

**THE SOCIETY OF CATHOLIC ARTISTS
BULLETIN
Spring 2019**



JAMES F. LYNCH

Work in progress; St James' Church Bedford (Now destroyed)

**Compiled by Mary Donaghey
Edited by Margaret Farley**

EDITORIAL

We start the year with hope and promise. The society will have been thriving for ninety years from this December. May it continue to do so. Our celebrations in this are now well-funded through the most generous bequest of £12,717 by former SCAR member, Maria Rajecka, R.I.P.

We welcome Peter Koenig onto the committee as Treasurer, with much gratitude. Peter has served on the committee in the past and his assistance is much appreciated. As was stated by me in my last Editorial, Mary is desperately in need of more support if the society is to attain its centenary.

Margaret P. Farley

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CHAIRMAN'S REPORT

My gratitude also goes to Peter Koenig for his magnitude in taking on the role of SCA Treasurer. Changing the signatures over has been rather fraught with problems involving two trips for me to Twickenham, two to Wimbledon and one to Taplow for form filling. Peter and I had to visit banks twice.

A further trip to Maria Rajecka's solicitors in Uckfield was also required by me in order to prove identity and to collect what remained of her work. She deserves a showing in any celebratory exhibitions we have. These works have been framed for this purpose. R.I.P. Maria, you have our gratitude!

Several members have died since the last bulletin, prominent ones, too. Their obituaries and samples of their works are in the bulletin. We are gaining new members in replacement. The quality of work is so high generally that we can anticipate a marvellous showing of SCA talent in the forthcoming years, especially in its religious art.

Some members have offered help in finding venues for exhibitions, Myfanwy Franks is investigating the cathedrals in North and South Wales, Liz Asher has made moves with Ditchling Museum where some early members worked with the Guild there. Valerie Dean has offered help if we gain an exhibition in Rochester Cathedral. Now we have access to funds, I am looking at two venues in London and am also going to approach the two Liverpool Cathedrals with the purpose of having ecumenical showing with Christian Arts and Commission4Mission.

The V&A are going to take and store our archives when their new building in Stratford, London, is completed in about three years. I mentioned the possibility of a combined centenary exhibition for SCA and the Guild of St Joseph and St Dominic (Ditchling) whose archives they also have! **Mary Donaghey**

MEMBERS' NEWS

Michael Noakes invited me to a private view at the **Mall Galleries Exhibition of Portrait Painters** where he was showing in 2016. We had communicated a few times. I liked his sense of humour. Unfortunately, he was surrounded by people next to his work which was in a corner making interruption difficult. I rang him later and apologized. He expressed disappointment and said I should have come forward and spoken.

Last year, I had another opportunity to attend the private view. Unfortunately, as I entered, **Michael** was taken past me in a wheelchair. He smiled and waved at me, possibly not knowing who I was. We hadn't met before, although he might have known me from bulletin photos. It had been a very hot day and I was told that after putting up his work, **Michael** was overcome by the heat, that he was otherwise fine. I thought to write to him, having given him time to recover, to say that I was the lady in the purple T shirt to whom he had waved and smiled. Sadly, **Michael** died not long afterwards.

John Bateson held an Open House for his work. He and wife, Margaret have had their home redesigned improving space, increasing daylight and providing a gallery area. Many attended the private viewing.

John's new lighting and hanging system is very 'state of the art' and effectual.

The Monica Trust Care home in which **James F Lynch** now resides organized an exhibition of his paintings done in Morocco. These lined three corridors. Some of **James'** religious works also filled the chapel. **James'** output has been prolific throughout his life. Many paintings have been sold in the past and he has also executed several church commissioned works. A photograph of one in progress is our cover picture. BBC West produced a programme of the exhibition which resulted in more visitors and some sales.

Shortly after, **James** had another exhibition in the prestigious **Victoria Gallery** in Bath, his former town of residence. His works were hung surrounded by the permanent 'Masters' on display.

James was determined to be involved in the decision making of both exhibitions in spite of his disability. He worked hard exercising to return to his former home, climbing two flights of stairs to his studio with assistance. He also attended both private views. **James** has been a long term member of the SCA.

Hazel Leach opened up her home to exhibit her pottery. I visited because I had seen and wanted a teapot at a previous showing in one of **John Bateson's** shared open home exhibitions. It matched other things I bought. To my delight, the teapot was still available. All are shown in the centre pages.

Lucy Crabtree, Valerie Dean and **Mary Donaghey** all showed in **St Saviour's Church** as part of St Alban's Pilgrimage weekend. The theme was, naturally, 'Pilgrimages'. **Lucy** showed her St George and the Dragon painting which was depicted in the last bulletin so will not be shown again here.

'I wished to make mine show the pilgrimage sites of various religions. I based the composition fairly loosely on Ruben's 'Landscape with Rainbow' in the Russian heritage Museum. I asked friends where their pilgrimage site would be. One friend, a Hindu, chose a temple in Harare, Zimbabwe. She and her husband had both a Christian and a Hindu wedding. When asked, he said his pilgrimage would be to the Volkswagen Museum! So, Wolfsburg it was. Going into the painting, Rubens' painting shows a minstrel sitting on a tree's roots. A young Muslim friend is a film maker so she takes his place with her cine camera. No-one else being forthcoming, apart from a Pagan friend whose pilgrimage place is the Glastonbury Tor and the nearby Well, the rest are self-explanatory. Rubens' rainbow was repeated in the painting to symbolize the various beliefs.'

