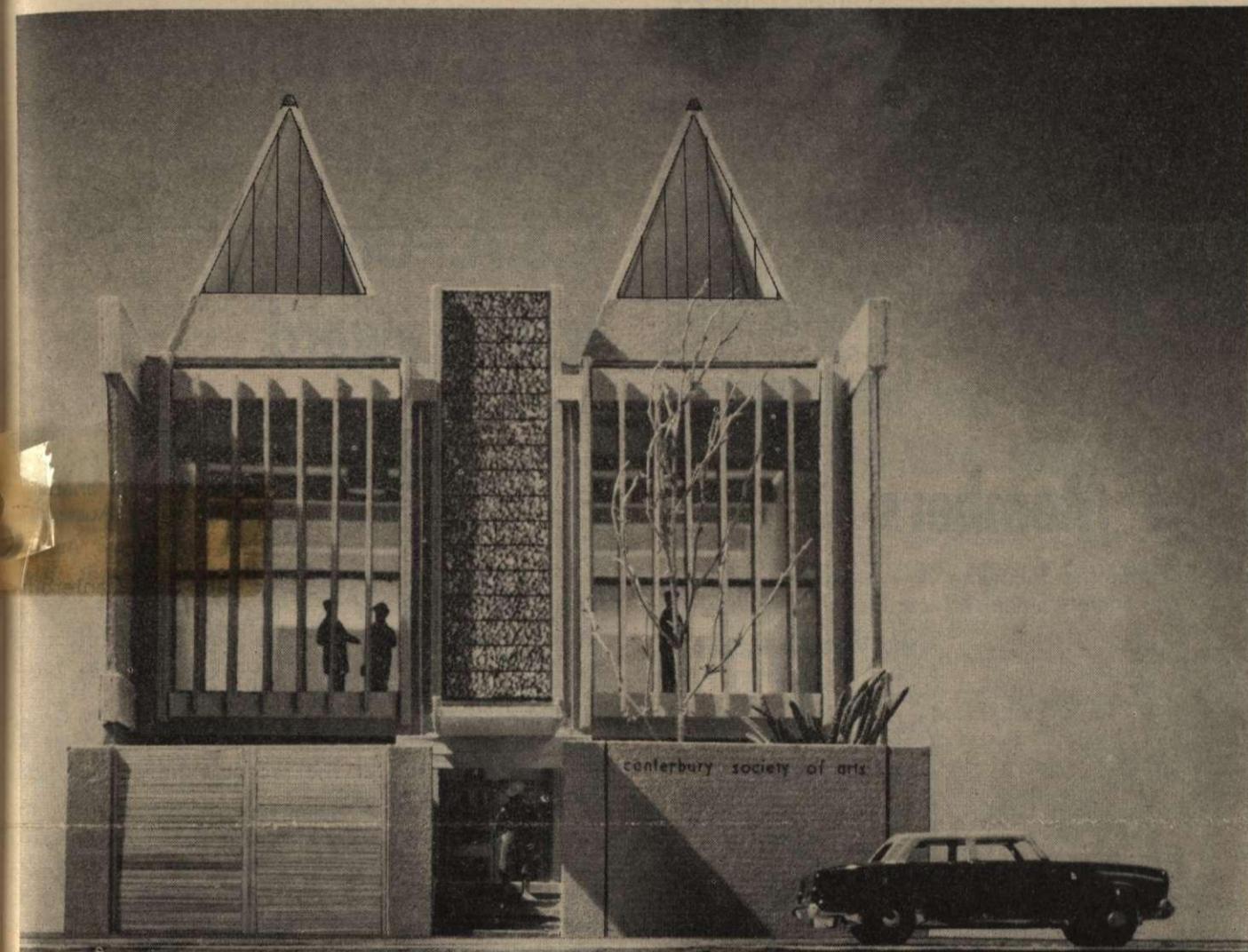


news

NUMBER SIX MARCH, 1966

THE JOURNAL OF
THE CANTERBURY SOCIETY OF ARTS
CNR DURHAM AND ARMAGH STREETS
P.O. BOX 772
CHRISTCHURCH
TELEPHONE 42-261



GALLERY PROGRAMME

ANNUAL AUTUMN EXHIBITION — Opening
Saturday, 12th March, at 7.45 p.m., showing
until Sunday, 3rd April, 1966.

