



Royal Society of British Artists

www.the-rba.org.uk

John Martin

Congratulations to John on being elected our 2007 de Laszlo medal winner, it will be a pleasure to see a selection of his paintings on show at our next RBA exhibition.

John shows with Island Fine Arts and the Red Rag Gallery and will be having a featured artist exhibition at Milne & Moller, 35 Colville Terrace, London W11. He had a ten page article in the June/July 2005 issue of the International Artist Magazine.



'Summer Patio', oil on canvas 20" x 18". John Martin

Candlelit Supper at the RBA May 27th

The candlelit supper took place on the last Saturday of our annual exhibition. This year the food was provided by professional caterers and there were many delicious Italian dishes. The event was very well supported by members and their guests, gallery owners, sponsors and new exhibitors, with over 80 attending in all. Some prizes were handed out and it was announced that Christopher Hall will receive this years Astor College for the Arts Award which is awarded for Service to the Society. It was a most enjoyable evening.

Judith Gardner

Our 2006 Annual Exhibition

The standard of work from members and non members was extremely high and not surprisingly resulted in one of the most encouraging exhibitions in recent years and considered by many to be one of the best held at the Mall Galleries. The private view was well attended and got off to a good start with an excellent official opening by Damon de Laszlo who was accompanied by his charming wife Sandra.

The worry each year is to hope sufficient sales are made to cover the rent and expenses. I am pleased to report that both objectives have once again been met. Indeed a modest surplus was made. It could however have been even better had UBS not withdrawn the £10,000 sponsorship and cancelled the corporate evening which last year resulted in £16,000 worth of sales prior to the opening of the exhibition. I have been asked for the reason why the sponsorship was withdrawn. All I am prepared to say is we only have ourselves to blame.

The candlelit supper also turned out to be a great success and I am sure that all those who attended would join me in congratulating our hard working Hon Secretary Judith Gardner for organizing the event.

Equally well attended was the opening of the fourth children's exhibition which this year was open to all secondary schools in the country. The standard of work was the best yet and attracted favourable comments from our members, visitors and official bodies including members of the Arts Council.

Following the recent election for the Presidency and Vice Presidency, I would like to thank all members for voting, particularly those who voted for me. I assure the entire membership that the officers, council and I will continue to do our best for the society. I would like to record my thanks to Anthony Southwell who despite his ill health has been very supportive throughout his Vice Presidency. I congratulate his successor James Horton and look forward to working with him.

Romeo di Girolamo

Newly elected to the RBA

CONGRATULATIONS TO:

Martin Baldwin
Michael Grey-Jones
Caroline McAdam Clark
Christopher Myers
Dorothy Southern
Terry Watts

RBA Turning Point Debate - 25th May.

The motion this year was “This house believes that it is the function of art to be challenging”

With Josie Appleton of 'Spiked on Line' in the chair, the speakers for the motion were J.J Charlesworth, critic and writer for modern art magazines, and Stewart Home. Opposing were the distinguished art critic and author Edward Lucie-Smith and David Lee Editor of the Jackdaw magazine.

Those speaking for the motion failed to put forward a coherent argument or provide much evidence that was not subjective, whilst those against put a very strong case during the first hour. During the second hour the debate was opened to the floor and many useful points were put forward by speakers who were mainly opposing the motion.

A vote was taken at the beginning of the debate using special coloured cards supplied to the audience marked 'for' and 'against' which resulted in a count of 17 for and 44 against. At the end of the evening another vote was taken recording 10 for the motion and 49 against. Therefore, using the percentages of the two total votes, the swing was 11% against the motion.

The attendance we estimated to be around seventy, allowing for abstentions and people wandering in and out, and the feed back we received on the sheets provided was very positive, discounting the effect of the glass of wine each ticket included!

David Miller

Patrons of the de Laszlo Association

Carole Hubble organised a raffle for the RBA Patrons which was held at our Private View when lots were drawn for donated work to the great excitement of all. Very many thanks to all members who gave work so generously and to Carol for making it possible.

If you have any names of those who would like to be involved, please send details to:

**Carole Hubble,
White Lodge,
3 Lower Mill Lane,
Deal,
Kent, CT14 9AG.**

Alfred Daniels

Danny exhibited paintings in group exhibitions at the Russell Gallery, Putney and the Rona Gallery in Mayfair.

