

*List of Members 1912-13.*

# THE BULLETIN

OF THE

SANDON STUDIOS SOCIETY



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No. 1. MARCH, 1912

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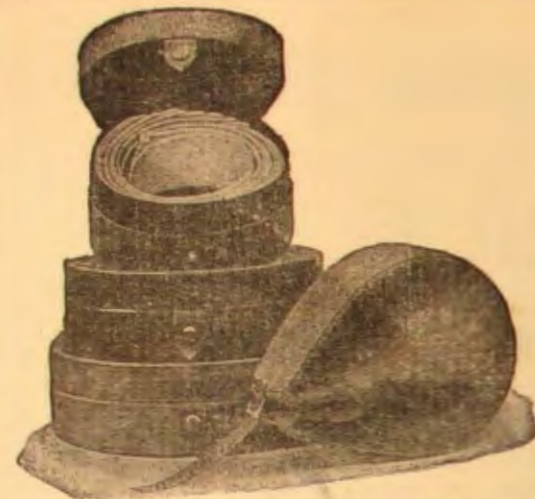
GENESIS.

WE are sometimes asked what are the objects of our club, and I fear some people, hearing of our concerts and our dances and other successful and pleasant entertainments, look upon us merely as a society for entertaining. It is greatly to the credit of our energetic Entertainment Committee that this is the way we strike outsiders, but we should like to affirm here that the real object of the club is something quite different. We want to stimulate the artistic and intellectual life of Liverpool by bringing together those who are interested in something more than fashion and football and bridge and the share market. We want the amateur musical enthusiast to meet the rising professional and the young composer, the collector of taste to meet the promising artist. We want all the bright, appreciative people, to meet the clever and original. This ought to give pleasure to them all and make for mutual development quite apart from the actual entertainment at which they meet. The entertainments also generally have a character of their own, and we try always to offer something of real merit and, if possible, of originality. We make no effort to be Bohemian, nor do we defy convention, but we are very simple and direct, and where there is a friendly spirit of comradeship conventions quite naturally slip out of sight. We hope that because we are all ready and anxious to be friendly with everybody, the ordinary barriers may not be erected, and so our parties may be pleasant.

Some people have asked the reason for our name. Why "Sandon," and why "Studios," when there is no obvious connection with the former and the latter are not what strikes a new member as the most prominent feature of the club? The reason is, the name "Sandon" represents to us a tradition and the word "Studios" the essential idea of practical art as a

centre round which all else that the club stands for is grouped.

For the sake of the new members who know nothing about the origin and history of the movement, it might be well in this first number of our Review to look back to what we came from and see how we come to exist now. Among the first chairs of the Liverpool University (then the University College) was the Roscoe Chair of Art, founded to commemorate the name of William Roscoe, by Mr. Philip Rathbone and Miss E. H. Holt. It was founded specially for painting and Art criticism and was held by no less distinguished men than R. A. M. Stevenson and Sir W. Martin Conway, and had considerable influence on the art of Liverpool. In 1894 it was developed into a chair of Architecture and the directorship of a School of Architecture and Applied Art under Prof. F. M. Simpson. This was a school of practising studios of painting, sculpture, design, architecture and the crafts, housed in a small temporary building in the University precincts. It was the joint foundation of the city and the University and was under joint management. The main object of the school was that all candidates for the University Architectural Certificates should have some training and show a certain proficiency in the sister arts of design, drawing, painting, and modelling, and of the practical working of crafts such as ironwork, and stained glass, which are part of the business of the architect. When the University received its charter and became the University of Liverpool an attempt was made to combine the Art School with the Municipal or Government School which exists in every town under the supervision of the Science and Art Department at South Kensington. This movement was resisted by the students and opposed by many members of the Council and University, but in 1905 the amalgamation was carried out and the



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University School became absorbed in the larger Municipal School.

