

SOUVENIR
ILLUSTRATED
CATALOGUE
of the first
LOAN COLLECTION
of
Contemporary British Art

Organised by
The Empire Art Loan Collections Society



for Exhibition in
The Public Galleries of New Zealand
and Australia.

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The Collection is exhibited in Christchurch under the direction of

The
New Zealand Society of Artists
(*Incorporated*)

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AT THE ART GALLERY

Cr. Durham and Armagh Streets, Christchurch

(Kindly loaned without charge by the Canterbury Society of Arts)

OPEN DAILY from 15th June to 14th July

HOURS: 10.30 a.m. to 5.30 p.m.

Evenings: 7.30 p.m. to 9.30 p.m.

CATALOGUE: PRICE ONE SHILLING

Special Message from His Excellency the Governor-General, Lord Bledisloe.

Auckland,

23rd April, 1934.

Dear Mr. Sargood,

It is a source of very genuine regret to me that I cannot accept your tempting invitation to open the first Exhibition of the Empire Art Loan Collections Society at Dunedin at the end of this month. Few requests have had so great an attraction for me. But old-standing engagements in the Auckland Province prevent my visiting the South Island just now. At this stage in the development of the Dominion I can imagine no project more salutary or usefully fertile in its ultimate consequences than your patriotic project—now reaching fruition—of organising and bringing to this country a collection of really good pictures of eminent British artists from the time of Whistler to the present day. The pursuit of the Fine Arts may hardly be deemed to have yet had a serious beginning in this country, so abundantly endowed by Nature with all that is beautiful and inspiring, and there has been a real danger among our young people of their craving for artistic expression finding utterance in false or distorted conceptions of aesthetic beauty and in adherence to transient canons of Art founded upon unreal sentiment or a cramped outlook upon life and its ideals and possibilities. This danger is due in no small measure to the almost entire lack in this Dominion of pictures and statuary of outstanding technical excellence and admitted inspirational genius, such as the fortunate residents in the Old World have the immense advantage of viewing in the numerous historic galleries which surround them, and of deriving therefrom untold profit—spiritual, moral and technical. Your enlightened enterprise goes far to remove this serious handicap, and to lay the foundations of a new era of definite and active cultural progress for which this Dominion is now ripe. The scheme has my entire sympathy and enthusiastic support, and I trust that your neighbours in Dunedin will show their appreciation of your zeal in promoting it by attending in large numbers the first Exhibition of the Empire Art Loan Collection.

Yours Sincerely,

(Signed) BLEDISLOE.

P. R. Sargood, Esquire,

P.O. Box 46,

Dunedin.

FOREWORD

Empire Art Loan Collections Society

What is this organisation?

What are its aims and objects?

What has it accomplished?

What does it hope to do?

These are pertinent questions which it is attempted to answer in the following remarks:—

Over five years ago the idea was conceived of bringing outlying communities of the British Empire into closer touch with "a greater field of Art" than they, in their isolated positions, could hope for.

Apart from the many excellent exhibitions of "Fine Art" provided from time to time by commercial enterprise, we, in these distant parts, have been, and are debarred from the pleasure of seeing and studying those Great Works which find their homes in Public Galleries and Private Collections of the old world.

Impressed with the great number of surplus works in Galleries in Great Britain which might be made available, as also the hope that National pictures might be available on loan, and the fact that there were many public spirited private owners and Trustees of Galleries who would welcome the opportunity to loan their treasures for view throughout the Empire, the sympathetic support of men high up in the Art world at Home was enlisted, and through the able and untiring devotion of Mr. J. B. Manson, Director of the Tate Gallery, Mr. Ernest Marsh and Mr. C. R. Chisman, the Empire Art Loan Collections Society was formed. The names of the original members of the General Committee are sufficient guarantee that the idea struck a note which appealed to those responsible for the promotion of Art in Great Britain, and that it is being pushed with vigour against considerable handicaps.

The names are:—Chairman, J. B. Manson, Esq., N.E.A.C. (Tate Gallery); The Rt. Hon. Lord Conway of Allington, F.S.A. (Imperial War Museum); The Rt. Hon. Lord Duveen (Duveen Fund); Councillor J. Bailey (Art Exhibitions Bureau); Dr. F. A. Bather, F.R.S. (Museums Association); Douglas Cockerell, Esq. (Arts & Crafts Exhibition Society); Stanley Cursiter, Esq., A.R.S.A. (National

Gallery of Scotland); Campbell Dodgson, Esq., C.B.E. (British Museum); Martin Hardie, Esq., R.I., R.E. (Victoria and Albert Museum); Arthur Kay, Esq., H.R.S.A. (Scottish Modern Arts Association); Edward Marsh, Esq., C.B., C.M.G., C.V.O. (Contemporary Art Society); Messrs. C. R. Chisman and Ernest Marsh (Joint Organising Directors).

One of the first handicaps was the absence of any legal power in the hands of the Trustees of the National Galleries of Great Britain to permit their pictures being sent overseas.

Legislation was therefore necessary, and was sought.

It is confidently hoped that this session the Imperial Parliament will pass an Act to legalise the loan of National pictures to Galleries outside Great Britain, and so the first object of the Society thus be gained, and we in the outlying parts of Empire will have the opportunity of seeing some of the more important works of the leading artists of all periods, including the Great Masters.

The second obstacle, which still exists, is that many of our Galleries are not very liberally endowed with the necessary revenue to finance such exhibitions of loan pictures. This difficulty has been partially overcome by private guarantees or State aid. It is with keen satisfaction, therefore, that the Executive have been able to organise a very important collection of works of leading artists of the last seventy years, as catalogued within this book.

Conspicuous in that they are generously lent by private collectors and Galleries of renown;

Each an important representation of each artist's work;

We in New Zealand and Australia are proud that we have been entrusted with this collection.

The General Committee, whilst ultimately hoping to operate throughout the Empire, has deemed it wise to confine its operations at present to Australia and New Zealand, and later to extend exhibitions to Canada, South Africa, India and the Crown Colonies.

Already Canada has become interested, and hopes to form a "Canadian Zone."

When the scheme is in full working order, it is hoped to have several collections "doing the round" of the Empire at suitable periods.

The idea is a big one.

The Exhibition will provide inestimable pleasure and instruction to many thousands, and will constitute an immeasurable appeal to the Art loving world and merit its enthusiastic support.

How can we adequately express our heartfelt thanks and gratitude to those public spirited people who have so generously opened their private collections to us, and have not hesitated to loan some of their most cherished and valuable collections to assist this great enterprise?

Remember, they part with them for perhaps 12 to 18 months.

They give those less fortunate than themselves the opportunity of seeing what they see, and loving what they possess.

We can best express our appreciation by supporting this Exhibition, and thereby the great work done by the band of workers who have so gallantly and splendidly striven to bring this idea to fruition, so enabling the Society to knit together the Empire by means of helpful interchange through the medium of Art.

In this age of mechanisation, whether by Communism, Facism or Dictatorship, when it is sought to roll each individual into a common mould, we are likely to lose and, indeed, are losing the human soul.

The old artisan craftsman, with his love for putting his individuality into his work, is dying out.

The Industrialist is a cog in the wheel of human endeavour, doing so many mechanical acts in a certain number of hours—a de-humanising period.

Even in regard to literature, persecution is showing an ugly intention in some countries.

The human craves for individual expression, and for a place to which he can retire for rest and meditation, away from the machine-made crowd; what better place than an Art Gallery or an Exhibition such as this, where as yet "soul expression" reigns supreme!

P. R. SARGOOD.

MUIRHEAD BONE, N.E.A.C.

Born in Glasgow in 1876. Studied as an architect in Glasgow, but afterwards devoted himself to painting and etching. Is regarded by many as the leading British draughtsman. Is represented in the Tate Gallery, British Museum and Imperial War Museum; in most of the Continental Museums; at the Admiralty and in the public galleries of Melbourne, Cape Town and other centres. Mr. Bone was the official War Artist on the Western Front, and with the British Fleet in 1916-1918. Visited the United States with Joseph Conrad in 1923. Member of the New English Art Club.

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| 17. STOCKHOLM | <i>Drawing</i> |
| 18. AUXERRE | ” |
| 19. STREET IN AUXERRE | ” |
| 20. THE GREAT GANTRY
(Lent by Francis L. Berry, Esq.) | <i>Etching</i> |
| 21. PICCADILLY CIRCUS, 1915 | <i>Drypoint</i> |
| 22. LEYDEN | ” |
| 23. LEEDS | ” |
| 24. THE OLD PALACE, CULROSS | ” |
| 25. FISH MARKET, VENICE | ” |
| 26. STOCKHOLM
(Lent by Campbell Dodgson, Esq., C.B.E.) | ” |

