



Annual Exhibition 2013

MALL GALLERIES





Royal Society of Portrait Painters

17 Carlton House Terrace, London SW1Y 5BD Tel: 020 7930 6844 www.therp.co.uk www.mallgalleries.org.uk

Cover painting

'Natasha' by Valeriy Gridnev

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The Threadneedle Prize winner 2012. Ben Greener, My Feet.

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We hope you enjoy your visit to Mall Galleries today. You can find out more about The Threadneedle Prize and Threadneedle Investments online.

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President's review of the year

Portraits have been central to much debate this year. This is great, and it's good to see the discussion taking its fair share of the column inches. Love or hate the outcomes, the characters, personalities and lives they portray have much common currency, not just at home in the UK but around the world too. Assessing the success of both portrait and artist should, however, be reflected upon.

Firstly, portraits need to be seen 'in the flesh' as it were. All too often opinion is garnered from a reproduction and not first hand. Portrait drawings and paintings need to be experienced. We must remember that although some good paintings may use the language of photography, and in many cases painted portraiture can be seen as becoming a hybrid of both 'the lens and the eye', they are not created or designed to be assessed in the same way that one looks at a candid shot taken at home.

Secondly, liking or disliking a portrait is not always a reflection of the artist's ability. Cultural perceptions of the subject's personal persona, public profile, history and legacy must be taken into account. In some cases a portrait might be looking to pave the way for future events yet to unfold, placing a flag in the here and now. It could even be said that it is possible for a portrait to be disliked and yet still to be successful, given the artist's ability to seamlessly orchestrate subject and context and align it with the cultural perceptions of the viewer. This mixture of contexts and perceptions brings a richness to portraits that make them such wonderful vessels and worthy of scrutiny.

Lastly, good drawing practice (and an ability to recognise its importance as part of a



Alastair Adams, President of the RP

structured experiential educational process) is based on both critical observation and expression. As such portraits offer many the opportunity to scrutinise, comment and discuss their observations critically and in a manner that is not exclusively wedded to the written page.

The UK's active approach to commissioning portraits should be seen as a strength. Over time, they continue to contribute greatly to the richer fabric of life, not just as historical

documents but as a way of accessing others life stories, be they well-to-do or simply drawn from the everyday rank and file.

With these ideas in mind, I welcome you to the 122nd Royal Society of Portrait Painters Annual Open Exhibition where you most definitely have the opportunity to see works 'in person' and reflect upon the culmination of drawn and painted craft, *visual* criticality and likeness.

2013 Annual Open Exhibition

Encouragement and congratulations goes out to all artists entering our open exhibition this year, be they submitting electronically or through the doors of the FBA receiving room. Overall, we received in the region of 1,400 entries with 84 making it through to the final show. This represents an incredible one in 16 chance of being selected, which is testimony to the sheer high quality being made by portrait artists. I urge those not selected this year to continue to produce work and use the show to gain inspiration, in hand with the RP's resources as a source for networking and support.

'Self' portrait prize

For several years now the Society has been working towards creating a new prize to supplement our existing range of awards. This year marks the realisation of that goal with 'Self', our competition for self-portraits, with an impressive £20,000 first prize. We received many exciting and inventive portraits and have dedicated the Threadneedle Space to display those selected. A full report is given later in the catalogue but congratulations to those that made it through both stages of selection.

President's review of the year continued...

Encouragement also goes to the artists that were not successful. Our independent jury was rigorous and the final collection of paintings was arrived at after hot debate!

Bulldog

Now in its seventh year, the Bulldog Bursary is awarded to a promising artist, and offers mentorship from members and financial support to help develop a career in portrait painting. Prize money totals £7,500 and can be used to develop their practice however the artists sees fit. Submission for the award is easy and for the first time this year is being hosted electronically. Artists keen to put themselves forward need to follow the link from the RP or Mall Galleries home page and upload a maximum of two works for the selection panel to review. Artists making it through the initial shortlisting are then asked to attend an interview, sketchbooks and paintings in hand, in early July.

This year's recipient, Olha Pryymak, reflects upon the impact of the award and her time spent with RP mentors a few pages on, and her work can be seen in this year's exhibition.

Annual Debate

The 2012 debate, 'The Lens and the Eye', was well attended and drew upon the experience and practice of photographer Mark Johnson, RP Member Saied Dai and artist John Keane. Many thanks to all for taking part in what proved to be an insightful evening's discussion.

This year's annual RP/Changing Faces debate, 'What are you staring at?', will be will be held on the evening of Monday 20th

May. We will be reviewing the shortlisted paintings and discussing the many ways portrait artists use self portraits to develop their practice and give vision to the factors that shape their work. As usual, the floor will be open for questions, and it is hoped that artists exhibiting in the prize will be there to discuss their work in person too. For further information on the event and details on panelists, please refer to www.therp.co.uk. Tickets are available from the front desk or by calling the Mall Galleries on 020 7930 6844.

Commissions

One of the greatest strengths of the Royal Society of Portrait Painters is its ability to operate independently. We achieve this with a combination of members' subscriptions, generous patrons and entry fees. Portrait commissions are also vital to artists, and we rely on patrons to sustain our practice. Having a unique commissioning service at the heart of the RP contributes to the Annual Exhibition, helps to address our charitable aspirations, supports new portrait artists and promotes the careers of more established painters. If you are considering commissioning a portrait, then please consider making use of our service. With 122 years of experience, we are in a firm position to offer guidance on a range of artists and approaches. Likewise, if you are interested in pursuing a project with a number of members or would like to offer your support to the Society from a philanthropic, educational or historical perspective, we'd be keen to meet you at our central London office.

Changes to the Council

The 2012 AGM saw us say goodbye to Neale

Worley, Emma Wesley and Jane Bond from the Council but welcome Valeriy Gridnev, Michael Taylor and Robin-Lee Hall, who is instrumental in ongoing developments with the People's Portraits collection at Girton College, Cambridge. At the AGM, Melissa Scott-Miller also stepped down as Treasurer, and Jason Walker takes up the roll.

I'd like to express my thanks to Council members and Honorary officers, old both old and new. In a Society like ours, progression is absolutely essential, and I'm glad to say that we have an active body of current practitioners on board who are happy to give their time to further our charitable aims.

New Members

At this year's AGM, we made one new member in the form of Peter Brown. Many of you will be familiar with Pete's work with the New English Art Club and many other



'Painting the Browns' (detail) by Peter Brown

societies and galleries. Pete is a prolific painter, and we are happy to welcome him into the fold. His portraits are every bit as observant and full of life as his landscapes and street scenes.

Information on how to become a member of the Society is available to read on our website. Artists successfully exhibiting at our Annual Open are eligible to put themselves forward to become candidates, though, as most of us will testify, including myself, it can take a few years!

New Members of the Advisory Body

The RP. like many other charities relies heavily upon critical input from a board of advisors that bring specialist knowledge and skills to help the Council run the Society. Like all charities, we face challenging times, not least of all due to our place within the arts sector. This year. however, our advisory body has been joined by four new members: Mark Stephens, Lawver and Broadcaster: Anupam Ganguli. Executive Director of Resources at the Arts Council; Lady Bacon, Trustee of the Prince's Drawing School; and Philip Mould, specialist dealer in British art. We welcome them onto our Advisory Body and thank them for their involvement.

People's Portraits – David Starkey and Toby Wiggins

September 2012 saw another painting bequeathed to our permanent collection of People's Portraits. For a full report on the collection, for which we are currently seeking Heritage Asset status, please see page 15.



'Larry Skeats, retired Dorset Shepherd' by Toby Wiggins



David Starkey at Girton College, Cambridge

This year, Toby Wiggins' painting of retired shepherd, Larry Skeats, was gratefully received at a reception opened by David Starkey. David gave a well-referenced talk on portraiture, expertly contrasting the work of Holbein with that on display in the People's Portraits at Girton College. A better recommendation to pay a visit to Cambridge, I can't think of!

Last year's winners

Congratulations to Anthony Connolly, who won the The Prince of Wales's Award for Portrait Drawing; David Sargerson who won the de Laszlo Foundation Award for his portrait 'DS'; Antony Williams, who won the Ondaatje Prize for his portrait of the Rt Hon Margaret Beckett MP; and Mark Roscoe, who won The Changing Faces Commission Prize for his portrait 'Dr Archie Brain'.

This year, we'd like to thank all of our sponsors once again for enabling the Society to support, encourage and recognise artists for their ability and contribution to portrait drawing and painting. A special 'thank you' also goes to The Arts Club Charitable Trust in association with The Arts Club, who have increased their annual prize money, bringing the total of award money available through the RP this year for support of artists, to an impressive £45,500.

And finally, many thanks to this year's selectors: Lady Cavendish; Philip Mould; Malcolm Hay, Curator of the Parliamentary Art Collection; and Antony Williams, in his capacity as previous winner of the Ondaatje Prize for Portraiture.

What are you staring at?



'Love The Skin You're In' by Oliver Jones

Self-portraits, by their very nature, do not have to flatter or 'earn a crust' and as such are free from responsibility, leaving the artist open to explore representation and turn their scrutiny on themselves. No other party is usually involved in their creation so this means that the sitter is as keen as the painter to work towards completing a painting.

Often artists assume that in order to exhibit with us they need to show work that has been produced to commission or that might show their employability to a potential client. This can, however, restrict or compromise portraits, preventing work from taking risks, exploring representation or simply looking at people in an unconventional way.

So, 'Self' was launched in September 2012. Deadline for submission was February this year and at closing, the award had attracted in the region of 950 submissions from all ages and all corners of the globe. Society

members were keen that the prize be independently juried with no right of entry for members. Will Gompertz, Charlotte Mullins and Phil Hale kindly agreed to do the job of shortlisting, and selected in the region of 250 paintings, all of which were invited to the Mall for a final selection. Of these paintings, 29 were finally selected for the wall, with a top five that the judges felt best encapsulated the aims of the award. The process was revealing for all judges concerned, and in a number of ways. Two of the Selectors, Charlotte Mullins, Editor of Art Ouarterly, and Phil Hale, a well respected contemporary figurative artist give us their impressions of the selection process.

Charlotte Mullins

Selecting work for any prize exhibition feels like a great responsibility. An artist submits what they consider their best work and you, along with your fellow selectors, decide on its fate, whether it makes the exhibition and becomes eligible to compete for first prize or whether a chalk 'X' is marked on the back and it goes back to the studio unexhibited. But being asked to be a judge on 'Self' seemed even more of a responsibility than normal. For with each work that came before me as I sat on the panel of judges, was a sense that I was seeing both the artist's work and their own inner self.

