

This year, David Cotton joined our RGA Annual Review publishing team with new ideas to reach a wider audience of Reading University. John Pumfrey and Ksenija Krotin discussed the contents and chased the RGA members for articles and images. Ksenija did the page make-up, as usual, ready for printing and distribution. We hope that you will enjoy our summary of the old year and will have fresh ideas for the new one.



Chairman by Charles Burns

The University staff were marvellous, supporting Dr. Gill Hopper's wonderful welcome endorsed by Vice Chancellor Sir David Bell's warm words at the opening ceremony. The academic setting, historic buildings, beautiful grounds and summer weather were perfect. The space, studio layout and lighting, lecture and printing rooms, courtyard for musical arrival and finale, all could not be bettered.

For me, however, the teamwork of the RGA involved was the vital ingredient. From the group who followed our President Martin's initiative (Carole, Anthony and myself) and liaised with the University; to the Publicists (David, Martina and Ksenija); to the Hangers (Hilary, Jean, Richard, Sam and Patrick); to Clare, Lucy and Carole our Secretary and, of course, those who gave workshops and demonstrations plus all our Stewards ... we made a great team. If you were not among them do volunteer next time – it was exciting and rewarding! Details of the Show are given in the following contributions but do enjoy accounts of our day-to-day work over the Year. And please get involved - with Fridays and Tuesdays – with Outings and Workshops – with Review articles. You do not need to be a Councilor to be an influence on our artistic future.

John Pumfrey

CHAIRMAN'S LETTER 2014

Well! ... we did it! ...and if you didn't get to the September Show you missed a treat, as you will gather from the reports on the following pages.

My own display (of Big Draw work over past years) was of other peoples' work and so I am allowed to say that the quality of the RGA Artwork on display was possibly better than ever, without being immodest. I gave it the Title of 'Show' because it was more than an exhibition since the spaces and facilities in the Art Department of the London Road Campus allowed us to show off! To show off our history and our activities as well as display the work of our Members. Many had ties with the University as past students and tutors and it saw the very foundation of RGA over 80 years ago.



Merry Christmas
and a most creative New Year

Publicity matters

David Cotton

There has been a lot to publicise this year with our usual exhibitions and the amazing Summer Show. Press releases are now routinely sent and we have achieved some success especially with the Summer Show where we had articles and lots of photos in the local press plus top of the bill rating in What's On. Through Reading Borough Council we have our general information flyer in all of their outlets and we also used the same line to promote the Summer Show with a specific flyer. We were also in the What's On summer brochure, which they mail to many households in the Thames Valley. We have approached Parish and other local magazines and they will often include information about events but generally only if they are happening on their particular patch. Our chairman John was on Radio Berkshire and did a great job of promoting the Guild and the Summer Show prior to the event. My target is to get more Art Lovers, and hopefully therefore more buyers, to our exhibitions and to this end would like to establish a database of previous buyers and visitors to our exhibitions. Obviously we need to be aware of the database protection issues but I am sure that most art lovers would like to be advised when and where we have events.

RGA Informal Social Gathering

Lou Jessop

Although the RGA does not have the professed aim of being a social organisation, in my communications with new members several have expressed an interest in possible opportunities to meet other guild members. Aside from RGA Fridays, Earley Painters and Summer painting days the only occasion when members congregate in any number is at private views - many faces without names! - we share a common interest but have little opportunity to talk. Are there members who think informal gatherings; perhaps monthly coffee shop afternoons or pub/bar evenings (or both) would be a good idea? More importantly is there anyone who would be willing to organise such events i.e. finding suitable venues and letting people know dates, times etc.? To get an idea of numbers, would those who'd be interested in either attending or organising email me,

loujessop@mac.com

Lou Jessop. New Members Secretary

Your Website

Martina Hildebrandt

Visitor numbers to the RGA website have steadily increased over the last year, peaking with well over 800 recently during the September Show, as members and the public kept up to date. Apart from finding out what's going on with



the RGA, one of the most popular elements is the "Picture of the Month" section and individual artists' "Online Art Gallery" pages. For me this is the fun bit of being webmaster, as I look forward to seeing what image has been chosen, and the joy of informing the "chosen" artist. Many have said what an honour it is to have their work picked by fellow artists.

