

# The Palette

The Armed Forces Art Society Newsletter

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[www.afas.org.uk](http://www.afas.org.uk)

Spring 2010 – AGM Report and Exhibition news



## Palette goes digital

This is the first edition of our newsletter to be available on-line. The majority (but by no means all) of you have access to the Web and so have the facility to receive Palette in digital form either for viewing on your computer or for printing off a hard copy. It is our



hope that in due course most of you will opt to receive Palette in digital form (for the more technically minded, as a pdf file) which will result in considerable savings in printing and mailing costs.

For this edition, we are still mailing Palette to every member, but please try the electronic version. You will find a link to the newsletter on the Society's Website, ([www.afas.org.uk](http://www.afas.org.uk)). We will be in touch with those of you whose email addresses we have to

ask you whether you will be prepared in future to receive the newsletter in digital format.

Of course, those who do not have access to the internet, or would prefer to receive Palette in its normal form, will continue to receive the printed newsletter by post.

## 'Management' changes

**S**ecretary As reported at the AGM, Edward Cowan decided to step down for family reasons. David Seekings agreed to take up the reins again for a maximum of two years by which time we need to have found a longer-term replacement. The Secretary's responsibilities are dealing with applications to join the Society; maintaining the Society's database; editing and producing The Palette; organising the Exhibition printing, and generally looking after the Society's affairs, supporting the Chairman and Exhibition Organiser as required. **A volunteer is urgently needed! The post carries a modest stipend. If you are interested in taking on the post, please contact David Seekings. Spouses of members may also apply.** David's contact details can be found on the back page.

**Exhibition Organiser** John Ashton stepped into the breach a couple of years ago when Martin Balshaw was posted overseas. Martin is now back in the UK and is working alongside John this year with a view to taking full responsibility next year.

## **From our Chairman**

As you will all know, our Exhibition this year is to be rather later in July than usual. Handing in will be on Sunday 25th July, with the Private View on Tuesday 27th July and the Exhibition closing on Sunday 1st August. Details will be repeated several times elsewhere. While last year's Exhibition, opened by our Patron, was a resounding success, I am sure that as our Society continues to go from strength to strength, this year will be equally, if not more successful. Once again we are to have all three galleries at the Mall Galleries, which enables the hanging committee to work wonders without having pillars to obscure the overall view of the gallery. This year's Exhibition is to be opened by The President of the Royal Academy of Arts, Sir Nicholas Grimshaw. This provides us with a great opportunity to show ourselves off to very best advantage.

I do urge everyone to keep painting or sculpting busily so that we can record yet another triumph both in terms of quality and sales. Hopefully, as the economic climate improves, the public will be prepared to spend more on art. The severe winter we have experienced may well have played into our hands. Many of us who have been unable to get outside to do things may have felt it justifiable to spend rather more time in our studios. I rather suspect that the Selection Committee may be presented with more snowscapes than usual!

I have one exciting development to report. The Trustees of the National Army Museum Development Trust have decided to make two generous awards to help in the artistic development of artists who are serving or have recently been serving in the regular or reserve Armed Forces. They have asked the Armed Forces Art Society, as the senior art society in the armed forces, to administer and adjudicate these awards. I was delighted that we should take on this task. See below for more details. Although the awards are not to be confined to members of our Society, I hope that as many of our eligible members as possible will apply. The first awards will be made at our Private View in July this year.

With every good wish to all our members and friends,

**Morgan Llewellyn**

## **Templer Awards for art**

As reported above, for each of the next five years the Trustees of the National Army Museum Development Trust are generously making two awards through the Society, to be known as the Templer Awards. The National Army Museum, which was first conceived in the late 1950s, owes its existence to the persistent hard work of Field Marshal Sir Gerald Templer, for whom these new awards are named.

One award is to be for £500, and the other is to be a travel scholarship for £1,000. The intention is that the awards should go either to someone serving – in the regular or reserve forces – or who has left the services in the last five years or so, who is showing promise in art. The aim is that the awards will provide the means for the recipients to gain valuable training, experience and encouragement. Eligible members of the AFAS are encouraged to apply.

The first awards will be made at the opening of our annual Exhibition this year. Applications must be in by 1st June and adjudication will be on about 24th June in London. (The exact details will be sent to applicants when they ask for an application form).

If you would like to apply but are serving abroad, or you are unable to get to London, don't be discouraged from applying: you can do so and submit your work electronically.

