



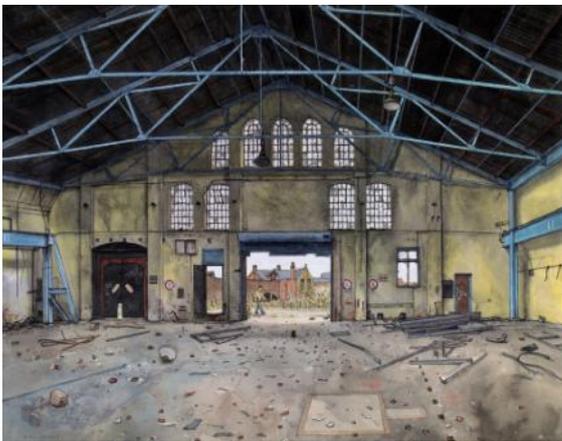
## Candlelit supper

The Candlelit Supper was held on the 24th May 2008 marking the end of our 291st exhibition. An excellent buffet was provided by Renzo's team for over 90 members, guests, exhibitors and de Laszlo Association members, making it the best ever attended.

Romeo made a speech praising the quality of the work in the exhibition and reflected on the poor sales caused by the current economic climate. During the evening works from members were raffled and raised £316 which was shared between the de Laszlo association and the AGBI (Artists Benevolent fund). A good evening was had by everyone who attended.

## Arthur Lockwood

Congratulations to Arthur for being elected our 2008 de Laszlo medal winner. We look forward to seeing a group of his paintings featured in our 2009 RBA exhibition.



*Factory Interior, Nile Street, Birmingham*  
watercolour 570 x 760 mm by Arthur Lockwood.

## Prospective new Members

Would any members who have their eye on a good painter, sculptor or printmaker who would be an asset to the RBA let Nick Tidnam, Membership Secretary, know as soon as possible.

The Membership Committee would like to look at CVs and visual images well before our next open exhibition in March 2009. It is hoped that new and excellent artists will respond to written invitations to send work and in some cases the opportunity of being put forward in the future as candidates.

**Please contact:**

**Nick Tidnam**  
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Rochester, Kent, ME1 1UD.  
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## Dear Member

You have already been notified of the change of dates for our annual exhibition. When the new slot was first proposed it was rejected by the Council. In addition a number of members registered their disapproval. Some did so in writing. As I was Trustee during the late Colin Hayes Presidency I recall how with great difficulty and several years of trying we secured the May/June dates. The Council and I were not prepared to relinquish the slot without having a special council meeting to debate the reasoning and logic behind Lewis McNaught's proposal. The meeting concentrated on a frank exchange of views with particular focus on all aspects of the poor sales achieved in our 2008 annual exhibition. Lewis McNaught was of the opinion that the new dates would give the Society a new impetus, be the first in the programme of Society exhibitions and lead to higher sales. He also made it clear that unless the matter was resolved at the meeting it would be referred to the governing body of the Federation. Following Lewis McNaught's attendance, Council debated at length the implications and voted in favour of the change.

Colleagues might be interested to know that I have secured sponsorship to pay for all three galleries at The Mall for a special exhibition from 6-11 July 2009. The exhibition will include the National Student's Exhibition and winning entries of a worldwide competition sponsored by Daler Rowney. The above will be exhibited alongside the work of invited RBA members and other artists who have supported and participated in promoting the Education initiatives. Details of arrangements for the exhibition will follow in due course.

Finally I urge you all to do your utmost to provide the requested information for the new website. Much hard work is going into this important aspect of promoting the Society and on behalf of the Society I am very grateful to Chris Myers, Colin Gardner and John Culver for all they are doing.

**Romeo Di Girolamo**  
President

## RBA Website

Has everyone sent their details to John Culver? It is hoped that our new RBA website, which has been carefully constructed by Chris Myers and should be fully functioning some time in the autumn, will have as many members included as possible. An impressive web presence has become an extremely important part of every concern and will be a contributory factor in our future success. Requests for information were sent out in the summer; however, if some members do not have access to a computer, John is more than happy to help. It would be appreciated if information could be forwarded as soon as possible, however there is no cut off date.

