




50 YEARS OF CATHOLIC ART

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being a history of the
guild of catholic artists
and craftsmen/
society of catholic artists



Prayer to St. Joseph
for Members of the
Guild of Catholic
Artists & Craftsmen.

✠ ✠ ✠

O happy Saint Joseph, whose
joy it was to labour with your
hands for the Holy Child and
His Blessed Mother: pray for us,
that our work, done in the same
joyful spirit, may give glory to
God in Heaven, and service to
Him on Earth. Amen.

✠ ✠

We grant a pardon of 200 days, to be
gained once a day, to all who shall
devoutly recite the above prayer.

Francis Cardinal Bourne,
October 1st 1931. Abp. of Westminster.

"IN SEPTEMBER, 1929, the Catholic Times Art and Crafts Exhibition was held in the Suffolk Street Galleries - as part of the celebrations of the Centenary of Catholic Emancipation.

"Some Exhibitors felt a society should be formed so a meeting was called with the Earl of Idesleigh in the Chair. Glyn Philpott R.A. was elected President and Hector St. Luke Secretary. A Committee was formed to draw up a Constitution to put before the first General Meeting in December 1929."*

So the Guild of Catholic Artists and Craftsmen came into being on 16th December 1929, at St. Peter's Hall, Westminster, and the following, quoted from the minutes of that first General Meeting, must be an interesting reflection on the spirit in which the Guild was founded---"A letter from Miss Houselander was read protesting against what she considered to be a hostile and misjudged attitude to employees of Trade Firms who might wish to come into the Guild. Some discussion ensued on this. Trade Firms were out to beat us on our own ground, and we must take every precaution to prevent them using the Guild to serve their own interests. But no Catholic artist, as an individual, honestly in sympathy with the ideals of the Guild, should be barred from Membership. We want to help the individual, especially in freeing himself from the conditions imposed by commercialised art . . . The Hon. Secretary to answer Miss Houselander that there is no discrimination in the acceptance of Members so as to exclude employees of Trade Firms as such; and the lady has quite misapprehended the attitude of the Guild, which aims at fostering accord among our Catholic artists, not breeding disagreements."

Cardinal Bourne consented to be the Patron of the Guild and it was he who granted the indulgence to "all who shall devoutly recite" the Guild Prayer to Saint Joseph, which was written by Father Martin D'Arcy, the Guild's first Chaplain. We illustrate (plate 1) a bronze bust of the Cardinal which was sculpted in 1930 by Philip Lindsey Clark, one of those present at the first General Meeting.

One of the earliest to join also was Frank Brangwyn R.A., elected to **Honorary** Membership in 1929. We illustrate (plate 2) an etching by this artist.

In May 1930, subscriptions were fixed at one guinea per annum for Ordinary and Associate Members, half a guinea for Student Members, payable on 1st February and "determined if unpaid by 30th June in year which (subscription) falls." Right, however, existed against the latter somewhat stringent ruling to appeal to President or Patron, though there is no record of anybody ever appealing for such clemency!

At a meeting of the Council on 18th June 1930, Graham Sutherland was elected to Ordinary Membership and recently - April 1930 - there had been reproduced in

"Colour Magazine," his etching "Wood End" (plate 3). Elected an Ordinary Member at the same meeting was the sculptor, later President of the Guild, Arthur Pollen (plate 4), also Joan Morris who was to publish "Art Notes" (plate 5), a magazine with which the Guild was closely associated for a number of years.

The Guild's first exhibition was held at Gieves and Arlington Galleries, 22 Old Bond Street, from 27th November to 12th December 1930. Unfortunately no catalogue survives but we do still have a copy of the Conditions, of which two seem to be worth quoting, the first because it indicates an initial spirit of "laissez faire" which was not, as we shall see, to last long - "Works whose subject matter is not religious are admissible" - "Exhibition fee of 5/- for each exhibit not exceeding 3 cubic feet and 10/- for any work exceeding this dimension."

The Galleries cost £250 - a considerable sum for those times - plus half the Guild's commission of 15% on sales. However, the not quite so princely amount of £10 was voted to be spent on advertising with the rider "a small slip to be printed for insertion in Parish Magazines" - the kind of suggestion which has an all too familiar well intentioned but somewhat impractical ring to it!

Before we leave 1930, it is worth noting that no less than one hundred and fifty one members were elected in that year. This was to be the best ever as never since have there been so many new members in any one year. The newness of the venture must surely have been the main cause. The next year, 1931, is much more typical - 32 applications approved and 23 resignations received.

On 1st June 1931, Captain St. Luke, the first Secretary of the Guild, resigned after something of an altercation about his continued occupation of the Guild's office at Eccleston Square, which the Council had instructed him to vacate. Indeed, the proceedings of this meeting were so stormy that one of the members present walked out there and then! R. C. Coulson A.R.I.B.A. became Hon. Secretary.

There was no Guild exhibition in this year - not only were funds exhausted but we were also now at the height of the Depression - or, as it is referred to in Council minutes of the period, "national financial crisis" - and this lack of an exhibition would certainly very much account for the drop in membership which then occurred as, above all else, exhibitions have always brought in most members for the Guild/Society. And after each one, there is a hiatus while membership falls away steadily, inexorably, until the next exhibition. Such has been the pattern consistently down the years.

In its way too, the programme for 1931 by form and content demonstrates that maybe there is nothing new here either.

"March 30. Discussion "What is Catholic Art?"

"September 29. Lt.Col.J.E.Dixon-Spain, O.B.E., on "Flying."

"October 22. Mr.T.H.B.Scott, F.R.I.B.A., on "Bruges" with lantern pictures."

The Annual Dinner was abandoned - so soon - "owing to the necessity for the majority of Members, of strict economy, and the desire of the Council that Members should not be involved in any unnecessary expense during a period of depression."

In such difficult times it was then that the first annual Guild Mass was celebrated at Westminster Cathedral by the Chaplain. Twenty members attended and breakfast was provided by the Sisters of Charity.

The Guild's second exhibition was held 1st to 22nd July 1932, at Foyle's Gallery, Charing Cross Road. Again, unfortunately, we do not have a catalogue but just a copy of the conditions. Commission was raised to 25% but there was no hanging fee.

