

Triple Number

Nos. 7, 8 and 9

BULLETIN

OF THE

NATIONAL ART ASSOCIATION OF NEW ZEALAND

A RECORD OF INFORMATION FOR MEMBERS

Wellington, July, August and September, 1925



Dr. G. M. L. Lester.

By Archibald F. Nicoll.



The Otira
Gorge.

By Grace
Butler.

ART IN NEW ZEALAND

Probably never at any time in the history of New Zealand has so great an interest been apparent in art matters. Among the encouraging signs of the times are the increasing and freely-expressed demands for additional room for expansion and for an overhaul of the works in our Art Galleries. In Wellington, Auckland, Christchurch and Dunedin, each Public Art Gallery is filled to overflowing with pictures—mainly pictures—purchased, presented, and bequeathed, and the limited space has necessitated such close packing on the walls that any scientific system of arrangement is out of the question. The result is, as

may be anticipated. Visitors come to look, and depart in a more or less confused condition, wondering what art is, or was, or should be. Students find little to help them in their quest for knowledge, and those in control wonder and do not seem to have any clear conception of the course to follow.

The time has come for a stock-taking and for a rigorous weeding out of the worthless and the undesirable; and every Public Gallery in the Dominion has its full share of them. The time has come, too, for greater encouragement being given to New Zealand artists by the continued purchase of their best works for permanent exhibition; by this means alone will art make sound progress in the Dominion.



PIRINOA, WAIRARAPA,
By N. WELCH.

Purchased by
N.Z. Academy of Fine Arts.

The Dancer.

By A. Elizabeth
Kelly.



EXHIBITIONS PAST

THE Exhibition recently held at Nelson in the Suter Art Gallery was helped materially and artistically by the almost too generous contribution of works by Association members. In the collection of three hundred and fifty odd paintings sent over from Wellington was represented the work of nearly every artist in the Dominion, and the variety of subject and general high excellence of craftsmanship created considerable interest and much favourable notice among Nelson art lovers. So satisfactory was the attendance and the interest shown that it has been decided to hold another Exhibition before the end of the year. The date has not yet been

decided upon, but notice of this will be made in the October or November issue of the "Bulletin."

Further gratifying success attended the Association's Exhibition held shortly afterwards at Blenheim. This was ably organised and conducted by Mrs. H. R. de Castro, one of our artist members. To her enthusiasm and well directed efforts and the kindly help of other members and residents interested in art which she was able to enlist is due the very excellent result attending our first presentation of members' work in Marlborough.

Commenting on the suggestion that an Art Gallery should be made a central feature of a town-beautifying plan, the Mayor (Mr. M. McKenzie), who opened the Exhi-



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bition, expressed the hope that the Association's endeavours would result in the awakening of a real interest in art matters. An Art Gallery was an institution greatly to be desired, but there was much to do before it could be accomplished. In the meantime, however, the way should be paved by instituting art classes in the town.

Mr. C. H. Mills, who also addressed the gathering, dwelt upon the far-reaching effect for good that a study of art exerted upon the individual. By the study of pictures painted by those whose powers of observation were developed, the ordinary every-day person, who often passed through life missing the beauty of sunlight and shade, of trees and sky, and the loveliness of Nature, would be awakened to a sense and perception of the unsuspected beauties which surrounded them.

On the return of the collection to Wellington a selection of two hundred and sixty pictures was made for despatch to Greymouth and Hokitika, where Exhibitions were organised and conducted by the local Town Progress Leagues.

It was not anticipated that the success attending the Exhibitions at Nelson and Blenheim would be repeated in the more distant West Coast towns, but, nevertheless, the attendances and interest taken encourage us to look for greater results at the Exhibitions to follow.

A further Exhibition of over one hundred pictures was made in connection with the Wellington Show Association's Big Winter Show held in the Pipitea Wharf Shed about the time of the visit of the American Fleet. The display of the Oils and Water Colours in a prominent section of the building added just the touch of artistry which rounded out and made complete what is regarded as the finest Exhibition yet made in Wellington of Dominion-manufactured goods.

If it be true that Art and Commerce go hand in hand, then both may face the future with high hope.

