

A History of The Ulster Arts Club

by

Patrick Shea



A HISTORY OF THE ULSTER ARTS CLUB

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PATRICK SHEA

The information in this pamphlet has been gleaned from the Club's records, which are not always as informative as one would wish. Nevertheless, the papers which have survived enable us to trace the story of the founding and development of the Club.

THE first lines in the records are-

"A meeting was held in the Hotel Metropole, College Square North, Belfast, on 24th November 1902. Mr W. Gray proposed that Mr Gilliland take the Chair. Mr W. R. Gordon seconded."

The bronze bust of William Gray, whose name was the first to be written in the Club's minutes, today looks down from the first-floor landing of 90 Lisburn Road. Gray was an antiquarian, a Member of the Royal Irish Academy, and one of the Club's earliest honorary members. The bust, by James Stoupe, modelling master at the Belfast College of Art, was commissioned by a group of members. W. J. Gilliland, who took the chair at that first meeting, became the second President of the Club. Many members will remember W. R. Gordon as a painter, a leader in the amateur dramatic movement and a master at Inst. He was also a notable singer of Irish songs at Club entertainments.

We do not know how many were present at the preliminary meeting or at that held on 22nd December 1902 when the Club formally came into being, the following resolutions having been adopted:

"That the Club be called the Ulidian Artists' Club."

(The name was changed to "The Ulster Arts Club" in January 1903.)

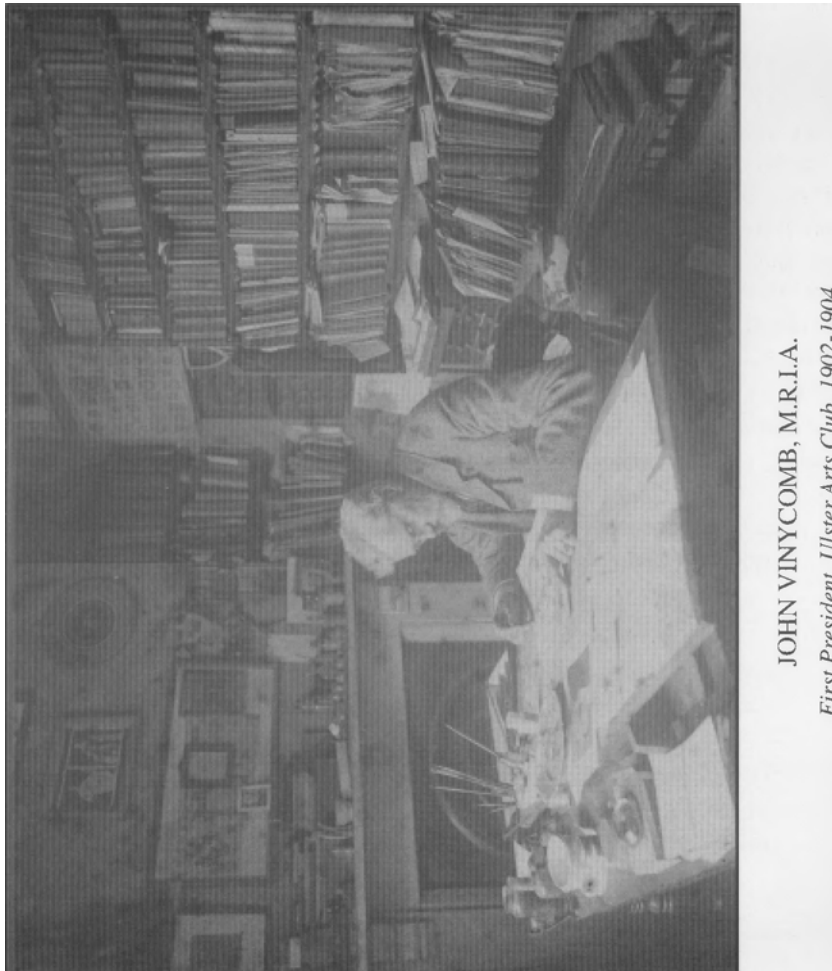
"That membership shall consist of painters, sculptors, architects, designers, art workers generally, and gentlemen amateurs interested in art."