**Please contact:**

**John Culver**  
9 Stone Cross Lees,  
Sandwich, Kent, CT13 0BZ.  
Telephone: 01304 241236.  
Email [cherylvculver@btinternet.com](mailto:cherylvculver@btinternet.com)

## Peter Kelly

Peter had a very successful show at John Adams Fine Art at their Ebury Galleries, Ebury Street, London SW1 in May and has had his work accepted for the Royal Watercolour Society/Sunday Times Watercolour Competition at the Bankside Gallery from 10<sup>th</sup> to 21<sup>st</sup> September.



**Night, Bruges**  
oil on canvas,  
20" x 14" by  
Peter Kelly

## Guy Portelli RBA FRBS

This year Guy will be showing work from his 'Temptation and Reward' series, where he has looked at packaging as an art form, and how that packaging seduces and draws a person in. Bubble wrap, sweet wrappers and egg boxes are all explored as symbols of a life of excess.



**Sculpture**  
by Guy Portelli

On the 25th August and just as the newsletter was going to be printed Guy took on the Dragons in the BBC2 television series 'The Dragons' Den.'

Congratulations are very much in order to Guy who not only interested the fearsome judges but caused an unprecedented eagerness to invest. Not one but 3 leapt to the chance of putting their money and expertise into Guy's work and a one man show of his sculptures to be held at the Mall Galleries in June of next year.

We wish him great success.

## Judith Gardner

Judith had a successful exhibition at the Russell Gallery this spring and will be showing work at Langham Fine Art in Suffolk from 20th to 25th September. Later she will be exhibiting paintings with the Small Paintings Group when they have their show at Chappel Gallery in Essex from 29th November to 24th December. Judith will also have paintings at the Hunter Gallery.

## John Culver

Many thanks to John for his invaluable help with the website, it is a massive job to insert all our members' information and to help with the upkeep of the site in the future, and we are very grateful to him. John has also taken on the task of printing the newsletter in colour. He richly deserves the honour of being made a Fellow of the RBA.

## Alfred Daniels



**Acrylic,**  
14" x 20"  
by Alfred  
Daniels

Danny gave the painting illustrated above, to the Bedford Park Summer Exhibition at St. Michael and All Angels Church to be raffled for their charity and in July one of his paintings, painted in the 50s was auctioned by Christies.

In October just after his 84th birthday, Danny is to have a show at the Russell Gallery, Putney. He will be sharing the venue with Julian Bailey.

## James Horton and Nick Tidnam

James had a one man show at the Chappel Gallery in June and will soon be going to India to paint the Indian High Commissioner.

Both James and Nick, along with friends, will be showing work at the Niru Centre for a week starting the 9th September.

## Leigh Parry

Leigh showed this year with the Royal Pastel Society when they had a selection of members work at an exhibition held at the City Art Gallery in Southampton.

From the 14th to 19th October he will have mixed work included in the Geedon Gallery, one or two of his paintings there will be of equestrian subjects. After the close of the exhibition, the gallery will be open by appointment only until 15th December.

Geedon Gallery is to be found at:  
Jaggers, Fingringhoe, Colchester.  
Internet address: [www.geedongallery.co.uk](http://www.geedongallery.co.uk)

## George Devlin RBA ROI RSW RGI ARWS FRSA

George Devlin, in remission after primary and secondary cancer treatment, and at seventy years plus, is working with all the gusto of a man considerably younger. He jokingly calls it post-cancer euphoria and insists that there is so much still for him to do. Last year he had 31 paintings in a one man show at Whittington Fine Art in Henley-on-Thames and has a book being published in France in 2009 about his work for he has been partly resident in that country with his wife and daughter for the past twenty years.

Though still a Glasgow man, graduating from Glasgow Art School in 1960 and teaching in the painting school there later, and still living in that city when not in his French studio or travelling the world (intent presently on Bangalore) he has a passion for that part of France in the Seine valley where he has done so much work. The area is a great inspiration for him and he has what the French call *un coup de foudre* for the village of Vétheuil and its surroundings, an area once beloved apparently by Monet himself.

