



RBA

Royal Society of British Artists



273rd
EXHIBITION

Front Cover:

The Beach at Hastings by Alfred Daniels, RWS, RBA.



RBA

Royal Society of British Artists

PATRON

HER ROYAL HIGHNESS PRINCESS ALICE
DUCHESS OF GLOUCESTER

Catalogue of the 273rd Exhibition

12th to 23rd JULY 1990

THE MALL GALLERIES

THE MALL, LONDON, SW1Y 5BD

Royal Society of British Artists
17 Carlton House Terrace,
London SW1Y 5BD
Telephone: 071-930 6844

The Watercolour Foundation

8 Imperial Square, Cheltenham
Telephone (0242) 583912

PRESIDENT: Sir Hugh Casson, CH, KCVO, PPRA

The objects of The Watercolour Foundation are to encourage the wider appreciation of the art of watercolour painting and drawing, to provide funds for prizes, educational bursaries, lectures, exhibitions and for conservation in the field of watercolour painting.

An annual Watercolour Foundation prize is awarded at The Royal Academy of Arts, The Royal Watercolour Society and The Royal Society of British Artists.

Information about patronage and membership of The Foundation is available from the above address.

Royal Society of British Artists

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Alan Lambirth

Peter Lowry

Robert Palmer, ROI

Tessa Spencer Pryse

John Wilkinson

Oliver Warman

HANGING COMMITTEE:

The President and Council

List of Members 1990

SENIOR MEMBERS

- ADAMS, Hervey, Pummel Houndscroft, Near Stroud, Glos.
BISHOP, Edward, NEAC, 6 East Heath Road, NW3 1BN
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East Sussex TN16 3RA
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Nr. Guildford, Surrey
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Hassocks, W. Sussex
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Woodwater Lane, Exeter EX2 5RT
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Nr. Bungay, Suffolk NR35 2EP (050 845) 656
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London SW18
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KT17 4LW

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Weybridge, Surrey
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W. Sussex BN18 9JY
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Painswick, Stroud, Glos. GL6 6US
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Studio, Dallington, Heathfield, Sussex
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Saxmundham, Suffolk IP17 2HZ
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Llanberis, Caernarvon, Gwynedd LL55 3LH and Flat 5,
West Midlands College of Higher Education, Gorway,
Walsall WS1 3BD
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Caernarvon, Gwynedd LL55 4LH
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SW10 9LD

COATES, Thomas J, ROI, RWS, RP, NEAC, Bladon Studio,
Hurstbourne, Tarrant, Nr. Andover, Hants. SP11 0AH

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BN1 3AJ

CORSELLIS, Miss Jane, 8 Harbury Mews, London
W11 3NL

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London SE3 0LQ

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Harlepool, Cleveland TS25 1AB

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Cumbria LA8 9EJ

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Putney SW15

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Henley, Oxon.

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Kent BR1 4JB

FARRELL, Don, 6461 McKenzie Drive, Delta, B.C. Canada
V4E 1N8

FARRELL, Patrick J, 1 Midland Terrace, Fishponds, Bristol 16

FEDARB, Mrs Daphne, Beech Cottage, Nackington, Canterbury,
Kent CT4 7AX

FLANDERS, Dennis, RWS, 51 Great Ormond Street, WC1N 3HZ

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Burford, Oxford OX8 4TU

FOREMAN, Margaret V, 53 Pursers Cross Road, Fulham
SW6 4QY

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Berks RG14 7LP

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St. John's Wood, London NW8

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GU9 9PU

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Avenue, Cliftonville, Margate, Kent CT9 2NL

KELLY, Peter J, The Chestnuts, The Square, Stock, Essex
CM4 9LH

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KNIGHT, Paul, 15 Clifton Villas, Maida Vale, London W9

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W. Sussex RH12 4PE

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MACARA, Andrew T, NEAC, 32 Farley Road, Derby DE3 6BX

MACKERTICH, Miss Robin, ARWA, NEAC, 16 Mulberry Close,
Leys Road, Cambridge CB4 2AS

MADGWICK, C, The Mount, Newton Road, Sudbury, Suffolk
CO10 6RM (0787) 881551

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MIERS, Christopher, 114 Bishop's Mansions, Bishop's Park
Road, Fulham, SW6 6DY

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London SW19 2RU

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London E3 2BH

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PAINTER, Tom, FRBS (Sculptor Member), 5 Garlies Road,
Forest Hill, SE23

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BH9 3DL

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SE25 6LH

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London SW1Y 5BD

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SORRELL, Richard, East Side, Syers Lane, Beeston, Kings Lynn,
Norfolk PE32 5NJ