A portrait – a successful portrait – should always convey something of both the sitter's inner and outer selves: to bring something to the surface of the painting or drawing that cannot be captured in another way; a distillation of the sitter's essence or soul perhaps that helps the likeness come alive and communicate to an audience beyond the sitter and artist involved. With a portrait, the artist may start looking at the surface of the sitter - the asymmetries of the face, the way the eyes reflect light – but a good likeness simultaneously attempts to go beneath the skin. With a self-portrait, however, it is almost as if the artist works in reverse. Yes. they are still producing a likeness but they are working from the inside out; from their expressive subjective contingent internal core, looking at the mirror (or photographs of themselves) while simultaneously knowing all the thoughts, worries and interests of their own mind.

So, when asked to judge 1,000 self-portraits, it was as if 1,000 artists appeared before me, represented by their own work and simultaneously conveying their unique sensibilties using their own face and style. Some works were worryingly dark; others amusingly light. Some showed fantastic skill, and some - just a few - suggested where self-portraiture could go as it continues to develop in the 21st century. The works selected for the exhibition represent the very best we saw. They represent a wide range of skills and approaches, but they each speak beyond the self and allow us to connect with them as viewers, to see something beyond a likeness, to feel we know them in some way, know their interests as a person as well as see their styles as an artist.

Phil Hale

I was not sure what to expect, but 1000 self-portraits in brisk succession made it clear that the synergistic combination of the painting and the personality of the sitter were not to be under-estimated. An unexpected variable showed up in the judging; it was difficult to avoid making value judgments based on what you could infer of the sitter's character, something that would not normally be so available. Sometimes an uncomfortable position; should crazed narcissists be penalised? Is raw expressionism a bold choice or evidence of imbalance? I was wary of pieces that seemed to be an assertion of ability or good taste - or good judgment. And mostly,

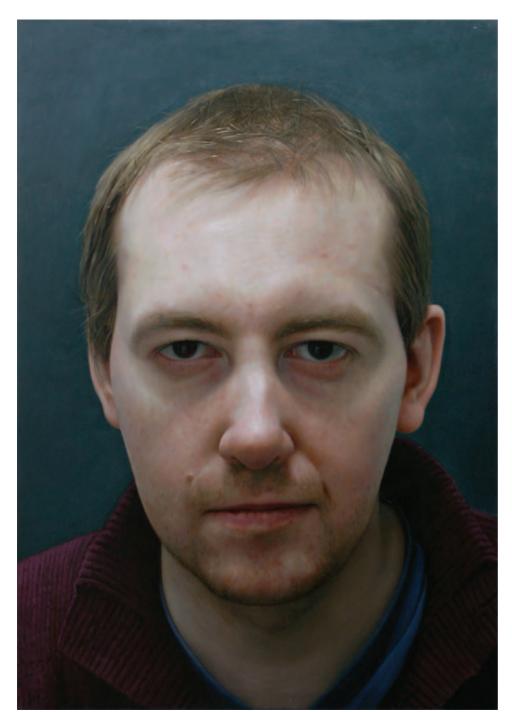
we were in agreement. We saw many pieces that somehow carried not enough of anything but sophisticated technique.

We also viewed pieces that were screaming with necessity, but hard to look at. And terrific pieces that just needed to be sent to a different competition; they were not helpful as self-portraits.

My own position was that I wanted to reward pieces for taking some sort of risk. Something had to be at stake that required an act of faith from both the artist and viewer. We also tried to avoid giving finalist positions based on the size of the piece. We all agreed this was a familiar approach to



'Self' judges: Charlotte Mullins and Phil Hale during the selection







Left: 'Self-portrait' by Jan Mikulka; Top right: 'Self-portrait as Celestina' by Lucie Geffré; Bottom right: 'Self-portrait' by Max Renneisen







'Self Composed' by Alan Coulson



'Dans le mirroir' by Nicolas Borderies

giving a painting presence, like making an enormous pancake. But it was inevitable, somehow, that the larger pieces were more ambitious and provided tougher challenges to the painters. I could not avoid bringing in my own experience in dealing with larger works; they are generally more difficult to manage and resolve, and you need to have an excellent reason to justify the acreage or it all goes a bit 'blowzy'.

And all the judges were unanimous on the winner, which is telling in itself. We were very consciously aware that many of the factors that made the portrait such a clear favourite meant that we were choosing a piece that was making use of fairly well-understood and mapped-out territory. But the psychological force of the piece

transcended that. I think we were all looking for something that delivered a human punch that could not be tied to some academic process, where the paint-handling and the image worked together in a way that was outside of the nuts and bolts of pure craftsmanship. Mostly, I was struck by how much of the polished work seemed ineffective or leashed, but then further surprised that almost all of the finalists were able to use technical refinement to carry real and singular information.

It was almost disorienting to see so many different and often deeply personal and personalised approaches. My own experience is that artists learn most commonly from looking at other artists' work, not so much in terms of technique

but, more importantly, in reminding them of the unbelievably varied approaches that are available. It is often necessary to block out many of the available choices in order to concentrate my attention on some aspect I think worthwhile. But this excludes some radical and thrilling solutions; it was a constant surprise to see some of the ingenious and admirable solutions on show.

The winner itself was almost two separate pieces, one astonishingly controlled – almost neurotically faithful to the reference, but the second (and it seemed to me there was an incomprehensible gap between them) was the human reality of the sitter's presence.

The Bursary Year 2012-13

By Olha Pryymak

For over a century, the Royal Society of Portrait Painters has offered artists support and encouragement in the practice and art of portraiture. The Bulldog Bursary further enables recipients to draw stimulus from this community at an early stage of their career.

How artists wish to use their time whilst undertaking their Bursary year is dictated by personal choice rather then by an obligation to follow a certain curriculum of study. Over the six years that the award has been granted to an emerging artist, every single one of them has used their time on the bursary differently, however, all would have applied for the bursary with a specific proposal or idea in mind as to how the opportunity would effect their work.



'LS no.8 Mavka III' by Olha Pryymak



'LS no.8, study IV' by Olha Pryymak

When I applied for the Bursary, I had a clear plan. Like all good plans, it changed during the course of the year but, as it seems, for the best. The members of the RP provide an enormous social resource and complexity of approaches and practices to their discipline. As a result, they had a lot more to offer than I expected.

In my case, experiences over the past year have gradually built up into a whole, and have been driven by the accumulation of conversations with the RPs offering me mentorship. My first such meeting made me rush back into the studio and make my own work.

So far, I have painted a great deal, experimenting with paint, format, medium and subject, incorporating the things I have learnt across the year. Initially, I was keen to use my bursary experience to refine

technical aspects of my work, however, discussions involving the use of materials and medium made me think more about the painting process as the most important act. In order to facilitate this, the practice of taking my own likeness now came to the centre of the stage. Another interesting discovery I made was that it mattered little to me whether the mentoring artist was male or female, focus and tenacity having more to do with the good results than any other factor, although there are still only eight women RPs at the moment!

The ability to spend time painting on the bursary and the chance to speak and gain knowledge from RP members has been an experience that will have a lasting effect on the development of my work. I did my best to record these meetings in an online journal, so feel free to visit my website: olechko.org to find out more.

The People's Portraits Collection at Girton

An artist's view by Robin-Lee Hall

The People's Portraits collection at Girton College Cambridge is quite a unique collection of portraits by members of the Royal Society of Portrait Painters. Its purpose is to portray ordinary people from ordinary walks of life, and to reflect the vast colourful assortment of faces living and working in Britain today.

Each year, a new painting is donated to the RP and added to the collection. Normally, a newly elected member is approached and they will either offer a painting they have already painted that is suitable or paint a portrait specifically for it. From an artist's point of view, it is the opportunity to show a portrait that isn't a commission but, in my case, a 'labour of love' painted over many months between other artistic commitments.



'Joy' by Robin-Lee Hall

Girton do an extremely good job in maintaining and publicising the collection. They also allow and manage daily access to schools, colleges and other members of the public. They produce a school pack about the paintings, and I was rather pleased to see that they had asked a question about the unusual medium I work in – egg tempera.

Egg tempera is a very ancient medium combining egg yolk and pigment. Paintings can take a long time to complete because they are built up of many layers. However, the reward is the luminosity of the colours.

Having my portrait in the collection helps to promote this unique medium and makes people think a little more about how a painting is created as well as what is portrayed.

I think Girton is a good place for my portrait of Joy to reside. People walk past it every day and perhaps, sometimes, even stop and look and think about the person in the painting and the sort of space they live in. Maybe they recognise the fireplace or the type of old house. Perhaps it reminds them of somebody else and a place they know. I like to place my sitters in a real environment related to them. Not a studio or stage set, but a real place they live or work in. I want the viewer to mentally step into the space and relate to it in some way or another. I've found people looking closely at the Welsh dresser in the background or the view down the corridor. This makes me happy. They are being drawn in.

A label accompanies every painting, telling the story of the sitter and in some cases, the



People's Portraits at Girton College Cambridge

experience of being painted. In a way, all the portraits not only reflect the sitters but the artists and what really interests them about people. This rare self-indulgence has created an eclectic mix of styles, compositions and characters that has helped to enrich the collection.

The forty-ninth addition to the collection this year will be John Walton's portrait of his friend who is a tailor and beekeeper.

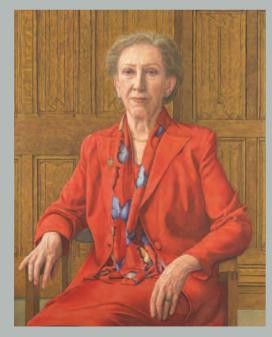
For further details, go to: www.girton.cam.ac.uk/girton-today/ artefacts/peoples-portraits

Annual Open Award Winners 2012





From top left to right: 'Dr Archie Brain (British Anaesthetist best known for his invention of the laryngeal mask airway)' by Mark Roscoe, The *Changing Faces* Prize; 'DS' by David Sargerson, The de Laszlo Foundation Award for the best portrait by an artist under 35; 'Rt Hon. Margaret Beckett MP' by Antony Williams RP PS NEAC, The Ondaatje Prize for Portraiture; 'Untitled' by Anthony Connolly RP, The Prince of Wales's Award for Portrait Drawing.