Yet another venue, Westminster Cathedral Hall, was to be found for the next exhibition, 22nd March to 2nd April 1934, but here the Guild did at last settle down, showing there - as we shall see - regularly for some years. And of this third exhibition, not only the conditions survive but also we have a catalogue. From the former, we see that commission is now very much reduced - 10% - while there is still no hanging fee. Also, the rule is now made that religious art only is acceptable, a significant decision made not simply as appropriate to this new location. Very much a factor was the ideological influence of certain members who had recently banded together within the Guild. Their group, the Company of Saint Joseph, deserves more than a passing mention, and so by way also of explanation, we quote Geoffrey Webb, President of the Guild 1939-46, writing in "Liturgical Arts" magazine for April 1940---"In 1933 a new movement appeared in favour of concentrating the Guild's exhibited works on the arts connected with the Church and its services. A body of ten men containing four of the original founders invited to form a confraternity within the Guild, called the Company of St. Joseph, for the purpose of regular study of liturgical rules, rubrics and decrees. They met in a studio every month and included two priests who were specialized students of these rules, as well as architects, a sculptor, painter, metalworker and glass painter. They allied themselves to the Benedictines of Prinknash Abbey, going there for an annual retreat and accepting their advice on all liturgical questions. Partly in consequence of this movement the first Westminster Cathedral Hall Exhibition in 1934 was limited to works concerned with the liturgy. The result, if press notices are a reliable indication, was an increase in public interest; and since then the same purpose has been retained, though extended to include 'any work of religious character.'" To Mr. Webb's remarks, we would just add that the Company of St. Joseph existed

successfully for a number of years to founder eventually, a victim, it would appear, of World War II.

Among the exhibitors at this exhibition, we find Philip Lindsey Clark whose bust of Cardinal Bourne is listed at one hundred and fifty guineas. Also, Dunstan Pruden, not as a member of the Guild of Catholic Artists and Craftsmen - he did not join until 1949 - but as a member of

the Guild of St. Joseph and St. Dominic, Ditchling, with which group the exhibition was shared. Only the year before, Dunstan Pruden had written and illustrated and St. Dominic's Press had printed "Silver-smithing - Its Principles and



Practice in Small Workshops" and we are pleased to be able to show (fig.1) one of his illustrations for this work, as well as a ciborium by this master craftsmen (plate 6). Also represented was the work of Gabriel Pippet who designed the charming bookplate (fig.2) and was a sculptor and mosaicist (plate 7).

In the same year, Glyn Philpot resigned and of this artist who was our first

President and whose work included, for instance, the panel "Coeur de Lion as Crusader" in St. Stephen's Hall at the Houses of Parliament, Westminster, Bernadette Murphy wrote---"Although he was an Academician for many years, Glyn Philpot went through several phases in the course of his career. In none of



Fig. 2

them did he depart markedly from academic tradition, except perhaps in the last (he died in 1938), when he was drawn to experiment in the impressionist manner. He studied at the Lambeth School of Art, and then in Rouen and Paris, but contemporary French art hardly interested him. At any rate, it left no mark on his style of painting for almost

the whole of his career. At first he painted symbolical subjects; such was his 'Pilgrimage of the Soul.' After a phase of realism, he returned to religion for inspiration, and produced, among many in this genre, his well-known 'Threefold Epiphany' and 'Annunciation.' In portraiture he also had much success. His later style aroused some comment among his admirers, but to the non-academic mind there is nothing very revolutionary about it."*

F. L. Griggs R.A. then became President but not for long. Indeed, at this time, some kind of unexplained hiatus appears to have occurred as there are minutes of just one committee meeting between 8th November 1934 and 24th January 1936. He was quickly succeeded by T. H. B. Scott F.R.I.B.A. (plate 8) in 1935.

As a departure from the simple typeset design used previously, the cover of the catalogue for the Guild's fourth exhibition, 7th to 30th July 1937, incorporated a newly designed symbol (fig.3). And inside, among the exhibitors, we find Eric Gill who was to take part in several Guild exhibitions, always, however, by invitation as he never became a member. One could have bought a print by him for one guinea unframed or £1 8s. 6d. framed, a silver crucifix by Dunstan Pruden for 10s. 6d. and a complete set of vestments by Valentine Kilbride and Bernard Brocklehurst for thirty six guineas!

Noticed in error as the "6th" when, in fact, it was the fifth, the exhibition from 5th to 30th July 1939 was to be the last of the series held at Cathedral Hall, Westminster. It included for the first and only time a "Schools' Section"

* The Outline of Art. Edited by Sir William Orpen and Frank Rutter. Revised and Extended by Bernadette Murphy. George Newnes, 1942.

which appears to have been very well supported, despite, that is, an entry fee of 10s. 6d. - a none too nominal amount in those days.

In 1939, T. H. B. Scott retired from the Presidency. Geoffrey Webb, who succeeded him, was to be caretaker President for the duration of a World War of which the clouds were already gathering. In fact, its ominous approach is brought home to us by a letter recorded in the minutes of a Council meeting on 9th March 1939 as received from a Dr. W. Schwabaker, "enquiring if there were any chances of making a livelihood in this Country for

a Catholic friend of his - a goldsmith - who for ten years had his own business in Cologne and had done some very good Church work." The Guild's reply, as drafted at that meeting, was, it is sad to report, rather unhelpful, managing, as it did, to say nothing, and really cannot have offered much solace to Dr. Schwabaker's friend. One can only wonder what happened to this person and whether he or she managed to find the refuge from persecution one suspects was sought.

The Guild took part in the Spanish International Exhibition of Sacred Art, Vitoria, Spain, July to August 1939. Then, after the Guild Mass on 16th May 1940, it went into

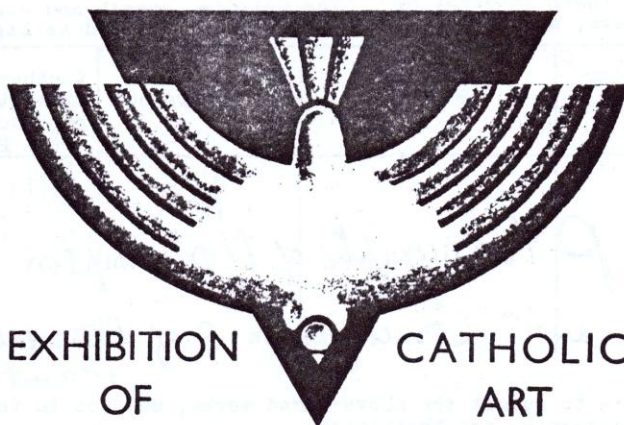
suspension until 5th October 1945 when Mass was celebrated by Fr. Bartlett in the Chapel of the Holy Souls at Westminster Cathedral.