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KT17 4LW

THORNEYCROFT, Lord, The House of Lords, SW1

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Hampshire SP6 3LN

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Middlesex HA6 3QD

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WD1 3JG

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KT17 4PB

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KT10 0DT

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NG10 4BH

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PL13 1ND

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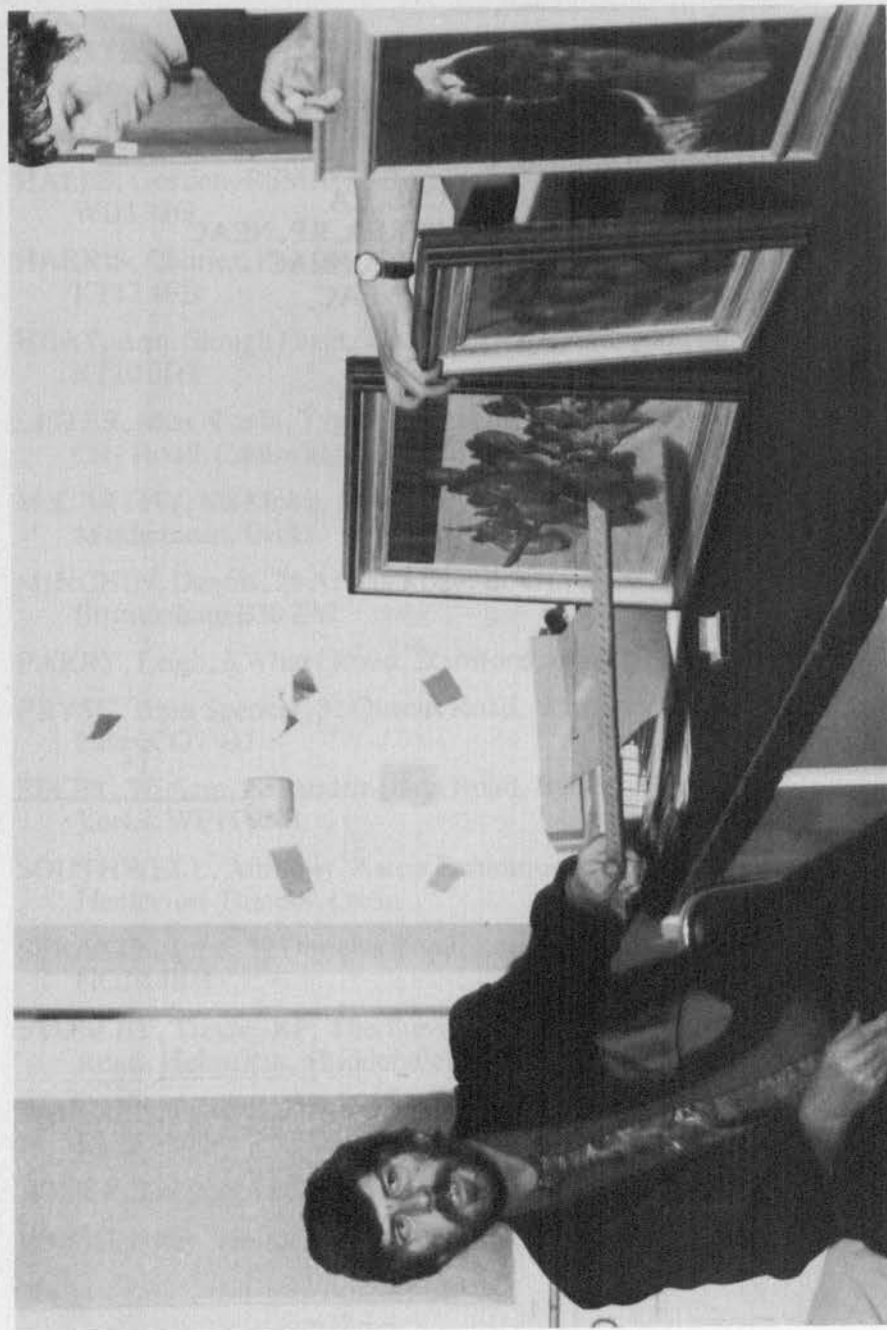
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PETER GARRARD, PPRBA, RWS, RP, NEAC

KEN HOWARD, ARA, RWS, RWA, NEAC



Tom Coates (President of the RBA) during Selection.

The Royal Society of British Artists

If the time should come in which there would be no need for a Society of British Artists it could only be because British Art was dead.

The answer is — that the Royal Society of British Artists originated, not as a private enterprise, but in response to a national requirement; it can never administer its affairs for the benefit of its own members only or alienate its possessions to turn them to private use.

The Society has had, during its history many members of note and Presidents who have often been quite outspoken. Many of the stories, if I may be permitted to quote, have been handed down and are all part of our history.

An official letter

To: The 1st Secretary,
Central Committee,
International Art Exhibition, Munich.

“Sir — I beg to acknowledge the receipt of your letter officially informing me that the Committee award me a second-class gold medal.

Pray convey my sentiments of tempered and respectable joy to the gentlemen of the Committee, and my complete appreciation of the second-hand compliment paid out.

And I have Sir

The honour to be your most humble,
obedient servant

J. McNeill Whistler”

Extract from the “Gentle Art of Making Enemies.”

“Mr. Whistler’s final speech to the members was impressive almost imposing as he stroked his moustache hiding a smile behind his hand.”

“The organisation of this Society as shown by its very name, tended perforce to this final convulsion, resulting in the separation of the elements of which it was composed. They could not remain together, and so you see the ‘ARTISTS’ have come out and the ‘BRITISH’ remain.”

Extracts from the commemoration address given by the President WYKE BAYLISS are quite significant and can be related to to-day’s feelings of the Society.

“The Society was founded to remedy certain evils arising from a too exclusive system of centralisation. The Dragon it attacked and has slain — was clique.

But the danger of dragon-slayers is that they are themselves apt to become dragons.”

Meanwhile, in 1927 Sickert had been elected President, invited by a number of the younger members, who wished to infuse new blood into their static circulation.

The result did not turn out quite according to their expectations. Indeed one would have thought that the lesson of the Master would have warned them against taking another such basilisk to their bosom. But no! They asked for a second bite and they got it.

Soon after his election Sickert tried to impose his personable procedures and there was trouble.

Failing to get a majority after twenty months of office he wrote to a Mr. Warren Dow saying that the dramatized situation at the RBA had been exaggerated.

“I have only done what every executive has to do when it fails to get a majority. Far from being ‘HURT’ I am extremely satisfied to have been able to give twice in a Royal Society an object lesson in what amounts to no-jury hanging.”

Since those bygone days the Society has overcome many deficiencies and our 273rd exhibition shows that the RBA has still a contribution to make to British Art.

Tom Coates
President

*The Council and
Members*

of the

*Royal Society of
British Artists*

wish to thank:

**Higgs and Hill
Daler-Rowney
The Patterson Gallery
The Watercolour Foundation
and
Gregg Ladd of the Cross Gate
Gallery, Lexington, Kentucky, USA**

for their generous support.