However, under such men as Robert Anning Bell, Augustus John, and David Muirhead, the school had always held a rather special position as the home of individual and independent art, so that, both by tradition and training, its members were strongly averse from the South Kensington methods and teaching. Consequently the great majority of the students resolved to strike out for themselves. These students, rather more than forty in number, almost all poor, but tremendously in earnest, took a cheap house, the old University Club in Sandon Terrace, and putting their small means together started on the lines of some of the Paris studios, sharing a model and expenses. When they had worked in this way for about a term, their two masters from the old University School who found they could not teach on the South Kensington methods came and helped them. The students had no money to pay salaries, but later some friends who sympathised with the movement, subscribed a small fund to support the masters. The number of students increased to over 100; a little profit was made which was divided between the masters. This success was not to last long, for the Sandon Terrace was pulled down and the little community was again turned out homeless. Quite undaunted they made a still bolder stroke. The old Queen Anne Buildings of the Bluecoat Hospital, abandoned and for sale, had been empty for years, and threatened with destruction. They approached the trustees and succeeded in taking it for a rent, nominal indeed for the size of the building but three times what they had paid before. They spent some money on repairs and paint, re-opened their classes, and let off some of their rooms to artists as private studios, the rent of which paid their expenses. They were anxious not only to pay their way but also, if possible, to save from destruction the oldest and most beautiful public building in Liverpool, and they were convinced that if only the public realized the beauty and the convenience of the fine old

place, a way would be found to preserve it for the city. With this in view, they let the large room for exhibitions, bazaars, and lectures, and they got up dances, exhibitions, and entertainments, and invited Liverpool to come. Liverpool did come, and it was surprising to find what numbers of people either knew nothing or had forgotten about the lovely old Hospital, and exclaimed with wonder at its beauty and appropriateness for artistic purposes. In the meantime, Prof. Reilly, who had always had the place in his mind, and coveted it for his architectural school, had worked untiringly to arouse public interest to buy and save it, and in 1908 Sir W. Lever came forward and most generously put the University in a position to secure it for educational and artistic purposes. Though rejoicing in the saving of the building this meant another crisis in the affairs of the Sandon Studios. They had made a comfortable and sufficient income out of the rents of the spare studios, but it was clear that even if the University allowed them to remain as tenants, there would be no income coming in when they no longer had studios to let.

By this time, also, their position had changed in many ways. The original students were students no longer but workers on their own account. There were no new ones since the departure of the two masters who both left Liverpool in 1908, and they had practically ceased to be a teaching school. So that instead of a school we had a community of artists, all keeping together and cherishing similar ideas and ideals in art.

They met to consider their future and evolved the scheme of a society of all the arts, instead of merely the plastic and pictorial arts, and designed to draw in also all those who are appreciative, interested and sympathetic, as well as the workers and the students. In this aim the University met and helped us by letting us have a charming suite of rooms on generously favourable terms, and our first circulars drew forth many expressions of interest and appreciation.

HAMEL CALDER.

## THE BULLETIN

OF THE SANDON STUDIOS SOCIETY.

QUARTERLY—No. 1.

MARCH, 1912.

THE quarterly issue of *The Bulletin* is intended primarily to keep members better informed of the various official happenings connected with the Sandon Studios Society. With a membership of over three hundred, many of whom are professionally interested in one or more of the arts, it is not unnatural to find sections with and without their duly appointed sub-committees, doing all they can to promote their particular art in this city. *The Bulletin* will give notice of these activities, and in this and other ways will do its best within the limited space at command, to bring more general support to any movement these several groups may set on foot for the betterment of Art, or the enjoyment of the members.

If in its peculiar and particular course it create a more active interest in the doings and achievements of individual members, it will not have been in vain; and if in the process of development, or by some strange caprice, it eventually becomes a magazine with literary pretensions—it may need forgiveness.

The Sandon has passed through many vicissitudes, but never has it been so well established as at present, when it fairly claims equality with any similar society in the provinces. It is for members to maintain this proud position, as it will be the duty of *The Bulletin* to announce, advise, and encourage.

### OUR COVER DESIGN.

WE are indebted to the kindness and ability of Mr. G. W. Harris for the drawing which decorates our cover. It is certain that some speculation will arise as to the meaning of the allegory, but to us it is as evident as it is interesting.