* * *
Despite the storm of criticism which assailed the Council of the Auckland Society of Arts for its drastic rejection of a large number of works submitted for the Annual Exhibition, this proved to be far and away the most successful of any held in the Northern City. Both attendances and sales were greatly in advance of former years, and at a recent meeting of the Council grateful appreciation was expressed for the helpful criticism of those interested in the development of art in Auckland.

In a statement issued with the Annual Report and Balance-sheet, the Council replies to criticism, and defends its action in inviting works from New Zealand artists abroad and also from Australia. It states "This was done not only for business reasons, but because the Council believes that it is a function of the Society, not only to encourage local talent, but to educate the public, and to seize every opportunity of enabling local artists to study good work."

"Philistine," writing in the "New Zealand Herald" of 16th September, replies that the Council's statement does not touch the root of the matter, which is the lack of confidence felt by local artists in the ability and judgment of the Hanging Committee.

NEWS AND NOTES

The Canterbury College School of Art Sketch Club is one of the live institutions helping to develop and foster the art instinct in Christchurch, and its monthly gatherings and Exhibitions of Studies sent in to bear the brunt of criticism are eagerly looked for by the members. Mr. Archibald F. Nicoll, Director of the School

Supplement to Bulletin of the National Art Association

THE WELLINGTON ACADEMY STUDIO CLUB'S ALPHABET.

Sub-caption *Aps longa vita brevis, est* Dedication To Art
 Comment "Oh Art! What things are done in thy sacred name!" (Mankey)
 Apology If you dont like it, that's your funeral Admonition Ye who would the mystic cavern see must first say "Open Sesame!"
 Exhortation Pay your subs Motto "Our wishes are the presentiments of the capabilities that lie within us and
 harbingers of that which we shall in the future be in a condition to perform" (Goethe)
 Sub-motto "Water is soft and marble hard yet oft we see soft water through hard marble eat" (Ovid)
 Moral Keep on plugging away

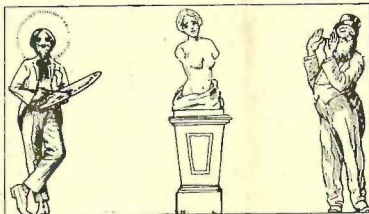
These rhymes which aptness do not lack - they were indite by J P Black.
 These sketches too - they're just the thing - they were invent by Marcus King.
 If our efforts should happily bring forth a laugh - don't forget that there may be some grains in the chaff

A is for Art Club In studio tidy -
B we meet and we study each Tuesday and Friday.
C for the Beauty we seek to record -
D at our efforts the critics are palpably Bored
 for Crepuscle and Chiaro Oscuro -
 we do 'em that way (for the spare bedroom bureau)
E for our Diligence - we all pursue
 the Ideal, and worldly distractions eschew



E for Example to others we show
 (but were modest, and never our trumpets we'll blow).
F is for Fogey, with skyward proboscis
 if he don't like our Art, his own then, the loss is.
G for our Genius (fraught with misgiving)
 we're all seeking fame but we work for a living.
H for the jolly old Hanging Committee -
 is it guided by knowledge or friendship or pity?

I Indignation when sketches aren't hung -
J we don't care a damn if the whole show goes bung!
K stands for Joy with our works on the wall,
L is for Kudos. Our hopes we will fix
 on the time when we'll get far more Kudos than Kicks
M for the Liking and brotherly Love
 for our rivals (we draw it from Heaven above).
N stands for Models, bad, indifferent and good
 if they help and inspire its no more than they should.

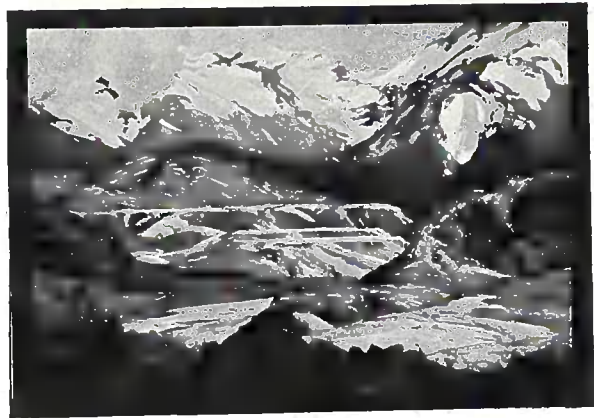


N stands for Nocturne Oh, Never No more
 let us do a Nocturne of the Lyall Bay shore!
O for the Opening and our 'Opes and our fears -
P we've been 'oping and 'oping and 'oping for years.
Q for our Patrons - cogroscenti who go
 and cough up their bones at the Annual Show
R for the Quest for Fame - and for Quids
 (reversing this order our nature forbids)

R for Red tickets - we would there were more
 the taste of the public we sadly deplore
S don't forget is the annual Show
T admission's a bob - all the Best People go
U for the Technique to which we aspire -
 but find it elusive and hard to acquire
V for the Unction we're afraid we display
 on those rare occasions when cheques come our way.



