

news

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THE CANTERBURY SOCIETY OF ARTS
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The smile of success. Left to right, back row: Michael Eaton, David Graham, Peter Beaven. Front: Quentin Macfarlane, Aston Greathead, Doris Lusk.

Photo: Orly Benson Ltd.

SUCCESS STORY

Let's pat ourselves on the back.

Let's take stock of the successes which have come to some of our members over the past few months. The Canterbury Society of Arts is the biggest art society in the country, and so it is bound to have among its membership some of the finest artistic talent in New Zealand. Recently C.S.A. artists swept home with the highest awards in several National competitions, and in so doing they have reflected honour upon our Society. The artists mentioned below have won their honours in competition with top professionals from every part of New Zealand. We congratulate them on their success and congratulate ourselves that such a rich vein of creative talent should be found in the Society.

PETER BEAVEN, Architect, married with three children. Awarded the New Zealand Institute of Architects Gold Medal for the Christchurch Tunnel Authority building. Mr Beaven has designed many major buildings in Christchurch and is considered one of New Zealand's most brilliant architects. He takes an active interest in town planning, is a member of the Civic Trust and a Council member of C.S.A.

DAVID GRAHAM, Painter, married with six children. Mr Graham was this year's winner of the prestigious Hays Prize. A primary school teacher, Mr Graham is a self taught artist who became interested in painting when he met Toss Woollaston while teaching on the West Coast about eight years ago. A popular figure among Christchurch painters, his win

in the Hays adds a new dimension to his growing reputation.

QUENTIN MACFARLANE, Painter, married with two children. Placed second in the Hays, Mr Macfarlane, an Honours graduate of the Canterbury University School of Fine Arts, is one of the most talented of the younger generation of artists in Christchurch. He has been active in the Society of Arts for a number of years and was recently appointed buyer for the Society's Permanent Collection. A member of the Christchurch "Group" and "20-20" his work has been exhibited throughout New Zealand. He is a lecturer in Arts and Crafts at the Christchurch Teachers' College.

DORIS LUSK, Painter. Miss Lusk was placed first in the watercolour section of the Hays Competition. Trained in Dunedin, she has been active in the visual arts in Christchurch for many years. A member of the C.S.A., the Christchurch "Group" since 1945, Miss Lusk is also a potter of note. She is well known for her work as a teacher of both pottery and painting. Her fine paintings have earned her the reputation of being one of New Zealand's foremost watercolourists and her works may be found in major galleries and collections throughout the country.

ASTON GREATHEAD, Painter, married with three daughters. Placed first in the Dawson Hallmark watercolour competition, Mr Greathead is another self taught artist. A landscape painter whose works always find a ready market, he has been painting professionally for the past six years. He finds the subject matter for his work mainly in the South Island and has recently undertaken a journey through the Haast where he completed a series of canvases of that area. He has held successful one-man shows throughout New Zealand.

MICHAEL EATON, Painter, married with two children. A graduate of the Canterbury University

School of Fine Art, Mr Eaton is another gifted member of Christchurch's younger generation of painters. His spectacular satirical painting in the Hays with its switch-on bell and its attached found objects, won for him a special recommendation from the judge. An uncompromisingly progressive painter, Mr Eaton's work is attracting favourable attention throughout the country.

F. MILES WARREN and PAUL PASCOE, two of our Council members who are leading City architects, were included in the five finalists in the Town Hall Design competition staged by the Christchurch City Council. The competition drew entries from architects throughout New Zealand as well as from overseas. An exhibition of the winning design, yet to be announced, together with those of the finalists will be held in the Gallery later in the year.

NEWS OF OTHER MEMBERS

MISS OLIVIA SPENCER-BOWER, who recently returned to Christchurch from an extended visit overseas, has been elected to the Society's Council. This fills the vacancy created by the resignation of Mrs Joan Gross, who has left this city to live in Lower Hutt.

Miss Spencer-Bower has long been associated with the Canterbury Society of Arts and has previously served on the Council. As one of the province's most important artists, her work has been included in many exhibitions of New Zealand painting. She is a member of the Christchurch Group and her work has been bought by private collectors and galleries throughout New Zealand. Her many years' experience both as an artist and as an executive of the Society together with her bright personality and forthrightness will make her a valuable new addition to the Council. We warmly welcome her back among us.

