

BULLETIN

OF THE

NATIONAL ART ASSOCIATION OF NEW ZEALAND

A RECORD OF INFORMATION FOR MEMBERS

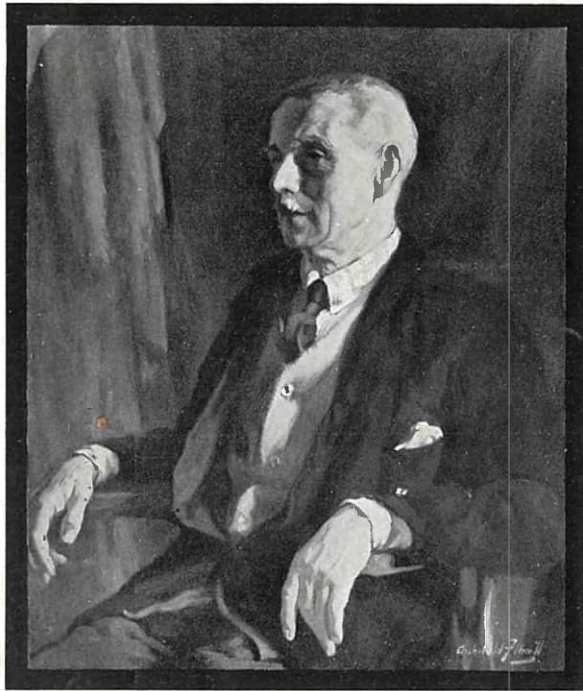
Wellington, May, June, July, August, 1926



New Zealand Artists—No. 2

A. Elizabeth Kelly

Mrs. Kelly's achievements in portraiture are well known to art lovers throughout the Dominion, and many notable canvases have been exhibited since her return from a visit abroad.



Mr. Harrington

from the Oil Painting by Archibald F. Nicoll

THE NUDE IN ART

Evelyn Polson's finely-painted canvas, "Figure Out of Doors," a companion picture to "The Green Slipper," reproduced in this issue, and exhibited at the recent Annual Exhibition of the Auckland Society of Arts, aroused a good deal of heated controversy in the Northern City, and questions of morals and ethics in art were argued in a lively correspondence in the columns of the Auckland "Star." The questions of pure depictive art and whether the artist successfully accomplished what she set out to do do not appear to have been considered by any of the correspondents, and the value of the argument to the artist fraternity is, therefore, negligible. From the mass of matter appearing in the "Star" a contribution by Mr. A. J. Brown, who is a member of Council

of the Auckland Society of Arts, is selected for publication below. It is a calm and dignified reply to those who see naught but evil in the beauty of lines and tones in the human form. Mr. Brown writes:—

"I suppose most committees are afflicted with individuals to whom the nude in art is anathema. Judging by the publicity given the subject recently, one cannot but feel, however, that an undue proportion of this genus is domiciled in our own fair city. 'Mens sana in corpora sana' is evidently not the slogan of these iconoclasts, rather one would imagine, the reverse. More than one picture in this year's exhibition at the Society of Arts gallery has been stigmatised as impure and suggestive. Suggestive of what? Nothing unwholesome surely. If 'Purity,' for instance, finds "Figure-out-of-

doors' suggestive in the inferred unwholesome sense, surely the fault lies with him and not with the picture, which is suggestive only in the sense that every work of art should be, i.e., as a stimulus to the aesthetic imagination. The prurient minded should discriminate between 'the nude' and 'the flesh,' between 'the sensuous' and 'the sensual.' Some will call this literary hair-splitting, and some no doubt hair-splitting minus the adjective, but be this as it may, it must be conceded that the nude figure has been successfully used to symbolise spiritual aspirations quite as much as it has pandered to the voluptuous. However, as a friend remarked to me the other day apropos of the recent beating, 'To the pure all things are embarrassing.' Some aspects of the nude are certainly to be deprecated, but normal people who look life squarely in the face are more likely to experience a revulsion of feeling on seeing a mis-shapen human body than one which is well favoured. Why always try to distort life by carrying out an elaborate system of camouflage? It is all on a par with those (and their name is legion) who erect an honest stone wall, and having achieved a thing of beauty, smear the whole thing over with a cement wash and trick it out with spurious points writhing wormlike over the surface. The adolescent mind of both sexes has each its own ideas on the subject of the other's physical make-up, and, largely, I fear, owing to our camouflage artists, these ideas are distorted in a most amazing fashion. To attempt to suppress a very natural curiosity is hopeless, and the sanest thing to do is to be honest about this vexed question and present it in a wholesome way, which would lead to a healthier moral tone than exists in our midst to-day. When the eyes and the minds of the impressionable are assailed everywhere to-day by unwholesome suggestions of nudity, how could the Society of

Arts better fulfil its function than by presenting the nude in an honest and wholesome way?"