TOWN AND COUNTRY ART CLUB EXHIBITION—
Opening Tuesday, 12th April, and showing until
24th April, 1966.

UNIVERSITY OF CANTERBURY SCHOOL OF FINE
ARTS — EXHIBITION, Showing from 29th April
to 6th May, 1966.

ASSOCIATE WORKING MEMBERS EXHIBITION —
Opening May 12th, and showing until 29th May,
1966.

20-20 GROUP — EXHIBITION — 11th June to 26th
June, 1966.

NEW GALLERY

Revised plans for the new gallery at 66 Gloucester Street, which were presented to the Council at its meeting of Feb. 10th, have been approved in principle and the Building Sub-Committee with the Finance Sub-Committee of the Council will now work out some minor details of the plan with the architects, Messrs Minson & Henning-Hansen. A permit to build is being applied for immediately and if this is granted, the Council hopes to call tenders in about 7 months.

The plans are for a two-storey building set back from the street line twenty-five feet. The Public approach to the gallery from the foot-path is in the centre of the frontage and opens out into a paved garden patio before reaching the main entrance.

On the left of the entrance is an enclosed loading dock for the receiving and dispatch of paintings, sculpture etc. and for the use of caterers.

Continued on Centre Page

Robert McDougall Art Gallery

The next Travelling Exhibition to be shown in the Robert McDougall Art Gallery will be "NEW ZEALAND PAINTING 1965", 58 works by 31 painters, one of a series assembled since 1957 by the Auckland Art Gallery. It is due to arrive on April 15th, and leave on 3rd May.

No Touring Exhibition was displayed during the holiday period, visitors (5349 between Boxing Day and January 16th) preferring to see the City Collection rather than work already seen. Much appreciation was expressed of the presentation of the paintings, many of them cleaned and reframed.

The two and a-half hour session on Sunday afternoons is also very popular, the average attendance for the short period, wet or fine, over the past two years, when no touring shows are open, exceeds 200.

W. S. Baverstock,
Director

New Members

We welcome the following new members who have joined the Society since the last News was published.

Miss P. Blair	Little Woodware Shop
Miss E. Burdett	Mrs D. J. McGinn
Mrs L. A. Cadwallader	Mr A. S. Marshall
Mr D. G. L. Cowie	Mrs M. C. Neeve
Mr W. J. Hardy	Miss R. A. Russell
Mrs J. H. Hunter	Mrs G. G. Sheppard
Mrs N. W. McGillivray	Mrs J. E. Stewart
Mrs R. J. Kempe	Mr W. Thacker
Mr G. G. P. Kerwin	Mrs W. Thacker

New Gallery 76 YEARS AGO

Annual Meeting of the Society, 11 February, 1890
The Chair was occupied by Mr R. Beetham, the President of the Society.

The Annual Report was read by the Hon. Secretary, Captain Garsia; as follows:—

"The Council in presenting its annual report has to congratulate the Society on two very important changes which have been effected during the past year, namely the registration of the Society under the Companies Act, 1882, and the acquisition of a site for an Art Gallery. By a special Act of the Legislature last session, the good work done by the Society was substantially recognised by the grant of a valuable site for a gallery in Christchurch at the corner of Armagh and Durham streets. Its proposition and extent are all that could be desired, and the Council sincerely hopes that at no distant date the Society will be in a financial position to carry out the erection of a suitable building. It is roughly estimated that £3000 will be required for the purpose. At present the Society's credit balance amounts to £909, but a further sum of £200 will shortly be added, viz., about £150 from members for annual subscriptions, and £45 for interest due on deposits. In view of augmenting the building fund, and Art Union has been organised, and already nearly fifty pictures have been presented or promised to the Society. An appeal to the generous art-loving

public of Canterbury is also to be made for donations in cash; and as the Society has fairly established its claim for increased support, the Council anticipate a liberal response."