His reputation as an artist is such that the French Post Office has commemorated his presence by a special edition of envelopes depicting five of his paintings. In an interview with the French journal *La Gazette* he said, 'I had arrived at a stage in my life when too many things had happened for me to be able to look back and get an overall view. Everything became distilled to a single motif which I could focus on for ever.' He says of Vétheuil, that ever since he had discovered it, he had been in love with that place and the very special light there which gives colours such brilliance, a light that he had never encountered in his native Scotland. Some of this work will feature in his show at the Edward Read Gallery in Cape Town in November.

We wish him continued success and many more years to paint wherever his exploratory footsteps lead him.



**Spring on the Epte** oil on canvas 32"x34", by George Devlin

## David Miller

David is in the process of painting an important portrait commission. Travelling to Wales in order to make preparatory studies, he is working on a large canvas in his studio in London and hopes to have it completed during the summer.

## John McCombs RBA ROI MAFA

John is continually being asked, particularly by his evening class members, what oil colours does he use – The October 2008 issue of 'Artists and Illustrators' magazine carries a feature describing John's palette and the purpose behind the choice of each colour he uses. The article is illustrated with seven of his oil paintings depicting the ancient moorland village of Delph where he has his studio and gallery. John's continuing aim is to make a complete visual record, in terms of paint, of the village and the surrounding Pennine landscape, showing every vista down to every nook and cranny, before the building contractors spoil the character of the area through creeping development.



**Winter Landscape, Delph** oil 12<sup>3</sup>/<sub>4</sub>"x18", by John McCombs.

## Juliet Palmer

Juliette had a substantial watercolour included in the April RI annual exhibition, had many visitors to her Open House over the last two weeks of June as part of the Bucks Open Studios event, was pleased to have two paintings included in the Henley Festival RBA Reach Gallery and has a painting selected for the Sunday Times/RWS watercolour Competition exhibition at the Bankside Gallery, London in September.

Juliette is also of course, hoping to sell some work at Summer Madness 30<sup>th</sup> July – 6<sup>th</sup> August at the Mall Galleries.

## Chris Hall

Chris has been showing with the Rona Gallery in Mayfair.

## Anthony Southwell PVPRBA

### A personal Tribute by Clive Duncan RBA RFRBA. Friend and fellow sculptor

The sad death of the sculptor and artist Anthony Southwell on the 10<sup>th</sup> February last will be seen and felt as an enormous loss by his devoted family, close friends, colleagues, students and not least, by the artistic community for whom he was a central figure – a touchstone and mentor. His stature as a figurative sculptor, draughtsman and teacher was equalled by his larger than life temperament and bearing; a Jovian persona which seemed to expand and fill all surrounding space.

His passion for figurative sculpture and drawing from the life model was tempered with a profound knowledge and admiration of the work of other artists. His mastery of clay was underpinned by a strong understanding of form and a sensitivity of touch which is particularly evident in his studies of heads.

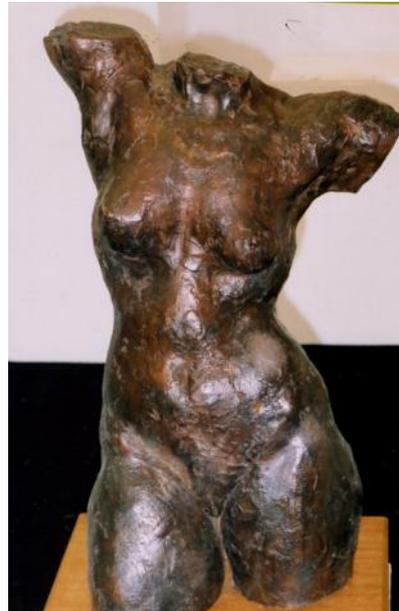
Although an inspirational teacher, he would always acknowledge that all artists no matter how experienced remain as students and must study in order to develop through observation and practice. Tony was remarkably generous when asked to view the work of others and although a discerning and frank critic, his approach was always constructive and encouraging. The fine arts were his constant preoccupation yet he was equally engrossed with ornament and crafts enjoying an almost medievalist' straddling as both artist and artisan. His eclectic tastes in sculpture spanned all nations, all cultures and all periods. There was I think, a special place for the sparseness and solidity of Aristide Maillol's sculpture and of the polychromatic Etruscan-like raw clay works of Marino Marini.