One of the Society's most distinguished artist members, RUSSELL CLARK, recently underwent major surgery. The news of his ill-health saddened his many friends, particularly since it followed so closely upon the recent happy event of his marriage to Miss Rosalie Pahl. We are pleased to report that his operation was successful and take the opportunity here of wishing him a speedy return to his former energetic and productive state of health and convey our best wishes to him and Mrs Clark.

PROFESSOR H. J. SIMPSON will take one year's refresher leave from the Canterbury University School of Art from December of this year. Accompanied by Mrs Simpson and their children, he will travel to England, Europe and the United States. The Professor intends to visit the principal European art galleries and will spend two months in Germany teaching at the Ulm School of Industrial Design. In England he will visit University Fine Arts Departments and review recent developments in the teaching of art at this level. While in Great Britain, Professor Simpson will meet with education authorities and press for English recognition for the New Zealand Diploma in Fine Arts as a graduate equivalent for salary. In the United States, the Professor will study art education within American Universities, particularly those where Fine Art is considered one of the Humanities. Professor Simpson has recently been awarded a Carnegie Grant to enable him to carry out his research in America. We congratulate Professor Simpson on his award and wish him and his family a happy and successful journey.

A young painter whose work has attracted much favourable attention has recently taken up residence in Christchurch. He is MR G. T. MOFFITT who has been appointed Art Master at Burnside High School. Married with two children, Mr Moffitt is an Honours graduate of the Canterbury University School of Art, and the Auckland Teachers' College. Since leaving Christchurch, Mr Moffitt has taught in Southland and South Canterbury and has held successful one-man shows in Invercargill, Dunedin and Timaru. He has exhibited with the Christchurch Group and "20-20".

His wife, the former Miss Alison Hamilton, is a gifted designer and craftswoman. We welcome Mr Moffitt on his return to Christchurch and look forward to seeing his work in our future exhibitions.

PROGRESS OF NEW GALLERY

The Minister of Lands has advised that our gallery will shortly be taken over by the Government. Settlement of the purchase price will be made by transferring to us the title to 66 Gloucester Street, where the new Gallery will be built, with the balance in cash. The Society will continue to occupy the gallery as tenants.

Progress is being made towards finalising the plans. The building sub-committee of the Council after careful study of the first plans and the model submitted by our Architects (see March issue of News), has requested a revised plan incorporating a number of new suggestions. Messrs Minson and Henning-Hansen are now at work on this and it is likely that in our July issue we will be able to present the final floor plans and a sketch of the new gallery's facade.

86th ANNUAL AUTUMN EXHIBITION

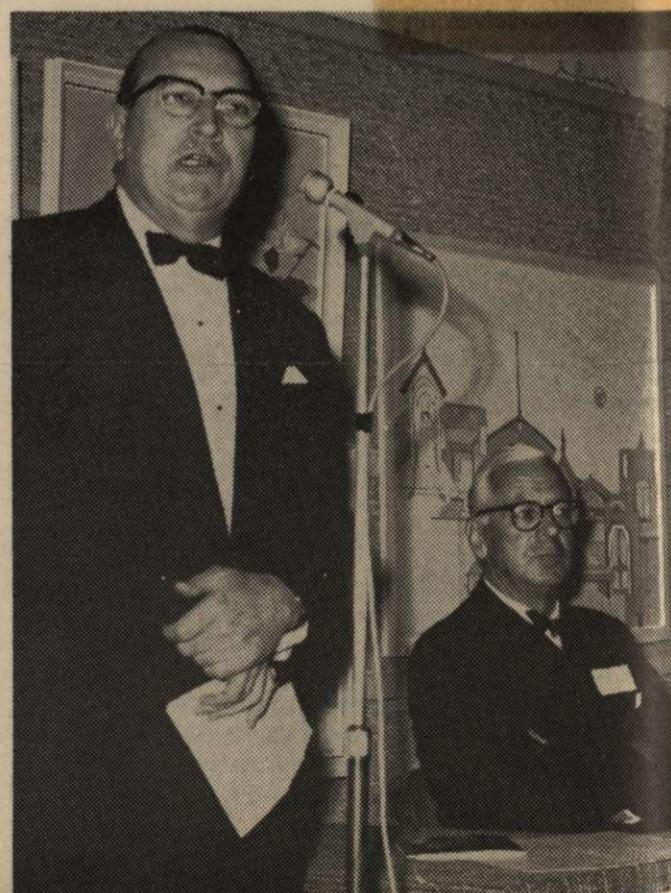
About 700 members and invited guests attended the opening of the Society's 86th Annual Autumn Exhibition by the Hon. H. R. Lake, Minister of Finance.