Mary Donaghey

Valerie Dean and **Mary Donaghey** also showed in an exhibition, theme, 'Journeys' at All Hallows by the Tower'. **Valerie** showed three paintings, two of the Three Kings. **Mary** showed two abstract works based on journeys and her Pilgrimage one again, as that could be seen as 'Journeys'.

Mary Donaghey

Sinclair Webster was voted Artist of the Month by the **Guildford Art Society** in December 2018

MARY UNDOER OF KNOTS

In times of desperation, when hope is fading, there is nothing more powerful than a novena prayer for restoring faith. A few years ago, St Jude helped in my time of need and I created a painting of him in thanks which is now on display at the Bournemouth Oratory in Formation. This year, when we faced a difficult situation, a friend introduced me to the novena prayer attributed to Mary Undoer of Knots. You may have come across the baroque painting by Johann Georg Melchior Schmidtner of Mary Untier of Knots which depicts the Blessed Virgin Mary in heaven surrounded by angels who are helping her unravel a long ribbon. Her foot is firmly pressed on a knotted serpent representing the devil. This painting was commissioned around 1700 by Hieronymus Ambrosius Langenmantel in thanks for keeping his grandparents together. A Jesuit priest prayed to "...raise the bonds of matrimony, to untie all knots and smoothen them." Peace was restored between the couple and they never separated.

I was inspired to create my own painting in gratitude to Our Lady for the help she gives. Like Schmidtner's painting, the knots in the ribbon represent our problems and struggles which Our Lady is unravelling and resolving for us. I am always very particular about the models I choose for my paintings, but for this one I already had in mind a very kind lady at my parish called Ellie. She helped me formulate some of my ideas about the painting, most importantly the colour of the Virgin Mary's robe.

Originally, I had planned to paint it in the lapis lazuli tradition of many Madonna paintings, but I received an email from Ellie after sending her a photograph of the underpainting, and she commented how she liked the gold effect of the dress. It was actually the way the yellow ochre paint had formed streaks as I painted, but it led me to decide to use gold leaf for the long robe referencing the "Woman clothed with the sun" from the Book of Revelation.

I painted the Virgin Mary standing in a modern Garden of Eden with her foot on a serpent. As she unties the knots in the ribbon of our lives she will reach the head of the serpent (the devil being the root cause of our problems), thereby crushing it. I was unsure whether to give Our Lady a veil or crown, so I prayed in front of the Blessed Sacrament for some guidance and the idea of painting a veil of dew drops glittering in the twilight came to me.

The painting measures 120 x 50cm and is painted in oil and gold leaf on canvas. I hope to exhibit it with the Society of Catholic Artists.

Harriet Muller

CLAUDINE THEVENET TAPESTRY

Sr. Sheila Gosney rim showed this work in an art exhibition at the **Convent of Jesus and Mary** in Felixstowe, March-April 2018. **Sr. Sheila** wrote:

'The six panels show the life of the Foundress of the Sisters of Jesus and Mary from her birth to her death 1774-1837. The layout of the panels was based on the Bayeux Tapestry. The medium used was paper collage. The panels are 3 metres long and 3 feet high. Captions explaining St Claudine's life are placed at intervals along the panels. Her personal story with family and friends took place in the city of Lyon. Rue du Griffon is where the family grew up. The elderly lady was St Claudine Thevenet's mother and the young lady was Claudine. The candle represents Claudine's death with the symbol of the candle representing Christ. The children are the children of the world where today the Jesus and Mary sisters are working. Her congregation now works in twenty-eight countries around the world

'I was also able to take part in Art on the Prom last year in Sept., a one day event with 86 artists taking part. It was my first time of taking part and I was able to sell 16 of my paintings. I attend a weekly oil painting class and really enjoy the experience of working with oils.'

Sr. Sheila Gosney rim

CHRIST HEALING THE MAN BORN BLIND (JOHN CHAPTER 9)

In my painting, that illustrates a passage from the Gospels, I wanted to help to open the eyes of the onlooker. I have acknowledged the painting "Jesus heals the man born blind" by the Sienese painter Duccio, where, as in my painting, he shows the man in two stages moving from left to right. Duccio di Buonsegni (c.1255 - c.1319) painted this subject as a predella to his Majesty painting for Siena cathedral, but the predella now hangs in the National Gallery in London.

The setting for my painting is of Hove Lagoon, near our home. While Duccio would have chosen Siena as his local setting, I have chosen our local boating pool. I have based the buildings and the general composition on Duccio's predella. People often remark on the gold mosaic, which represents Heaven. The blind man is now seen helpless sitting on the steps, and then seen cured, having thrown away his white stick.

The white sticks form a pleasing angle that echoes hands upraised in joy. The incident takes place on an Autumn evening – "before the end of the day". The figures are Peter, Mary Magdalene, James, John and Andrew.

The boy tries to lift his balloon which encloses the Necker cube (named after Louis Albert Necker, the crystallographer). It is an optical illusion where first you see the cube facing one direction, and then when your eyes switch now you can see the cube facing the other direction. Now, do you see?