Anthony never failed to acknowledge his debt to his own art college teachers and some became his close friends such as Arnold Machin, Master of Sculpture at the Royal Academy Schools. Tony began his studies in sculpture at Kingston School of Art where he met his wife to be, Christine Hall, a marriage which has spanned 46 years. He went on to the Royal Academy Schools and finally to Goldsmiths College.



**Anthony Southwell**

As a practicing professional sculptor, teacher and art college lecturer, he was until recently the vice-President of the Royal Society of British Artists with responsibility for the selection of all sculpture for the RBA and for the annual exhibition of RBA work at the Henley Festival of Music and the Arts.



*Bronze by  
Anthony southwell*

After his mercifully minor stroke which affected his drawing hand – the most important tool of his trade – he fought long and hard to regain enough strength and sensitivity to work again. Through time, frustration and sheer determination he began to draw and was even able to work with clay.

Tony's large drawings of the female figure were his last works and are a wonderful testament to his enthusiasm for and enjoyment of working from life. Unquestionably made by the hand and eye of a sculptor, these two-dimensional drawings battle for three-dimensional existence.

Tony's understanding of clay modelling was considerable. He made bold and expressive architectonic shapes in clay with interlocked as continuous forms in the round, a way of working which only comes with years of studying and drawing the life figure.

His portrait heads and smaller clay studies were subtle and fresh with each sensitively modelled form retaining its vital working surface. This handling of clay allowed his surfaces to remain in flux, exhibiting the forces in the sculptor's hands rather than any veneer or imposed superficial finish.

For over thirty years, Anthony and Christine Southwell have taught and inspired students at their Aston studio near Remenham, a studio synonymous with the quality of integrated art practice and teaching which is embedded in the French atelier system' teaching art by example and demonstration to professionals and novices alike.

Anthony Southwell's memorial is also his legacy shared by all those he helped and encouraged and although this remarkable man will be greatly missed his opinions and views will continue to guide and influence if not quietly, sometimes deafeningly!

## Robert Ball RBA RE RBSA ARWA

We are very sorry to report the death of Robert, who was a senior member, on the 21st February this year aged 90. Our thoughts go out to his family and friends.

## Stephen Crowther as remembered by Alfred Daniels.

I was sad to hear of the death of Stephen Crowther. I didn't know him well as he lived in the north and I lived in the south, but on the few occasions we met, usually at RBA private views, I found him a kind and generous man with a fine sense of humour, and on one particular occasion I will always remember him with affection.

In 1949 a group of us students from different schools at the RCA, were given a special rate to visit Italy in order to study the many arts of the Renaissance. We were painters, designers, potters, illustrators all ready to go, but for one thing which we overlooked – the travel situation was unreliable. Ferries and trains could be cancelled without notice and we were often left stranded, having to improvise. However we managed quite well considering how little money we had, until on our way back returning to Dover, we were told we had to stay the night in Calais as the ferries were not running till the morrow. So I had to find lodgings for myself and my wife to be, Margot. I looked in my wallet and there was nothing there. So I had to borrow enough for a nights sleep and breakfast. The cost was all of 5 shillings (50p in today's money).

The only person who could help me out was Stephen Crowther. He didn't know me, but he lent me enough to see us through and I promised to pay him back at the beginning of next term.

What I didn't know was that it was Stephens last term in the painting schools. I tried to locate him but failed. But many years later, after I was elected to the RBA, we met at last at a Private View and I reminded him of his generous loan. He laughed and said that the interest after 30 years would be enormous. It remained a joke between us forever after. I never did pay him back!



***Fishing Baskets on the Harbour* oil on canvas, 41 x 51cm.  
By Stephen Crowther.**

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***Photograph by Carole Hubble of her Garden at Deal.***

Please see details of the planned RBA Regional Social Gathering on the back page of this newsletter.

## In Venice with Judith and Colin Gardner and Roger, for all of us our first visit to the beautiful city. An extract from my Diary.

