



Royal Society of British Artists

www.the-rba.org.uk

RBA Christmas buffet lunch

Our very enjoyable lunch was held at the Mall Galleries on 7th December. It was very well attended by members, FBA staff and members of the de Laszlo Association. During a break in the meal Romeo our President presented diplomas to new members present and to two new Fellows of the RBA, John Horne and Michael Harding.

Arthur Lockwood was awarded the Astor College for the Arts Award which is given for service to the Society and presented with a beautiful ships' decanter by Carole Donovan from Astor College. A raffle for the AGBI raised over £150.

Arthur Lockwood

Arthur's book 'Change in the Midlands, urban and industrial watercolours' was recently published by Sansom & Company Ltd., with a foreword by Professor Carl Chinn MBE and an informative introduction by Brendan Flynn Curator of Fine Arts at Birmingham Museum & Art Gallery.

The buildings that inhabit his paintings are now often sad reflections of their once busy lives and forlorn shapes against the skyline, but thanks to Arthur's vision and dedication we have a record of their existence and a beautiful book of outstanding watercolours to treasure.

ISBN 978-1-904537-72-4



'Boilers in a derelict factory, Downs Road, Willenhall, Nr. Wolverhampton,' November, 1997. 485mm x 990mm. Arthur Lockwood.

The de Laszlo Award



Patrick, Stephen and Paul de Laszlo, as boys, full length in front of a window. Pencil and white chalk on pale buff paper, 22"x14". The drawing was made when the family were staying at Hammondswood, Frensham in 1914. The children later recalled much enjoying the freedom from the formality of their London existence.

Copyright: The de Laszlo foundation.

An appreciation

To enhance our Annual de Laszlo Award, Damon de Laszlo very generously awarded a £1,000 prize to go with the silver medal that he had struck.

This recognition of the RBA's dedication to the memory of Philip de Laszlo, our past President, has ensured that the award is now even more prestigious and desirable. Damon and Sandra de Laszlo have always shown an interest in the RBA, as well as supporting us when we formed the de Laszlo Association.

I would therefore like to express from us all our heartfelt thanks and appreciation to Damon for his kind donation.

Carole Hubble

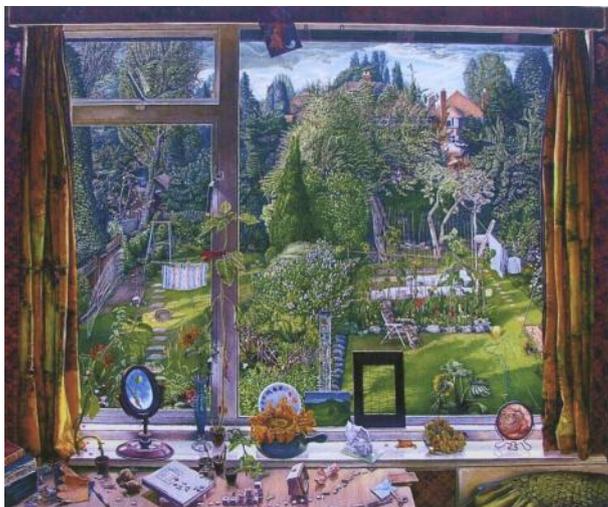
Paul Bartlett, Senior RBA, RBSA, RAS.

There are artists who dwell outside the mainstream bastions of contemporary modes, who represent in their work a continuing tradition of self-expression that ought to be of increasing value in a world of big names and big money.

Paul Bartlett is a working artist in that continuing tradition; painter, draughtsman, print-maker and teacher. Born in Birmingham in 1955, he won a place at Moseley School of Art at the age of eleven. At eighteen he moved to Falmouth College of Art, where he graduated after three years with a BA in Fine Art, before going on to the Royal Academy Schools where he was a prize winning student. He left in 1980 with a Post Graduate Certificate/MA in Painting and Drawing, Print-making and Complementary Studies. Paul had been exhibiting at the Royal Birmingham Society of Artists since the age of 16 becoming a full member in 1997. He has been a member of the RBA since 1981.

There are inevitable associations, parallels perhaps, between Paul's work and those other painters of quintessential Englishness, Lowry and Spencer.