Peter Weaver

Peter had an exhibition in Sweden, from 5th to 20th November, 2005, at the Akvarellcentre, in Stockholm, a gallery owned by Maria and Felix Ginberg.

Steven Outram

Steven has been showing at the Fairfax Gallery in Tonbridge Wells and at the Red Rag Gallery in Stow on the Wold, he has also sold well through our own RBA web site.

In the autumn he is to be the subject of an article written by Julian Halsby in his 'in conversation' series in the Artist Magazine.

Judith Gardner

Judith was one of the RBA artists who demonstrated at the Art in Action weekend and will be sharing an exhibition at the Manor House Gallery with Peter Kelly in November. Showing also at Langham Fine Art in the autumn and with the Russell Gallery in their summer and winter shows, Judith had work with the Rona Gallery.

Romeo Di Girolamo

Following our President's lecture and demonstration to members of the Wolverhampton Society of Artists, members of the Society requested that rules be amended in order to confer Honorary Membership on him.

In addition to exhibiting in a number of exhibitions including the RA Summer Exhibition, Romeo has a one man exhibition opening on 9th October 2006 at the Red Rag Gallery, Stow on the Wold.

Our President has also been very busy negotiating the setting up of a gallery in Ashley Green Buckinghamshire. The gallery will in the main exhibit the work of RBA members. The first exhibition will open on 21st October 2006.

Guy Portelli

Guy will be showing work with Langham Fine Art, Bury St.Edmunds, Suffolk from 23rd September to the 28th and from 7th to 12th October.

George Devlin

George has recently had a show at the Everard Reed Gallery in Johannesburg and from 15th March to 12th April this year he took part in a two man show at Island Fine Arts, 53 High Street, Bembridge, Isle of Wight.

The Scottish Gallery will be making a special presentation of his work at Art London from 5th – 10th October.



'Shallows, La Cala Felice' oil on canvas 34" x 40". George Devlin

Grenville Cottingham

Very pleased to hear that Grenville, who has been unwell and in hospital, is back at home and painting. We wish him much better health in the future.

Grenville will be showing with the Wapping Group of Artists in their exhibition in November.

Barbara Richardson

Had work with the Russell Gallery this winter, was elected to the Small Paintings Group and showed with the Red Rag, the Spa and the Rona Galleries.

Christopher Hall

Christopher had work in this year's summer show at the RA and at the Rona Gallery during June in their RBA exhibition. From 7th to 23rd September he is to have a one man show at the Russell Gallery, Lower Richmond Road, Putney.

Grateful thanks to Christopher for his years as the RBA Membership Secretary a position he hands onto Nick Tidnam. Christopher is to receive the Astor College for Arts Award in honour for his service and will now become a Trustee.

Peter Kelly

Peter won the Davidson Award at our RBA exhibition and he also won the prize for the most outstanding watercolour painting at the Essex Open which took place at the Beecroft Gallery in Southend. Peter had 2 paintings in this year's RA Summer Exhibition and in November is due to have a joint exhibition with Judith Gardner at the Manor House Gallery.

In January of next year he has been invited to show in a critic's choice exhibition at the New Grafton Gallery in Barnes.

Cinzia Bonada

Cinzia had work in 'Summer Madness' at the Mall which took place in September and in the Russell Gallery Summer Show in Putney. From September 29th to 5th October Cinzia will also be exhibiting with the Small Paintings Group at the Aldeburgh Cinema Gallery, Aldeburgh and in the UK Youth Art exhibition which is to be held at the Mall Galleries 11th and 12th October.

Arthur Lockwood

Many congratulations to Arthur for being elected an associate member of the RWS.

Nick Tidnam

Nick had two paintings in the RI this year. He also took over as Chairman of the Membership Committee from Christopher Hall.

Ronald Morgan



'Patient & Visitor, Barts Hospital,' oil 29 x 22cm. Ronald Morgan

Ronald showed work at Piers Feetham in Fulham, with the Small Paintings Group in January and with Whittington Fine Art, Henley-On-Thames as part of the ROI choice from 26th March. Ronald also had work with the Hawker Gallery.