"That the objects of the Club shall be to promote the social intercourse of art workers in Belfast and neighbourhood and to further the cause of art by papers, discussions and other kindred means."

"That the Club take two rooms in No. 7 Fisherwick Place, furnished and attendance, at a rental of 10s. weekly."

"That the annual subscription shall be one guinea and that young men between 18 and 21, or between 18 and the end of their apprenticeship shall be admitted as associates at half the yearly subscription."

No. 7 Fisherwick Place was one of a terrace of Georgian houses situated on the site now occupied by the A.B.C. Cinema. We have a photograph of it, taken a few months after the Club was founded, on the occasion of a royal visit to Belfast. The photograph shows King Edward VII and



JOHN VINYCOMB, M.R.I.A.
First President, Ulster Arts Club, 1902-1904

Queen Alexandra driving in their carriage past the front of the Club which was specially decorated for the occasion. All the newspaper reports of the Royal procession mention the decorations at No. 7 Fisherwick Place. One of them had this to say

"The Ulster Arts Club had a large banner suspended in front of their premises with the motto "Cead Mile Failte" interwoven with shamrocks, a flag of Erin and a Union Jack suspended on either side. On the foot-path, students dressed in white monks' robes performed a mime and with their quips and pranks kept the crowd in the vicinity fully amused."

The first office bearers were:

President

John Vinycomb, M.R.I.A., a lithographic artist and engraver, and an authority on heraldry. He was chief designer in Marcus Ward & Co., a well-known firm of Belfast publishers. Mr Vinycomb's photograph hangs in the Council Room.

Vice-Presidents

H. C. Morrow, one of a celebrated Belfast family of talented people who had a painting and decorating business in Clifton Street. Harry Morrow was a painter, a writer and an actor in the old Ulster Literary Theatre.

F. E. Ward, a stained glass designer who had his own stained glass business in May Street.

Joint Honorary Secretaries

W. R. Gordon already mentioned. Some years later he became President of the Club, and forty years after it was founded he was still a member of the Council.

W. J. Douglas, a stained glass designer and an exhibiting painter.

Honorary Treasurer

R. J. Woods, who during his long association with the Club filled many offices including that of President. He gave up the treasurership after a few months and was succeeded by *Barney McCoy*, who held the Office continuously until 1929.

Committee

A, R, Baker; W. J. Boyle; W. J. Gilliland, F.R.I.B.A.; D, Gould; R.

Hamilton; F. W. Hull; W. McDade; Joseph McWilliams; R. May; H. S. Stromquist; F. Thomas.

All of those men were engaged in the visual arts. Amongst the early members there were lithographic artists, damask designers, stained glass designers, embroidery designers, architects, photographers, a modeller and decorative plasterer, a scenic artist, and a modelling master.

The founders of the Club created an association of people interested in art; without any barriers of class, politics, or creed. They were civilised people behaving in a civilised way; it is nice to add that over the years the principles of the founders have been maintained. During those years there were periods of tension when feelings in this community ran high, but there is no evidence that at any time in its history any one group, faction, or party tried to dominate the Club or to deny membership to anyone on grounds which would have been unacceptable to the founders.

In 1902 Belfast was a busy city. The linen industry was prosperous, it was providing opportunities for young men interested in design, and it was attracting designers from all over Europe. There was a substantial stained glass manufacturing industry. In the publishing house of Marcus Ward and in the poster printing works of David Allen there was employment for lithographers, photographers and poster artists ; there was a well-established Ulster Society of Architects; and the Belfast Arts Society had an active membership. These were the sources from which the first members of the Club came, and one can assume that the desire to form a social club was, in some degree, prompted by a wish to escape from the disciplines of commercial work and to associate freely with people who had like interests. But perhaps we can look a little further for the inspiration which brought those men together in 1902.

This was politically one of the most peaceful periods in Irish history. Land reform, the agitation for which caused bitterness and violence during the second half of the 19th century, had been granted. Home Rule was a live political issue on which there were differences of opinion, but the people were disposed to leave the arguments to the politicians in Westminster. Civil disorder was absent, and a great fermentation of interest in the creative arts took place in Ireland. There was a great Irishness about (*Irishness* rather than *Nationalism* because this interest in Irish culture was essentially non-political).