W for the Value we truthfully say
 has never been lacking in aught we display
X for Work, full Worthy of Wealth
 (we spend ours in public but get it by stealth).
Y stands for Excellence. You may be sure
 if we fall short of this - well, at least we are pure!
Z is for Yearning. Ye gods, how we Yearn
 for a niche in the Temple - and money to burn!
 for the Zeal with which we're possessed
 and its often we need it, it must be confessed.



Purchased for
the City Art Gallery,
Auckland.

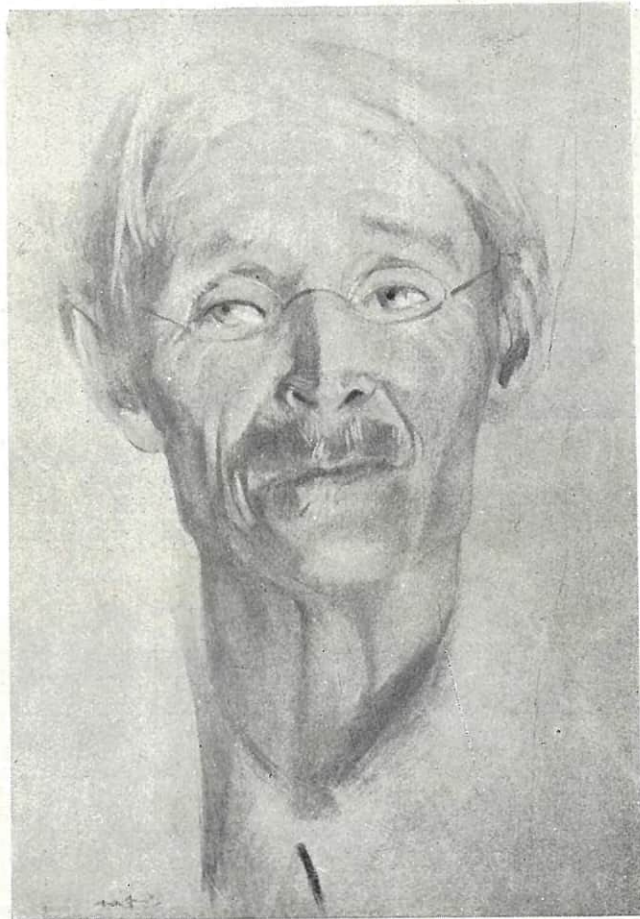
Craigieburn Ranges.
from Castle Hill.

By Ronald McKenzie.



"The Favourite."

By Vivian Smith, A.R.C.A



Dr. M
By Mina
Arndt.

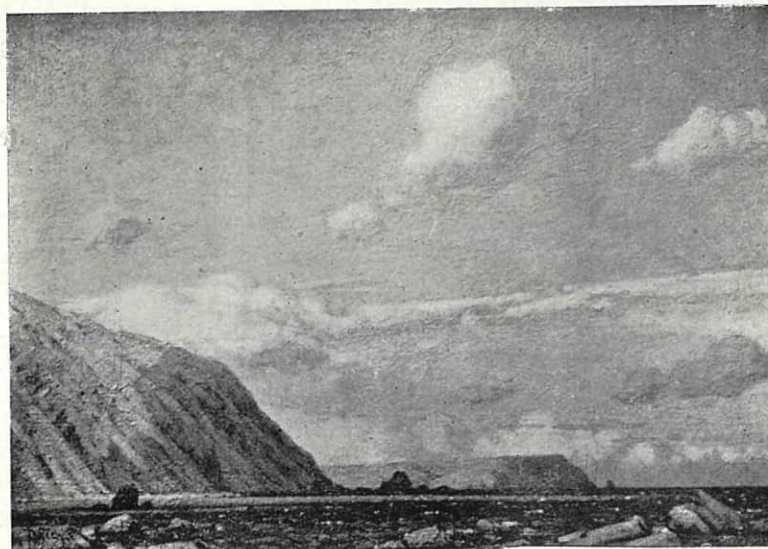
of Art, is the guiding spirit and good shepherd of the flock, and to the organising ability and enthusiastic efforts of the Secretary, Mr. A. E. Wildey, himself a painter of high merit, is due the success of the Club, which now has a membership of nearly eighty, a number of whom are resident abroad.