The first President after the war, elected at the annual general meeting for 1946, in place of Geoffrey Webb who now retired, having bravely held the fort for seven years, was Professor H.S. Goodhart Rendel, the architect and restorer of churches, All Souls, Langham Place (1950), The English Martyrs, Streatham (1954), St. John Fisher, Rochester (1953), St. Elizabeth-in-the-Vineyard, Richmond (1949), to name but a few among many.

THE GUILD OF CATHOLIC ARTISTS AND CRAFTSMEN

Patron: HIS GRACE THE ARCHBISHOP OF WESTMINSTER.
President: THOMAS H. B. SCOTT, Esq., F.R.I.B.A., Hon. F.R.P.S.

Catalogue



EXHIBITION OF CATHOLIC ART

at the
CATHEDRAL HALL, Ambrosden Avenue,
Westminster, S.W.1.

*From July 7th until July 30th, 1937,
(Sundays included)
11 a.m.—7 p.m.*

*Hon. Exhibition Sec.: Miss C. MARY LARKINS,
22, Colchester Street, S.W.1.*

Fig. 3

The first post-war exhibition - the Guild's sixth - was held at the RIBA Galleries, Portland Place, 19th September to 11th October 1947, and included a section of photographs "Churches, their Decorations and Fittings" by the new President. The exhibition was opened by Fr. Martin D'Arcy and his address contained some remarks which we feel are worth quoting, not just out of historical interest, but also from some apparent relevance even today---"I more and more realise what a vital part art must play in life - and particularly religious art. There has been a striking advance in the use of artists - of good artists - in the various services of decoration - paintings, handicrafts and sculpture - and we have undoubtedly gained by the notoriety caused by the experiment at Northampton where Henry Moore's Madonna and our own Sutherland's Crucifixion are outstanding examples of contemporary religious art.

"It is also encouraging to notice that the many have shown their interest by using Catholic artists, not only by

possibility exists of acquiring such a habit. The Guild is starting this because it is open to all forms of art by Catholic artists and it is to be hoped that all those artists in the spirit of fellowship will acquire a common habit of consistently good work.

"We have a past behind us - a past which includes the richest art inheritance the world has ever seen - we can hope by our efforts that we shall add to this inheritance and to the sum of art wealth which is a joy to the world. We should move into the future consciously attempting to revive this habit."

In 1948, the Guild selected the work for and organised the British Section of the Cologne Exhibition to mark the re-opening of Cologne Cathedral. Entrants included Arthur Pollen, Dunstan Pruden, Graham Sutherland and Sir Giles Gilbert Scott. Somehow, mercifully, as well as a copy of the original brochure, the sending-in forms have also survived and are still in our archives (fig.4).

The Guild's seventh and eighth exhibitions, noticed as eighth and ninth

No.	Medium	Description or title	Value (for Insurance)	Whether Exhibit may be reproduced in the Press.
1.			£20	
2.		Photographs of Northampton		
3.		2 Frames Crucifixion & of Associated Paintings		

I desire to submit the above named works, subject to the conditions governing the Exhibition.

Signature of Artist

Graham Sutherland

Fig. 4

buying their work but by showing how art can be developed. I hope this tendency will expand.

"This Exhibition of Catholic Art has an important function and the most important element of that function is that people may come together and, coming together, may form an opinion and that opinion becomes charged with emotion. Now, an emotion produces an ethos and you always get something good from an ethos - a common insurgence of joy.

"In the carving and artistry of the Middle Ages there was much gimcrackery - but no bad work, because these old craftsmen had the habit of always doing good work, and it is that habit which we need to foster. The carved screens of the past record that habit of good work and when that habit becomes a part of life itself it follows that you cannot do bad work and when, today, a group forms such an Exhibition as this and other people begin to take an interest and have the realization of the joy it gives to them, it is then that the

respectively, followed successively at the RIBA Galleries 1949 and 1950, then a year was missed before the ninth exhibition, again at the RIBA, 10th to 27th September 1952, and from this comes the first of our exhibition posters to be still in existence (plate 9). It was printed at The Ditchling Press.

In that same year, F. X. Velarde became President and he designed the Church of English Martyrs, Wallasey, Cheshire, of which we show the interior (plate 10). The statue of Our Lady and St. John Fisher is by David John.

With all these exhibitions, membership was booming. Among those who joined in 1952 were Edward Ardizzone (plate 11) and Philip Le Bas. From 1952 to 1955, however, there were no exhibitions. The Guild kept busy in other ways. For instance, the Art Study Weeks at Spode began annually from 1954, a photographic reference library of members' work was established, the Guild became affiliated to the Secretariat International des Artistes which had been formed in 1951, there was an "Eve of Twelfth Night"

party in conjunction with the Catholic Musicians Guild on 5th January 1955 (fig.5), the first Retreat since the war was at Aylsford Priory in March 1955, and a Guild newsletter started publication in September 1954 with David John as Secretary. Eustace Remnant was elected President in 1954.

From 9th to 25th August 1955, the Guild held its tenth and a somewhat major exhibition at The Tea Centre, Lower Regent Street, including work by Simon Elwes, Tristram Millier and Georges Rouault. Thanks to the presence of a portrait of the Queen by Simon Elwes, transferred there from the Royal Academy, the exhibition received rather more than usual attention from the Press - two paragraphs even in the Daily Telegraph! We show (plate 12) some photographs of the interior of this exhibition.

Following on this success, Simon Elwes, until then Vice-President, becomes

Modern Ecclesiastical Art, put together in duplicate by the Guild, started to tour both seminaries and schools in this country and Catholic centres in New Zealand. In 1958, the first suggestion occurs that the name be changed from "Guild..." to "Society..." but Archbishop Godfrey not being in favour of this, the idea is dropped. In that same year, Arthur Pollen became President.

