

THE BULLETIN

OF THE
SANDON STUDIOS SOCIETY



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TO OTHERS. Copies of “*A Bashel of Chaff*,” by GEO. W. HARRIS and
NÖEL IRVING, are growing extremely rare. A few copies, however, may
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THE BULLETIN

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OF THE SANDON STUDIOS SOCIETY.

QUARTERLY—NO. 3. AUTUMN, 1912.

A SCHEME of affiliation has been arranged with the United Arts Club of Dublin on the following terms: Any member of either club can become a visiting member of the other on payment of 2/6, which he will give to his secretary. The secretary will write to the other secretary, enclosing the half-crown and giving the member's name. The secretary, on receiving the money, will put the visitor-member's name on the board of his club, enter it in his book and will send the introducing secretary a receipt. This receipt will be handed to the visitor-member and will serve as his credential if required.

All notices and literature of each club will be sent to the other.

Negotiations are being entered into with the The Three Arts Club of London for affiliation on a similar basis.

* * *

MADAME ANNA PAVLOVA.

ON Friday, September 27th, the club opened its winter session with an At-Home, given in honour of Madame Anna Pavlova. Over three hundred members and friends were present, including the Russian Consul and Mrs. Wolff, the Vice-Consul and Mrs. Ouranofski and other members of the Russian colony resident in Liverpool. The opportunity of meeting Madame Pavlova was much appreciated by those whose French was equal to the occasion, and all club members who had enjoyed her exquisite art were delighted with the interest she took in the club, an interest which included an amused surprise at the number of her hostesses. Madame Pavlova was presented in welcome with a bouquet of red Lancaster roses. The following ladies acted as hostesses: Miss L. Allen, Mrs. Bosanquet, Mrs. George Brocklehurst,

Miss M. Bulley, Mrs. James Calder, Mrs. T. Fletcher, Mrs. Legge, Miss Eva Melly, Mrs. E. Rae, Mrs. Reilly, Mrs. Topham Steele, and Mrs. Weisse.

The French of Madame Pavlova, like that of all cultured Russians, was excellent, and she discoursed in the most charming way on a variety of topics, with everybody in her immediate vicinity. The gist of her remarks was as follows:—

"There is a sadness to be deplored in the gait and manner of the English people, and the only remedy for it that one can see, is that the Government ought to endow a National School of Dancing.

"The art of dancing should not be preserved for the stage alone. It must be taught in the schools. It must figure as part of the curriculum. The workman and the workgirl, by that means, would obtain infinitely more happiness in their lives than they do at present. In short, the English people must be taught the Art of Enjoying themselves.

"Dancing enters into the life of a Russian far more than it does into the life of the Englishman. For five hundred years, the Tsars have set a fine example to other monarchs. They have endowed the art of dancing in my country. Whenever a dancing star of the first magnitude arose in Italy, France or Spain, she was invited to Russia: and while developing all that was best in our native dancers, we have seen to it that we shall also have the best of the art of other countries. The National School of Russian Dancing has grown at an enormous rate during the reign of the present Tzar. You see, he spends four million roubles (£400,000) each year on the Opera House, the French Theatre, and the School of Dancing.

"Pupils who are received for the National School are taken very great care of and are taught in the most painstaking manner; they are placed in special residential quarters and must undergo a very serious training.

"Dancing is so much a part of our Russian life that it is quite a common

thing for great artistes to give free lessons in the poor schools.

"The Russians are the saddest and yet the most joyous of all the nations of dancers. The Spaniards are the gayest and the Italians next. The French are gay and *insouciant*. The Germans merry, but somewhat heavy. But the Russians, they can express melancholy, sadness, and the other extreme: They dance through the whole gamut, from grief to complete joy, gaiety and mirth. No other nation in the world can touch them!

"The English—ah! Truly your ball-room is amusing without being dignified. The 'Turkey Trot,' for instance, is not very enchanting to look at: you cannot call it artistic. There will be a revolt in the ball-room against the 'amusing' dance and you will surely revert to the old graceful dances—the gavotte and the minuet. The revolution will not be long in coming. I have found English children who are capable of learning the highest form of the art of dancing. And oh, what a wonderful effect a National School of Dancing would have in England! Do not imagine that I am criticising the English people in an unkind spirit. They have been very kind to me since the day I performed before the late King Edward and Queen Alexandra. I was afraid of the English people at first. Now that fear has gone for ever. The late king was very enthusiastic and very good. When he was pleased he showed, just as much as the man in the pit, that he was satisfied with the entertainment offered him.