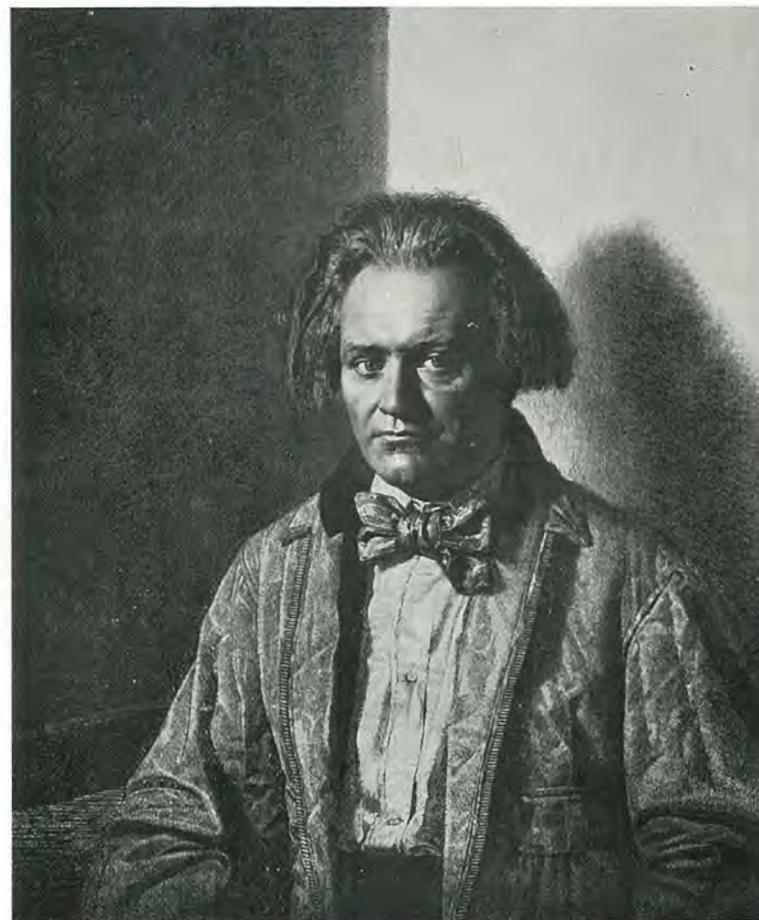


Auxerre (15 x 10½), *Muirhead Bone, N.E.A.C.*

FRANK BRANGWYN, R.A.

Born in Bruges in 1867. Worked under William Morris at 15, but tiring of this went to sea. Elected an Associate of the Royal Academy in 1904, and Member in 1919. Represented in Lloyd's Registry, Royal Exchange and Skinners' Hall, London; also Tate Gallery and most of the important National and Municipal Galleries. Member of the Institute de France; Societe Nationale des Beaux Arts, Paris; Societe International, Paris; and the Royal Academies of Milan, Madrid, Stockholm, Berlin, and Antwerp.

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| 27. SANTA MARIA DELLA SALUTE, VENICE | <i>Etching, Drypoint and Aquatint</i>
(Lent by Francis L. Berry, Esq.) |
| 28. BARK STRIPPERS | <i>Etching</i>
(Lent by Campbell Dodgson, Esq., C.B.E.) |



Portrait of James McBey, Esq. (9 x 7½), *G. L. Brockhurst, A.R.A., R.P., R.E.*

G. L. BROCKHURST, A.R.A., R.P., R.E.

Born in Birmingham in 1890. Studied at the Birmingham School of Art and the Royal Academy Schools in London. At an early age attained eminence as an etcher of the first rank, whose impressions are eagerly sought after by collectors. Also a portrait painter of distinction. Elected Associate of the Royal Academy in 1928. Member of the Royal Society of Portrait Painters.

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| 29. THE BLACK SHAWL | Oil |
| 30. MALVINA | Drawing |
| 31. PORTRAIT OF HENRY RUSHBURY, Esq., A.R.A. | |
| | Etching |
| 32. THE SILK DRESS | " |
| (Lent by Francis L. Berry, Esq.) | |
| 33. THE AMBERLEY BOY | " |
| 34. VIBA | " |
| 35. PORTRAIT OF JAMES McBEY, Esq. | " |
| (Lent by C. R. Chisman, Esq.) | |

H. J. STUART BROWN.

Born in Bathgate in 1871. Etcher, pen draughtsman and water-colour painter. Represented by 24 etchings in the British Museum Print Room.

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| 36. THE WHITE GATE, CATHLAW | Etching |
| (Lent by Campbell Dodgson, Esq., C.B.E.) | |



Elcho on the Tay (14 x 10), Sir D. Y. Cameron, R.A., R.S.A., R.W.

SIR D. Y. CAMERON, R.A., R.S.A., R.S.W.

Born in Glasgow in 1865, he studied at the Edinburgh Art School. Painter and etcher—his etchings are much sought after by collectors, and fetch very high prices in the sale rooms. He is a trustee of the National Gallery of Scotland. Elected an Associate of the Royal Academy in 1916, and Member in 1920.

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| 37. THE BLUE POOL | Oil |
| (Lent by Mr. and Mrs. Alexander Maitland) | |
| 38. JEDBURGH ABBEY | Drawing |
| 39. TWEEDSMUIR | " |
| (Lent by Arthur Kay, Esq., H.R.S.A.) | |
| 40. OLD ST. ETIENNE, CAEN | Etching |
| 41. ELCHO ON THE TAY | " |
| 42. TEWKESBURY | " |
| (Lent by Campbell Dodgson, Esq., C.B.E.) | |

KATHERINE CAMERON, R.S.W., A.R.E.

(Mrs. Arthur Kay)

Studied at the Glasgow School of Art and in Paris. Painter and Etcher. Works purchased by the Tate Gallery, British Museum, Victoria and Albert Museum, Scottish Modern Arts Association, and the Corporations of Leeds and Liverpool. Collection of etchings purchased by Library of Congress, Washington, U.S.A.

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| 43. HONEYSUCKLE | Drawing |
| 44. THISTLES | " |
| (Lent by Arthur Kay, Esq., H.R.S.A.) | |

GEORGE CHARLTON, N.E.A.C.

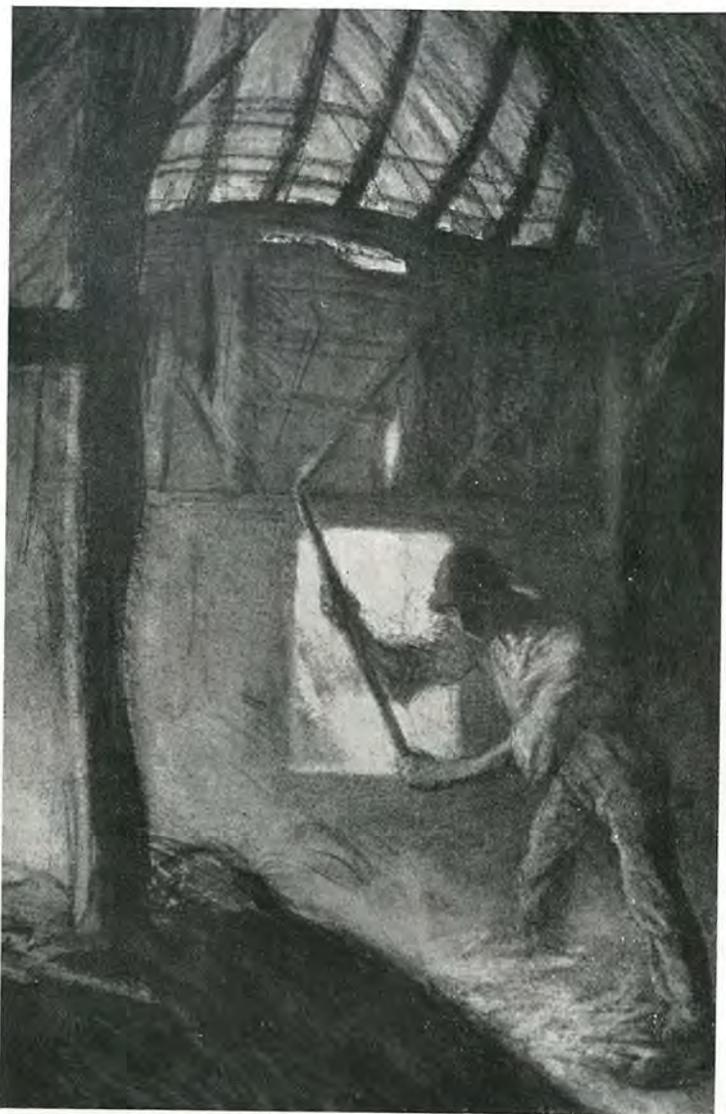
Born in London in 1899, he studied at the Slade School. He has been a Member of the staff of the Slade School since 1919. Exhibits with the New English Art Club, at the Imperial Gallery of Art, Goupil and Redfern Galleries, as well as the principal provincial galleries. His work has been purchased by The Duveen Fund for the Tate Gallery, and also by the Leeds City Art Gallery.

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| 45. CHICHESTER TOWN HALL | Drawing |
| (Lent by Edward Marsh, Esq., C.B., C.M.G., C.V.O.) | |

SIR GEORGE CLAUSEN, R.A., R.P., R.W.S.

Born in London in 1852. Studied at South Kensington and in Paris. A painter and etcher of high distinction, he is well-known for his lectures on painting, which have been published in book form. He executed one of the mural paintings in St. Stephen's Hall, Westminster. One time Professor of Painting in the Royal Academy Schools. His work is represented in all the principal Public Galleries of Great Britain and other parts of the Empire. Elected an Associate of the Royal Academy in 1895 and Member in 1908. Is an Honorary Member of the Royal Society of Portrait Painters.

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| 46. THRESHING IN A BARN BY THE FLAIL | Drawing |
| 47. St. PAUL'S FROM THE THAMES | " |
| (Lent by Ernest Marsh, Esq.) | |
| 48. CLEANING WHEAT | Etching |
| (Lent by Campbell Dodgson, Esq., C.B.E.) | |



Threshing in a Barn, by the Flail (9 x 14), *Sir Gorge Clausen*, R.A., R.P., R.W.S.

TOM COLLIER (1840-1891).