To apply, contact Morgan Llewellyn at [morganllewellyn@btinternet.com](mailto:morganllewellyn@btinternet.com) or write to him at, Llangattock Court, Llangattock, Crickhowell, Powys, NP8 1PH. Enclose a stamped and addressed envelope and you will be sent details of how to submit your application.

You will be informed of the result approximately one week after the adjudication day. Good luck.

## 2010 Exhibition

As reported above, this year's Exhibition will be opened by The President of the Royal Academy of Arts, Sir Nicholas Grimshaw, CBE. Sir Nicholas is one of Britain's most celebrated and successful architects. His designs include the Waterloo International Station in London, the Eden Project in Cornwall and a host of other projects from Zurich International Airport (see picture) to the Lord's Cricket Ground Grandstand.



He was appointed President of the Royal Academy in late 2004. One might wonder why an architect should be appointed president (or at least, the Editor did, no doubt more out of ignorance than anything!). The explanation is quite simple. The Royal Academy's first patron, George III, who was instrumental in founding the Academy in 1796, had a particular eye to the integration of art. In accordance with his wishes, four separate institutions were established in the Academy for painting, sculpture, architecture and print-making – which

explains, for those of us who are less than well-informed, how an architect came to be appointed President (although at the time of his appointment it was reckoned by the press

that he had been chosen to bring his business expertise to the Academy rather than because he was an architect). We very much look forward to welcoming him to our Private View.

### **From the Exhibition Organiser**

I do hope that you all took advantage of our awful snow-bound winter by using the time to exercise your artistic talents and produce lots of fine work for submission to the 2010 exhibition. This year promises another great show.

The 2010 dates, just to remind you again, are 25th July to 1st August and this move to a little later in the year than normal means that we have a little more time to prepare. It also means that we should have an easier time with handing in and out. I have done some research and, so far, cannot find any event with which we clash, so that's a BIG bonus. Once again, we have been able to secure the whole of the Mall Galleries exhibition space which, although it brings a few challenges to the hanging team, always results in a more attractive and uncluttered display. It is all looking very promising.

This year we welcome back to our team Martin Balshaw who, although still serving, is now on a ground tour and unlikely to find himself captaining a Hercules on short notice detachments to hot and lively places. He has kindly agreed to take over from me as Exhibition Organiser and, for 2010, we shall be working in tandem. In about a month you will receive your exhibition packs. Martin will handle everything and I'll be keeping a watching brief – he goes solo next year. I do ask that you treat him gently during this handover period and please, please give him the strong support you have always given me over my tenure of office.

The public, the Mall Galleries clientele and the 'London art scene' are getting to know us. We are now very highly regarded amongst the other highly prestigious societies who exhibit in the Mall Galleries. Every one of us shares the credit for that high status and we must preserve our position. For this reason, I must repeat the usual plea for high standards of work and presentation.

A few blunt bullet points:

1. READ THE GENERAL INSTRUCTIONS.
2. Submit only your best work.
3. Make sure your framing first class. It never pays to skimp on this.
4. No screws, strings or projections on submitted work.
5. Ensure you have paid your annual subscription.
6. Finally – READ THE GENERAL INSTRUCTIONS!

I look forward to meeting you all again on 25 July!

**John Ashton**

## The 2009 Annual General Meeting

*Interest in the AGM has grown in recent years, and this is reflected in the number of members attending and the informed and useful debates on some of the items on the Agenda. Although a little long, this report is still an abbreviated summary of the proceedings: not all the Agenda items are reported here and none are recorded in full. If you would like to receive the full minutes please contact the Secretary (see back page for his contact details).*

Just under twenty members attended the AGM which was once again held at the offices of the National Federation of Roofing Contractors in Worship Street, London on Thursday 26th November last year. Apologies were received from about another twenty members.

Before embarking on the business of the day, the Chairman asked members to stand to remember two very distinguished members of the Society who had died recently – Richard Walker and Major General Ken Perkins – and also Sally Amooore's son, James, who had been very seriously injured in Afghanistan and was at the time recovering in hospital.

**Chairman's Report** Morgan Llewellyn reviewed the past year, highlighting our Patron's visit to the Exhibition. He thanked the Committee, and also everyone involved in setting up the Exhibition, for all their hard work.