'I can hear bells and birds - house martins I think - outside my room and from a small window in the bathroom I can see a walled garden with an olive tree. Which reminds me, yesterday by one small bridge somewhere in centro, Judith spotted a red bougainvillea in bloom.

Tuesday - Another full day, first shopping for general food at the local co-op by the lagoon (how wonderful that sounds) then after breakfast a good walk to the Rialto, via Campo Sant'angelo. Even in the dull morning light the crooked tower looks impressive. Then to the Peggy Guggenheim museum of modern art by waterbus, a thin young woman with a bored expression and a flat monotone voice let the crowds on and off at stops on the way along the Grand Canal, and again as yesterday, it's surprising to feel so safe in an over crowded boat which has to jostle for space on the cloudy cobalt green water.

The Guggenheim a lovely place, even though I read somewhere, Peggy only managed to build the bottom half of it. Full of fabulous sculpture in the courtyard we stop to look and touch a Richter, and every so often we get a strong whiff of perfume from jasmine lining the walls.

Wednesday - Drawing the Rio de la Panada from the Fondamenta Sanudo where Whistler worked, Judith with chalks and I with pen and ink. I found I couldn't stop tracing the edges of the windows and balconies and the drawing grew larger and larger across the fold of my paper. Then we walked to Coin the department store to buy a hat for me, as the sun burnt through the clouds and it grew stifling and my skin singed. The men both sat waiting, on a soft round, golden coloured seat in the dress department as Judith and I hunted the perfect sunhat, finally hoisting one from a mannequin and buying it, wide brimmed and in a soft light umber and white stripe, I am pleased with it.

In the evening a devilish wind pushing and flapping people and paper alike. Walking along the Fondamenta Nuove on our way to the trattoria we struggle with our umbrellas and when seated inside watch the lagoon lit by richly coloured flashes and the waiters rushing outside to save their pots of flowers with their heads down against the rain. But as luck would have it for us by the time we had eaten and were making ready to go home, the fierce squall was over and the water, which had grown angry and swollen had returned to its usual flat and placid calm.'

**Editor**



**Roger, Colin and Judith. On average we walked over 10,000 steps a day according to my pedometer.**

## Cheryl Culver an Article by Ken Gofton.



**Cowparsley and Path, pastel 15"x15" by Cheryl Culver.**

A strange thing happened to Cheryl Culver when she was exhibiting and demonstrating at Art in Action 2 years ago. A man came up to her stand and indicating a particular work, said "Every time I walk past that painting, I want to burst into tears." Which he then did, to his wife's consternation." Some people, generally women, tell me they are quite moved by my paintings," says Cheryl. "There seems to be an emotional content that reaches out to certain individuals, and when it does, it is really quite powerful."

Leading US artist Elizabeth Mowry has written about this phenomenon in her book "The Poetic Landscape" To quote from this publication Mowry writes "The poetic landscape is a gentle, common landscape that speaks to everyone. When a deep connection exists between the artist and nature, it is sometimes possible to freeze a moment of that passion within the canvas or the sketchbook before it has gone forever..." "Poetic landscape can never be evaluated by its intent or the idea that spirited it. In the end, it is the painting that speaks or does not..." "The poetic landscape, which is a version of reality edited by the artist, is a gentle reminder of the existence and importance of tranquility."

So what are the characteristics of a Cheryl Culver landscape? She loves the rolling hills to be found just a short drive from her home on the Kent coast. There will be a strong structure to the painting, with the eye being led into the distance by a winding path or tractor marks across a field. Light is important - the sun perhaps just peeping through wispy clouds - and also colour. "I love it when the land has just had rain on it, all tawny and green and rich looking."

"If landscapes are the main course, my seascapes are the pudding."

"Our bit of coastline faces east - I can go down to the beach early on a February morning, and watch the light striking the water as the sun rises above dark clouds. With a bit of protection from the wind, it's a total experience - the sound and smell of the sea, the wonderful light, the feel of the pebbles underfoot."

***This is a shortened version of an article which will appear, with illustrations, in the December edition of The Pastel Journal published in Cincinnati USA.***

Cheryl will be having a one person show at the Russell Gallery in Putney from the 4th to the 20th September. Her new website, designed by her husband John, can be found on [www.cherylculverpaintings.com](http://www.cherylculverpaintings.com)

## **Carole Hubble**

Carole recently held an open Studio and had a painting in the Royal Academy Summer Exhibition.