The Online Art Gallery has led to an exhibition for one member, friendship formed between others, and even a sale of work.

Sadly, the "Members What's On" section has been much underused. Popular in 2013 as an area where you can advertise for free your own exhibitions and events, in 2014 very little information was sent for inclusion.

The RGA website is your "tool", much of the content has come from your ideas, so if you have any suggestions or new ideas, or would like to be included in the "Online Art Gallery" or "Members' What's On" please contact Martina at

webmaster@rga-artists.org.uk

News from RGA Council

Subscription reminder

pay by day
1 January 2015

RGA Council warmly welcome all new members who have joined us since the last issue:

Kasha Leach, Trish Roberts, Jill Swale, Allan Samuels, Helen Westhrop, Sarah Scott, Mary Law, Charlotte Martin, Philip Carter, Shelagh Casebourne, Michael Norcross, Rosemary Harper, Nilima Rane, Rahel Peirce, Carolyn Beale, Fiona Webb, Rachel Jo Young, Christine Howell and Carol Roylance.

RGA Upgrading Carole Pembroke

During the first of the RGA Upgrading meetings held in March of this year, the following applicants were successfully upgraded: **Roberta Tetzner, Sam Knight and Salma Haque.**

This year RGA Council decided that an extra Upgrade meeting would be required due to the forth coming RGA exhibition to be held in September at the University of Reading. The extra meeting was arranged for the 9th July at Maiden Erlegh School, and the Upgrade Committee was delighted when seven Affiliate Members decided to apply: **Demi Lang, Diana King, Jill Pollock, Joan Morely, Lucy Oackley, Marcus Greenlaw and Yullya Lennon.**

Congratulations to all of the above applicants as everyone who applied was successful. I would also like to thank the Council Members who attended the evening. If you are an Affiliate Member I really would encourage you to apply to Upgrade, as you will then be able to exhibit in all future exhibitions. As proved during the RGA September Show at the University, it really is worth exhibiting as visitors came from far and wide. From the many positive comments received and the clear enjoyment of visitors to the Show, the diversity of submissions is the key to the growth and flourishing of the RGA in its 80th year and beyond.

So do come and join us as there is another Upgrading which will be held in February 2015. For successful applicants this will be just in time to submit entries for the spring exhibition to be held in Henley, in March!

I will be sending out further details regarding the February Upgrade meeting after Christmas.

Publicity of our events

Hilary Parkinson

The make or break of any successful exhibition is how many people we get through the door, after that the 'art' speaks for itself. It is vital that all members help us to get the word out. We send you fliers, so please make them work. Target all notice boards, trees, lampposts, bus stops, pubs, clubs and cafes, anywhere that neighbours, strangers and friends will see, and forward e-fliers to everyone you know, not just art lovers. Every bit helps.

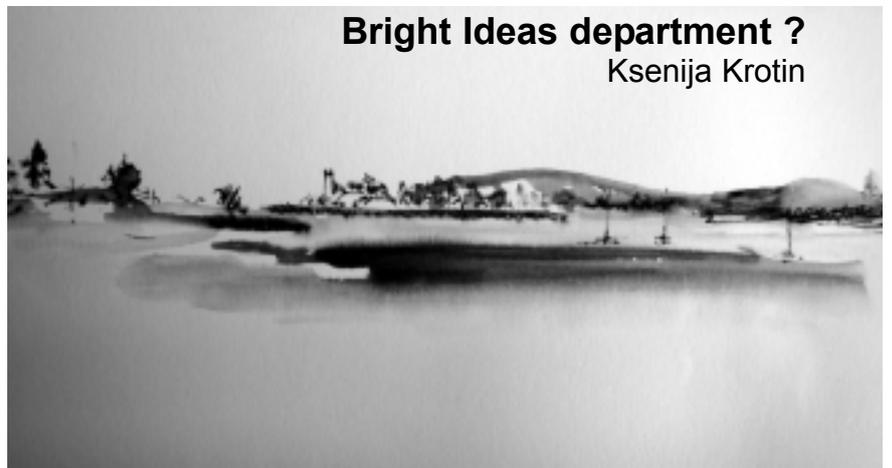
On the first page, our chairman called for fresh ideas for the new year. We have RGA Fridays, Tuesdays, Big Draw and Summer Painting Days, but how about an RGA Expedition ??? I am not suggesting Cairo, Paris or St. Petersburg, just a summer painting day a bit further afield. Not knowing the South of England well, I have been introduced to various places that have given me a great inspiration for my painting. All these I got to by public transport. Langstone between Havant & Hayling was a delightful day.