The Guild's eleventh exhibition under the title "Church Building and Art," was at the Building Centre, Store Street, from 29th November to 13th December 1960. Once again it was to be a major event. Exhibitors included Cecil Collins, Roy de Maistre, Ceri Richards, William Redgrave and Graham Sutherland. Also taking part by invitation, as he did in several exhibitions of the Guild/Society without ever actually joining, was David Jones (plate 13). The exhibition was opened by Eric Newton and once again, perhaps due particularly to the presence of Graham Sutherland's "Crucifixion," lent by the Dean of Chichester, proved worthy of notice even by the Daily Telegraph, wherein Peterborough, whilst mentioning only Mr. Newton and the "Crucifixion," was kind enough, however, to call the whole exhibition "a great refreshment."

Unfortunately this show, significant and memorable as it may have been, once again broke the bank. Though, unlike the Tea Centre, the gallery was free, there still remained some considerable expenditure, part incurred in anticipation of a greater response than actually materialised. Our resources could not cope and the treasurer remembers having to collect personal guarantees from Council members for the Guild's overdraft - an invidious task if ever there was one!

The Guild was once again on hard times and some of the following, from the report of the Annual General Meeting for 1961, is all too awfully familiar!--- "Owing to financial difficulties and the low percentage of subscriptions coming in, our future programme was of a nebulous nature. It was mentioned in passing that any fixtures such as they were were not well attended and were sometimes accompanied by an unwelcome financial loss. It was also mentioned the representation of Members at Guild Masses was rather meagre. There also arose the justifiable complaint that there were few 'Get-togethers' amongst Members, but as had already been pointed out, they were costly to organise and attendances often proved disappointing. We would have greatly liked to have heard a lecture from the Reverend Peter Hammond, but that had to be deferred as no definite audience could be guaranteed."

And so there followed a fairly uneventful period. The exhibition of photographs went to Ireland and the Guild re-joined SIAC, its previous membership having lapsed. There was a party and another raffle to replenish those depleted funds. In 1963, the Guild organised a round table conference at

ON THE EVE OF TWELFTH NIGHT



5th JANUARY 1955
7 p.m. 'carriages' 10.30

MORE HOUSE, 53 CROMWELL RD., S.W.7

Opposite the Natural History Museum, South Kensington
Nearest Underground: South Kensington
Bus - 74

Fig. 5

President after Eustace Remnant, for whose resignation no apparent reason is on record. But the Tea Centre exhibition had been enormously expensive in terms of the Guild's slender resources - it actually cost the not inconsiderable sum for those days of £402 - and funds are not only now exhausted but there is an overdraft of £54. There can be and will be no more exhibitions until 1960.

During five quiet years we note a Brain's Trust with the subject "Is Art loosing its human qualities?" a Debate "That there is no such thing as Catholic Art," various talks including Mgr. Tomlinson on "Art as the mirror of Truth" and Patrick Reyntiens on stained glass, a Halloween Party and a Raffle with a silver crucifix by Dunstan Pruden as its first prize. There was a limited showing of members' work at the Newman Centre and a photographic Exhibition of

GUILD OF CATHOLIC ARTISTS AND CRAFTSMEN

CATHOLIC MUSICIANS GUILD

More House on "Trends in Christian Art."

Our next exhibition, necessarily a more modest affair, was "Artists at the Challoner Club from 27th February to 3rd March 1964, and was opened by Sir John Rothenstein. In this year, we held the first Guild Dinner since the Depression at the King's Head, Cheyne Walk - thirty four years on! Also, the name was changed to "Society of Catholic Artists" and Arthur Pollen retired as President, to be succeeded by Lance Wright.

The Society was at the Churches, Schools, Youth Clubs Furniture and Equipment Exhibition from 5th to 8th January 1965, and we

illustrate our stand (plate 14). Then, from 27th June to 4th July of the same year, the Society was involved in The Religious Vocations Exhibition, Earls Court. Our stand (plate 15) was designed by Jaime Bellalta, the architect, and taking part, displaying an architectural model, were the Associated Catholic Church Architects, a group which had recently become affiliated to the Society.

As a result of so much exposure, membership once again blossomed. Amongst those who joined during this busy and exciting period was Eularia Clarke, whose untimely death occurred so soon afterwards. We are glad to be able to show her painting "Mending Their Nets" (plate 16).

A limited showing at the Audio-Visual Aids Department, Corpus Christi College, Notting Hill, preceded the Society's next major exhibition which, entitled "Art in the Church," was held at the Guild Church of All Hallows on the Wall, London Wall, from 29th August to 22nd September 1967, and included invited work by Roy de Maistre, Patrick Reyntiens and Stephen Sykes. The writer was acting Secretary at the time and still remembers with alarm what a business it was setting up the last

artist's exhibit, an enormous crucifix in fibre glass and mosaic. Some idea of the way it dominated the exhibition and also of the engineering involved in getting it into place may be apparent from our photograph (plate 17).

In that same year, members of the Society met for the first time at Allington Castle in Kent (fig.6). Their theme was "Ars Speculum Devotionis," speakers included Philip Lindsey Clark, David John, Winefride Wilson, Lance Wright, and the fee for the whole weekend in those far-off pre-inflationary times was just four pounds!

However, it should be said that today, even though the cost is necessarily more, the annual weekend at Allington does remain both good value for money and one of the Society's most successful occasions.

Subsequent to the All Hallows exhibition, a small informal show of invited work from members of the Society was arranged at the Challoner Club in the autumn of 1967. The Challoner Club also became the venue for our Annual Dinner, and in November there was a discussion there on the subject "What is a Catholic Artist?" - shades of 1931!

It was in this year too that

the Society received a letter from Cardinal Heenan, who was then our Patron, which we reproduce (fig.7) as worthy of record and cause for thought.

Thanks to the considerable generosity of an anonymous donor, the Society was now able to obtain the use as its headquarters of 3 St. Oswalds Studios, Sedlescombe Road, Fulham, and a housewarming party was the first function there on 11th January 1969. The next event, the Arthur Pollen memorial exhibition from 2nd to 21st May 1969, could hardly have taken place in a more appropriate setting.