Born at Glossop, Derbyshire. Chiefly self-taught, but attended Manchester School of Art. Elected a member of the Royal Institute of Watercolour Painters in 1861. Exhibited at the Royal Academy, Paris Salon, and many provincial galleries. His subjects were

usually English landscapes. In 1878 he was created a Knight of the French Legion of Honour.

49. BAWDSEY FERRY

(Lent by Francis L. Berry, Esq.)

Drawing

PHILIP CONNARD, R.A., N.E.A.C., A.R.W.S.

Born in Southport, 1875. Works in Tate Gallery and Corporation Galleries of Bradford, Manchester, Southport, and Aberdeen. Mural Paintings in Windsor Castle. Also represented in the Welsh National Gallery, Cardiff; Dublin; Melbourne and the Luxembourg, Paris. Elected an Associate of the Royal Academy in 1918 and Member in 1925.

50. THE ABBEY RUINS

(Lent by the Bradford City Art Gallery)

Oil

51. PORTRAIT OF W. C. ALEXANDER, Esq.

(Lent by the Misses Alexander)

Oil



The Abbey Ruins (41 x 30), *Philip Connard*, R.A., N.E.A.C., A.R.W.S.

JOHN COPLEY.

Born in Manchester, 1875. Lithographer. Studied art at the Royal Academy Schools and in Italy. Chief award and medal in the first International Exhibition of Lithographs at the Art Institute of Chicago, in 1930. Represented in the British Museum, Victoria and Albert Museum, Municipal galleries of Bradford, Liverpool and Manchester and many galleries in America, Germany, Holland, Italy, etc.

52. THE BEARERS

Lithograph

53. LA DONNA DELLA MASCHERA

(Lent by Campbell Dodgson, Esq., C.B.E.)

"

54. CHRISTMAS EVE, SIENA CATHEDRAL
(Lent by Dr. Jane Walker)

CHARLES CUNDALL, R.P., N.E.A.C.

Born in Lancashire in 1890, he trained locally, at the Slade School and in Paris. He has exhibited in the Royal Academy, Goupil Salon, etc. Represented in the Tate Gallery and the Public Galleries of Manchester, Southport and Johannesburg.

55. LA PASSERELLE, BORDEAUX *Oil*
(Lent by Francis L. Berry, Esq.)

JANE de GLEHN.

Born in New York. Studied in New York and Paris. Wife of W. G. de Glehn, R.A.

56. PORTRAIT OF R. WALLACE MARTIN, THE POTTER *Crayon Drawing*
(Lent by Ernest Marsh, Esq.)

W. G. de GLEHN, R.A., R.P.

Born in London, in 1870, he is a painter of portraits and landscapes, stained glass artist and decorator. Studied at the Ecole des Beaux Art, Paris. Elected an Associate of the Royal Academy in 1923, and Member, 1932, and Societaire of the Societe Nationale des Beaux Arts.



La Baie des Anges—Antibes (19½ x 16), W. G. de Glehn, R.A., R.P.

57. MORNING IN THE OLIVE GROVE, PROVENCE *Oil*
58. THE PUNT—SUMMER ON THE THAMES *Drawing*
59. LA BAIE DES ANGES—ANTIBES
(Lent by W. G. de Glehn, Esq., R.A., R.P.)

FRANCIS DODD, A.R.A., N.E.A.C.

Born in Holyhead in 1874. Studied at the Glasgow School of Art, and in Paris and Italy. A Painter and Engraver, he is represented in the Tate Gallery and the British Museum, in Manchester, Berlin, New York, Stockholm, Vienna, etc. He is a Trustee of the Tate Gallery. Elected an Associate of the Royal Academy in 1927.

60. HAMPSTEAD *Drawing*
(Lent by Francis L. Berry, Esq.)
61. THE GARDEN DOOR *Drypoint*
62. PORTRAIT OF CHARLES AITKEN, Esq., M.A. "
63. PORTRAIT OF LORD FISHER "
(Lent by Campbell Dodgson, Esq., C.B.E.)
64. "THE STRAND," WITH SKY *Etching*
(Lent by Ernest Marsh, Esq.)

R. O. DUNLOP.

Born in Dublin in 1894, he studied art at the Manchester Art School. Works in oil and water colour, and has had several one-man shows at the Redfern Gallery in London. His work has been purchased by The Contemporary Art Society, and he is represented in the Public Galleries of Bradford, Hanley, Leeds, Manchester, and Newcastle. Is a Member of The London Group, The Royal Society of British Artists and The National Society.

65. STILL LIFE *Oil*
66. PORTRAIT OF MRS. KNYVETT LEE *Oil*
(Lent by A. Knyvett Lee, Esq.)

MARK FISHER, R.A., 1841-1923.

Born in Boston, U.S.A., of English and Irish parentage. First trained in the Lowell Institute, but went to Gleyre's studio, in Paris, in 1861. Elected Associate of the Royal Academy, 1911, and Member, 1919. Awarded medals at exhibitions in Paris, Chicago, and St. Louis. Examples of his work are in the Tate Gallery, many provincial galleries, and at Adelaide, Perth (Western Australia), and Johannesburg.

67. CALVES ON AN ESSEX FARM *Oil*
(Lent by the Exors. of the late W. P. Winchester)
68. A FRENCH HARBOUR *Drawing*
(Lent by Ernest Marsh, Esq.)

R. PURVES FLINT, R.S.W., A.R.W.S.

Born in Edinburgh in 1883. Studied at Edinburgh School of Art, but chiefly self taught; water-colourist. Has exhibited at the Leicester Galleries in London, where he had a "one-man" exhibition, The Scottish Gallery, Edinburgh, and all the principal exhibitions.

His water-colour, "Martigues, Provence," was purchased by The National Art-Collections Fund on behalf of the Queensland Art Collections Fund. Associate of The Royal Society of Painters in Water-colour and Member of The Royal Scottish Society of Painters in Watercolour.

69. ON THE MAAS *Drawing*
(Lent by Francis L. Berry, Esq.)

W. RUSSELL FLINT, R.A., R.S.W., R.E.

Born in Edinburgh, 1880. Studied at the Edinburgh School of Art. Painter in water colour and oil, book illustrator, medical illustrator, lithographer and etcher. Silver Medal "Old" Salon, Paris, 1912. Represented by "The Lemnians," in the National Gallery of New South Wales and has works in the permanent collections of Cardiff, Liverpool, Manchester, Edinburgh, Glasgow, Ottawa. Elected an Associate of the Royal Academy, 1924, and Member, 1933.

70. ST. SERVAN *Drawing*
(Lent by Francis L. Berry, Esq.)

ROGER FRY.

Born in London in 1866. He is well known as artist, author, critic, and lecturer. Studied under Francis Bate, and at Julien's, in Paris. His work is represented abroad in Helsingfors and Belgrade. He is a prominent member of the "London Group," and is also on the Advisory Editorial Board of "The Burlington Magazine." Elected Slade Professor of Fine Art at Oxford in 1933.

71. SUSSEX DOWNS *Oil*
(Lent by The Contemporary Art Society)

ETHEL CABAIN (Mrs. John Copley).

Born in Le Havre, France, and received her training at the Slade School, the London County Council School of Art and also in Paris. Her work is represented in the British Museum, Victoria and Albert Museum and the Municipal Galleries of Bradford, Brighton and Leeds, the Uffizi Gallery in Florence, the Galleria Moderna in Rome, Leipzig Gallery, National Gallery of Canada, New York Public Library, and other American Museums. Is a Member of the Senefelder Club and exhibits at the Royal Academy, and the Salon des Artistes Francais, of which she is an Associate.

72. THE LINEN CUPBOARD *Lithograph*
73. A SUMMER NIGHT " "
(Lent by Campbell Dodgson, Esq., C.B.E.)
74. THE BIRD CAGE " "
(Lent by Dr. Jane Walker)

MARK GERTLER.

Born in London in 1892. Studied at the Slade School. Is represented in the Tate Gallery, the National Portrait Gallery, the Municipal Galleries of Bradford and Manchester, and the Art Gallery of Pietermaritzburg. He is a member of the "London Group" and the National Society.

75. DAFFODILS *Oil*
(Lent by Edward Marsh, Esq., C.B., C.M.G., C.V.O.)

ERIC GILL.

Born in Brighton, 1882. Studied at the Chichester Art School, and was a pupil of Douglas Caroe, architect. He is a sculptor and engraver.

76. EVE *Woodcut*
(Lent by Ernest Marsh, Esq.)

H. GILMAN.

77. INTERIOR *Oil*
(Lent by Hugh Blaker, Esq.)

CHARLES GINNER, N.E.A.C.

Born at Cannes, France, in 1878, of English parents, he received his art training in Paris. Apart from exhibiting regularly with the New English Art Club and the London Group, of which he is also a member, he is a frequent exhibitor at the Goupil Salon and other London exhibitions. He has work in the permanent collections of the Tate Gallery, Victoria and Albert Museum, and the Municipal Galleries of Leeds, Manchester, Birmingham, Belfast, and Pietermaritzburg.

78. PAYSAGE *Oil*
(Lent by Hugh Blaker, Esq.)

79. LANDSCAPE *Drawing*
(Lent by Dr. Jane Walker)

SPENCER GORE (1878-1914).

Born at Epsom; studied at the Slade School. Examples of his work belong to Letchworth City Corporation and the Johannesburg Art Gallery. Also represented in the Tate Gallery. He was a member of the New English Art Club. Died at Richmond, Surrey.

80. RICHMOND *Oil*
81. MORNINGTON CRESCENT *Oil*
(Lent by Hugh Blaker, Esq.)

SYLVIA GOSSE, R.B.A., A.R.E.