The former, stylistically far removed, yet concerns of place and moments of time, of figures in a townscape, stand for the lone artist's struggle to express his innermost thoughts. Stanley Spencer's Cookham is a more obvious comparison, meticulous, obsessive, and penetrating. Paul's painting of a garden at the V&A's 1979 exhibition, 'The Garden', was hung between a Stanley Spencer and a Spenser Gore. But Paul is not a lone figure, he is very much an artist involved with the art scene in his native Birmingham, as a constant and prize-winning exhibitor and for some twenty years a teacher and facilitator.



*'Seeds, blooms, hopes and reflections' 24"x20" oil on wood.
Paul Bartlett.*

He showed his painting 'Seeds, blooms, hopes and reflections' in the 2006 RA Summer Exhibition. Paul explains that he worked on it intermittently over many years. He says 'I like to have long duration ones on the go thereby beckoning time-layered interactive narrative

and illusionary fine detail.' The painting is full of illusions, minutely depicted but enormous in their symbolic meaning for him and possibly for many artists. It has a quality that is imbued in all his work, an uneasy reference to life, the inevitability of growth and decay. Long observation of suburban gardens and the resulting paintings have been part of his life..



Detail from 'Beckenham Back Gardens with dried daffodils' 9x11", oil on canvas. Paul Bartlett.

Views from the bedrooms in Penge and Beckenham as well as Birmingham feature over the years. Gardens and rooftops but especially the gardens, with the frame of the window enclosing the view and showing life and growth, permanency and decay, life within and without.



'My Grandmother, Mrs Doris Tompkins, 87 years young' 7.5" x '10" oil on gesso on wood. Paul Bartlett.

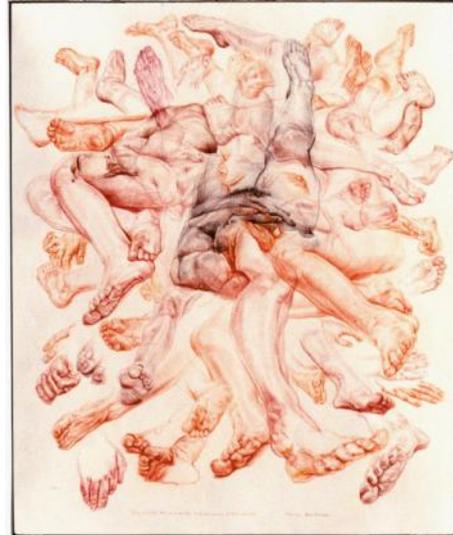
In 2004 Paul won the prestigious Daily Mail 'Not the Turner Prize' with this tender portrait of his grandmother, Mrs. Doris Tompkins, and when he won the Alexon/FBA Portrait Competition he painted Prue Leith the 1991 Business Woman of the Year as part of his prize.

Paul's work forms in total an outstandingly individual contribution to English art beckoning further comparisons with Stanley Spencer via portraits of close family members, a perpetuation and extension of life room tradition, and "meaningful fantasy". The latter prompted Ron Tiner to describe him as among "some of the world's most innovative fantasy artists." Paul's contribution to 'The Encyclopaedia of Fantasy and Science Fiction Art Techniques' published by Quarto in 1996 is a testament to this.

Paul has won recognition in many quarters, gaining prizes, publishing and exhibitions, although he acknowledges that much still remains to be done.

He hopes to have his work more widely disseminated, and to this end is offering high quality, limited edition giclee prints for sale. He is also writing a book about his work and would welcome any potential publishers to get in touch via either the RBA or directly at 144 Wheelers Lane, Kings Heath, Birmingham, B13 OSG. Paul's telephone number is: 01214448976.

We wish him every success in the future.



'Forwards, Backwards, Rotational' 16"x18", pencil on paper. Paul Bartlett

More information on Paul's career can be found at www.the-rba.org.uk, www.rbsa.org.uk, www.birminghamprintmakers.org

Alfred Daniels

Danny was asked for the third year running to contribute a small painting for an Advent Calendar for his local Church St. Michael and All Angels, Bedford Park. Designed in the Arts and Crafts style the Church was built by Norman Shaw in the 1880/90s. Every summer Danny also shows work there in a very successful exhibition of paintings by local artists as part of the Bedford Park Festival.

This year he will have work included in a book on Thames Bridges and also show with the RWS. In April Danny will have two paintings included in a Rona Gallery exhibition entitled 'The Complete Imbiber,' which will run from April 24th to May 9th.