The Ondaatje Prize for Portraiture

in association with

The Royal Society of Portrait Painters

The President, Council and Members are most grateful to
Sir Christopher Ondaatje CBE OC, and the Ondaatje Foundation for their
generous sponsorship of this major annual award to the painter
of the most distinguished portrait of the year.

The prize was launched in 1995 and took the form of a commission to paint our Patron H.M. The Queen, for the Society. From 1996, the Prize has taken the form of a cheque in addition to the Society's Gold Medal.

This year, 2013, sees the prize money at £10,000.

Previous Prize Winners

1995 Antony Williams 1996 Desmond Healy
1997 Thom Winterburn 1998 Paul Brason 1999 John Ward CBE
2000 Leonard Rosoman OBE RA 2001 Daphne Todd OBE
2002 Martin Yeoman 2003 Michael Reynolds 2004 Howard J. Morgan
2005 John Wonnacott CBE 2006 Saied Dai 2007 Tom Coates
2008 James Lloyd 2009 Anastasia Pollard 2010 Robin-Lee Hall
2011 Tai-Shan Schierenberg 2012 Antony Williams

The de Laszlo Foundation Award

The Society wishes to acknowledge the considerable interest shown by The de Laszlo Foundation in encouraging young artists and furthering the aims of The Royal Society of Portrait Painters.

We are pleased to announce that the Silver Medal together with a cheque for £3,000 will be awarded to the artist, aged thirty five or under, judged to have submitted the best portrait.

The President, Council and Members wish to express their gratitude to The de Laszlo Foundation for instigating this award.

Previous Prize Winners

(Awarded by The Carroll Foundation until 2003)
1990 David Quirke 1992 Nahem Shoa 1993 Richard Smith
1994 Haydn Cottam 1995 Antony Williams 1996 Frances Turner 1997 Francis Terry
1998 Andrew James 1999 James Lloyd 2000 T. M. J. Leveritt 2001 James Schneider
2002 Benjamin Sullivan 2003 Francisco Centofanti 2004 Brendan Kelly
2005 Emma Wesley 2006 Frances Bell 2007 Patrick Bremer
2008 Ruth Murray 2009 Emma Wesley 2010 Norman Long
2011 Martha Zmpounou 2012 David Sargerson



The Prince of Wales's Award for Portrait Drawing

I have been delighted to lend my name to an award for portrait drawing for the last fourteen years. I have always felt that it is vital to highlight the importance of portrait drawing and that it should be promoted wherever possible. I hope that many artists will be inspired to enter and that it will encourage a new generation to explore the noble tradition of portraiture in this country.

I am enormously grateful to Lady Cavendish for agreeing to judge this award for me and I look forward very much to seeing what paintings are submitted.

Money

The President, Council and Members are deeply grateful to H.R.H. The Prince of Wales for The Prince of Wales's Award for Portrait Drawing, a framed certificate and a cheque for £2,000, which is made annually.

Previous Prize Winners

1999 Nicholas Cochrane 2000 Tom Coates 2001 Sheldon Hutchinson 2002 Peter Kuhfeld
2003 Warren Baldwin 2004 Anthony Connolly 2005 Toby Wiggins 2006 Thomas Lumley 2007 Saied Dai
2008 Peter Brown 2009 Neil B. Helyard 2010 Louise Yates 2011 David Miller 2012 Anthony Connolly



The Changing Faces Prize

The face is the centre of every human being's self-image, the canvas on which they portray their personality and mood, and their signal box in every social encounter. So what happens when you meet a person with a face that looks unusual or very different to yours?

Do you see only the scars, the facial markings or asymmetric features? Do you feel uncomfortable? Unsure of what to say or where to look? Changing Faces enables everyone to view disfigurement from a new perspective. We help people find the words and overcome their fears. Instead of imagining that it must be the worst thing that can happen to a person we can help you see a confident communicator, an attractive person with skills, talents and personality, an individual who has a valid place in the world.

The Changing Faces Prize is awarded to the artist whose portrait best conveys the energy of their subject, the directness of their gaze and an attitude that exudes openness and confidence. The Prize is a £2,000 commission to paint a portrait of a person with an unusual-looking face for the Changing Faces Collection. The Collection aims to ensure that people with unusual faces are fairly represented in modern-day portraiture.

We look forward to congratulating the Prize winner.

James Partridge OBE, DSc (Hon), FRCSEd (Hon)

Jan at of

Founder and Chief Executive, Changing Faces

Previous Changing Faces Prize Winners

2002 Michael Taylor 2003 Jason Bowyer 2004 Alastair C. Adams 2005 Jean-Paul Tibbles
2006 Toby Wiggins 2007 Brendan Kelly 2008 Hynek Martinec 2009 Anthony Connolly
2010 Antony Williams 2011 Benita Stoney 2012 Mark Roscoe

The Arts Club Charitable Trust Award

in association with

The Arts Club

The President, Council and Members would like to express their thanks to The Arts Club Charitable Trust and The Arts Club for their award of £1,000 to the most deserving artist in the exhibition, as judged by a representative from the Charitable Trust.

Artists General Benevolent Institution

Patron: H.R.H the Prince of Wales

Founded in 1814 by JMW Turner, the Artists General Benevolent Institution provides help to professional artists and their dependents in times of difficulty.

Funds are always needed and donations of any amounts are gratefully received and acknowledged.

Please send your donation to:

The Secretary

Artists General Benevolent Institution Burlington House, Piccadilly London W1J 0BB

Royal Society of Portrait Painters

You may consider making a bequest to the Royal Society of Portrait Painters, which specifically promotes traditional values in figurative painting and receives no public funding.

If you would like further information, please write to:

Simon Davis

Hon. Secretary Royal Society of Portrait Painters 17 Carlton House Terrace London SW1Y 5BD

Telephone 020 7930 6844

Registered Charity No. 212667

Registered Charity No. 327460



The Royal Society of Portrait Painters is extremely grateful for the generosity of the Bulldog Trust in setting-up the Bulldog Bursary for Excellence. This is a bursary of £5,000 given annually to an up-and-coming portrait painter. The winner is chosen by the President and Council of the RP after a national call for entries. As well as receiving the Bursary, during the year the recipient is mentored by Members of their choice from the Society.

The winner for 2012-2013 is Olha Pryymak.

The Bulldog Trust support the development of talent across the arts, they set up the Bulldog Bursary with the RP to encourage the perpetuation of the skills and excellence involved in professional portraiture. We are delighted to be able to offer the winner the truly unique opportunity of learning this art from the UK's master portrait painters themselves.

The de Laszlo Foundation

The de Laszlo Foundation has very kindly offered the de Laszlo Scholarship of £2,500 to be given to the winners of the Bulldog Bursary to enable them to pursue their studies in greater depth during the year. The RP would also like to thank them for their wonderful support.

The bursary is selected in May each year, and anyone interested in entering should call the Federation of British Artists on 020 7930 6844, follow the link at www.therp.co.uk or email: info@mallgalleries.com.

Previous Prize Winners

2007 Joseph Galvin 2008 Daniel Shadbolt 2009 David Caldwell 2010 Clara Drummond2011 Rebecca Francesca Cartwright de Fontenelle 2012 Olha Pryymak



Jason Bowyer RP PNEAC PS



Looking
61 x 46 cm (24 x 18 ins)
Oil

Paul Brason PPRP

Dr. John Hood 61 x 76 cm (24 x 30 ins) Oil



Will, A Conversation $122 \times 152 \text{ cm } (48 \times 60 \text{ ins})$ Oil



Peter Brown RP NEAC PS Hon. RBA ROI



Ella against the studio wall

25.5 x 20.5 cm (10 x 8 ins)

Oil

Ella came into the studio one Saturday afternoon to ask me for something, hands behind back, falling against and pushing away from the studio wall, flexing her shoulder blades.

With a £2 bribe and constant directions, holding the brush in the air: "Point your head here El'. Chin down. Good. Look up ...No!! Don't move your head. Just your eyes..." She got her money, and I got my painting.



After the argument

41 x 122 cm (16 x 48 ins)

Oil

Hattie and Ella share a room. They get on well, and they wind each other up well. It just came about that Ella looked like she was about to cry. Hattie usually looks stroppy when she poses straight on. Ella is a tough cookie but it looks like Hattie has the upper hand here. They are standing in front of my studio mantelpiece.

Tom Coates RP PPNEAC PPPS PPRBA RWS



Elizabeth Commerford, Irish Artist $76 \times 61 \text{ cm } (30 \times 24 \text{ ins})$ Oil

Orange Picker, Portugal
61 x 51 cm (24 x 20 ins)
Oil



Anthony Connolly RP



Jane Treays

90 x 60 cm (36 x 24 ins)

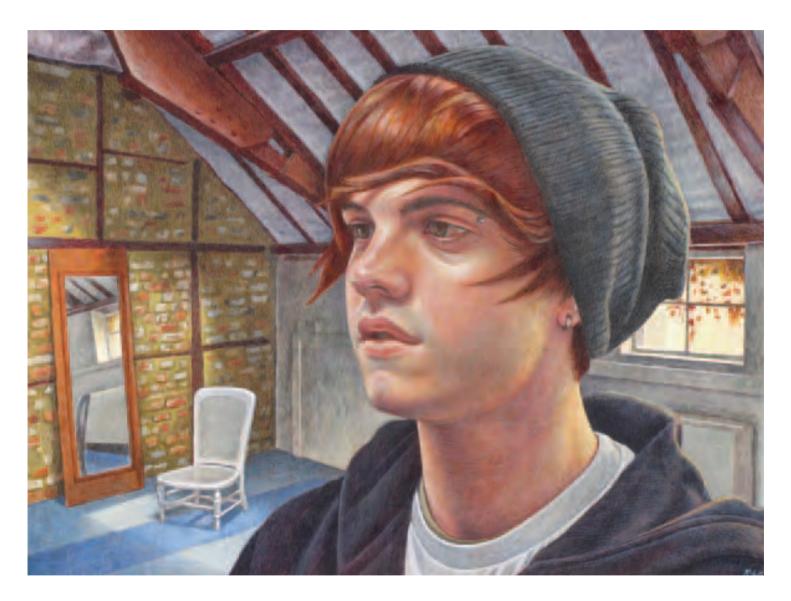
Oil

Jane Treays is a documentary filmmaker living in Dorset. Her most recent work was 'Inside Claridge's' for BBC2. This portrait was commissioned by her husband, Charles, to ensure she sat down for at least two hours a week. It was painted in Anthony's studio over four months, accompanied by lots of cups of tea.

