



Our annual exhibition 19th to 29th May

The exhibition was a real success and a good many works were sold. David Eustace, our 2005 De Laszlo medal winner, made a much admired focus with his superb paintings. Many thanks to everyone who came and acted as stewards as they were greatly appreciated by the general public and by the other RBAs who came along each day.

The Candlelit Supper

The supper was held on 28th May 2005 marking the end of our 288th exhibition. It was very well attended by members and guests and was a most enjoyable evening. After an excellent buffet provided by Council members Romeo made a speech praising the success of the annual exhibition and congratulating prize winners on their awards. He also presented David Eustace with his De Laszlo Medal.

Congratulations to Charles Hardaker

Charles was elected the De Laszlo medal winner for 2006 and it will be a great pleasure to see a collection of his work at our next RBA exhibition.



'Open Door with a Red Jug' oil on board, 24"x24"

Debate at the RBA 'This House believes that the concept of progress is not essential to art'

The debate of 2004 hosted by the RBA and the Federation was very successful. This was followed by an equally successful debate in 2005 with an audience of over 300 on each occasion. We wish to continue this pattern for the future with the hope that it will establish itself as an annual event.

So far the debate seems to have highlighted and exposed grave weaknesses in the modernist argument. Listening to the sound recordings made of the event testifies to this fact. The time seems right for questioning all those assumptions that are the foundations of real controversy in the art world. Something new is emerging in the visual arts and art seems to be going through a period of renewal but even more so art criticism is having a new lease of life. This began with Tom Wolff's 'The Painted Word' published in the early 1970s and Giles Auty's 'The Art of Self Deception'. Since then there has been a growing body of enlightened and scholarly opinion against the basic concept underlying modernist ideologies. These would include Professor Roger Scruton, Julian Spaulding, Professor Peter Abbs, Michael Dailey and David Lee.

It seems that the theories qualifying modernism are acceptable only if they are not subjected to critical scrutiny. This steadily growing dissatisfaction with the worst aspects of modernism is even more advanced in the United States. It is not enough just to bin the worst aspects of modernism such as bodily fluids, toe nail clippings, canned faeces, sanitary towels and the like. There seems to be a growing need to go back to basics and ask simple questions. Perhaps we have lost sight of some simple truths and need to re-discover them, and to arrive at a better and truer definition of what art is and why we have it in the first place. What was acceptable in the 1960s and 70s now seems inadequate, old fashioned and just plain silly in the 21st century. Most people are fed up with the glitzy commercialism of the Turner Prize (The Duchamp Prize) and are happy to see honesty and intellectual integrity returning to the Visual Arts.

David Miller and myself were jointly responsible for the second debate. On behalf of David and myself I would like to thank Annabel Elton for her help throughout the planning. We would also like to thank John Deston for his help.

Peter Peterson

Alfred Daniels 'Everything conspired to make me a painter of pictures'

Alfred Daniels or Danny as we like to call him was born in Bow, London. Danny sees his career divided into three phases.

Phase one began in 1940 when he got a job in an advertising studio as a junior assistant at the age of 15. Earning one pound a week he had to do all the work himself as most of the staff were away at the war. He did the lettering, layout and the photo-retouching with little or no instruction, and he learned the importance of working to a deadline. Danny taught himself the rudiments of his craft by trial and error.

When the studio in Fetter Lane was bombed he moved to another in the Strand where Ernest Betts the Director, recognising a talent, advised him to go to Art School to learn to draw and ultimately on to the Royal College of Art as he had done. Danny was offered a scholarship to the Woolwich Polytechnic to study for the drawing exam and awarded a grant of ten shillings a week.



Danny by his prize winning painting in the 'Spirit of London' competition sponsored by the GLC, 1978. Purchased by the GLC.

Phase two started in 1941 at the Woolwich Polytechnic where owing to wartime shortages there were only two part-time tutors who were helpful but rarely seen. The course consisted of life drawing, architecture, perspective, anatomy and drawing from the cast. About this time, another important incident occurred when a friend of his Mother's asked him to paint a fire screen and gave him the paints and brushes. The result he says wasn't very good but it gave him the taste for painting which he did at weekends.