The folklore and the myths and the literature of Ireland were studied by all sorts of unrelated people. Douglas Hyde was translating from the Irish. Lady Gregory, Edward Martyn, the Fay brothers and the young W. B. Yeats were creating a new theatre for Irish playwrights. Suddenly, it now seems, there was a blossoming of artistic genius such as had not been seen since the days of the Book of Kells. Synge, Joyce, Gogarty, Colum and A. E. were amongst those who produced creative work which attracted world-wide attention, work which beckoned Shaw and George Moore from London and St John Ervine from Belfast. John B. Yeats and William Orpen were painting, and Hamilton Harty was composing.

Dublin was the *centre* of these great happenings. It was the capital of all Ireland. It had an ancient university. It was the centre of cultural life. Inevitably it attracted creative men looking for an audience.

Belfast a commercial city was not the *natural* home of new writers and artists; but it was not unaffected by what was happening elsewhere in the country. The Belfast Naturalists' Field Club was enjoying its most prosperous years, the Ulster Literary Theatre had been established.

These influences were present when the Club was founded. The Ulster Arts Club is in fact a product of the Irish Literary Renaissance. Harry Morrow, the moving spirit in the formation of the Club, was one of those who founded the Ulster Literary Theatre; under the name "Gerald Macnamara" he wrote a number of plays, the best-known of which today is "Thompson in Tir na N'Og". Many of the early members were Ulster Literary Theatre men. The evidence of the influence of the literary "Irishness" of the times is also to be found in our records. Some of the painters began to sign their names in Irish (James Stoupe, whose name is by no means a Gaelic one, became Seamus Stoupe). Illustrations on some of the early concert programmes were executed in Celtic designs. Club dinners were held on St Patrick's night; and it was usual to have a short poem about Ireland specially composed and printed on the menu card.

But in 1902 few people were aware of the germination of a literary revival. Probably in December 1902 Belfast people were wondering what the new City Hall would look like and reading the lively correspondence in the local press about a plan to put the tramway horses out to grass and to substitute electric motive power. Henry Irving and Ellen Terry had just presented "The Merchant of Venice" in the Grand Opera House and

the *Belfast Newsletter* was commenting sadly on the Belfast public's poor support for serious theatre. But the Theatre Royal in Arthur Square was packing in the audiences with a play called "The Secrets of the Harem". When produced in London, it drew a protest from the Turkish Ambassador!

The new Arts Club got off to a quick start. Sub-Committees were appointed to attend to its finances, to establish a library, to organise entertainments, rambles, sketching outings, bicycle rides, lectures and discussions. Its first function was a formal opening reception on 17th January 1903 to which the dignitaries of the town were invited. This brought complimentary comments from the press, and messages of congratulation from cultural and artistic organisations in Belfast and Dublin. *Nomads Weekly*, a sort of anti-establishment paper then published in Belfast, whilst speaking well of the new venture, commented on the absence of a bar, saying that "art was ever a dry subject in Belfast".

Francis Joseph Biggar was appointed Honorary Solicitor and bye-laws for the management of the Club were drawn up.

The first serious business was to arrange a series of lectures. For many years there were to be monthly lectures and discussions, to which the press and sometimes the public, were invited. The lectures in the first months were:— *The Past and Present Aspects of Art in Belfast*, J. Shannon Millen, B.L. *Printed Fabrics*; Jean Prang. *Ex Libris*; John Vinycomb. *Sculpture in relation to Architecture*; Fred Thomas. *Art Galleries and their Municipal Support*; F. E. Ward. *Decorative Art at the Turin Exhibition*; H. C. Morrow. *Variety as a Feature in National Forms*; William Gray.

In the history of the Club the event which had the most noteworthy consequence was probably the very first lecture on *The Past and Present Aspects of Art in Belfast*, given on 11th February 1903. Mr Millen was an authority on the history of the city. He made a vigorous attack on the lack of public support for the arts. He criticised the Belfast Corporation's inactivity. He asserted that the Corporation had bought little or nothing of artistic worth. He invited cultural organisations to get together and press for a more liberal attitude towards the arts. He criticised particularly the inadequacy of the Museum and Gallery accommodation in the Central Library in Royal Avenue, and called for the provision of a new building in which things of worth could be fittingly displayed.