Born in London in 1881. Etcher and painter—daughter of the celebrated author and critic, Sir Edmund Gosse. Represented in the Print Room of the British Museum; the Tate Gallery; Fitzwilliam Museum, Cambridge; and Public Galleries of Johannesburg and Pietermaritzburg.

82. ENVERMEU IN SNOW *Oil*
(Lent by Harold J. L. Wright, Esq.)

DUNCAN GRANT.

Born in Inverness in 1885, he is a decorative, portrait, landscape, and still-life painter and scene designer of the first rank. Has exhibited at the Independent Gallery, with the London Group, and in most of the important provincial galleries, as well as in America.

83. STILL LIFE *Oil*
 84. BOAT YARD, TWICKENHAM *Oil*
 (Lent by The Rt. Hon. Lord Ivo: Spencer Churehill)
 85. THE HARBOUR, KING'S LYNN *Oil*
 (Lent by The Contemporary Art Society)



The Harbour, King's Lynn (36 x 19), *Duncan Grant.*

JAMES A. GRANT, R.P., A.R.E.

Born in Liverpool in 1887. Studied art in Liverpool, London and Paris. Exhibits at the Royal Academy, with the New English Art Club and London Group and other London exhibitions, and also in Paris and the provinces.

86. IN A CAFE *Etching*
 87. THE DRAWING LESSON *"*
 (Lent by Ernest Marsh, Esq.)

F. L. GRIGGS, R.A., R.E.

Born in Hitchin in Hertfordshire, 1876. Elected Associate of the Royal Academy, 1922, and Member 1931. Has work in the British Museum and Victoria and Albert Museum and Public Galleries at Cambridge, Cheltenham, Leicester, Nottingham, Oxford, Boston, Ottawa, etc. A prominent Member of the Royal Society of Painter-Etchers and Gravers. He is also a Member of the Society of Graphic Art; Faculty of Engraving; Art Workers' Guild, and the British School at Rome.

88. ST. BOTOLPH'S, BOSTON *Etching*
 89. THE TOWERS OF SARRAS *"*
 (Lent by Francis L. Berry, Esq.)
 90. ST. MARK'S, NOTTINGHAM *"*
 91. THE MAYPOLE *"*
 92. TATTERSALL *"*
 (Lent by Ernest Marsh, Esq.)

H. JAMES GUNN.

Born in Glasgow in 1893. Studied art in Glasgow, Edinburgh, and at Julien's in Paris. Exhibitor at the Royal Academy, Royal Scottish Academy, Salon, Toronto, Pittsburg, and Venice. Work purchased by the Glasgow Corporation and Scottish Modern Arts Association.

93. BEACH NEAR ETRETAT *Oil*
 (Lent by Arthur Kay, Esq., H.R.S.A.)

LADY EDNA CLARKE HALL.

Painter and etcher; studied at the Slade School, winning a scholarship. Represented in the Tate Gallery, and the British, Victoria and Albert and Fitzwilliam Museums.

94. PORTRAIT OF THE ARTIST *Drawing*
 (Lent by Hugh Blaker, Esq.)

MARTIN HARDIE, R.I., R.E.

Born in London in 1875, he is keeper of the Departments of Paintings and Engravings, Illustration and Design at the Victoria and Albert Museum, London; is Hon. Secretary of the Royal Society of Painter-Etchers and Gravers and also a Member of the Royal Institute of Painters in Water-colours, as well as being on the Committee of the Empire Art Loan Collections Society as representing the Victoria and Albert Museum. His work is represented in many British Public Galleries, and in Chicago, Adelaide, Melbourne, etc.

95. CHIOGGIA *Drawing*
 (Lent by Francis L. Berry, Esq.)

FAIRLIE HARMAR, N.E.A.C.

Born in Weymouth, Dorsetshire. Studied at the Slade School, and is one of the leading British women painters. Her work is represented in the Municipal Galleries of Belfast, Birmingham, Liverpool, Manchester and Durban (Natal), and in many important private collections. Exhibits at the Royal Academy, Paris Salon, and all the principal exhibitions.

96. CHIBBET, EXMOOR *Oil*
 (Lent by The Contemporary Art Society)

ALFRED ROBERT HAYWARD, R.P., N.E.A.C.

Born in London in 1875. Studied Art at the National Art Training School, South Kensington, and the Slade School. Painter of portraits and landscapes, and decorator. Represented by work in the Tate Gallery, Imperial War Museum, and the public galleries of Brighton, Christchurch (New Zealand), and Johannesburg.

97. VENICE *Drawing*
 (Lent by J. B. Manson, Esq., N.E.A.C.)

ELSIE M. HENDERSON.

Sculptor, lithographer, charcoal and pencil artist. Has exhibited at the Royal Academy and Leicester Galleries in London.

98. LEOPARDS DRINKING *Lithograph*
 (Lent by Campbell Dodgson, Esq., C.B.E.)

SIR CHARLES HOLMES, N.E.A.C., A.R.W.S.

Born in Preston in 1868, and, in his own words, "had no art training except encouragement from Charles Ricketts, C. H. Shannon and William Strang." Formerly Director of the National Gallery, he is not only a practising artist, but also a well-known connoisseur and critic; also formerly Slade Professor of Fine Art at Oxford. He is a Member of the New English Art Club, and has works in the Tate Gallery, British Museum, Ashmolean Museum (Oxford), Manchester, Johannesburg, Melbourne, etc. He is also author of various books upon art subjects, and is on the Advisory Committee of "The Burlington Magazine."

99. PENRITH BEACON *Oil*
(Lent by The Rt. Hon. Lord Duveen of Millbank)
100. LONG PRESTON *Oil*
(Lent by O. Gutekunst, Esq.)
101. THE VALLEY OF ST. JOHN'S *Drawing*
(Lent by Francis L. Berry, Esq.)

H. S. HOPWOOD, R.W.S.

102. THE WHITE BARN *Drawing*
(Lent by Ernest Marsh, Esq.)

GEORGE HOUSTON, R.S.A., R.S.W.

Born in Dalry, Ayrshire, in 1869. Painter and etcher.

103. SPRING, AYRSHIRE *Oil*
(Lent by Arthur Kay, Esq., H.R.S.A.)

R. IHLEE, N.E.A.C.

104. THE LAKE *Oil*
(Lent by Hugh Blaker, Esq.)

J. D. INNES (1887-1914).

Born at Llanelly; of Catalan descent on his mother's side; educated at Christ's College, Brecon; studied at the Slade School, winning a scholarship and prize. Besides painting oils and water colours, he painted fans on vellum, etched and modelled. His great ability and originality exercised a strong influence on the work of his younger contemporaries; his earlier landscapes were painted in South Wales, and his later on the Mediterranean slopes of the Pyrenees. His health gave way and, after visiting Morocco and Teneriffe, he died at Swanley. Exhibited chiefly at the New English Art Club; represented by work in the Tate Gallery.

105. THE MOUNTAIN LAKE *Oil*
(Lent by The Rt. Hon. The Earl of Sandwich)

AUGUSTUS JOHN, R.A., R.P., N.E.A.C.

Born in 1878. Studied at the Slade School. Elected Associate of the Royal Academy, 1921, and Member, 1928. Equally well known as portrait and decorative painter and etcher, he exhibits at the Royal Academy and most exhibitions of contemporary British art in England and abroad. He executed a cartoon for the Canadian War Memorial, and is also represented by a cartoon in the National Gallery of Ireland. His "Smiling Woman," and "Madame Suggia"

are on exhibition at the Tate Gallery and other works have been acquired by the Fitzwilliam Museum (Cambridge). He is also represented in most of the important Public Galleries of Great Britain, as well as many abroad.

106. LA DUCHESSE DE GRAMMONT

Oil



La Duchesse de Grammont (36 x 25), Augustus John, R.A., R.P., N.E.A.C.

107. YVONNE Oil
 108. LADY IN EASTERN DRESS Drawing
 (Lent by Mrs. Archibald Douglas)
 109. PORTRAIT OF AMBROSE McEVOY, A.R.A., N.E.A.C. Drawing
 110. AN IRISH GIRL "
 (Lent by Hugh Blaker, Esq.)
 THE JEWESS
 111. JACOB EPSTEIN Three Etchings in one Frame
 GIRL WITH A CURL
 (Lent by Campbell Dodgson, Esq., C.B.E.)

P. H. JOWETT, N.E.A.C.

Born in Halifax, Yorkshire, in 1882. Studied at the Royal College of Art in South Kensington, and also in Italy. He has had several exhibitions of his work in the St. George's Gallery, London, and has exhibited at the Royal Academy, the London Group, the Imperial Gallery and various exhibitions abroad. He is the Principal of the Central School of Arts and Crafts in London, and is a Member of the New English Art Club and the National Society. Represented in the Public Galleries of Aberdeen, Birmingham, Hanley, Leeds and Manchester.

112. STILL LIFE Drawing
 (Lent by Edward Marsh, Esq., C.B., C.M.G., C.V.O.)

HENRY KEEN.

113. FUKIEN AND PEACOCK'S FEATHER Lithograph
 (Lent by Campbell Dodgson, Esq., C.B.E.)

ERIC KENNINGTON.

Painter, draughtsman, pastel artist and sculptor. Studied art at St. Paul's Art School, Lambeth and Kennington Art Schools. Official War Artist, 1916-1919.

