



Royal Society of British Artists

www.the-rba.org.uk



Carol Hubble with the ship's decanter

RBA Website

Last year the RBA struck a deal with Creating Reality which enabled every member of the RBA to have their own web page designed and active on the RBA website for just £30. Although some members took up this offer and are now able to sell their work to clients all over the world via the internet, many members did not. Some members have commented that it is a shame that so many members have no information about their work as a result of not taking up the offer. Creating Reality have kindly agreed to extend their offer (though at the 2006 price of £40) until the end of March. If you would like the chance to have your work featured on the RBA website throughout the year and sell work directly, please send a brief legible biography and three photographs of your work to Creating Reality, 8a Womersley Road, London, N8 9AE together with a cheque to Creating Reality for £40 and an SAE, if you want the photographs returned, before March 31st. After March 31st you may still have a page designed by Creating Reality but it will be at the regular price of £120. If you already have your own website don't forget to let Creating Reality know the web address so they can link your web site to the RBA website.

Christmas Lunch

The Christmas buffet lunch took place on 8th December in the board room above the Mall Galleries. There were about 65 members and guests and it was a most enjoyable occasion for all who attended. Chris Russell from the Astor College presented Carol Hubble with a ship's decanter for her service to the Society.

Good news from the President

Major sponsorship for our exhibition from UBS including major prizes.

Major Sponsorship from the Astor College for the Arts for the Photography for the illustrated brochure, invitation on disc, exhibition on line and the fourth annual students' exhibition.

Sponsorship for the debate.

Continued support from sponsors of our many prizes.

A group from the Arts Council of Great Britain have shown an interest in the activities of the RBA and will visit the exhibition along with their newly appointed member, a fellow of the RBA Michael Fairclough FRBA., head teacher of West Rise Junior School (our Junior Academy).

RBA turning point DEBATE

The motion to be discussed will be: 'This house believes that it is the function of art to be challenging.'

The debate will be held during our 2006 exhibition on Thursday 25th May at 7 pm. Our chairperson will again be Josie Appleton of Spiked-on-line. One of the speakers will be David Lee of the 'Jackdaw'.

Details will be sent to members regarding booking and price of tickets.

Guy Portelli



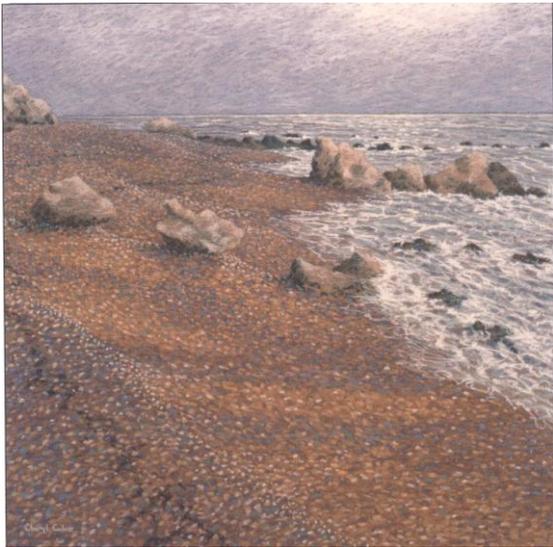
Foil, 13" ball, nickel plated bronze

Guy has been showing work with the Fusion Gallery in Altea, on the Costa Blanca, in Spain.

Born in South Africa he studied Interior and 3D Design at Medway College of Art. Guy worked as a sculptor in the special effects department at the BBC before setting up his own studio.

He has completed many commissions which are held in public, corporate and private collections and exhibits in London, Guernsey and the USA. Guy was elected ARBS in 1998.

Cheryl Culver



'Constantly Changing' 26"x26", pastel on MDF prepared with a coarse but translucent acrylic primer.

Cheryl's work will be included with the Russell Gallery in 'Art on Paper' at the Royal College over the weekend beginning 2nd February and she will be demonstrating at Art in Action for the second year, from the 13th to 16th July. Also in July, from the 20th to the 23rd, Cheryl has a stand at the Artist & Illustrators show which will be held at the Business Design Centre in Islington.