Bosham was where I learnt to appreciate the challenges of mud.

Chichester with its cathedral, butter cross and canal basin has a range of delights. Portsmouth & Southsea has history, sea, ships and shops ! All accesible by train and Plus Bus ticket, loos yes, car parking unknown ...

Bright Ideas department ?

Ksenija Krotin



RGA Fridays

Made in Earley was an Exhibition by RGA Fridays artists and silver jewellery students of Maiden Erlegh School. Another exhibition of the works done on RGA Fridays is planned for the next year.



RGA Fridays take place once a fortnight in the Autumn and Spring terms. The workshops give members and guests a chance to learn or develop their skills in different forms, and with different techniques. It is also a chance to meet up with other artists and friends.

Fridays events are a mix of tutored sessions focusing on a specific topic or medium, and more informal sessions working from a display created and led by one of our members with a theme that allows you to experiment in the media of your choice. For more information please see our website.





RGA Tuesdays, Earley Painters

Reds

Woodley Library, February 2014
An exhibition by Earley Painters

Creativity not Rationed by Clare Buchta

Every time I walk into the room that is used for the RGA Earley painters I am astounded by the displays that have been arranged for us to work from. This is often down to Hilary, who with flair and imagination creates a scene from her stores of interesting props. Jean and June also come up with fascinating topics to get our creative sides going. June's session on Collage using magazines was a particular favourite. Occasionally it's my turn to set this up and I do my best not to let the side down. Sitting in my car at the traffic lights in Twyford I spied an old set of scales in a Charity shop window. How interesting would they be to draw, I mused.

Next day I went in but alas not surprisingly, they had been sold. Wandering round the corner to the next Charity shop lo and behold an even better set of scales presented itself. I must say that the scales plus weights made a heavy load to lug back to the car. I wanted to make a display that would look back at the type of shop that might have used them, so a grocers in the 1950s came to mind. Rows of tins, fresh vegetables and bread and interesting old biscuit tins and an original OXO tin fitted the scene. Everyone tackled the shop in their own individual way, in charcoal, gouache, felt tip, watercolour or acrylic. I did one sketch along the lines of Andy Warhol's rows of tins and another in gouache and oil pastel, as in a poster. This is my interpretation of "The End of Rationing" (chocolate was included but consumed). RGA Earley Painters has a fascinating programme arranged from ideas from the participants and realised by the "team" of facilitators. A big thank you to all that make this group a continuing success. Find details on the RGA website.



In praise of Earley Painters Workshops by Jill Swale

I joined RGA around May this year and have really enjoyed the Tuesday afternoon sessions in Earley. On my first visit the display was of boxes and baskets, a topic which, as someone just learning to paint, I found quite challenging and I was grateful for the gentle advice and encouragement offered by Hilary towards the end. Next came Sweets Galore! A very colourful display was provided, inspiring me to create a bold acrylic piece and then a quick collage using bright tissue paper.

The amount of trouble the organisers go to in providing large and imaginative displays, big enough for up to about fifteen people to view effectively from different angles, is impressive. Either they have enormous collections of inspiring objects at home or they beg and borrow very successfully. This season so far we have enjoyed a plentiful display of groceries (End of Rationing), Something Yellow (another huge and impressive collection) and Architectural Collage. I particularly enjoyed the latter as June had created a book of collages herself which we could look through as inspiring models. She also showed us the book 'Colour' by David Hornung, which she used as a guide to chose tones in her early collages, before branching out in other directions. The whole session was very well prepared, with June supplying black paper and plentiful sources of colour for those who needed them.