He did very well at the drawing exam and after seeing his weekend paintings the Head of the Art Department suggested he should apply for a place at the Royal College and he got in. But in 1943 the war intervened and Danny volunteered to be a wireless operator in the RAF. By 1946 he was in Germany teaching art to soon 'to be' demobbed airmen.

Phase three commenced in 1947 when Danny took up his place at the RCA. With high hopes of learning he was disappointed in the teaching which he found

to be sparse and out of touch. However two important things happened, first he was elected Social Secretary of the Students Common Room and secondly Robin Darwin took over as the new Principal and brought in younger staff: John Minton, Robert Buhler, Ruskin Spear, Julian Trevelyan, Edward Bawden and Colin Hayes.



'The Tatras' Alkyd oil, 48" x 36", 1980

Robin Darwin took a great interest in the activities of the Student Common Room and Danny became involved in both the Film and Theatre Societies and ran the weekend hops on Saturday nights which were extremely popular. He introduced all the best jazz bands in London at the time, including Mick Mulligan, Crane River, Humphrey Lyttleton and George Melly. Given a fifty pound honorarium he was able to join a group of students who were going to Italy for a month to study classical painting. He travelled to Florence, Venice, Ravenna, Sienna, Assisi and Rome, and the murals and cassoni paintings he saw were a revelation to him, and just what he needed.

With a purpose in view and gaining his diploma with a first, Danny joined the mural school as a post graduate student for a further year.



Panel 1/5, Hammersmith Murals. Designed by Danny 1951-52 while at the RCA. Painted in situ by Danny and John Titchell 1953

In studying the Quattrocento painters Danny had realised that nearly everything relied on geometric principals and from Margot, his wife, he had learned the importance of preparation. When he was asked

by his Tutor Ruskin Spear to design three panels for the new Hammersmith Town Hall in the 50s he felt his career had begun. The panels were 20 ft high by 13 ft across and he was ably assisted by his fellow student John Titchell (1926-1998).

Danny has painted numerous commissions and won many prizes, the first of which was the Knapping prize awarded by the RBA in 1953. In 1990 he was awarded the prestigious de Laszlo medal.

Peter Kelly 'Autumn in Venice'

Peter has a large exhibition of some 40 oil paintings on show at John Adams Fine Art from 1st to 15th November.

Inspired by Venice in autumn and winter when the city, shrouded in mist, looks at its most melancholic, Peter has chosen views not usually seen by the casual tourist. His beautiful paintings draw on the influence of Vilhelm Hammershoi and the lovely works by Vermeer.

Peter's interiors and cityscapes are characterised by an exquisite mastery of light and a perfect touch for colour. Eerily dark in some, bathed in bright light in others they are all imbued with a unique touch of mystery.



'Riva degli Shiovoni at Dawn' oil on canvas, 13½"x 18½"

Megan Di Girolamo

The director of the Albemarle Gallery was recently walking past The Gallery in Cork Street and was very much taken by Megan's two pieces of sculpture displayed in the window during the recent Society of Portrait Sculptors exhibition. He subsequently invited Megan to a meeting and has taken her on as one of the gallery artists. Members who visited the RA summer exhibition will undoubtedly have noticed Megan's 'Dreamers' which has been purchased by a Swiss/Italian collector. This piece was also singled out by a distinguished art historian as one of the outstanding exhibits of the exhibition.

He taught part-time at the RCA, at Hornsey College of Art and at Sir John Cass and has advised and demonstrated for Winsor & Newton. Articles have been published about him and there have been four books on painting and drawing and on Acrylic and Alkyd paints. He was elected to the Royal Watercolour Society in 1973 and to the RBA in 1983.

Guy Portelli

This year I have made a concerted effort in the American market, showing with the Robert Bowman Gallery in Miami, Chicago and Aspen and although sales are down it is always nice to have an excuse to travel and promote my book 'Modern British Sculptors' to a wider audience.

The art fairs, particularly in London, seem tired and lacking new ideas, so I suggested to Robert Bowman that we looked for other openings in order to reach a wider audience and the boat shows in London and Southampton seemed to be possible alternatives. The shows are in reality about lifestyle and have attendance figures of 230,000 and an average spend in excess of £10,000. Attracting a new client base we hope to make them an ongoing event and a great success. I hear that the boat show in Antigua is worth going to!!