The late Miss Jessie Newton

* * *

JESSIE WHITELAW NEWTON

With the passing to the Great Beyond of Miss Jessie Newton another link with the old Art Club days of James Nairn and John Baillie is severed. In her own work Miss Newton showed a fine sense of colour, and her enthusiasm and love of all things beautiful helped many to appreciate and enjoy the treasures of life. She took an active part in amateur theatricals, and was one of the leading lights in the Wellington Amateur Operatic Society. There are many who will remember her notable representation of Katisha in "The Mikado." By her death this old grey world loses one of those bright and cheerful souls who help to beautify it as flowers do the landscape.



GEORGE KELWAY DANIELL
1893-1926

PAINTER, ETCHER AND CRAFTS
WORKER.

Mr. George Kelway Daniell, who died recently at the home of his parents in Kelburn, was born at Halcombe, near Feilding. He was educated at Amberley and commenced his art studies at the Technical School, Palmerston North, where he had the advantage of three years' instruction under Mr. G. H. Elliott, to whom many New Zealand Students are indebted for sound knowledge, and on whose advice he went to England, where he gained his art master's certificate. After his return to New Zealand he was appointed Art Master at Scots' College, the Girls' Colleges, Wellington East and Thorndon, and at Wellesley College. He was also Art Master at Petone and Lower Hutt Technical Schools. Mr. Daniell was a member of the N.Z. Academy of Fine Arts, the Studio Club, and the National Art Association. In addition to

the burden of teaching duties cheerfully borne, Mr. Daniell devoted considerable time to craft-work in metal, wood, and leather, and the many fine things produced during recent years bear testimony to his enthusiasm and skill. Painting and etching, too, absorbed his attention, and such time as he was able to devote to these found him afeld with sketchbook and colour box. His etched plates have been presented to the Dominion Museum, and prints from these will be made for addition to the National Art collections.

ART IN ADVERTISING

This is the age of Concrete, in conjunction with Steel; it is also the age of Commerce in conjunction with Art and the scientific marketing of essentials. Originality of product, beauty in design, and quality of manufacture may go for naught unless coupled with skilled and artistic newspaper advertising — the greatest driving force in the present-day world of Commerce. The Bond's Hosiery advertisement which recently filled a page of the "Evening Post," and is reproduced on the opposite page, is an outstanding example of artistic and forceful commercial publicity.

It has been stated that Commerce can do more for Art in 50 years than the old patronage in 500. It may also be affirmed that the Artist, the skilled advertisement writer, and the great newspaper can do more for Commerce in one year than the old methods of marketing in 1000.

The Twelfth Commandment:—
"Thou shalt not paint two pictures upon one canvas."

Don't crowd your compositions. Art is as old as Science, and had its birth when the first ape-man began to chip his flint implements in order to make a cutting edge.

-a vision splendid!!

The Dream that
New Zealand Women can make Real

A LAND, adorned with great cities, whence Want and Starvation have been banished forever — where, beyond the city boundaries, Industrial Centres, far from being a blot on the landscape, mark happy communities, freed permanently from the shadow of possible unemployment — where the spreading acres of a fertile countryside carry their full quota of settlers, made more than prosperous in supplying the myriad fruits of seed and plant to meet the needs of a self-contained nation — the land that a kindly Fate has destined New Zealand to become, and which it will assuredly very soon become, if New Zealanders are but true to themselves, and New Zealand women in particular will but complete the work they have begun.

For no nation, however prosperous, however richly endowed in natural resources, can regard its condition with complete contentment, if its requirements in manufactured goods, be not produced in large measure (dependence for national income on "Primary Production" alone, while leaving the wealth inherent in manufacturing to the enterprising foreigner, is a policy both wasteful and unwise economically.

The first pages of the Story of New Zealand as a manufacturing country is largely a matter of the will to achieve of her womenfolk. For there is the mighty power possessed by the modern woman — control of the domestic purse of the community. If New Zealand women will simply decide to keep New Zealand-earned money circulating in New Zealand, per medium of the purchase of New Zealand-made commodities, on all possible occasions, this country will soon deserve to be regarded with even more justification than at present, as an earthly paradise, truly the most blessed spot in the Empire.

The first pages of the Story of New Zealand as a manufacturing nation have already been begun. (Already has it been amply demonstrated that New Zealanders can produce efficiently many articles that were formerly imported. The establishment of Bond's Hosiery Mills in New Zealand offers a case in point, and is a notable milestone on the Road of Industrial Progress. For Bond's Hosiery is but one of a number of kindred enterprises, the manufacture of which in New Zealand will increase the sum total of locally-produced wealth, provide wider opportunities for the success of New Zealand youth, and create a greater home-market for New Zealand's primary produce.