114. THE YOUNG SUBALTERN Oil
 (Lent by Dr. Jane Walker)

J. BUXTON KNIGHT (1842-1908).

Born at Sevenoaks; son of an artist and teacher, under whom he learned to paint; first exhibited at the Royal Academy in 1861. In 1871, entered the Royal Academy Schools for two years, and then returned to open-air work. Also worked in water colour and etched. Represented in the Tate Gallery.

115. WENDOVER Oil
 (Lent by O. B. Knight, Esq.)

DAME LAURA KNIGHT, A.R.A., R.W.S., R.E.

Born in Long Eaton, Derbyshire, and studied art at Nottingham. Elected Associate of the Royal Academy in 1927. In addition to the Royal Academy, exhibits also at The Royal Society of Painters in Water-colour, Royal Society of Painter-Etchers, and in Chicago, Toronto, Pittsburg, etc. Works acquired by the British Museum, Victoria and Albert Museum, and Public Galleries of Birmingham, Brighton, Leeds, Manchester, Newcastle, Rochdale, Oldham, Capetown, Johannesburg, Melbourne, Chicago, the Metropolitan Museum, New York and Pittsburg.

116. WINDING THE CLOCK Drawing
 (Lent by Ernest Marsh, Esq.)
 117. CHEYNE WALK IN SNOW "
 (Lent by Leeds City Art Gallery)

CECIL LAWSON (1851-1882).

Born near Wellington, Shropshire; studied under his father, a portrait painter, and while still a boy devoted himself to flower and landscape painting; first exhibited at the Royal Academy, 1870. "Hop Gardens of England," exhibited there in 1876, attracted considerable notice. Died in London. Represented in the Tate Gallery and Manchester City Art Gallery.

118. HAYMAKING BY MOONLIGHT Oil
 119. EXMOOR Drawing
 (Lent by Captain C. C. P. Lawson)

SYDNEY LEE, R.A., R.E.

Born in Manchester, 1866, he received his art training at the Manchester School of Art and in Paris. Elected Associate of the Royal Academy in 1922, and Member in 1930, of which he is also Treasurer and a Trustee. Gold Medals Munich and Milan, bronze medal Barcelona. Painter, etcher and wood-engraver. Represented in the Tate Gallery, British Museum, Victoria and Albert Museum, and the Public Galleries of Hull, Liverpool, Manchester and Rochdale.

120. THE SLEEPING SQUARE Aquatint
 121. THE LIMESTONE ROCK Woodcut
 (Lent by Francis L. Berry, Esq.)

DERWENT LEES.

Born in Brisbane, Queensland, in 1885. Studied in Paris and the Slade School, being awarded 1st Prize for Figure Drawing in 1908; works in oil, water colour and etching, and has exhibited at the Goupil Gallery, Chenil Gallery, and Redfern Gallery. Is a Member of the New English Art Club. Represented in the Public Galleries of Manchester, Newcastle, etc.

122. THE AVENUE Oil
 (Lent by Sir Cyril Kendall Butler, K.B.E.)
 123. LINDRA AT THE POOL Oil
 (Lent by The Rt. Hon. The Earl of Sandwich)

124. ALDBOURNE *Oil*
 (Lent by The Rt. Hon. Lord Ivor Spencer Churchill)
125. SEASCAPE WITH HEADLAND, NEAR CASSIS *Drawing*
126. LANDSCAPE NEAR CASSIS "
 (Lent by A. Knyvett Lee, Esq.)

A. NEVILLE LEWIS.

Born in 1895, he studied at the Slade School and afterwards worked for some years in South Africa. First exhibited in London at the Goupil Gallery, and has had various "one-man" exhibitions at later times. His work has been purchased by the Contemporary Art Society, and also by the Duveen Fund for presentation to the National Gallery; is also represented in various Public Galleries in South Africa.

127. ZULU HEAD *Oil*
 (Lent by The Contemporary Art Society)

MOFFAT LINDNER, R.W.S.

Born in Birmingham in 1852. Studied art at the Slade School and Heatherley's. Gold medal Barcelona International Exhibition (1911); medal Paris International Exhibition (1900); medal South Africa International Exhibition (1982). Painter of landscapes and marines in oil and water-colour. Represented in the Public Galleries of Bradford, Doncaster, Dublin, Huddersfield, Hull, Liverpool, Oldham, and Wellington, New Zealand.

128. BERGEN *Drawing*
 (Lent by Ernest Marsh, Esq.)

E. S. LUMSDEN, A.R.S.A., R.E.

Born in London in 1883, he studied art under Morley-Fletcher, and in Paris; painter and etcher (largely of Indian life). Works purchased by the Contemporary Art Society. Also represented in the Victoria and Albert Museum, the Public Galleries of Aberdeen, Birkenhead, Glasgow, Liverpool, Johannesburg, Toronto, etc., and the National Gallery of Canada.

129. THE UPPER REACH, BENARES *Etching*
130. THE LLAMAS "
 131. THE SCALES "
 132. THE BUDDHA "
 133. ALCANTARA BRIDGE, TOLEDO "
 (Lent by Campbell Dodgson, Esq., C.B.E.)

D. S. MacLAUGHLAN.

Born in Prince Edward's Island, Canada, of Scottish parents; studied art in Munich and in Paris. Is an etcher and painter who has exhibited in London, Paris, New York, Chicago, etc., and is represented in many important Public Galleries; a Member of the Societe Nationale des Beaux Arts.

134. SONG FROM VENICE, No. 3 *Etching*
135. LA CITE "
 (Lent by W. G. de Glehn, Esq., R.A., R.P.)

JAMES McBEY.

Born in Aberdeenshire in 1883. Etcher of Scottish, Welsh, Dutch, Spanish, Moroccan and French subjects. He was official artist to

the Egyptian Expeditionary Force, 1917-18, during the European War, and is an exhibitor at the Royal Academy, Glasgow Institute and most of the important British Exhibitions.

136. ANTWERP *Drawing*
137. FAREWELL TO VENICE *Etching*
138. MERSEA: SUNSET "
 139. SANTA MARIA DELLA FAVA "
 140. GALE AT PORT ERROLL "
 (Lent by Martin Hardie, Esq., R.I., R.E.)
141. QUAI GAMBETTA, BOULOGNE. (Trial D.) "
 (Lent by Ernest Marsh, Esq.)



The Green Hat (24 x 30), Ambrose McEvoy, A.R.A., N.E.A.C., R.P.

AMBROSE McEVOY, A.R.A., N.E.A.C., R.P.

(1878-1927).

Born in Wiltshire; son of Captain McEvoy, a man of artistic perception, and a great friend of Whistler. Entered the Slade School in 1893, at the early age of 15, and attended classes under Professor Frederick Brown, working both in the school and on holiday trips with Augustus John, Walter Sickert, and Orpen, to name only a few of his famous contemporaries. Elected Associate of the Royal Academy, 1924. Is represented in the Tate Gallery and many important Municipal Galleries, such as Bradford, Birmingham, Leeds, Manchester, etc.

142. THE GREEN HAT *Oil*
143. DOROTHY *Oil*
144. BALLET GIRL RESTING *Oil*
145. MRS. CLAUDE JOHNSTON *Drawing*
146. MISS PAULL *"*

(Lent by Mrs. Archibald Douglas)

ALLAN McNAB.

Born at Southampton in 1901, he received his art training at the Royal College of Art. Examples of his work are in the British Museum, Victoria and Albert Museum, and the Public Galleries of Glasgow, Liverpool, Manchester, Chicago, New York and Sydney.

147. WATCHING THE PROCESSION, PALERMO *Drawing*
(Lent by Edward Marsh, Esq., C.B., C.M.G., C.V.O.)

WILLIAM McTAGGART, R.S.A., R.S.W.,

(1835-1910).

Born at Aros, N.B., in 1835; studied at Edinburgh under R. Scott Lauder. Elected A.R.S.A., 1859, R.S.A., 1870. Vice-President Scottish Water-colour Society and Society of Scottish Artists. At first portraitist and painter in strictly academic manner, he soon developed into an impressionist with a passion for luminous effect in out-of-door subjects. This was before the beginning of impressionism in France.

148. DAYBREAK, KILBRENNAN SOUNDS *Oil*
(Lent by the Trustees of the late Hugh MacTaggart)

J. B. MANSON, N.E.A.C.

Born in London in 1879; received his art training at Heatherley's, Lambeth School of Art, and under Jean Paul Laurens at Academie Julien, Paris. Director of the Tate Gallery, London, and Chairman of Empire Art Loan Collections Society. Has been Art Critic on the "Outlook" and "Daily Herald." His work has been shown at the New English Art Club, Goupil Gallery, and numerous French Exhibitions. Is represented in the Tate Gallery, and the Public Galleries of Aberdeen and Manchester. Author of "Rembrandt," "Degas," "Hours in the Tate Gallery," etc.

149. FLOWERS IN A VASE *Oil*
(Lent by Mrs. G. Marchant)



Flowers in a Vase (24 x 20), J. B. Manson, N.E.A.C.

B. MENINSKY.

Born at Konotop, Little Russia, in 1891; came to England with parents at age of 3. Educated first at the Liverpool School of Art, then in Paris, and later at the Slade School. Had his first "one-man" exhibition at the Goupil Gallery, in London, in 1919. Is represented in the Imperial War Museum, London. A Member of the London Group and an exhibitor at the New English Art Club.