One thing I particularly appreciate about Earley Painters is the rule of virtual silence, at least for the first hour. This contrasts dramatically with a Bracknell and Wokingham art class I attend, where the talk of illnesses and operations is both depressing and distracting. At RGA Tuesdays the level of concentration is much better, so that at the end of a session the amount of work members display, for each other's interest, is impressive. I find this viewing opportunity at the end of the session very interesting, as it can be inspiring to see different ways artists have tackled the same topic. The organisation of RGA Tuesdays is also very good. Though I enjoy it too much to forget to go, it is useful to have the email reminder of the theme and useful material to bring along. The venue is very convenient and suitable, and the faint background sound of small children's prattle at the adjacent playgroup is endearing. I can suggest just one minor improvement; it would be quite useful for the few novice painters like me if the leader of each session were to ask at the beginning if anyone needed guidance. Though it is clearly not a taught class, there might be less established members who occasionally would welcome some advice but are reluctant to ask or unsure who to address.

Small Works Sale

Reading Museum, 8 February 2014

This successful event was part of a range of activities and talks organised to celebrate the Reading Museum exhibition "Making Faces: Tudor to Modern".

RGA 84th Annual Exhibition Spring Greens

The Old Fire Station Gallery, Henley-on-Thames

RGA 84th Annual Exhibition was officially opened by the Mayor of Henley, Stefan Gawrysiak.

Marie Dyson Award

Marie Dyson led a group of members to expand the range of Guild activities in the early 1960s with long-lasting contributions and influence. After her untimely death in 1967, the generosity of her husband, Dr J. Dyson FRS and of her friends created this award which is given for a work of outstanding merit. The assessor for this year's Marie Dyson Award was Dr Gill Hopper, Head of Art, University of Reading.



Highly Commended 2014

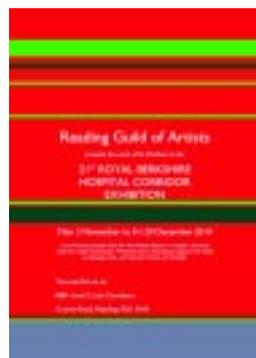
The Old Coach House, Oil by Elise Lynch
Shadows, Acrylic by Keith Marples
Chateau le Sury, Burgundy, Oil by Joan Sawdon-Smith

Commended 2014

Spring Greens, Acrylic by Gill Cheesman
Billy the Bull, Fired and decorated clay by Janet Walton
Floodplain, Pastel by Jenny Halstead

The Winner 2014 - The Ridgeway, oil by Lynda South

RGA 21st Royal Berkshire Hospital Exhibition



Thanks to the amazing team of RGA volunteers who assembled in the Royal Berks Hospital last Sunday, all ninety works handed in for exhibition were up on the corridor walls in record time, by the Eye Clinic, in the Link and South Entrance corridors



Dr Gill Hooper and Martin Andrews made it happen!



September Show

Carole Stephens
Exhibition Curator



Within the tranquillity of the University of Reading London Road Campus, RGA was back exhibiting in Reading with a most exciting September Show, marking the return to where it all began over 80 years ago. Utilising the Institute of Education Department, all aspects of the RGA's activities, past, present and future were on show, plus a varied Workshop Programme was on offer.



The September Show was officially opened by Vice Chancellor Sir David Bell, on Wednesday 3rd September 2014, in the presence of distinguished guest Martin Akehurst the Mayor of Henley and a huge crowd of Members and guests. The evening began with a talk by RGA President Martin Andrews on artist and founder of the RGA Allen Seaby, before the crowds were released into the main exhibition.

The show included a full exhibition of RGA members' work: paintings, drawings, sculpture, printmaking, textiles, ceramics and multi-media... plus examples of work produced throughout the last year at our RGA Fridays, Earley Painters and Summer Painting Days. The September Show also included an RGA History, which reflected our membership today with two early members, our founder and professional artist Allen Seaby, and amateur artist Albert Cooper. Our "gift shop" included books from the Two Rivers Press, and greeting cards and browsers meant that even those on a small budget could purchase a piece of art.



An RGA activities video presentation ran during the Exhibition and guest displays from the University's Postgraduate Certificate in Education Students, arjeea21, the University's Artist in Residence Petre Nikoloski occupied the second long gallery.



The response from Members was tremendous, so much so that there were nearly 300 pieces of work hung on the walls, and over 100 unframed "browsers" for our visitors to view or peruse, with a great variety of styles.