**Exhibition Sponsorship** The Chairman said that Thales were very pleased with the Exhibition and he went on to emphasise the importance of their sponsorship. Had the Mall Galleries charged the full rate for our Exhibition the cost would have been £18,750. The Society had negotiated a lower price for the 2009 Exhibition, and also for 2010 when it would be £13,750. There would be inevitable increases in coming years, but Thales remained keen to continue sponsorship (which also included paying for Private View catering and for Exhibition printing) provided we remained at the Mall Galleries. Thus it was up to the Society to maintain the requisite standards and therefore selection standards for both membership and hanging at the Exhibition had to remain high.

**The Templer Awards** The National Army Museum's Development Trust wish to make two awards via the Society for each of the next five years. *(Full details of the Awards can be found on Pages 2 & 3).*

**Help for Heroes** The Chairman has been discussing the possibility of Help for Heroes running a reception, with an auction, on the Thursday of the Exhibition. Members might be asked to donate a number of works for auction, say, a dozen in all, the whole proceeds of which would go to the Charity. The meeting supported the proposal.

**Secretary's Report** Edward Cowan announced that membership stood at 252 compared with 259 in the previous year. The reduction was due to a 'clear out' of members who had not been in contact and had failed to keep up with their subscriptions.

**Recruitment** standards had been applied with greater rigour by the Membership Selection Committee during the course of the year. For example, applicants for Associate Membership are now asked for evidence of exhibition activity and details of other art societies to which they belong. As a result of the tougher entry standards, of 29 packs sent to potential associates during the previous 12 months only four had been accepted.

**The Palette** in its two editions during 2009 had been well received. That said, the Secretary (who edited the newsletter) noted that the article about the use of art therapy by Combat Stress had been 'rather long'. However, he said that the pre-Exhibition edition was not easy to fill.

During discussion, it was pointed out that the Palette was one way of reaching all the membership and perhaps it should therefore be increased in size. The consensus was that its size should be variable depending on the material available for publication.

**Treasurer's Report** Charles Bone reported that the surplus over expenditure for the year was £406 – less than in recent years. **Income** from Exhibition sales had been a little lower and investment income had fallen due to lower interest rates (as a non-incorporated society it was hard for us to find institutions prepared to accept our funds).

**Expenditure** had been higher than in the previous year. Several factors had contributed to the increase: the gross pay for technicians at the Exhibition (£3,705, which included income tax, NI and VAT) was £1,665 more than the previous year, but the Society had now adopted safe procedures, processing the payment through the Galleries. In 2010 the cost was unlikely to exceed £2,500 – a considerable reduction. The purchase of card stands and a labelling machine had cost £426 and there had been other one-off costs related to preparations for our Patron's visit. The forecast surplus of income over expenditure in 2010 should be about £1,700. The Society currently had £52,719 in reserves.

**The Charter** The Treasurer said that if our sponsorship was suddenly withdrawn, the Society needed to be able to run Exhibitions without sponsorship for up to three years, which meant drawing on its reserves. A Charter for the Society was in preparation, and the draft recommended accumulating a reserve of £60,000 for this purpose (compared with the current reserve figure of £52,719). It was agreed in discussion that despite the need to reach the latter figure, there should be no change to subscription rates, commission or Exhibition submission fees.

However, several of those attending urged the Committee to look at further ways of attracting serving servicemen and women to the Society, for example by offering them financial concessions, but after some discussion the suggestion was not adopted. It was also proposed that people applying for associate membership should be charged a non-returnable joining fee, but this too was rejected.

**Exhibition Organiser's Report** We received 440 entries of which 350 were accepted, 74 were rejected and there were 16 'no shows'. The overall quality of submissions was excellent. However, in spite of the well publicised guidelines, there were still some artists who used frames and mounts which were unsuitable for the style and content of their works.

Fifty six works were sold during the Exhibition, equivalent to 14% of the number submitted and 16% of those accepted, for a value of £20,235.

In discussion it was suggested that military pictures should be displayed in one room, and that the public might want to see more military content in this 'services' Exhibition. John Ashton said 'hanging' policy had been to place works in aesthetically congruous blocks, which seemed to work well enough. Alix Baker suggested that serving artists should have their ranks on their labels; this would identify serving people but still maintain the current hanging policy – this was agreed.

John Ashton gave a résumé of our **Patron's visit** (*Editor's note: this was fully reported in the post-Exhibition edition of Palette*).

**New Full Members** It was agreed that Paul Baden, Liz Balkwill, Gabriella Bill, Teresa Boast, Alan Emberley, Alan Samuels and Martin Wright should be invited to become full members.