I have chosen this image to illustrate both our seeing with our eyes, and our beliefs. The switch can be understood as an example of conversion.

I suggest that the man whose hat has been blown away by the wind will need to "turn back" if he is ever to see it again. The dog, which had just washed in the pool (John 9: 7) drawn from my daughter's dog Buddy, represents fidelity. He comes back to the healed man, who stoops to welcome him.

Medieval and Romanesque artists used to compose their figures in contemporary dress. I believe that we also should do the same for our own time and show Jesus in modern dress. What do you think?

Image: oil and collage on board, 36" x 48" (92 x 122cm)

John Armstrong 29 November 2017

EXHIBITION AT HURLINGHAM PRIVATE CLUB

The exhibition here is only for members to participate in. I have been on the club committee for almost five years. I had to hang 160 paintings for this exhibition in 2018. Two of the paintings I did were for friends who were 70 years old that month. I painted the frames myself, finding it 'great fun'. I sold two of my five Indian paintings at the exhibition. One of the photos depicts two proud buyers in front of my paintings. Summer-time, I also exhibit in the Churches of **St Michael and All Angels** and **St Peters** near Chiswick.

Lourdes Taunton-Collins

There has been no let up this year in my life modelling work up here in the North: routine classes for schools, similar for local art groups in Manchester and Merseyside, light hearted "gigs" for hen parties in the warmer months, together with meeting the needs of medical students studying human anatomy. I have also been doing modelling for religious themes, which I see as my speciality as a Catholic life model. The most demanding one was a commemoration of the martyrdom of St Bartholomew in August. **Kenneth Fahy**

KAIROS (God's Moments)

My painting is on canvass with an image of a tree made with floral wires. In the background are blue sky and green grass and brown earth. The tree has eight branches with eight roots. Each root has spiritual words.

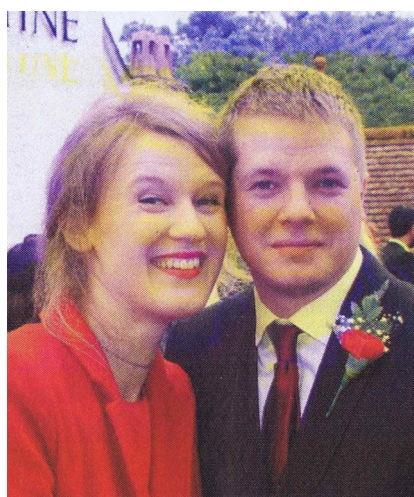
Judith Fernandez



Loundes Taunton– Collins with the purchasers of two of her paintings standing in front of her Indian paintings in the exhibition.



Loundes Taunton-Collins:
Our Lady and Lillies



Pre-nuptial photo of Lucy (Events Officer) and Chris, Jan. 2018, and baby Marc who just missed Christmas Day. God's blessing



Loundes Taunton-Collins:
Madonna and Child



Post Christmas Meal at the Lighthouse, Wimbledon



John Armstrong: Christ Healing the man Born Blind



Mary Donaghey: Pilgrimages (St Saviour's)



Harriet Muller: Mary Undoer of Knots



Valerie Dean: Hope on the Horizon
(St. Saviours, St Alban's)



Valerie Dean: Towards the Light (All Hallows by the Tower)

JAMES F. LYNCH—EXHIBITIONS IN BRISTOL AND BATH



James F Lynch Paintings of Bath and Morocco



View from James' home in Bath



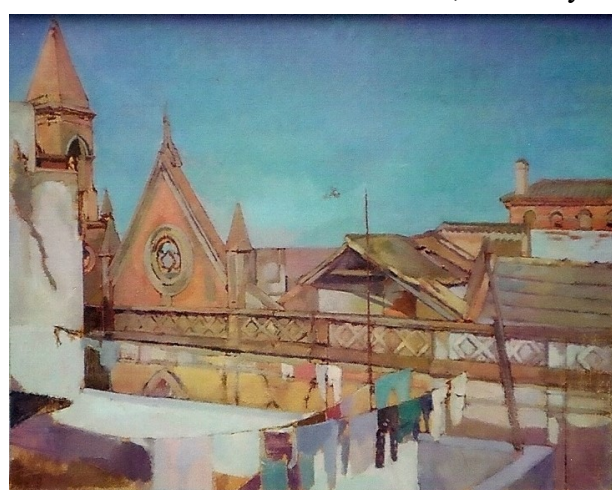
James, Self Portait



Issue to the Bab Bhar, Gateway to the Sea



The Boat Building Workshop, Larache, Morocco



The Old Spanish Church, Calle Harti, Larache



James: An early painting.