The Council voting during Selection for the Annual Exhibition.

THE 273rd EXHIBITION OF THE ROYAL SOCIETY OF BRITISH ARTISTS

GENERAL INFORMATION

The Exhibition is open from 12th to 23rd July 1990.
Hours of admission: Daily 10 am-5 pm (including Sundays).
All information may be obtained from the desk in the foyer.

CONDITIONS RELATING TO THE SALE OF PICTURES, ETC.

Please note that all prices are quoted in pounds.

NOTE RE PRICES: Certain artists are registered for VAT. The 15% tax is included in the advertised prices of these artists whose registered numbers may be obtained from the attendant at the desk in the foyer.

All works sold are marked with a red spot.

Purchasers are requested, at the time of purchase, to complete a sale note which may be obtained from the attendant at the desk in the foyer.

No work may be removed until after the close of the exhibition.

The Council of the Society does not hold itself responsible for errors in prices and reserves the right to cancel a sale.

After the close of the exhibition, and only after payment of the purchase price, the work will be handed to the purchaser, or his agent authorised in writing, on application at 17 Carlton House Terrace, London SW1Y 5BD.

Any purchase effected by or with the artist direct must at once be notified to the Keeper and these rules complied with; otherwise a sale effected by the Society shall take precedence and supercede one made privately.

The copyright of each work in the Gallery is strictly reserved to the artist unless special agreement to the contrary is made.

Cheques must be made payable to the **FEDERATION OF BRITISH ARTISTS.**

Catalogue

| | | £ |
|---|--|-------|
| NAOMI ALEXANDER | | |
| 1 | My Feet | NFS |
| SYLVIA ALLEN | | |
| 2 | Summer High | 4,000 |
| 3 | Windblow | 1,200 |
| WILLIAM BAKER, RBA | | |
| 4 | A Vase of Daffodils | 450 |
| 5 | Haymakers Field | 420 |
| 6 | "Looking On" | 170 |
| 7 | Life Study (conte) | 100 |
| ROBERT BALL, ARCA, RE, RBA, RBSA, ARWA | | |
| 8 | Jock, a Birmingham street musician (etching) | 65 |
| | (unframed) | 50 |
| 9 | Self Portrait (etching) | 65 |
| | (unframed) | 50 |
| 10 | Mr. Everitt, Birmingham Tram Conductor (etching) | 65 |
| | (unframed) | 50 |
| 11 | D.B. McFall, R.A. (etching) | 65 |
| | (unframed) | 50 |
| 12 | The Dry Stone Waller (Wood Engraving) | 40 |
| | (unframed) | 30 |
| NORMAN BATTERSHILL, RBA ROI (Please see Numbers 407, 408, 409, 410 and 411) | | |
| DENIS C. BAXTER | | |
| 13 | Amaryllis Cycle (etching and aquatint) | 165 |
| | (unframed) | 66 |
| 14 | Daffodil Cycle (etching and aquatint) | 165 |
| | (unframed) | 66 |
| LYNN BENSON | | |
| 15 | Afternoon Reflections (gouache) | 150 |

| | | £ |
|--------------------------------------|---|-------|
| EDWARD BISHOP, RBA, NEAC | | |
| 16 | Flowers in a Blue Striped Mug | 250 |
| 17 | Winter Boatman | 250 |
| 18 | Rothko at the Tate | 250 |
| 19 | Studio Club, Piccadilly, 1950 | 250 |
| 20 | Golden Rod and Daisy | 250 |
| CINZIA BONADA, ARBA | | |
| 21 | Aya Seated in a Corner of the Studio | 500 |
| 22 | Jocelyn and her Baby | NFS |
| 23 | Girl Reading | 195 |
| 24 | Magnolia Tree — E. Twickenham | 295 |
| ROBERT DAVID BRANCHDALE | | |
| 25 | Urban Landscape, Leicester | 750 |
| PETER BROOK, RBA | | |
| 26 | One Man and a Dog | 850 |
| 27 | England's Burning | 1,500 |
| 28 | Red Sky at Night | 3,000 |
| 29 | Something About | 3,000 |
| 30 | Apprehension | 2,500 |
| SILVIA MACRAE BROWN | | |
| 31 | Head on a Woman (Ciment Fondu NFS) for Bronze | 3,200 |
| 32 | Bust of a Woman with Hand (Ciment Fondu NFS) for Bronze | 2,400 |
| STEPHEN BROWN | | |
| 33 | Summer in Somerset | 190 |
| 34 | Sea Mist at Beer | 425 |
| GEOFFREY BURROWS | | |
| 35 | John's Art Class, Arthur and Betty Painting | 185 |
| GEORGE BUTLER, RWS, RBA, NEAC | | |
| 36 | Ash Tree Beside the River | 500 |
| 37 | The Wye at Bakewell | 500 |

| | £ |
|---|--|
| GERALD A. CAINS, RWA | |
| 38 Hungerford Bridge | 280 |
| NEIL CANNING, ARBA | |
| 39 To Sea | 800 |
| 40 Knights of the Rod | 260 |
| 41 Welsh Farm with Storm | 340 |
| 42 Impending Storm, Wales | NFS |
| A. H. CARTER, RBA | |
| 43 Nene — Riverside Walk | 650 |
| 44 French Farm | 650 |
| 45 Stormy Evening — Corfe Castle | 600 |
| 46 To Pastures New | 650 |
| 47 Floods — On the Shortest Day | 350 |
| CELIA CATCHPOLE | |
| 48 Secar (Cement) | 7,000 |
| | (Bronze Edition available at —) 10,000 |
| JACQUIE KING CLINE | |
| 49 Grecian Form (Bronze) | 800 |
| BETTY COATES | |
| 50 Flowers, Apples and Quince | 300 |
| TOM COATES, PRBA, RWS, RP, ROI, NEAC | |
| 51 Study in Grey | 1,200 |
| 52 The Dukovi Troupe | 1,500 |
| 53 The Ghats | 800 |
| 54 The Washers | 800 |
| 55 Washers at the Ghats | NFS |
| 56 The Borrowed Hat | 3,000 |
| RICHARD P. COOK, RBA | |
| 57 Country Lane, Sussex | 180 |
| 58 Still Life and Chair | 160 |
| 59 The Downs, Nr. Alfriston | 180 |
| 60 Chinese Vase with Fuscias | 450 |
| 61 Sunday Afternoon at the Ramada | 600 |