There were leading articles in the local press applauding Mr Millen's speech which was published as a small booklet by the *Northern Whig*.

The Ulster Arts Club invited interested bodies to join with it in taking action on the matters mentioned by Mr Millen, but it was not until 1905 that they succeeded in setting up a Joint Arts Committee composed of representatives of the Ulster Society of Architects, the Belfast Arts Society, and the Ulster Arts Club. Mr W. J. Gilliland, then President of the Arts Club, was made Chairman of the Joint Committee and a fellow Arts Club member, Mr James Ferguson, was its Honorary Secretary.

The first action of the Joint Committee was to set about the organisation of a really first-class exhibition. They called a meeting in the Town Hall. The Lord Mayor took the Chair, an organising committee was appointed, and Hugh Lane, who had been made an honorary member of the Club, agreed to act as Honorary Director of an exhibition of modern art. It was not expected that the promoters of the exhibition would cover their expenses and citizens were invited to give financial guarantees. The aim was a total of £1,000, which was quickly promised.

The Exhibition of Modern Art was held in the Municipal Gallery, in the Central Library Building in Royal Avenue, in April and May 1906. It comprised 150 paintings, of which 45 were on loan from the Lane Collection. This was probably the greatest exhibition of modern paintings ever seen in Ireland. As well as works of Constable, Lavery, John, Orpen, Yeats and Whistler, there were paintings by most of the leaders of the French Impressionist Movement, pictures which are almost beyond price today. During the exhibition Hugh Lane sent a letter to the Belfast papers.

"Sir,

Now that the interest of the public in the exhibition of modern pictures in the Municipal Gallery is an undoubted fact, it is time to consider the necessary steps to attain a permanent collection of fine modern pictures for Belfast.

Out of the 150 pictures on view, valued at about £70,000, only about forty are for sale, and of these I should say about 20 would be most desirable as a nucleus for an ideal "gallery" — pictures that would inspire the student and cultivate the public taste. I append a list of the pictures that please me most for the object in view, all of which I consider very reasonable in price, notably some of those

lent by the Forbes executors, which are offered to us at considerably less than their market value if purchased for a public gallery. The importance of setting a high standard at the outset for the future collection is very great, on account of its influence on future purchases, gifts and bequests. The price of these pictures amounts to nearly £5,000. If, say, £2,500 worth of them are presented to this gallery, I will give pictures out of my own collection of a not less value than £500 in proportion to the value of those given: this in pursuance of the object which I seek both here and in Dublin (and in other parts of the country later on) — the making accessible to the people of Ireland of examples of the finest modern art, in the belief that by so doing the latent gifts of the people may be developed and an Irish school of painting arise.

Yours

Hugh P. Lane."

Belfast, April 27th

7 <i>The Stone pickers</i> (£200)	George Clausen, R.A.
36 <i>Sheep in an Orchard</i> (£60)	Mark Fisher, R.I.
38 <i>Boys Bathing</i> (£150)	Mark Fisher
57 <i>The Lady in Pink</i> (£600)	John Lavery, R.S.A.
47 <i>Tilbury Fort</i> (£60)	Charles Edward Holloway
82 <i>Blue Seascape</i> (£125)	Henry Moore, R.A.
109 <i>The Bunch of Grapes</i> (£300)	Charles H. Shannon
90 <i>Resting</i> (£80)	William Orpen
124 <i>The Sheepfold</i> (£50)	Edward Stott, A.R.A.
94 <i>Reflections (China and Japan)</i> (£35)	William Orpen
125 <i>Meadow by the Sea</i> (£60)	William Stott
26 <i>The Snowstorm</i> (£800)	Gustave Courbet
83 <i>Sur La Plage</i> (£160)	Madame Berthe Morisot
33 <i>Roses in a Glass</i> (£160)	Fantin Latour
63 <i>Canal (Winter)</i> (£225)	Henri Le Sidaner
131 <i>View of Paris</i> (£600)	Antoine Vollon
132 <i>La Cheminee</i> (£160)	E. Vuillard
101 <i>The Toilet</i> (£480)	Puvis de Chavannes
21 <i>Breton Peasant Women and Child</i> (£450)	J. B. Corot
22 <i>View of Italy</i> (£150)	J. B. Corot

Hugh Lane's proposal brought no response whatsoever. If his offer had been taken up, would the story of the Lane Pictures be as it is?