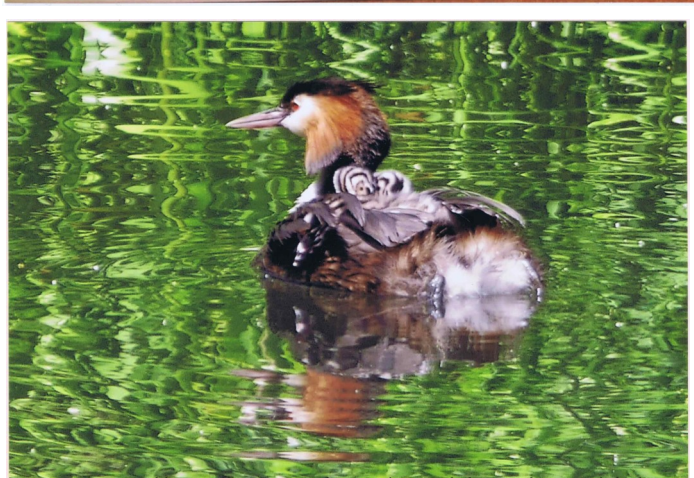


Part of James' Exhibition, St Monica Trust Care Home

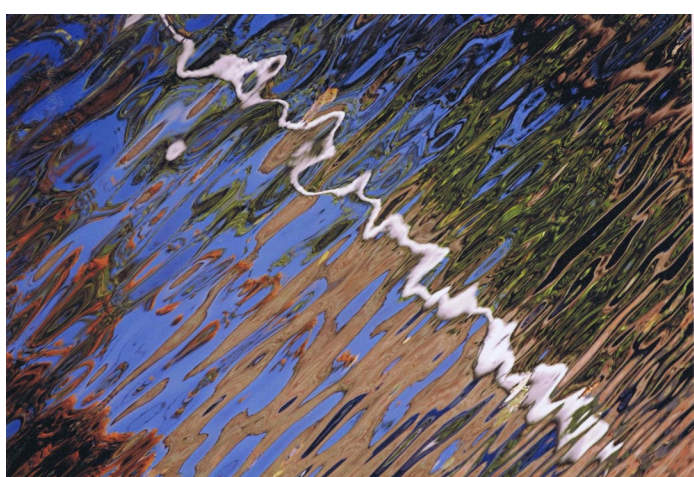
SR SHEILA GOSNEY rin: THE CLAUDINE THEVENET TAPESTRY (3 panels)



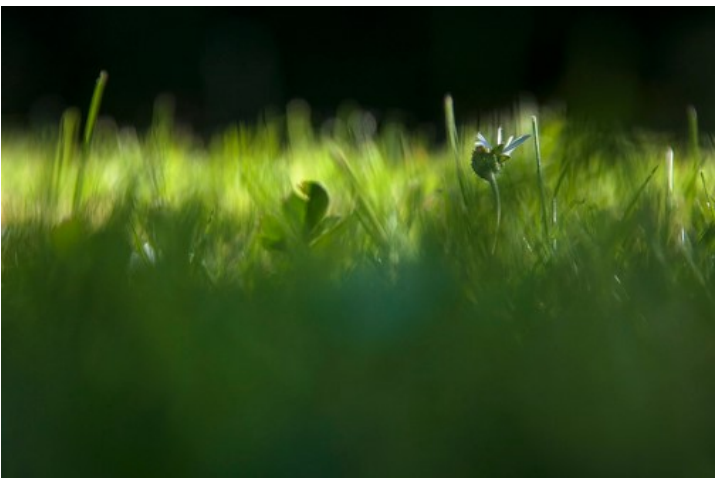
Sr maryLou Winters: Poppies (Photograph)



Sr Jean Wilcox: Crested Grebe with Stripy Chicks on Back (Photograph)



Sr Jean Wilcox: Autumn Leaves on the River Lea, Ware



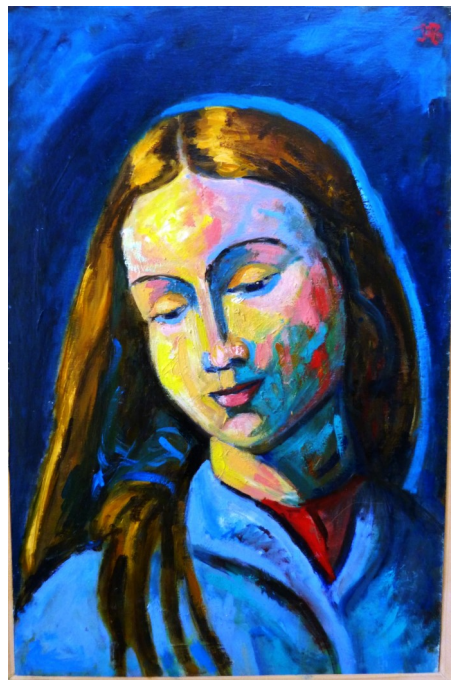
Sr maryLou Winters (Photograph)



Sr maryLou Winters: Interior with Chairs (Photograph)



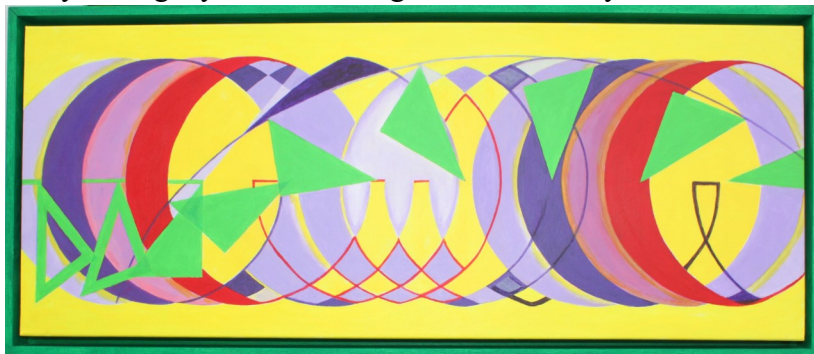
John Bateson: Brixton Market



John Bateson: Mary 2



Mary Donaghey: London Bridges Lead To Croydon Street Art



Mary Donaghey: Mathematical Journey



Judith Fernandez: Kairos (God's Moments)