| | £ |
|---|---------------|
| JANE CORSELLIS, RBA, NEAC, ARWA | |
| 62 Udaipur — India | 2,500 |
| 63 Interior, Malaysia | 3,000 |
| 64 Oriental Still Life | NFS |
| 65 Interior | 450 |
| 66 Interior | 450 |
| MARY COSSEY | |
| 66A Winter — Crystal Palace Park (etching and aquatint) | |
| | (framed) 90 |
| | (unframed) 68 |
| GRENVILLE COTTINGHAM, RBA, RSMA | |
| 67 Venice | 450 |
| 68 Spanish Mountain Town | 375 |
| 69 Village in Crete | 375 |
| 70 Ronda | 300 |
| 71 Thames at Sunbury | 240 |
| 72 Canary Wharf | 240 |
| ROWAN CREW, RBA | |
| 73 My Mum | NFS |
| 74 Tim Brisley's Garden | 375 |
| 75 A View Behind the Allotments | 375 |
| 76 Woodchurch from the Allotments | 375 |
| STEPHEN CROWTHER, ARCA, RBA | |
| 77 Ancient and Modern | 850 |
| 78 Liz's Garden | 750 |
| 79 St. John's in the Vale, Cumbria | 650 |
| 80 Cafe in Venice | 550 |
| 81 Paved with Gold | 475 |
| 82 Venetian Ballet | 475 |
| IAN CRYER | |
| 83 Billowing Deck Chairs, Weston | 325 |
| 84 On the Beach, Weston | 675 |
| 85 Piccadilly, London | 295 |
| DEIRDRE DAINES, NEAC | |
| 86 Cat Study | 300 |
| 87 Boy | 500 |

ALFRED DANIELS, RBA, RWS — DE LASZLO MEDAL WINNER,
1989 AND FEATURED ARTIST

| | £ |
|--|-------|
| 88 Boats on the Beach, Hastings | 1,500 |
| 89 Mending Nets, Hastings | 500 |
| 90 Jerusalem: Jaffa Gate | 750 |
| 91 Jerusalem: Davids Mount | 1,500 |
| 92 Jerusalem: Damascus Gate | 1,500 |
| 93 Jerusalem: Bread Seller | 550 |
| 94 Oxford: Magdallen Tower and Bridge | 1,250 |
| 95 Oxford: Folly Bridge | 250 |
| 96 Cambridge: Bridge of Sighs | 750 |
| 97 London: Cherry Tree Wharf | 1,500 |
| 98 London: Shephards Bush Station | NFS |
| 99 London: Law Courts | 550 |
| 100 Fraserborough Harbour, East Scotland | 3,000 |
| 101 Tourists in Milan | 1,500 |
| 102 Portraits: Margot and Shushka | NFS |
| 103 Portraits: Diana and Suki | NFS |
| 104 Portraits: Tom Coates | NFS |
| 105 Portraits: Sir John Rothstein | NFS |
| 106 Cats: Mimosa, the one-eyed white cat | NFS |
| 107 Cats: Tamaam | NFS |
| 108 Cats: Benjy | 250 |
| 109 Cats: Shushka | 250 |

STEPHEN JOHN DARBISHIRE, RBA

| | £ |
|--------------------------------------|-------|
| 110 Rebecca Reading | 1,650 |
| 111 Wild Flowers in the Conservatory | 850 |
| 112 Sunlight in our Bedroom | NFS |

ROSAMUND DE TRACY KELLY

| | |
|--------------------------------------|-------|
| 113 Hannah (Bronze Resin for Bronze) | 3,100 |
|--------------------------------------|-------|

PENNY DELANGHE

| | |
|-----------------------------------|-----|
| 114 Spring on Hill Rise, Richmond | 275 |
|-----------------------------------|-----|

JOHN DENAHY

| | |
|-----------------------|-----|
| 115 Le Baux, Provence | 450 |
|-----------------------|-----|

TIM DOLBY

| | |
|--------------------|-----|
| 116 Balloon Flight | 480 |
|--------------------|-----|

ROY TURNER DURRANT, NEAC

| | |
|--|-----|
| 117 Inscape Composition: Walk in the Afternoon | 609 |
|--|-----|

JULIA EASTERLING, RBA, ROI

| | |
|-----------------------------------|-----|
| 118 The Fens in Winter, Hobbs Lot | 950 |
| 119 Lorraine Gathering Herbs | 875 |
| 120 Early Morning, Loubignac | 750 |
| 121 Crysanth's and Other Models | 600 |

PAT ELMORE, ARBA

| | |
|----------------------------|-------|
| 122 Torso, Walnut | NFS |
| 123 Swirl, Ash | 850 |
| 124 Textured Torso, Walnut | 1,750 |
| 125 Textures, Elm | 875 |