On the commissions front I have been working with a local school to create a sculpture for a new extension and also designing a piece for Tadworth Children's Hospital for completion next spring. The sculpture for Kids project was a big success this year and exhibited with the Royal Society of British Sculptors, and in general sculpture seems to be on the up with many more galleries showing pieces at the shows.

Guy Portelli

Juliette Palmer

Juliette showed work earlier this year at the Obsidian Gallery, Stoke Mandeville and also with the Bucks Art Society in April at the same Gallery. From May to July Juliette had two paintings in the Chiltern Society 40th Anniversary Exhibition at the Aylesbury County Museum Art Gallery and over the last two weeks of June participated in the Bucks open studio scheme. From June to July Juliette showed two paintings at the RWS open exhibition at the Bankside Gallery.

Christopher Hall

Christopher will be sharing an exhibition with the artist Mary Mabbutt at the Cedar House Gallery, High Street, Ripley from 12th to 26th November. He is also showing at the Russell Gallery in September.

Jon Pryke

Three early works by Jon Pryke showing Ipswich life in the early sixties have been put on display in Christchurch Mansion, Ipswich. Bought by the Council they now hang alongside paintings by Constable and Gainsborough in their permanent collection. Two are of the Ipswich Jazz Club which used to be held during the winter months in the Old St. Matthew's Baths Hall and the third, illustrated below, is a view from the Art School where Jon was a student.



'George Street, Ipswich' 1960 Gouache 14"x20"

Moving to London to study Typographic Design, Jon gave no further thought to those early days, although in the intervening forty years he had gradually switched back from design to his first love, painting.

About 5 years ago by chance he met Heather Ling, who was a fellow student from his art school days, and was reunited with the paintings. Heather having returned to college to teach an evening course during the late '70s had seen his work in a waste paper bin along with chocolate wrappers, etc. She retrieved the paintings and stowed them in her studio.

Both Heather and Jon, who have problems with their eyesight, agreed that the proceeds should go to 'Fight for Sight' and the Friends of the Ipswich Museum.

As Jon says 'Never throw old paintings away as, given time, they may become historical documents!'

Artpower for Future Hope

The exhibition at HSBC Docklands in April was a huge success, resulting in almost £30,000 being raised for Future Hope, the charity supporting the street children of Calcutta. A big thank you to all who contributed work for this exhibition.

Nick Tidnam and Ravinder Kalsi

Tom Wanless

In April Tom had a successful show of 36 paintings at the Russell Gallery (Putney). He also exhibited in the Leeds Art Fair.

Tom's painting of Mt Kenya 'Approach to the Summit' in this year's RBA Exhibition was photographed by a calendar producer in arrangement with the FBA. A fee has been agreed and permission has been given to publish.

The editorial staff of the 'International Artist' after seeing Tom's web site (www.t.b.wanless.btinternet.co.uk) approached him with an offer of an eight page article featuring a selection of his palette knife paintings. The article will be in the next issue of the magazine i.e. Issue 45 October/November.

Tom will be exhibiting, along with 24 other invited professional artists, in the prestigious Ripon Cathedral Exhibition during September and with the ROI at the Patchings Art Centre during this period.

Currently, his work can be seen at the Red Rag Gallery (Stow-on-the-Wold), the Russell Gallery (Putney), the Blake Gallery (York) and the Zillah Bell Gallery (Thirsk).



'Harbour Lights (Penzance)' oil on board, 12"x 16"

Nick Tidnam

Nick will have paintings in a mixed exhibition at the Edinburgh Arts Club which runs for two weeks from 16th September.