### THE GENERAL MEETING.

AT a General Meeting held on the 19th January, 1912, convened to elect the new Treasurer (Mr. Sewell Bacon), an interim report was read by the Hon. Secretary, who informed us that a Quarterly Meeting of the General Committee was held in December and satisfactory reports were given by the Executive, Artists' and Entertainments' Committees. A new life room has been opened and the old one has been converted into a tea room, as the small one was found inadequate for the growing needs of the Society.

A House Committee consisting of Mrs. Frimston and Mrs. Abraham has been appointed to manage the catering.

The Artists' Committee held three small exhibitions of members' work since October, for one of which some fine drawings were kindly lent by Mr. Augustus John. Through the courtesy of Prof. Reilly several members have been invited to exhibit pictures in the foyer of the Repertory Theatre.

The Entertainment Committee have given some successful functions in the past half year, among which concerts by Mr. John Mahler, Mr. Frank Bertrand, and a Dramatic Entertainment arranged by Mrs. Geo. Rathbone, stand out as landmarks. There were also some very interesting lectures:—Mr. Lee on "Tapestry," Dr. Harrington on "Etching," and Mr. Cecil Sharp on "Folk Songs and Dances." Club evenings have been announced at which members are to be left to provide their own impromptu amusement. Since the June meeting, sixteen members resigned and forty-six new members were elected. Total to date, 294.

The Treasurer reported a good balance in hand. Heavier expenses are being incurred this year,—extra wages, piano-forte, decorating the Life room and new club rooms,—but the increase in membership justifies the outlay.

## FANCY DRESS DANCE.

ON Wednesday, January 24th, the Club gave its third Fancy Dress Dance. The Chinese lanterns and gay dresses transformed the somewhat bleak exhibition room into a fantasy of colour and merriment. Shortly before eleven o'clock members of the Repertory Theatre and players in "Katawampus" joined the throng, and little Miss Mills danced a Spanish Mazurka which was much appreciated by the company. Prizes for the best costumes were won by Mrs. Sargent, (Queen Victoria), and Mr. G. W. Harris, (Harlequin). Unfortunately, some fifty or sixty people were unable to obtain tickets.

## THE SANDON GUILD OF ENAMELLERS.

THIS Guild consisted originally of members of the Enamelling Class at the University Studios. They, like the other students, preferred not to join the Municipal School, so they banded themselves together to obtain the necessary equipment for their work, and for mutual help and instruction. They procured the use of a room at Sandon Terrace in connection with the Sandon Studios, and though always self-contained as a body, and self-supporting, they have always followed the wanderings and fortunes of that organization.

When the Architectural School took over the old Bluecoat School Buildings and the Sandon Studios Society was formed, the enamellers rented a room direct from the University, but still remained in the building and in close touch with the Sandon Studios Society, and practically all of the members are members of that body. After some negotiations, it has been decided that the Guild shall become actually a branch of the Sandon Studios Society much in the same way as is the case of the Life Class. It is hoped that this arrangement may be of mutual benefit and add to the interest and variety of the art work of the Society.

## THE SPRING EXHIBITION OF PICTURES.

THE Exhibition this year is expected to eclipse all our previous efforts to place before the Liverpool public a collection of pictures, modern in the best sense of that word. The Honorary Members are exhibiting, and with the advanced body of local artists who are members, we shall have an exhibition worthy of the best traditions of the Society. Members and their friends are asked to make the exhibition widely known, so as to ensure that desirable combination—a financial as well as an artistic success.

## TERMS OF ADMISSION.

Admission, 1/-; Season Tickets, 2/6.  
Season Tickets to Members, 1/-.  
Exhibitors and Studios Members, Free.

The Exhibition will be open to the public, from April 22nd, till May 18th, between 10 a.m. and 6 p.m. daily.

Sir William Lever has kindly consented to open the Exhibition at 3 p.m. on Saturday, April 20th, and will be the guest of the Club to supper in the evening.

## THE SUPPER.

8 p.m., April 20th.

THIS year, the Committee is holding an Inaugural Supper in the evening, in addition to the usual opening ceremony in the afternoon. Several notable Liverpool ladies and gentlemen have promised to attend as the guests of the Society, and with Mr. Legge in the presidential chair, the function should prove so successful as to warrant a repetition annually.

Prof. Fredk. Brown has been invited to address the company on the subject of Art, and other distinguished Hon. Members are also likely to be present.