DON FARRELL, RBA, RI

| | |
|----------------|-----|
| 126 Red Canvas | 600 |
| 127 Warm light | 700 |

| | | £ |
|----------------|-----------------------|-------|
| SHAUN FERGUSON | | |
| 128 | Chiltern Street | 4,600 |
| 129 | Shepherd's Farm No. 3 | 4,025 |
| 130 | Ronda (Spain) | 4,025 |

| | | |
|--------------------------------|------------------------|-----|
| JAMES FLETCHER-WATSON, RBA, RI | | |
| 131 | Grange Bridge, Cumbria | 800 |
| 132 | Lakeland Track | 800 |
| 133 | Cotswolds Under Snow | 700 |

| | | |
|--------------------------------|----------------------|-----|
| MARGARET VIRGINIA FOREMAN, RBA | | |
| 134 | Dr. John Howard, CBE | NFS |
| 135 | Jane | NFS |
| 136 | Mrs. June Zahid | NFS |
| 137 | Midsummer | 300 |

| | | |
|-------------|--------------------------------|-----|
| KATE FOSTER | | |
| 138 | Deserted Beach, (pencil) | 150 |
| 139 | The Illicit Meeting (gouache) | 300 |
| 140 | Evening Stroll, Rovinj Harbour | 500 |

| | | |
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| JEREMY GALTON | | |
| 141 | Narcissi | 340 |
| 142 | Holkham Sands, Norfolk | 360 |

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|----------------|-----------------------------|-----|
| JUDITH GARDNER | | |
| 143 | Garden and Beyond in Autumn | 280 |

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| PETER GARRARD, PPRBA, RP, RWS, NEAC | | |
| 144 | Tuscan Landscape | NFS |

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|----------------|---------------------|-------|
| MICHAEL GARTON | | |
| 145 | Hill in Stoke Woods | 1,150 |
| 146 | Edge of Wood | 1,250 |

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| DENNIS GILBERT, NEAC | | |
| 147 | Tuscan Farmyard | 280 |

| | | £ |
|------------------|--------------------------|-------|
| STEPHEN GODDARD | | |
| 148 | Grand Canal | 590 |
| DAVID GRAHAM, RP | | |
| 149 | London Bridge to Arizona | 2,000 |

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|-----------------------|------------------------------|-------------------------------|
| ROBERT GREENHALF, RBA | | |
| 150 | Bee-Eaters (etching) | (framed) 110 (unframed) 65 |
| 151 | The Old Moat (etching) | (framed) 95 (unframed) 60 |
| 152 | Departing Swallows (etching) | (framed) 95 (unframed) 60 |
| 153 | View from the Down (etching) | (framed) 65 (unframed) 40 |
| 154 | Autumn Stubble (etching) | (framed) 65 (unframed) 40 |

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| PETER GREENHAM, CBE, RA, PPRBA, RP, NEAC | | |
| 155 | Painting | |

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| MARY GRIFFITHS | | |
| 156 | Lizzie (pencil) | 200 |
| 157 | Mr. Erik Meyland-Smith | NFS |

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| JOYCE C. HADDON, RBA | | |
| 158 | In the Church | 600 |
| 159 | Nearly Home | 550 |
| 160 | Studio Window | 500 |

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| GORDON HALES, RSMA, ARBA | | |
| 161 | The Ovenden Forge | 750 |
| 162 | Leadenhall Market | 750 |
| 163 | Tower Bridge at Night | 650 |
| 164 | Morning Sun, St. Pauls | 650 |

| | £ |
|------------------------------|-----|
| CHRISTOPHER HALL, RBA | |
| 165 Ujue | 760 |
| 166 Medinaceli | 860 |
| 167 Cercadillo | 760 |
| 168 Arrabal Santa Barbara | 385 |
| 169 Cansano | 550 |
| 170 Karak | 450 |

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| CHARLOTTE HALLIDAY, RBA, RWS, NEAC | |
| 171 Norfolk Road, Gothick (pencil and watercolour) | 600 |
| 172 Early Victorian Trio, Woronzow Road (pencil and watercolour) | 475 |
| 173 Victorian Gothick, Acacia Road (pencil and watercolour) | 500 |
| 174 St. Mark's, Hamilton Terrace, Spring Morning (pencil and watercolour) | 550 |
| 175 Abercorn Place, Winter Morning (pencil and watercolour) | 250 |

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|-----------------------------------|-----|
| JULIAN HALSBY | |
| 176 The Rodin Museum, Paris | 325 |
| 177 Shadows in the Piazza, Venice | 325 |

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| CHARLES HARDAKER, NEAC, RBA | |
| 178 The Scholar Gipsy | 875 |
| 179 White Still Life | 575 |
| 180 Genesis — The Fifth Day | NFS |
| 181 Still Life with Indian Grain Measure | 875 |
| 182 Still Life — "A Local Habitation and a Name" | 1,250 |

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|--------------------------|-------|
| ALEXANDRA HAYNES | |
| 183 Castle Kennedy | 1,145 |
| 184 Logan Botanic Garden | 1,145 |

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|-----------------------|-----|
| ANN HEAT, ARBA | |
| 185 Sprouts | 425 |
| 186 Yellow Roses | 425 |
| 187 Mother | 100 |
| 188 Dried Flowers | 295 |
| 189 Daisy in Bottle | 295 |

| | £ |
|-------------------------------|-------|
| JAMES V. HORTON, RBA | |
| 190 Nude with Mirrors | 7,500 |
| 191 Lucy with the Casts | 2,800 |
| 192 Sunset Etretat | 350 |
| 193 Rape Field — Grantchester | 550 |
| 194 Self Portrait | 3,000 |

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| KEN HOWARD, ARA, RWS, HON RBA, NEAC, HON ROI, RWA | |
| 195 Charlotte, May Morning '90 | 2,000 |

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|---|-----|
| MICHAEL R. HYAM | |
| 196 Homage to Degas (watercolour and ink) | 490 |
| 197 Portrait Study | 350 |

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| MARY JACKSON, NEAC | |
| 198 China Rose | 475 |
| 199 Dog Roses | 475 |