"The collection of works owned by the Society, now numbering 52 and costing nearly £1000, is still hung in the picture gallery at the Canterbury Museum."

T. J. TAYLOR wins first C.S.A.—Guthrey travel award

From six applicants of outstanding quality, Mr T. J. Taylor, the Canterbury Sculptor, was selected as the first recipient of the Canterbury Society of Arts Guthrey Travel Award, which each year will enable a Canterbury artist to study the work of Australian artists.

Mr Taylor, a Lecturer at the Canterbury University School of Art has carried out several important commissions in the field of architectural sculpture. His most recent commission was for a large bas-relief for a new Wellington hotel. He is a skilled designer and as a member of the 20-20 Group of Christchurch artists he played a major role in creating a setting for the recent exhibition of Contemporary Italian Sculpture.

Chiefly interested in studying the work of Australian architectural sculptors, Mr Taylor during his tour hopes to see as much of the work being done in this sphere as possible. He feels that architectural sculpture has reached a very high standard in Australia because of the great degree of support given to sculptors by the business community. He considers that this kind of patronage must also be forthcoming in New Zealand if sculpture in this country is to flourish. In this respect Mr Taylor is appreciative of the generous assistance of Mr A. R. Guthrey in making possible the Award which he feels is a tremendous stimulus to local artists.

In a letter to the Society, Mr Taylor expressed his gratitude for the experience he anticipates and indicated his willingness to share the fruits of his studies with members of the Society. We wish Mr Taylor well for his forthcoming tour and look forward to hearing some of his impressions on his return.

Mrs JOAN GROSS

It is with real regret that the Council of the Society has accepted Mrs Gross's resignation as a Council Member.

Mrs Gross has been a member of the Council since November, 1963, and during her time of office was an able, very hard working member and will be greatly missed from the Council table. She most willingly carried on the interests of her husband both in this Society, the Group and in the Town and Country. She will be sadly missed by us all and we wish her all the very best for her life in Wellington where she will be living in future.

Buyer appointed

The Council of the Society has recently appointed a buyer who will have the sole responsibility of purchasing works for the Society's permanent collection for the period of one year. He is Mr Quentin Macfarlane, Lecturer in Art at the Christchurch Teachers' College. Mr Macfarlane well understands the Society's needs concerning its permanent collection, since he has devoted much time and labour in cataloguing, documenting and restoring the works.

The appointment follows the Council's decision to build a unique and important collection of New Zealand paintings to hang in its new gallery. The purchase of new works for the collection requires an understanding of the nature of the Society's present collection and an expert knowledge of contemporary New Zealand painting. Mr Macfarlane's work with the Society and his experience as a Lecturer and painter makes him well suited to carry out this important work for the Canterbury Society of Arts. Mr Macfarlane has contributed the following article setting out some of his thoughts on taking up his appointment.

Collecting Paintings

During the last war I was sent to live with an old family friend for a short time. It was while staying with these friends that I came in contact with a collector of fine art; an event that probably started my own interest in this field. Tom Hutton, had for years, haunted the many second-hand dealers in Dunedin, hoping to find an original Goldie "master-piece." He never managed to fulfill his ambition, but as a sideline he did make do with a wonderful collection of early N.Z. oils and water colours that included a Hoyte and a very beautiful Nairn landscape. His devotion to the business of building his modest collection and his respect for fine techniques were in some respect very similar to the qualities that motivated the founders of our own Permanent Collection.

Bearing these few thoughts in mind it is with some humility that I will attempt to add my own choice of paintings to the collection during this present year.

In a previous article I outlined some of the weaker sections in the collection and you will remember that some of our finer works were presented to the MacDougall Gallery when it was opened in the thirties. These works can only be replaced I feel by people who would see fit to present a painting of an earlier period to the Society. A J. C. Richmond or a John Gibb would be well received into the company of a John Gully or Jenny Wimperous. You will remember these works from the recent display of our present collection.