From 12th to 29th November of the same

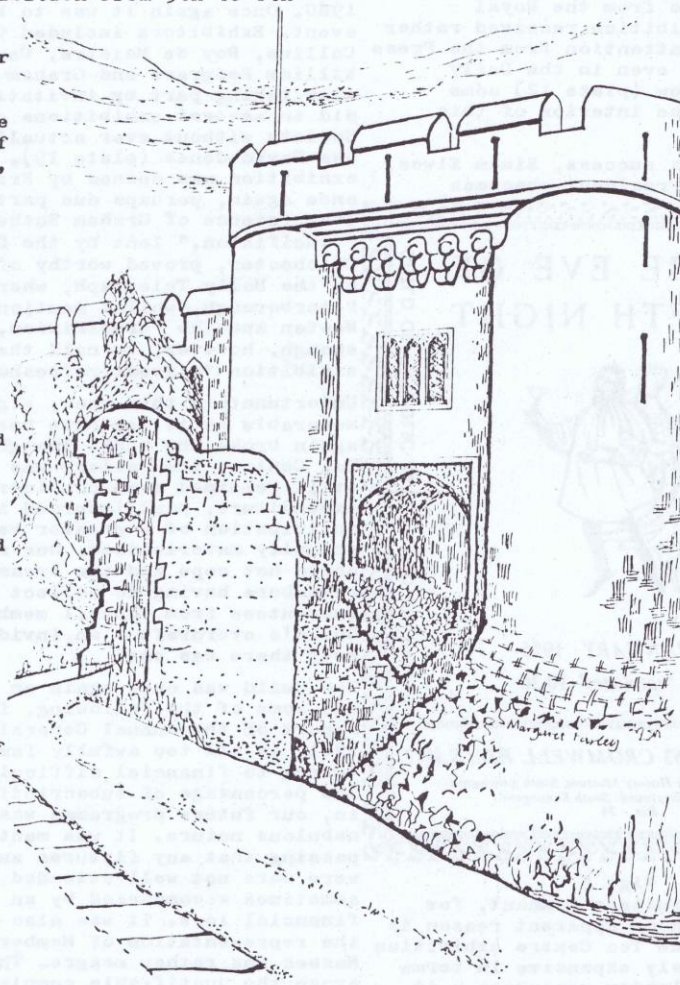


Fig. 6

year, the Society held its own first exhibition in this new location, a general showing of members' work which managed despite the somewhat limited space to run to no less than seventy seven exhibits. Edgar Holloway, David Jones, Guy Malet and Patrick Reyntiens all took part by invitation and the exhibition was opened by the Reverend Thomas Phelan, President of the Catholic Art Association of America.

In conjunction with some members of the Society though not under its direct auspices, Sr. Mary Ansgar organised a charming show around the theme "Holy Things about the House" at the Dominican Studio, Portobello Road, which ran from 13th to 15th March 1970. And from 6th to 26th July

1970, the Society held a photographic exhibition of members' work at the Centre which was surprisingly successful, managing even to convert a sceptical "Tablet" reviewer to some enthusiasm!

6th July, the first day of this last exhibition, also started a series of "First Monday" meetings in each month which would continue more or less regularly for as long as the Society occupied the Studio, taking the form of talks, discussions, film shows, etc. Speakers

and subjects included Fr. Simon Blake's "Some Reflections on Celtic Art," Father James Ethrington "My Dealings with Artists," Father Joseph Staunton "The Church in Chile," Anthony Hollaway "On the Buildings," Maria Shirley "Imago Dei: For whom is it painted today?" to name but a few of what were so often most memorable and interesting evenings indeed.

26th October to 15th November 1970 saw another Society exhibition at the Studio. The theme was "Baptism" and though on a modest scale, an exciting presentation was achieved, generating considerable interest. As a result of a declared policy aimed at attaining maximum use of the new Studio, members could make use of it rent free for one man shows. The next three exhibitions

all fell into this category and for the record, they were "Form and Colour" Sculpture by Elizabeth Abraham, Drawings and Paintings by John Thompson, and Paintings by Alison Debenham.

After the Society's General Exhibition from 27th September to 8th October 1971, there was the first "Christmas Market" or Christmas Shop of members' work restricted in price and suitable for gifts. Very much inspired by the "Baptism" exhibition of the previous year, it was well enough supported to bear repetition for several years.

In April of 1972, George Stocki's exhibition of his sculpture, entitled "Religious Images," followed Peter

Koenig's "Paintings, Etchings and Masks," and was the last one man show at the Studio. Later in the same year, the Society managed to mount another General Exhibition from 19th to 30th September 1972, but, sadly, with a much diminished response from both our membership and the public. And things were to get worse. Fourteen artists only took part in the 1973 General Exhibition, 4th to 14th September, producing thirty works, as against the thirty eight exhibitors

and seventy seven works of the 1969 exhibition. The result was disastrous and there would be no more exhibitions at the Studio in Fulham.

At the Annual General Meeting for 1973, Lance Wright retired as President, Peter Koenig being elected in his place.

From 1974, the Society, after an unfortunate experience in the previous year, decided to do its own catering and to hold the Annual Dinner at the Studio, both of which worked out very well, providing probably one of the most appreciated and best supported of the Society's functions. In 1974 also, there was a visit to the workshops at Ditchling. This, by kind invitation of Mrs. Winefride Pruden, was followed in the next year by a visit to the new

ARCHBISHOP'S HOUSE,
WESTMINSTER, LONDON, S.W. 1.

4th December 1967.

I take this opportunity of wishing members of the Society of Catholic Artists God's blessing and guidance during the coming year.

One of the results of the Vatican Council is that far more consultation takes place between the clergy and faithful before changes are made in the structure and furnishing of churches. We are now beginning to have systematic discussion on parochial and diocesan level. Already each diocese has its liturgical commission composed of priests, religious and laity and soon we shall learn to make every artistic advance a joint enterprise of all who love the beauty of God's house.

When experience has enabled us to set up all the various commissions for the development of activity within the Church I am sure that the Society of Catholic Artists will come into its own.

I am,

Yours devotedly,

John A. H. H. H.

Archbishop of Westminster.

Fig. 7

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President's home at Maidenhead, thus establishing a precedent for visits to and meetings in the studios and homes of members which continue to this day.

