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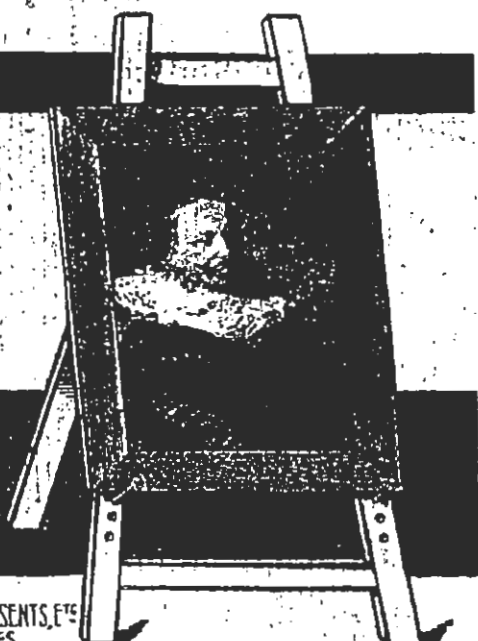
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FOR the present Exhibition, the Committee has invited four works by the late M. G. Lightfoot, who received his early training at the Liverpool University School of Architecture and Applied Art.

In a prefatory note to the catalogue of the Contemporary Art Society's Exhibition recently held at Manchester, Mr. Roger Fry made reference to the work of the younger artists, Mr. Lightfoot being conspicuously mentioned, as will be seen from the following extract :—

“When, under the influence of the Impressionist movement the study of natural appearances had been pushed to its furthest limits, it was inevitable that a reaction should take place, and that certain means of expression which Impressionism had thrown aside should be taken up once more. It was thus that John in his early works took up once again the study of pure line in his drawings and in his paintings reverted to a more definite statement of form. By these means he was able to express a deeper feeling for character and mood than had been possible to his predecessors. Among the younger men the influence of this new direction, or to be more accurate, this return to an old direction, is most apparent in the works of Henry Lamb, who, in the picture of the dying woman, has pursued this psychological interest to its utmost limits, choosing a subject of the most painful kind, and flinch- at nothing which might aid the expression of his idea.

Lightfoot was already pursuing, in his own sincere and deeply original way, the same purpose. His mother and child* is more than the tentative effort of a young artist; it is already a definite achievement and serves to show how great a loss to art his early death has inflicted. His work stands in some ways quite alone, but on one side, that of a certain relentless acceptance of fact, it approaches the work of another group of younger men who gathered round Walter Sickert.”

*This refers to a somewhat earlier work than the one here shown.—*Editor.*

DURING the Exhibition
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and Refreshments in the Club
room at ordinary Cafe Prices

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DRAWINGS

		£	s.	d.
	FRANCES MAC NAIR			
1	Rose	3	3	0
	J. HERBERT MAC NAIR			
2	L'Aurore Crainive	7	7	0
	E. C. PRESTON			
3	The Lily (Water Colour on Silk)	9	9	0
	J. HERBERT MAC NAIR			
4	St. Valentine's Well	4	4	0
	E. C. PRESTON			
5	The Hours of Night (Water Colour on Silk)	9	9	0
	FRANCES MAC NAIR			
6	Blue Butterflies			

Lent by Prof. Reilly

ENID JACKSON

Drawing

Lent by F. Dimmack, Esq.