This great exhibition ran for two months, the charge for admission was 2s. 6d., and despite the fact that admission was free on two nights each week the deficit was only £255 17s. 3d. Those who had given financial guarantees were called upon to pay only 6s. in the £1.

The Joint Committee remained in being until 1913. It succeeded in getting representation on a Committee set up to advise the Corporation on the purchase of works of art. When the Museums and Arts Committee of the Corporation was established, representatives of the three contributing bodies were co-opted to it. In the hall of the Museum and Art Gallery at Stranmillis there is a plaque giving the names of the members of the Museums and Art Committee who were in office when the building was opened in 1929. The name of R. H. Gibson, who was then the Arts Club nominee, commemorates the Club's association with the agitation for an Art Gallery which began with Mr Shannon Millen's address to the members only a few months after the Club had been established.

The Joint Committee was clearly a very lively group of people. They had a voice, and when there was something to be said they shouted it out aloud. In 1907, when a Vice-Regal Commission recommended the withdrawal of recognition from the Royal Hibernian Academy, the Joint Committee decided that the mere passing of a resolution was not enough. They drew up a formal petition to Parliament protesting against any interference with the R.H.A., and gave it to a Member of Parliament who handed it in at the bar of the House of Commons in Westminster.

Now, back again to the beginning, back to 1903 when the foundations of the new Club were being laid. A life class was established. The first honorary members were elected. They were — George Trowbridge, A.R.C.G., Head of the Belfast College of Art; Albert Morrow, one of the celebrated Morrow brothers, then employed as a poster artist in London; Sir Thomas Drew, President of the Royal Hibernian Academy; A. D. McCormick; William Gray; John Lavery.

The Club's first exhibition, described as an *Exhibition of Decorative and Fine Arts* was opened on 23rd November 1903. There were 228 exhibits, including pictures by John Lavery, George Trowbridge and Sir Thomas Drew. It appears that every member of the Club was represented. There

were six of the Morrow family amongst the exhibitors — Albert, George (who was to become Art Editor of "Punch"), H. C., N. M., John A. and Edwin A.

The first Annual Dinner was held at "Ye Olde Castle", a restaurant in Castle Place, on St Patrick's Day 1904.

The first change of address came in 1904. Ownership of the Fisherwick Place property changed hands, and it was necessary for the Club to move at very short notice. Temporary arrangements were made to use rooms at No. 1 Murray's Terrace, just around the corner from 7 Fisherwick Place, for a few months at the end of which, in August 1904, it transferred to No. 7 Clarendon Place in May Street (also referred to as 31 May Street). These were the premises in which Mr F. E. Ward, one of the first Vice-Presidents, had his stained glass business. The Club occupied them for six years, during which time the practice of holding at least one exhibition each year was established and the annual St Patrick's Day dinner became a regular feature. The practice of admitting lay members (sometimes referred to as associate members) began about 1906 and in 1908 the rules were amended to admit "musicians and men of letters".

In 1907 the Council granted the use of the rooms to Professor Henry (who had become a member in the very early days) for an exhibition of sketches and paintings by Mr Paul and Mrs Grace Henry.

A liquor licence had been obtained in 1906, and the failure of some members to observe the rules about drinking hours was responsible for the ending of the tenancy of 7 Clarendon Place. Mr Ward, the landlord, objected to the breaches of the rules, gave the Club notice to quit, resigned and took away the stained glass screens which he had presented when the Club was founded. In August 1910 the address of the Club became 11 College Square North.

There was a big increase in membership following the move to College Square. The new accommodation was spacious and pleasant and very suitable for social occasions. Harry Morrow was President, and appears to have been very active in introducing new members. In the year 1910 the membership jumped from about 50 to more than one hundred.