Totally Mad ? Julian Halsby

A few days after the close of last year's RBA exhibition, we were sitting desolately in the courtyard of our new house in Sherborne surrounded by packing cases, furniture and the detritus of our former life in London. Why had we left the comfort and convenience of a house which we had lived in for 25 years to risk a new life in an old and unrestored pile of stones? Most of our friends thought we were 'totally mad' and we now began to think that they were right after all..

Artists are unlike other people in that they accumulate enormous amounts of material in their studios - canvases, some started, some being reworked after years, frames of all shapes and sizes, easels, drawing pads and portfolios, art books and useful catalogues, cabinets for storing equipment and in Miranda's case, a large printing press. When we invited a firm of removers to quote for the move from North London to Dorset, we realised that we would have to move ourselves to save many thousands of pounds. So after months of packing everything into stout cardboard boxes bought by the dozen from Viking Direct, we booked a man and his van, well several vans actually, and set off to the South West.

Once the excitement of the move was over, the reality set in - an unfinished house, unfinished studio space, our entire life in packing cases and the prospect of a cold winter ahead. However one of the reasons we had bought Old Hall was the potential for an art gallery in an old building in the courtyard, so we set out to launch Newland Gallery before Christmas. In late November the mayor of Sherborne officially opened the gallery for an exhibition of paintings and watercolours by some of our friends and colleagues. We have to thank Chris Hall, Stephen Brown, Richard Pikesley, Brenda Evans, Laurence Belbin, Julian Bailey, John Martin, David Eustace and Bob Brown for letting us have paintings which we all knew were unlikely to sell at an inaugural exhibition. The first show was not a financial success, although we covered all our costs, but it was a great public relations event and it launched the gallery and got our mailing list started. Our second show in May this year was a financial success with 33 pictures sold in 2 weeks and gives us great confidence for the future.

The gallery is on two floors and can hang some 75 pictures including space for some quite large works. We plan to open for 3 exhibitions a year and to try to achieve an element of 'exclusivity' by concentrating on private views and viewing by special invitation. We are not a high street gallery and certainly do not want to be open for 52 weeks a year, and by having low overheads we can charge a modest commission on works sold. Our next show in October is devoted to the watercolours of Ron Jesty who has a large following in the South West. Ron was a member of the RBA for many years, but poor eyesight means that he cannot drive, so he reluctantly resigned as a member some years ago. I plan to bring

his work up to London for next year's exhibition, and it would be good if we could consider making him an honorary member, which he would greatly appreciate. I have written an article about his work to appear in the October edition of 'The Artist' so members can see for themselves the quality and originality of his work. Needless to say, members and patrons of the RBA would be most welcome to the exhibition which runs from 6th to 21st October.

For our summer show in 2007 we are thinking about a Venetian exhibition. Venice has been the subject of many, possibly too many, shows in London, but does not seem to have featured so much in the South West. We think an exhibition entitled 'Serenissima - Paintings of Venice' would make a good show for June next year, and we hope to include work by many members of the RBA.



'Palazzo Salviati, Venice'
18" x 13". Julian Halsby.

The move has been stimulating to both of us from other points of view. The Dorset landscape with its rolling hills and exquisite villages has been an inspiration, as has the dramatic coastline, and we have both responded to our new environment. There is also a lively art scene in Sherborne with many artists, writers and musicians living in the area. I was surprised to be asked to become chairman of the local art education body which runs classes in art, design, creative writing, jewellery, and fashion at Sherborne House for both adults and children. My first achievement is a Portrait Day in September with Tom Coates and Bob Brown as visiting tutors and I hope to organise others study days in the future.

So a year on, we don't think we have made a dreadful mistake. We took a big risk but we were definitely not 'totally mad'.

Ron Jesty and Harry Bullock
Newland Gallery,
101 Newland,
Sherborne, Dorset DT9 3DU.
01935 812177

Friday 6th October to Saturday 21st October
Private Views - Friday 6th October 5.30 - 8 and
Saturday 7th 11.30 - 2

Art in Action 2006: A diary by Cheryl Culver

Wednesday

We arrived at Waterperry about midday and trying to avoid rampant horse flies unloaded the pictures. A very good lunch was provided free of charge and then on with the work!