J. HERBERT MAC NAIR

8 Butterfly Princess 10 10 0

E. C. PRESTON

9 Admiration (Water Colour on Silk) 9 9 0

MILFORD NORSWORTHY

10 Bathing among the Ruins 4 0 0

ALBERT LIPCZINSKI

11 Study for a Picture 8 0 0

MILFORD NORSWORTHY

12 The Procession (Sepia Drawing) 4 0 0

E. C. PRESTON

13 Head of a Baby 1 12 6

AUGUSTUS JOHN

14 Boy (Pencil Drawing) 10 10 0

ALBERT LIPCZINSKI

15 Chalk Study of a Head 4 0 0

R. ANNING BELL, R.W.S.

16 Illustration to Keats' "Endymion"
Lent by Mrs. James Calder

17 Illustration to "Pilgrim's Progress"
Lent by Mrs. James Calder

AUGUSTUS JOHN

18 Nude Figure (Pencil Drawing) 10 10 0

19 Drawing in Sanguine
Lent by Miss M. Bulley

M. G. LIGHTFOOT

20 Mother and Child

E. C. PRESTON

21 Head of a Young Man 1 12 6

AUGUSTUS JOHN

22 Draped Figure (Pencil Drawing) 10 10 0

R. ANNING BELL, R.W.S.

23 Epithalamion
Lent by Mrs. James Calder

24 St. Agnes' Eve
Lent by Mrs. James Calder

ALBERT LIPCZINSKI

25 Pencil Study of a Head 5 0 0

MILFORD NORSWORTHY

26 The Distant City 4 0 0

ALBERT LIPCZINSKI

27 Study for a Picture 8 0 0

MILFORD NORSWORTHY

28 A Cornish Valley 4 0 0

	G. W. HARRIS			
30	J. G. Legge The Oof Bird	2	2	0
	MILFORD NORSWORTHY			
31	Le Chateau de Walzin	4	0	0
	G. W. HARRIS			
32	Sir Edward Russell	2	2	0
33	The Theatre Builder	2	12	6
	M. G. LIGHTFOOT			
34	Study of a Boy's Head			
	G. W. HARRIS			
35	Rev. T. W. M. Lund	2	2	0
36	The Great Panjandrum	2	2	0
	MILFORD NORSWORTHY			
37	In the Ardennes	4	0	0
	THOMAS HANDLEY			
38	Sketch at Exmouth	4	0	
	MARY McCROSSAN			
39	The Embankment at Chelsea	6	6	0
	CAR RICHARDSON			
40	Cottages—Amersham	5	5	0

	CONSTANCE IRVING			
41	Le Papillon	6	6	0
	JESSIE P. MALCOLM			
42	The Old Houses	4	4	0
	BETTY MORRIS			
43	The Quarry—Storeton	5	5	0
	CAR RICHARDSON			
44	Almond Blossom. Rapallo	3	3	0
	MARY McCROSSAN			
45	Interior	10	10	0
	CAR RICHARDSON			
46	Arundel Castle	8	8	0
	HAMILTON HAY			
47	The Fountain—Trafalgar Square	7	7	0
	<i>Copyright Reserved</i>			
	JESSIE P. MALCOLM			
48	Morning on the Marshes	4	4	0
	CAR RICHARDSON			
49	Brighe from Bel Alp	3	3	0
	KATE SARGINT			
50	On the River Swale	5	5	0

P. WILSON STEER		
51	Water Colour Drawing <i>Lent by Miss M. Bulley</i>	
GERARD CHOWNE		
52	Olive Trees	10 10 0
CAR RICHARDSON		
53	Norton Disney, Lincolnshire	4 4 0
KATE SARGINT		
54	Showery Weather	5 5 0
HAMILTON HAY		
55	Leicester Square <i>Copyright Reserved</i>	7 7 0
WINIFRED PHILLIPS		
56	Eastham Ferry	5 5 0
JESSIE P. MALCOLM		
57	The Circus	3 3 0
DAVID MUIRHEAD		
58	Landscape (Suffolk)	8 8 0
GERARD CHOWNE		
59	View of Grasse	10 10 0
WINIFRED PHILLIPS		
60	Perwick Bay	5 5 0

BETTY MORRIS		
61	The House of Mirth	10 10 0
HAMEL CALDER		
62	A Garden Study	10 10 0
KATE SARGINT		
63	A Misty Evening on the Fells	5 5 0
CAR RICHARDSON		
64	The Jews' House, Lincoln	4 4 0
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65	The River	2 10 0
DAVID MUIRHEAD		
66	Landscape, Norfolk	5 5 0

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69	The Morning Rehearsal	30 0 0
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70	Sortie d'Honneur	21 0 0

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H. CARR

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E. C. PRESTON

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JAS. A. GRANT

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ETHEL MARTIN FRIMSTON

98A Evening

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BETTY MORRIS

100 Summer Visitors

10 10 0

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~~CONSTANCE IRVING~~

103 *The Seraglio*

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104 Leben und Tod

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MARY McCROSSAN

105 Dordrecht

5 5 0

J. M. TAYLOR

106 Portrait Study

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GWENDOLEN MOORE

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CONSTANCE IRVING

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5 5 0

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93A Chez Nous

5 5 0

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94 Flowers

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ALBERT LIPCZINSKI

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E. C. PRESTON

96 Dancers

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98A Evening

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ELEANOR B. PAGE

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148 W.N.I. and Another

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150 A Portrait

SCULPTURE

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5	" "	0	6	0
6	" "	0	6	6
7	" "	0	4	6
8	" Blister Pearl	0	5	0
9	" Enamel	0	5	0
10	" "	0	7	6
11	Bag	0	10	6
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E. MONCKTON JONES

158 Animal's Head

159 " "

160 " "

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