Because the fund for picture purchasing is not large I will endeavour to build the section dating from the 1950's to the present day into a more representative collection. This period has been largely neglected in many other public galleries in N.Z. despite the fact that at no other time in the history of this country has such a volume of work been produced by so many dedicated artists. The fine exhibitions mounted in our gallery over the last ten years by painters from our own society and elsewhere in N.Z., have not had full recognition excepting our own occasional purchases and those of the Canterbury Public Library picture hire scheme. This latter collection will to some degree influence me because one cannot doubt the success of this venture and the general public's interest in these paintings.

We have made some worthwhile purchases in the last year, the fine "Westland Landscape" by Russell Clark, is an example. Most fortunate has been the generous donation of paintings by some of our

members. Mr Russell Laidlaw with great foresight purchased and presented to the collection "Bush Landscape—Figure with Birds" by Susan Chaytor and last month an anonymous donation was given for the purchase of a fine painting by Buck Nin, one of the most interesting in his recent One Man Show. These works and others donated by interested groups who have subscribed enough for a particular painting, have helped to form a worthwhile Permanent Collection that in a very short time will grace the walls of our new gallery for all to view.

With this prospect in mind I will endeavour to select paintings worthy of inclusion in the collection, and in some way fulfill the debt that I owe my friend Tom, who first taught me to enjoy the pleasure of looking at other peoples' paintings.

Quentin Macfarlane

SYDNEY LOUGH THOMPSON O.B.E.

Mr Thompson Has Been Awarded The Society's Silver Medal for 1966

In a recent number of "Le Telegramm," published in Concarneau, France, the following question is asked—"M. Sydney L. Thomson, est-il le plus vieux peintre du Monde?"

It is quite possible that he is! There cannot be many artists still painting vigorously at the age of 89.

Mr Thompson was born in 1877 near Oxford in North Canterbury, and at the age of 18, was sent by his parents to Christchurch to study, first under Van Der Velden and then at the Christchurch Art School (as it was called in those days). In 1889 he went to Heatherley's in London, and from there, to the Academie Julien in Paris.

On arrival at Julien's he was asked what part of the world he came from. He answered "Nouvelle Zeelande." "Strange," said the teacher, "I judged a world-wide competition at Kensington Art School recently and awarded the prize to a Nouvelle-Zealander for his painting of a saddle."

"I was that painter," confessed Sydney Thompson.

He had painted the saddle at the age of 16, and that work (still in Mr Thompson's possession) was the first rung on his ladder to success.

In 1905 he returned to New Zealand for a period of 6 years, and during that time he taught at the School of Art, and founded an Artists' Club, working at the Studio in Cambridge Terrace which he still owns. Members of that Club all became well known—Kennaway Henderson, Leonard Booth, Menzies Gibb, Alfred Walsh, Raymond McIntyre and Owen Merton, to name a few.

In 1911 he married Ethel Coe (a member of another well-known Canterbury family), and he, with his wife, set out again for France. He worked at Concarneau, and on the Cote d'Azur for 12 years at this period, having two One-Man-Shows (by invitation) at the Georges Petit Galleries, and exhibiting regularly at the Salon and the Royal Academy.

In 1923 he returned to New Zealand again, bringing his wife and three children (all born in Concarneau). Whilst back here he held One-Man-Shows in all New Zealand centres, and also in Sydney and Melbourne (again by invitation).

In France once more, between 1925 and 1933 he bought a house at Grasse where he revelled in painting the canals and almond trees.

Back in New Zealand in 1934, he started his long series of mountain and lake pictures—camping

in his caravan in the midst of the scenery that always drew him home.

But 1937 found him back in Europe again—"A cette époque, les Thoniers avaient leur voiles. C'Étai magnifique. Les chevaux venaient sur la digue pour y chercher le thon. C'était merveilleux pour le peintre." In 1939 war was looming, and with three children to educate, Christchurch called again, and so here he stayed and worked until 1949.