SO MADAM, why not exercise your power as a builder of your country's prosperity, as a maker of its history? You can begin, as easily — just by specifying "Bond's" when you next purchase Hosiery. You'll find it an immediately profitable procedure too, for your Silk Hosiery will certainly cost you less per pair, and last you longer if you wear "Bonds."

6/11 PER PAIR

Bond's HOSIERY

Made in New Zealand

by Geo. A. Bond & Co. Ltd.

WAREHOUSES:—
WELLINGTON: 22 VICTORIA STREET
AUCKLAND: GRAND ARCADE, QUEEN STREET

CHRISTCHURCH: 44 LITCHFIELD STREET
DUNEDIN:
AUSTRALIAN STATES & SOUTH AFRICA

A Page from the "Evening Post"



The Green Slipper
By Evelyn Polson

A finely seen and broadly painted life study, exhibited by Miss Polson at the recent Annual Exhibition of the Auckland Society of Arts.

DUNEDIN'S NEW ART GALLERY

After much civic discussion and unseemly wrangling in the Council Chamber, and controversy between the University athletes and the local aesthetes, the divergent interests concerned in the utilization of Logan Park—the South Seas Exhibition site—and the Fine Arts building, have at last been reconciled. The munificent gift of Mr. and Mrs. P. S. Sargood, who purchased the Fine Arts building and offered it to the city as a me-

morial to their only son, who was killed in action at Gallipoli, and the Council's final acceptance of it for the Art collection has ended a somewhat farcical state of affairs in the art history of the Southern City.

The regrettable fact about the Dunedin Art collection and, in fact, about most of the New Zealand collections, is that so very few of the best works of our own artists find a place on the walls. The attitude of the powers that be would appear to be more or less antagonistic to the support of local production. The "educational value"

NEWS AND NOTES

of the overseas product, purchased at a price far in excess of its art qualities, is invariably emphasized and the local artist has to console himself and his dependants with the thought that some time in the dim and distant future long after his labours are over, his pictures may be sought for and the galleries that now neglect to secure them will pay very handsome prices to get them.

Forty or fifty pounds is usually considered a princely payment for a New Zealand landscape, but ten times the amount is willingly parted with for less convincing works by English artists with a few letters of the alphabet after their names. Art flourishes only where patrons are appreciative and generous, and it is up to those in control of New Zealand collections to realise their responsibility to their contemporaries as well to the generations of the days that are to come.

OBITUARY

Mr. Joseph Albert Tripe, one of Wellington's leading lawyers, who passed away recently, was an active member of the National Art Association from its inception, and his kindly advice on many matters in connection with its early career helped greatly to establish it as an active institution devoted to the interests of New Zealand artists. The late Mr. Tripe had a varied and brilliant career, and as a student carried everything before him. To his knowledge and infectious enthusiasm many men in New Zealand to-day owe their success in life.

The deceased gentleman leaves a widow, Mrs. M. E. R. Tripe, whose works in portraiture and landscape are well known at all Exhibitions throughout the Dominion, and two sons, recently left College, who have entered the fields of law and architecture.

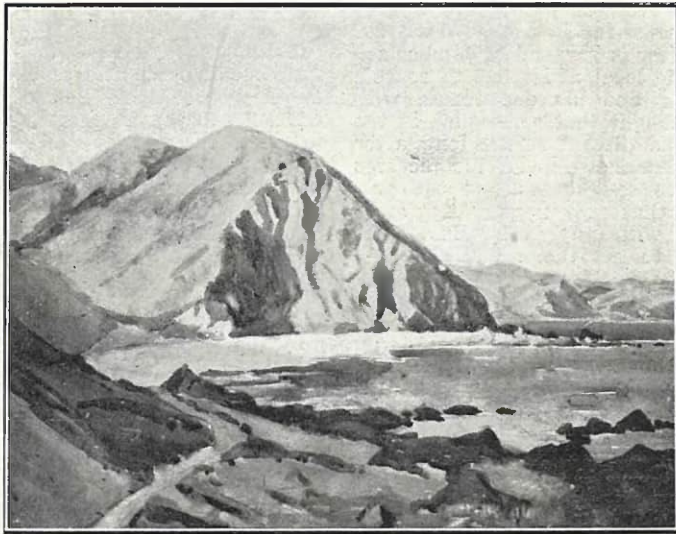
Commerce and Industry are as fundamentally dependent upon Art as they are upon Science, since without the power to make things, to carry out in material form, or to put into effect the discoveries of the scientist, there would be little gain to humanity in these discoveries. . . .

How much richer the West would have been if the people and rulers of Western nations had given Art the place the Chinese have, it is impossible to say; but one thing is certain, and that is that when the Chinese have caught up with the West in its development of mechanical processes, it will be her goods, and not the goods of Western manufacture, that will be most in demand, for the simple reason that their sheer beauty will be supreme, and as a result the world's commercial centre will swing back to the East.—Arthur de C Sowerby in the "China Journal of Science and Arts."