Visitor numbers were good, despite the "hard to find" University venue. Workshops held on the site during the exhibition were well attended. Grateful thanks to our enthusiastic workshop tutors and organisers for their hard work and commitment.

An enormous thanks to the volunteers who have, behind the scenes, done such an amazing job in planning, organising, hanging and running our previously untried but ultimately delightful September Show. And lastly thanks also to the University for letting us utilise these beautiful buildings.



Workshops at the RGA September Show

Anthony Wilder

The fantastic RGA September Show was not only about looking at art of all types shapes and sizes, but it was an opportunity for everyone to get involved in making art in a variety of ways. In her exhibition report our hardworking and inspirational Exhibition Secretary Carole Stephens wrote: "My intention was to have at least one workshop per day, for the duration of the show, to draw in a wider audience and also to showcase all the RGA activities." We managed to achieve this!



The tutors were drawn from amongst the Guild membership, save Artist/ Printmaker Bhajan Hunjan, herself an ex-Reading University student. The workshops began with two days of printmaking, comprising block-printing with Bhajan or screen printing with Chris Mercier. Then on the Saturday a day of Life Drawing with Jenny Halstead, as well as a Summer Painting session in the London Road Campus with Patrick Harte. On Sunday at midday, Jenny gave a talk on her 'Year as Artist in Residence at The Harris Garden' and on Monday Hilary Parkinson organised the first of her exciting Mother and Toddler Sessions. Anthony Wilder brought his painting group to the exhibition on Monday afternoon, and Clare Buchta and Hilary Parkinson ran an Early Painters Session on Tuesday. Richard Cave taught watercolour painting on Wednesday morning, KitYan Chong

an 'Erasemake' session (line drawing and erasing) on Thursday, followed by another Mother and Toddler session on Friday morning with Clare and Hilary supervising. I found that my group were hugely enthusiastic about the show. 9 of my regular students came along and enjoyed a structured tour round the exhibition, followed by the opportunity to choose one of the works on show which they found particularly interesting and then produce something of their own inspired by it. It was a particularly suitable exhibition for this exercise because the variety of art on show meant that students could get to grips with work which they might not normally have considered. A lot of thought provoking discussions took place that day and they are still talking about it weeks later! I think the RGA members and the wider community, owe a huge debt of gratitude to Carole, Hilary and Clare who put so much thought and effort into the show, and also to Martin Andrews whose inspiration floated the idea in the first place.



Jenny Halstead

A very successful day was enjoyed by 10 students working with a life model. We started by using charcoal for short poses to capture movement and form in a seated pose and in the afternoon we allowed time for colour work. The day finished with a critique and summing up. We skipped morning coffee and instead had a slightly longer lunch break which allowed time to view the exhibition, which everyone greatly enjoyed and expressed a hope that the RGA would be invited back next year as the space was so perfect for a large group exhibition

Chris Mercier MA RCA

One of the highlights of the RGA September Show being held at Reading University's London Road campus, was the chance to have exclusive access (generously offered to the Guild by Gill Hopper H.O.D), to the fantastic resources of the print room. It has two beautiful victorian relief presses, two etching presses, one stone litho press and a screen printing table with all the necessary accessories. Bhajan Hunjan and I ran two days of printmaking classes offering relief monoprinting and an introduction to screen printing. All materials were included and both of these courses were suitable for complete beginners, intermediate and skilled printmaking enthusiasts. Although the two days were not as well attended as we had hoped some excellent work was produced by those that came, ideas and skills were swapped and shared.



The Big Draw at RGA September Show

Patrick Harte



The Reading Guild of Artists' September Show 2014 brought exhibitors and visitors to one of Reading's most prestigious venues and also one of the most acclaimed seats of learning in the south of England, home to Reading University's Institute of Education, The London Road Campus.

How fortunate it was to have so much space at our disposal, to display some wonderful examples of The Guilds Big Draw events from previous years and The Summer Painting activities, which also has a long standing history of artwork conducted en plein air. The Big Draw display, erected by our esteemed chairman - John Pumfrey who has done much to promote the joys of drawing through this event and has encouraged participants of all ages and abilities. This annual event provided some excellent examples of work, gaining considerable praise from the many visitors who came to view the works during our ten day exhibition. The Summer Painting display on the adjacent wall also elicited some inspiring comments and no fewer than twenty three contacts signed up to receive details of our 2015 program. It was a privilege and honour to be part of this year's show in such an inspiring setting.

