



AT THE FIRST
SNEEZE

*Quick!—Do this to help
prevent many colds*

When the first sneeze or sniffle warns of trouble to come, put a few drops of Vicks Va-tro-nol up each nostril.

Helps Nature. Va-tro-nol is a medication made specially for the danger area in nose and upper throat where most colds start. It spreads swiftly through the hidden passages, relieving irritation, and rousing Nature's own defenses, helping to prevent the development of many colds. Keep Va-tro-nol handy... use it early.

Clears Stuffy Nose. And remember... even if the head is badly clogged by a cold, Va-tro-nol brings breathing comfort quickly.



**VICKS
VA-TRO-NOL**

Vick Products Inc., 122E 42nd Street,
New York.

The READER'S DIGEST

The
READER'S DIGEST
ASSOCIATION, INC.
Pleasantville,
N.Y., U.S.A.



Representatives:
E. GODFREY
& COMPANY
Box 475, WELLINGTON
New Zealand

Subscription rates now in effect:—
One Year 12/-
Two Year 20/-

One year subscriptions for members of the Armed Forces, to service address only: 7/6.

All subscriptions are post-free direct to the subscriber from the publisher in the U.S.A.

Have you thought what an ideal gift a subscription to the Reader's Digest makes? If you wish it, a card inscribed with your name will be sent to the recipient of the subscription, informing him of the gift. State whether the occasion is "Birthday," "Wedding," or "with best wishes."

E. GODFREY & COMPANY,
Box 475, Wellington.

ART AND FORMULA

With My Daughter To The Gallery

(Written for "The Listener" by VERDANT GREEN)

COME, my child, let us to the exhibition of the Wellington Society of Arts, if you are so interested.

What will Posterity say of these pictures?

Do not look so far ahead, my child. Posterity is a most exacting critic.

You insist? Most people do not. They like pretty pictures and are content. They rarely ask questions.

Very well. Quite candidly I think Posterity will have forgotten all but very few of these pictures. Maybe the Wellington artists have not sent forward their best work. I do not know, but there is little here which stimulates the observer. Only rarely is there a feeling of adventure in paint; there is too much of formula — of the repetition of former years. Perhaps it is that most of our artists have evolved a formula which sells, and they are too timid to depart from that formula — particularly if it is a pretty one.

My reasons? Let us examine some of the paintings.

Posterity Will Remember Him

The work of T. A. McCormack is something that Posterity will remember — high on its list. See how beautifully he has captured the very essence and spirit of the New Zealand scene. His treatment belongs to no school but his own. His work shows the delicacy of subtle colour combined with an amazing strength which few artists ever achieve. He retains only the essentials of a composition. By discarding unnecessary detail he has retained only the vital elements of a picture. Examine for a moment the perfection of his colour washes and the mastery of his brush-work. This is work which will live; this is the New Zealand scene.

W. A. Sutton? I do not know his work. If he is young and concentrates only on sales, he may become a formula. His landscapes escape the commonplace, but he might pay more attention to balance in his compositions. This portrait of his father shows much promise — even to the braces — but I doubt that it should hang in a permanent collection. The colour is good, though I would have preferred a less monotonous background.

Worrying Backgrounds

The backgrounds of most of the portraits worry me. Ivy Fife's portrait of "Michael" is an interesting piece of work, but the background is too deliberately cut into light and dark planes. Most of the portraits lack vitality. It seems that our artists will treat broadly everything except the face of their sitters. When they paint faces there is a tendency to become messy and fiddling.

Sydney Thompson made his name in France and developed his colour themes

there. It is rather a pity he brought that same palette to New Zealand. His work has vigour and vitality, but he has not yet captured the New Zealand scene and stamped it with his individuality. The majesty of mountains is subdued to mediocrity on canvas, even by his broad brush. "Sheds, Wellington Harbour" is a glimpse of him at his best. Perhaps it is that he is happiest with sea and boats and fishermen, as he was at Concarneau.

You like Angus Gray's work? You are right. Those six little studies of



"PORTRAIT OF MY FATHER" by
W. A. Sutton: "shows much promise,
even to the braces"

Noumea are fresh and stimulating. I like his clear colour and his sense of design. Posterity may become quite interested in his future work.

Nelson landscape seems to have become a kind of painter's Mecca, composed of slender poplars, lumpy willows and blue hills. Among the oils you will see it at its best as interpreted by Cedric Savage, who has fortunately forsaken his dreaming blue and gold Australian period. Even now he is still searching — a good sign that he is not becoming a formula. His "Poplar Tree" falls easily into first place, though his "Late Afternoon" is good, though spoiled, I think, by unhappy composition.

Nugent Welch handles his water colour skilfully, and composes his pictures so easily that they become decorative without telling us very much. Yes, they would look quite attractive on the pale cream or grey walls of a hundred drawing rooms. The freedom with which he treats the poplars of Nelson and the manuka of the Wellington hills is quite lost in his studies of still life, which are tight and a trifle fussy.

(continued on next page)