Picture values are constantly changing, and to buy the work of even a good artist "for investment," as many collectors do, is always a bit of a gamble. The transaction may prove highly profitable, or, if fashion change, a dead loss.

Artists of the Victorian period, for instance, are under a cloud just now. A study by Lord Leighton found a new owner at half a guinea at a recent sale, and a Whistler study went for five guineas the other day. But perhaps in another fifty years, or even less, buyers may be fighting eagerly, utterly regardless of money, to secure the very works they despise to-day.

It is striving after perfection in expressing his particular bent that makes a man an artist, even though the height of his achievement is nothing more than a shovel.



Parawhero and Taumati Patiti

From the Water Colour by Sydney H. Higgs.

Rugged bluffs, shelving white-gravelled beaches, and finely curving bays mark the coast-line of Cook Strait, frequented much in bygone days by the Maori, who, in rampart, fosse, and scarp, has left ample evidence of his skill as a fighter and home defender. The headland and bay which lie between Island Bay and Sinclair Head have provided the artist with a finely-selected setting for one of his latest water-colour paintings.

WELLINGTON WAR MEMORIAL

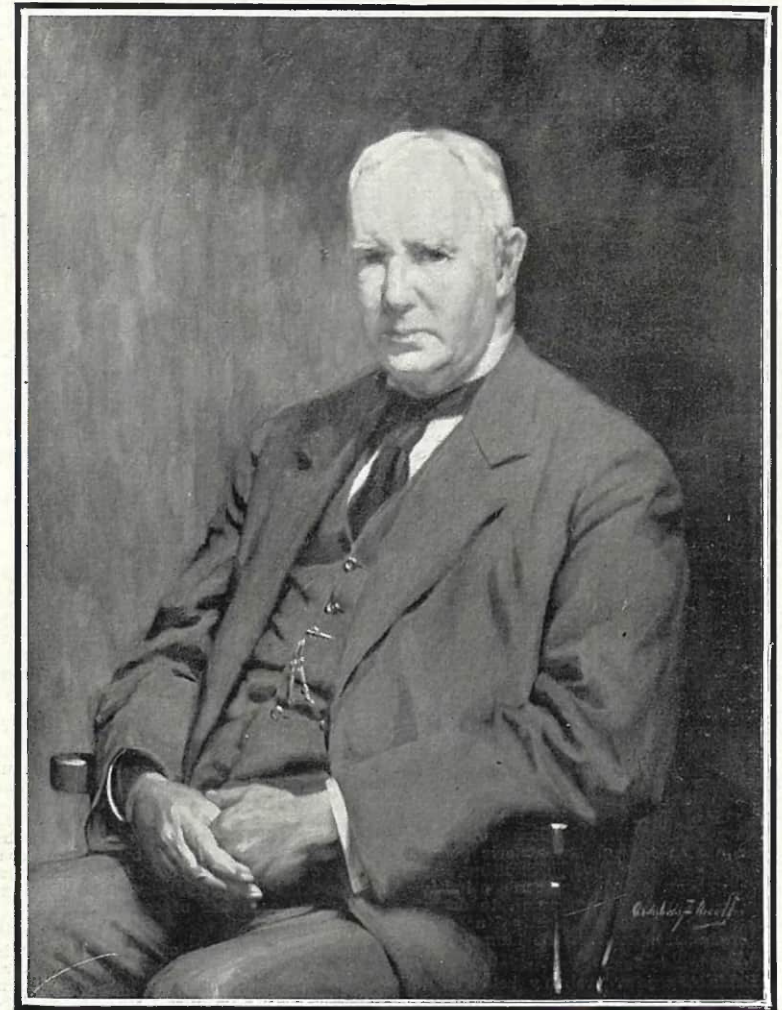
The competitive designs for the Wellington Memorial have now been examined by the assessors, and the First and Second Prizes (£250 and £150) awarded to Auckland architects. The Third Prize (£100) goes to a young Wellington architect.

The winning design is an exceptionally fine one, but the thought that arises on visualising such a Memorial on the triangular plot on which it is to be placed is that it would more perfectly suit a wider and more imposing situation. Placed in front of the Dominion Museum and Art Gallery to be erected on that magnificent site, the old prison plateau, known as Mt. Cook, where it could be seen from many parts of the city, its

function would be more perfectly fulfilled. Museum and Art Gallery, National Memorial, Carillon, and Wellington Memorial in a grouping, noble and inspiring, would, throughout the years to come, create an atmosphere and exert an influence which an isolated Memorial, no matter how fine it may be, could never do. The finest and most inspiring Memorials in existence to-day are those that have been erected on the grand scale long years after the events they commemorate. The larger and wider vision should prevail.