In September he is to have a shared exhibition with Julian Bailey at the Russell Gallery in Putney.

Anthony Southwell, PVPRBA

We are sorry to hear that Anthony died as the newsletter was being prepared. He had been ill for several years and had spent lengthy periods in hospital this winter.

We will remember fondly the work Anthony has done over the years for the RBA, and our thoughts are with his family and friends.

Christopher Hall

Christopher will have paintings in the Rona Gallery exhibition 'The Complete Imbiber' to be held 24th April to 9th May.

James Horton and Nick Tidnam

James and Nick travelled to India in the closing months of last year to put on an exhibition of their work. The show had a lot of press coverage including an excellent write up by a top critic, and was previewed on the internet and the television. During the exhibition good contacts were made and they returned there in January this year.

Cheryl Culver

Cheryl has two paintings in a selected exhibition of member's work of the Pastel Society, at the Southampton City Art Gallery from 10th January to 30th March.

From 4th February to 8th March she is sharing an exhibition of seascapes with Averil Gilkes, both of the Pastel society, at the Orange Street Gallery, Uffingham, Rutland, and in September Cheryl is to have a one man show at the Russell Gallery in Putney.

Caroline McAdam Clark

Had I become a civil servant say, I would be thinking of hanging up my swivel chair, packing away my box files and heading for the hills to quietly collect my pension - (oh do they even *begin* to realize how fortunate they are?) Instead, I cram more and more into each year while the prospect of putting my comfily slippers feet up with a G & T by my side recedes as I battle my way into the studio once again to reinvent myself.

The first half of 2008 is taken up with two sorties into the Art Fair world; first to the London Art Fair in Islington with Lena Boyle Fine Art, and then to the Royal College of Art for the 20-21 International Art Fair with Piers Feetham Gallery. Also at Piers Feetham is the annual Small Paintings Group show in February of which I am a member.

But the big one for me is my one man exhibition at the Thackeray gallery. They have been exhibiting me since 1993. This again is in February and as I write my mind is preoccupied with the usual last minute details: like finishing the paintings, and steeling myself in preparation for the marathon of painting the frames. I have yet to find ready made frames that I like.

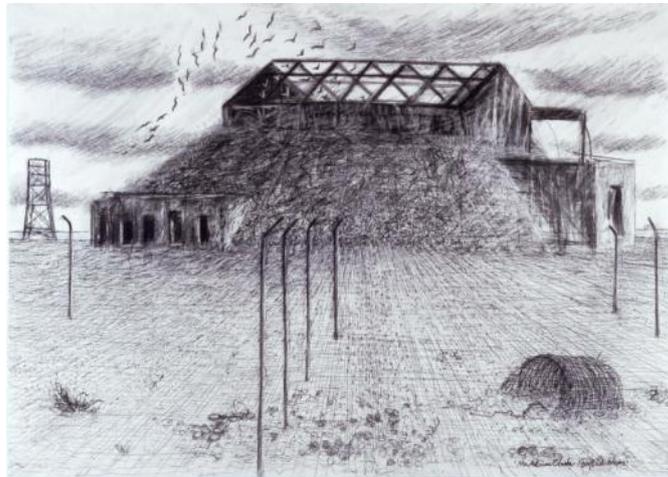


'Silent River, Winter'
oil and pencil
on paper and canvas,
41 cm x 41 cm.
Caroline McAdam
Clark.

Then in June, for the eleventh year, I shall be running an exhibition with Piers (Feetham aka husband) in our house in Aldeburgh to coincide with the Aldeburgh Festival. It is a huge undertaking as we remove all our own paintings, sculpture and ceramics and stuff them into our bedroom (the only room not open to the public for this occasion - or indeed I'm glad to say, for any other occasion) and re-hang the whole place with paintings and drawings (including some of mine) that we have brought down from our London gallery. Two and a half weeks and a great deal of champagne, hard bargaining and musical overload later, we put the house together again and resume our lives.

After that in July, there's something interesting called the Salthouse Contemporary Norfolk Art project which takes place in St Nicholas Church in Salthouse and is curated by Ian Collins who has written several excellent books on East Anglian artists and generally promotes East Anglian art wherever he can. I'm planning a series of four to six paintings for this which will record a journey across the North Norfolk coast from the Wash to Happisburgh.