During the year Cheryl will continue to show work with the Pastel Society and with the Russell Gallery.

Hilary Frew

Hilary had her work in both the Wisley and the Borde Hill sculpture trails.

Judith Gardner

Judith has a solo exhibition at the Russell Gallery, Putney. The Private View is on Thursday 23rd March 2006 and the exhibition ends on 22nd April.

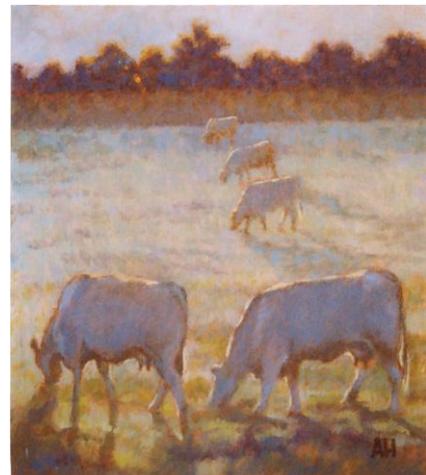
To coincide with the exhibition there will also be an article published in the April edition of the Artist Magazine on developing a painting.



'Garden in Snow Early Evening Light', oil on board, 16 3/4" x 13 1/4"

Ann Heat

Ann will be showing with the Small Paintings Group at the Piers Feetham Gallery in Fulham Road from the 20th January to the 11th February and is also a regular exhibitor at the Churzee Gallery, Wimbledon Park Road, SW19. In September Ann will be sharing a two person show with Judith Gardner at the Cedar House Gallery, Ripley.



'Early Morning, Ockham' oil on gesso on board, 7 1/2" x 6 1/4"

John McCombs RBA, ROI, FRSA, MAFA.



'Pathway, Woodhouse Knowl, Delph Winter' oil on card laid on board, 13"x 18".

RBA Member John McCombs is one of seven established Founder Members of the North of England based 'New Manchester Group' of Artists (NMG). The Members have taken their title from the original 'Manchester Group of Artists' of the late 1940s and early 50s which included another RBA Member – L.S.Lowry. John, who exhibits essentially in Manchester and London, was born in Manchester in 1943. He studied painting at St.Martins's School of Art in London from 1962-67 under Frederick Gore, Kossoff and Alan Reynolds. In 1966 he won the 'College Prize' at St. Martins and was awarded the 'David Murray Scholarship' by the Royal Academy.

After College he returned north and eventually set up studio in the Pennine village of Delph which he accidentally discovered while on a day out walking.

John was elected into a number of prestigious art societies winning several of their prizes. His work can be found in private collections around the world and in public collections in the North West including Manchester City Art Gallery. Also he has his own gallery (John McCombs Gallery) alongside his studio in Delph. John is a landscape and figure painter who works mainly in oils. His subject matter is essentially the Pennine landscape centered in and around the village of Delph in Saddleworth. It is an area of undulating landscape which appeals to his interest in form. He is interested in the nature of the landscape; it's sense of permanence but seen under a fleeting light.

He also likes painting the clothed figure and this can include crowd, group or single figure subjects based on the social and working life of the village. Based upon observation his technique is that of using incisive but vigorous brush-line drawing over flatly applied areas of colour. It is an investigative technique where close study of the subject and personal expression become integral. It is an insistent as well as naturally based technique which has been developed to pin down his particular interest in form, space and movement while retaining life within the paint.

Trevor Frankland PRWS RE RBA Hon RI

Trevor has been exceptionally busy as the President of the RWS. He was one of the judges at the Singer & Friedlander/Sunday Times watercolour competition last year and for the RWS's Open. He showed with both the London Group and the Small Paintings group. Trevor also had work in Christies 'Art for Life' and exhibited at the Piers Feetham Gallery in their 'Venice' exhibition and with the Andrew Lamont Gallery.