The first years, when the form of the Club and the pattern of its activities were set, appear to have been full of interest. As well as an annual dinner

and a yearly exhibition there were concerts, smokers, debates, the reading of papers on all sorts of topics, excursions, rambles, sketching trips, *etc.* The work of "outside" artists was not overlooked. In 1906 there was an exhibition of original drawings by Hugh Thompson, who had been trained on the staff of Marcus Ward, and had gone to London to become one of the leading black and white artists of his day. Albert Morrow held an interesting exhibition of poster sketches in 1908.

In 1911 an application for membership by a clergyman was rejected on the ground that "the admission of a Clerical element in the Club might be productive of dissension".

The minutes of meetings held during the 1914-18 war contain references to members and sons of members who were casualties, messages of congratulation and good wishes, and minutes about the entertainment of members of the forces.

The end of that war brought political tension, and, in the early 1920s Belfast was the scene of very serious civil disorder. It is clear that those were difficult years for the Club, whose activities must have been seriously curtailed by the imposition of curfew, which required all citizens to be indoors by very early hours. At a special general meeting in December 1921 it was resolved "that the Club do carry on".

The difficulties of the early 1920s were overcome and, with the return of peace to the city, the Club began again to flourish. Its founders intended it to be primarily a social club, and there is no doubt that from this time increased attention was given to the organisation of entertainment for members and the provision of hospitality to artists visiting the city. Visiting artists were, as they now are, granted the facilities of the Club, and in the years between the two wars supper parties for visiting theatrical companies appear to have been a regular feature. Amongst the companies which were entertained in this way were — *The Abbey Theatre; Charles Doran's Shakespearian Company; The O'Mara Opera Company; The Popular Opera Company; The MacDonagh Players* (who had come to the Grand Opera House, with Esme Percy playing the leading parts in a season of Shaw plays); *The Carl Rosa Opera Company; The D'Oyley Carte Company; Sir Frank Benson's Company.*

The accounts for one of these events show that they were not very extravagant nights. This was a reception for *Mr Herbert Langley and the*

male members of the la Vie Parisienne Company'. At 3s. a head the receipts from members totalled £3 18s. The loss on the night was 7s. 8d. Nineteen performers are listed in the programme. For a time members met for a monthly lunch and the "Decca boys", ten convivial members, sat down to their suppers in the Council Room. Many of the events of those years are recorded in the excellent photographs taken by Mr Alex. Hogg.

It would be wrong to give the impression that Club life was then all high living with no care for the more serious matters which had stirred the minds of the founders.

In 1923 when the new Ministry of Commerce was making arrangements for a Northern Ireland exhibit at the great Wembley Exhibition, the Club asked for, and was given, an opportunity to offer its opinion on the form of the exhibit.

In 1929 Council passed a resolution proposing the formation of a Civic Society. They called a meeting and a Civic Society was, in fact, founded. When the new Museum and Art Gallery was opened in 1929 a nude painting by Wilson Steer was removed from the Gallery following loud protests from various quarters. The Club was involved in the argument — on the losing side. A resolution was passed calling for the opening of the Museum and Art Gallery on Sundays.

In 1928 Mr Eyre Macklin proposed that steps should be taken to form an Ulster Academy of Arts. All local artists, whether members of the Club or not, were called to a meeting which was held in the Grand Central Hotel on 10th March 1928 with Mr Eyre Macklin in the chair, and the Ulster Academy of Arts was founded. A committee was set up to draft rules; Mr Rendle Wood, who was for many years a leading member of the Club, was appointed the first Honorary Secretary. At the same time the Club was engaged in a project to establish an *Ulster School of Painting*. Negotiations were begun for the purchase of a 15-roomed house at Glenariff. This proposal was ultimately dropped, as was a carefully drafted scheme for the making of awards of merit for outstanding contributions to the arts in each year.

In the early 1930s an exhibition of Club members' works was held in the United Arts Club, Dublin.