R. Fleming

Continued From Page One

On the ground floor, provision has been made for a smaller Gallery 80' x 17', custodians' office, lavatories and kitchen, and space will be available for conversion to a lecture room or some other use at a later date when funds permit.

The first floor (upstairs) will be one large long gallery 124ft x 42ft, giving a total area of 5200 sq. ft and lineal hanging of 360ft. At the rear of the first floor will be picture and chair storage, heating and ventilating plant room and secondary escape stair exit.

Access to the first floor from the ground floor will be by a central stairway, thus avoiding any interruption to the walls which are required for hanging.

Provision is made for a mezzanine floor at the Gloucester St end of the first floor long gallery, which will provide a Council room and offices for administration. It is hoped that funds will be available to complete the mezzanine floor but it may have to be developed later.

The ground floor gallery is planned so that the part adjacent to the entrance will be used as a selling gallery open to the public most of the day. It will be linked directly with the patio, thus becoming an open extension of the gallery where some sculptures can be safely displayed in suitable surroundings and where visitors can relax and enjoy the arts.

Lounge chairs and a coffee bar in the selling library should encourage the art-minded public to use the gallery more often.

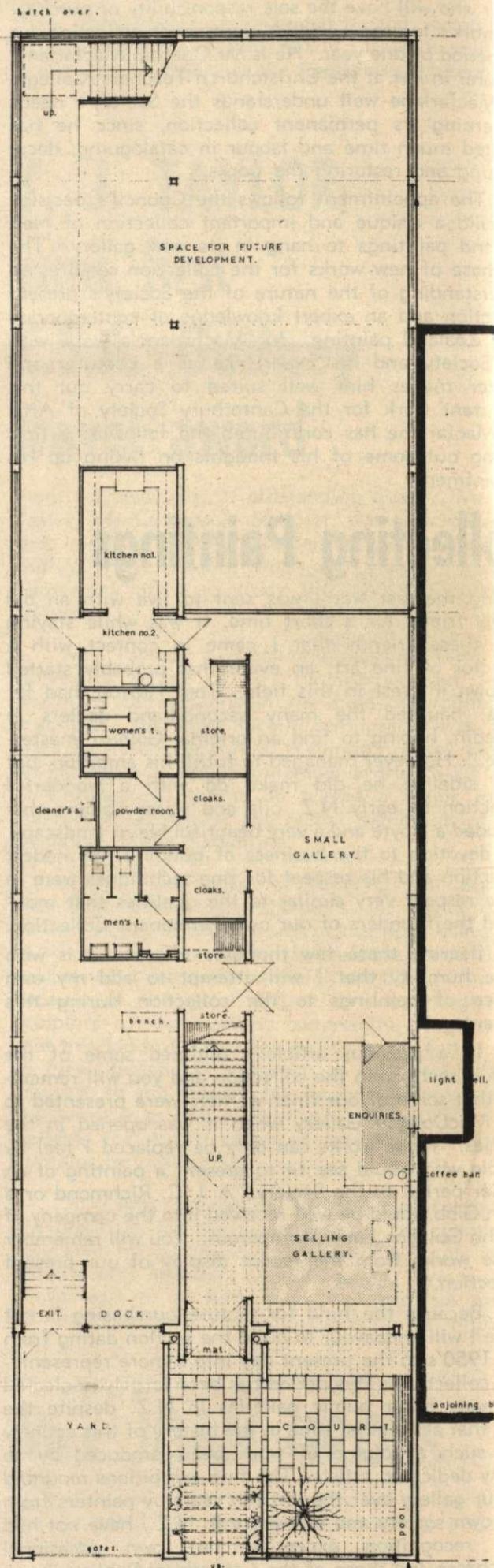
The whole design puts emphasis on the activities of the galleries being easily seen and appreciated by the passers-by, rather than give the impression, so often unfortunately implied in the traditional art gallery, that art is conducted behind closed doors for the privileged few.