In 1977, following upon the death of Cardinal Heenan, Cardinal Hume kindly agreed to be our Patron. And in 1978, after considerable soul searching, the decision was made to abolish previous categories which had distinguished between those professionally involved in the arts and interested laymen, so that membership became open to all without discrimination.

The Studio having virtually fallen into disuse, complications now set in with regard to our tenancy and in the Spring of 1979, we felt obliged to vacate same, a sad conclusion to ten years of occupation which had all begun so hopefully. However, less negatively, this year was also to be memorable for the Society's involvement in an important exhibition "12 X Engeland," 1st July to 1st October, at the Museum for Modern Religious Art, Ostende, at

which the work of a number of members was shown. The writer was present at the private view and such was the crush that one of the crowd fainted! Indeed, the general interest was very great and a large number of sales resulted, making the exhibition a most satisfactory event for everyone involved.

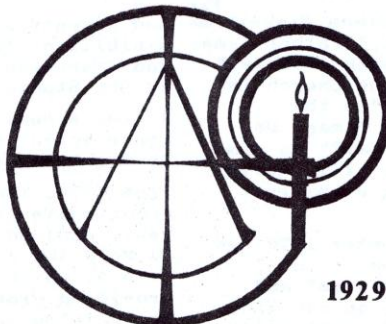
In November, as the Studio was no longer available, the Annual Dinner was held for the first time in the crypt of St. Elizabeth's Church, Richmond, where to the relief of all concerned, it proved to be just as popular and as happy an occasion as in its previous location. And on 16th December 1979, the Society celebrated its Jubilee with Mass and a party afterwards at the Challoner Club. Fr. Kenneth Nugent was guest of honour.

Lastly, we have to record that at the Annual General Meeting for the next year, Peter Koenig retired from office, having served tirelessly as President for seven years. Moira Forsyth A.R.C.A. was then elected to be the twelfth President of the Guild/Society.

And now we are up to date and how good it is to see that the Society having existed for fifty years, is still very much in business, involved in exhibitions, holding masses and meetings, as well as fulfilling other traditional functions, such as the advising of patrons, providing lecturers and doing all it can to arouse general awareness in its avowed cause of trying to raise the standard of Church Art. As to the future, no doubt the Society will go bravely on to suffer in the next half century, all those traumas, breaks in continuity and occasional high peaks of endeavour we have seen in its first. Just as before, the Society will probably have to adapt itself from time to time simply in order to survive, but so long as that bright flame of spiritual fellowship which has kept it alive so far goes on burning, then only can we achieve what Father D'Arcy spoke of as "a common insurgence of joy" and be what Mother Mary Ansgar has described as "... a thin thread binding Catholic Artists in a tenuous and necessary way."



1979



1929

PLATES



PLATE 1.

H. E. Cardinal Bourne, First Patron of the Guild
of Catholic Artists and Craftsmen. Bronze, 1930.
P. Lindsey Clark, F.R.B.S.

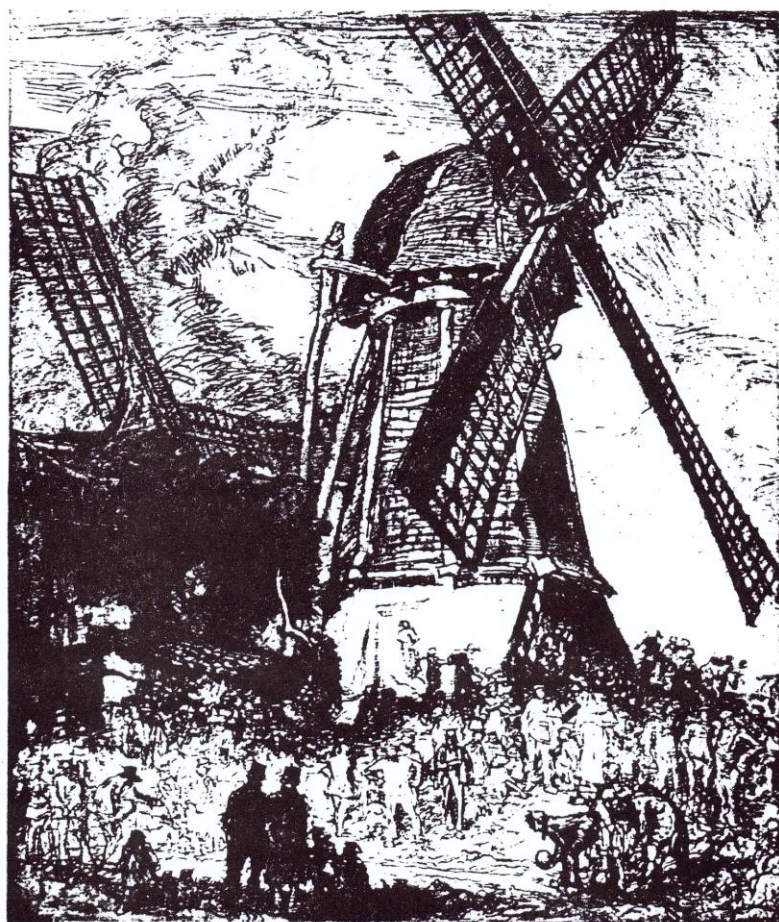


PLATE 2.

Etching by Sir Frank Brangwyn, R.A.



PLATE 3.

Etching--Wood End--by Graham Sutherland.



PLATE 4.

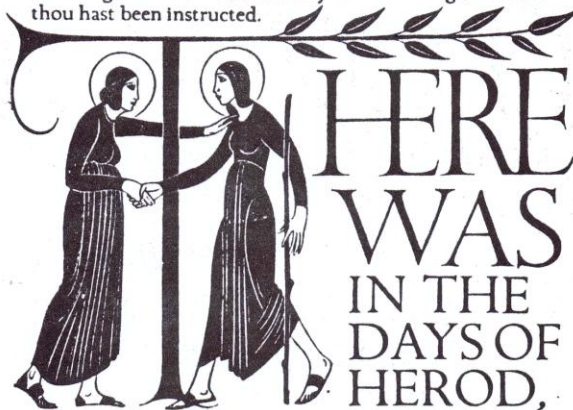
Madonna (bronze). Arthur Pollen.

ART NOTES

4, ABERCROMBY SQUARE, LIVERPOOL, 7.

