



The Royal Society of British Artists

RBA Newsletter Summer 2015

President's Letter

Dear Members and Friends

I hope this letter finds you well and looking forward to the summer months ahead. Once again it has been an exciting year for the society with many positive things falling into place. Our outside exhibition programme gets busier each year with shows occurring on a regular basis at distinguished venues around the country.

The education side of our activities also gets stronger each year with more and more young artists responding to what the society has to offer for the young arts generally. The response from NADFAS and Dover provides us with an ever increasing volume and standard from A level students as part of the RBA scholar scheme.

Our own Rome Scholarship receives more applicants than at any earlier stage. This will be the first year of a new venue in Rome as The British School at Rome is undergoing refurbishment and the future at the school looks uncertain for a number of reasons. However I have to thank Mick Davies enormously for his work in finding the new venue, which in every way looks to be an improvement on the previous and looks set to become permanent.

Finally, on the subject of young artists, the council have decided to create the status of "Affiliate Member " specifically to award to promising young artists who are keen to show with the society and show loyalty with a view to seeking full membership at some stage.

There is undoubtedly a resurgence of interest in figurative or objective painting based

on skills and a good grounding in training , amongst younger artists and it is encouraging to see so many budding artist taking an interest in the society and all that it stands for and the the work that is produced by members. On this note I have to thank Mick Davies once again for arranging and organizing the “ Rising Stars “ show of young artists work at Lloyds Register which was a great success.

The annual show this year was in terms of quality arguably the best we have ever staged and I am particularly delighted by the response of members who provided around fifty more pictures than last year. The quality of the sent in work from non members was also extremely high and it is unfortunate that some very good works had to be passed over as space is always an issue.

Unfortunately the level of sales was in no way commensurate with the quality and accessibility of the work on the wall. To this end we have had many post mortems and have created a package of new ideas which hopefully will prevent this from happening again. With so much hard work and preparation it is particularly vexing and disappointing to generate such poor sales , however the market is always fickle at the best of times and it can be so difficult to identify any real causes. Please be assured that we, the council and myself will do our utmost to improve on this particular aspect for the future.

Finally it is with great sadness that I have to report to you the death of Alfred Daniels a fact which I am sure most of you must know by now. Danny was a great friend to me and to many others in the society and I along with everyone else will miss him enormously. His loyalty and considerable contribution to the society in all respects is well known but he will always be remembered, particularly by the number of prizes he so generously donated.

Have a great summer

With all very best wishes

James

THE ROME SCHOLARSHIP 2015

This year's Rome Scholarship started off in fine form with the largest number of applications we have ever had. The range and quality of the work was of an extremely high standard and, from these, I had the difficult task of selecting 20 semi-finalists, who came from all over the country.

I had arranged for a special 'young artists' exhibition, titled “RBA RISING STARS’ to be held at the gallery in the Lloyd’s Register building in the City of London. These 20 semi-finalists were then given the opportunity to show some of their work at this venue. The Selection Panel -James Horton, Nick Tidnam, Carol Hubble, Rowan Crew and

myself - was then invited to view the exhibition and a shortlist of 4 candidates were selected for interviews – and the winning finalist was then chosen. All four finalists had work shown in our RBA Annual Exhibition.

Just before the “RBA RISING STARS” exhibition was opened, we heard from The British School in Rome that our usual scholarship accommodation with them would not be available this year and would be in question for the future. Talk about panic! However, after much searching online, using personal and professional contacts and following a frantic trip to Rome, I managed to secure a wonderful new venue for our scholarship winner. Our winner will now be accommodated for the month of July at Sala Uno - a really prestigious international art gallery set in wonderful surroundings in the centre of Rome, and which will also offer contacts with other artists / galleries as well as some studio space for the scholar. An amazing opportunity for a young artist! The winning artist this year was Meg Buick, a recent graduate from The Royal Drawing School [previously The Prince’s Drawing School].

Mick Davies, Vice President, RBA



Meg Buick : London11 Pencil and Pastel

THE “RBA RISING STARS” EXHIBITION AT LLOYD’S REGISTER

The idea for this exhibition came about after I had arranged for some of our members to have a show at this gallery in October last year, and I discussed with Lloyd’s the possibility of using their space as a showcase for up and coming young artists. I felt that this would be really good for the young people as well as enhancing our profile in the City of London.

The gallery agreed to run the show for the month of February. I invited 20 Rome Scholarship semi-finalists and our 2015 RBA Scholars from NADFAS and Dover Foundation for the Arts. Carol Hubble, Meg Dutton and Jill Lemen very kindly helped to hang the show and the result was fantastic.