Julian Halsby wrote an article on Trevor for the Artist Magazine in his 'in conversation' series which was included in the September issue.

As an Honorary Member of the RI Trevor's work was included in their exhibition and also he had work in the Watercolour and Drawings Fair in Burlington House last year. Trevor also exhibited with the Martins Gallery in Cheltenham and in the 'La Dolce Vita' exhibition that was held at Earls Court in April 2005.



'Highlife Location' watercolour, conté and acrylic, 25½"x33½".

During last year Trevor also showed with the Cedar House Gallery in October and in the same month with the RWS 'Highlife' exhibition at the Bankside Gallery.

At the Bankside Trevor had work in the recent 'Artist and Radio 4' exhibition.

There is a life in France - Oliver Warman

The editor has asked me to write a short piece on life abroad: I would hesitate to proffer one. I suppose I am old enough to remember that foreigners start at Dover and now, in these more enlightened times, the new and sometimes unwanted immigrants have almost taken over that castellated town, ignored by a classless horde of worthy people rushing to get on the next booze-cruise to Calais or take the short route to the Dordogne. It is easy to tell the difference – those of the booze cruise are in puffas and what look like disposable trousers and those going further south are in shorts and sandals whatever the weather, winter and summer. Both groups shout in English and never a word of French is spoken; they get absorbed into the French countryside and the part of Calais that is near the port and in the road-line of steak houses and cheap beer cafes. Calais is like a sponge and it absorbs the booze cruisers in their thousands.

But what is life really like in the countryside? It is a different concept to Weybridge or the countryside north of the fabled Watford Gap, as farms abound – mostly of less than 70 acres - mostly entirely uneconomic and the recipients of yearly hand-outs that appear to be the leftovers of a Brussels scam.

Most villages have three large shops, the pharmacy that hands out carrier bags full of pills on the recommendation of a Doctor who has time to chat and even visit - the Health Service works! The hairdresser who is an expert at copper dye and of course the baker who, if you are fortunate, makes yummy bread and fattening cakes.

There are probably two cafes – another word for a Pub. Inhabitants of one part of the village go to the one and the other half to its rival and the two never speak - a left-over from 1944. There is a supermarket that seems to keep vegetables well past their sell-by date and sells the same undistinguished packets that you can buy in Tesco.

But if you want white spirit, artist's quality paint or some board or canvas, well you must go to the Departmental Capital where the Prefect lives, and even there it is doubtful whether you will get more than two of the three articles mentioned. So, load the car with British Standard 245 White Spirit (the French equivalent smells like a drain in the backstreet of a neglected Welsh town) and your boards or canvas and if you want paint, get on the train to Paris and make for Sennelier opposite the Louvre or the American Art Shop down the rue de Bac 100 yards away. The trains run on time, are inexpensive though uncomfortable – fresh air is obviously dangerous and smoking is sometimes allowed - but you can book your seat and special offers abound, if you can understand the language.

We all know that petrol, beer and cigarettes are cheap and that French houses are inexpensive but restaurants are no cheaper than those in Britain and the food is sometimes worse. However, buy a good book on wine and you will drink well for say 60% of the cost of the same wine in London and packet foods may be inedible but the butchers provide delicious bavette – a cheap thin steak which if cooked properly tastes as good as sirloin at half the price.

Kindness and friendliness abound and people say good morning and hello and if you are painting they will pass by quietly and say “bon courage “. They smile. Where I write, in Oxfordshire, smiles are rare and there are no greetings or manners. The French take time to talk, their lives are no more inconsequential than the day to day lives of the British but they take time to Care with a capital C. They stop and talk and are not in a hurry. They value communication. The half full churches have overworked padres who have perhaps twelve parishes, but even they have time to chat. Cars drive more slowly which is just as well because sometimes they are older than their owners and, like their owners, are prone to shed bits of their anatomy. The British status symbol, the BMW, is as rare as a tropical bird in the countryside, but the old Mercedes plods along and the mini-Citroen, beloved by the farmer's wife and past its sell-by-date after say three years rushing about like a humming bird hawk moth, drives on until it meets its rapidly approaching demise.