In his address, Mr Lake referred to the long and influential history of the Society and said that reading the names of the Society's office bearers was like reading a "Who's Who" of Canterbury.

The President of the Canterbury Society of Arts, Mr S. Mair, thanked Mr Lake for his continued encouragement of the Society's rebuilding plans and presented Mrs Lake with a watercolour by Robin Kay—"Forest Under Snow—Ruapehu." Mr Mair also referred to the help and encouragement received from every Canterbury Member of Parliament from both sides of the House.

Innovation: Refreshments were available at side-tables throughout the evening. This innovation was popular and much more convenient than the suppers of previous years which were not only difficult to serve but hindered members in their viewing of the paintings.

Below: The Hon. H. R. Lake opening the Autumn Exhibition.



Important purchases: Two important purchases from the exhibition were Austen Deans' oil "Mt Cook", 150gns, purchased by the Christchurch Drainage Board for the foyer of their new building in Cambridge Terrace, and "Set 21" by David Graham, this year's Hays prizewinner, purchased for the Society's permanent collection. We hope that other local bodies and business firms will follow the lead of the Drainage Board and we will always be willing to assist them in approaching artist members if requested.

Record Sales: Daily attendances throughout the exhibition period were most satisfactory and included many school parties. More than 2000 persons visited the gallery and total sales of over £1200 were a record for recent years.

Abstract Paintings Feature: An interesting feature of recent exhibitions is the increasing number of abstract and semi-abstract paintings hung and sold as compared with even five, and certainly ten years ago. But the many representational paintings, particularly the landscapes, are no less important and give much pleasure to perhaps the majority of our members. As Colin Wheeler wrote in a recent issue of "News" — "Let's be tolerant. Both abstract and representational work made a contribution to good visual art."

This year's exhibition was, generally, considered to be of a rather higher standard than others of recent years, but if so, this was not the result of any deliberate action of the hanging Committee. From time to time the suggestion is made that the standard of work hung should be raised by a more severe restriction on the total number of paintings, but this policy could not be carried out easily. It is possible that much of the enjoyment of those who visit the exhibition derives from both the wide variety and large number of paintings to be seen.

Presentation: The presentation of the Society's Gold Medal for services to Art for 1966 was made to Mrs Caldwell, of Palmerston North, in the absence of her father, Mr Sydney Lough Thompson, presently living in the French fishing port of Concarneau. Four of Mr Thompson's canvases were on exhibition together with a letter from the artist which we publish below.

Mr S. E. Mair,
President of the Canterbury Society of Arts,
Christchurch,
New Zealand.

Dear Sir,

I wish to thank you for the telegram re the Society's awarding me the medal for services to the Arts for 1966. May I also ask you to thank the Society's members.

Yours faithfully,
Sydney L. Thompson.

THE HAY PRIZE

Three of the five prizes in the Hays Ltd Art Competition were won by working members of this Society in competition with works submitted by artists from all over New Zealand.

We heartily congratulate David Grahame and Quentin Macfarlane for winning first and second prizes respectively in the oils section and Doris Lusk for her 1st prize in the watercolour section. Michael Eaton's entry was one of the three works which the judge highly commended.

Prizes with a total value of £775 were awarded, of which our three members won £700 in what has been described as "one of the most important, if not the most important art competition in New Zealand."

We again congratulate Sir James Hay for sponsoring this fourth Hay Prize, and we are delighted to hear that it may be held again in 1968 at the time of the Pan-Pacific Arts Festival in Christchurch.

A few who saw the prize paintings may have been puzzled by the award of first prize to the "hard-edged abstract" of David Graham and asked: "What makes a winning painting?"

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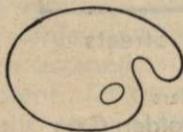
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In the Auckland "Weekly News", the judge, Mr Gilbert Docking, formerly on the staff of the famed National Gallery in Melbourne, and now Director of the Auckland City Gallery, answered this question. Mr Docking said, "I assess the merit of a painting by considering the 'basics' and the major basics are tone, line, form, space, colour, and texture. An artist must be able to handle each intelligently—but more, must be able to orchestrate them, to bring them together to make a visually satisfactory performance. For a painting is like an orchestral performance. It is one, however, in which the painter is composer, conductor and players, all in one.

"People do not ask 'What is it?' when listening, it is enough that they hear it. In the same way, the quality of a painting does not depend on the depiction of a specific object."