"Jane introduced me to gaudy pots, Mary Fedden and Elaine Pamphilon. Charles was kindness itself. This was simply a delightful commission."

Anthony Connolly

Robin-Lee Hall RP

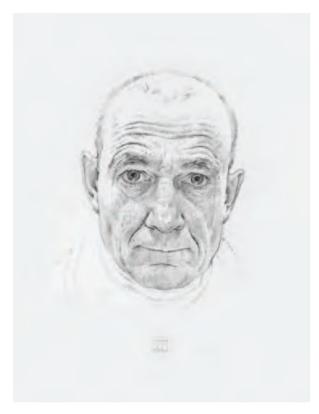


The Art Student

46 x 56 cm (18 x 22 ins)

Egg tempera

David Cobley RP NEAC RWA



Self-Portrait
28 x 21 cm (11 x 8.5 ins)
Pencil



Hannah and Kay $82 \times 72 \text{ cm } (32 \times 28 \text{ ins})$ Oil

Festus Mogae 127 x 102 cm (50 x 40 ins) Oil



Simon Davis RP RBSA



Fire

16.5 x 14 cm (6.5 x 5.5 ins)

Oil







Orbital 46 x 30.5 cm (18 x 12 ins) Oil

Andrew Festing MBE PPRP



The Tarporley Hunt Club (detail)

127 x 178 cm (50 x 70 ins)



Regimental Sergeant Major Raymond Huggins MBE MSM

102 x 76 cm (40 x 30 ins)

Oil



The Rt Hon. Tony Benn

71 x 61 cm (28 x 24 ins)

Richard Foster RP



Jack and Imogen Galsworthy

76 x 63 cm (30 x 25 ins)

Oil

Mrs Ann Gloag

127 x 76 cm (50 x 30 ins)





Nicholas Hills Esq.

36 x 51 cm (14 x 20 ins)

Watercolour

David Graham RP



The Matador Juan Carlos Cabello

112 x 82 cm (44 x 32 ins)

Oil

Juan Carlos has killed about 100 bulls, from the age of 15. He is sitting with his ESTQUE (sword), MONTERO (hat) and CAPOTE (cape). In the future, bullfighting may not exist.



Fatimah

66 x 61 cm (26 x 24 ins)

Valeriy Gridnev RP PS ROI





Diana

71 x 100 cm (28 x 40 ins)

Oil

My Mother

69 x 85 cm (27 x 34 ins)

Natasha

81 x 127 cm (32 x 50 ins)



Andrew James VPRP



My Father

122 x 91 cm (48 x 36 ins)

Michael Taylor RP

Seated girl with three tiered table

117 x 81 cm (46 x 32 ins)



James Lloyd RP



Iris, Keio and me 225 x 135 cm (89 x 53 ins) Oil

Sir Nick Scheele

140 x 120 cm (55 x 47 ins)

Oil

By kind permission of Warwick University



June Mendoza ao obe RP roi Hon. SWA



Chaim Stephenson

170 x 94 cm (67 x 37 ins)

Oil

Pure coincidence that I should be showing two sculptors. Quite different men and quite different work. I was struck by the calm strength of this older man, and the strength of his work.

Nic Fiddian-Green

159 x 178 cm (62 x 70 ins)

Oil

The base where I painted Nic and his horse was absolutely freezing. Icicles formed on the tap INSIDE the barn! However, it was fascinating trying to merge the necessarily different viewpoints and perspectives of such a wide subject into one limiting four-sided canvas.

There is always a special pleasure in working alongside another artist. Nic was no exception.



Anthony Morris RP NEAC



Portrait of Margaret

71 x 48 cm (28 x 19 ins)

Pastel



Professor Harminda S Dua FRCS FRCOphth FBO – President of the Royal College of Ophthalmologists

51 x 41 cm (20 x 16 ins)

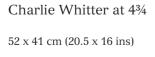


Oliver and his goat herd

76 x 102 cm (30 x 40 ins)

Michael Noakes RP





Pencil

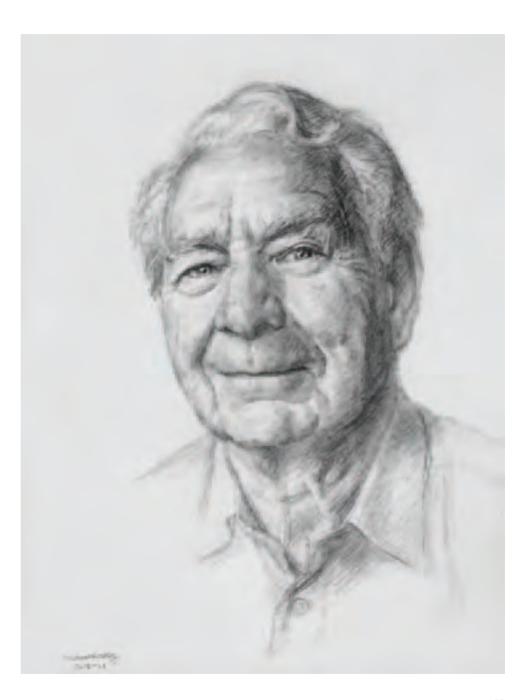


Natasha Neely 52 x 41 cm (20.5 x 16 ins)

Pencil

52

Brian Davis, Esq. Engineer $52 \times 41 \text{ cm } (20.5 \times 16 \text{ ins})$ Pencil



Susan Ryder RP NEAC





Rachel

56 x 38 cm (22 x 15 ins)

Oil

Frankie

51 x 41 cm (20 x 16 ins)

Professor Malcolm Gillies AM PhD Dmus FAHA, Vice Chancellor City University 2007-2009

91 x 71 cm (36 x 28 ins)



Jeff Stultiens RP



Adrian Haynes $150 \times 110 \text{ cm } (59 \times 43.5 \text{ ins})$ Oil

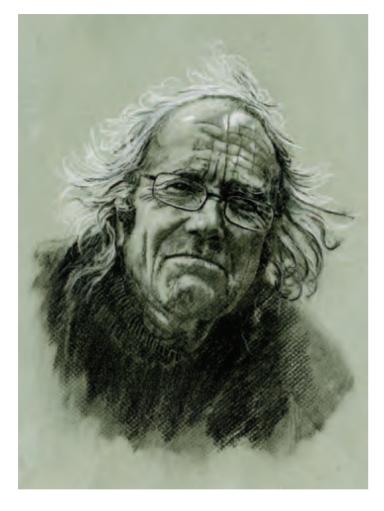
Detail of work in progress

Ellen at Trouville $150 \times 120 \text{ cm} (59 \times 47.5 \text{ ins})$ Oil

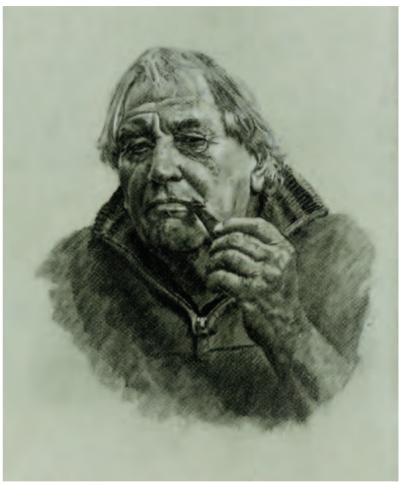
Detail of work in progress



Jason Sullivan RP



Sketch of Norman
53 x 46 cm (21 x 19 ins)
Charcoal and conté



Sketch of Jim Insole
53 x 46 cm (21 x 19 ins)
Charcoal and conté

Norman

147 x 97 cm (56 x 38 ins)

Oil

Norman Richardson, born in Scotland, has lived in Lymington for many years. As a young man he had the concession to cut reeds along both the Lymington and Oxey rivers, supplying the thatchers of the New Forest.

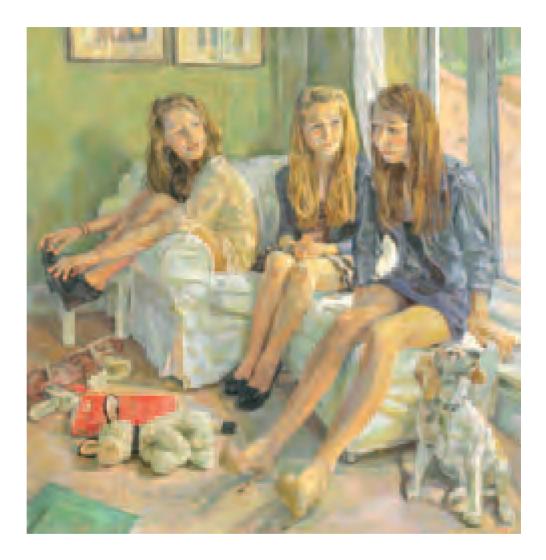
He has owned the small schooner "Solong", shown in the background, since she was decommissioned from the Navy in the 1950's. Now in his seventies, for the last twenty five years Norman has lived permanently aboard his vessel moored in the Lymington Salt Marshes.



Daphne Todd obe PPRP NEAC Hon. SWA



Ian Beesley Esq 61 x 51 cm (24 x 20 ins) Oil



The Misses Livvy, Clare and Maddy Grist

76 x 63.5 cm (30 x 25 ins)

John Walton RP



Jadis 49 x 56 cm (19 x 22 ins) Oil

Dr George Daniels CBE FBHI

68 x 79 cm (26.5 x 31 ins)

Oil

Commissioned by the George Daniels Educational Trust for The Worshipful Company of Clockmakers, Daniels is considered by many to be the greatest watchmaker since Abraham Louis Brequet (1747-1823).

Daniels was single-handedly responsible for reviving the relevance and excellence of mechanical watchmaking in the modern world. The most successful of his revolutionary escapement is the Co-Axial which found international support in the conservative watch industry. The escapement represents the first advance in the practical design since the invention of the Leaver escapement by Thomas Mudge in 1754. The Co-Axial escapement and the Daniels space travellers watch are illustrated in the portrait background.



Toby Wiggins RP



Mary Spencer-Watson, Sculptor

83 x 46 cm (33 x 18 ins)

Pencil

I currently occupy the late sculptor's studio. I painted Mary's portrait a few years before she died and it was exhibited in the BP Portrait Award at the National Portrait Gallery in 2004. This was an interesting preparatory drawing that I came across recently and decided to rework a little from memory in an attempt to breathe a bit of new life into it.