'Frankfurt Station, Early Morning Snow' oil on MDF, 8"x 10".

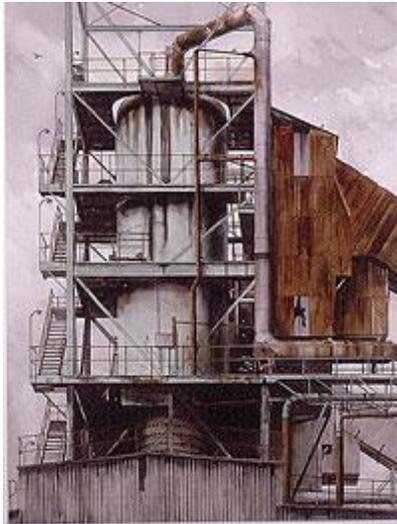
Yes, I love France. I love the people. I love the food, but beware of the bureaucrat. He is the direct descendant of the Milice of 1942, eager to pounce on a law infraction and delighted to double the tax. Pay your dues – the Gendarmes call to collect it sometimes! Love the Mayor and take care that you tell him, casually, that your tax return has been sent to the accountant in the UK. You don't know, but he tells the tax office and the tax office tells the Gendarmerie. Beware, the later can take you to Calais and put you aboard a ferry with startling efficiency. And take a course in French. It is impolite not to try to speak it. But perhaps you should forget attempting to sell your work there. You may have luck in Paris, but you would have more chance of a

sale in Broadway or even Tunbridge Wells or Tottenham. Look at the French art galleries and you will understand that the market is not for you. If you really want to sell, get on your bike and set off for the land of the future – America. Don't be shocked by the beer bellies and the way most men look 7 months pregnant, Americans are kind, they go to church and

they love the Brits. Find a bucket shop and climb aboard your Boeing 747 with your unframed work and get going.

Oliver Warman was elected to the RBA in 1984.

Arthur Lockwood



'Carbonizer Tower' watercolour, 26½"x 19½".

Congratulations to Arthur who was awarded 3rd prize in the Singer & Friedlander/Sunday Times Watercolour Competition in September for his painting illustrated above.

Nick Tidnam

The Scottish Arts Club, founded by a group of artists in 1872, is housed in a fine Georgian town house in a Georgian square a few hundred yards from the west end of Princes Street, Edinburgh; and during September 2005 two RBA members James Horton and Nick Tidnam, together with Anthony Eyton RA were part of an exhibition there.

The Club stages around twelve painting and sculpture exhibitions each year and this one, showing images of India, was so well received it was invited to remain for an extra three weeks.

It's members come from a wide range of backgrounds including academics, broadcasters and judges as well as artists and architects, and has its own fine collection of paintings, dining (and bar!!) It is a lively and engaging place and a possible venue for a small RBA show.

Don Owen

Don will have work in the 'Originals 06' exhibition of contemporary printmaking at the Mall Galleries from 15th to 25th February.

Jack Millar

Jack fell and broke his hip and spent 9 weeks in hospital. He came home in time for Christmas and we would all like to wish him the best of health in 2006.

Ronald Morgan

As many of you know Ronald has been ill and in Barts hospital. At home now, but still receiving treatment, he would like to thank all those who kindly visited him and sent cards. He made good use of a sketchbook given to him by an artist friend on a visit, and has already completed a painting about his stay in hospital from his drawings.



'Grand Canal with Gondolas' oil on board, 9" x 11.5".

Ronald will be showing with the Small Paintings Group at Piers Feetham in Fulham Road from 20th January to the 11th February and at the WH Patterson Gallery in Albermarle Street, in their exhibition 'Venice in Peril', which runs for two weeks from the 25th January.