* * *

The Hans Heysen Exhibition, recently held in Sydney, is one of the outstanding events of the Australian art world. Within a couple of weeks 40 pictures, returning over 4,000 guineas, were sold out of 52 exhibited.



Rt. Hon. Sir Francis Bell, K.C.M.G., P.C.

From the Oil Painting
By Archibald F. Nicoll

One of the outstanding portraits among the number of fine canvases shown in the Academy's recent exhibition of Mr. Nicoll's work.

PAINTING and POETRY

Mr. Hugh Scott, of Nelson, writes:—
 "Mr. Andersen, in opening his delightful article on 'Painting and Poetry,' published in the last issue of the 'Bulletin' makes the assertion that 'Poetry, Music, Painting and Sculpture are closely related, Painting and Sculpture being the younger sisters.'

"I think there is no evidence to justify this statement. Painting, Sculpture and Line Etching, all reached a high degree of perfection in the Magdalenian—late Aurignacian—period of the Palaeolithic Stone age. It is more than thirty years since I first endeavoured to point out how high this development was, and though at the time learned archaeologists were inclined to treat what I said with contempt, as the valueless opinions of a mere boy, to-day no art critic can afford to overlook the importance and significance of the Magdalenian art period. There is some evidence of the earlier development of the two arts during early and mid-Aurignacian times, and there is at least a presumption that some primitive painting existed even in mid-Pleistocene, Mousterian days. I am not aware of any proof of the practice of music and poetry earlier than Neolithic times—an indefinite number of thousands of years later than the climax of Palaeolithic art. Architecture, which, by the way, Mr. Andersen does not mention, certainly dawned in Palaeolithic times, but to assert a superior antiquity for poetry and music is, I imagine, purely an assumption without any foundation in archaeological research. In the very large collections of relics obtained by the world-wide exertions of scientific excavators, nothing suggesting a musical instrument has been found earlier than primitive bronze horns or trumpets, and though these were doubtless improvements on actual horns and conch shells that had been in use long prior to the discovery of metals, this does not carry us back much beyond the historic period.
 "The arts of Sculpture, Painting, and Drawing take their rise in man's primitive desire to imitate, to reproduce, to depict, which are in all probability far older than organised speech in the human race.

"The oldest typical Neanderthaloid relic, the Heidelberg jaw, probably belonged to man at a time when articulate speech was only possible in a very limited degree, yet it is certain that Neanderthaloids made use of colouring pigment; the analogy of Australian blacks, who are probably related to this ancient race, and who had a rude system of cave painting, will afford some ground for supposing that the Neanderthal men used their pigments for a similar purpose. The Bushmen, another extremely primitive race, had or have a similar rudimentary art, yet neither Australian nor Bushman seem to have developed either music or poetry, it is doubtful if in either case language was sufficient y

organised for the latter art to develop.

"I believe that we may, with a reasonable assumption of accuracy, consider painting in the form of rude cave drawings in two or three earth colours, to have preceded the formation of organised speech, and that rude carvings in bone, and possibly wood, which were the origins of sculpture, followed shortly and that these two were the arts, line drawing, music and poetry following as the development of human speech progressed, and the slowly evolving mind passed beyond the merely imitative phase to the grasp of more abstract ideas."

Mr. Johannes C. Andersen replies:—

"There is much in Mr. Scott's note that is arguable, but the trouble is that the argument on neither side could produce tangible evidence, and the conclusion would be no further advanced.

"First, however, it is important to remember this: poetry, music, and dancing, which grew up together, had sound and motion only for their expression; painting, sculpture, and architecture had solid material for theirs; so that for long the former triad had no means of being expressed in permanent form, whilst the latter triad had it from the beginning. We find cave-painting, cave-sculpture, in the far away ages it is true; and your correspondent seems to assume that because of this, and because we find no record of the former triad, the latter was in a higher state of development. In what form would he expect to find an expression of the former.

"Further, the earlier triad, poetry, music, and dance, had and have for their expression the organs and members of the human body; the later triad had and has these same members, assisted by tools. The organs and members could be used before the tools could be used,—must be long used and practised before the tools could be used—and the earlier evolution of the triad of poetry, music and dancing, follows as a matter of course.