St. George's Day Portrait, Choi Keum Yul

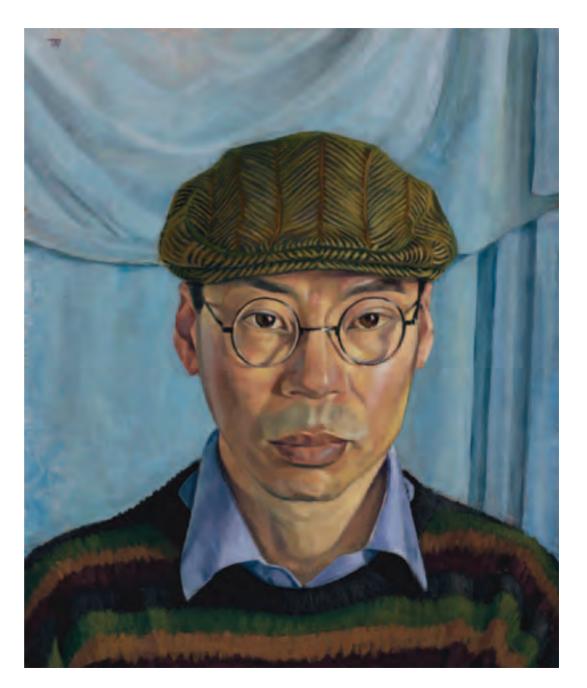
30 x 25 cm (12 x 10 ins)

Oil

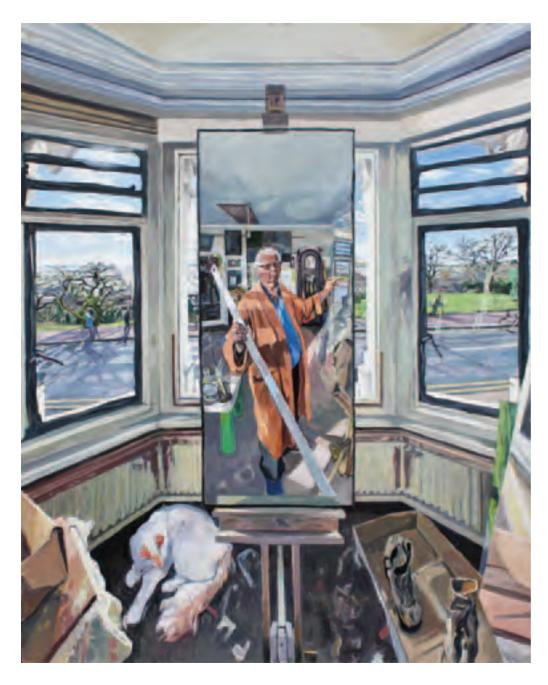
Keum Yul is the friend of an important patron and friend of mine, and divides his time between rural Dorset and his home in Korea. This dual existence is not uncommon these days, but for me there was great interest to be found in the extreme differences between his English and Korean life styles. It was pure serendipity that we began the portrait on St. George's Day and that Keum Yul was keen to wear his very English tweed flat cap.

The portrait was painted entirely from life in my Dorset studio over a series of day-long sittings during the spring. Keum Yul was extremely polite and uncomplaining despite the length of the sittings.

Having been inspired by 17th century paintings to experiment with working on copper, I decided to try this portrait on copper plate. It seems to hold the brush marks in a unique way, creating a particular surface and a luminosity that, in my opinion, is quite distinct from both canvas and gesso supports.



John Wonnacott CBE Hon. RP



Self-portrait with white cat, day $152 \times 122 \text{ cm } (60 \times 48 \text{ ins})$ Oil

Self-portrait with white cat, night

152 x 122 cm (60 x 48 ins)

Oil

A mirror free standing on an easel becomes a magical object that disturbs the space of any studio landscape. In my two selfportraits where the mirror is rectangular and set close to and in front of similar rectangles of window glass, the light that strikes my retina has taken a confusion of geometrical parts to reach me.

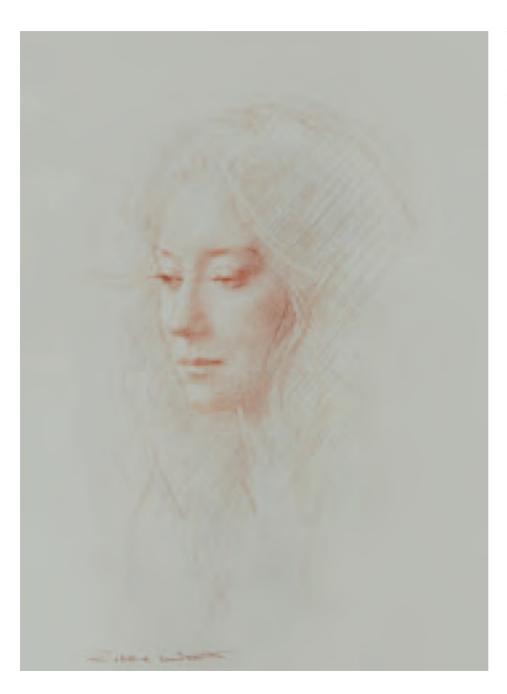
In the day picture, light pours in, reflected from across the estuary, road and railway. By night, tungsten, gas and halogen generated light from refineries, docks, boats and street lamps is interwoven with window reflections from within the studio.

Day or tungsten light, bounced from my observing head, is reflected again from the mirror surface, its return journey halving my own perceived size so that the cat, already by nature unreasonably large, becomes vast and mythical against the tiny painter.

Having lost the lengthy battle to keep the white cat out of my studio I have decided, in capitulation, to enjoy his effortless beauty and get some return for my forbearance.



Robbie Wraith RP



Yvonne Eller
51 x 43 cm (20 x 17 ins)
R/C

Jeffrey Courtney
58 x 51 cm (23 x 20 ins)
Charcoal



Non-members' work

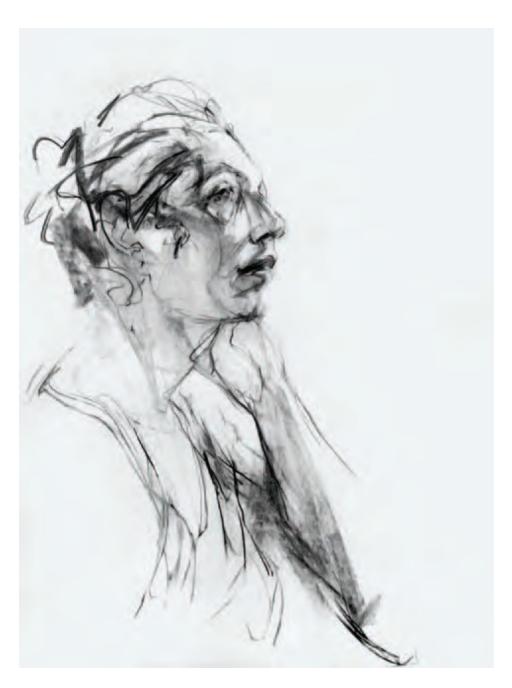
Tim Benson ROI

Alison

61 x 59 cm (24 x 23 ins) Oil



Jennifer Bush



Amandine

65 x 48 cm (26 x 19 ins)

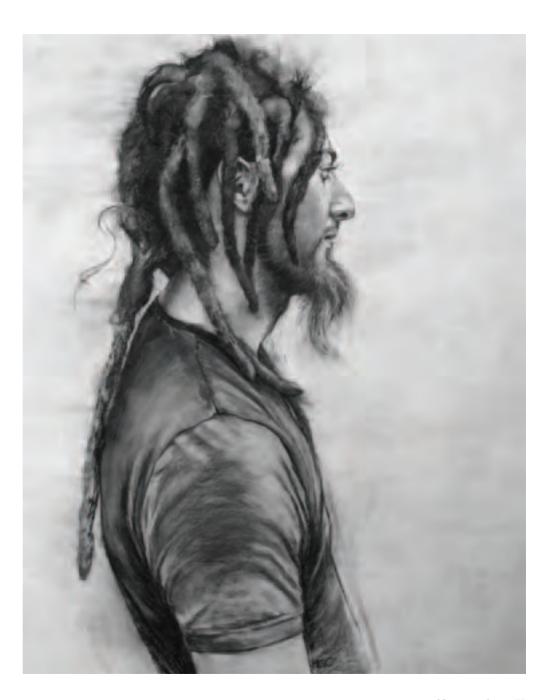
Charcoal

Melodie Cook

Il Principe Tranquillo

99 x 79 cm (39 x 31 ins)

Pastel and charcoal



Sam Dalby



Alan Bennett 60 x 50 cm (24 x 20 ins)

Miriam Escofet

Gillian

90 x 70 cm (36 x 28 ins)

Oil



Lyn Gray



Romayne's kilim 60 x 60 cm (24 x 24 ins) Oil

Guy Kinder



Ian Rankin OBE, DL – Scottish crime writer

80 x 110 cm (32 x 43 ins)

Oil

Julian May



Dominic
30 x 21 cm (12 x 8 ins)
Acrylic

Mark Roscoe

Changing Faces Commission Olivia Roberts

120 x 76 cm (47 x 30 ins)

Oil



Graeme Wilcox



Portrait of a young man

152 x 100 cm (60 x 39 ins)

Oil

List of works

ADEBANJI ALADE AROI

1 Big issue seller (Piccadilly)

Oil

40 x 40 cm (16 x 16 ins)

£975

JAMES O R ALLEN

2 Sir Antony Sher

Oil

125 x 145 cm (49 x 57 ins)

NFS

MALCOLM ASHMAN

3 Peter Stone, photographer and musician

Oil

40 x 40 cm (16 x 16 ins)

NFS

4 Reverie

Oil

62 x 48 cm (24 x 19 ins)

NFS

ANNALISA AVANCINI

5 Gaia I

Oil

40 x 40 cm (16 x 16 ins)

£1,200

CAROLINE BAYS PS

6 Self-portrait in pink

Oil

73 x 58 cm (29 x 23 ins)

£3,000

EDWARD BEALE

7 Portrait of Austin against yellow

Oil

30 x 36 cm (12 x 14 ins)

£4,500

FRANCES BELL

8 The bee keeper

Oil

82 x 92 cm (32 x 36 ins)

NFS

TIM BENSON ROI

9 Alison

Oil

61 x 59 cm (24 x 23 ins)

NFS

AKASH BHATT RBA RWS

0 Crochet

Acrylic

23 x 20 cm (9 x 8 ins)