"And the Tzar?

"The Tzar is very enthusiastic and very unassuming. He frequently comes to the rehearsals at the School of Dancing and talks familiarly with the manager, the scene-painter, or anyone who is about. When tea is served he takes a cup just like anybody else, calls out a dancer here and there, asks how he or she is progressing, and, as he knows the slow grades they must patiently pass through, he is well able to estimate their progress.

"But there is one trouble we are having at present. All our premier artistes are asking permission to go abroad, and, as it takes such hard work to become a premier artiste, this is a serious matter for the Minister of Fine Arts. So whenever we are allowed, we are placed under a solemn obligation to return to Russia and play there for at least two months. My tour is making its way towards Russia now. We leave for Berlin shortly, then for St. Petersburg. Then for Paris and on again to London."

* * *

ENTERTAINMENTS' COMMITTEE.

THE following are the prospective arrangements, the dates of those occurring in the New Year will be announced later.

Wednesday, Nov. 13th.—Mr. and Mrs. Legge At-Home. Members invited to meet Mr. Gordon Craig.

Thursday, Nov. 21st.—Fancy Dress Dance.

Thursday, December 5th.—Recital. Piano, F. Bertrand, Esq.; Violin, Miss A. Leadbetter.

January.—Exhibition of theatrical sketches and models by Mr. Gordon Craig.

" A French evening, arranged by Mrs. T. Fletcher.

February.—Fancy Dress Dance.

March.—Theatricals.

* * *

ALARUMS AND DISCURSIONS.

AUTUMN in William Brown Street. The "fruits" of the year hung listlessly upon the walls of the Premier Picture Shop, the "leaves" in forgotten stacks lay a-mouldering in the cellar.

It was varnishing day: and a knot of local painters had got itself deeply involved in the Grosvenor Room. The Pomp and Circumstance of the opening of the Autumn Exhibition and the speeches of of the local big-wigs have since been

chronicled in the daily papers. The great Liverpool public is satisfied that all's right with the Art World, but it recks little of a turbulent undercurrent. As the present scribe approached the heated group, the conversation proceeded as follows:—

"To hang the portraits of the city notables," remarked the Man with the Red Face, "and appease the cravings of a few Tite Barnacles is not the only duty of the Arts Committee."

"But when they've done that," said the Man with the Briar Pipe, "they're perfectly satisfied that they have performed their duty to local art."

"What we want," cried the Man with the Light of Inspiration in his Eye, "is to get a Public Spirited Man of Influence connected with Municipal Art. Such a man might induce the Corporation to give an occasional competition for a fresco painting among Liverpool artists."

"Bah," growled the Pessimist, "You'll never find a man of that sort in this city. At least not among the present Barnacles. They sail along, always merry and bright, wearing an oily smile which unmistakably says: 'This Exhibition is all for you—the Artists! All for you—the Public! Pray, do not thank us, what we do is for the interest of Art and for the benefit of the Community! They never visit the local artist when he has his little show, and rarely, very rarely, visit any other local exhibition outside their own doors, and what is more, they *wont*, by any chance, influence the Corporation or anyone else to encourage by fresco painting or other forms of art, the artists they are continually multiplying in the Municipal School of Art, which cost so much. So you see, it is not a personal matter with the members of our Arts Committee. They see things in a big way. There is," with a sweep of his hand towards the empyrean, "a largeness about their vision."

"A wall-eyed kind of glornce," murmured the Jester. The Pessimist ignored him. "That room," he went on, pointing through the old fountain room to the one beyond, "is called the Continental Room,

an epithet that is a standing insult to Europe. Where are the exhibits of the recognised masters of the continent? Where are the examples of Ferdinand Khnopff, Mariani, Carl Larsson, Sinding, Carolus-Duran, Thaulow, Boldini, Aime Morot, Franz Stuck, Dagnan-Bouveret, —"

"Or Adolf Münzer, Angelo Jank, Henrich Kley, Max Feldbauer, Toni Stadler, Paul Reith, Julius Diez, and Otto Obermeier?" said the Man who had been to Munich.