## **Cinzia Bonada**

Cinzia had work with the Russell Gallery this summer and in Summer Madness at the Mall. She will be showing with the Small Paintings Group at Chappel Galleries, see dates below.

## **Ronald Morgan**

Ronald had paintings in the summer show at the Russell Gallery in Putney and also at Regatta Fine Art in Burnham Market, Norfolk. He will be showing work at Langham Fine Art from Saturday 20th to Thursday 25th September and with the Small Paintings Group at Chappel Gallery from 29th November to 24th December. Ronald is also working on commissions.

## **Martin Leman**

Martin will be showing with the Rona Gallery in Mayfair throughout the year.



**Cat, etching 6"x 6",  
by Martin Leman.**

## **Caroline McAdam Clark**

Congratulations to Caroline for being selected an Associate Member of the RWS.

## **Charles Hardaker**

Congratulations to Charles for being elected to the prestigious Small Paintings Group earlier this year.

# **Congratulations to all the award Winners at our 2008 Annual Exhibition**

<b>Dover Federation for the Arts Award</b>	<b>Ronald Morgan</b>
<b>Artist Magazine Award</b>	<b>Katy Ellis</b>
<b>Daler-Rowney Painting Award</b>	<b>Brian George/Robert Wells</b>
<b>Davison Award (oil painting)</b>	<b>Christopher Hall</b>
<b>de Laszlo Award</b>	<b>Arthur Lockwood</b>
<b>Edward Wesson Award (watercolour)</b>	<b>Jon Pryke</b>
<b>Frinton Gallery Award</b>	<b>Judith Gardner</b>
<b>Gordon Hulson Memorial Prize</b>	<b>Alan Lambirth</b>
<b>G.Vivis Memorial Award</b>	<b>Alex Duncan</b>
<b>Michael Harding Artist oil colour Award</b>	<b>Vic Trevett</b>
	<b>David Mayhew</b>
<b>NADFAS Sculpture Award</b>	<b>Guy Portelli</b>
<b>Russell Gallery Award</b>	<b>Alfred Daniels</b>
<b>St.Cuthberts Mill Award</b>	<b>Arthur Lockwood</b>
<b>Surdivall Memorial Award</b>	<b>Alfred Daniels</b>
<b>A &amp; K Wilson Gallery Award</b>	<b>Andrew McCara</b>
<b>Winsor &amp; Newton Painting Award</b>	<b>Patrick Farrell</b>
<b>Woodhay Gallery Award</b>	<b>Malcolm Ashman</b>
<b>West Rise Academy</b>	<b>Hilary Frew</b>
<b>Renzo's Prize</b>	<b>Carole Hubble</b>
<b>Arts Club Award</b>	<b>Megan Di Girolamo</b>

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

## Instalment VII: The Seven Years 1892 - 1899. Part 2 1896-1899.

The seven years are those between Philip's first meeting with Lucy Guinness at the Students' Ball in Munich and the next meeting in 1899 when she will become such an important step in his life towards us in the RBA.

By 1896 Philip László the Hungarian painter in whose memory our de Laszlo Medal is named was in his mid twenties already launched on his chosen career as a portrait painter and already being commissioned to paint not only the highest in his own land but as we have seen had already in the previous two years carried out his first Royal portrait commissions, those of Prince Ferdinand of neighbouring Bulgaria and of his consort Princess Marie Louise.

1896 was the important year of the Millennium celebrations in Hungary with the Millennium Exhibition in Philip's home city of Budapest. Philip's journal records 'Prince Ferdinand graciously lent me the portraits of himself and the Princess to show at the Exhibition and for these together with another portrait I received the **Hungarian Large Bronze Medal**.' He had already received the **Bavarian Silver Medal** in 1892 at the end of his student days at the Academy Exhibition in Munich.