The subscription is 2/6 per annum, and those desirous of becoming members are invited to communicate with Mr. A. E. Wildey, 52 Antigua Street, Christ-

church. Two Exhibitions are held during each term and sketches are permitted to show six sketches at each.

* * *

To those with an aptitude for describing humorous incident or for illustrating mirth-provoking situations in line or wash, and wishing to see their work well reproduced and excellently printed, the cheerful monthly "Aussie" offers a fine field for adventure with pen, pencil and brush.



"The Breeze."
By Nugent Welch.

Though youthful in years, its lustiness astounds one, but this is hardly to be wondered at, for the publication providing bright and breezy prose and verse and the cream of fun and good humour in its generous offering of illustrations must necessarily take pride of place in the thoughts of discerning readers.

The New Zealand Editor, Mr. P. A. Lawlor, Box 965 G.P.O., Wellington, will be pleased to hear from any of our members who care to submit original document or live illustrations and are prepared to receive good payment for work well done and accepted for publication.

* * *

The Sawtell Travelling Art Scholarship, tenable for two years, and awarded by the Society for Imperial Culture, Christchurch, has been won by W. E. J. Cook, a brilliant young student and part-time teacher at the Canterbury College School of Art.

The scholarship carries with it a free passage to London.

* * *

In Christchurch the City Council has decided to take a poll of the ratepayers on the question of raising a loan of £25,000 for the erection of a new Art Gallery. The period of the loan to be thirty years; the rate of interest not to exceed 5½ per cent. with a sinking fund of 1½ per cent.

* * *

Mr. A. J. C. Fisher, A.R.C.A., appointed some time ago to show Elam School of Art students how to do it, was represented at the Auckland Society of Arts Annual Exhibition by three etchings, but no paintings. Shortly after his arrival in the Northern City he shocked the complacency of the local cognoscenti by stating that the City Art Gallery had but four paintings worthy of wall space. Apparently immortal longings had not then stirred Mr. Fisher to supply the fifth.



Mrs. Howard Tripp.

By Archibald F. Nicoll.

By the purchase recently in Auckland of three pictures for the Mackelvie collection—a Leighton, a Millais, and a Birket Foster—the trustees have been subjected to a running fire of criticism in the Auckland dailies, and the opportunity is being taken to have a general tilt at the quality of the pictures in the City Art Gallery. One well-known contributor urges

the importation of an expert art critic from Home to do the weeding, and we, having a dim recollection that a noted London critic had something to say on the subject of experts and critics, dug into the columns of the "Times" Literary Supplement and unearthed the following from the pen of A. Clutton-Brock:—

"The only kind of critic taken

seriously in England is the art critic; and he is taken seriously as an expert, that is to say, as one who will tell us not what he has found in a work of art, but who produced it. His very judgment is valued not on a matter of art at all, but on a matter of business. No one wants to know whether a certain picture is good or bad. The question is, Was it painted by Romney?"

Greiffenhagen, R.A., depicting important events in the history of the Empire. There will be the landing of the Romans; the signing of Magna Charta; Elizabethan scenes; and panels representing events of the 17th Century, the Civil Wars, and the stirring times of Oliver Cromwell and the Restoration. Other scenes will show the development of British seapower and the growth of the Empire.

ART AT THE NEW ZEALAND AND SOUTH SEAS EXHIBITION, DUNEDIN.