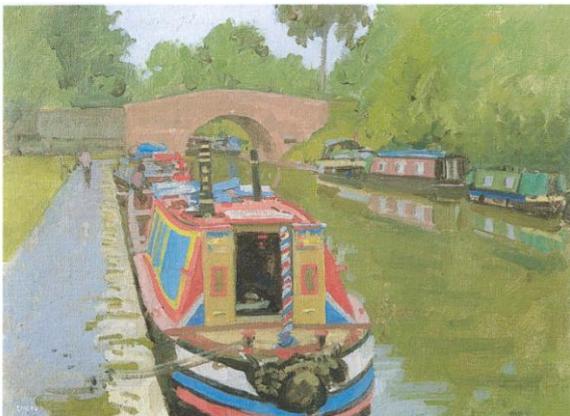
William Selby

The prolific William Selby held another one-man exhibition at the Adam Gallery in Cork Street, London in early April. His abstract paintings were nicely arranged in the gallery and with the richness of colour of each work provided a delight to all who attended.

Ronald Morgan

Christopher Miers "A brush with the Pewsey Wharf Boat Club"

Members may have noticed the painting in this year's RBA exhibition with the title 'Narrowboats at Pewsey Wharf'. My own boat is a sort of fibreglass equivalent, and I keep it at the Pewsey Wharf Boat Club moorings just beyond the bridge in the painting.



'Narrowboats at Pewsey Wharf' oil, 12"x16"

One day, early in the summer, I set off on foot along the moorings. On the way I passed by a family preparing a barbecue. The youngest member of the family, a boy, was fishing. I crossed the canal bridge, set up my easel and set to work. The painting was coming along rather well, I thought. Then, "crash" went the easel and "plop" went the paints into the canal. I dashed round to the nearest boat on the club moorings to get help. A kindly member brought a net and we fished out the brushes and most of the tubes of paint. I finished the painting and packed up. All was well except that, when I came to check the brushes, one was missing.

Later in the evening I joined club members around the fireside and introduced myself to the grandmother who had been preparing the barbecue while the youngest member fished. I explained that I was a painter and had bought my boat as a sort of floating studio, and that I had been painting on the towpath that afternoon.

"Would you by any chance have lost a paintbrush?" she said, "My grandson didn't catch any fish this afternoon, but he caught a brush; it's with his gear on the boat".

Christopher Miers

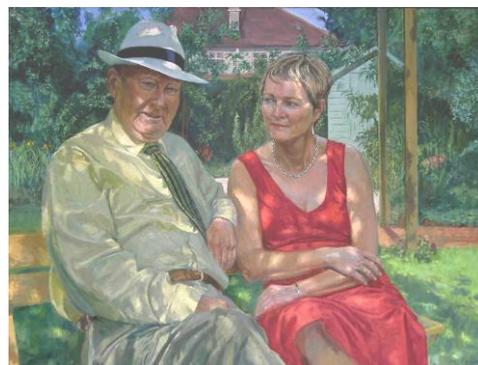
Arthur Lockwood



Viewers of the episode on the Midlands in the BBC Series 'A Picture of Britain' may have been surprised to see one of our members, Arthur Lockwood, interviewed by David Dimbleby in front of large lumps of industrial slag followed by showing some of his paintings of factories. In the series David Dimbleby travelled round Britain to find out how artists have been inspired by the different kinds of landscapes they visited or lived in, to paint, write poetry or compose music.

Arthur's interview followed on from another Midland artist, Edwin Butler Bayliss who painted blast furnaces and smouldering slag heaps round Wolverhampton in the early 20th century. To see work by this largely unknown artist, David Dimbleby went into the basement of Wolverhampton Art Gallery where Bayliss' paintings are kept in store!

David Miller



'Len and Janet' oil on canvas, 28"x 36"

David had the above double portrait in this year's Portrait Society exhibition at the Mall Galleries. Completed in oil, with as little medium as possible for a mat finish, David painted it in the mornings in the garden over a period of one and a half months, taking roughly ten sittings. Luckily, he adds, the weather was mostly fine and it was possible to paint the dappled light as it fell across the two sitters.

Philip De Laszlo (1869–1937) an article by Leigh Parry

Instalment 1: Beginnings.