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| ALISON JENSEN | |
| 200 March | 300 |
| 201 Nell | 2,000 |

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|-------------------------------|-----|
| PETER KELLY, RBA | |
| 202 Calling the Faithful | 450 |
| 203 The Day Trippers | 150 |
| 204 Hanningfield Reservoir | 200 |
| 205 Early Morning, St. Moritz | 200 |
| 206 The Kitchen Shelf | 200 |

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| PAUL KNIGHT, RBA | |
| 207 Studio Interior with Objects | 1,600 |
| 208 A Painter Reflected | 480 |
| 209 Putto in Artificial Light | 325 |

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| ALEX KOOLMAN, RP, RBA | |
| 210 Amelia | 500 |
| 211 Two Models | 600 |

| | | £ |
|----------------------------------|--|--------------------------------|
| ALAN LAMBIRTH, RBA | | |
| 212 | Girl in a Cornfield | 995 |
| 213 | A Village in France at Night | 995 |
| 214 | Children in St. James's Park | 995 |
| 215 | Petworth Street Scene | 995 |
| 216 | Girl in Grey | 950 |
| GEORGE LARGE, RI | | |
| 217 | Theatre Queue | 800 |
| 218 | Riverside Moorings | 800 |
| JAMES LEE | | |
| 219 | Still Life | 500 |
| ROBIN LEONARD | | |
| 220 | Falmouth Docks | 150 |
| ANNA LEVER | | |
| 221 | I Married an Angel (Ceramic Sculpture) | 800 |
| 222 | Aerobics (Ceramic Sculpture) | 800 |
| JOHN LINFIELD, ARWS, NEAC | | |
| 223 | Venice— February afternoon | 365 |
| 224 | The Young Violinist | 550 |
| NICOLA LISTER, ARBA | | |
| 225 | The Herbacious Border (etching, Ed 50) | (framed) 125 (unframed) 95 |
| 226 | Under the Copper Beech (etching, Ed. 50) | (framed) 125 (unframed) 95 |
| 227 | Cat on a Quilt (etching, Ed. 20) | (framed) 130 (unframed) 100 |
| DAVID LLOYD-SMITH | | |
| 228 | Zoe | 300 |

| | | £ |
|--|---|-------|
| PETER LOWRY, RBA | | |
| 229 | Belgrave Square | 250 |
| 230 | St. Peter's, Eaton Square | 250 |
| 231 | Bandstand, Kensington Gardens | 250 |
| 232 | Miramont, France | 250 |
| 233 | Limeuil, Dordogne, France | 250 |
| MORIA McCARTHY, ARBA | | |
| 234 | View of Padstow, Cornwall (gouache) | 160 |
| JOHN McCOMBS, ROI, FRSA | | |
| 235 | Winter Sun, Delph | 450 |
| 236 | Mallalieu's Mill, Delph | 450 |
| TERRY McKIVRAGAN | | |
| 237 | The Pier | 295 |
| MICHAEL M. MACLEOD | | |
| 238 | Monet and his family (pencil) | 250 |
| PATRICIA L. McNALLY | | |
| 239 | Snow Cottages, Downe | 150 |
| ANDREW MACARA, RBA, NEAC | | |
| 240 | Aquarium at London Zoo | 1,750 |
| 241 | Beach Cafe, Majorca | 750 |
| 242 | Ostrich, Orlando Zoo, Florida | 650 |
| 243 | Tom Coates, Bikaner Palace, Mount Abu | NFS |
| 244 | Surfers, Cocoa Beach, Florida | 675 |
| ROBIN MACKERTICH, RBA, ARWA, NEAC | | |
| 245 | White Geraniums | 750 |
| 246 | Deck Chairs, Green Park | 700 |
| 247 | Melon with Blue Hydrangea | 650 |
| 248 | View of the Swan River, Western Australia | 450 |
| 249 | Australian Landscape, Kalbarri | 500 |

| | £ |
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| CLIVE MADGWICK, RBA | |
| 250 Les Baigieuses | 985 |
| 251 Summers Day, Castle Combe, Wilts | 990 |
| JOHN MARTIN | |
| 252 Cottage Bedroom | 4,000 |
| 253 Interior with Decoy | 2,500 |
| 254 Garden Still Life | NFS |
| CHRISTOPHER MIERS, RBA | |
| 255 January Blossom, St. James's Park | 450 |
| 256 Blackthorn Tree, Fife | 450 |
| 257 Greek Island Landscape 1 | 300 |
| 258 Greek Island Landscape 2 | 300 |
| JACK MILLAR, RBA | |
| 259 Self Portrait with Sun Flowers | 500 |
| 260 Apple Tree | 950 |
| 261 Dining Room | 1,375 |
| 262 Coniston Water | 375 |
| 263 June Evening | 1,850 |
| BRIAN MITCHELL | |
| 264 Fallen Windpump | 800 |
| 265 Bramble Harvest | 400 |
| BRIDGET MOORE, RBA | |
| 266 Shaded Bathroom | 290 |
| 267 Young Child at the Sink | 300 |
| 268 Pink Bathroom (gouache) | 300 |
| 269 The Black Blouse (gouache) | 300 |
| RONALD MORGAN, RBA, ROI | |
| 270 Afternoon Stroll, Strand on the Green | 400 |
| 271 Street Musicians, Plaistow | 400 |
| 272 Boats on the Foreshore, Bugsby's Reach | 380 |
| 273 Boats Near Rotherhithe | 380 |
| 274 Covent Garden | 370 |
| 275 Holiday Makers, Yugoslavia | 350 |