Mr Docking, in commenting on the winning paintings of our members said, "David Graham's work is technically skilled and he has the power, and discipline to compose his elements into a visually satisfactory whole. It is in the tradition of Mondrian, Kandinsky and early cubism."

"Quentin Macfarlane makes a clear and forceful statement about the weight and movement of water against the rugged cliffs."

"Doris Lusk's 'Portrait of a Young Girl' is in an entirely different medium from oil. It is not robust, and it's character is to show luminosity and transparency. Doris Lusk used the medium most successfully."

About 150 of the paintings submitted for the Hay Prize were not hung by the judge. Among those which were hung, about 140, were the works of many of our members. We congratulate them also.

Members of this Society who were successful in having works hung in the Hay Prize Exhibition.

Graham E. Barton	Nicholas Herber
Veira Beattie	Isabell B. Hudson
W. P. Berry	Vera Jamieson
John C. Brasell	R. R. Laidlaw
Louise Cameron-Lewis	Lily Lewis
Elizabeth Charman	Joan Macarthur
Susan Chaytor	A. R. Mackay
John Coley	Peter Mardon
Shona Cowan	Jocelyn May
Mary B. Darwin	G. T. Moffitt
A. A. Deans	W. F. Moore
June Douglas	Buck Nin
Michael Eaton	Peter Noonan
Vy Elsom	Juliet Peter
Olive Elsom	Janet Poulton
J. E. Fraser	Gypsy Poulston
Rudolf Gopas	Dorothy E. Smith
Isabel Hall	Reginald I. Weld
John Hall	Colin Wheeler
Valerie Heinze	

While he was in Christchurch, Mr Docking delivered an address dealing with "The Public Gallery and the Public", sponsored by the Society. Many of our members were unable to attend this stimulating and thought-provoking lecture and so we invited Mr Docking to set down the major ideas of his address for publication in "News". We are deeply grateful to Mr Docking for making this article available to us.

THE PUBLIC GALLERY AND THE PUBLIC

Great changes have and are taking place in the public art galleries of the world, ranging all the way from basic philosophies to installation techniques, education and exhibition policies.

The changes have largely been the result of the dedicated efforts of a handful of people who have clearly seen the proper function of an art gallery in the community, who have struggled against the "status quo" and battled with entrenched committees to bring new life into old institutions. Most importantly these "few" have been helped by the deep-

seated desire in all societies to retain only institutions that are vital and have a direct bearing on the experiences of daily living.

Today the public is becoming increasingly familiar with new symbols as well as old icons: of traffic signs and primitive sculpture, of galactic spirals and the Mona Lisa, of prefabricated concrete forms and the Parthenon.

It is a function of a public gallery to unify and make coherent the teeming visual experiences to which people are being daily submitted by mass media.

But because committees and those administering many public galleries still embrace a philosophy of "The Absolute," they talk of "Fine Art" as having a value that is timeless, fixed and unchanging.

They demonstrate this philosophy by adopting a buying policy that accepts only art that has been given the imprimatur of time, style or place. The presentation technique and the temple-like formality of gallery buildings further endorses this inflexible attitude.

It should be kept in mind that the philosophies of the past are part of the evolutionary thinking of man. These philosophies imprison our thinking only if we insist on locking ourselves in. Absolutist notions concerning art should be seen in their historical perspective and setting.

These notions should not be allowed to dominate the policy of a public gallery. If so, they will make a public gallery into a high-class mortuary—where only the dead, or those who work in their traditions, are embalmed.

It is an increasingly urgent need for public art galleries in New Zealand to become more flexible in their policies and techniques. To educate our people regarding the place and purpose of the creative arts and artists in the community.

The answer to our problems is to accept the doctrine that estimates the value of a gallery policy, solely on its bearing on human interests here and now. To believe that not all the possible answers are known but, nevertheless, that galleries should search in many directions, putting these policies and ideas to the test of experience.

As Alexander Dorner said, the function of an art gallery is: "to serve us here and now, to assist in the transformation of society by the creative energies of our moment in time."

"A living gallery holds our past and our present together not by imposing the past on the present, but by showing its relation to the present."

Certainly it is not easy to orientate ourselves in a rapidly changing world. But a living gallery can help people in the task of "bringing coherence out of this wilderness. Grasping the nature and direction of changes."

Ref: "The Living Museum—Experiences of an Art Historian and Museum Director, Alexander Dorner", by Samuel Canman. N.Y. University Press 1958.