Nos. 3 & 4. VOL. V. DOUBLE SUMMER NUMBER. ONE SHILLING AND TWOPENCE.

FORASMUCH AS MANY HAVE TAKEN IN HAND TO SET FORTH IN ORDER A DECLARATION OF THOSE THINGS WHICH ARE MOST SURELY BELIEVED AMONG US, EVEN AS THEY DELIVERED them unto us, which from the beginning were eyewitnesses, and ministers of the word; It seemed good to me also, having had perfect understanding of all things from the very first, to write unto thee in order, most excellent Theophilus, That thou mightest know the certainty of those things, wherein thou hast been instructed.



HERE WAS IN THE DAYS OF HEROD, THE KING OF JUDÆA, A CERTAIN PRIEST NAMED ZACHARIAS, OF THE COURSE OF ABIA: AND HIS WIFE WAS OF THE DAUGHTERS OF AARON, and her name was Elisabeth. And they were both righteous before God, walking in all the commandments and

*From a wood engraving by Eric Gill in the "Four Gospels."
(By courtesy of The Golden Cockerel Press and the Studio).*

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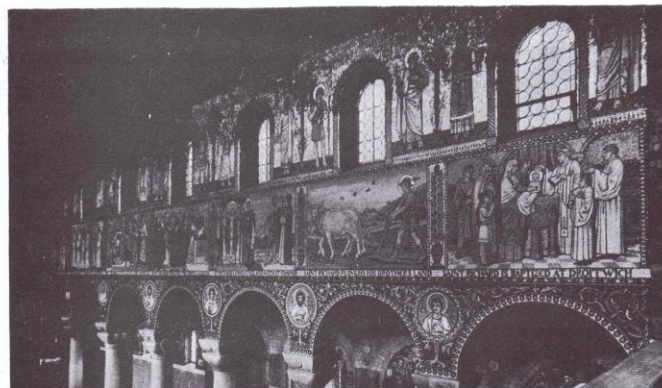


PLATE 6.

Ciborium designed and made by Dunstan Pruden.



Church of the Sacred Heart and St. Catherine, Droitwich.—The Apse.



Church of the Sacred Heart and St. Catherine, Droitwich.—Life of St. Richard.



Plate 8.

Diocese of Westminster. Kingsbury Green. Church of St. Sebastian & St. Pancras. T.H. & T.G. Birchall Scott, Chartered Architects. (Panels executed by Eric Gill, A.R.A.)

10-27 Sept. 1952

The Guild of Catholic

10th EXHIBITION

Artists and Craftsmen

to be opened by

His Eminence

Cardinal Bernard Griffin

Archbishop of Westminster

will be held at the Royal Institute
of British Architects, 66 Portland Place
London, W.1

10 a.m. — 6 p.m. Except Sundays

Works may be sent in by all Catholic Artists

*Further particulars may be obtained on application to the
Hon. Secretary, 14 Caroline Terrace, Sloane Square, S.W.1*

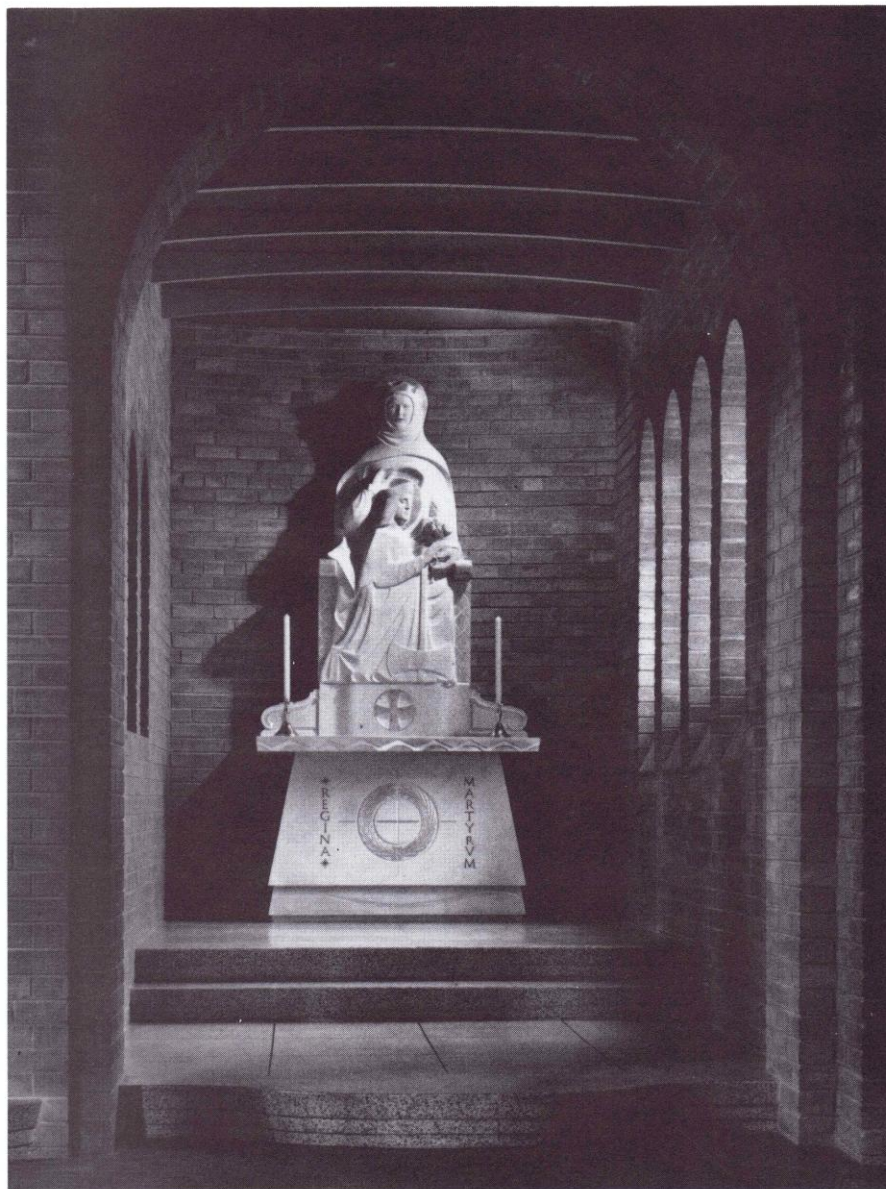


Plate 10.