| | £ |
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| PHILIP MUIRDEN | |
| 276 Derelict Farm, Howard Kyte's Place, Gwent | 350 |
| DEREK MYNOTT, RBA, NEAC | |
| 277 The Roman Bridge, Cordoba | 2,800 |
| 278 The Alhambra, Granada | 3,500 |
| ROBERT PALMER, RBA, ROI | |
| 279 Still Life | 1,400 |
| 280 April Sunlight | 1,600 |
| 281 Dock Leaves and Farm Gate | 1,600 |
| 282 Hydrangea | 400 |
| 283 Potted Plant | 400 |
| LEIGH PARRY, ARBA | |
| 284 Women and a Camel at a Well Near Agra | 550 |
| 285 Taj Mahal with Bullock Cart | 675 |
| 286 Market Delhi | 550 |
| 287 Srinagar Evening with Sheep | 300 |
| 288 Near The Bridge, Srinagar, Kashmir | 275 |
| 289 Saddle Roof, Tinwell, Rutland | 250 |
| TONY PAUL | |
| 290 Straw Hat and Sketch Book (tempera) | 550 |
| 291 Private Thoughts (tempera) | 550 |
| SANDRA PEPYS | |
| 292 Looking Towards Moab, Mount of Olives | 450 |
| TESSA PESKETT | |
| 293 Still Life with Reflections | 350 |
| 294 Green Still Life | 450 |
| PETER PERTERSON, VPRBA | |
| 295 Old Barn, Cornwall | 400 |
| 296 The Village Church | 400 |
| 297 Girl at the Piano | 450 |
| 298 Marshland and Trees, Hampshire | 600 |
| 299 Girl Peeling Apples | 500 |
| 300 Studies of Fading Light (pastel) | 1,800 |

| | £ |
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| TESSA SPENCER PRYSE, ARBA | |
| 301 Sara Drawing | NFS |
| 302 The Conservatory Table | 550 |
| 303 Rose Markie | 750 |
| 304 The Garden at Wivenhoe | 350 |
| 305 Notre Dame, Paris | 800 |
| 306 Alma Street, Wivenhoe | 350 |

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| MALCOLM PURVIS | |
| 306A Sta Maria Della Salute | 800 |

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| CHARLES RAKE | |
| 307 Santa Maria Della Salute, Evening | 600 |

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| MICHAEL REYNOLDS, RBA, RP | |
| 308 Reject from the RA — Portrait | NFS |
| 309 Reject from the RA — Apples | 800 |
| 310 Reject from the RA — Still Life | 800 |
| 311 Scene in Venice | 4,000 |
| 312 Pall Mall in Sunlight | 3,000 |

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| SUZANNE RILEY | |
| 313 Portrait O.M. (charcoal) | 1,000 |

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| MURIEL ROSE, RBA, ROI | |
| 314 Church, Belgrade | 200 |
| 315 Cellole Church, Tuscany | 200 |
| 316 Bolzano, Italy | 300 |
| 317 Monastery, Majorca | 180 |
| 318 Summer House By the River | 250 |

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| SUSANNA ROUND | |
| 319 The Viola Player | 160 |
| 320 Winter Tide at Richmond | 160 |

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|---|-----|
| HANS SCHWARZ, RBA, RWS, RP, NEAC | |
| 321 Main Entrance, Kew Gardens | 600 |
| 322 Flooded Lane, Somerset | 600 |
| 323 The Yellow House, Octon | 600 |
| 324 March in Storgursey | 600 |
| 325 Riverside Walk, Greenwich | 600 |

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|---------------------------------------|-----|
| WILLIAM SELBY, ROI, ARBA, ARWS | |
| 326 Still Life on Black Cloth | 550 |
| 327 Still Life with Red Vase | 800 |
| 328 Red Vase | 550 |
| 329 Pink or Blue | 550 |

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| PATRICK SHAW | |
| 330 Henley | 130 |

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| IAN SIDAWAY | |
| 331 Jar of Flowers 3 | 400 |
| 332 Fish | 450 |

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| VALERIE SMITH | |
| 333 Yellow Things | 325 |

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| RICHARD SORRELL, RBA, RWS | |
| 334 The Kiss | 800 |
| 335 Amaryllis Flower | 400 |
| 336 Red Chair | 400 |
| 337 A Visit to the Country | 300 |
| 338 Evening in the Garden | 300 |

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|-------------------------------|-------|
| JOHN SPRAKES, RBA, ROI | |
| 339 Puppet Man | 2,000 |
| 340 February at 126 | 1,800 |
| 341 Bram | 500 |
| 342 Evening at Breadon Street | 1,500 |

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| ERIC STEMPEL | |
| 343 Girl with Dark Hair (pencil and watercolour) | 285 |
| 344 Girl with Long Hair (pencil) | 250 |

| | £ |
|--|-------|
| CHARLOTTE STEWART | |
| 345 Summer Garden 1 | 250 |
| 346 Summer Garden 2 | 250 |
| TREVOR STUBLEY, RP, ARBA | |
| 347 Lovers at Alyki | 3,000 |
| 348 Dusk, Lefkes | 2,500 |
| 349 Fish Soup Again | 2,300 |
| DENNIS SYRETT | |
| 350 Old Valetta | 350 |
| JANE TAYLOR, RBA, RWS | |
| 351 Dusk in the Garden | 300 |
| 352 Black and White Bird Table | 275 |
| 353 Summer Posy | 265 |
| 354 Rosy Evening — Rye Harbour | 400 |
| MARGARET THOMAS, RWA, NEAC | |
| 355 The Litre Jug | 1,175 |
| 356 "Mirror" Park | 975 |
| 357 River Sunset, Winter | 475 |
| ROBERT TILLING, RI | |
| 358 Study for W.S. | 435 |
| 359 Drawing for W.S. | 435 |
| ROWELL TYSON, RBA | |
| 360 Two Gulls Flying Past Cliff Face Morning | 800 |
| 361 Gull Flying Past Cliff Face | 750 |
| 362 Evening Sky at Sea | 275 |
| 363 Wave Breaking on Rock | 325 |
| 364 Gull Boat and Cliff Face | 800 |
| 365 Sue Removing T Shirt | 700 |
| SHERREE E. VALENTINE-DAINES | |
| 366 Ironing | 285 |
| 367 Still Life | 375 |