Thanks to all the summer painting contributors for permitting images of their works. We can only look forward with earnest anticipation to next years showing of our craft.....hopefully at the same location ?!

John Pumfrey



When Council met to discuss the title and content of our event at the University Martin and I opted for 'Show' because we felt we should take the opportunity for an active event incorporating more than just static display. Thus demonstrations, workshops, videos etc could be incorporated. Although performance art, as such, was not in mind, live music seemed a reasonable means of opening and closing a 'show'. So it was that the saxophone quartet 'Gazebo' and the jazz band 'Reedy Fusion' were invited to play. They had done so for the 2010 Big Draw at the Oracle.

So I would like to take this space to thank them for their unpaid contribution. I know they enjoyed the event and were gratified that visitors actually pulled up chairs to listen when the music was really just a welcome rather than a concert.

Summer Painting Days

Anne Viner

I always look forward to the RGA summer painting days and the opportunity to paint out of doors in some wonderful places, with the continuing thrill of trying to get to grips with the changing light and colours all around. If you haven't tried the experience yet, please do come and join us next time.

Many thanks to all our hosts for making us all so welcome and special thanks to Patrick Harte for setting up all the arrangements.



Shalford Farm House

As usual, John Pumfrey's garden at Hearn's House was full of beautiful vistas and exciting combinations of colours and shapes in the borders. I thoroughly enjoyed my day's sketching there on 31 May and came away with a few new plants [from those on sale for charity] for my own garden.



Hearn's House Garden

Saturday 21 June was a glorious summer day for painting at Shalford Farm House. The garden was full of colour but I couldn't resist the paddock with the sunlight spilling across the tops of the hogweed and pink and purple grasses against the dark shapes of the trees beyond.



Chalkhouse Green Farm

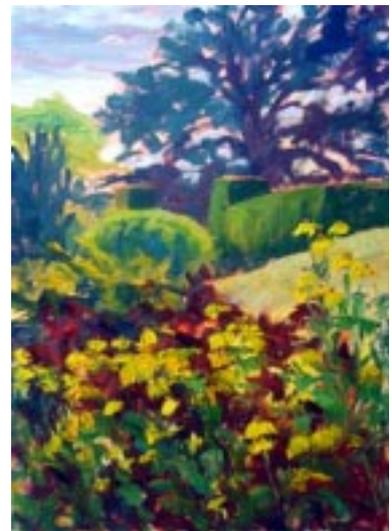
It was another splendid day out at Chalkhouse Green Farm on 12 July with fine weather and lots of scope for artists, with the gardens, farmhouse, barns and a variety of rare-breed animals. Once again I was taken with the vibrant yellows and oranges of courgettes and marigolds in the vegetable garden.



The afternoon ended with a display of the works done followed by tea and delicious scones with cream and damson jam, fruit cake and chocolate cake.



The grounds of Englefield House provide a great range of inspiration for drawing and painting, with panoramic views, woodland, magnificent specimen trees and shrubs, herbaceous borders packed with colour, in addition to all the architectural features. I was immediately attracted to the brilliant yellow of the tall rudbeckias lit up by the sunshine, set against a background of formal hedging. With a fine summer day ahead, it was a great chance to get stuck into an oil painting.



Englefield Gardens

Profile of a Silhouettist

John Pumfrey



Charles Burns is passionate about drawing. He does it mostly with scissors although his first class honours degree is in painting. In his view a brush, a pencil, a stylus and tablet, and scissors are all tools for drawing.