I shall probably be exhibiting a few works at the Affordable Art Fair in Battersea in October. Although a total bunfight I can't help warming to the concept of the thing which seeks to embrace the whole gamut from young first time buyers to canny experienced collectors and from young unknown artists to hoary old pros.



'Hanger Orford Ness', drawing. Caroline McAdam Clark

Finally, another exhibition of the Small Paintings Group at the Chappell Galleries in Essex. A charming gallery that has, over the years, exhibited any number of interesting and serious artists and produced some excellent monographs on artists like Paul Rumsey and Roderick Barrett. They ought to get a lot more recognition for what they do.

Alongside all of this I am translating a book my mother published after the war in 1946 (and again with a new prologue in 1993) about her experiences as a young woman incarcerated in Ravensbruck concentration camp for her Resistance activities. I hope to have it completed by the end of the year. And so to bed.



'By the Light of the Moon' oil & pencil on canvas,
16"x16". Caroline McAdam Clark.

Guy Portelli RBA FRBS

Guy Portelli's iconic sculpture of Amy Winehouse, is on show at the Liverpool street Patisserie Valerie, in London. Her new single Valerie was a link, and the amazing art deco interior formed a perfect backdrop, to this burlesque inspired piece,



'Amy Winehouse' nickel and copper plated bronze and mosaic. Guy Portelli.

The champagne bottle gives a false sense of scale, and the piece is much larger than it looks, having scoured high and low to find a jeroboam size champagne bottle to cast from.

The piece will be on show at the RBA annual exhibition in May 2008 before going to Robert Bowman Modern for a one man show of Pop Icons in June.

Guy will also be showing work at the Karen Taylor Contemporary Art, 18 Crown Road, St.Margaret's, Twickenham, along with other selected RBA members from 2nd to 26th of April.

The Gallery website is:
www.karentaylorgallery.com

Judith Gardner

Judith showed work with the Small Paintings Group when they had their annual exhibition at the Piers Feetham Gallery in Fulham which took place from 29th January to 16th February. From April 20th to May 11th Judith will be showing with the Small Paintings Group at Park Lane Fine Arts, Ashted.

From the 8th to 26th May she is to have a one man show at the Russell Gallery in Putney and at the Yvonne Arnaud Gallery, Guildford Arts from 8th to 26th July.

Judith will also be contributing her paintings to the RBA Exhibition at Karen Taylor Contemporary (details in Guy Portelli, in the article above).

David Miller

David was recently commissioned through the Mall Galleries to paint a double portrait of the denizens of the popular soap 'Coronation Street' Jack and Vera Duckworth otherwise actors Liz Dawn and Bill Tarmey, to be presented to them on their retirement.

The painting was to be near life size and completed on a canvas 70 x 60cm. It had to be painted quickly and David made the best use of photographs provided.

Collected by courier just before Christmas, ITV were delighted.

Leigh Parry

Leigh will be showing this spring with the Pastel Society at their exhibition to be held at the Southampton Gallery, and will have one painting on show as a Senior Member, at the annual Pastel Society exhibition at the Mall Galleries which will this year be his 51st consecutive year of exhibiting with the Society.

Peter Kelly

Congratulations to Peter for being elected to the New English Art Club.

Peter is exhibited with the Small Paintings Group at the Piers Feetham Gallery, 775 Fulham Road, from 29th January to 16th February and with the group at Park Lane Fine Arts in Ashted Surrey from 20th April to 11th May.

Peter is to have a one man show at the John Adams Fine Art Ltd., Ebury Street beginning 13th May with a Private View, and continuing till 24th May.

Carole Hubble

Had work in the 'Best of British: Modern and Traditional' exhibition at the Menier Chocolate Factory, 51 Southwark Street, London, from 22nd to 27th October last year.

The exhibition was put on by Fine Art of Surrey:
www.fineartsurrey.com.

Stephen Crowther, ARCA

We are sad to announce the death last May of Stephen Crowther, one of our Senior Members. We send condolences to his family.

SW Regional RBA meeting on Sunday 30th September 2007

It was a pleasure to welcome the President and his wife Romeo and Megan, our Secretary and Treasurer Judith and Colin, who made the special trip to be with us, as well as local members and others who made a weekend of it and stayed in local hotels or B and Bs, to a Sunday lunchtime meeting at Old Hall in Sherborne, Dorset.