Members are asked to apply early for tickets (price 5/-), as the accommodation is somewhat limited.



## CITY STATUARY.

Behold within the snowy Quad,  
The figure of a kneeling God!

Immutable, serene, austere,  
His torso void of kerseymere.

Another God, Apollo hight,  
Has volleyed from his bow a flight  
Of arrows barbed and hot—and lo,  
Quite vanquished is the God of Snow.

And we are much annoyed that he  
Has disappeared so suddenly!

His Rodin-shape, his noble mien,  
Would add a charm to any scene.

\* \* \*

In crescent, square and garden-plot,  
You'll find (Good lack!) a stodgy lot

Of statues of colossal size,  
Set up to celebrate the Wise,

The Great, the Brave, the Rich, the Good,  
In all materials (save wood).

These execrable figures stand,  
A laughing stock to all the land.

Apollo plies, in vain, his bow,  
Rude Boreas may storm and blow,  
And Pluvius may drench the town,  
He cannot wash these horrors down.

The sapient City Fathers might  
Obliterate this dreadful blight  
Of nightmares and chimeras dire  
(Alloy for aye the artists' ire!)

And pay their duty to the Great,  
The Manes they'll propitiate

And venerate their memories  
By taking down their effigies.

GRINGOIRE

## A BUSHEL OF CHAFF.

IT has been our privilege to scan an advance copy of a "A Bushel of Chaff" by Geo. W. Harris and Noël Irving. The lightsome quality of the chaff suggests that it was produced not so much by the resounding whack of the wielded flail, as by the thud of the swung bladder to the jangle of the bells in the wagged cap. It is chaff that well repays the winnowing, for grains of wheat are to be found therein—a golden reward for the silver purchaser. In the remarkable list of latter-day caricaturists, the name of George Harris is conspicuous; his brilliant wit and technical excellence well qualify him for the difficult task of illustrating the piquant lines of his distinguished collaborator, Noël Irving.

The serious-minded, the supercilious and the solemn are advised not to buy this bushel of chaff. It is naught to them. But for those to whom Seneca is not too light nor Plautus too heavy, for those "whose lungs are tickled o' the sere," here is something to revel in.

## DECORATIVE NEEDLEWORK.

THE old members especially will be glad to hear that Mrs. MacNair is in Liverpool for a short time and is about to hold a class for Decorative Needlework. She has taken a studio over the Club Rooms and will start as soon as it is ready.

**CENTRIPETALITY NOT PARLIAMEN-**  
TARIAN ; OR, THE VIZIER NEW-  
VIZAGED : a philosophical enquiry  
into the results likely to ensue from  
certain proposed latter-day female  
incontinences. By P. ABERCROMBIE  
(Liverpool Booksellers' Co. Ltd., 4d.)

THE suffragette is destroying her own  
excellence, woman's *raison d'être*, her  
beauty. This is the author's postulate,  
urged with yellow cover, with argument  
and style as quaintly charming as the  
quotations from Burton adduced in its  
support. Ugliness hand-in-hand with capi-  
talism has invaded <sup>the</sup> realms of modern  
life, and we catch but a glimpse of Beauty  
in sky beyond civic buildings, in flowers  
at street corners, and stray cats.

The ancient instinct in man to offer  
reverence and worship to female beauty, to  
the Lady of the Rocks, is startled and  
aghast at "scurrying pot-hatted business  
women." The quiet repose of her beauty,  
the softness and grace she lends to daily  
life—in a word, her centripetality—is  
become a centrifugal madness, a desire  
to be what She is not—Man.

"The whole duty of man in these latter  
days is to preserve the beauty of women,"  
says our author. Let us then "exercise  
Beauty eugenics on the Female Sex."  
Weed out the ugliness, deal after Sparta  
with suffragette babes, lure the ugly to be-  
come *filles de joie*, and leave the sole light  
of our darkness, the Beautiful Woman,  
supreme. If they leave their shrines and  
crowd after the Vote, then is there no  
health in our midst. But let her remember  
Greece, and the beauty of Apollo, for man  
has not always lacked beauty in spite of  
our author's statement.