John worked like a frenzy banging in nails and shaking the panels all over the place. A few minor tiffs about this and that: up or down, left or right and finally all the pictures were hung.

Thursday

Fell off the camper van steps and landed flat on my back, banging my head on the ground. By lunchtime I was beginning to focus in the singular.

The public arrived on time and in quantity and card and print sales were going at an amazing rate – keeping John busy.

The day was rounded off by drinks on the lawn and voting for the best of the best. Comparing wonderful cabinet making, ceramics, glass, calligraphy etc and painting, is not easy but we all wandered about and came to some kind of a decision. We concluded with supper and back to the campsite to bed.

Friday

Much like Thursday but without the head banging!

We visited the frescoes at Waterperry House at the end of the day and in the evening had a good meal in Thame with Judith and Colin Gardner.

Saturday

Yet again sales of originals seemed close but illusive, although card and print sales again were excellent.

The public were their normal selves. "Was I working from life or making it all up?" one asked and another "how did I stop the pastel on the cards smudging when I put them in the cellowraps?"

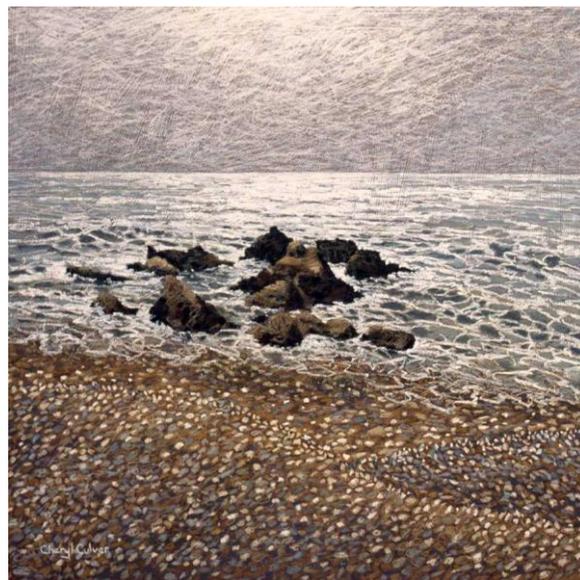
Another day finalised by a wonderful meal provided by Art in Action for demonstrators and staff, all served to the table. Sadly we had to leave early because our campsite locked its gates at 11pm, but at least I had my pudding!

Sunday

Finally, a customer! Could we hold a picture till her husband returned from Karate, she asked? It was very hot and her 3 children (one in a pushchair) were dangerously pink and sweating and it was likely to be 3 hours before she could return. When she came back with her seemingly reluctant husband they selected a picture and were about to conclude with the purchase when the child in the pushchair began to scream with such ferocity that they had to go off for ice creams and fresh air, leaving us doubting. However, they did come back and Tom Coates seeing the problem came to the rescue telling the children a story as the parents concluded the purchase, although with a reduction in price to satisfy the husband.

At the end of the day my feet had swollen to giant puddings with the heat and the standing and at 5.15pm I felt a bit low. But all was not lost; a final good sale was made right at the last minute. Brilliant!

To conclude we would like to thank Brian Wright and Mark Saunders and all the staff at Waterperry for their courtesy and kindness, which was once again a lesson in gentle living.



'Receding Tide' pastel on board 26" x 26". Cheryl Culver

Art in Action is an annual event and took place at Waterperry House, Waterperry, Nr. Wheatley, Oxfordshire, from Thursday 13th to Sunday 16th July. Together with Cheryl Culver other RBA's demonstrating there this year were Charles Hardaker, Judith Gardner, Jacqueline Rizvi and Tom Coates.

Philip de László (1869-1937) an article by Leigh Parry

Instalment III:

FIRST STEPS ON THE LADDER - which will lead him to international renown and to his important association with us, the RBA – STUDENT DAYS cont. 1890-1892. Paris – Munich. The Students' Ball.

On his return home to Budapest following the serious attack of typhoid in Munich it was not until May 1890 that Philip László was well enough to start painting again. He then made arrangements to visit his friend Dr. Galambos in the country. While there he painted a half life size picture of a young peasant couple having their midday meal in front of their house. The mother, with her child at her breast, sat opposite her husband ... It was titled 'The Happy Family' and was to be submitted to the Ministry of Arts to compete for a State Scholarship of which 'there were a very limited number' "so that I could continue my studies at the Academie Julien in Paris" he tells us.