John Glazier. Risen Christ

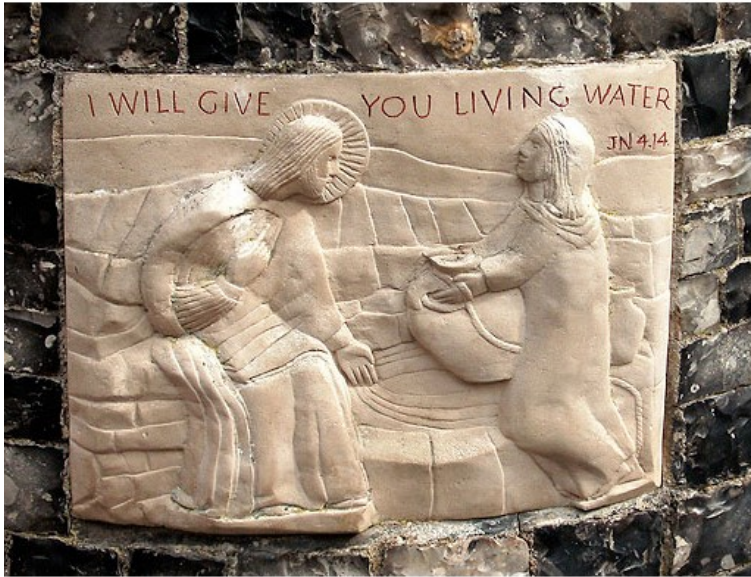


Valerie Dean, Arrival of the Magi.

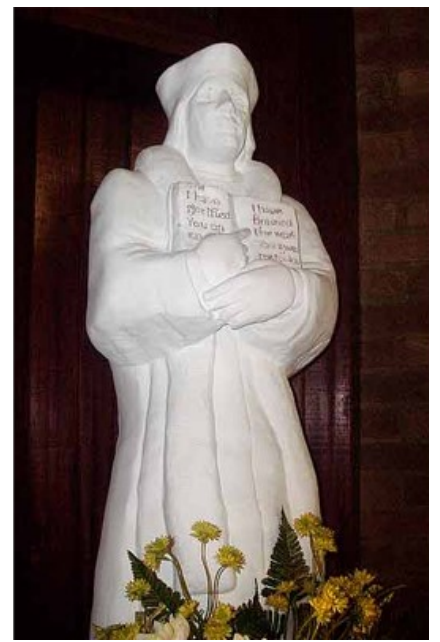


Hazel Leach. Pottery

JANE QUAIL



A panel, sculpted by Jane Quail, on the Holy Water Fountain at The Catholic Shrine of our Lady at Walsingham



MICHAEL NOAKES



Michael Noakes: Self Portrait



The Most Rev. Bernard Longley,
Archbishop of Birmingham



Vivien Noakes, Michael's Wife



HRH The Princess Royal



President Clinton



Sir Roger and Lady Bannister (Close friends)

FR DAVID WESTON



Fr David at Masada



Fr David: Landscape Painting



Fr David: The Power to offer Sacrifice



Balavendra Elais: Relief, Fr David Commission



John Armstrong and Balavendra Elias' works commissioned by Fr David, St George's Church, Hangleton, Hove