I first met Charles at his life-drawing sessions in his studio and learnt that, although his career began with pencil portraits at Covent Garden he moved on to silhouettes and off the street into corporate entertainment. This has



taken him all over the world and onto television. He has also had among his sitters Her Majesty the Queen, Bill Clinton, and ME! When he cut the C.E.O. of Toyota the cutting was on close-up camera projected on a screen for hundreds to watch live! In my recent conversation for this piece I ask him if this work is his whole professional activity. In fact I know that he lectures (I've been to one). But he has also written a book: "Mastering Silhouettes" (I have a copy of it); makes collages (one is shown here); he still paints (landscapes) and draws with his tablet (but purely for pleasure). He is currently making a film about cutting silhouettes and a visit to his website will give some insight (The Roving Artist) but it is still in post-production. When I ask Charles if there is anything else on the horizon (new media/subject/outlet he tells me that his career has always branched out unexpectedly.

Artists' Inbox



An Artist on an Archaeological Excavation

Jenny Halstead

This summer I spent nine weeks almost all of them in sunshine, at the invitation of Professor Mike Fulford (Archaeology), recording the very last excavation of the Silchester 'Town Life Project' undertaken by the University of Reading, before it had to be back-filled and returned to pasture land.

Insula IX had been excavated for 18 years, through Roman times down to the Iron Age and then down to basic geology. Insula III, previously excavated during the Victorian period, was re-exposed for just two years and this provided new interpretations of their findings.

I arrived at the site with sketchbook in hand, knowing very little about the process of Archaeology but keen to learn so that I could interpret and record. The Portakabins arrived, the marquees were erected and then came the porta-loos (for this was to be also a camping site). Tools, equipment, generators, furniture, archaeological data was unloaded, and water and IT connected. The students arrived for the six-week dig, the camp-site filled, the teaching began: and so did the social side in the evenings, and the grassy site was transformed into a lively, exciting and efficient 'village'.

New students and volunteers learned how to trowel and sieve, measure and record the data found, communicate to visitors, understand the science and the significance of the finds. I was amazed that something like 150 people were fed and watered at lunch time.

Then, on a particular day six weeks later, suddenly it was gone – as if the fair had left town. And a week later the JCBs and the diggers arrived and filled in



five thousand tons of soil. A few days on, and the farmer was seeding the grass.

My aim is and was to recreate those nine weeks in a book, Silchester – Life on the Dig, to be published by Two Rivers Press in Autumn 2015, alongside an exhibition of the paintings which I have done subsequently. These will be exhibited at The Old Fire Station Gallery, Henley, in October 2015. The exhibition will feature a 'Soundscape', and I very much hope that you will not only come to visit but will be stimulated to remember, or discover, that just 40cm below the grass and within those flint city walls there still lies a Roman town.

Word by RGA President

Martin Andrews



At the time of writing these notes it's not surprising that the September Show is still in the forefront of our minds – it was the most ambitious project for some years and the scale of it exceeded our expectations but so too did the quality of the work and the response from Members and the public alike. It was a great first September Show and it would be marvellous to think that it could be repeated and developed for many years to come. The space available was so liberating in that we were able to include large work and group things together – and also have the room to invite others to exhibit with the Guild and explore new mediums such as projection. We can build on the experience and sort out the teething problems that inevitably arose – so do give us feedback.

I would like to add my voice to John Pumfrey's in thanking all those involved and echo his comment that it was great teamwork. I will remember it for the sweat and tears but also the fun – getting involved was a joy and a great feeling to be part of something good happening in Reading – it was a wonderful chance to really get to know Members and I encourage you all to join in.

But let's not forget all the hard work and enthusiasm that carries on all the year round – the exhibitions, workshops, painting and drawing days – these are vital to the life of the Guild.

The September Show was also significant as it marked a return to the Guild's roots and an opportunity to renew the links between 'town and gown'.

The refurbished fine art studios on the London Road campus provided a wonderful exhibition space. It is appropriate that following the Guild's show, a major exhibition of the work of Professor Allen Seaby has been mounted by Reading Museum that celebrates the art of one of our founder members. It was Professor Allen Seaby who, together with William Smallcombe, set up the Guild in 1930 and became the first President, remaining an exhibiting member until his death in 1953. Seaby was a pioneering, innovative and inspirational man who rose to become a prominent artist, printmaker, teacher, author and illustrator. He is best known as an eminent wildlife artist, for his colour woodcuts and traditional Japanese printing methods. It is a fascinating and inspiring exhibition – so do try to see it.



The exhibition Allen Seaby
Art and Nature
is open until March 2015
at Reading Museum