Julian and I were the hosts and we all sat down for a very sociable lunch. The group were able to see our art collection and our part-time art gallery, The Newland Gallery, www.newlandgallery.co.uk, which is attached to the back of our house, and had some time to explore the area and Sherborne, which is a very pretty Dorset town.

Julian and I had a bonus of joining some of the members for a sociable pub supper the night before and we all felt it was a great success. There were about 20 of us.

I hope other regional meetings will be organized as it is such a good way of getting to know members and linking people.

Miranda Halsby.

Artists General Benevolent Institution

Dear Members,

It is once again the time of year when I remind you of the artists' charity which many of us support and which does so much for those artists and their families in real need. If you are able to give a donation in this collection year ending in March, on behalf of the AGBI, registered charity number 212667, I would be most grateful to receive it. **Please send donations to me Miranda Halsby at Old Hall, 101 Newland, Sherborne, Dorset DT9 3DU.** If you would like to gift aid your donation for tax purposes, I will send you a form.

You will all be delighted to know that your guests and yourselves at our Christmas Party raised £150 through a raffle for the AGBI which was marvellous and many thanks for that. However, annual donations from members are the life-blood of the AGBI so I would urge you to remember this society.

Thank you.



A good walk in Sherborne.



A wonderful lunch and a warm welcome for the RBA's at Julian and Miranda Halsby's .

Chris Myers

Following his winning of 'The Artist' Prize at the RWS C21 Exhibition last year, Chris will be the subject of a feature in 'The Artist' magazine written by fellow RBA member Julian Halsby. The article will feature some of Chris' work carried out after his trips to Moscow, St. Petersburg and Paris last Summer while following some of the progress of the Peking to Paris Centenary Classic Car Rally.

Chris is currently working on watercolours inspired by his visit to Uganda and Rwanda last November, which he hopes to show this year.

John McCombs

At its last AGM the Manchester Academy of Fine Arts elected John as Chairman of its 'Exhibitions Committee' responsible for securing and organising its Annual Exhibitions in public galleries throughout the North West region. The Academy is the most prestigious art society in the North of England and shows work by its Member artists from countrywide.

John also continues to be busy with other exhibitions plus running his own gallery in Delph and was awarded the 'Le clerc Fowle Medal' for his group of paintings shown in the ROI Annual Exhibition at the Mall in 2007.

John's work has had considerable newspaper and magazine coverage recently with his life and work being featured in both the October and November 2007 issues of 'Art of England' magazine and also similar coverage in the February 2008 issue of 'Artists & Illustrators Magazine.'



'Father & Daughter' oil, 46.4 cm x 37cm. John McCombs.

Ronald Morgan

Ronald had work in the Christmas exhibition at the Russell Gallery in Putney, and with the Small Paintings Group at Piers Feetham Gallery in Fulham this January. He also had work in 'Venice in Peril' at WH Pattersons, and later this year will be showing with the Small Paintings Group at Park Lane Fine Arts, Ashted 20th April to 11th May.

In June he will have paintings in Hawker Gallery, Amersham, Bucks, in an exhibition of work by members of the ROI.

Robert Wells



'S. Giacometto' oil on canvas, 36"x 36". Robert Wells.

Robert will be showing the picture illustrated above in a mixed exhibition entitled 'Venice in Peril' at W.H.Patterson Gallery, in Albermarle Street early this year, and in April will have work in a two man show at the same gallery when he will be exhibiting approximately 30 works including those made as a result of his recent travels across Italy.

In mid October at the Fairfax Gallery in Chelsea, Robert is to have a one man show (a follow up to his near sell out exhibition there last year) when there will be around 40 works displayed mainly with connections to London.

Cinzia Bonada

Cinzia has completed several commissions. Creating an image to go with a poem for a client in Cyprus and painting a Viola Player who plays with The Kew Sinfonia. Cinzia has also completed a commission do a painting of a house in Jersey and also painted a portrait of a young man there.

Cinzia showed work with the Small Paintings Group at Piers Feetham Gallery in Fulham this February and will be exhibiting with the Group when they have their exhibition at Park Lane Fine Arts in Ashted, Surrey from 20th April to 11th May.

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

Instalment VI: The Seven Years 1892 - 1899.