The building will be reinforced concrete framed structure with concrete block walling. Heating and ventilating will be by a forced ducted air system capable of providing warm air in winter and fresh unheated air in summer.

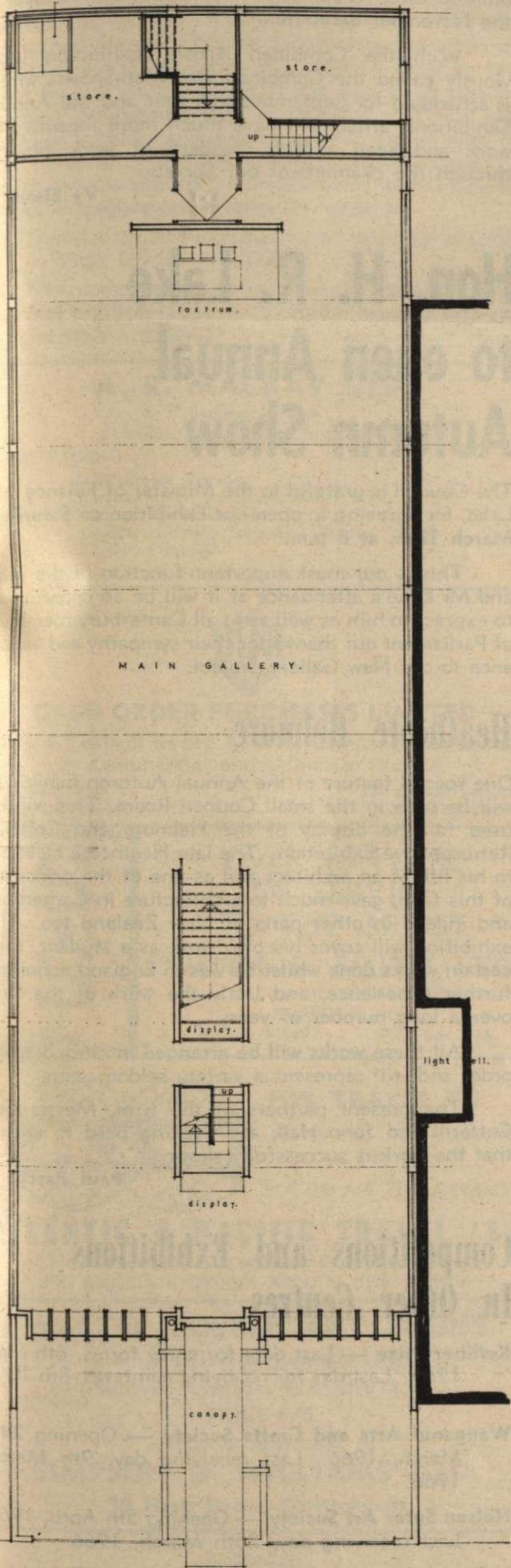
The main gallery will be naturally lighted by means of a system of skylights designed to give a high level of constant light without high lights to the exhibits. The pyramid shapes are part of this system.

The above photograph of a model of the proposed gallery and the floor plans are intended to give you a good idea of what the building will look like, but members are reminded that the plans are still subject to some amendment.