The exhibition received lots of highly complimentary comments from visitors who were truly amazed at the quality and standard of work. Several pieces were sold and, as the gallery does not take a commission, the young people were truly happy. Lloyd's said they were thrilled at the success of the show and have invited us to run the exhibition on an annual basis. For many of these young artists, this was their first exhibition in London and the Private View was a lively and exciting event for all present.

I would like to especially remember the late Alfred Daniels, who said he was delighted to be able to sponsor the show by providing funds for the reception at the Private View and some of the other expenses.

http://www.lr.org/en/who-we-are/heritage/lr-in-london/gallery-at-lr/Rising_Stars_2015.aspx

Mick Davies, Vice President, RBA

THE RBA EXHIBITION AT LLOYD'S REGISTER GALLERY IN LONDON

In October 2014, I invited twenty RBA members to participate in a show at this gallery in the City of London. Meg Dutton and Leonard McComb RA helped to hang the show and various members volunteered to steward through the course of the event. The exhibition was well received and we have been invited to show again this year. The invitation to take part has been extended to all members.

<http://www.lr.org/en/who-we-are/heritage/lr-in-london/gallery-at-lr/RBA2014.aspx>

Private View photos may be seen at:

http://www.lr.org/en/who-we-are/heritage/lr-in-london/gallery-at-lr/our_space.aspx

Mick Davies, Vice President, RBA

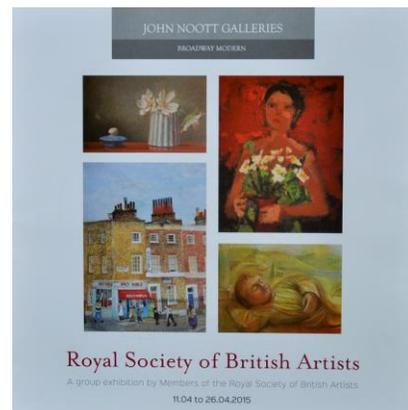
A winning exhibition - The RBA at the John Noott Galleries 11th – 26th June 2015

On the day Many Clouds strode to victory in the Grand National and Oxford rowed to success in the Boat Race, Mick Davis sold a print in the Cotswolds. Well, actually quite a few RBA artists red-spotted at our exhibition in the John Noott Galleries. It was a bright

and breezy early June Saturday morning that I drove through the blossomy Vale of Evesham to the opening of our show in delightful Broadway. The gallery had produced an excellent 6 page leaflet which was also available on-line to accompany the show which was organised by Amanda Noott. Amanda and her staff welcomed visitors with a glass of the old vino into the deceptively spacious gallery which has two floors and a small sculpture garden. We were shown on the meandering ground floor, and very well the work looked too – top names on the walls and plinths included Peter Kelly, Anna Lever, James Horton, Miranda and Julian Halsby, et al – every one a winner!

I bumped into Chris Aggs on my visit whose oil ‘Quinces on red’ was prominently displayed by the front desk. How nice to see the RBA out in the provinces. I thoroughly enjoyed my hour or so in the gallery chatting to Chris, Amanda, and visitors to the show, before crossing the road to the Crown and Trumpet for a spot of lunch – lovely!

Anthony Yates RBA



Anthony Yates and Chris Aggs at the John Noott Gallery

A Tale of Determination

We first began to reproduce Cheryl’s work using a local print company. This involved having the work professionally photographed, which was expensive, and having a minimum order of six images, 500 of each, actually produced. Initially we thought we could easily sell 500, as we had our own small gallery and picture framing business. But we were soon proved wrong and the boxes of cards began to pile up. To make this venture work for us we needed to be able to produce in small quantities on demand. We started with an Epsom pigment ink A3 printer, and a Bronica single reflex camera which produced square high quality transparencies and for a few years this worked well for us but the whole process was very slow.

I had always been interested in computers and it wasn’t too long before I realised that we were lagging behind on the technology front and back to the camera shop we

trudged. Approximately £900 later we emerged with a Canon 350D Digital camera with accessories, a large sturdy tripod, and an excellent padded carry bag. The camera shop gave us all the support and tuition we needed to get started. But you may think this had cracked it, lots of lovely images, but what to do with them. A 'programme' was needed for the computer and on advice we purchased an Adobe Photoshop programme and began to learn the magic and complexity of such an item. After many abortive starts we were finally able to size and crop images, and we learnt about dpi and RGB etc. We were now able to print an image, all be it very slowly on the Epsom, but cards need to be folded and this required another machine in order to get a professional fold. Needless to say these machines come in HUGE and hand operated – SMALL. We went for the small version and very trustworthy it has been. But we were still printing at snail's pace. This had to be resolved if we were to progress.