**Officers and Committee** The Chairman announced that Edward Cowan was resigning as Secretary for family reasons and duly thanked him for all his work. David Seekings had agreed to take back this appointment for the next two years. Martin Balshaw had also agreed to become Exhibition Organiser again from 2011. Morgan Llewellyn said he would propose a successor for himself at the 2010 AGM, with a handover year in 2011 so that the new incumbent would be fully in post by 2012.

**Website.** Alix Baker thanked Roger Dennis for updating the design of the Society's Website. However, she said that the take-up by members of free Artists' pages had been disappointing. She urged members to look at existing members' pages; they would see that they were smart, informative and a most important window for the Society.

**Palette on-line** As reported on page 1, Palette was to go on-line. It was thought that a members' news page, operational at any time, could also be incorporated to include information about their own Exhibitions, art events and other art related items. Alix Baker emphasised that members without access to the internet would continue to receive their own paper copies of the Palette.

**Directory** A new Directory would be prepared in the Spring, and Alix Baker suggested that this should also be done electronically, but not on-line, with a message being sent out to all members asking them to opt in or out.

**Minimum Pricing** Sir John Stibbon said that people producing water colours felt the Society was hiking the minimum price for all works each year and questioned whether the Society should have the same minimum price for all mediums. Indeed, he asked why was 'price' related strictly to 'quality'; further, he thought the minimum price of £200 was reducing sales and putting off new members (*Editor's note: this is an approximate rather than a verbatim record of John Stibbon's contribution*). In a lively discussion, Oliver Warman suggested a minimum price of £120; Alix Baker said that the AFAS was below the Mall Galleries' minimum price guide and Martin Balshaw thought it was necessary to have a relatively high minimum price for London; John Ashton thought that lower prices would equate to less prestige. In conclusion, it was decided that the minimum figure of £200 should remain.

**Limiting the size of paintings** Cynthia Spiers asked whether a limit should be placed on the size of large paintings. It was accepted that large pictures may be submitted, but that it would be up to the Exhibition Organiser, the Selection Committee and the hanging team to decide whether a large work, if accepted, could in fact be hung.

**SSAFA donation** The Society makes a charitable donation each year and it was agreed that a donation of £500 should be sent to SSAFA.

**It was announced that the 2010 AGM would be held on 25th November, at the same location.**

### **A buyer's perspective**

*When the Editor was preparing copy for the 2010 Exhibition brochure, he approached Michael Nicholson to agree to use a picture*

*that Mike had purchased in last year's Exhibition. Mike said he had often wondered what it would be like to be a 'recognised' patron of the arts. This is his response to*

*'gentle' pressure to tell us about his collection of art.*

In an alcohol-fuelled condition last summer, I bumped into Martin Wright at the Armed Forces Art Society Exhibition in the Mall Galleries. On the face of it, such an observation is of little interest or consequence to any potential reader and even after some explanation it may well remain deeply uninteresting. Some illumination however may help to explain why I find myself trying to write an article on art which, has to be admitted, is not a subject that I normally care to address with any confidence without the help of a glass of red wine.

Martin and I share the same date of birth as well as sequential command of 25 Field Battery RA; as all incumbents will claim, I handed over a highly effective sub unit (incidentally one that had played an effective part in winning the Cold War despite the lead weight legacy of being equipped with Abbot). What Martin did with that fighting machine I know not, but it is a fact that the Berlin Wall was demolished within five years of my handover.

The commonality of being the same age and commanding the same sub-unit is where the similarity ends. In addition to being a 'good bloke' and a consummate linguist, irritatingly Martin is also an accomplished artist; indeed, on very day I learnt this it emerged that he is also a very competent sculptor. Not being someone to bear a grudge or to gainsay talent I bought Martin's prize winning pastel *'Studio rehearsal'* (see picture below) and, as I write, the work looks down on me.

If there be a reader he or she might well be asking "what is the point of all this?" Well, the simple answer is that I wanted to

be recognised as a patron of the arts but was accorded the booby prize of writing an article on 'My Art' – so here it is.

I should start by saying that art, in the context of this article, may be defined as paintings and drawings (it does not include my pathetic attempts to be *arty* through joining the Classical Music Society at Pangbourne which offered nothing more than a brown linoleum-floored room equipped with a Dansette Record Player, a



pile of old records, and encircled by a ring of chairs, folding, flat). For me this art falls into two distinct categories – inherited and mine (that is art that I have personally accumulated). The common denominator is that every piece of art that surrounds me – regardless of its quality – evokes a memory, be it indicative of a time in my life or a specific event. I know little of art other than the emotions it can create in and for me.