He was born on 30th April 1869 'in humble circumstances in Budapest.' There were two older sisters Szerena and Rosa both of whom in later life he was able to help financially. After him came his brother Marczi and another sister Pauline. Four younger brothers all died young. His father who ran 'a small business' is described as hard and selfish, taking little part in the upbringing of the family and certainly failing entirely to have any interest or understanding with regard to Philip's early talent for drawing and later for painting. Sympathy, understanding and encouragement in this respect came from his mother of whom he writes most appreciatively. Encouragement and help in childhood days came also from mother's brother Uncle Philip, who was a Doctor. It was he who gave young 10 year old Philip the entrance money to enable him to go to an exhibition to view the work of a fellow countryman of international reputation whose painting 'Christ before Pilate' was on show in Budapest. "I trembled before the greatness of the work" he wrote "Child as I was I could not fully understand it, yet I felt it's artistic worth with my whole being. I felt that the most important thing for me was to follow the urge which had always been in my heart and to occupy myself with painting and drawing."



Zach Felician 1896. Soft pencil on buff paper, 10¼ x 13¼.

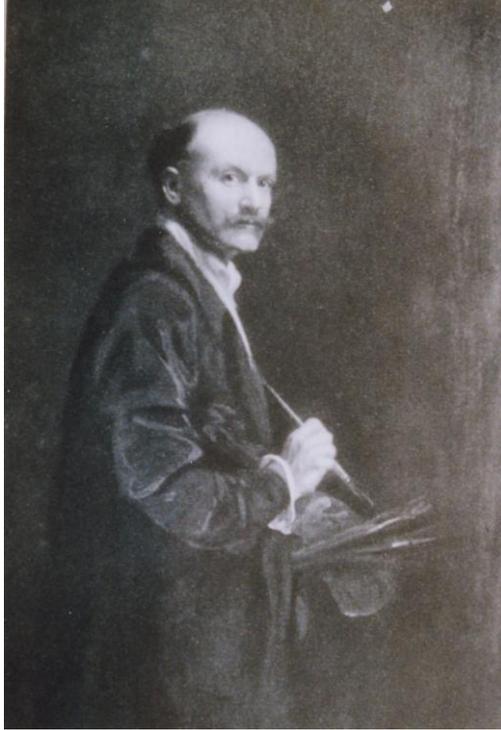
Shortly after this, having been one of a crowd of children taken on as extras at 'The People's Theatre' he was so impressed by the painted scenery that, unknown to his father, he persuaded his mother to accompany him to seek an apprenticeship under the celebrated scene painter to the Theatre. After eight months there, when the scene painter asked him to be a go-between letter carrier to one of his several lady friends young Philip's principles took over, he refused and left. Once again with his mother at his side he took the plunge and applied to one of the foremost scene painters at the Royal Opera House in Budapest and got taken on. But here one of the other students took a dislike to him, rallied his friends against Philip, and bullied him until he left. He met a similar fate at yet another apprenticeship with an

architectural sculptor to whom he had been introduced by his Uncle Philip. It seems that he had no difficulty in impressing and pleasing his employers/teachers but fell foul of his peers through jealousy. Perhaps with the former it is already the beginnings of that personal ease and charm of manner which seems to have been with him in his later dealings with so many noble and royal patrons, coupled with his natural talent and dedication to hard work at all costs. Maybe it is the latter which his young peers in early days could not accept. This happened yet again when his mother had introduced him to a porcelain painter with whom he was making good progress outstripping the other older apprentices. He was again beaten up.

Still determined to be a painter his break came with a fourth apprenticeship. This time it was to a sign painter who employed an old and impoverished artist to turn out portraits on sign boards copied from photographs. At the close of one day Philip took the photograph and a canvas home overnight, drew the picture in black chalk and showed it to the old artist next day. The artist was so impressed he advised Philip to seek employment with a better photographer where he would earn better money and at the same time to attend an Art School. Armed with a letter of introduction from the old artist he obtained a three years' contract with Sandor Strelisky, one of the oldest and best known photographers in Budapest. His work there was to tint photographs with watercolour.