Interior of Church of English Martyrs, Wallasey,
Cheshire. F. X. Velarde, B.Arch., F.R.I.B.A.
(Statue of Our Lady and St.J.Fisher in stone by
David John.)

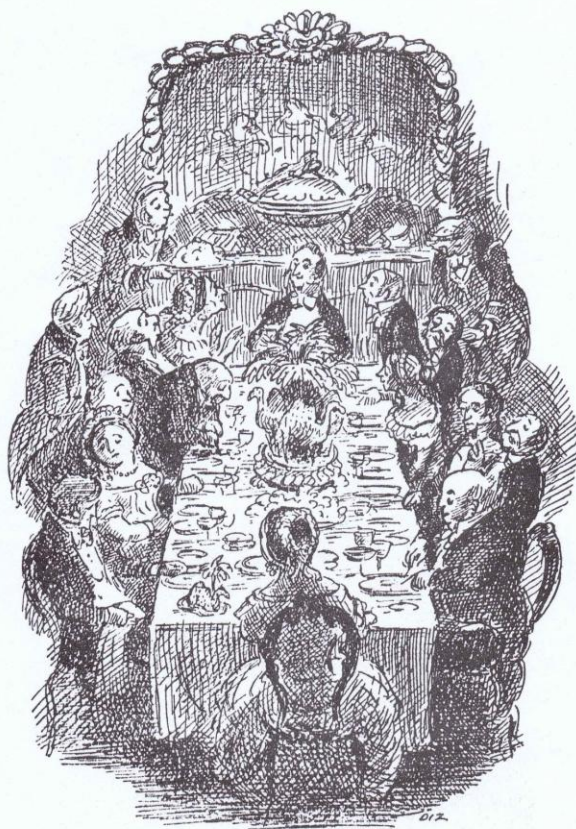


Plate 11.

Dinner at the Veneerings: by Edward Ardizzone.



Plate 12.

Tea Centre Exhibition, 1955.



Plate 13.

Wood engraving by David Jones for Songs of Our
Lady of Silence, printed by St. Dominic's Press,
Ditchling, 1924.



Stand at Churches, Schools, Youth Clubs.
Furniture and Equipment Exhibition, 1965.

Plate 14.



Plate 15.

Stand at Religious Vocations Exhibition, 1965.



Plate 16.

Mending Their Nets: by Eularia Clarke.

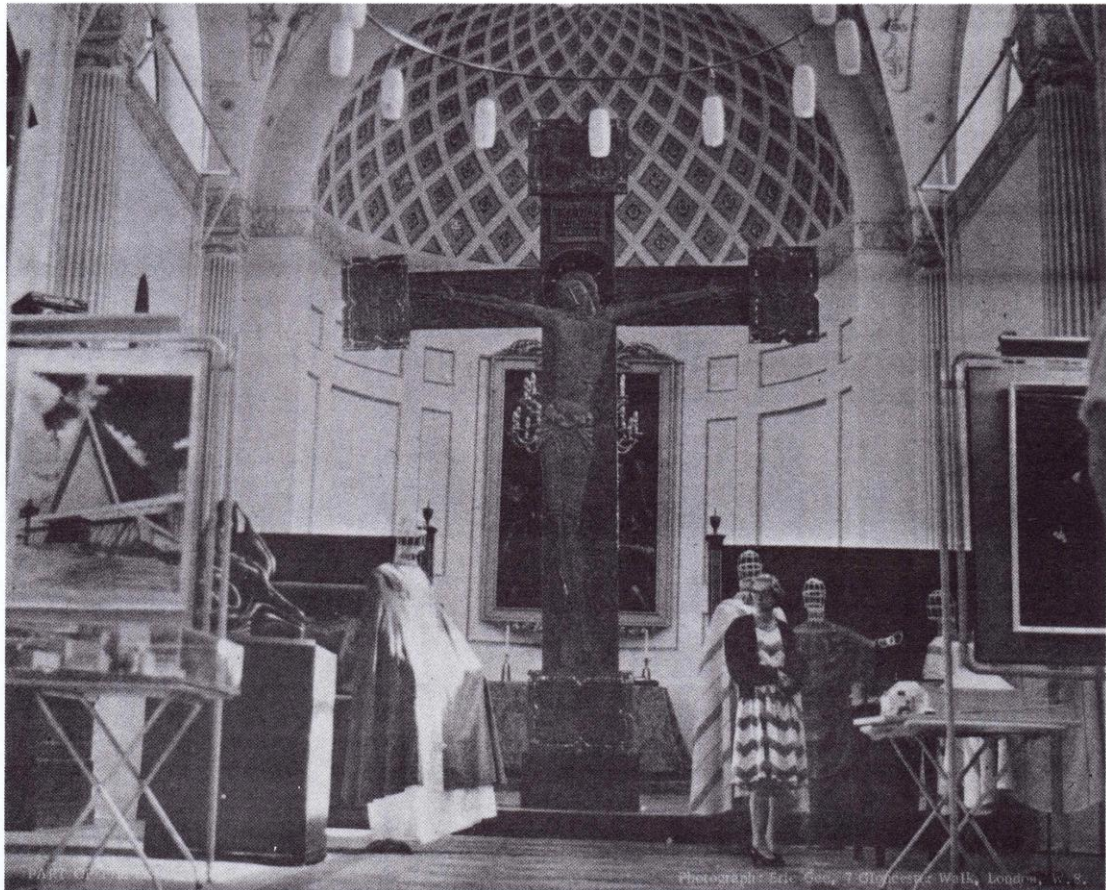


Plate 17.

Exhibition at the Guild Church of All Hallows on the Wall,
1967.

CREDITS

The illustrations are taken mostly from the Society's own archive of material provided over the years by its members in support of their applications for membership or for other reasons. However, credit would appear to be due to the following photographers - T. S. Mobey (Plate 12), London News Agency Photos Limited (Plate 14), Tella Photography Limited (Plate 15) and Eric Gee (Plate 17). Also, thanks to Winefride Pruden for providing Figure 1 and Plate 13, and Margaret Farley for Figure 6.

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SOCIETY OF CATHOLIC ARTISTS

MCMLXXXII