The Club moved to 122 Great Victoria Street in 1936 at a time when its members were very busily engaged in organising social activities. The minute books for 1937 show that there were then nine sub-committees: *Exhibition; Dramatic and Literary; House; Games; Social and Entertainment; Amenities; Golf Circle; Library and Finance.*

During the 1930s, when the membership rose to about 200, the management of the business affairs of the Club increasingly occupied the attention of those in charge. In the early days, apart from an occasional complaint about such things as bicycles being left in the hallway, housekeeping problems had little place in the minutes of meetings. As the Club had grown the records became more and more concerned with managerial matters.

During the 1939-45 war we again find reference to members in the forces and to entertainment of serving artists.

Among the temporary members during these years were James Bridie, who was serving in the Army in Belfast; and Stanley Spencer, the painter. The Council for the Encouragement of Music and the Arts, now the Arts Council, was established during the war years. The science of urban planning was being talked about as cities were being destroyed by bombs, and in 1943 the Ministry of Home Affairs invited the Club to submit its views about the setting up of a Planning Advisory Board.

In 1944 the Club instituted the scheme for the award of prizes to students at the Belfast College of Art. In 1949 reciprocal membership was established with the Scottish Arts Club, Edinburgh, and with the United Arts Club, Dublin.

In 1957 the lease of the Great Victoria Street premises was terminated on the sale of the property, and the Club bought the house which it now occupies at 90 Lisburn Road.

In this record of the Club's history some mention should be made of those who, down the years, shaped it. Harry Morrow appears to have sparked off the idea of an arts club. To him, John Vinycomb, W. R. Gordon, Barney McCoy and those others who attended the first meeting, and remained in office for a generation, must go the main share of the credit for the realisation of an ideal. J. W. Carey, Hans Iten, Charles Braithwaite, John McBurney, James H. Craig and Archie Jack were also among those who helped to guide the Club in its early years. Programmes

and catalogues illustrated by John P. Campbell and W. H. Conn are among our most treasured souvenirs. Forrest Reid, F. L. Green, T. Eyre Macklin, Sam Bolton and Morris Harding were also active members of Council for some years. The Ulster Arts Club was the Club of R. M. Henry and H. O. Meredith, Alex. Hogg, Cathal O'Byrne, Langtry Lyness, Herbert Lilley, Simon O'Leary, Herbert M. Pim, Pdraig Gregory, Theo Gracey, Rendle Wood, Stanley Prosser and Newton Penprase. There are names which have been with us for two generations. Amongst the earliest members were Randall Wilks, father of Maurice Wilks, C. C. Middleton, whose son Colin Middleton is now one of our Honorary Members, J. O'N. Blair, senior and junior, the former having been President in 1942, Dr John MacDonald and Angus MacDonald, both of whom are on our roll of Past Presidents. We have probably never had a more devoted or energetic member than Dr John MacDonald who was elected President five times between 1929 and 1952. He, with R. H. Gibson, who filled the office for four years, was associated with some of the most enterprising activities in the Club's history. Of our Honorary Members, Hugh Lane directed the great exhibition in 1906; Sir John Lavery and Dr Thomas Bodkin were often available to give advice and help.

When the Club was founded there was virtually no public sponsorship of the Arts. Those who, like the founders, agitated for public benefaction towards creative work, were a small minority, a small courageous group of people who were not afraid to shout out for what they thought was needed. It is to their credit that things have changed for the better. We have now a good Museum and Art Gallery. The Arts Council, the Royal Ulster Academy of Arts, and other public and private patrons now provide artists with opportunities undreamt of in 1902.

With so many wishes of the founders fulfilled, the Club's energies turned increasingly towards social activities. It must be remembered that the *promotion of social intercourse amongst art workers* was in December 1902 written into the objects. Visiting artists continue to use the facilities of the Club, and the reception for the National Theatre in 1965 was an event which would compare with those of the great early days.

This brief story surely shows that the present members of the Club have inherited something worthwhile. Indeed, one might ask whether we have not become too complacent in our comfortable rooms.

Perhaps we have grown silent because, with so many of those early wishes fulfilled, we feel that there is nothing more to be said.

