

THE 'GRAPHIC' CHRISTMAS NUMBER.

ON the opposite page we give a reproduction of the design prepared for the cover of the GRAPHIC Christmas number, 1893, which is now in the press, and will be issued shortly. It is not necessary to employ the arts of puffery in introducing this annual to the New Zealand public. Each year a substantial improvement has been made, more money has been expended, and each year the efforts of the publishers have been met with increased success. Last year the enormous edition was sold out within ten days of publication, and it was vainly that the agents and the public asked for more. The number printed this year has been increased by one-half, and the advance orders already foreshadow a repetition of last year's speedy clearance. The Christmas GRAPHIC for 1893 will be unquestionably the most extensively prepared paper ever issued south of the line. The question of cost has never been raised, the best artists have been engaged, and money and trouble have been lavishly poured out, the one endeavour being to make the production as perfect as possible. The work has been entirely executed by our own staff, or by specially engaged colonial artists. The presentation plate is a magnificent panorama picture in twelve colours of

WELLINGTON HARBOUR,

painted by the well-known artist, Mr Cawknell, of Wellington. This subject was chosen owing to the enormous popularity of the similar picture of Auckland presented with last year's number. The view taken is extremely comprehensive, and shows the land-locked harbour of the Empire city to fullest advantage.

It is furnished with an excellent key, by means of which Wellingtonians will be enabled to point out the exact position of the public buildings and their own private residences. In the distance are seen the Rimutaka Ranges, the Government Railway line to Petone, the Pilot and Signal Station at Mount Victoria, Somes' Island, Oriental Bay, Road to Kilbirnie, the popular suburbs of Thorndon on the one side, and Te Aro on the other, Wellington Terrace, Woolcombe-street, with the Botanical Gardens in the foreground, also, St. Mary's, Parliament House, Government House, Lambton Quay, Supreme Court, Government Buildings, Railway Station, New Zealand Loan and Mercantile Agency, Railway Wharf, Government Life Insurance, General Post Office, Harbour Board, Sargood, Son and Ewen, Queen's Wharf, Gulcher Electric Light Company, Working Men's Club, Free Public Library, Board of Education, Star and Wellington Rowing Clubs, Manners-street, Te Aro Railway Station, Destructor, Gasworks, Majoribanks street, Courtenay Place, Taranaki street, Wesleyan Church, Te Aro House, St. John's Church, Willis-street, Ghusnee street, St. Peter's Church, Willis-street, Skating Rink, St. Patrick's College, St. Mark's Church, Wellington College, Asylum, Mount Cook Prison.

Several thousands of the Auckland views were sold for framing, one framer alone having passed nearly 200 through his hands. The Wellington picture will no doubt achieve equal success. Those who framed Auckland should certainly save Wellington as a companion picture. The residents of both cities who have friends at home can now refer the question of the rival harbours Home. The increased encouragement extended to the publisher has enabled him to expend a larger sum this year in the production of

FOUR EXTRA COLOURED PICTURES.

Mr Wilson's lovely water colours are well known to lovers of colonial art. At the Society of Arts Exhibition in February, 1892, no picture was more admired than an exquisite water colour by this artist of It was immediately bought for reproduction in the GRAPHIC, and will perhaps be the favourite of the four smaller pictures.

Another charming picture is

ROTORUA LAKE AND MOKOIA ISLAND,

a brilliant bit of colour with tropical summer sky reflected in the blue of the lake and the steaming fumaroles in the foreground.

THE WAIKATO RIVER

affords a charming subject for a

CHARACTERISTIC PICTURE OF NEW ZEALAND RIVER SCENERY.

The fern trees and other rich foliage, the green banks and the noble river have furnished the artist with ample subject for a very charming picture.

THE LAST OF THESE FOUR COLOURED PLATES

was chosen to convey some idea to those at Home of the variety which contributes to make our scenery so famous. The

RIVER WAIKATO WITH TONGARIRO AND RUAPEHU IN THE DISTANCE.

These three are from originals expressly painted for the GRAPHIC by Mr T. Ryan, a colonial artist, who has just returned from the Parisian schools, whither he went to study his profession.

A new Maori poem,

'THE MERE HONAMOU,'

by Mr Frank Matthews, the Digger Poet, has been

ILLUSTRATED BY MR KENNETH WATKINS.

The name of this artist is so well known that to say that he illustrates two of the literary contributions to the Christmas number is sufficient.

THE PRIZE STORY

is by a Wellingtonian, Mr H. R. Huggins. It lends itself admirably to illustration, and the pictures by Mr Bob Haweridge are the most beautiful specimens of story illustrations ever submitted to us. They have been reproduced in the most improved form of half-tone engraving, the exquisite photo process now so extensively used.

ANOTHER STORY,

'The Way of our Grandfathers,' is a capital novelette by a young writer whose talent as a teller of short stories deserves every encouragement. It is in every way an excellent story—a good plot, well developed, agreeably told, with a distinct touch of humour and a suspicion of satire. The story is exciting, and the denouement satisfactory, and will be read with interest by all. The illustrations are the work of Mr Bob Haweridge and Mr Kenneth Watkins. There are numerous other attractive pictures. A fine

VIEW OF A TARANAKI FARM

with Egmont towering in the background. A capital little picture of

THE CEREMONY OF HONOR

and various other gems of pictorial art.