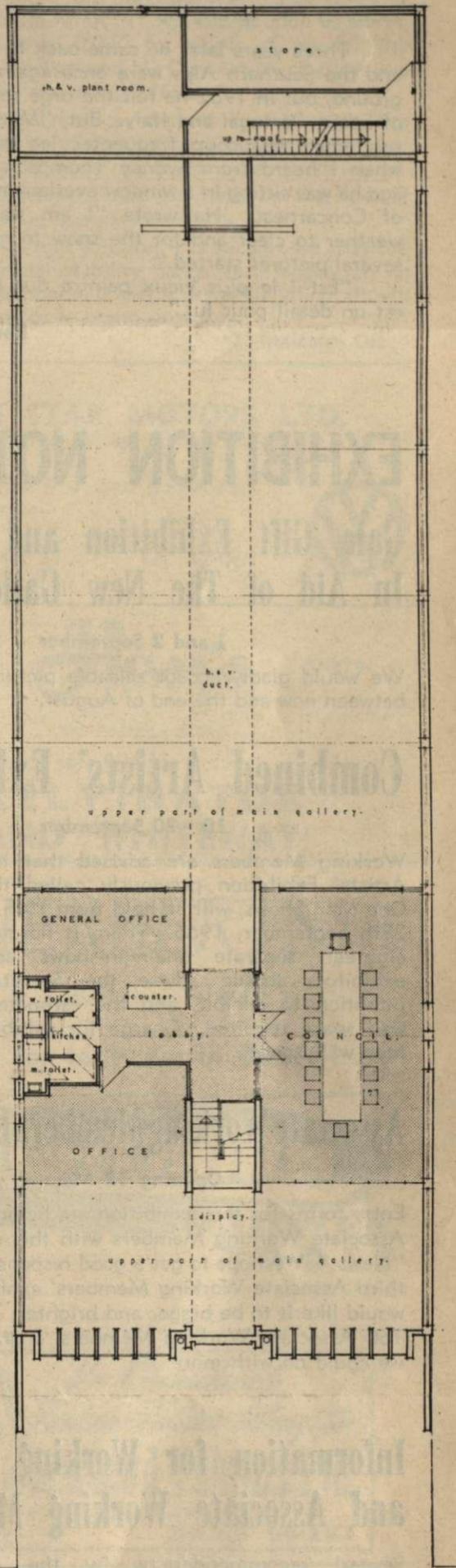
However, the proposed plan allows total gallery space of 6250 sq. ft as compared with 4100 sq. ft at the old Durham St gallery and 576 lineal feet of hanging space as compared with 436 feet at Durham Street. Our cover picture this month shows the architect's model of the proposed new gallery and the plans are on pages 4 and 5.



GROUND FLOOR PLAN



FIRST FLOOR PLAN



MEZZANINE PLAN

During those years he worried over the fate of his friends in Concarneau, and for the Port itself.

He returned there in 1949 and found tremendous changes. The sardine fleet had been modernized, machinery taking the place of sails, and thirty canning factories had sprung up alongside the thirty studios.

Three years later he came back to New Zealand, and the Southern Alps were once again his stamping ground, but in 1962 he felt the urge for the stimulus of Spain, Portugal and Italy. But, "Monsieur Thompson amait beaucoup frequenter les quais," and so when I heard from Sydney Thompson a few weeks ago he was sitting in a window overlooking the harbour of Concarneau. He wrote "I am waiting for the weather to clear and for the snow to melt as I have several pictures started."

"Est-il le plus vieux peintre dur Monde? Decid est un detail pour lui."

Rona Fleming

EXHIBITION NOTICES

Gala Gift Exhibition and Sale In Aid of The New Gallery

1 and 2 September

We would gladly accept saleable pictures and goods between now and the end of August.

Combined Artists' Exhibition

10 - 20 September

Working Members are advised that the Combined Artists' Exhibition previously called the Combined One Man Shows, will be held from 10th September to 28th September, 1966. There is normally space for eighteen separate one-man-shows and intending exhibitors should advise the Secretary of their intention to exhibit, and the estimated amount of wall space required. Charge for exhibition 2/6 per foot wall space.

Associate Working Members Exhibition

Opening 12 May:

Entry forms for this exhibition are being posted to all Associate Working Members with this edition of the "News." We hope to get a good response. This is the third Associate Working Members' exhibition and we would like it to be bigger and brighter. We now have 160 Associate Working Members, a grand total, but we could do with more.

Information for Working and Associate Working Members

Several recommendations by the Artists' Sub-Committee have been adopted by the Council and will include a second Annual Exhibition for Working Members timed for late November, to be called the **November Exhibition**. This will give artists an opportunity to interest subscribing members in particular, in the purchasing of pictures to solve their Christmas gift problems, as it is suggested that all pictures should be priced moderately for this particular exhibition.