MARIA RAJECKA



Maria Rajecka



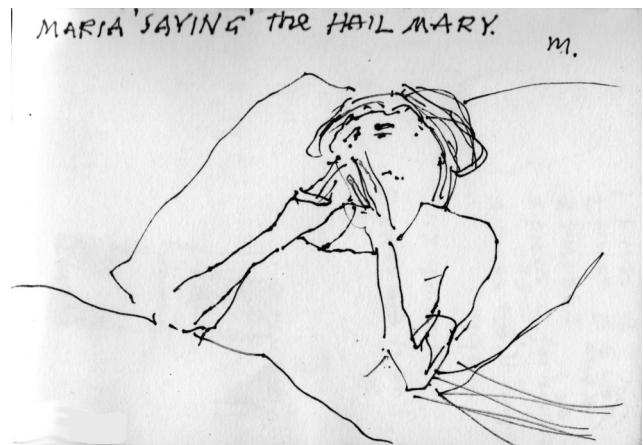
Happiness



The Boys Are Playing

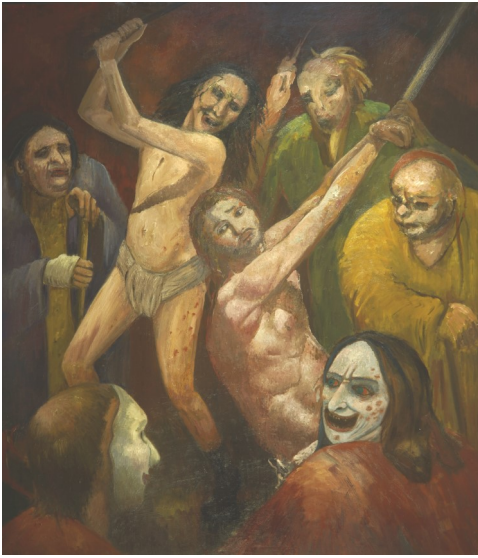


Watercolour

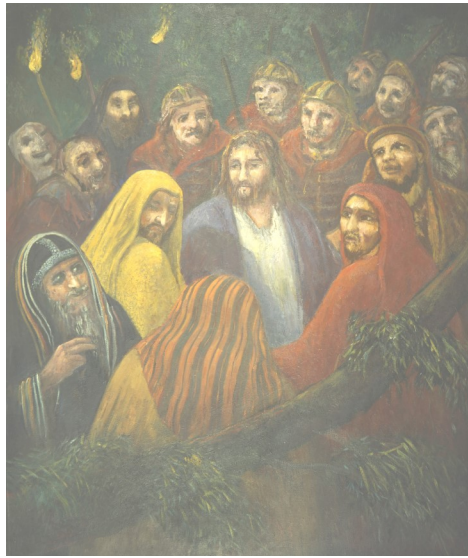


Drawings by John Armstrong when visiting Maria before she died

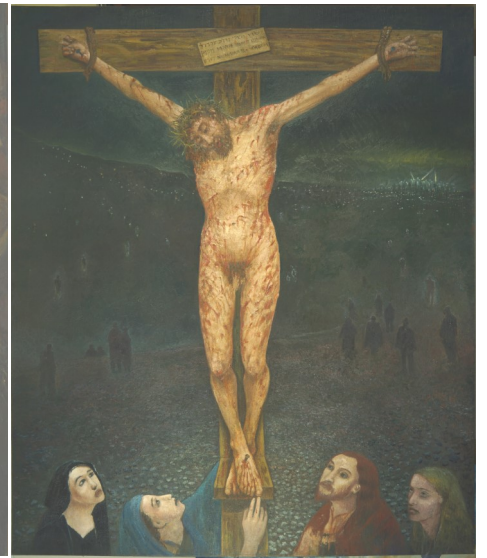
TERENCE FFYFFE



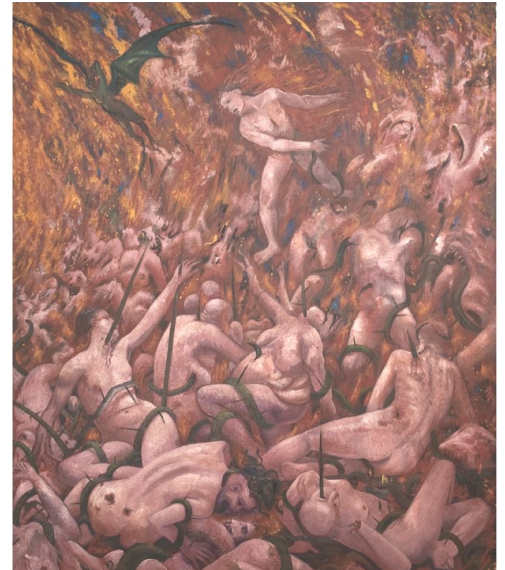
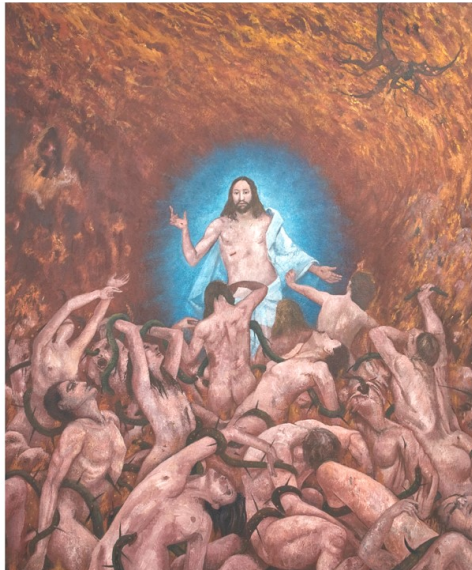
The Scourging



The Garden



The Crucifixion



Christ in Hell



Edward Lucie Smith's talk at Terry's opening when he sold a huge amount of works



OBITUARIES

JANE QUAIL

I joined the society in the 60's after meeting Jane quail at Spode House, Hawksyard Priory where the SCA were enjoying an art week. Since then, along with meetings and all the regular business, we met at SIAC workshops in Spain, Denmark, Austria, France and Luxemburg. When in Walsingham, Jane and I would go to the Slipper Chapel, the shrine to Our Lady. With her gentle, well mannered friendliness, she had a quiet confidence, humour and great warmth. I shall miss her greatly.

Margaret F. Farley

Jane was a sculptor in stone and wood. Born in India in 1936, she was influenced by Indian temple carvings at an early age. In 1954 she did a one year course of carving in stone at Natal Technical College, Durban, Natal and a year later she worked in stone under Canon Ned Paterson, founder of the Cyrene Mission Art School, Bulawayo, Zimbabwe.

In 1960, she emigrated to Britain working mainly on small carvings until 1982 when from then until 2002 she worked as a freelance sculptor on commissions for churches throughout the British Isles and abroad.