FROM Britain, France, America and Australia are coming to the Dominion art collections of great artistic merit and value to grace the walls of the Art Gallery at the big Exhibition opening at Dunedin on November 17th. The National Academy of Design in U.S.A. has gathered and despatched a representative collection of American art valued at 52,000 dollars. Two hundred pictures and twenty-nine pieces of sculpture have been sent to New Zealand by the Directors of the Salon d'Hiver, Paris, and British Art will be fully represented in the magnificent collection, valued at £60,000, of the works of English and Scottish artists brought together by Mr. Ernest Marsh, the noted English connoisseur and art critic, who has been appointed Director of the Fine Arts Section and who has arrived at Dunedin. Mr. Marsh has been intimately associated with the Council of the Contemporary Art Society since its earliest days, and he has a very fine private collection of pictures and pottery, the latter including many rare examples by leading British and French potters.

The main feature of the Entrance Hall of the British Court will be a mural painting, 240ft. long and 7ft. high, by Maurice

Arrangements have also been made with the Victoria and Albert Museums for the loan of period costumes. Metal work and carving, and other examples of art crafts illustrating modern methods of instruction will also be shown.

In the New Zealand Government Court several large murals will be displayed, and for months past local artists have been hard at work on the big canvases. Mr. Marcus King, whose mural panels were a striking feature of the New Zealand Court at Wembley, has recently completed for the Department of Industries and Commerce a canvas 30ft. in length representing the growth and development of New Zealand primary and secondary industries from the days of primitive settlement and pioneering up to the advanced and complex character of present-day systems. The transitions from the time of whalers and Maori war canoes to the activities of an up-to-date city with all the intervening stages of improvement have been well conceived and decoratively painted, and Mr. King is to be heartily congratulated on his skill and artistry in producing a work which will be of surprising interest to every visitor to the Exhibition who can appreciate the beauties of colour tones, sound draughtsmanship, and the unique and suggestive synthesis of the remarkably rapid progress in the development of industry and commerce in New Zealand.

In addition to the work of Mr. King there will also be mural decorations by F. V. Ellis, now attached to the N.Z. Railway Department's Publicity Section, Ronald McKenzie, our acting Vice-President for Canterbury, and other artists.

Mr. J. G. Collins, Secretary of the Department of Industries and Commerce and his officers, in whose hands have been the general arrangement of the Government Court, are to be congratulated on their decision to add beauty and distinction to the interior by means of mural paintings.

MEMBERSHIP.

Since the publication of the last "Bulletin" an addition of 50 has been made to our roll of members, which now totals 244, viz., 178 artist members and 66 subscribing members. The new members are as follows:—

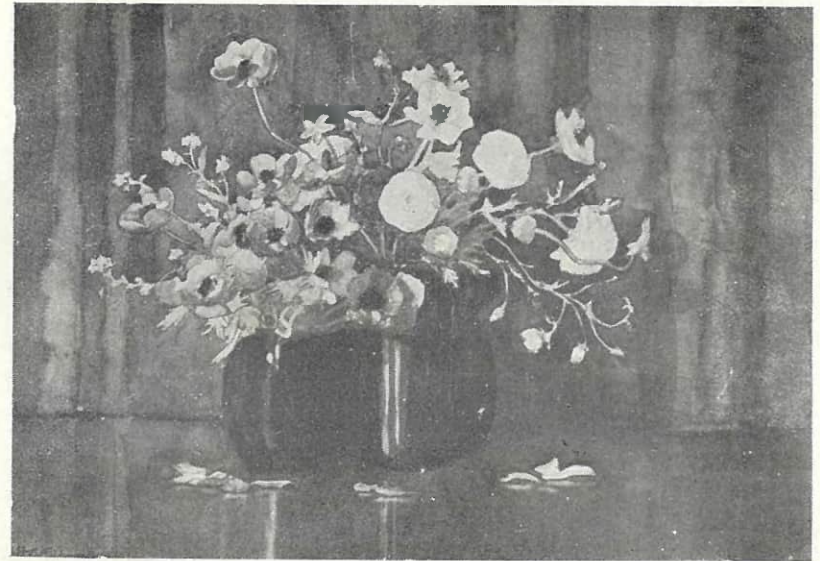
Anderson, Harold.
Anderson, Miss M.
Baker, E. W.
Barraud, W. M.
Berry, Norman.
Blake, C. M.
Bradley, G. W.
Campbell, C. Hay.
Cock, Hal. C.
Cockroft, —
Collier, Miss E. M.
Clark, M. L.
Cook, Mrs. P. R.
Duncan, Dr. J. D. C.
Evans, Mrs. T.
Gibbs, F. G.
Gooder, F. E., A. N.Z. I.A.
Harrison E. T.
Hodgkins, P. D'E.
Howorth, C. H.
Ingram, James.
Johnson, Mrs. E.
Johnston, Arthur.
Johnston, Miss E. E.
Kent, Mrs. W. H.
Knight, Miss Gwen.
Lawlor, P. A.
Mathias, Miss J.