Dealing first with my inheritance, there are five pictures that always have and always will remind me of my childhood; they were always there as a symbol of stability and family. The premier picture is an original drypoint by Lieutenant Commander Rowland Langmaid RN entitled '*London Bridge*'.

The second picture is a Crayon drawing of our World War II home deep in the heart of Hampshire that is so completely *Miniveresque* that even now I expect Walter Pidgeon and Greer Garson to spill out of the clematis-clad porch. Although I never lived in this house such is the power of the picture that I feel I did.

Within this inherited category rests a large oil painting (33" by 28") that historically the family has called the '*Spanish Lady*'. It is likely that title fulfils neither of those defined conditions.

The remaining inherited paintings are two unsigned oils of a Venetian Galley and an East Anglia rural scene in the style of Constable. Although unsigned and therefore of little value, these paintings are none-the-less part of the family history.

My first independent brush with the art world was attendance at an exhibition at the Tryon Gallery, Dover Street in the early 1960s. As luck would have it, my sister worked for the late Hon Elmer Tryon and I managed to limbo-dance under the invitational wire to attend the first David Shepherd exhibition. Sir Peter Scott ornithologist, conservationist, painter and naval officer introduced the then young artist over a glass of red wine. This proved to be a seminal moment since it was when I, as a teenager, associated alcohol with art.

David Shepherd was to figure later in life: in early 1966 a certain Battery

Commander was accorded the daunting task of transporting Shepherd's picture of '*The Battle of Keren*'. The picture was too large to fit in the back of the car and therefore had to be strapped to the roof of vehicle... from which it parted company at some point on the autobahn. It was indeed a lonely walk back to recover the picture, allowing plenty of time to make alternative career plans. For those who rather like the picture and for that officer, luckily the only damage proved to be some chipping of the frame.

But it was not until the early 1970s that I really re-connected with art. First, was a post-Northern Ireland Tour relaxation holiday in Cyprus (courtesy of the Canadian Air Force at DM15) when we found ourselves in a Greek-Cypriot Taverna where, after imbibing a suitable amount of red wine, I bought an untitled oil painting by Salih Mustafa. At the time I thought the picture was of a Nun but in the cold light of subsequent days the picture is pretty much merely a mess. Whatever the picture's quality, even today it reminds me of a wonderful night out in Cyprus; indeed it is a common theme of art in my life that it serves as an experience reminder.

Soon after the Cyprus experience a few young officers were tucking into some beer in the teachers' flat above the Guardroom at Detmold Barracks. It just so happened that one of the teachers was a mean artist and the more one drank the better the quality of her work until I eventually unlocked my wallet and bought a large (21" by 31") portrait of what seemed at the time to be a beautiful lady. Indeed she is a beautiful lady but in the half light of purchasing I had not noticed that the subject had bright green hair – over the years I have grown to like that!

Other pictures on the sitting room walls include an East Anglia rural scene reputed to be by a well-known local artist although I confess not to know the artist's name since the signature is illegible. And as I write, my roving eye takes in an Ink and water colour Colin Gibson scene of 'The Mall, Armagh', and two pastels: 'Windsor – The Savill Garden' by Tim King and 'Dedham Lock' by Charles Grierson, both of which were Armed Forces Art Society purchases.

On the far wall is my prize collection of water colours by local artists who show their work at the Dunsfold Art Society and the Cranleigh Art Society. Watercolours are my favourite medium and it is very easy to buy appealing works at a reasonable price at such events.

A full circle sweep takes the viewer's eyes to the largest picture in the house – 'The Irish Wolf Hound' by Janet Grahame. This picture – embossed with the cap badge of the former Ulster Defence Regiment – perhaps represents the only effective command decision Nicholson made in two years; when he ordered the Adjutant to have a limited edition print made of this elegant animal. As might have been predicted the

Commanding Officer bought Number 1 of 200.

The foregoing ramblings represent a significant proportion of art at home, and I suppose the messages I was inching towards are that art collecting is socially rewarding activity, it need not be expensive, and ignorance and a personal total lack of talent does not preclude anyone from enjoying art. As suggested earlier, my little collection evokes either family history or events in my own life with a permanency that trumps the old photograph album.