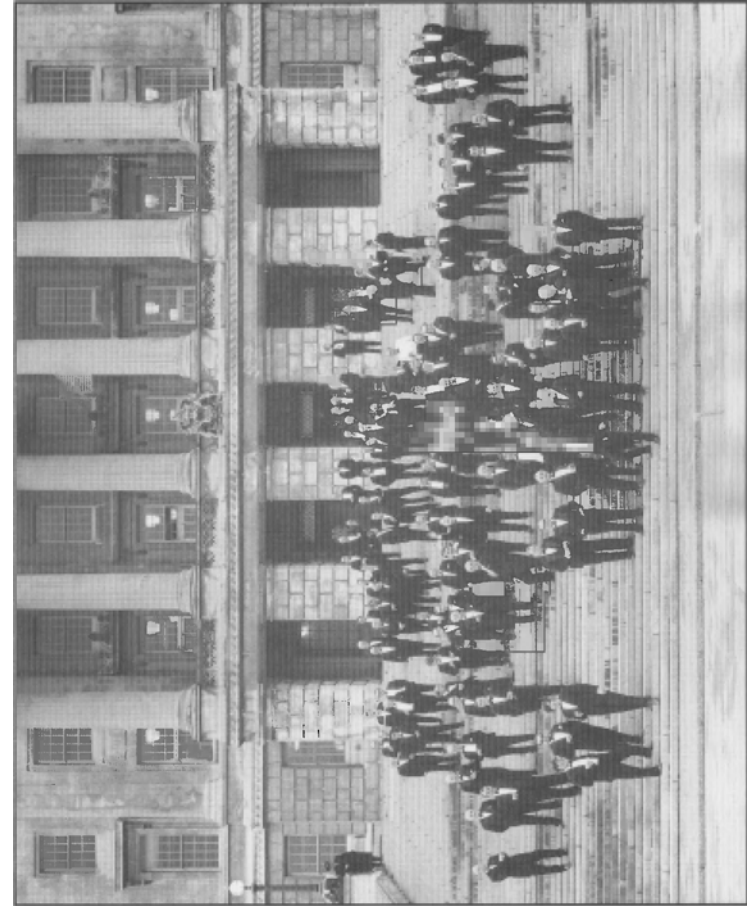
But are we really satisfied that the artistic and cultural interests of Ulster are so well provided for that comment from the Ulster Arts Club is no longer necessary? Are there now no questions to be asked or protests to be made or projects which deserve our sponsorship? If we are to be worthy heirs of the founders of this Club, we ought occasionally to put these questions to ourselves.

ULSTER ARTS CLUB

PRESIDENTS

1902,1903,1904	JOHN VINYCOMB
1905	W. J. GILLILAND
1906, 1907	R. J. WOODS
1908, 1909	G. P. GARDINER
1910, 1911	H. C. MORROW
1912, 1913	JOHN MCBURNEY
1914, 1915	W. R. GORDON
1916, 1917	DAVID GOULD
1918, 1919	F. W. HULL
1920	JAMES STOUPE
1921, 1922	JACKSON G. SMYTH
1923, 1924	CYRIL R. SHEPHERD
1925, 1926	Major J. FERGUSON
1927, 1928	WM. JACKSON
1929, 1930	JOHN MACDONALD
1931, 1932	R. J. WOODS
1933, 1934	R. H. GIBSON
1935, 1936	A. R. HOGG
1937, 1938	JOHN MACDONALD
1939	ROBERT FERGUSON
1940, 1941	R. H. GIBSON
1942	J. O'N. BLAIR
1943, 1944, 1945	A. L. KEEBLE
1946, 1947	J. STANLEY PROSSER
1948, 1949	PADRAIC WOODS
1950, 1951	A. PATTERSON JACK
1952	JOHN MACDONALD
1953, 1954	NEWTON PENPRASE
1955, 1956	HARRY COOKE KNOX

1957, 1958	GRAEM ROBERTS
1959, 1960	JOHN KNOX
1961, 1962	PATRICK SHEA
1963	T. A. CROWLEY
1964, 1965	ANGUS MACDONALD
1966	J. MARSHALL MARK
1967, 1968	JACK CORKEN
1969	J. G. DEVLIN
1970, 1971	HENRY MACKLE



ULSTER ARTS CLUB DINNER
Parliament Buildings, Stormont, May 1970