150. NUDE *Drawing*
(Lent by Edward Marsh, Esq., C.B., C.M.G., C.V.O.)

W. T. MONNINGTON, A.R.A.

Born in London in 1903, and educated at the Slade School of Art. Was elected Associate of the Royal Academy of Arts (where he is Assistant Teacher of Painting) in 1931; elected Rome Scholar in Decorative Painting, 1923 to 1926. Was selected to do one of the decorative panels in St. Stephen's Hall, Westminster, unveiled in 1928. Is at present on the teaching staff of the Royal College of Art, South Kensington.

151. WOMAN'S HEAD *Drawing*
(Lent by Edward Marsh, Esq., C.B., C.M.G., C.V.O.)

CEDRIC MORRIS.

Born in Wales in 1889; studied art in Paris, Rome and Berlin. Is a Member of the London Group and other modern societies in London, Paris and New York. Works purchased by The Contemporary Art Society and for other public and private collections.

152. LANDSCAPE WITH WINDMILL *Oil*
(Lent by Edward Marsh, Esq., C.B., C.M.G., C.V.O.)

DAVID MUIRHEAD, A.R.A. (1867-1930).

Born in Edinburgh, he studied art there and in London. Formerly a Member of the New English Art Club, he showed his work in the principal cities of Great Britain, Europe and Canada. He is represented in London, Paris, Dublin and Ottawa Public Galleries. Elected an Associate of the Royal Academy, 1928.

153. RICHMOND CASTLE, YORKSHIRE *Oil*
154. ROCHESTER, FROM STROOD *Drawing*
155. A HAMPSHIRE RIVER *"*
(Lent by Francis L. Berry, Esq.)

JOHN NASH.

Born in London, 1893, he is an oil and water colour painter, wood engraver and pen and ink artist. A keen botanist, he specialises also in the drawing of plants and herbs, and in book illustration. He is a member of the "London Group" and the Modern English Water Colour Society, as well as the Society of Wood Engravers.

156. THE CANAL, BATH *Oil*
(Lent by The Contemporary Art Society)
157. FLOWERS *Drawing*
(Lent by Edward Marsh, Esq., C.B., C.M.G., C.V.O.)

PAUL NASH.

Born in London in 1889, he received his training at the Slade School. Painter, engraver and designer for the theatre. He was one of the official artists on the Western Front in 1917, during the European War. Has exhibited at the Leicester Galleries, Carfax Gallery, etc., and is Founder of the new group called "Unit One." Also member of the "London Group," Modern English Water Colour Society and the Society of Wood Engravers.

158. WHYTELEAFE CROSS *Oil*
(Lent by The Contemporary Art Society)
159. ST. PANCRAS *Oil*
(Lent by Edward Marsh, Esq., C.B., C.M.G., C.V.O.)

TOM NASH.

Studied art at the Slade School and works in oil on paper. Has exhibited at the Redfern Gallery, and with the New English Art Club. Is represented in the Art Gallery in Newcastle.

160. THE ENTOMBMENT *Drawing*
(Lent by Dr. Jane Walker)

GEOFFREY NELSON.

Born at Charlton-cum-Hardy, near Manchester, in 1897. Was trained at the Slade School. His work has been purchased by the Tate Gallery, and also by the Manchester City Art Gallery. He has exhibited at the New English Art Club and had a "one-man" show at the Paterson Gallery in Old Bond Street.

161. CUMBERLAND MARKET *Oil*
(Lent by The Contemporary Art Society)

C. R. W. NEVINSON, N.E.A.C., R.B.A.

Born in London, 1889; studied in London and Paris; exhibited first work in 1910 and since that date has exhibited in London, Paris, Berlin, Munich, New York, Chicago, etc. Specimens of his work have been acquired by the Imperial War Museum, British Museum, Tate Gallery, National Gallery of Canada, Luxembourg and Petit Palais, Paris.

162. LE PONT ROYAL, PARIS *Drawing*
(Lent by Francis L. Berry, Esq.)
163. THE THAMES (Red Lion Brewery) *Etching*
(Lent by Ernest Marsh, Esq.)

WILLIAM NICHOLSON.

Born in Nottinghamshire, 1872. Has exhibited with the International Society and in most of the important Galleries in Great Britain and abroad, and is considered one of our greatest masters of "still life." The Tate Gallery and the public galleries of Cambridge, Belfast, Dublin, Glasgow, Leeds, Liverpool, Nottingham, and Melbourne (Victoria) have acquired his works.

164. ST. JOHN'S COLLEGE, OXFORD *Oil*
(Lent by the Leeds City Art Gallery)
165. CUPID STRUGGLING FOR A ROSE *Oil*
(Lent by Lady Lister)

JOB NIXON, R.E., N.E.A.C.

Born in Stoke-on-Trent, 1891. He commenced his art training at Burslem, and then continued at the Royal College of Art, and the Slade School, being later elected scholar in engraving at the British School of Art in Rome, from 1920 to 1923. Member of the Royal Society of Painter-Etchers, the Royal College of Art and the New English Art Club, at which exhibitions he exhibits regularly as well as the Royal Academy and various foreign exhibitions.

166. THE CASTLE, DIEPPE *Etching*
167. THE STEPS, ANTICOLI *"*
(Lent by Francis L. Berry, Esq.)



A Bloomsbury Family (36 x 33), *Sir William Orpen*, R.A., R.H.A., R.P., N.E.A.C.

SIR WILLIAM ORPEN, R.A., R.H.A., N.E.A.C.

(1878-1931.)

Born in Stillorgan, Co., Dublin, he studied at the Dublin Metropolitan School of Art and the Slade School, and was a notable portrait painter. Was elected Associate of the Royal Academy in 1910, and a Member in 1919. In addition to the Royal Academy he exhibited at all the principal London and Provincial Exhibitions. He was President of the Royal Society of Portrait Painters.

168. A BLOOMSBURY FAMILY *Oil*
(Lent by The Scottish Modern Arts Association)
169. IN THE STUDIO *Oil*
(Lent by Alfred Jowett, Esq.)
170. INTERIOR AT 25 PARK LANE, LONDON, with Sir Philip Sassoon and The Marchioness of Cholmondeley *Oil*
(Lent by Sir Philip Sassoon, P.C., G.B.E., C.M.G., M.P.)
171. PORTRAIT OF JOHN EVERETT, Esq. *Oil*
(Lent by John Everett, Esq.)

172. A CRISIS IN THE NEW ENGLISH ART CLUB, 1904 *Drawing*
(Lent by Francis L. Berry, Esq.)
173. AN IRISH GIRL *"*
(Lent by Percy Withers, Esq.)
174. NUDE STUDY, 1905 (Pen and Bistre Wash) *"*
(Lent by Martin Hardie, Esq., R.I., R.E.)

OROVIDA.

Self taught, under the guidance of her father, Lucien Pissarro; works in etching, aquatint and tempera. Has exhibited at the Royal Academy, New English Art Club and the Women's International Art Club. Is represented in the British Museum, New York Public Library, and Cleveland Art Museum. One of her paintings was purchased by the Duveen Fund. Is a Member of the Women's International Art Club.

175. MAN AND BEAST *Etching and Aquatint*
(Lent by Campbell Dodgson, Esq., C.B.E.)

MALCOLM OSBORNE, R.A., R.E.

Born at Frome, Somerset, 1880. Studied under Sir Frank Short, R.A., and at the Royal College of Art. Elected Associate of the Royal Academy, 1918, and Member, 1926. Professor of Engraving at the Royal College of Art.

176. VEZELAY *Etching*
(Lent by Campbell Dodgson, Esq., C.B.E.)

S. J. PEPLOE, R.S.A.

Born in Edinburgh in 1871, he received his art training in Edinburgh and Paris; works in oil. Has exhibited in London, Paris, and America. His work is represented in the Tate Gallery, and in the Public Galleries of Edinburgh and Glasgow, as well as in the Luxembourg.

177. HEAD OF A GIRL *Oil*
(Lent by Arthur Kay, Esq., H.R.S.A.)
178. STILL LIFE *Oil*
(Lent by George Proudfoot, Esq.)

LOUISE PICKARD (1865-1928).

Born in Hull; studied art at the Slade School and in Paris. An oil painter of landscapes, still life and flowers, she exhibited at the New English Art Club, Women's International Art Club, etc. Had work purchased by the Contemporary Art Society.

179. ROBIN HOOD'S BAY *Oil*
(Lent by Sir Cyril Kendall Butler, K.B.E.)

LUCIEN PISSARRO, N.E.A.C.

Born in Paris, 1863. Son of the famous French impressionist, Camille Pissarro, he became a naturalised British subject in 1916. He exhibits at most prominent galleries and has oil paintings in the



Tree in Winter (39 x 30), Sir William Rothenstein, N.E.A.C.

190. TREE IN WINTER

(Lent by Dr. Jane Walker)

Oil

THEODORE ROUSSEL (1847-1926).

Born at Lorient, Brittany; educated for the army and fought in the war of 1870; went to Rome for two years and then settled in London, where he became a pupil and friend of Whistler, under whose influence he painted and etched. He was a pioneer of colour aquatint (printing from several plates); first President of the Society of Graver Printers in Colour; member of the New English Art Club and Royal Society of British Artists. Represented in the Tate Gallery. Died in London.

191. THE GATE, CHEYNE WALK

Etching

192. PIERROT EN PIED

(Lent by Ernest Marsh, Esq.)

”

HENRY RUSHBURY, A.R.A., N.E.A.C., R.E.

Born in Harborne, near Birmingham, 1889. Has exhibited his work with the above Societies and in provincial galleries. Etcher and watercolourist. Is represented in the British Museum, Tate Gallery, Victoria and Albert Museum, and in Liverpool as well as the Metropolitan Museum in New York, and many other English and Colonial Public Galleries. Elected an Associate of the Royal Academy, 1927.