He remarks that it is interesting that some of the nobility whose photographs he was now colouring would later become sitters for his official portraits for the Hungarian National Gallery. Meanwhile he writes "At Strelisky's studio I was able for the first time to devote myself to studying the art of drawing." Hitherto in all his previous apprenticeships he had been as much a scrubber, cleaner, tea maker and runner of errands. He was earning more and "I was able to be of real assistance to my mother" he writes. His next step forward was the following year 1884 when at the age of 15 he drew the head of Count Eugen Zichy in charcoal which he framed with money from his Uncle Philip. Accompanied by his mother he took it to show the Count who was evidently impressed enough to give Philip an introduction to Dr John Videky the Director of the School of Arts and Crafts. Philip records that the drawing was exhibited in the leading book shop in Pest, found a buyer and "this was my first step in getting away from photography to serious art." He was allowed to visit the School on Sunday mornings and two evenings a week while he continued to work at Strelisky's studio. After a year Strelisky released him to go also on one weekday morning in addition. "Despite the few hours at my disposal, I tried to be the best of the pupils" he writes. "To free myself from the monotony of my daily work I spent all my spare time drawing and

began to use colours". After a year when he was 16 he was asked by Dr Videky if he would attend every evening after hours from eight until ten and work alone doing drawings of the life size casts of the Greek and Roman Sculptures. Dr Videky who supported Philip's passion for art wanted these to exhibit as examples of his students' work in the first Hungarian National Exhibition which would be held in May 1885.



'Self portrait' 1911. Oil on canvas, 48 x 34" Uffizi Gallery, Florence.

The organizer of the Exhibition was another Count Zichy – Count John Zichy. Strelisky gave Philip a good photograph of him from which he made a portrait drawing, showed it to the Count who gave him permission to have it put in the window of Grills' Bookshop. Philip records "Count Zichy bought it and the showing of the portrait brought me my first commissions."

The opening day of the National Exhibition was attended by the King of Hungary and his Ministers. 'Videky received the praise and Philip had received the encouragement he needed to free himself from the pressure of the photographic work'. His work had now been seen by the most influential in the land and the Director of the School was so well pleased that he suggested Philip should try to get into the Academy of Arts. That however ranked educationally on a par with the University and Philip was in that respect far below the required standard.

Nevertheless armed with a letter of introduction from Dr Videky and accompanied by his helpful Uncle once again, Philip presented himself for interview with the President of the Academy, Dr Gustav Kelety, who received them 'very coolly' and with the disheartening statement that he was obliged to adhere to the rules 'that every student should hold the necessary Certificate of Education.' He did however offer Philip an appointment for the next day to take some drawings.

ACKNOWLEDGEMENT: I am most grateful to the de Laszlo Trust for advice and help, for permission to use photographic reproductions from the Exhibition Catalogue and to quote from Philip de Laszlo's memoirs. L.P

Julian and Miranda Halsby

Julian and Miranda recently moved to:
 Old Hall, 101 Newland,
 Sherborne, Dorset, DT9 3DU
 Telephone number: 01935 812177
 email: halsby2000@yahoo.com



Old Hall is a Grade 2 medieval hall house near to the centre of Sherborne. The roof timbers have been ring dated to 1296, but the stone facade is early 17th century and there are 18th century additions and outbuildings. Julian and Miranda have valuable experience from running a successful gallery in the 80s and look forward to establishing a new venue to be called 'Newlands Gallery' in the stables which have previously been converted into a 750 sq ft exhibition space. They plan to run 3-4 exhibitions a year of contemporary representational painting, prints and sculpture.

Ronald Morgan

Ronald will be showing work with the Small Paintings Group at the Cedar House Gallery, Ripley in Surrey, The Exhibition will begin on Friday the 30th September with a Private View and continue to 15th October. He also has work included in Langham Fine Art in Suffolk.

Guest Speaker: CAV Romeo Di Girolamo

In April, the Society was delighted to welcome as guest speaker Cav. Romeo Di Girolamo, President of the Royal Society of British Artists. The room was full to capacity, all eager to learn from this influential artist. We were not disappointed for as the evening progressed his enthusiasm and commitment to art and art education was obvious to all. For in addition to Romeo's success as a painter he has had a distinguished career in Art and Design Education not only in the Secondary sector but as Head of Amersham School of Art and Design.

Romeo came with his family to England from Italy at a very early age. Initially he did not speak English and so used his considerable drawing skills as a method of communication. Romeo rose to the challenge before him and realized that it was necessary to try harder than his contemporaries in order to succeed. His achievements were remarkable not only in art but in athletics, boxing and football.