Part 1 1892 – 1896.



'Falling Leaves' oil on panel, 80 x 64 cm (31" x 25") dated 1895. Exhibited: Hungarian Society of Fine Arts 1895, now in a private collection, Budapest. It depicts an old pensioner of the 1848 – 49 war of Independence against the Habsburgs.

For the benefit of new readers this is Instalment No VI of a brief biographical résumé of the life of PHILIP DE LÁSZLÓ MVO, PRBA, RP, NPS, the name behind the de László medal in the RBA. He was our President in 1930. It is a fascinating 'rags to riches' tale, the son of a Budapest tailor who became the most successful court painter in Europe, who depicted members of almost every royal family of his time. He painted the Queen as a girl of 7 in 1933, the late Queen Mother as Duchess of York in 1925, the King and Queen (King Edward VII and Queen Alexandra) and numerous members of European Royal families.' (The Times Saturday January 4th 2004).

The seven years were those between 1892 when 24 year old Philip László first met Lucy Guinness at the Students' Ball in Munich and 1899 when they were destined to meet again; seven years during which his experience and reputation flourished.

We have already seen how in that first year after Lucy and her sister had returned home to Ireland and Philip's student days in Munich were now over he returned to Budapest to be taken up almost immediately by Mr Alexius de Lippich the Secretary of the Fine Arts Department of the Ministry of Education. The latter commenced by commissioning a portrait of Mrs Lippich.

This was both shown and well received at the Winter Exhibition of 1894. He also obtained a commission for Philip to paint the portrait of the daughter-in-law of the famous poet János Arany thus introducing him to a more socially élite clientele. Then we know of de Lippich's involvement in securing that first Royal commission to paint the portraits of Prince Ferdinand of Bulgaria and his Consort Princess Marie Louise.

It was while he was away in Bulgaria engaged on this that Philip was receiving a regular flow of letters from de Lippich urging him to turn his attention from portraiture towards 'Grand Art' i.e. towards the painting of historical subjects, particularly at this time, because the next year, 1896, would be the "Millennium," the thousandth anniversary of the occupation and settlement of the Carpathian Basin by the Magyars in 896. In a wave of national Hungarian sentiment "orders are pouring out for historical and ecclesiastical works ... my advice to you is to hurry home," wrote de Lippich anxious that Philip should not be missing out. "So far as I can Judge," he continued "you are swimming in success and fame. That's all right and if you know how to hold the reins you will soon be a very famous man. "But", he went on, "the general opinion of your work is that your figures are too flat. Your superficial sketches are more appreciated than your large finished portraits."

In response it is recorded that Philip did produce some paintings of historical subjects. 'Falling Leaves', illustrated, dated 1895, depicting an old soldier reminiscing is one which he records that he enjoyed painting, that he would have liked to have done more "but the need of money and my ardent desire to help my people compelled me to paint portraits for sums which meant much to me at that time." He refers to financial help for his mother, his father being neither homely nor evidently very cooperative or helpful.

His biographer sums it all up: "Fortunately for himself he did not allow Lippich's advice to turn him from his determination to become a great portrait painter. Criticism spurred him on to greater efforts. The next five years were important ones in his career, for he was busy consolidating his position and gradually gaining a reputation outside his own country." He seems to have enjoyed the benefit of satisfied clients passing his reputation on to further prospective clients.

Philip wrote "Lippich began to play an increasingly prominent part in my life. I used to spend nearly every evening with him and his family at his house in the suburbs walking home at midnight through the snow."

As part of the Millennium festivities Lippich managed to secure an order from the County of Zemplén for Philip to make an official copy of the only authentic portrait of Prince Rákóczy II who had fought against Austria for Hungary's independence. The original which had also been painted by a Hungarian artist was hanging in the King of Saxony's palace at Dresden. Philip went there in March 1895. He states that he preferred it to all other German towns and with Lippich's blessing stayed on after the portrait, gathering further important commissions among the nobility and statesmen.

On his return to Budapest his memoirs record an impressive catalogue of more important commissions. We can only mention a few. One in particular he mentions that of Count Andreas Bethlen which "gave me the first souvenir I had received in Hungary":- a steel cigarette case with Count Bethlen's name engraved on it and his coat of arms in gold." This portrait together with another of Count Andor Festetics were both for the Ministry of Agriculture in Budapest.