*'Female nude' oil on Canvas
77 x 47.9 cm. 1891 Paris. Philip de László.*

In addition he met and received commissions from other families. In particular there was a Mr Polakovics, a business man from Budapest 'who had agents buying up the wheat harvest all over that part of Hungary.' With him Philip developed a 'great friendship', stayed with his parents, painted their portraits and finally one of Mr Polakovics' wife and younger son aged about five. This was a landmark

being his first life size portrait. Writing his memoirs years later he says "when I think that I painted that large canvas in a small narrow room where I could hardly step back, I know I could not do it today". Looking back he sees its faults but writes "well I was only twenty one ... not only my first important commission, but earned me the highest price I had yet received."

He very much appreciated the happy family atmosphere he experienced in this and the other family homes at that time. He contrasts it sadly with his own home coming where "we had so little of it, my mother living like the slave of my father who never understood how to enjoy his home" making "life a misery for us all."

His painting 'The Happy Family' won him his second Scholarship. Having earned enough money that summer from those Polakovics and other portraits he felt able to give the prize money to his sister Szerena who was now married. The painting, exhibited but not sold, he gave to his younger sister Rosa as a wedding present. Soon pawned, it was never redeemed.

In October of that year 1890 he enrolled at the Academie Julien in Paris where he spent two enjoyable and hard working terms: 'Paris after Munich was like spring, full of hope – intellectual champagne' he wrote. While there he 'occasionally undertook the illustration of Hungarian books.' Working 'from early morning until late at night which was a source of infinite pleasure...' He says that by the time he left Paris he could 'honestly say' that the only parts he knew apart from the area where he lived were the Louvre and the Musée Luxembourg.

On his return to Budapest he had a further pictorial success. He submitted a picture titled 'The Storyteller' to the autumn exhibition of the Hungarian Society of Arts. Not only was it hung but the Secretary of the Society persuaded him to enter it also for the prize Competition, 'the highest the Society had to offer.' Philip knew that some thirty pictures had already been entered by more established artists.

After a further summer visit to the Galambos country to do more paintings of the peasants and the countryside Philip returned in September 1891 to the Royal Bavarian Academy in Munich now as a 'Composition Student' with his own Studio. At Christmas he learned that his 'Storyteller' painting in Budapest had won the valuable monetary prize – The Friends of Art Prize.

The following year, 1892, was momentous in Philip de László's life story in that he met his future wife and so set in motion so much that would influence

his life later, in fact the first step towards his association with the RBA.

It all started at the Students' Ball. Every winter a fancy dress ball was given in Munich by the Students' Austro-Hungarian Society: 'the proceeds to help struggling students.' Philip was invited as the guest of Baron Von Krahl, who had bought one of his sketches. As Princess Leopold of Bavaria, the Patron of the Society, was due to attend there was a great crowd so Philip's host had reserved a table. At the supper interval when there was a rush for seats 'we had been sitting barely a quarter of an hour' with a bottle of champagne, Philip records, when they were asked if they would allow some English ladies to sit at the unoccupied part of their table. Von Krahl 'muttered angrily that it was tiresome ... to be disturbed by two dull Englishwomen.' The young ladies were Lucy the sixth daughter of Mr Henry Guinness of Burton Hall, Stillorgan, County Dublin of the banking firm of Guinness Mahon & Co., and her elder sister Eva. Phillip's memoirs record the evening and following days in great detail. Suffice it to say that by the end of the evening Lucy had made such an impression on Philip that, following several more meetings when the day came for the two girls to return to Ireland he borrowed some money from a friend and followed them to Paris, making the excuse to them that he was going to the Private View of the Salon. In a fit of over enthusiasm he asked the girls if they would like to go too, feeling sure he would be able to get some spare tickets from his Julien contacts. When he found there were none available he was desperate. He then describes how one of his friends put it to him, if he would like to take the risk that he might be able to gather some discarded re-entry tickets which morning visitors often threw away when they came out. It worked, though it cost him a deal of anxiety. "The God of Love had indeed been with us." He wrote "I thanked him from the bottom of my heart and vowed that never again would I take such a risk: but, indeed I had no need to, for I was never again so much in love!" Nor as the years went by was he ever again so much in pecuniary need.