Romeo has taken an active interest in art education, his main concern being its general decline over the past three decades especially at University level. Not content with merely observing this phenomena he has addressed his concern by raising money and launching Art Degree courses emphasising the old established methods of providing the students with the basic grammar of art with its emphasis on drawing skills; something which is largely absent from university courses today. His current projects include a Junior Academy in Eastbourne believing as he does that creativity should be encouraged from an early age.

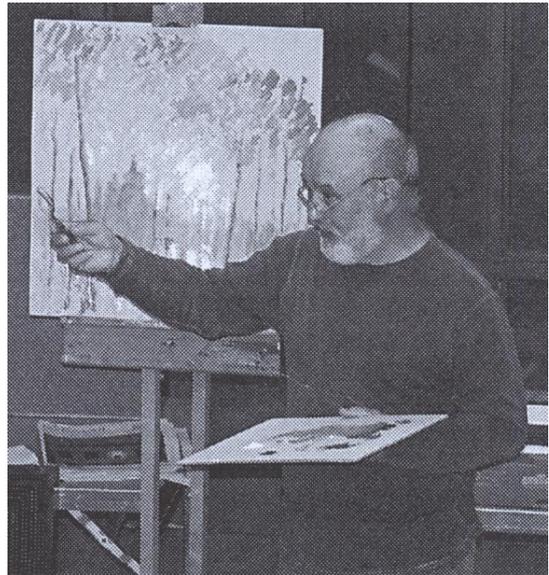
From such a challenging beginning Romeo has now attained the highly prestigious position of President of the Royal Society of British Artists and in 1978 he was also awarded the title of Cavaliere by the Italian Government (the equivalent of a Knighthood in Britain) for outstanding achievements.

For the demonstration Romeo had prepared a sheet of plywood, primed with an off-white wood primer. The medium for this demonstration was water soluble oil paints which were comparatively new to Romeo and he had found, much to his surprise, that they behaved in an identical manner to conventional oils, the advantage being of course their convenience; water replacing turps as a mixing medium.

The subject chosen was a Venetian scene and using the golden section to determine the composition he began by laying in a horizontal line of buildings floating between water and sky, using a series of vertical strokes. Strong lines of mooring posts were then added together with the sun which features in

much of Romeo's work. Having established the composition to his satisfaction, using a palette knife he began vigorously to build the image.

Although Romeo's painting was an absolute riot of colour, he stated that by inclination, he was a 'tonal painter' working within a particular colour range at any one time. He liked to mix his paints thoroughly to achieve the careful juxtaposition of colour that was to produce the overall luminosity. Using this method, the choice of ground colour was important, however, it was possible to rectify an unsympathetic ground colour by applying an overall glaze at the final stage.



Many of the pictures that Romeo had brought with him were heavily textured. Among the materials used were sand and cement mixed with a primer. The heavier the texture the lighter the colour was applied and in many instances was simply washed across the surface. A heavily applied paint would have merely cancelled out the underlying texture.

Romeo usually mixed his colours on a palette that corresponded to his working surface. In this way he could readily establish harmonious colour relationships. Paint remaining on his palette was not to be wasted or stored but immediately transformed into another small study, which having taken his larger painting as far as he wished to that evening, he proceeded to amaze us all by doing.

Fired with enthusiasm and with new insights we felt we had not only enjoyed the company of a fine artist but had made a new friend and hope this will not be our only meeting with this remarkable man.

From an article by Margaret Jarvis in the July issue of the Wolverhampton Society of Artists newsletter called the 'Limner'

Gallery News

ART IN ACTION, Waterperry House, Nr. Wheatley, Oxon, from 14th to 17th July

Was a great success for our RBAs who were demonstrating this year: Judith Gardner, Tom Coates, Cheryl Culver, Charles Hardaker, George Large, Jacqueline Rizvi and Richard Sorrell.

HENLEY FESTIVAL, 6th to 9th July

Work by the RBA was very well received at this years festival and they would like to invite the society to show again next year (2006). Would members please let Anthony Southwell know **by the end of October** if they would like to be included.