At this time Philip found himself another supportive friend in Alexander de Szabo, a friend of Lippich, with whom he spent much of his time. He was an official in the

Ministry of Education and introduced Philip to other commissions. He records yet a further friend, the Secretary of the Ministry of Justice. A portrait of the Prime Minister Alexander Wekerle and of the Bishop of Kassa are also mentioned. The former portrait was presented to the Journalists' Club in Budapest; the latter hung in the place of honour in the Munich Glaspalast Exhibition of 1898, later in the Museum at Kassa.

At this point Philip tells us that in his private life he had several 'conventional flirtations' but that they were unimportant. He had a secret hope that Lucy Guinness 'this fair Irish girl, my first love, would in due time become his wife.'

In October 1896, as a measure of Phillip's growing success, Lippich was able to write as follows. 'The County of Szabolcs wants a portrait of Kossuth. You should call on the Alispán (the second highest official in the county) and ask 2000 florins but do it for 1500 – not less.'

He also reported to Philip that the Hanging Committee had decided upon the picture for the Museum of Fine Arts. 'Your picture 'Evening Bells' was chosen. I have succeeded in finding a buyer for 'Falling Leaves', will you sell it for 500 florins.'

Shortly afterwards there was an order to paint the Emperor Francis Joseph, Emperor of Austria and King of Hungary.

Then two weeks later Lippich writes again: "The Arts Committee have unanimously accepted your painting of Rákóczy. I will now request the County Council to pay the sum agreed and will pay into the bank, together with the amounts for 'Falling Leaves' and 'Evening Bells'. Money is simply pouring in. By the time you return the money for the bricks (for your proposed new house and studio) will have accumulated. You are a lucky dog to be going to paint old Francis. Well, we have now reached a stage when we can say we've got the highest clients. What will follow?"

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. I am also greatly indebted to the tireless good humour and commitment to detail of the Editor of the Newsletter. L.P.

Letter from our President

I hope you have had a peaceful Christmas and wish you all a happy and prosperous new year and above all good health and exciting new work. As you are aware the galleries at the Mall have been refurbished. All agree that they have been brought up to date and the new director is to be congratulated. Most things however have to be paid for in one way or another and in this particular instance the price is that if the galleries are to be shown at their best, fewer works can be hung. As we are the largest society the problem is quite serious. Our past exhibitions have included over 500 works in two galleries. Those societies which had their exhibitions since the refurbishments have not got remotely near that figure including those who have used all three galleries. The good news is that apart from the new English there has been an increase in sales. In order to try and overcome the problem, societies have tried various methods such as limiting members not to exceed three linear metres when the number of works are measured end to end, reducing the maximum number of members works to five and ensuring that successful non members despite paying and submitting up to six works would be limited up to no more than two works exhibited.

At the last council meeting the matter was debated at length and concluded that for the 2008 annual exhibition two galleries will be used and that members could still exhibit up to six works (sculptors - three plus maquettes). Painters and print makers are requested not to exceed a total area measuring six feet by four when frame to frame and In order to minimize disappointment members are advised to submit their best work and in the discipline which they were elected to membership. For the 2009 exhibition the Council endorsed my proposal that despite the financial implications which I am confident can be overcome we will use all three galleries exclusively and that Chris Russell and I will make alternative arrangements for the National Exhibition of Students work

We have also decided to use the Marianne Von Werther Memorial Rome Scholarship in a nationwide drive to encourage artists normally under the age of 35. If any member wishes to put candidates forward, the **contact number is: 01424 870954** for further information.

Romeo Di Girolamo

Dates for your diary

RBA annual exhibition at the Mall

Paintings to be delivered on Friday 28th or Saturday 29th March between 10am and 5pm.

The RBA private view will be on Wednesday, May 14th and the exhibition will run till Sunday 25th May closing at 1pm for the AGM, to which all members are very welcome.

Work can be collected after the AGM or on the following **Thursday 29th May between 10 and 5.**

The Candlelight Supper will be held on Saturday 24th May.

Stewarding at our exhibition

Each year we have called upon Members to give up some of their valuable time to be at the Mall Galleries during our exhibition to act as stewards. We would be very grateful if the same could happen this year and forms will be sent out for you to fill in with dates and times wherever possible.

Again thank you.



Many thanks for all 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 2008

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