She and **Paul Quail**, the notable stained glass artist, met through the SCA. They were both married with small children when they met and both lost their spouse through illness. Their marriage to each other was a successful one, especially as artists who worked together.

At our last but one weekend away at St. Cuthman's **Jane** gave an extremely interesting talk with slides on her and Paul's works of the Crucifixion. She also provided an article on Paul's work several years back which was published in the bulletin.

Mary Donaghey

More on Jane....

'We knew **Jane** and **Paul Quail** when our children were small enough to come to SCA Allington weekend conferences in the 1970's and **Jane** particularly took an interest in guiding them to secret staircases and other entertainments. Later, my sister's church in Merton had a revamp and commissioned **Jane** to carve a delightful wooden statue of the Finding in the Temple where the two figures of Mary and Joseph are leaning forward shoulder to shoulder, holding hands behind their backs. **Jane** and **Paul** remained members of the SCA, keeping in touch with members and showing slides of their recent works at intervals. They came to some London meetings and weekend conferences in other parts of England, too.

We followed their move to Norfolk with interest as my English grandmother retired to Cromer and a great aunt lent us her house in Sheringham one summer - fizzing oil lamps and thunder-box toilets - electricity being the work of the devil!

Christina and Peter Koenig

MICHAEL NOAKES

Michael was a well-known portrait painter for the Royal Family and many other notables, especially within the Catholic Religious. He was, I believe, our president at one time. **Michael** contributed an article about himself and his life as an artist for the bulletin not too long ago so it shall not be repeated here..

Michael was educated at Downside School. He attended the Royal Academy Schools in London. He was President of the Royal Institute of Oil Painters, Chairman of the Contemporary Portrait Society and Governor of the Federation of British Artists. He was also a Freeman of the City of London.

Michael painted members of the Royal Family, various religious including Pope Benedict, actors, military, politicians, in fact, people from all occupations and situations.

Mary Donaghey

FR. DAVID WESTON

Father David Weston was born in Brighton on 3rd June 1936. The family lived in the parish of **St Mary Magdalen**, where he served faithfully on the altar throughout his boyhood.

He was educated at the Xaverian College and then attended the Brighton College of Art where he was awarded the National Diploma in Design. He continued to paint throughout his life.

From his student days and during his time at St George's parish, **Fr David** was an accomplished landscape painter. He sketched and painted in Austria, and in Devon, while finishing his work in his well equipped and purpose built chalet studio in his presbytery garden. He would never sell his paintings but he exhibited them in some exhibitions that were organised by the regional group of the Society of Catholic Artists.

Father David trained for the Priesthood, firstly at Campion House, Osterley, and then at St John's Seminary, Wonersh. He was ordained to the Priesthood in 1964 and, after serving in parishes in Leatherhead and Caterham, was appointed the Parish Priest of St George's at Hangleton in Hove. He was active there for 34 years until his retirement.

Admired for his patronage, he commissioned a series of paintings by **John Armstrong**, wood carvings by **Balavendra Elias** and ceramics by **Romola Jane** for his St George's church.

He often made retreats to Buckfast Abbey, which resulted in his commissioning a large Dall de Verre glass window of the Last Supper for his church. He also brought carvings in olive wood and hand embroidered vestments made by Palestinian craftspeople in the Holy Land. He is surely a good example of a priest patron who acknowledged artists' contribution to the Church.

The following is written in the book, published to acknowledge the church of St George,

*"This book is dedicated to **Father David Weston**, who for the past 34 years has been the Parish Priest of St George's Church, Hangleton in Hove. A talented artist himself, his vision has been the inspiration for all the artworks shown here, together with that of the members of the parish whose wishes prompted their creation. Although the individual artists produced their works, the end products were all the result of collaboration between the artists and **Father David**, his ideas prompting and influencing their direction. Each artwork in the church is the result of extensive discussions about its message and theology. **Father David** was the mediator who combined the wishes of parishioners to commemorate loved ones in a very practical way, with his own insights into the Gospels, and with the imagination and craftsmanship of the artists. **Father David** has emphasized that in no way was the church intended to be seen as an art gallery, but the work was made to illustrate the Gospels.*

*The aim of this book is to acknowledge the great contribution made by **Father David Weston** in commissioning these works of art. In his letter to artists of 1999, Pope John Paul II said, "In order to communicate the message entrusted to her by Christ, the Church needs art. Art must make perceptible, and as far as possible attractive, the world of the spirit, of the invisible, of God." By encouraging artists to produce work that reflects the teaching and theology of the church in a way that can be understood by even the youngest members of the parish, **Father Weston** has created an astonishing example of what can be achieved by art to support the work of the church. He makes use of all these artworks during his sermons, as visual aids to help explain what might otherwise have seemed to be complicated or difficult concepts. It is hoped that other priests will be encouraged to similarly commission artists in their churches."*

Father David had a great love and knowledge of the Holy Land and led over forty pilgrimages and did much to support charities there. We were privileged to join one of his excellent pilgrimages in 2007, and were impressed by his energy and deep knowledge.

As chaplain to the regional group of SCA, he showed much love and support for our members.

He did much work for the local 'Churches Together' and for young people.