Peter Kelly

Peter will be sharing an exhibiton with Roy Barley at the Oakham Galleries, 27 Bury Street, St.James's, London, which will run from May 9th to 26th.

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

Instalment II: FIRST STEPS ON THE LADDER – leading him eventually to international honours and his important association with us, the RBA - STUDENT DAYS 1886-1890. Budapest – Munich.

The hopes of the ambitious young Philip László had been buoyed up by his great good fortune to be granted an interview with Dr Gustav Kelety, President of the Academy of Arts which in Hungary is a national Institution ranking educationally with the University only to have them dashed by the verdict – he did not have the required educational certificate to entitle him to be admitted. However Dr Kelety gave him the opportunity to bring in some of his drawings.

Accompanied this time by his mother he took a large collection the following day. Dr Kelety examined them very carefully and then said that after all he would make an exception and admit Philip as a part time student. “That was a great moment ... the first turning point in my career,” he wrote. But he had to pursue his academic studies as we shall see and still continued to work part time at Strelisky’s, colouring photographs to earn money.

After 6 months at the Academy he won a State Scholarship which made him feel less dependent on the photographic work. It also enabled him to take an Easter week’s holiday which just about coincided with his seventeenth birthday. He and a fellow student went into the country to make studies of the farm labourers in the fields - these for his genre subjects, the fashionable ‘theme of the late nineteenth century’. In fact it would be for these subject paintings that he would begin to become known in the late 1880s and through the 1890s before his portraiture began to take over. The intensity of his drawing was already coming through. His diary records how on one occasion during this Easter Holiday he and his companion were drawing a peasant at work with his scythe. When the latter paused for rest he stepped forward with his wife to look at and compare the drawings of the two young men. “Why is one drawing more like you than the other?” we heard her ask. “Because the young man has used up more pencil than his friend” replied her husband’.

Philip’s memoirs reveal that the work done over this Easter holiday was as he put it ‘in preparation for the next term at the Academy’. He was about to join the life class under the supervision of Professor Bertalan Szekely and to his surprise was, through merit, to be admitted also to the prestigious evening classes for advanced students held by Professor Karoly Lotz.

Gábor Bellák, writing in the Christie’s Exhibition Catalogue, records the importance to Philip of those particular teachers. Not only were they ‘the two outstanding portrait painters of the era’ but also Szekely in historical paintings and Lotz in genre painting so that Philip’s ‘early interest in genre and historical painting was doubtless due to those two’. His first portraits do not appear until a little later, 1888.



‘A young boy’ Pencil on paper 18¼ x 14” dated 1887. ‘This drawing secured the 18 year old Philip’s immediate entry into the painting class of the great Karoly Lotz.

However in 1887 at the age of eighteen it would be necessary for him to report for Military Service. This would take three years out of his painting life but if he could get that University Education Certificate this would be reduced to one year. His main stumbling block was the mathematics. So he approached his mathematics teacher Professor Merton Hajnal, who agreed to help him with private coaching four times a week. With this help Philip passed the exam, and this contact with his teacher blossomed into a friendship. The following year 1888 he painted a ‘gratitude portrait’ of Hajnal’s younger sister – ‘a pretty girl of twenty two – “my first ‘official’ portrait” he wrote’. This led on to yet another important contact, the introduction to a certain Dr Galambos and his family.

Dr Galambos was a prominent lawyer who also had a country estate which he farmed. When he saw the portrait of Professor Hajnal’s sister he invited Philip to paint not only himself but other members of his family. So, through the bugbear of the dreaded mathematics, the kindly help of Professor Hajnal was proving a further stepping stone in Philip’s career for he tells how he became very friendly with the Galambos family: “I paid

visits to Dr Galembos and his family for three consecutive years getting to know them and their circle, well to do landowners and farmers entirely different from town life, many of them high officials". Dr Galambos also owned a local newspaper in which he publicised Philip's work – "my first experience of seeing my name in print." He was thus making many new friends and many studies of country life for his paintings, one of which 'The Goose girl' would play an important part in his career.