We commend this revolutionary pam-  
phlet to our readers; they will find Beauty,  
and, if they be not suffragettes, Truth.

The following publications were received  
too late for review in this issue :—

"THE INVADERS SOLITUDE" by Magdalen  
Rawlins (Gowans & Gray, 3/6 net), and  
"HUMANITY AND ART" by Edmund Rath-  
bone (Liverpool Booksellers' Co., 6d. net).

**M**EMBERS may have the use of the  
New Club Room for private even-  
ing parties. Application for terms  
should be made to Miss L. Allen (Hon.  
Sec. Executive Committee).

SANDON FIXTURES.

APRIL.  
Wednesday and Thursday 10th and 11th—  
Sandon Spring Exhibition Receiving  
Days.

Saturday, 20th, 3 p.m.—Private View Day.  
Exhibition to be opened by Sir Wm.  
Lever.

Saturday, 20th, 8 p.m.—Inaugural Supper.

MAY.  
Saturday, 18th, 6 p.m.—Exhibition closes.

JUNE.  
A Midsummer Masquerade will be held this  
month.

**T**HE House Committee has pleasure  
in announcing that as the Tea Room  
is getting so crowded, the long room  
will be opened for teas and lunches. A  
good cook has been added to the staff and  
it is hoped the members will find a greater  
variety in the bill of fare. Dinners can also  
be served if ordered before noon, which it  
is expected will prove a convenience to  
members at a distance who come in for  
theatres or club entertainments.

It has been arranged that in future a  
room will be available on the Club premises  
as a ladies Dressing Room.

Extra copies of THE BULLETIN (price  
threepence each) may be had from the  
Housekeeper, Sandon Studios Society,  
Liberty Buildings, Liverpool.

Pictures, prints and publications by  
members, may always be obtained through  
the Society.

LIST OF MEMBERS.

† Denotes Honorary Member.

\* Denotes Studio Member.

Ackerly Miss D  
Margaret Street Rd.  
Mrs D. Abraham 2 Kingsmead Rd Galton.

ABERCROMBIE, Patrick, Peartree Cottage,  
" Mrs. " [Prenton  
ABRAHAM, Mrs., 2, Kingsmead Rd., Oxton  
ABRAHAM, John, Jun., 53, Bidston Rd., Oxton  
ADAMS, W. Naseby, The Lodge, Fulwood Pk.  
ADSHEAD, Prof., Hope Street  
" Mrs. "  
ALLEN, Miss May, 163, Chatham Street  
\* " Miss Lilian, The Hawthornes,  
" Miss Elsie " [Gateacre  
ALLMAND, Miss, 66, Mulgrave Street  
\*ANDERSON, Miss E., 11, Alexandra Drive, S.  
ANTHONY, Miss, Liverpool College, Huyton  
\*ATKINSON, Mrs., Hillside, Woolton  
~~ATKINSON, A., 9, Esplanade, Waterloo~~  
\* " Mrs. A. " "  
AULD, Miss Muriel, 29, Annesley Rd., Lark  
Lane

BACON, Sewell, Highground, Oxton  
BALY, Mrs., 14, Sunnyside, Princes Park  
BANKS, Miss E., Woodland, Fulwood Park  
BARNISH, Leonard, 32, Park Rd., Southport  
BEAUSIRE, Miss, Wethersfield, Noctorum  
\*BELL, Miss, The Wood, Claughton Village  
†BELL, R. Anning, R.W.S., East Hagbourne,  
BERTRAND, F., 34A, Bold Street [Berks  
BISHOP, Miss C., Hart Hill, Allerton  
BLACK, Miss, 25, Falkner Square  
BLIGH, Murray, M.D., 24, Rodney St.  
BODILL, Mrs. De L., 12, Barnard Rd., Oxton  
BOSANQUET, Mrs., 9, Princes Park Terrace, S.