G. Docking

MONDRIAN, 1872-1944

A NOTE ON HIS WORK

Attached to my wall is a reproduction of a work by the Dutch painter Piet Mondrian. The choice of a work by this particular artist was in no sense a casual one for I have long felt him to be amongst the most significant creative artists of his time. Although the reproduction was put up as recently as July last, I think that my choice in favour of a Mondrian stemmed from the enthusiasm I felt on first encountering an original work by the painter. This, for me, memorable experience took place in London in 1962 at a group exhibition which contained work by a number of the distinguished heavy-weights of the day—Pollock, Tapies, Sam Francis, to name but a few. Mondrian was represented by a single small

painting from his middle period. This had been placed at one end of the gallery on a plain easel the angles and lines of which formed a very marked alliance with those in the painting itself. In contrast to the self-expressive (but not more expressive) character of the neighbouring works this one was less a consequence of the spontaneous, at times rather frenzied, gesture than of a slow Cezanne-like structuring. The process of building had been one of continuous judgment and every line and colour enriched the image which from first stroke of paint had been governed by a deep and rare sensitivity. Enthusiasm may have been suppressing all my critical faculties but I couldn't recall having previously seen a work of art which had been assembled with a technical means so exactly determined to suit a precise need and vision.

These were impressions of one painting by Mondrian—positive impressions which were later to be strengthened by the study, in Holland, of more of his work. The qualities which had struck me as admirable in the first instance seemed to be consistently apparent in all the painting of his mature period. Indeed I doubt if he ever exhibited a work which was less than excellent.

In the early 1920s Mondrian's mature style was formed and his painting from then onwards showed no outward change in its formal structure although at the very end of his life, after he had moved to New York, the different environment produced some changes in conception and technique. These differences however were not brought about by any weakening of principles rather they indicated that the evolutionary pattern which had always been apparent was a continuing factor.

It was once said of Brancusi that he was not a sculptor but a maker of objects. It could be said that Mondrian also was a maker of objects for he achieved in his work a degree of self-sufficiency which made it capable of operating by itself and not by reference to external subject matter. In his very early work, done in Holland, Mondrian used a wide range of brilliant hues but he later became increasingly suspicious of the associative aspect of colour and with characteristic logic proceeded to limit his means in this respect to the use of the primaries only—a decision consistent with his uncompromising search for an objective art.

While inferior but more easily accessible artists enjoyed reputations and sold their work Mondrian, in his lifetime, was neglected by all but a perceptive few. His complete identification with the neo-plastic ideal of dynamic equilibrium made no provision for serving the public a sugar-coated mixture of beguiling colour harmonies and pleasantly decorative shapes. He was even accused of producing inhuman work devoid of content. Of course if one regards content as simply poetic story telling or as some personal translation of an aspect of material reality then the charge has some justification. To Mondrian however the use of anecdote or subjective interpretation served only to obscure the true nature of the painter's task which he considered to be the direct expression of universal beauty. "It is a heartening fact that modern painting displays an evermore conscious tendency toward a pure and more many-sided representation of things, for this shows that the spirit of the age is seeking the universal with more consciousness and more precision." (Piet Mondrian, "Natural Reality and Abstract Reality"). In such a statement Mondrian can be seen as a pioneer of the contemporary attitude which recognises that art is an instrument of discovery rather than one of recording.

The neo-plasticism of Mondrian and his colleagues was concerned with reality and not with anything vague or romantic. As a concept it stood for the establishment of visual equivalents of universal truth. Linked with this neo-plastic ideal were architects and designers as well as painters, all of whom showed dedication to its goal and pursued it with an exalted degree of integrity.

In the final analysis, however, what an artist does, and not what he says, is important. In actual artistic achievement it is Mondrian alone who stands out. His work rose above dogma because he was fundamentally an artist and perhaps the only member of his group capable of working imaginatively within such austere limits. The fewness of formal elements used did not amount to a lack of inventiveness but underlined his ability to eliminate non-essentials and to produce work which was direct rather than obscure. To the sympathetic observer the essentially dynamic character of the work reveals itself, very clearly, in the disposition of colour areas, their precise weight, the thickness of a line, the expression of opposites by the use of the right angle. Mondrian, it would seem, was incapable of neglecting the artists' time-honoured responsibility to activate a surface and provide the eye with movement and variety. The result of his patient labours seems now, after the era of action painting, to suggest an alternative to the concept that it is rapidity of execution alone which confers style.

D. C. Peebles

JUDGE'S VIEWS OF N.Z. PAINTERS

New Zealand painters seemed to be lacking in artistic "nerve", said Mr G. Docking, commenting on entries for the 1966 Hay's, Ltd, art competition.