'Dr. Paul Galambos, O-Becse' detail, oil on canvas, 1888, Untraced,

The Academy of Arts in Budapest held three public exhibitions a year. The Emperor Francis Joseph who was also King of Hungary endowed a fund to select two, at most three works for the Royal Palaces. It was to the 1888 exhibition, as a nineteen year old, that Philip decided 'after much deliberation' to submit his painting 'The Goose girl.' Not only was it accepted for the exhibition but was selected for one of the Royal Palaces. This led to a Hungarian State Scholarship. He writes that he was now ready to go abroad.

Departure however was delayed by an attack of fever until June 1889. He then set out for Venice where he had scarcely been enrolled at the Accademia delle Belle Arte before the fever returned forcing him back to Budapest. In the autumn he was ready to set out again but decided to enrol this time as a student at the Royal Bavarian Academy in Munich. Once installed there he cut himself off entirely from his fellow Hungarian students in order to concentrate entirely on his work. In fact "I neglected my health" he writes. A further attack of fever overtook him necessitating admission to hospital. "For a time I was dangerously ill" and his memoirs go on to declare his gratitude to the doctor and his admiration for the dedication of the nursing sisters who watched over him day and night during the height of the fever; how they became sufficiently concerned to send for his father to come from Budapest and how shocked he was when he saw his emaciated son. It was typhoid. Recovery was very slow but at last he was able to return to Budapest breaking his journey in Vienna to stay with his mother's brother, Uncle Leopold (a rather depressed and 'morose' Stockbroker aged about 52) and Aunt Josephine (good looking and 20 years younger than her husband). Philip had spent a week with them on his outward journey and had been made very welcome. He tells rather delightfully how pretty Aunt Josephine took him a step forward in his education by introducing him to the cultural high life of Vienna. He remarks how surprisingly attentive she had been. "The magnificence of the Imperial Opera took my breath away and the beautiful women in the audience and their exquisite clothes that I borrowed Aunt Josephine's opera glasses ..." at which it was pointed out to him that he was growing up and this was not the way to endear himself when escorting a lady. He had seen himself only as a grateful nephew.

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

Gallery News

SPA GALLERY, Tunbridge Wells.

Work by selected members will be on show from 14th March when there will be a Private View, until to 31st March.

RUSSELL GALLERY, Putney.

Showing work by members during the year.

HENLEY FESTIVAL 6th to 9th July.

A selection of work will be shown at this successful venue.

RED RAG Gallery, Stow on the Wold.

Will have work by RBAs at different exhibitions.

THE SMALL PAINTINGS GROUP.

Several members show work with the Small Paintings Group at the Piers Feetham Gallery, Fulham Road and at other venues during 2006.

Dates for your diary

RBA annual exhibition at the Mall

Paintings to be delivered on either Friday 24th or Saturday 25th March between 10am and 5pm.

RBA private view will be on Wednesday, May 17th and the exhibition will run till Sunday 28th May closing at 1pm for the **AGM, to which all members are very welcome**, work can be collected after the AGM.

The **'RBA turning point Debate'** is to take place on Thursday 25th May at 7pm.
Details of tickets will be sent to members.

The **Candlelight Supper** will be held on Saturday 27th May.

RBA Patrons

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

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

AGBI

I have a special plea to all RBA members. The AGBI (Registered charity No. 212667) needs you this year and every year to give what you can spare to help fellow artists in need. It depends entirely upon members of the profession. Please consider a donation this year before the end of March, and send it to me, at **Miranda Halsby, 101, Newland, Sherborne, Dorset, DT9 3DU**. Under the government's Gift Aid Scheme, the AGBI can reclaim tax on your donation. I can send you a Gift Aid form on request.

On behalf of the AGBI, thank you.



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

Please contact me:

Barbara Richardson, 71 Engadine Street, London, SW18 5BZ.

Telephone: 020 8870 9605 Email: barbara.richardson@btconnect.com