CEDAR HOUSE GALLERY,

High Street, Ripley, Surrey.

RBAs who are also members of the Small Paintings Group will have their work shown from 1st to 15th October.

GEEDON GALLERY, Fingerlinghoe, Essex.

Work featuring members of the RBA and the NEAC from 8th – 23rd October.

RUSSELL GALLERY, 12 Lower Richmond Road, London, from September 15th - October 8th.

Selection of RBAs including paintings by Alexander Lumley, Alfred Daniels, Andy Wood, Romeo di Girolamo, Selina di Girolamo, Valerie Warren, David Eustace, John Martin, Peter Kelly, Barbara Richardson and Christopher Hall.

LANGHAM FINE ART, Hillwatering, Langham, Bury St. Edmunds.

Will have their autumn exhibition 2005 from 24th to 29th September.

Members of the RBA showing work there will be Judith Gardner, Pamela Kay, Charles Hardaker, Peter Kelly, Alex Lumley, Christopher Miers, Ronald Morgan, Guy Portelli, Barbara Richardson and Margaret Thomas.

RED RAG GALLERY, Stow on the Wold.

RBAs will be showing work in their Christmas exhibition.

New website for the RBA

With regard to the letter from 'Creating Reality', giving details of the above, could I remind Members with web sites to email their web address to mail@the-rba.org.uk or call Dom on 020 8342 8531.

It is however possible for those without a web site to have their work included and the letter also outlines the necessary Instructions.

Patrons Event – Open Studios

There is a list available on request of RBA members who have agreed to open their studios for visits by Patrons.

We regret to announce the death of

ROBERT PALMER Senior Member RBA and Hon.Member of the ROI.

CLIVE MADGWICK, RBA, UA, PS.

Educated at Epsom College and London University, Clive was a Suffolk artist and painter of landscapes, figures and sporting scenes. He died after a short illness on the 28th July.

Prize Winners at the RBA Open Exhibition 2005

Astor College for Arts Award	Carole Hubble	Northbrook College Award	Nick Tidnam
Artist Magazine Award	Steven Outram	Ricoh UK Award	College Prize
Aylesbury College Award	Christopher Miers	UBS Awards	Judith Gardner Barbara Richardson Peter Kelly Jack Millar Romeo De Girolamo
Creating Reality Prizes	Lincoln Taber Selina di Girolamo		John Sprakes David Eustace Richard Sorrell Guy Portelli Arthur Lockwood
Davidson Award (oil painting)	Anthony Yates		
Daler-Rowney Painting Award	David Sawyer Andrew Macara		
David Wolfers Memorial Prize	Not known	Sir William Ramsay School Prize	Steven Outram
De Laszlo Award	Charles Hardaker	St.Cuthberts Mill Award	Mike Grey-Jones
Edward Wesson Award (Watercolour)	Stuart Robertson	The Survivall Memorial Award	Arthur Lockwood
Elizabeth Frink School of Sculpture Award	Not awarded	Winsor & Newton Painting Award	John Martin
Fabbrica Prize	Not awarded	Woodhay Gallery Award	Not awarded
Gerstaecker – Great Art UK Prize	College Prize		
Gordon Huson Memorial Prize	Emma Wesley		
G.Vivis Memorial Award	Selina di Girolamo		
Marianne Von Werther Memorial Award	Student		

Newly elected to the RBA

Anthony Yates RBA RBSA

Dates for your diary

Christmas buffet lunch will be held on Friday 9th December this year

Receiving days for our 2006 RBA exhibition 24th and 25th March

Private View will be on Wednesday 17th and the show will be open to the public from 18th to Sunday 28th May when on the last day our AGM will be held.

Henley Festival 2006

Would members please let Anthony Southwell know **by the end of October** if they would like to be included.

Many thanks for all the items received for this newsletter. I should be most grateful for any news you may have for the spring issue, which is planned for **March**. **Please note that they should be received before the last day of January 2006.**

**Please contact me at: Barbara Richardson, 71 Engadine Street, London, SW18 5BZ
Telephone: 020 8870 9605 Email: barbara.richardson@btconnect.com**