BOWER, E., Royal Liver Buildings  
\*BOWES, Miss Elfrida, 7, Parkfield Road, S.  
BROADBENT, Miss, Woodcroft, Woolton  
BROCKLEHURST, Geo., 20, Alexandra Drive  
BROCKLEHURST, Mrs. 20 Alexandra Drive  
BROWN, Miss, Acrefield Cottage, Gateacre  
†BROWN, Prof. Fredk.  
BROWNE, Edgar, M.D., 39, Rodney St.  
BRUNNER, Mrs., The Knoll, Sefton Park  
BUDDEN, Chas., M.D., Cable Rd., Hoylake  
BUDDEN, Lionel, Strathaye, South Drive,  
Heswall

Beavan Miss M 12 Ullet Road.  
Brown Mrs SE 7 Bertram Rd.

BULLEY, Miss Margaret, Breck Hey, Liscard  
" Miss E. " "  
" Miss L. " "  
\*BURNE, Miss W., Stainton Firs, Heswall  
" Mrs. " "  
BURDEN, W., Esq. "  
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CALDER, James, Basil Grange, West Derby  
\* " Mrs. " "  
CALVERT, Miss, Lyndhurst, Allerton Road,  
CAMERON, A. D., 52, Devonshire Road S.  
CAPPEL, Mrs., 6, Ullet Road  
" Norman, 6, Ullet Road  
\*CAPSTICK, G. T., Sandon Studios, School Lne.  
CAREY, Mrs., 3, Cavendish Terrace  
CAROE, Mrs., 3, Partridge Rd., Blundellsands  
\*CARR, H., Heatherlea, Anfield  
\*CARTER, H. R., Camden House, Runcorn  
CARVER, Miss, Woodbourne, West Derby.  
" Miss L. " "  
CATON, Miss, Holly Lee, Livingston Drive  
" Miss M. " "  
\*CASTLE, G., Park Lodge, Bidston  
\*CAVE, Wilfrid, 15, Charlesville, Birkenhead  
CHAPMAN, Mrs., 23, Abercrombie Square  
CHAPMAN, Miss, Hall of Residence, Fairfield  
CHESNEY, A., Repertory Theatre  
†CHOWNE, Gerard, Vale Avenue, Chelsea, S.W.  
CLARKSON, Theo., Beechlyn, Mossley Hill  
" Miss " "  
CLIBBORN, Roland, Templemore Rd., B'head  
" Mrs. " "  
" Arnold, 30, Brancote Rd., B'head  
COGHILL, Mrs., 4, Sunnyside, Princes Park  
COHAN, Miss, Wynnstay, Aigburth Drive  
COLLIE, Miss F., 28, Ashburton Road,  
[Claughton  
\*COONAN, Michael, 143, Smithdown Lane  
COMBER, Miss, Meols Drive, Hoylake  
COPE, Mrs., Solna, Princes Park  
CRAIGMILE, Miss J., Cluny, Manor Rd., Liscard  
Collier Miss 25 Croxeth Grove  
\*D'ABETH, Mrs., 65, Hope Street  
DALGLISH, Miss J. D., Dunrowan, West Kirby

THE BULLETIN

DAVIES, Miss Maria, 3, Falkner Square  
 DAVISON, G., Waenfawr, Harlech, N. Wales  
 DAY, Miss Lily, Cwm Dyserth, North Wales  
 DEACON, Mrs., 8, Ullet Road, S.  
 DEACON, H. Wade, 8, Ullet Road, S.  
 DEAKIN, Miss Evelyn, 9, Alexandra Drive, S.  
 " Miss Jane " "  
 DEAN, Basil, Repertory Theatre  
 \*DICKINSON, Mrs., 2, Grove Park  
 \*DIMMACK, F., 42, High Street, Wavertree  
 \*DITCHFIELD, Chas., The Shanty, Moughland Lane, Runcorn  
 DIXON, Mrs., The Mount, Blundellsands  
 DOWDALL, The Hon. Mrs., 28, Alexandra Dr. S.  
 DOWIE, Miss, 11, St. Andrew's Rd., Oxton  
 Eshelby Alan The Albany Old Hall St.  
 ECCLES, Mrs. T., Oak Lea, Rock Ferry  
 EDIS, Miss, 126, Sheil Road  
 EDWARDS, J. H., City Exchange Buildings  
 " Mrs. " "  
 EDWARDS, Miss Irene, Warren Drive, New Brighton  
 ENGLAND, P. R., 13, Gambier Terrace  
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