After a lot of research, always difficult when you have not a clue about the subject in hand, we finally decided on an OKI C9655N toner printer, with excellent colour reproduction and a professional turn of speed. We were now into the Savings Account and we still hadn't finished. We needed a guillotine. Not the kind we all used to have at school, but an electronic beastly which can slice through fifty or more sheet of card paper in one go. We were lucky this time and managed to get a reconditioned one. Finally we were able to produce a respectable looking item. Good enough for the Mall Galleries!

We have over the past two or three years produced cards for several members of the RBA, and a number of individual artists who run Open Studios and demonstrate at Art Fairs such as Art in Action. We also produce personalised Christmas cards. We do not have a minimum or maximum quantity order and samples are provided free of charge. If you would like further information please contact John Culver on
Email: cherylculver@btinternet.com Mobile: 07738 661584

John Culver

Following his article about framing in the RBA's Autumn Newsletter, **Alan Friday** has written:

Thank you for running my article in the Autumn newsletter, it is surprising where these things lead. I had a really nice couple come to me after it was published. The husband is a poet and photographer and regularly exhibits work at the ICA. The fact that I had written for your newsletter was sufficient reason for him to pay me a visit and order 5 hand made frames for pieces of his work which he had just sold.

After 3 years in our current workshop our workload has changed beyond recognition. Initially the picture framing was just a small part of what we did. Now art

and framing has taken over to the point where we no longer do any other woodworking. Because of this we have decided to change our name to better reflect the direction that we are heading, We are now trading as Templar Art and the name 'Wood Works Picture Framing' will slowly disappear over the coming months. We have a new website and new email addresses:

www.templarart.co.uk

alan@templarart.co.uk (for restricted use for people such as yourself)

frames@templarart.co.uk (for general use)

I believe will be doing some frames for the NSA exhibition in a few months' time and will hopefully get the time to visit the Mall Galleries to see the fruits of my labour.

Members' News

Cheryl Culver writes: I had two paintings in the John Noott with the RBA May 2015. Five paintings at the AAF Hampstead with the Russell Gallery. 10th-14th June. Ten paintings at the Blackheath Gallery, Blackheath. Early Summer Exhibition. 20th June - 1st August. Childwickbury Art Fair 3rd July - 5th July. Two/three paintings at the Geedon Gallery, Fingringhoe with the RBA 10th - 25th October.

Three RBA members had work in the Royal Academy Summer Exhibition this year : Christopher Miers, Austen Cole and Martin Leman.



Martin Leman with his painting 'Green Cardigan' at the 2015 Royal Academy Summer Exhibition

Tom Wanless writes:

At the last ROI exhibition my painting “Countryside in Winter” was selected for the Artist Magazine Award. As part of this, an article in collaboration with Susie Hodge, will be appearing in the 2015 November issue of the magazine. At my age, as one of the oldest exhibitors at the Mall Galleries, any award is somewhat a surprise. An added bonus was that the painting was one of the first to be sold. A companion painting “Trees in Mid-Winter Snow” exhibited in 2015 RBA Exhibition is also expected to feature in the mainly “countryside in Winter” theme



Tom Wanless : Countryside in Winter

Julia Sorrell has been sponsored by the ACE Foundation (www.acefoundation.org.uk) to produce an exhibition of work based on the landscape and prehistoric heritage of Orkney. She is currently in Orkney until the end of June, and apart from stacks and coastal arches, she has so far drawn standing stones, such as the Ring of Brodgar, the settlement at Skara Brae, brochs, and inside various ancient burial mounds. We see her here drawing in Midhowe Broch on the island of Rousay, wearing a fisherman's survival suit - since it is often raining and usually it is blowing a strong cold wind! The exhibitions will be in London, Cambridge and at the Historic Scotland visitors centre at Skara Brae next year.