Father David loved a party and always entertained most generously. His last celebration was on the occasion of his Golden Jubilee in 2014, yet another wonderful Parish party.

He spent his last days in Hove at Conifer Lodge, and later at Carlton House care homes in Hove, where he was most kindly looked after. He died peacefully in his sleep on 10 January 2018, and will be much missed by his family, friends and all who knew and loved him.

The Requiem Mass for Fr David at St Georges was concelebrated on 26th January by Bishop Richard Moth and 12 priests of the Diocese, who afterwards sang the "Salve Regina" as his coffin left the church."

John and Helen Armstrong

MARIA RAJECKA

*Following, is an obituary written by **John Armstrong** of the SCA Regional Group of which **Maria RajECKA** was a member. It was **Maria** who bequeathed almost £12,000 to the society, thus providing us with money to celebrate our 90th year of existence. **R.I.P. Maria RajECKA***

Maria RajECKA, who died on 17 December 2017, was a member of the Society of Catholic Artists Regional Group. She had an amazing imagination, which brought colour to the life of SCAR meetings and exhibitions. She always made drawings, prints and paintings.

Maria was born in Poland in 1930 and had been interested in drawing and painting from early childhood. World War II and the German occupation changed her life drastically. In 1944 she was taken to Belsen after the Warsaw Uprising, after having been caught passing messages for the Polish resistance, and subsequently to other Camps.

Very ill, she was liberated in 1945. She started attending high school in Germany, but after a year she came to England through Italy and later moved to Scotland where she completed her education at a Grammar school.

In 1951 she worked for a while in a stained -glass studio and in 1952 entered the Central School of Arts and Crafts in London where she studied stained glass making, painting and publicity. In 1965 she studied graphic design at Ealing and became a Licentiate of Industrial Artists and Designers. She married in 1967 and she and her husband Josef RajECKA moved to Brighton in 1976. She worked mainly as an illustrator and exhibited in London, Brighton and Hove. Her friend **Lee Whitaker** has written "I remember **Maria**'s gorgeous giggle, how she could go from dark, brooding misery which was one of the characteristics of her illness, to a sudden brightening, a delightful smile lifting her face. She had a great capacity for fun and enjoyment when her medication allowed.

I used to love to go to her flat, crammed to the gills as it was with things; paintings, paint, photos, books; the kitchen spilled food. Everything spoke of abundance and generosity."

Many members will miss her. Her last years were at a Worthing Rest Home where I visited her. On that July day as she lay quietly in her little bedroom we said the Hail Mary prayer together. The Requiem Mass was said by Father Tadeusz Bialas at St. Mary Magdalen's Church in Brighton on 1 March 2018.

John Armstrong

TERENCE FFYFFE

Below is a detail from an Obituary Notice in an Australian Newspaper which was obtained online by a friend of our member, **Sr. Jean Wilcox**, a Carmelite nun in Ware.

‘Ffyffe, Terence Michael. Terence passed away at Austin Hospital after a long illness on 20th July, 2018, aged 65 years. Terry’s goal in life was to ‘contribute works of art (paintings) that are exquisitely beautiful and lead the viewer to contemplation of God, of this life, of true purpose’. Your passion and zest for life was unfailing. You followed your dreams and inspired many through your life’s work.’

Terry came from a large Catholic family, one of 11 children with 26 nephews and nieces. He was dedicated to producing paintings which reflected his strong Catholic faith.

Terry was a lapsed member of SCA when I first met him at our exhibition in Brentwood Cathedral Hall. Impressed by the exhibition, he resumed membership and became an enthusiastic member extending his participation to other Christian art societies to which we are linked. In doing so, he became good friends with several members.

Terry was also closely linked to the Carmelites with whom he was spiritually close and well respected.

His last major exhibition was one he hired a hall for just off Brick Lane in London. He sold paintings to the tune of £60,000 in one weekend, much to his delight as it paid off all his debts. He was an artist who chose never to have a proper job which would affect his painting, picking up work such as painting and decorating where he could. In the last bulletin **Terry** contributed a very ‘in depth’ article on his work and his spiritual philosophies which were the basis of it. He is missed by many whose lives he contributed to.

TREASURER’S ACCOUNTS 2017-2018

Balance 1st Jan 2017 2424.23

Balance 1st Jan 2018 1321.38

Income over expenditure: (loss) -1102.85

Income:

Subs 599.00

Payments in 3006.00

3605.00

Expenditure:

4707.85

Loss is due to cancellations without deposits for the weekend away in St Cuthman’s and our not being able to reach the required number for booking the house without loss. Payments went in here and then were transferred to the Patrick Pike Fund Account.

A multitude of payments was paid in and out this year. Dr Marian Spencer needed to pass her accounts on to the new treasurer who then had an immediate heart attack. I had to take over subs and all, set up an Excel recording for that year’s and following year’s subs. It has therefore been agreed by the committee that the accounts for this year be a summary.

Mary Donaghey

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THE SCA PRAYER

O happy St. 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. (**Composed by Fr. Martin D'Arcy S.J.**)

Annual subscriptions to the SCA:

Due on the 1st January

London (Radius 50 miles): £20.00

Payment by standing order: £19.00

Outside London: £15.00

By Standing Order: £14.00

Full time student: £8.00

Those on Benefit: £8.00