NFS

CLAUDIA BICEN

11 Raga

Pastel

55 x 43 cm (22 x 17 ins)

£2,200

JASON BOWYER RP PNEAC PS

12 Chris

Oil

61 x 46 cm (24 x 18 ins)

£2,800

13 Looking

Oil

61 x 46 cm (24 x 18 ins)

£2.800

PAUL BRASON PPRP

14 Dr. John Hood

Oil

61 x 76 cm (24 x 30 ins)

NFS

15 HRH The Duke of Edinburgh

Mixed media

122 x 152 cm (48 x 60 ins)

NFS

6 Will, A Conversation

Oil

122 x 152 cm (48 x 60 ins)

NFS

KEITH BREEDEN RP

17 Untitled

Mixed

50 x 40 cm (20 x 16 ins)

POA

18 Untitled

Mixed

50 x 40 cm (20 x 16 ins)

POA

19 Untitled

Mixed

50 x 40 cm (20 x 16 ins)

POA

PETER BROWN RP NEAC PS Hon. RBA ROI

20 After the argument

Oil

41 x 122 cm (16 x 48 ins)

£7,850

21 Ella against the studio wall

Oil

25.5 x 20.5 cm (10 x 8 ins)

£2,250

22 Hattie in the studio, December 2012

Oil

64 x 51 cm (25 x 20 ins)

£5,850

JOHN BURKE

23 Roy Powell

Oil

20 x 30 cm (8 x 12 ins)

£3,500

JENNIFER BUSH

24 Amandine

Charcoal

65 x 48 cm (26 x 19 ins)

£220

CAMILLA CANNON

Invited student work from the Heatherley School of Fine Art

25 Nude amongst circles

Pencil

84 x 59 cm (33 x 23 ins)

£500

ALEAH CHAPIN

Winner of the 2012 BP Portrait Award

26 Maybe we're not so different 2012

Oil

46 x 46 cm (19 x 19 ins)

NFS

SHONA CHEW

27 Head 14
Oil
41 x 41 cm (16 x 16 ins)
NFS

IRENA CHMURA

28 Emi Oil 35 x 30 cm (14 x 12 ins) £650

GEORGE CLARK

29 Nino
Oil
65 x 55 cm (26 x 22 ins)
£6,000

TOM COATES RP PPNEAC PPPS PPRBA RWS

30 Elizabeth Commerford, Irish Artist Oil 76 x 61 cm (30 x 24 ins) NFS

31 *Orange Picker, Portugal*Oil
61 x 51 cm (24 x 20 ins)
£6.000

DAVID COBLEY RP NEAC RWA

32 Dieu et mon droit
Oil
189 x 189 cm (72 x 72 ins)
£19,950

33 Festus Mogae Oil 127 x 102 cm (50 x 40 ins) NFS

34 Hannah and Kay Oil 82 x 72 cm (32 x 28 ins) NFS

35 Self-portrait
Pencil
28 x 21 cm (11 x 8.5 ins)
NFS

NICHOLAS COCHRANE

36 Murray
Oil
20 x 16 cm (8 x 6 ins)
£1.250

TESSA COLEMAN NEAC

37 Peter drawing me painting
Oil
49 x 44 cm (19 x 17 ins)
£2.200

ANTHONY CONNOLLY RP

38 Annunziata and me Oil 90 x 60 cm (36 x 24 ins) NFS

40 Untitled
Oil
40 x 30 cm (16 x 12 ins)
NFS

41 *Untitled*Etching
50 x 40 cm (20 x 16 ins)
£295 (£195 unframed)

MELODIE COOK

42 Il Principe Tranquillo
Pastel and charcoal
99 x 79 cm (39 x 31 ins)
£950

ALEX CREE

43 Shardae-Rose
Oil
25 x 35 cm (10 x 14 ins)
£700

MICHAEL CROKER

44 Bill, Burma Star veteran Oil 135 x 79 cm (53 x 31 ins) £5,000

BELINDA CROZIER

45 Ella aged 11/12 Oil NFS

TIMOTHY CUMMING

Goodly horizon
(Patricia Hodge, Parkinson's supporter)
Giclée (edition of 100, 98 available)
114 x 76 cm (45 x 30 ins)
£1,450

SAIED DAI RP NEAC

47 Angie Oil 78 x 46 cm (30.5 x 18 ins) NFS

48 Billy
Pencil
40.5 x 30 cm (16 x 12 ins)
£1,850

49 *Chloe*Oil
46 x 31 cm (18 x 12 ins)
NFS

50 Head studies
Pencil
27.5 x 25 cm (11 x 10 ins)
£1,850

SAM DALBY

51 Alan Bennett
Oil
60 x 50 cm (24 x 20 ins)
£9,000

SIMON DAVIS RP RBSA

52 Dead girl
Oil
46 x 30.5 cm (18 x 12 ins)
£2,000

53 Fire
Oil
16.5 x 14 cm (6.5 x 5.5 ins)
£600

54 *Orbital* Oil

46 x 30.5 cm (18 x 12 ins) £2.000

JOE DUNNE

55 Portrait of Allyson
Watercolour
103 x 152 cm (41 x 60 ins)
£5.000

WENDY ELIA

56 Peppi Knott
Oil
183 x 107 cm (72 x 42 ins)
£8,000

MIRIAM ESCOFET

57 Gillian Oil 90 x 70 cm (36 x 28 ins) £14,000

ANDREW FESTING MBE PPRP

58 Regimental Sergeant Major Raymond Huggins MBE MSM Oil 102 x 76 cm (40 x 30 ins) NES

59 The Rt Hon. Tony Benn Oil 71 x 61 cm (28 x 24 ins) NFS

60 The Tarporley Hunt Club Oil 127 x 178 cm (50 x 70 ins) NFS

MIRANDA FONTAINE

61 Rebecca Blue
Etching (edition of 5, 3 available)
35 x 43 cm (14 x 17 ins)
£300 (£200 unframed)

MARYAM FOROOZANFAR

62 The velvet scarf
Oil
25.5 x 20.5 cm (10 x 8 ins)
£1,000

RICHARD FOSTER RP

63 Earl De La Warr
Oil
46 x 36 cm (18 x 14 ins)
NFS

64 Jack and Imogen Galsworthy
Oil
76 x 63 cm (30 x 25 ins)
NFS

65 Mrs Ann Gloag Oil 127 x 76 cm (50 x 30 ins) NFS

66 Nicholas Hills Esq.
Watercolour
36 x 51 cm (14 x 20 ins)
NFS

ANNIE FRY

67 Adam the firstborn
Oil
90 x 52 cm (35 x 20 ins)
NFS

SASKIA GALL

68 Aaron Oil 50 x 61 cm (20 x 24 ins) £980

LACHLAN GOUDIE AROI

69 Recién Oil 86 x 94 cm (34 x 37 ins) £7,500

DAVID GRAHAM RP

70 Fatimah Oil 66 x 61 cm (26 x 24 ins) £4,000

71 Orange and green
Oil
87 x 71 cm (34 x 28 ins)
£3,500

72 The Matador Juan Carlos Cabello
Oil
112 x 82 cm (44 x 32 ins)
£25,000

LYN GRAY

3 Mary Kohn on her 94th birthday Oil 68 x 68 cm (27 x 27 ins)

74 Romayne's kilim
Oil
60 x 60 cm (24 x 24 ins)
£700

VALERIY GRIDNEV RP PS ROI

75 *Diana*Oil
71 x 100 cm (28 x 40 ins)
NFS

77 *Natasha*Oil
81 x 127 cm (32 x 50 ins)
NFS

EVGENY GROUZDEV

78 Flora Walters
Oil
£7,500

79 Julian Matthews Oil £7,500

ROBIN-LEE HALL RP

80 The Art Student Egg tempera 46 x 56 cm (18 x 22 ins) £6,000

CHRISTOPHER HANSON

Invited student work from the London Atelier of Representational Art (LARA)

81 Self-portrait

Charcoal

60 x 42 cm (24 x 17 ins)

£3.000

ED HASLAM

82 Phillip

Oil

91 x 61 cm (36 x 24 ins)

£2.500

HARRY HAYSOM

83 Bishop Michael Langrish

Oil

127 x 91 cm (50 x 36 ins)

NFS

ADELE ROSE HENDERSON

Invited by John Walton RP

84 Toby

Oil

80 x 64 cm (32 x 25 ins)

NFS

NATALIE HOLLAND

35 Just Oscar

Oil

92 x 72 cm (36 x 28 ins)

£6,500

FELICITY HOUSE PS

86 Celia

Pastel

34 x 38 cm (13 x 15 ins)

£750

KEN HOWARD PPNEAC RA RBA ROI RWS

87 Ken Howard at 22, Ken Howard at 80

56 x 60 cm (22 x 24 ins)

NFS

REBECCA HUTCHINSON

38 The Musician

Acrylic

139 x 104 cm (55 x 41 ins)

£7.000

LUCA INDRACCOLO

Invited by Anastasia Pollard

9 Iska

Oil

103 x 73 cm (41 x 29 ins)

£3,900

JULIE JACKSON NEAC

Invited by Tom Coates RP PPNEAC PPPS PPRBA RWS

90 Mark Jackson, Chairman of the Baltic

Exchange 2009-2012

Oil

100 x 110 cm (39 x 43 ins)

NFS

ANDREW JAMES VPRP

91 Dennis James

Oil

38 x 28 cm (15 x 11 ins)

NFS

92 My father

Oil

122 x 91 cm (48 x 36 ins)

NFS

93 Self-portrait

Pencil

71 x 53 cm (28 x 21 ins)

NFS

LAURENCE KELL

94 Sam

Charcoal

50 x 60 cm (20 x 24 ins)

NFS

PETER KELLY NEAC RBA

95 Corinne saying goodbye

Oil

30 x 22 cm (12 x 9 ins)

£1,200

GUY KINDER

96 Ian Rankin OBE, DL - Scottish crime writer

Oil

80 x 110 cm (32 x 43 ins)

NFS

PETER KUHFELD RP NEAC

97 Julia Bills

Oil

26 x 31 cm (10 x 12 ins)

NFS

98 Mrs Edith Curtis

Charcoal

69 x 53 cm (27 x 21 ins)

NFS

99 Portrait study of a man

Charcoal

46 x 38 cm (18 x 15 ins)

NFS

SOPHIE LEVI

100 Hannah

Oil

50 x 40 cm (20 x 16 ins)