"Further, turn to the uncivilized peoples nearer home; leave the Palaeolithic Magdalenians alone, since in the nature of things it is impossible for us to learn much about them, and turn to the Polynesians. Here we have some definite information; not much, but infinitely more than we have or can have about the long extinct Magdalenians. What painting did they have?—what sculpture?—what architecture?—and can it in any way be compared with their music, and poetry, and dance? The later triad is more easily studied because it is expressed in wood and stone which outlive the ones giving utterance to the expression; the earlier triad is expressed only in the voice and limbs, and has no permanence except invisibly in the minds of the con-

PERCEPTION AND IMPRESSION

It is a truism that all ideas find their source in perception or impression. It is interesting, therefore, to study their origin to discover in what degree the various organs of perception and impression contribute to the store of human knowledge. It would be natural to suppose that if any particular organ played a predominant part in the acquirement of knowledge, that organ would be the most valuable one to cultivate. Also, that any pursuit which developed and enlarged its scope would be styled the most necessary and educational. Human beings depend largely upon the organ of sight, and this being so, the artist, or, in other words, the depictive scientist, who enlarges our scope of vision, is our most practical and effective educator. Unfortunately, his educational influence is greatly underrated, because it is an indirect one. His work lies entirely in the cultivation of the faculty of sight. He does not directly teach, but rather prepares and enlarges our power to learn. Ideas and knowledge result automatically. They are reflexes which are caused immediately by sensations. The mission of the depictive scientist is to enlarge our power of vision, and in doing this he endows us with the ability to arrive at correct definitions of all those ideas which are derived from impressions received through the organ of sight. The highest point of human development is reached in the individual who consults his eye most frequently. Human knowledge, which has placed man in the position of master, is due in a larger percentage to the organ of vision, and it is significant that the knowledge of the lower animals has been derived more often through other senses.

Now, although man may have forgotten some of the knowledge of the lower animals, it will be conceded that in the main he has acquired a greater amount. It follows, therefore, that man must have used a more effective method of education. It would, perhaps, be well within the mark to say, that the science possessed by human beings is at least 70 per cent. defined through the eye. The role, then, of the artist, that is, pure depictive scientist, (that of serving as a pace-maker to the most sluggish vision of his less trained fellows) is that of the supreme educator. The fact that the sense of sight is the last to awaken, points clearly to the assumption that it is pre-eminently the most necessary and the highest organ.

If the eye, then, has played such an important part in the development of the human being from an elementary and animal stage, it follows that the lesson of pure depictive art, by teaching him to observe accurately and definitely, will lift him still further along that road which has already made man the master animal.
 —Max Meldrum.

temporaries and their successors. There is some little gleanings of these minds in the various works that describe the Polynesians as we first knew them, and they convince us that the earlier triad had attained a far higher state of development than the later.

"Come even nearer home. Take the child, whose life is the epitome of the life of the race; to which arts does it first instinctively turn? It can creep and dance before it can draw and build. Expression with the natural organs must come first; expression with tools and external media second."

HENRY LAWSON MEMORIAL

The competition for a bronze statue, 8 feet high, proposed to be erected in the Sydney Domain in memory of the Australian poet, closes on December 1st, and sketch designs and a sketch model about 18 inches high must reach the chairman of the Organising Committee (Mr. W. H. Ifould, Public Library, Sydney) before that date.

The price for the completed figure, in bronze, will be from £1,500 to ££1,750, and prizes of £100 and £50 respectively may also be awarded to other competitors.

The competition is open only to sculptors resident in Australia, or to those of Australian birth resident elsewhere. A copy of the conditions and photographs of Henry Lawson are in the hands of the secretary, who will be pleased to show or forward them to any member who is eligible and interested in the competition.

The committee reserves the right to refuse to grant a commission or any prize if it is not satisfied with the sketch models submitted, and in that case may invite other than Australians to submit designs.

BUY A PICTURE

"It is not a general custom to buy pictures costing £20, or even £10, and many who could well afford these moderate sums have never experienced the perpetual pleasure of having a good painting on the walls of even a small house. It seems to many an extraordinary sum to pay for a picture, but this mistaken view would be altered if more people ventured to buy a work of art which, in the nature of the case, is unique, and expresses the artist's vision in such a way as to stir our appreciation of beauty."
 —"The Scotsman."

Naturalism in art is the counterpart of intellectualism in life.

Nature's influence is always toward the simplification of life and of art.



July 17th 1920.

The Secretary

National Art Association of New Zealand



Greetings!

Will you kindly
 include my Daughter Constance
 + myself as members
 of the National Art Association
 of N.Z.

Kia ora ka

John Floyd

A characteristic Trevor Lloyd production—the kind of thing we like to get. and often.

PALETTE SCRAPINGS

Art is the expression of life; literature the expression of social life.

The art of a people is an indication of their sentiments, tastes, and ideas.

In the art of design, as in music, no education can supply the place of natural aptitude.

Art commences for us with man's first attempts to impress upon matter, some form which should be

the expression of a sentiment or of an idea. The lack of skill often evident in these attempts is beside the question; the mere desire on the part of the workman renders him an artist.

Art was born with the first attempt at the representations of life which have been found in the sculptures and handles of the tools of prehistoric man for herein is shown the first germs of artistic effort. Not for utilitarian purposes was it thus he wrought, but it was because in the representation and interpretation of living nature he found aesthetic enjoyment.