Julia Sorrell drawing in Midhowe Broch, on the island of Rousay, in Orkney

Judith Gardner writes about her busy forthcoming schedule. She will be participating in:

1. NEAC Group exhibition at the Albany Gallery, Cardiff - 11th September to 3rd October
2. Josephine Harpur Gallery at the Cambridge City Art Fair - 1st to 4th October
3. RBA Group exhibition at Geedon Gallery, Fingringhoe, Essex - 10th to 25th October and then by appointment until 15th December
4. Small Paintings Group exhibition at the Russell Gallery, Putney - 15th to 31st October
5. Josephine Harpur Gallery exhibition at the Edmund Gallery, Bury St Edmund - 13th to 26th November

She will be teaching Art in Action courses at Waterperry, Oxford:

1. Light , Mood and Atmosphere 1 - 29th to 31st August (3 days)
2. Light, mood and Atmosphere 2 - 1st to 2nd September (2 days)

Carole Griffin is taking a Still Life Masterclass at the Mall Galleries:

Still Life Masterclass

Join RBA member Carole Griffin for a masterclass in Still Life at Mall Galleries on Tuesday the 18th of August 2015.

Using only black and white chinks, find out how to create space, depth, shape, texture and light.

What to bring:

- A3 or A2 Black or dark matt paper, suitable for chalk
- White chalk/pastel, black chalk/pastel, charcoal
- Putty rubber
- Fixative (optional)
- Packed lunch (cafes and shops are within walking distance)

For full details about how to book see:

<http://www.mallgalleries.org.uk/whats-on/events/still-life-white-with-grey-expectations#sthash.kREglUsx.dpuf>

She is also exhibiting 11 works at Blackheath Gallery's Autumn Exhibition

Alfred Daniels RBA RWS 1924 - 2015



Alfred Daniels was born in London's East End in 1924. In the late 1940's he studied at the Royal College of Art, London. As a young graduate he toured Florence, Venice, Ravenna and Siena where he was deeply impressed by the Italian Primitives. His award winning murals (1952-54) at Hammersmith Town Hall depicting life on the Thames are regarded as a modern classic. An example of his early painting rightly compared to the work of the great American artist Ben Shahn, was included in a recent survey of 1950's British paintings at London's Barbican Centre.

He was elected a member of The Royal Watercolour Society in 1973, The Royal Society of British Artists in 1983 and elected Keeper of the RBA in 1991. He took an active part in the activities of the RBA and was always present at Council Meetings and on Hanging Day. He later established prizes which he awarded for those works in which he saw the imagination of an artist best expressed. Often known as 'Danny' he was always a cheerful and friendly man and will be greatly missed by many members who knew him and admired his work.

Alfred Daniels was interviewed in January 2012 for Spitalfields Life . This is an interesting article containing many images of his work including some from his sketchbooks. There are also pictures of the studio, including one of the artist himself. It can be found at : <http://spitalfieldslife.com/2012/01/27/alfred-daniels-artist/>

Danny died in London on the 27th April 2015.



The Lost Billingsgate Fish Market

Inventing Impressionism

Paul Durand-Ruel and the Modern Art Market. National Gallery March to May 2015

This was an interesting exhibition which explored the role of Paul Durand-Ruel in the marketing, promoting and selling of French Impressionist paintings in France and also abroad, in particular in the United States. The history of art dealing is fascinating but dealing as we know it today really started in the 19th century with impressarios like Goupil, Gambart, Vollard, Duveen and Durand-Ruel. These dealers created a market for their artists, doing much more than simply showing their work in galleries and often took considerable risks buying and exhibiting their stock.

Durand-Ruel himself nearly went bankrupt when the French market for Monet collapsed following a financial crisis in the early 1880's and Durand-Ruel was left with stock he could not sell. This encouraged him to create a new market in the United States where he met with great success. He later wrote:

"The American public does not laugh. It buys! Without America I would have been lost, ruined, after having bought so many Monets and Renoirs. The two exhibitions there in 1886 saved me. The American public bought moderately . . . but thanks to that public, Monet and Renoir were enabled to live and after that the French public followed suit."

The exhibition showed a number of well known Impressionist works which had passed through Durand-Ruel's hands. The exhibition catalogue was in some ways more interesting than the exhibition itself because it delved further into the finances and politics of Durand-Ruel's business. (Incidentally there is an entry by Simon Kelly, the son of RBA member Peter Kelly and Curator of Modern Art at Saint Louis Art Museum). I wondered why no American Impressionists were included in the exhibition in view of the fact that Durand-Ruel was very successful in showing their work in New York. So why no works by Mary Cassatt or William Merritt Chase ?

The exhibition suffered from being installed in too small a space with no natural daylight. It high time the National Gallery designed and built some proper exhibition space to rival Tate Britain or Tate Modern. The present subterranean galleries suffer from overcrowding and a general feeling of stuffiness. The space just about copes with an exhibition which does not draw large crowds, but any popular show, and Impressionism is always popular, puts far too much pressure on the limited space with its low ceilings and lack of natural light.

Julian Halsby