£1,200

KEVIN LINE ARBSA

101 Invisible man

Charcoal

83 x 64 cm (33 x 25 ins)

£800

JAMES LLOYD RP

102 Head study (Choc Lee)

Oil

22 x 20 cm (9 x 8 ins)

£1,000

103 Head study (Neal)

Oil

24 x 18 cm (10 x 7 ins)

£1,000

104 Sir Nick Scheele

Oil

140 x 120 cm (55 x 47 ins)

NFS

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LEWIS MACKENZIE DAVID MILLER RBA ISHBEL MYERSCOUGH 105 Portrait of my mother 114 In a single scull Invited by Alastair Adams PRP Oil 123 Les amies 60 x 35 cm (24 x 14ins) 106 x 76 cm (42 x 30 ins) Oil £1,200 NFS 45 x 45 cm (18 x 18 ins) 115 Study for portrait NFS KATE MARSDEN Oil 106 A pensive young man NASHUNMENGHE 62 x 52 cm (24 x 20 ins) Oil £2,000 124 Elizabeth 26 x 33 cm (10 x 13 ins) Oil NFS JULIAN GORDON MITCHELL 54 x 44 cm (21 x 17 ins) 116 Karen £2.200 NICHOLAS MARTIN Oil 107 Alison & Bob Freidus 40 x 40 cm (16 x 16 ins) ROBERT NEIL PRBSA Oil 125 Clare Morrall £1,800 74 x 37 cm (29 x 15 ins) Oil NFS ANTHONY MORRIS RP NEAC 60 x 50 cm (24 x 20 ins) NFS 117 Oliver and his goat herd JULIAN MAY Oil 108 Dominic 126 Dr David Symons 76 x 102 cm (30 x 40 ins) Acrylic Oil NFS 30 x 21 cm (12 x 8 ins) 70 x 60 cm (28 x 24 ins) £340 118 Portrait of Margaret NFS Pastel 127 Louise ASA MEDHURST 71 x 48 cm (28 x 19 ins) Oil Invited by James Lloyd RP NFS 70 3/4x 100 cm (28 x 39 ins) 109 Two headed rude boy 119 Professor Harminda S Dua FRCS, £2,200 Oil FRCOphth, FBO - President of the Royal 102 x 122 cm (40 x 48 ins) College of Ophthalmologists MICHAEL NOAKES RP £3,800 128 Brian Davis, Esq. Engineer 51 x 41 cm (20 x 16 ins) Pencil JUNE MENDOZA OBE RP ROI Hon. SWA NFS 52 x 41 cm (20.5 x 16 ins) 110 Chaim Stephenson NFS 120 Richard and Carl Prosser in the Oil lambing-shed 129 Charlie Whitter at 43/4 170 x 94 cm (67 x 37 ins) Oil Pencil NFS 56 x 76 cm (22 x 30 ins) 52 x 41 cm (20.5 x 16 ins) 111 Ken Howard NFS NFS Oil 130 Natasha Neely 168 x 117 cm (56 x 46 ins) LUIS MORRIS ROI Pencil NFS 121 Cristina 52 x 41 cm (20.5 x 16 ins) Oil 112 Lee NFS3/4 45 x 39 cm (18 x 15 ins) Pencil £900 93 x 69 cm (36.5 x 27 ins)

122 Self-portrait

£1,500

45 x 39 cm (18 x 15 ins)

Oil

NFS

Oil

NFS

113 Nic Fiddian-Green

159 x 178 cm (62 x 70 ins)

TONY NOBLE

Oil

NFS

131 The President: Portrait of Big D

70 x 52 cm (28 x 20 ins)

KELVIN OKAFOR

132 Melvin

Graphite

43 x 61 cm (17 x 24 ins)

£10,000

SHANTI PANCHAL

133 Chandra's album

Watercolour

79 x 63 cm (31 x 25 ins)

£6,900

DAVID PARFITT NEAC

Invited by Daphne Todd OBE PPRP NEAC Hon. SWA

134 Portrait of Tom Wills-Sandford

Oil

130 x 102 cm (51 x 40 ins)

NFS

ANDREW PARKER MAFA

135 Dad

Pencil

53 x 63 cm (21 x 25 ins)

NFS

ANASTASIA POLLARD RP

136 Abbe

Oil

38 x 35 cm (15 x 14 ins)

NFS

137 Melancholy cowgirl

Oil

30 x 23 cm (12 x 9 ins)

£1,800

138 Tegan

Oil

40 x 30 cm (16 x 12 ins)

NFS

OLHA PRYYMAK

Bulldog Bursary recipient 2012-2013

139 Love story no.8, Character Study

Oil

90 x 70 cm (36 x 28 ins)

£4,000

GARY H REES

Invited by Anthony Morris RP NEAC

140 Portrait of John

Oil

58 x 58 cm (23 x 23 ins)

NFS

MARK ROSCOE

Changing Faces Commission

141 Olivia Roberts

Oil

120 x 76 cm (47 x 30 ins)

NFS

ILARIA ROSSELLI DEL TURCO

142 Daisy

Oil

50 x 40 cm (20 x 16 ins)

NFS

JAMIE ROUTLEY

143 Man of constant sorrow

Oil

40 x 50 cm (16 x 20 ins)

£4,500

SUSAN RYDER RP NEAC

144 Frankie

Oil

51 x 41 cm (20 x 16 ins)

NFS

145 Professor Malcolm Gillies AM PhD

Dmus FAHA, Vice Chancellor City

University 2007-2009

Oil

91 x 71 cm (36 x 28 ins)

NFS

146 Rachel

Oil

56 x 38 cm (22 x 15 ins)

NFS

MAYUMI SAITO

147 A little girl

Pencil

28 x 38 cm (11 x 15 ins)

£600

BRANDON SCOTT

148 Debra

Oil

13 x 18 cm (5 x 7 ins)

NFS

MELISSA SCOTT-MILLER RP NEAC

149 John Mallcott Mills

Oil

92 x 122 cm (36 x 48 ins)

NFS

150 Woman artist

Oil

60 x 60 cm (24 x 24 ins)

£1,500

KIM SCOULLER

151 Aisha

Oil

7.5 x 10.5 cm (3 x 4 ins)

£550

M T SEYMOUR

152 Mary Ellen in red

Oil

43 x 35 cm (17 x 14 ins)

£6,000

SARA SHAMMA

153 Mounzer and Amir

Oil

150 x 150 cm (59 x 59 ins)

NFS

STEPHEN SHANKLAND RP

154 Skye

Oil

122 x 61 cm (48 x 24 ins)

NFS

JOHN SHAVE FRSA.SA WGA

155 Beth

Oil

47 x 41 cm (19 x 16 ins)

£1,200

YASUNOBU SHIDAMI

156 Untitled

Oil

80 x 120 cm (31 x 47 ins)

NFS

TOMOKO SMITH

157 Self-portrait in watercolour Watercolour 60 x 68 cm (24 x 27 ins)

£350

JEFF STULTIENS RP

158 Adrian Haynes

Oil

150 x 110 cm (59 x 43.5 ins)

NFS

159 Ellen at Trouville

Oil

150 x 120 cm (59 x 47.5 ins)

NFS

BENJAMIN SULLIVAN RP

160 Christopher Sainsbury

Pencil

50 x 38 cm (20 x 15 ins)

NFS

161 Stephen Clarke

Pencil

48 x 36 cm (19 x 14 ins)

NFS

162 Stephen Romer

Pencil

50 x 38 cm (20 x 15 ins)

NFS

JASON SULLIVAN RP

163 Norman

Oil

147 x 97 cm (56 x 38 ins)

£10,000

164 Sketch of Jim Insole

Charcoal and conté

53 x 46 cm (21 x 19 ins)

£650

165 Sketch of Norman

Charcoal and conté

53 x 46 cm (21 x 19 ins)

£650

GRAHAM SWIFT

166 Self 3

Pencil

54 x 46 cm (21 x 18 ins)

£475

MICHAEL TAYLOR RP

167 Seated girl with three tiered table

117 x 81 cm (46 x 32 ins)

POA

DAPHNE TODD OBE PPRP NEAC Hon, SWA

168 Ian Beesley Esq.

Oil

61 x 51 cm (24 x 20 ins)

169 The Misses Livvy, Clare and Maddy Grist

76 x 63.5 cm (30 x 25 ins)

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ALEX TZAVARAS

170 David

Charcoal

69 x 50 cm (27 x 20 ins)

£575

ALAN VAN AUH

171 Girl

Graphite

£3,500

JASON WALKER RP

172 Celia

Oil

76 x 84 cm (30 x 33 ins)

NFS

173 Joe

Oil

20 x 26 cm (8 x 10 ins)

NFS

174 The old Cornish couple

Oil

56 x 61 cm (22 x 24 ins)

NFS

JOHN WALTON RP

175 Dr George Daniels CBE FBHI

68 x 79 cm (26.5 x 31 ins)

NFS

176 Jadis

Oil

49 x 56 cm (19 x 22 ins)

NFS

FLORA WATSON

177 Reflection (Self-portrait)

Oil

90 x 90 cm (35 x 35 ins)

NFS

PAUL WUENSCHE

Invited by Melissa Scott-Miller RP NEAC

178 Jotham Annan as Hamlet

Oil

100 x 80 cm (40 x 32 ins)

£3,500

TOBY WIGGINS RP

179 Mary Spencer-Watson, Sculptor

Pencil

83 x 46 cm (33 x 18 ins)

£1,800

180 Self-portrait after GSW

Oil

75 x 65 cm (30 x 26 ins)

£12,000

181 St. George's Day Portrait, Choi Keum Yul

30 x 25 cm (12 x 10 ins)

NFS

GRAEME WILCOX

182 Portrait of a young man

Oil

152 x 100 cm (60 x 39 ins)

£9,500

ANTONY WILLIAMS RP NEAC PS

183 Sir Donald Sinden

Egg tempera

56 x 46 cm (22 x 18 ins)

NFS

By kind permission of The Garrick Club

JOHN WILLIAMS

184 Love all – serve all, Rita

Oil

68 x 58 cm (27 x 23 ins)

£6,800

HELEN WILSON PAI RGI RSW

185 Rigoletto rig-out

Oil

120 x 40 cm (47 x 16 ins)

£6.500

JOHN WONNACOTT CBE Hon. RP

186 Self-portrait

Pencil

31 x 23 cm (12 x 9 ins)