In order to keep the **Annual Autumn Exhibition** the premier exhibition and to make it a really outstanding show with the highest standard of work possible, the clause stating that, "one painting of every painter submitting shall be hung," will be omitted after 1966. This clause will be retained in the November Exhibition.

With the Combined Artists' Exhibition (previously called the Combined One-Man-Shows) which is scheduled for September this year and the Annual Exhibitions, artists will have much more incentive to work and keep a high standard of work flowing through the channels of our Society.

Vy Elsom

Hon. H. R. Lake to open Annual Autumn Show

The Council is grateful to the Minister of Finance, Mr Lake, for agreeing to open our Exhibition on **Saturday, March 12th, at 8 p.m.**

This is our most important function of the year and Mr Lake's attendance at it will be an opportunity to express to him as well as to all Canterbury Members of Parliament our thanks for their sympathy and assistance to our New Gallery project.

Heathcote Helmore

One special feature of the Annual Autumn Exhibition will be seen in the small Council Room. This will be used for the display of the Helmore and Cotterill Retrospective Exhibition. The late Heathcote Helmore in his life as an architect and as one of the principals of this firm, gave much to architecture in Canterbury and indeed in other parts of New Zealand too. The exhibition will cover his own work as a student, then certain works done whilst he was in England acquiring further experience, and lastly the work of the firm over a long number of years.

All these works will be arranged in chronological order and will represent a variety seldom seen.

The present partners of the firm, Messrs Guy Cotterill and John Hall, are working hard to ensure that the work is successfully shown.

Paul Pascoe

Competitions and Exhibitions In Other Centres

Kelliher Prize — Last date for entry forms, 6th May, 1966. Last day for receiving paintings, 8th June, 1966.

Wanganui Arts and Crafts Society — Opening 24th March, 1966. Last receiving day, 9th March, 1966.

Nelson Suter Art Society — Opening 5th April, 1966. Last receiving day, 25th March, 1966.

N.Z. Academy of Fine Arts — Autumn Exhibition, 1966. 14th May to 5th June inclusive. Works to arrive in Wellington before 12th April, 1966.

As a consequence of the discontinuation of the subsidy on freight, the Society will not be forwarding paintings to these exhibitions on behalf of Working Members but entry forms are available from the office.

FINANCE REPORT

At a recent meeting, the Society's Finance Committee considered the budgeted income and expenditure for the 1966 year. The Committee was concerned that in 1965 the Society incurred a loss of £274 (this was after the allocation of £959 to the New Gallery Account). With the increasing cost of running exhibitions, etc., it appeared that this loss could be substantially greater in 1966 and in view of the budgeted deficit the following recommendations, which were approved by the Council, were made to effect immediate conservation of funds:—

1. That Art Union Prizes be limited to a total of £150 in 1966 (1965 — £247).
2. That commissions earned from the sale of paintings in 1966 (1965 — £120) be brought into the Society's general income account. These

commissions are normally not brought into the Society's general income account but are added each year to the Picture Purchase Trust Funds. Following on these recommendations the Council decided to earmark in a separate bank account the funds in the two picture purchase trust funds totalling £901. From these funds in 1966 the Council approved the expenditure of £200 for works of art for the Permanent Collection and Mr Quentin Macfarlane was appointed the Purchasing Officer for one year.

3. That the subsidy on freight costs, which the Society has previously paid on working members' work sent to other exhibitions be discontinued
4. That a reduction should be made on the cost of suppers at the Society's exhibitions.

As a long term solution it is recognised that the Society's financial stability hangs very largely on an increase in membership and a drive, in which all will be asked to help, is being organised.

J. Malcolm Ott

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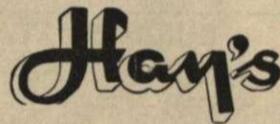
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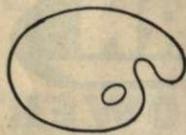
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