'Lucy de László, the Artists Wife' detail. Oil on canvas 71.1 x 57.8cm. 1918. Philip de László

His attraction to Lucy was not unreciprocated. Apparently when Lucy got home to Ireland she confessed her love to her mother. Mr Guinness was told the next day. 'He was very angry. A painter? A Hungarian? What was Lucy thinking of? It was quite impossible – a passing fancy'. He forbade her to write for a year.

An older friend of Philip's wrote to him that "he was not astonished that the Guinness's should be reluctant to welcome as their prospective son-in-law a penniless Hungarian Art Student whom they had never seen".

It was however a love match for each of them. They were destined not to meet again for 7 years. He did not write except to keep her informed of his successes.

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 László's memoirs. **L.P**

New talent to show with the RBA

Would members like to put forward names of artists who they consider to be of good standard and likely to be valuable additions to the Society, either to show **work with us or to be a candidate for election to the RBA** in which case for the latter, it is necessary that the applicant should have exhibited at our annual exhibition at least once before. There is however another category, that of 'Invited Artist', but it is important that those put forward should be highly distinguished and esteemed in his/her field.

The Membership Committee would very much like names and any relevant information like a CV and copies of pictures where possible, by the **end of March 2007**.

**Please contact:
Membership Secretary,
Nick Tidnam,
16 Roebuck Road,
Rochester, Kent, ME1 1UD.**

The Trafalgar Crown

In the summer of 2004, I was invited by the Royal Mint to submit designs for the 200th Anniversary of the Battle of Trafalgar. Research for the project took me to the National Maritime Museum at Greenwich, the Nautical Museum in Falmouth, the Royal Navy Museum in Portsmouth and of course, HMS Victory (a tour of which is a must for adults and children alike). Having walked down the gangplank in order to meet the present Commanding Officer of HMS Victory somewhere in the Navy dockyard, I was ushered back up the gangplank and spent a most interesting hour over coffee with him in his office – Captain Hardy's Ward Room aboard the great vessel.

My designs for the Trafalgar Crown were selected by the Royal Mint Committee and I modelled a large version, cast it in plaster to form the master copy, and it was then translated via a laser pantograph for the production of a die.

My design is based on the images of Victory and Temeraire closing on the French and Spanish fleets as if seen through a telescope from the French side. The two celebration coins produced by the Royal Mint form the combined Nelson and Trafalgar set. The other coin, the Nelson portrait, was designed and modelled by Jim Butler.

A further project required a design for the reverse of a large Trafalgar Bronze Medal based on the map and charts off Cape Trafalgar.

In 2005, I produced a Civilian Medal for the Royal Mint and more recently, the Victoria Cross Fifty Pence Piece which is about to be circulated. Once again, the research was particularly interesting and included visits to the Imperial War Museum and meetings with military historians.

Bronze Portrait of Myfanwy Piper

The Museum and Art Gallery of Reading have recently purchased my portrait head of the late Myfanwy Piper, wife of the painter John Piper for their permanent collection.

Myfanwy was a most remarkable woman in her own right who is possibly viewed more in the shadow of her equally remarkable husband. A writer, librettist for Benjamin Britten's 'Turn of the Screw' and 'Death in Venice', the subject of two love poems by John Betjeman, the editor of Axis magazine which brought her into contact and friendship with Brancusi, Mondrian, Kandinsky and Alexander Calder among others in 1930s Paris and not least, an intellectual with a profound knowledge of art and literary criticism.

I had met John and Myfanwy when I was an art student

in the 1960s and working for Patrick Reyntiens the stained glass artist during the making of Piper's vast Baptistery Window for Coventry Cathedral.

I visited John's studio many times over the years and had intended to make portraits of both John and Myfanwy but sadly his long illness made that impossible. After John's death, Myfanwy sat for me over several months which were highly enjoyable sessions.

Her reminiscences of the great modern movement in Paris and her conversations with the painters and sculptors who she knew so well is a cherished part of my art education – as Marcel Proust put it, 'an unbroken, oral tradition'.