**H.R.H. Prince Ferdinand of Bulgaria (1861—1948)**  
oil on canvas,  
47"x 36" by  
Philip de László

As seems to happen so frequently in this story one thing leads on to another, one contact opens the door to another. The three years under review here are dominated in Philip's memoirs, among many others, by three characters. One is Herr Wilhelm Pretorius of Mainz. The Second is Prince Max Ratibor, the German Consul-General in Budapest; the third an American, Mr Minot of Boston.

Regarding the Millennium Exhibition in Budapest Philip goes on to tell us that he made 'an exceedingly happy contact in meeting Herr Wilhelm Pretorius of Mainz, a house decorator on a rather grand scale. He had been in Rumania and Bulgaria supervising the decoration of the Royal Palaces. On his way home, evidently visiting the Exhibition, he had seen Philip's pictures of Prince Ferdinand and Princess Marie Louise. He was so impressed that he wrote asking Philip if he were willing to paint 'mortals of a lower standing' and would go to Mainz as his guest to paint his two daughters. Philip accepted.

So on 15<sup>th</sup> October of the year 1896, Philip was met by Pretorius at Mainz Station. Philip writes '... he took me to an hotel near his house. I learned afterwards that he considered it wiser not to ask me to stay in his house since his elder daughter Elma, was very attractive and rather a flirt. I was almost twenty five and she was only eighteen, with thick rich dark hair and well dressed. While I was changing he hurried home,

and to prevent Elma from taking too much interest in me he told her (with the connivance of his wife) that I was a very delicate, rather consumptive looking young man. I enjoyed my time there – happy from morning till night. I became a member of the family. I painted Elma twice and also Freda the younger girl. I stayed about three weeks and made friends with other families securing several commissions. Those were happy days among happy people.'

He had other commissions in Germany before returning to Hungary to carry out more important commissions waiting.

It was early the following year 1897 his career took another fortuitous step forward. He tells us he became acquainted with Prince Max Ratibor, the German Consul-General in Budapest, which led to 'a long and happy friendship' with various members of his family – large landowners connected by marriage with most of the German nobility. His first portraits of the family were painted in Budapest: - Prince Max, his wife Fanny and then daughter Victoria. These particularly mentioned because these 'he always maintained' were three of his best and would bring him further fame and success, as we shall now see. In December 1897 Prince Max became German Minister at the Court of the Grand Duke of Saxe-Weimar. Anxious to help Philip Prince Max wrote to Philip to ask if he might put the portraits on show there so that they might be seen by the Grand Duke who was patron of the Museum where they would be shown. The Grand Duke 'was delighted particularly with that of little Princess Victoria mentioned above and forthwith commissioned a portrait of himself as a result of which he decorated Philip with the **Order of the White Falcon of Saxe-Weimar**. That same month Philip showed these German portraits with others in an exhibition at the fashionable Schulte Gallery in Berlin.

Among mixed criticisms the critic of the Berliner Tageblatt wrote of his 'brilliant' technique likened to that of Gainsborough and Reynolds. It was reported to Philip that in the opinion of some his pictures 'are not sufficiently finished' but that two eminent painters of the day were overheard in the Gallery to speak 'of your art in the most flattering terms.'

The Ratibor contact led on to an invitation to the castle of Rauden in Upper Silesia to paint portraits of the Duke and Duchess of Ratibor and other members of the family. It was while there that Philip's mentor Lippich wrote to say that the plans had been drawn up for the house Philip was planning to build in Budapest with studios to let off and for the small house in the grounds where his mother would live.

Then in 1898 there was further success with those Ratibor portraits. He exhibited that of Princess Max (Fanny) at the Paris Salon. It was not only awarded the **Gold Medal**, but attracted the attention of our next important contact – Mr Minot the American who would prove a most important link in the chain of events in the life of Philip leading eventually to his association with the RBA.

Through an interpreter whom he had brought with him Mr Minot requested Philip to return with him to America, to Boston, to paint a picture of his daughter-in-law and her son. As Philip's commitments would not permit this Mr Minot made a further proposal. He was going on to England to take a house on the Isle of Wight. His family was joining him, would Philip paint the portrait there. Philip agreed but first he must complete portraits in Upper Silesia. While there he wrote a letter to Lucy Guinness from whom he had not heard for two years. He said that although it was six years it felt but a few days

‘since I saw you last on the station in Paris.’ ‘On the 16<sup>th</sup> of this month I shall tread English soil for the first time.’ He hoped she had not forgotten him and hoped she would write.