Ross, Mrs. Malcolm.
Ryburn, Mrs.
Salter, S. E.
Sherwood, Mrs. M. W.
Simmonds, Mrs. J. J.
Smith, Vivian. A.R.C.A.
Still, Miss Mabel M.
Tombs, Harry H.
Waghorn, R.
Walker, Miss B.
Willey, A. E.
Wilkinson, P.
Wilmurt, Mrs. B. W.
Maclean, Miss H.
Naylor, Miss M.
Perry, Miss E.
Perry, Miss Elizabeth.
Pinny, Miss Irene E.
Polson, Miss Evelyn.
Prins, Dr.
Prowse, Herbert.
Roberts, Mrs. G. S.

As the Association has still three months to go before completing the first year of its brief existence, the number of enrolments may be regarded as very satisfactory. This view, however, is not altogether shared by the President, the Secretary and those members of the Council on whose shoulders have fallen the burden of securing support to the Association.

To many members the heartiest thanks of the Executive are given for their continued help and interest, but it is felt that much more may yet be done to increase the present list of members.

The number of artist members must necessarily be limited. It is hardly possible that this can go beyond 200 or 250, but the number of subscribing members can be increased indefinitely—from 1 to 10,000—and the more subscribing members on our roll the greater will be the distribution of pictures by Art Union. That is the important fact for artist members to bear in mind. As every new subscriber means an addition of 10/- to the Art Union Fund, now



Falling Flowers.

By D. K. Richmond.

£54/15/-, it is hoped that each member will make good use of the Enrolment Form sent out in this issue and endeavour to have it returned as soon as possible with the name and address of a new supporter.

PALETTE SCRAPINGS

It is said that the late John Singer Sargent, R.A., was once asked what he considered to be a portrait, and replied: "It is a picture of a person in which there is something wrong with the mouth."

* * *

"We cannot cause men of artistic genius to be born: but we can provide a public, namely, ourselves, for the artist, who will encourage him to be an artist, to do his best, not his worst."—A. Clutton-Brock.

ACKNOWLEDGEMENT

Our thanks are due to Messrs. Blundell Bros., Ltd., proprietors of the "Evening Post," for the very efficient work of their Engraving and Printing Departments in the reproduction by three-colour process of the water-colour "Pirinoa," by Mr. N. Welch, President of the Association. This was purchased by the Academy of Fine Arts for the Art Gallery collection, and we thank the Council for the privilege of publication and also for the use of the blocks of other pictures in this year's Annual Exhibition. We tender our thanks also to the Auckland Society of Arts for the loan of the blocks of "Dr. G. M. L. Lester," "The Otira Gorge," and "The Dancer," and to the Canterbury Society of Arts, for the block of "Craigieburn Ranges."

BULLETIN OF THE NATIONAL ART ASSOCIATION.

THE NATIONAL ART ASSOCIATION OF N.Z. WELLINGTON

President:

NUGENT WELCH

Studio, Boulcott Street, Wellington

Hon. Secretary:

J. McDONALD

Assistant Director, Dominion Museum,
Wellington.

Vice-Presidents:

Wellington—Mrs. M. E. R. TRIPE, MARCUS KING.

Auckland—ARTHUR A. BENDER, A.R.B.C.

Canterbury—(acting) W. MENZIES GIBB, RONALD MCKENZIE.

Otago—A. H. O'KEEFFE, MISS MABEL HILL.

Nelson—Miss MINA ARNDT, MISS NINA JONES.

* * *

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.

EXHIBITIONS COMING

The next Exhibition will be held at Masterton early in November. This has been arranged by the Masterton Sketch Club, who have secured the Garrison Hall for the purpose. A contribution of 150 to 200 works will be selected from the pictures in hand and sent forward in time for the opening.

* * *

ASSOCIATION ART UNION.

Art Union tickets for members will be sent out with the next number of the "Bulletin," and the drawing of the prizes will be made in November, on a date which will be notified in that issue.

* * *

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