"Half the pictures in this Exhibition," continued the Man with the Red Face, "are not good pictures, and if they had not been invited, would have not been hung on their merits. * * ! ! ! ! ! * * ! ! ! Here he wandered from the subject in a paroxysm of rage; then resumed with: "If they were invited, the person or persons responsible for this crime, ought never to be allowed to do so again. It makes me ill——"

"An apple a day keeps the doctor away," said the Man with the Ready Bromide on his Lips.

"But you've got to aim it straight," remarked the Pessimist, "Local Artists, who once had a say in the art of their own town, have gradually been worn down, and are now practically in pawn and subject to the capricious whim of a few business gentlemen before whom they must grovel Yet Liverpool artists pay rates and taxes!"

"There is something rotten in the state of Denmark," lisped the Man with the Bromide.

"Is it a fair state of things?" growled the Man with the Briar Pipe, "that the Corporation of Liverpool should let out the Public Picture Gallery to its councillors for the purpose of opening a huge picture shop, which takes charge of the Art Market for the four best months of the year?"

"And why should the ratepayers have to pay a shilling to enter their own property?" enquired the Man with the Light of Inspiration in his Eye.



BENEDICT !
BENEDICT !!
BENEDICT !!!

From "A Bushel of Chaff."

THE BULLETIN

"And while we're asking questions," remarked the Man from Munich, "should not exhibitions in our corporation gallery be purely educational? Manchester now gives its public many fine exhibitions free!"

"Manchester is the last place," grunted the Pessimist, "that Liverpool is ever likely to emulate. But we cannot blame the public of Liverpool for thinking that this"—with a comprehensive sweep of the hand—"is the Heavenly Jerusalem of Art, and that all other exhibitions through the year are of little or no consequence whatever. Nor can we blame them for purchasing pictures anywhere else. A great deal of money is spent in advertising this exhibition, and—don't forget this, gentlemen—we have an Art Union attached to it which gives four pennyworth of chance for one shilling!"

"This," said the Editor, to the Man with the Pen, "is rather reminiscent of the last page in our rival periodical *The Studio*."

"Er-er, ye-es," stammered the Scribe, "You see, my *fiancée* and I watched with rapture the rising of the constellation of Orion over the tree tops the other night. 'Did you ever,' said she, 'realise the immensity of space?' 'By Jove,' said I, 'I have three columns of it to fill for *The Bulletin*.'"

"Get out!" roared the Editor.

AT THE "AUTUMN."

Lines written in Room III.

TWINKLE, twinkle, H*nry C*rr,
Oh, I wonder why you are
Placed upon a wall so high
On the line that's next the sky.
In a room where hangs the type
Of painting chiefly known as "Trype!"*
Tis, I own, enough to mar
Your jocund temper, H*nry C*rr.

* Artists' jargon.

Tinkle, tinkle, H*nry C*rr,
Strum upon the gay guitar
In the Sandon Music Room,
And dispel your heavy gloom.

Keep your spirits up. Perpend:
All the Faithful, who attend
The Repertory (once "The Star")
Revel in the Art of C*rr.

When the Hookey Walker Show
Goes to Limb- (or Jerich-) o,
When the dull officials cease
From disturbing artists' peace,
Dealers who appraise your worth,
Search for "C*rrs" throughout the earth,
And millionaires, from near and far,
Will scramble for the works of C*rr.

GRINGOIRE.

[Mr. H*nry C*rr was the first Liverpool artist appointed to hold a One Man Show in the Foyer of the Repertory Theatre. The Second Exhibition of Pictures is by Mr. ALBERT LIPCZINSKI.]

The Ballad Monger is completely stumped for rhymes to "Lipczinski," and would be deeply indebted to any reader who could oblige him with the same.

¶ Lord Derby has purchased at the Autumn Exhibition, the works of two Sandon artists: "*The Valley*" by Mrs. Kate Sargint, and "*Liver Buildings*" by Mr. G. W. Harris. Congratulations to the artists on their choice of a patron, and to the patron for his discrimination and discernment in choosing two such notable examples of modern art.