EXHIBITIONS PAST

The Second Annual Exhibition at Blenheim was opened on 27th July, and was again conducted by Mrs. H. R. de Castro, to whose enthusiasm and the well directed efforts of her helpers a further measure of success is due. Not so many pictures were sold as during the previous exhibition, nor was the attendance as good, but despite the fact that the prevailing influenza and sickness prevented many from attending, the result was satisfactory. Three hundred and ninety pictures were sent over from Wellington, and with those contributed by local members of the Association, over 400 pictures were on view. Mr. J. A. Heginbotham, a member of our Council, attended the opening by the Mayor (Mr. Mackenzie), and in a happy speech congratulated the visitors on having as good an exhibition of the work of New Zealand artists as was to be seen in any of the chief cities of the Dominion.

The Fifth Annual Exhibition of the Whangarei Arts and Literary Society, to which one hundred and twenty works were sent, was opened on 31st July. So far a report on the Exhibition has not reached us, but judging by the published report in the "Northern Advocate" an exceedingly fine exhibition of works by members of the Arts and Literary Society and of the Association was presented. Further reference to this Exhibition will be made in the next issue of the "Bulletin."

To the Exhibition at Hawera, held early in July, in conjunction with the South Taranaki Winter Show, a small collection of 30 pictures was sent to fill the 20ft. wall space generously placed at the disposal of the Association. Although no sales resulted, the Secretary, Mr. L. O. Hooker, advised that the exhibit excited considerable interest and was greatly appreciated.

EXHIBITIONS COMING

The Wanganui Arts and Crafts Society will hold their Fifth Annual Exhibition in the Sarjeant Art Gallery from September 15, and to this a large collection of works by members of the Association is being sent. This Exhibition promises to be one of the best yet held in Wanganui. With its fine Art Gallery, by far the best in New Zealand and the most scientifically lighted, the enthusiasm of the civic authorities, by whom it is administered, and the earnest endeavours of the Executive and members of the Society, there is no reason why the Wanganui Exhibition should not become the chief event of the year in the Art history in New Zealand.

An Exhibition will follow at Greymouth early in October, and arrangements are in hand for the despatch of the pictures required to fill the local exhibition-room Mr. T. E. Y. Seddon, M.P., Mrs. Seddon, and a number of Grey mouth citizens are taking an active interest in this exhibition, and its success is assured.

An Exhibition at Invercargill will be held by the recently formed Art Society during the last week in October, and to this a large collection of Association pictures will also be sent. The Society, of which Sir Joseph Ward, Bart., M.P., is President, though recently formed, has already a large membership, and under the direction of the Secretary, Mr. C. M. Blake, late of Wellington, and an Association member, we may hope to see it flourish and have its own public Art Gallery in the not very distant future.

The 38th Annual Exhibition of the Academy of Fine Arts, Wellington, will be opened on September 17th. The receiving days are September 1st and 2nd.

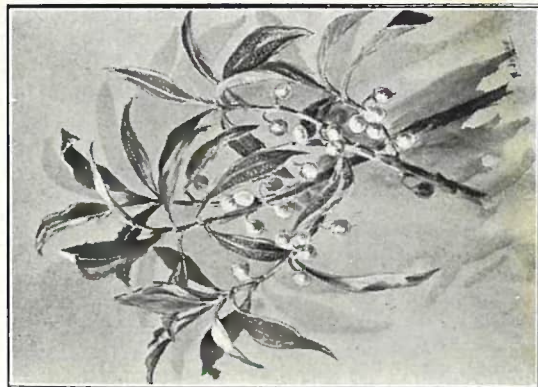
The way of seeing changes throughout the ages.



A Native Primrose
(*Samolus littoralis*)
Study by Nina Jones



The Late Miss Nina Jones
The well-known New Zealand Flower Painter,
who died recently at Nelson, and left to that
City a collection of over 200 paintings and draw-
ings of our native flora



Leaves and Fruit of the Ngaio
(*Myoporum laetum*)
Study by Nina Jones



Beale Valley, Arthur's Pass

From the Oil Painting
by Grace Butler

Exhibited at the Auckland Society
of Arts Annual Exhibition, 1926

Midway between the "Golden Coast" of Westland and the wide-spreading plains of Canterbury lies the Southern Alpine Range with its snow-capped peaks and bush-clad valleys. The Beale Valley on the one side and the Otira Gorge on the other, now traversed by rail and within easy reach of Christchurch, are both ideal places for the artist who wishes to revel in a contest with form and colour. A commodious and comfortable hostel is now established at Arthur's Pass, and a cordial welcome is extended to those who bring their sketching equipment along with them.