**Michael Nicholson was commissioned into the Royal Artillery in July 1966 and, apart from commanding 2 UDR 1982-84, served as Gunner Officer until 1995. He is now Principal of Hazeldene Consultancy Services (HCS)**

*Editor's post-script: I think we can sometimes forget that people who buy our works do so for very personal reasons, reasons which are often far removed from the emotions and memories which we associated with them. Michael Nicholson's description of his art collection well illustrates this.*

*Thank you, Mike.*

## **A plea for copy for Palette**

**We trust you enjoyed the above article – a rare 'outside' contribution to our newsletter. In the past we have invited members to send us stories – amusing or serious – news or even cartoons, but the response has been disappointing... well there has been no response. So how about YOU putting pen to paper or fingers to your keyboard? Send your copy to David Seekings – at the risk of being repetitive, you will find his postal and email addresses at the bottom of the back page!**

## Annual General Meeting

The Annual General Meeting will be held at 1130a.m. on Thursday, 25th November at the National Federation of Roofing Contractors in Worship Street, London, EC2A 2DY.

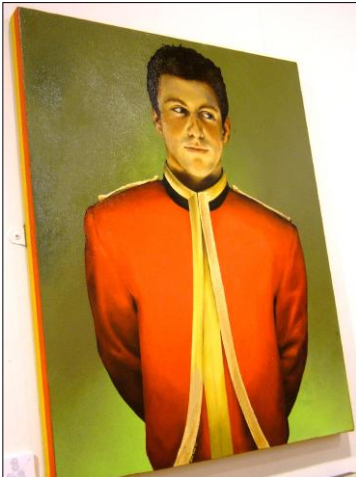
Do come along and help make members' voices heard. If you have anything you wish to have put on the Agenda please contact either Morgan Llewellyn (contact details in the article on the Templer Awards on page 2) or David Seekings (address and email at the bottom of the back page). Wine and sandwiches are served after the meeting (for which we charge a nominal £5 to defray the costs to the Society) and the morning proves an excellent opportunity to meet the Committee and other members of the Society. See next edition of The Palette for further details.

## Picture perfect

When you receive and dutifully read the Exhibition General Instructions, as urged so to do by John Ashton (see page 4), you will without doubt note the following:

'Unless previously stated in writing, it is assumed that works may be photographed for publicity purposes without payment of fees. Artists are advised to photograph their own works before submission, since The Society may request images of some works for future publicity.

There are very good reasons for this request: we use a number of your pictures in the post-Exhibition of Palette, and we also use some of them in the brochure and other publicity material for the next Exhibition (including the Mall Galleries' 'forthcoming events' mail-shot brochure).



Incidentally, we will invariably seek your permission if we wish to use one of your works for the publicity material, and if the work has been sold as a matter of courtesy we also seek the agreement of the purchaser although, as copyright remains with the artist, we are not actually obliged to do so.

Although we do take photographs of every selected work, it is often difficult to capture a satisfactory image. There are several reasons for this: We don't have time to take photos before pictures are hung, and once they are on the wall it is difficult to photograph those that are mounted behind glass as they tend to have reflections of either the gallery or the camera's flash on the image... or both. The lighting in the Mall Galleries is usually bright enough to work without using flash, but then the colour balance is not true.

Finally, it is not always possible to take the picture ‘square on’ – the picture on the previous is a prime example of the problem.

For these reasons, we tend to make our initial selections from the images we take, but ask the artists for better quality pictures taken under more favourable conditions. You can take a satisfactory picture with almost any digital camera. Try to take your photos in daylight (on a bright day, but not in direct sunlight) and stand square-on to the picture. Take them before mounting the pictures behind glass to avoid reflections.

Finally, save the pictures on your computer. Most cameras automatically save images as jpeg files, but we can accept other formats such as TIFF.

**Happy snapping!**

## **In memoriam**

**Richard I B Walker (1928-2009), Life Member**

Richard was a very long-standing and enthusiastic Member of the Society who gave unstintingly of his time, despite being a busy art tutor and renowned portrait and landscape artist. He was much involved in the raising of our standards for which we owe him a great deal.

At the age of thirteen he won the Royal Drawing Society’s Founders Medal and at 17 had a painting hung in the Royal Academy Summer Exhibition. After a time at Oxford and service with the RAF, he trained at Croydon and became a student teacher there before going to the Slade School of Art. His portraits of famous individuals hang in a number of major collections including those of the Royal College of Music, Reading Art Gallery and the Civic Hall at Guildford.

Richard was fascinated by people, had great interest in the young and gave so much of his time to helping those who came within his orbit.

He also had a passion for music and poetry said possibly to surpass that of painting, and this was evident at his funeral in September at which Alix Baker and John Ashton represented the Society.