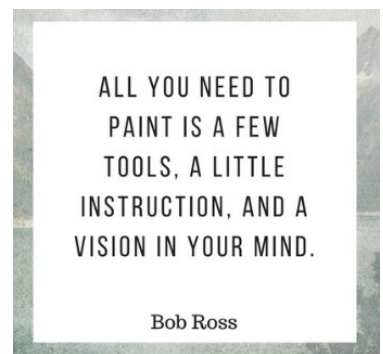
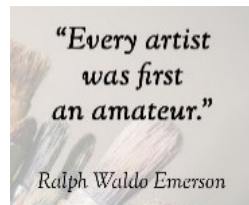
Iconodiagnosis is Rhinophyma



Claire is shown here collecting her award at the conference in Portugal. Please note that as a serendipitous coincidence given the location of the conference, Claire's dress pattern is similar to a Portuguese tile. Although not Portuguese we have a workshop coming up on October 16th on Iznik tiles which are Turkish.



Again, many congratulations on your award Claire and let's see if HACG members can help ISIS in the quest for medical paintings.



"Every child is an artist. The problem is how to remain an artist once we grow up"  
- Pablo Picasso