MEMBERSHIP

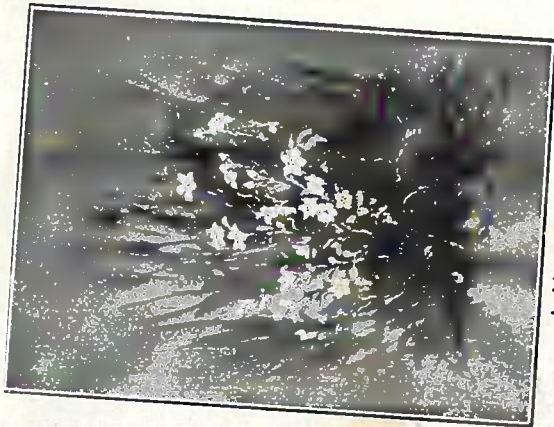
Membership in the Association grows as the weeks go past. Since the last issue of the "Bulletin" the following names have been added to our roll:—

Ashton, Mrs. Dorothy
Bestall, L. D.
Creswell, Miss E.
Corbett, William
Caulier, Miss E. B.
Currin, Miss B.
Cooch, W. J.
Everett, Mrs. J. G.
Ellis, Miss C.
Fisher, Mrs. A. H.
Gosling, Miss M.
Hunter, Miss R. M.
Horridge, H.
Jorgensen, E.
Lawrence, Bruce, A.R.C.A.

Lloyd, Trevor
Lloyd, Miss Connie
Nicoll, Mrs. Archibald F.
O'Donnell, E. P.
Palmer, Miss Aileen
Rankin, Stanley (Tonga)
Reynolds, T. E.
Richardson, Miss C. L.
Rice, E. W.
Scott, Mrs. G. H.
Vial, Miss Vera
Weyergang, Mrs. C.

ACKNOWLEDGMENT

We have to thank the Auckland Society of Arts, Canterbury Society of Arts, and the proprietors of "New Zealand Life" for the generous loan of a number of the process blocks illustrating this issue.



A Native Primrose
(*Samolus litoralis*)
Study by Nina Jones



The Late Miss Nina Jones
The well-known New Zealand Flower Painter,
who died recently at Nelson, and left in that
City a collection of over 200 paintings and draw-
ings of our native flora



Leaves and Fruit of the Ngato
(*Myoporum laetum*)
Study by Nina Jones



Bealey Valley, Arthur's Pass

Exhibited at the Auckland Society
of Arts Annual Exhibition, 1926

From the Oil Painting
by Grace Butler

Midway between the "Golden Coast" of Westland and the wide-spreading plains of Canterbury lies the Southern Alpine Range with its snow-capped peaks and bush-clad valleys. The Bealey Valley on the one side and the Otira Gorge on the other, now traversed by rail and within easy reach of Christchurch, are both ideal places for the artist who wishes to revel in a contest with form and colour. A commodious and comfortable hostel is now established at Arthur's Pass, and a cordial welcome is extended to those who bring their sketching equipment along with them.

MEMBERSHIP

Membership in the Association grows as the weeks go past. Since the last issue of the "Bulletin" the following names have been added to our roll:—

Ashton, Mrs. Dorothy
Bestall, L. D.
Creswell, Miss E.
Corbett, William
Caulier, Miss E. B.
Currin, Miss B.
Cooch, W. J.
Everett, Mrs. J. G.
Ellis, Miss C.
Fisher, Mrs. A. H.
Gosling, Miss M.
Hunter, Miss R. M.
Horridge, H.
Jorgensen, E.
Lawrence, Bruce, A.R.C.A.

Lloyd, Trevor
Lloyd, Miss Connie
Nicoll, Mrs. Archibald F.
O'Donnell, E. P.
Palmer, Miss Aileen
Rankin, Stanley (Tonga)
Reynolds, T. E.
Richardson, Miss C. L.
Rice, E. W.
Scott, Mrs. G. H.
Vial, Miss Vera
Weyergang, Mrs. C.

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BULLETIN OF THE NATIONAL ART ASSOCIATION.

THE
NATIONAL ART
ASSOCIATION OF N.Z.

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Dominion Museum, Wellington.

The Secretary should be notified by members as early as possible of any change of address. All communications should be addressed to Box 1414, G.P.O., Wellington.

According to "Drawing and Design" the section of the Royal Academy Exhibition devoted to water-colours and drawings represents very accurately the placid imbecility with which a certain class of English artists establish their claim to social toleration. There was no movement, no stir in the air. The thing, as Coleridge might have said, was "as still as still could be."

Lambs and fair ladies and gracious interiors smiled in their sugary stipple so sweetly that eventually the art critic ceased to lose his temper and smiled back upon them, so utterly incapable were they of being seriously discussed.

* * *

The greatest artists have always been those who never erred in their rendering of the fundamental facts of visible nature.

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