Portrait of Sir John Mortimer, plaster for bronze



My portrait of John Mortimer relaxing in his Chiltern garden was an entirely different experience from that of Myfanwy who was a patient sitter. John Mortimer never really stops working and is like a human dynamo. Taking calliper measurements of his head is a risky business as the man takes up his pen or attacks his typewriter without warning and in a split second is deeply involved in inventing or correcting text. My portrait therefore, is a series of glimpses caught in time and as such is more of a caricature which in some ways is appropriate. It is wonderful to witness such a powerhouse of creativity and enthusiasm for work. My experience of making portraits and studies from life in clay over many years is that it is an enormous learning curve. Some things are clarified whilst other things are elusive and it is that gap which allows art the chance to be dynamic or not. The art form provides us with an exchange which is not only visual and oral, but is time-based, both spontaneous and reflective, at times meditatively considered and at times explosively and brutally expressionistic. The 500th of a second snapshot may suit the passport office but the portrait, whether drawn, painted or modelled is the closest thing we have to a physical and spiritual interpretation through art of our very being.

Clive Duncan

Prize winners for RBA Open Exhibition 2006

Astor College for the Arts Award	Christopher Hall	G. Vivis Memorial Award	George Devlin
Artist Magazine Award	Colin Orchard	Marianne Von Werther Memorial Award	Student
Aylesbury College Award	John Wilkinson	Northbrook College Award	John Martin
Creating Reality Prizes	Emma Berritt Pamela Izzard		
Daler-Rowney Painting Award	Tessa Spencer Pryse Trevor Stubley	Education Purchase Awards	Gerald Cains Brian George Christopher Hall David Sawyer
Davidson Award (oil painting)	Peter Kelly	Presidents Choice	Robert E Wells Trevor Frankland Peter Weaver
David Wolfers Memorial Prize			
De Laszlo Award	John Martin	Sir William Ramsay School Prize	Tom Wanless
Edward Wesson Award (watercolour)	Jacqueline Rizvi	St. Cuthberts Mill Award	Miranda Halsby
Elizabeth Frink School of Sculpture	Not awarded	The Surdivall Memorial Award	Carole Hubble
Fabbrica Prize	Not awarded	Woodhay Gallery Award	Mike Grey Jones
Gordon Hulson Memorial Prize	Eiko Yoshimoto	West Rise Academy	Valerie Warren

Exhibitions

RBA's exhibiting in America

Greg Ladd selected work at our recent RBA exhibition by both members and non members for show at the Crossgate Gallery. Taking place first in Charlottesville, Virginia in September it will travel to Lexington, Kentucky.

Small Paintings Group

RBA's who are members of the Small Paintings Group will be showing at the Aldeburgh Cinema Gallery, High Street, Aldeburgh, Suffolk, from 29th September to 5th October.

'Summer Madness' at the Mall

Members had work in the Federation of Artists 'Studio Clearance Sale' held from 21st August to 8th September.

Henley Festival

Work by 35 RBA's and non member exhibitors took part in the Festival from July 1st to 10th.

Red Rag Gallery

Stow on the Wold.

Will be showing work by RBA's at this popular gallery in their group show this winter from November 25th.

Langham Fine Art

Bury St. Edmunds, Suffolk

A selection of members work will be included in the galleries annual exhibition from 23rd to 28th September and from 7th to 12th October.

Notes

Postcards

Many thanks to RBA Members who provided post cards for sale at our annual exhibition in May, we had a very good response to them and sold many.

We would be grateful if you could keep in mind our next exhibition in 2007 as we would like to ask you all for more.

Information folders

Our Information folders also created a considerable amount of interest amongst visitors when displayed on our stewarding desk during the show. Could Members who have yet to provide a shortened CV A4 sheet with a single illustration, and would like to have a sample layout, please write to:

**Hon Secretary,
Judith Gardner,
71 Gladstone Road,
Broadstairs,
Kent.**

RBA Website

Could we remind RBAs that we have a website on which each member can show work and sell directly to the public. Please see details that were given in the spring issue 2006 of our newsletter.

Patrons of the de Laszlo Association

If you have any names we could add to the list please send details to:

**Carole Hubble,
White Lodge,
3, Lower Mill Lane, Deal,
Kent, CT14 9AG.**



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 items should be received before the 31st January 2007.

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