| | £ |
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| ERIC LIONEL WALKER | |
| 368 Blemont, Jersey | 450 |
| SANDRA WALKER | |
| 369 Leeds | 750 |
| 370 Pallet Factory, Hull | 1,250 |
| 371 Liverpool St. Station | 1,500 |
| PETER C. WARDEN, ARBA | |
| 372 Breaking Out (pencil) | 250 |
| 373 Dr. Stephens Plants a Tree | NFS |
| 374 Thinnings | 350 |
| 375 Thereunder | 350 |
| 376 Musical Box | NFS |
| 377 The Agony in the Garden (pencil) | 250 |
| OLIVER WARMAN, RBA, ROI | |
| 378 The Drover's Path | 200 |
| 379 Cattle, in Sussex | 200 |
| 380 The Apple Tree | 650 |
| 381 Horse Guards' Parade | 650 |
| 382 Trees by the Avon | 650 |
| CLARE WEBBER | |
| 383 Cornflowers | 950 |
| 384 Still Life with Daisy | 850 |
| 385 Still Life with Carnations | 595 |
| JOHN WEBSTER | |
| 386 Gorey, Jersey | 950 |
| 387 A view of the Sea, Dartmoor | 400 |
| DAVID J. WESTON, ARMS | |
| 388 Evening on the Rythe, Chichester Estuary | 160 |
| ALEC WILES | |
| 389 Portrait of Philip Brooke | NFS |
| 390 Abingdon, Iron Gates | NFS |

| | £ |
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| JOHN C. WILKINSON, RBA | |
| 391 Looking Towards Le Barroux, Vaucluse | 195 |
| 392 The Beach at Dieppe | 250 |
| 393 Landscape in the Vaucluse | 285 |
| 394 The Little Mas | 300 |
| 395 Path Through Olive Trees | 400 |
| OLIVIA WILLES | |
| 396 Place Djemaa El-Fna, Marrakech | 200 |
| ZALMON WINER, ARBA | |
| 397 St. Paul's Cathedral (aquatint) | 150 |
| 398 Old Man in Jerusalem | 150 |
| DERWENT WISE | |
| 399 Near Whittonstall, Co. Durham | 900 |
| 400 Scots Gap, Northumberland | 900 |
| LESLIE WORTH, RBA, SVPRWS | |
| 401 Hot Day on the Downs | 1,500 |
| BRIAN WRIGHT | |
| 402 November Fog, — Chiswick Mall | 380 |
| 403 January, Lepe, Hampshire | 465 |
| MARTIN YEOMAN, RBA, RP, NEAC | |
| 404 Painting I | |
| 405 Painting II | |
| JEAN YOUNG, RBA, NEAC | |
| 406 Walberswick, Suffolk | 500 |
| NORMAN BATTERSHILL, RBA, ROI | |
| 407 Sussex Downs | 200 |
| 408 Wareham | 295 |
| 409 Evening Sky | 525 |
| 410 Morning Song | 495 |
| 411 High Summer | 525 |

| | £ |
|-------------------------|-------|
| DAVID GRENSWICK | |
| 412 Sir David Hill-Wood | |
| JILLY ALLISON | |
| 413 Wave | 1,500 |

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**THE FEDERATION OF BRITISH ARTISTS
17 CARLTON HOUSE TERRACE, LONDON SW1Y 5BD.
(Telephone 071-930-6844)**

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Membership benefits include:

- (1) Invitation to Private Views of all exhibitions under the auspices of the Federation in the Mall Galleries. One admitting two people sent automatically. Further invitations sent on request. There are usually 30-35 exhibitions per year including our main shows or smaller Group Exhibitions.
- (2) Season tickets giving free admission to each Friend and one guest together with a free catalogue in respect of all exhibitions under the jurisdiction of the Federation.
- (3) A number of pictures or sculptures drawn by lot will be presented annually to Friends. There is an annual £100 prize and 12 prizes to a value of £25 each.
- (4) Special reductions in charges to all functions organised by the Federation of British Artists. At the time of publishing the provision of coffee facilities for Friends or guests visiting the galleries is being investigated.

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Royal Institute of Painters in Watercolours
Royal Society of British Artists

Royal Society of Marine Artists
Royal Society of Oil Painters
Royal Society of Portrait Painters
Hesketh Hubbard Art Society
New English Art Club
Pastel Society
Society of Wildlife Artists

In addition the Federation organises many open exhibitions such as the Hunting Group Art Awards, Laing Painting Competition, Singer & Friedlander Sunday Times Watercolour Competition, and many important 'One Man Shows' or Group Exhibitions.

Among its objects the Federation was formed to:

- (a) provide adequate and modern facilities for art exhibitions, conferences, lectures, etc., at a reasonable cost to societies and individual artists
- (b) sponsor or help to sponsor exhibitions of work by younger or deserving painters to enable them to become better known to the public
- (c) reduce the costs to the art societies in particular by using accommodation to the utmost extent thus enabling each society to retain its individual character and raise the standard of its exhibitions by being more selective
- (d) provide a central source of information on all contemporary art matters
- (e) provide a central forum for the arts and to establish a representative body which would speak with authority

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NOTES

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January

★ I enclose a Life Donation of £200

(★ Kindly delete whichever does not apply)

Name (MR, MRS, MISS OR TITLE)
(in block letters)

Address

Signature.....

Date.....



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Subscription for the current year, and on each 1st January until
further notice.

Signed

Address

Date....., 19.....

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