**Miss Eva F. Guinness 1910 oil on canvas, 15½" x 12¾" by Philip de László**

He reached London in the middle of August en route for Mr Minot in Ryde. So tired by the long journey he fell asleep on the train going south and overshot his scheduled stop in Portsmouth. Neither Philip’s biographer nor his memoirs make any mention of language difficulty in communication in all his continental travel between countries until now in England in the station buffet while waiting for a return train. Then he discovers the waiter is German. “Why did you not tell me sooner?” And he then enjoys a long conversation until his train arrives.

Lucy replied to his letter while he was still at Ryde to say that her father was dead and that she was at home at Burton Hall, Stillorgan, with her eldest brother and sister Constance. They were expecting guests to stay and she could not leave home but that her mother and sister Eva would be in London in September and suggested Philip calls on them there at the Hotel Metropole.

At the completion of the painting in Ryde the Minots gave a dinner party to celebrate and by yet another coincidence in this story one of the guests was Mr. Gerald Guinness, a first cousin to Lucy.

On 9<sup>th</sup> September Philip was in London and called on Mrs Guinness at her hotel. He took some reproductions of his work, including ‘Fallen Leaves.’ (See Instalment VI) His biographer comments that he ‘created a good impression... Her verdict was ‘a most fascinating but dangerous man.’

Meanwhile he is informed from Balmoral that Queen Victoria had expressed a wish to see some examples of his work and he was advised to send portraits of a lady and a child portrait. He sent those of Princess Max and Princess Victoria Ratibor.

Perhaps on this account Philip was in England in December. Lucy Guinness travelled to London with her Sister Eva so they met again at last after seven years. He was invited to stay at Burton Hall the following summer.

His biographer writes “It must have been a difficult moment ... He was no longer the shabby little idealist. He was a Paris Salon Gold medallist, no longer having to count the centimes ... or travel fourth class. He had painted Kings and Princes. They were glad to call him their friend. He was no longer awkward and abashed in their company. But he was a complete stranger to Great Britain ... ignorant of the ways of the English and Irish upper-middle classes of that period. In England and Ireland artists were considered scarcely respectable unless Royal Academicians. How would he fare?”



**Philip de László's studio-villa, Pálma utca 10, Budapest. Photograph, 1900.**

**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.**

# IMPORTANT NOTICE

## Dates of our 2009 exhibition will be:

Private View to be held on **Tuesday 17th March** the exhibition to continue until **Sunday the 29th March** when we will have our **AGM** and an opportunity for members to collect their work. Our popular and well attended candlelit supper is planned for Saturday **28th March**.

## RBA Regional Social Gathering

Carole Hubble would like to invite members of the RBA and The de Laszlo Association to a Buffet and get together on Saturday 4th October at:

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

**Arrive at 1.00pm for the Buffet  
at 2.00pm.**

There is a nominal fee of £5 to go towards the food and wine. Please make cheques out to the RBA and send to:

**Judith Gardner,  
72, Gladstone Road,  
Broadstairs,  
Kent. CT10 2JD.**

Deal is a lovely old seaside town 6 miles from Dover, which used to be a haunt of smugglers. So if you feel that you would like to explore more, why not stay overnight at one of the guest houses/hotels that are in Deal.

### Addresses for accommodation:

**Dunkerleys Restaurant & Hotel**, 19 Beach Street.  
Telephone: 01304 375016 - good but a bit pricey

**Beachbrow Hotel**, 29 Beach Street, Deal.  
Telephone: 01304 374338 - fair

**The Kings Head**, 9 Beach Street, Deal.  
Telephone: 01304 368194 - good the best for price etc.

**The Royal Hotel**, Beach Street, Deal.  
Telephone: 01304 375555 - good but more expensive.



A big thank you to everyone who gave me items for this newsletter. I should be most grateful for any news you may have for the spring issue which is planned for **January**.

**Please note that items should be received before the last day of December, 2008**

Please contact me: The Editor, Barbara Richardson, 71 Engadine Street, London, SW18 5BZ.

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