MID-DAY MUSIC ON FRIDAYS.

THE Music Room of the Club and the admirable Bechstein Grand is to be used more frequently this winter. As an experiment, arrangements have been made for a short weekly concert or recital on Fridays beginning at about 1-30 p.m. At the first, on October 25th, Mr Bertrand was kind enough to play a prelude by Debussy, some Chopin studies, and one of the Chopin Sonatas. The piano will be the "stand-by" at these informal concerts, but it is also hoped to have some singing and, perhaps, occasionally some "string-music." There will probably not be any need to go outside the Club for players or singers, and this weekly meeting may help towards the creation of a definite musical section.

THE BULLETIN.

Coffee is served in the Music Room, and altogether the music can be listened to under charming and intimate conditions.

* * *

NEW MEMBERS

elected since June, 1912.

ARBUTHNOT, Malcolm, 37, Oxford Street.
 BLYTH, Miss V. M., 13, Kelvin Grove, Liverpool.
 BURRELL, Miss, Fulwood Park.
 " Dudley "
 CHADWICK, Mrs. Burton, 8, Hargreaves Road, Liverpool.
 CHARRINGTON, Miss Nora, Repertory Theatre, Liverpool.
 CAMENISCH, Mrs., Aigburth Drive, Liverpool.
 COX, Dr. Lissant, School of Pathology, University, Liverpool.
 GITTINS, Miss D., 8, Leasowe Road, Wallasey.
 GUMMELL, Mrs. Oswald, 6, Esplanade, Waterloo.
 HALSALL, Miss A., 36, Arundel Avenue.
 JOHNSON, Mrs. Sands, Warrenside, Blundellsands.
 JOLLY, Miss, W.S.P.U., Renshaw Street, Liverpool.
 KATZ, Mrs. A.,
 MCCROSSAN, Miss J., 6, Esplanade, Waterloo.
 MACLEAY, Mrs. A., Devonshire House, Bootle.
 PARES, Mrs. Bernard, 14, Gambia Terrace, Liverpool.
 POOLEY, Miss, Penkett Road, Liscard.
 SANDERS, Gilbert, Park West, Heswall.
 SEATREE, Miss Evelyn, 48, Castle Street, Liverpool.
 SERGIADES, Mrs., 40, Croxteth Rd., Liverpool.
 SMITH, Miss Mona, Repertory Theatre, Liverpool.
 SMITH, Rawdon, 5, Fenwick Street, Liverpool.
 STEPHENS, Mrs., Summer Hill, Rock Park, Rock Ferry.
 WEISSE, H. V., 25, Ennersdale Road, New Brighton.

CHANGES OF ADDRESS.

BOSANQUET, Mrs., 24, Devonshire Road, Liverpool.
 FORBES, Kenneth, 92, Huskisson Street, Liverpool.
 JONES, Miss M. E. Monckton, The University, Liverpool.
 MACLEAY, Mrs. J., 11, Percy Street, Liverpool.
 MINOPRIO, Mrs., 28, Alexandra Drive, Liverpool.
 SHARPE, Chas. W., 9, Richmond Terrace, Clifton, Bristol.

ERRATA.

FLETCHER, Miss Aimée, not Annie.
 FLETCHER, Mrs. T., not T. B.
 *HORTON, Miss Winifred (The asterisk, denoting Studio Member, was omitted in the first issue)
 MITCHELL, Rev. J., not T.

* * *

THE following ladies and gentlemen are in charge of various departments and may be addressed at the Sandon Studios Society, Liberty Buildings, School Lane, Liverpool.
 Hon. Sec. General Committee, Mrs. Calder
 Hon. Treasurer Mr. Sewell Bacon
 Hon. Sec. Executive Committee,
 Miss Lilian Allen
 Hon. Sec. Entertainments Committee,
 Miss M. Bulley
 Hon. Sec. Artists and Exhibition Committee Mr. Noel Irving
 Hon. Sec. House Committee,
 Mrs. Abraham
 Life Class Stewards.....Miss Page and
 Mr. Henry Carr
 Enamellers' Steward Mr. Shephard

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

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