There are also some excellent reproductions from photographs of Maoris, and a short

BURLESQUE ILLUSTRATED BY MR ASHLEY HUNTER.

The number will shortly be on sale all over the colony, and will prove a most attractive and inexpensive Christmas card to send to friends in Great Britain or in the other colonies. It will give them a splendid idea of the advance and development of art and literature in New Zealand, besides being a pleasing memento of the adopted country of relatives and friends in this colony. Any one wishing a

delicacy of colour and exquisite finish, nothing approaching the cards of the present season have ever been placed before the public. It may be thought that this savours somewhat of gush. The writer has spent upwards of a day turning over the pages of the sample books issued by each firm. These are ponderous tomes, of some 200 pages, about two feet square, several cards being fitted on either page. They were forwarded for review through

WILDMAN AND LYELL,

of Auckland, who have bought the sample books right out. The consequence is that the public who purchase from this firm will have the advantage of knowing that whatever card they select is the unique specimen of that design in the establishment, since out of the thousands of cards in the sample books no two are identical in design and colouring. To even briefly describe the novelties would take up an issue of the GRAPHIC and prove wearisome to the readers, but for the benefit of those who live in the country and care to order their cards by post we may attempt one or two examples of cards at various prices. To say which firm had carried off the palm would be a difficult task—an impossible one, indeed, since it depends purely on taste of the critic, the art in both cases being equal. The Almanac screens issued by Tuck are not merely exquisite as works of art, but extremely useful. The one called the Rococo Panel Screen is the handsomest and most beautiful card (?) we have ever seen. It is the shape of one of the fourfold Louis XV. screens now the fashion at Home. The front is a perfect reproduction in some 18 colours of a superb water-colour by Louis Harlow. Nothing finer in colour-printing has ever been produced, and it would need an astute judge to tell the work from the original, save by touch. The scene is an evening one at some old world fishing village. The afterglow makes the sky rich in colour, and the lovely colouring is reflected in the water. A cottage, some picturesque boats and gulls make up an artistic *tout ensemble* which it is perfectly useless to attempt to describe. Very notable, but decidedly expensive, are the cards from designs and drawings by Jan Van Beers, one of the most famous European artists, whose pictures at the Salon in Paris and at the New Gallery in London arouse universal admiration. The Garland Series are much cheaper and more beautiful if less peculiar. They are hand-coloured, and no two cards are alike. In one the garland is of pansies, in another of ivy, in others of holly, of violets, roses, flowers innumerable. The garlands seem to be lying on the card, which is decorated in dead gold on a pale but



Aid waley, photo, Christchurch.

MORNINGTON, DUNEDIN, FROM MARYHILL.

copy sent to England or elsewhere can have it addressed and posted direct from the GRAPHIC Office on receipt of one shilling and a penny, accompanied by the desired name and address legibly written.

To prevent disappointment order early from your news agent or direct from the publisher, H. BRETT.

CHRISTMAS CARDS FOR 1893.

A MAGNIFICENT SELECTION.

IT seems early to think of Christmas and its consequent duties and festivities, but the approach of Yule-time is forced on our attention very pleasantly by the exhibition of Christmas and New Year cards, which must be sent Home by one of the numerous mails leaving during the next fortnight or so if they are to arrive in the old country on or about Christmas day. For years past the fashion of sending annual greetings by means of Christmas and New Year cards has been on the increase. The demand has in each succeeding season been increased, and the rival producers have vied with each other in lavish expenditure to secure the most tasteful designs and the most exquisite finish. This season the battles of the giant firms of Raphael Tuck and Faulkner have resulted in the production of

THE LARGEST AND MOST BEAUTIFUL SERIES OF CHRISTMAS CARDS ever published. In beauty and originality of design, in

very artistic background. On raising the flowers the card opens displaying suitable words. Here it may be mentioned that there is a marked improvement in this department. The words are sensible, not the absurd sentimental doggerel of a year or so ago. A card chosen at random has the following:—

'Your pathway run unbroken
Through fair and pleasant ways,
A sunny dawn betoken
A year of sunny days.

The Photogravure Series will capture people who don't object to a good price for a really good thing. They are beautiful reproductions in French photogravure of famous pictures. One, of Cupids playing tennis, is especially delightful, but each one of these photogravures makes one break the tenth commandment. Hand coloured cards there are in profuse variety. They are, of course, more expensive than the printed cards, but they are worth the extra money. Some hand-painted celluloid folding cards are particularly chaste, and will without doubt meet with a ready sale. Since there are an endless variety, and only one of each, it would be useless to describe them separately. The whole celluloid series is charming. The Woodland Series is a novelty. They may be described as built-up cards—a church or some building in the background, with trees, etc., raised in hieft of powdered cork. The effect is novel, and will attract many. The

SALON AND MOSAIC SERIES

both comprise some of the most beautiful designs we have seen. The borders of the cards are very rich, looking as if they had been sculptured out. They are all folding cards, and present a singularly beautiful appearance when opened out.