193. OSPIZIO DI SAN MICHAELE, ROME

Drawing

194. SUSSEX LANDSCAPE: THE QUARRY

Tempera

195. ISLE DE LA CITE, PARIS

(Lent by Francis L. Berry, Esq.)

196. CANAL DE LA DOUANE, MARSEILLES

”

197. VITERBO

(Lent by Campbell Dodgson, Esq., C.B.E.)

”

Drypoint



The Bathing Tents (36 x 28), Walter Russell, R.A., R.W.S.

WALTER RUSSELL, R.A., R.W.S.

Born in 1869, he studied at the Westminster School of Art. He is the present Keeper of the Royal Academy of Art and is also assistant Professor at the Slade School. Elected an Associate of the Royal Academy, 1920, and Member, 1926. Represented in the Tate Gallery and the Corporation Galleries of Birkenhead, Bradford, Edinburgh, Dublin, Liverpool, Oldham, Southport, Worthing, Cork, Adelaide, Capetown and Johannesburg, etc.

198. THE BATHING TENTS

(Lent by Arthur Kay, Esq., H.R.S.A.)

Oil

A. D. RUTHERSTON, N.E.A.C.

Born in Bradford, Yorkshire, 1881. Studied at the Slade School. was awarded the Slade Scholarship in 1900, and again in 1902, winning the Slade Competition Prize in the latter year, and was awarded Gold Medal at the Paris Exhibition, 1926. His drawings have been purchased by the British Museum, Victoria and Albert Museum, Tate Gallery and the Corporations of Bradford and Newcastle.

199. SELF PORTRAIT

(Lent by The Duveen Fund)

Oil

JOHN S. SARGENT, R.A., R.P. (1856-1925).

Born in Florence; studied in the Florence Academy, then in Paris under Carolus-Duran. Visited America, 1876; Spain (first visit), 1879, when he submitted to the first influence of Velazquez. Settled in Chelsea, near Whistler. Most of his clients then were Americans. After 1910, gave up painting portraits, except occasionally; his landscapes, both in oil and water colour, are vivid and strong. Painted a number of war pictures, of which the most important, "Gassed," was exhibited at the Royal Academy, 1920, now in the Imperial War Museum. His large portrait group of British Generals is in the National Portrait Gallery, London. Also represented in the Tate Gallery. Elected an Associate of the Royal Academy, 1894, and Member, 1897.

200. MARIONETTES *Oil*
201. COURTYARD, GRANADA *Oil*
202. SHIPPING, VENICE *Drawing*
203. FOREST, FLORIDA *"*
(Lent by Miss Emily Sargent)

RANDOLPH SCHWABE, N.E.A.C.

Born in Manchester, 1885. Studied at the Slade School and Julien's. Represented in the British Museum, Victoria and Albert Museum, and at Bradford. Draughtsman and water-colourist, and formerly teacher of drawing and painting at the Royal College of Art; now Principal of the Slade School. Member of the "London Group," as well as the New English Art Club.

204. MOUSTIERS ST. MARIE, PROVENCE *Drawing*
205. OLD CHELSEA CHURCH *"*
(Lent by Francis L. Berry, Esq.)
206. NUDE *"*
(Lent by M. B. Bradshaw, Esq.)

ELLIOTT SEABROOKE.

207. STILL LIFE *Oil*
(Lent by Edward Marsh, Esq., C.B., C.M.G., C.V.O.)

CHARLES SHANNON, R.A.

Born in Sleaford, Lincolnshire, 1865. Winner of silver medal at the Paris International Exhibition, and also a gold medal at the Munich Exhibition. Painter of subject pictures and portraits, and also a lithographer. Was a member of the Royal Society of Portrait Painters and the Society of Twelve, also an associate of the Societe Nationale des Beaux Arts; elected an Associate of the Royal Academy, 1911, and Member in 1920.

208. THE RUFFLED SEA *Lithograph*
209. TOILET *"*
210. SHEPHERD IN A MIST *"*
(Lent by Ernest Marsh, Esq.)

SIR FRANK SHORT, R.A., R.E.

Born in 1857. Trained for an engineer. Engraver; Past-Master, Art Workers' Guild. Gold Medal Paris, 1889 and 1900. Elected an Associate of the Royal Academy, 1906, and Member, 1911.

211. SOLWAY MOSS *Mezzotint*
(Lent by Ernest Marsh, Esq.)
212. THE NIGHT PICKET BOAT, HAMMERSMITH *"*
(Lent by Francis L. Berry, Esq.)

W. R. SICKERT, R.A.

Born in 1860, he worked for many years in Paris before settling in London. Both painter and etcher, he was visiting teacher of Drawing and Painting at the London County Council Technical Institute, Westminster. Exhibits at the Royal Academy, Leicester Galleries, Royal Scottish Academy, etc., and has work in the British Museum, Tate Gallery and the public galleries of Manchester and Johannesburg; the Bibliotheque Nationale and Luxembourg. Elected Associate of the Royal Academy, 1924, and Member, 1934; also a member of the International Society, the Societe du Salon d'Automne, and was for some time President of the Royal Society of British Artists.

213. TWO WOMEN *Oil*
(Lent by The Contemporary Art Society)
214. 'FRISCO *Oil*
215. SANTA MARIA DELLA SALUTE, VENICE *Oil*
(Lent by Miss Sylvia Gosse, R.B.A., R.E.)
216. A STREET IN DIEPPE *Oil*
(Lent by H. Moreton Sands, Esq.)

JOSEPH SIMPSON, R.B.A.

Born in 1879, he received his art training in Edinburgh. Has had six "one-man" shows in London and one each in Glasgow and Dundee. Is represented in the Scottish National Portrait Gallery and the public galleries of Dundee, Glasgow, Sydney (New South Wales) and Munich.

217. THE PRIEST *Etching*
(Lent by Campbell Dodgson, Esq., C.B.E.)

CHARLES SIMS, R.A., R.W.S. (1873-1928).

Born in London. Pursued his art studies in Paris and at the Royal Academy Schools in London. Was for some years Keeper of the Royal Academy and Director of the Royal Academy Schools. Elected an Associate of the Royal Academy, 1908, and Member, 1915. His work is represented in the Tate Gallery and the public galleries of Edinburgh, Leeds, Liverpool, Sydney, Durban, Melbourne, Pietermaritzburg, Chicago, Rio de Janeiro, Paris, etc.

218. MOTHER AND CHILD *Drawing*
(Lent by Francis L. Berry, Esq.)

JOHN SKEAPING.

Born in Essex, 1901. Studied at the Royal Academy Schools, and won the R.A. Gold Medal and Travelling Scholarship, and Prix de Rome Sculpture Scholarship. Has exhibited at the Royal Academy, Imperial Institute, Venice International and Buenos Aires, and is represented in the Tate Gallery.

219. DEER

(Lent by Ernest Marsh, Esq.)

Etching

MATTHEW SMITH.

Born in Halifax, 1879, he studied art at the Manchester School of Art, Slade School, and under Matisse in Paris. A Member of the "London Group," he exhibits with the Group, and at the Lefevre Gallery, Warren Gallery, and Independent Gallery in London, and also at the Paris Salon.

220. FLOWERPIECE

(Lent by Edward Marsh, Esq., C.B., C.M.G., C.V.O.)

Oil

STANLEY SPENCER, A.R.A.

Born at Cookham, 1892; studied at the Slade School, and was for some time a member of the New English Art Club and the "London Group." His monumental work, "The Resurrection," was purchased in 1927 for the Tate Gallery, and his work is to be seen in various Municipal Collections, and also that of the Contemporary Art Society. Elected an Associate of the Royal Academy in 1932.

221. NEAR COOKHAM

(Lent by Edward Marsh, Esq., C.B., C.M.G., C.V.O.)

Oil



The Muslin Dress (55 x 39) P. Wilson Steer, O.M., N.E.A.C.

P. WILSON STEER, O.M., N.E.A.C.

Born in Birkenhead, 1860. Studied art as a pupil of Cabanel at the Ecole des Beaux Arts, Paris. One of the few painters awarded the much-coveted Order of Merit. Examples of his work are in the British Museum, the Tate Gallery, and public galleries of Bradford, Cambridge, Cardiff, Manchester, Aberdeen, Dublin, Melbourne, Johannesburg, and New York. Represented by his self-portrait in the Uffizzi Gallery in Florence. Member of the New English Art Club, and Honorary Member of the Liverpool Academy of Art.

222. BIRDS'-NESTING

(Lent by Sir Cyril Kendall Butler, K.B.E.)

Oil

223. THE MUSLIN DRESS

Oil

224. CORFE CASTLE, 1908

Drawing

225. BOSHAM CREEK, 1914

”

226. NEAR THE NEEDLES, 1919

(Lent by T. Geoffrey Blackwell, Esq.)

”

WILLIAM STRANG, R.A. (1859-1921).

Born in Dumbarton; came to London in 1875, and studied under Legros at the Slade School. First made mark as etcher of imaginative and Biblical subjects, illustrating "Don Quixote." Excelled as etcher and draughtsman of portraits; later painted allegorical subjects and portraits. Elected Associate of the Royal Academy in 1906, and Member, 1921. Represented in the Tate Gallery. Died at Bournemouth.

227. PORTRAIT OF MONTAGUE FORDHAM, Esq.

(Lent by Brian Rhys, Esq.)

Drawing

228. PORTRAIT OF THOMAS HARDY, Esq., O.M.

(Lent by Francis L. Berry, Esq.)