NFS

187 Self-portrait with white cat, day

Oil

152 x 122 cm (60 x 48 ins)

NFS

188 Self-portrait with white cat, night

Oil

152 x 122 cm (60 x 48 ins)

NFS

ROBBIE WRAITH RP

189 Jeffrey Courtney

Charcoal

58 x 51 cm (23 x 20 ins)

NFS

190 Studio portrait I

Watercolour

52 x 63 cm (20.5 x 25 ins)

NFS

191 Studio portrait II

Watercolour

38 x 36 cm (15 x 14 ins)

NFS

192 Yvonne Eller

R/C

51 x 43 cm (20 x 17 ins)

NFS

'Self' - List of works

JACKIE ANDERSON

193 November

Oil

36 x 36 cm (14 x 14 ins)

£1.250

JENNIFER ANDERSON

194 Aside

Oil

25 x 25 cm (10 x 10 ins)

£1,200

CHRIS BARNES

195 Beard

Acrylic

40 x 30 cm (16 x 12 ins)

£1,600

NICOLAS BORDERIES

196 Dans le mirroir

Oil

70 x 50 cm (28 x 20 ins)

£600

JASON BUTLER

197 The artist wearing someone else's clothes

Oil

122 x 45 cm (48 x 18 ins)

NFS

COYAN CARDENAS

198 Celebration of asymmetry

Oil

41 x 29 cm (16 x 11 ins)

£2,000

ALAN COULSON

199 Self composed

Graphite

55 x 55 cm (22 x 22 ins)

£3,900

ALEX CREE

200 I live on Electric Avenue
Oil
116 x 100 cm (46 x 39 ins)
£2.000

SIMON DAVIS RP RBSA

201 *Moustakali III*Oil
46 x 30 cm (18 x 12 ins)
£2,000

LUCIE GEFFRÉ

202 Self-portrait as Celestina Mixed 65 x 50 cm (26 x 20 ins) £1,600

NIKI HARE

203 Head 030 Oil 60 x 60 cm (24 x 24 ins) £800

HERO JOHNSON

204 Night painting
Oil
100 x 80 cm (39 x 31 ins)
NFS

OLIVER JONES

205 Love the skin you're in Chalk pastel 92 x 122 cm (36 x 48 ins) £3,500

JAMES LLOYD RP

206 Iris, Keio and me
Oil
225 x 135 cm (89 x 53 ins)
NFS

DAVID MAIDEN

207 Self-portrait
Oil
46 x 31 cm (18 x 12 ins)
£1,600

ISABELL KINGA MARKUS

208 The Birds
Oil
80 x 120 cm (31 x 47 ins)
£4,300

SARAH K MEREDITH

209 Self-portrait, 63
Oil
30 x 25 cm (12 x 10 ins)
£900

ROBERTO E RENATO MIAZ

Remember thee! (Ay, thou poor ghost, while memory holds a seat in this distracted globe...)
Acrylic
116 x 89 cm (46 x 35 ins)
£4,200

JAN MIKULKA

211 Self-portrait
Oil
100 x 70 cm (39 x 28 ins)
£6,500

MIKE NICOLL

212 Raw Ink 61 x 61 cm (24 x 24 ins) £1,450

SHANTI PANCHAL

213 The loft (SP)
Watercolour
180 x 88 cm (71 x 35 ins)
£27,000

THEA PENNA

214 Self-portrait (Triptych)
Acrylic
30 x 61 cm (12 x 24 ins)
£2,500

CHERRY PICKLES

215 Exhibition self-portrait
Oil
30 x 40 cm (12 x 16 ins)
£2.500

MAX RENNEISEN

216 Self-portrait
Oil
85 x 110 cm (33 x 43 ins)
£3.000

ISHAI RIMMER

217 Self-portrait
Oil
129 x 89 cm (51 x 35 ins)
£2,300

AMY ROGERS

218 IOil
65 x 100 cm (26 x 39 ins)
£2,500

JOHN SIMS

219 In a chalcolithic dream
Oil
22 x 20 cm (9 x 8 ins)
£300

VICTORIA SMITH

220 Girl in blue Oil 61 x 45 cm (24 x 18 ins) £800

JASON WALKER RP

221 Happy thought II – Dysmorphia Oil 92 x 61 cm (36 x 24 ins) £5,000

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disfigurement

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Every day they are vulnerable to staring, bullying, prejudice and discrimination – on the street, at school and in the workplace. For 20 years, Changing Faces has been transforming lives with empowering support while promoting fair treatment and equal opportunities through our Face Equality campaign.

Michael, a psychology student, who has facial burns, says:

"When I was eleven, I had a horrible experience on a train. I was sitting next to my Mum and I could feel the piercing glares of everyone around me. I couldn't handle it so I pulled my coat over my head and left it there the whole

journey as I shed tears. My mother then decided that enough was enough and sought help.

Changing Faces offered me support from the age of eleven to 14. Sharing my feelings with one of their team and learning techniques to tackle the stares was immensely helpful. I don't feel I'd be the person I am today without their help."

Changing Faces thanks the Royal Society of Portrait Painters for continuing to raise awareness of our work.

We rely entirely on donations to continue supporting and representing people with disfigurements.

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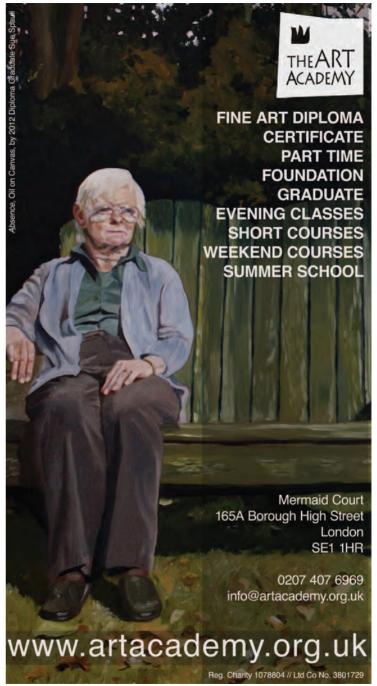


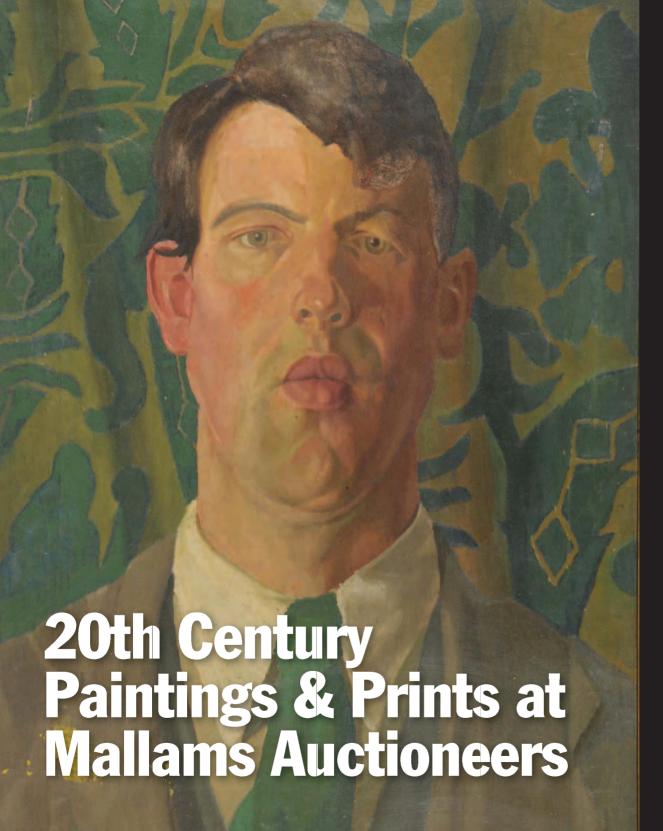
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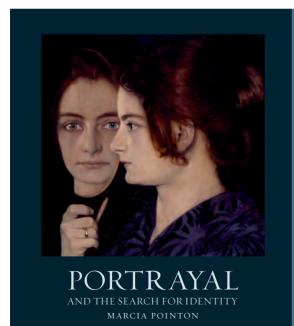
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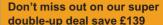
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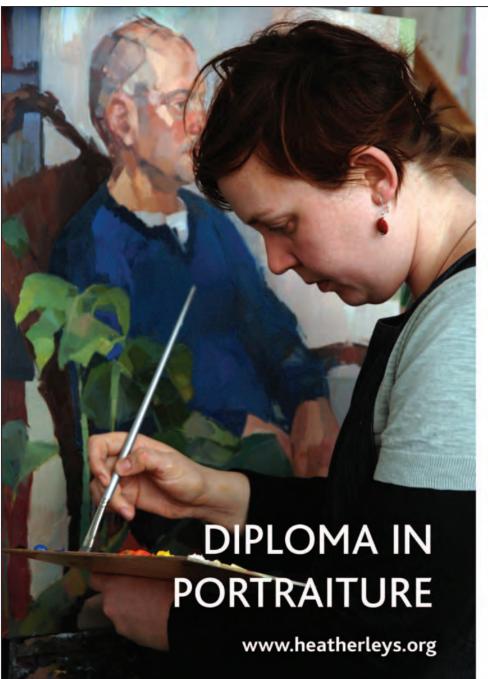
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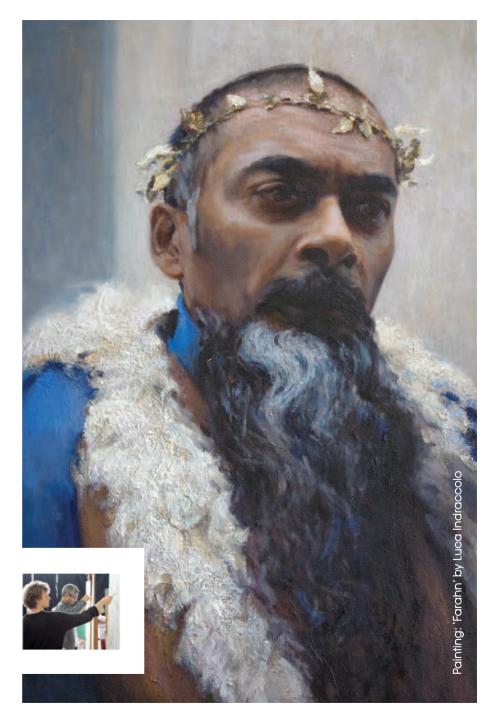
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