Etching

A. R. MIDDLETON TODD, R.E., A.R.W.S.

Studied Art at the Slade School and Central School of Arts and Crafts; works in Oil, Water-colour, Pastel, Etching, etc. Has exhibited at the Royal Academy, New English Art Club, Royal Society of Painter-Etchers, etc. Is represented in the British Museum, Victoria and Albert Museum, Leeds Art Gallery, National Gallery of Canada. An Associate of The Royal Society of Painters in Water-colour and a Fellow of the Royal Society of Painter-Etchers.

229. SIENA

(Lent by Ernest Marsh, Esq.)

Etching

ALFONSO TOFT, R.O.I.

Born in Birmingham. Studied at Birmingham and Hanley, and the Royal College of Art (National Scholarship). Landscape painter in Oil and Water-colour.

230. RICHMOND, SURREY

Oil

231. CLEMATIS

Oil

232. CHRISTCHURCH

Drawing

233. HALESOWEN

(Lent by Francis L. Berry, Esq.)

”

PROFESSOR HENRY TONKS, N.E.A.C.

Born in Warwickshire; studied privately and at Westminster School of Art, under Professor Brown. He was Slade Professor of Fine Art in the University of London until 1932, and the Slade School has trained many distinguished painters and draughtsmen under his capable direction. Represented in the Tate Gallery, the Manchester, Melbourne and Cape Town Galleries and the Luxembourg in Paris.

234. THE MATINEE REHEARSAL *Oil*
(Lent by Sir Cyril Kendall Butler, K.B.E.)

WILLIAM WALCOT, R.E.

Born in Russia, 1874. Completed his training in Paris and at the Imperial Academy of Art, Petrograd. Exhibitor at the Royal Academy and principal London and Provincial Exhibitions. Member of Gruppe Romano Incision Artiste, Rome, and Associate of the British School of Rome. The Public Galleries of Leicester and Milan have acquired specimens of his work.

235. CAREY STREET *Drawing*
(Lent by Dr. Jane Walker)

ETHEL WALKER, R.P., R.B.A., N.E.A.C.

Born in Edinburgh, 1867; studied for two years at the Slade School. Represented by four works in the Tate Gallery.

236. PORTRAIT OF A SCULPTOR *Oil*
237. STILL LIFE—FLOWERS *Oil*
238. THE PICNIC *Drawing*
(Lent by Mrs. Archibald Douglas)

HARRY WATSON, R.W.S.

Born in Scarborough. Studied at the Scarborough School of Art, Royal College of Art (travelling scholarship) and Lambeth School of Art. Gained London County Council Scholarship. Landscape and figure painter in oil and water-colour, he is Life Master at Regent Street Polytechnic Art School. Represented in the Tate Gallery and public galleries of Bristol, Newcastle, Oldham, and Sydney.

239. BATHERS—BETTWS-Y-COED *Drawing*
(Lent by Francis L. Berry, Esq.)

G. H. WEDGWOOD, R.E.

Born in Leek in 1900. Studied at the Liverpool City School of Art, Royal College of Art, British School at Rome, Los Angeles, Boston, Chicago (U.S.A.). Works in line engraving, etching, aquatint, pen and wash. Has exhibited at the Royal Academy, New English Art Club, Royal Society of Painter-Etchers, etc. Is a Member of the Royal Society of Painter-Etchers, Chicago Society of Etchers. Represented in the British Museum, Victoria and Albert Museum, and the Public Galleries of Birkenhead, Bradford, Leeds, Liverpool, Southport, Stoke, Boston and Chicago.

240. ST. PIETRO, GENOA *Engraving and Drypoint*
(Lent by Campbell Dodgson, Esq., C.B.E.)



Essex Barns (13½ x 10), *Ethelbert White, N.E.A.C.*

ETHELBERT WHITE, N.E.A.C.

Born in Isleworth, 1894. Has exhibited in Venice, Paris, Holland, etc. Is represented in the Tate Gallery, British Museum, Victoria and Albert Museum, and the Public Galleries of Manchester, Stoke-on-Trent, and Belfast.

241. ESSEX BARNs *Drawing*
(Lent by Dr. Jane Walker)

J. McNEILL WHISTLER, H.R.S.A. (1834-1903).

Born at Lowell, Mass., U.S.A.; when nine was taken to St. Petersburg. Entered West Point Military Academy, 1851, leaving in 1854 and working on coast survey at Washington; went to Paris, 1855; studied under Gleyre. Came to London, 1859, and settled in Chelsea. Visited Valparaiso, 1865-66; returned to Chelsea, and resumed series of pictures in which the influence of Japanese art is marked, with "The Symphony in White" and "The Balcony." This was the period of his greatest work in portraiture. President of the International Society from 1898 until his death at Chelsea. Represented in the Tate Gallery, at Glasgow, and in the Louvre.

242. NOCTURNE: BLEU ET VERT (Old Chelsea Reach) *Oil*
(Frame painted by the Artist). (Lent by The Misses Alexander)
243. VALPARAISO—MORNING AFTER THE REVOLUTION *Oil*
244. THE TRAGHETTO *Etching*
245. THE EMBROIDERED CURTAIN
(Lent by Miss R. Birnie Phillip)

246. ZAANDAM " "
 247. THE LITTLE LAGOON " "
 248. CHELSEA WHARF " "
 (Lent by Ernest Marsh, Esq.)

EDWARD WOLFE.

249. MOHAMMED BEN LAITZE Oil
 (Lent by The Contemporary Art Society)

CHRISTOPHER WOOD.

Born at Huyton, Liverpool, in 1901; studied in London and Paris. Painter in Oil and Water-colour. Held several "one-man" exhibitions in London and Paris. Represented in the Tate Gallery, Manchester City Art Gallery, and the Louvre.

250. PARIS IN SNOW Oil
 (Lent by H. S. Ede, Esq.)
 251. HARBOUR Oil
 (Lent by Mrs. Wood)

RICHARD WYNDHAM.

Born in Canterbury, 1896. Painter of landscapes and figure subjects in Water-colour, Oil, and Tempera. Work purchased by the Manchester City Art Gallery.

252. PROVENCAL LANDSCAPE Oil
 253. ROOFS AT AVIGNON Drawing
 (Lent by Edward Marsh, Esq., C.B., C.M.G., C.V.O.)

LIST OF ABBREVIATIONS

for use in Catalogue.

- R.A.—Royal Academician.
 A.R.A.—Associate Royal Academician.
 R.S.A.—Royal Scottish Academician.
 A.R.S.A.—Associate Royal Scottish Academician.
 R.H.A.—Royal Hibernian Academician.
 A.R.H.A.—Associate Royal Hibernian Academician.
 R.B.A.—Royal Society of British Artists.
 A.R.B.A.—Associate Royal Society of British Artists.
 R.W.S.—Royal Society of Painters in Water Colours.
 A.R.W.S.—Associate Royal Society of Painters in Water Colours.
 R.S.W.—Royal Scottish Society of Painters in Water Colours.
 R.P.—Royal Society of Portrait Painters.
 R.E.—Royal Society of Painter Etchers and Engravers.
 A.R.E.—Associate Royal Society of Painter Etchers and Engravers.
 N.E.A.C.—Member of New English Art Club.

THE NEW ZEALAND SOCIETY OF ARTISTS
 (INCORPORATED.)

This excellent collection of British Art has been made available to the City of Christchurch solely by the efforts of this Society, backed by financial guarantees generously given by public-spirited citizens to whom we all are indebted.

I trust that all who appreciate this Exhibition will be interested in our other activities, including the obtaining of further Loan Exhibitions. Overleaf, your attention is directed to the objects of this Society and the advantages of membership. For an annual subscription of 10/6, there are unique personal privileges. In addition, members have the satisfaction of knowing that they are assisting materially in the advancement of Art in our Community.

I appeal, therefore, to all interested in Art to become subscribing members of the New Zealand Society of Artists.

JAMES SHELLEY,
President.



THE NEW ZEALAND SOCIETY OF ARTISTS
(INCORPORATED.)

Applications are invited for subscribing memberships in the New Zealand Society of Artists, the chief aims and objects of which are set out below, also the special privileges belonging to subscribers. Further information in connection with the work and organisation of the Society will gladly be given upon request to the Hon. Secretary, Box 1213, Christchurch.

OBJECTS OF THE SOCIETY.—The main objects of the Society are:—

- (a) To encourage a definite development in artistic achievement among New Zealand Artists; to interest the general public in the living movements in Art, and foster the understanding and appreciation of original work; to encourage and assist students in the same direction.
- (b) To arrange Exhibitions of Works of Art, including Loan Exhibitions of Educative value.
- (c) To establish a Library of papers, books, prints, etc., to be available to members and subscribers.
- (d) To conduct Public Lectures on artistic matters.
- (e) To acquire works of Art from New Zealand and overseas artists for presentation to Public Galleries.
- (f) To found a Travelling Scholarship for Art Students.
- (g) To establish a Fund for the assistance of Artists in need, whether members of the Society or not.

PRIVILEGES OF SUBSCRIBERS:—

- (a) Periodic presentation to all subscribers of etchings, woodcuts, engravings or other original prints (the value of which will be at least equal to the annual subscriptions paid).
- (b) Free admission to General Exhibitions and Lectures arranged by the Society.
- (c) The use of the Society's Library.
- (d) The special privilege of purchasing works of art from the Society's General Exhibition at 10 per cent. below catalogue price.
- (e) Participation in the Society's Art Unions.

Application Forms Obtainable from Attendant. JOIN NOW!