"Looking at New Zealand painting after seeing Australian work most of my life, there seems a tendency in New Zealand for painters to swing stylistically, too rapidly and too frequently," he said.

"There is a large group of very capable painters here, with the technical ability which is needed. But from my observations they are too readily influenced by overseas current and popular trends."

He had seen the work of prominent New Zealand painters swing violently, within a period of three years, from one definite source of influence to another—from, for example, Bacon, to pop, and then to op.

Every artist had to study the work of other painters. "But these influences have to be thoroughly assimilated, and too much of this work is too close to the original source," Mr Docking said.

"I think this is the main difference at the moment between Australian and New Zealand painting." He illustrated this remark by referring to the work of the Australian painter, Charles Blackman. "There is an undoubted Blackman style right through his work, evolving, even fluctuating occasionally. . . . When his style becomes too 'sweet,' he swings not to another artist but back to early Blackman again.

"Painting should be as characteristic of the person as a signature," he said.

Mr Docking attributed New Zealand painters' abrupt switches in style to a lack of artistic "nerve." "A painter needs a certain amount of brashness. He needs faith in himself, ruthlessly to shut away other popular influences which are pouring in from overseas.

"I also find there are not enough private and company collections in this country. I would have expected more. It is necessary in New Zealand for more of these to grow for the artists here to have a greater feeling of confidence.

"They lack terribly the support of collectors. There are virtually no collectors—only three or four major private collections in the country.

"Local bodies, too, could do a lot more than they do," he said.

Mr Docking said he had endeavoured to arrange the Hay Prize entries in "family groups." These included the primitive or naive, the more representational work, organic abstracts, geometric abstracts, pop and different interpretations of the human figure.

Similarly, the grouping of the watercolours ranged from the primitive and the representational, through various interpretations of landscape, to abstracts related to landscape.

An adjustment to the regulations governing the Hay Prize allowed the maximum size to be increased to 20 sq. ft, giving painters the chance to "work big", and no restriction had been made on style. "This is marvellous for the country," he said. "There has consequently been a strong entry from established painters as well as minor artists and hobby painters.

"I feel there are six or seven works here which could go into any public collection, just as they stand."

20-20 EXHIBITION

The "20-20" group are planning a major exhibition in June. Leading artists throughout New Zealand have been approached to exhibit in this exhibition which should prove to be as stimulating as that which they presented during the Pan-Pacific Arts Festival. We are informed that "20-20" members are laying plans for a spectacular opening night on Saturday, June 11th, to which all Society members are cordially invited. A small charge will be made.

WHAT DO YOU THINK OF 'NEWS'?

In a recent edition of "News" we asked interested members to let us know their opinion of "News" and we have received two replies which are evidently in full agreement with our aims in producing the paper. Dr L. L. Pownall of the University of Canterbury writes to the Editor.

"You ask for comments about "News" in its present format and general style.

I think it is most readable—a valuable medium promoting the best interests of the Canterbury Society of Arts."

Mr J. H. Smith of Ashburton writes:—

"What I think of the "News". It is very good and I look forward to reading it. Very informative in keeping up to date on what is happening in the art world. Especially Open Forum which I would like to see more of in future editions. Wishing the magazine and the Society all the best in the future."

PAINTINGS AVAILABLE FOR DISPLAY

During the exhibition of entries for the Hay Prize, the windows of Messrs Hays Ltd displayed a number of paintings from our permanent collection. The Council will endeavour to co-operate with any responsible person or organisation who can usefully display any of our paintings where they can be seen by the public. This offer may be of interest to schools, libraries and country towns.

NATIONAL BANK OF NEW ZEALAND MURAL AND WATERCOLOR COMPETITION

We congratulate members of this Society who were successful in winning awards in this Competition.

Colin V. Wheeler for a special award of £25 in the Mural Section, and Mrs Joan Macarthur and John K. Reid who won merit awards in the Watercolour Section.

NEW WORKING MEMBERS

The following artists have been elected working members of this Society:

Mr Graham Barton	Mr Norman Lemon
Mrs M. Bolam	Mrs Tiria McIntosh
Mrs J. E. Copland	Mr Buck Nin
Mrs E. A. Crothall	Mr R. K. Panckhurst
Mrs F. de Roo	Mrs E. M. Reavey
Miss M. A. Hessey	Mrs Zita Saunders
Mrs Gladys Keeley	Mrs D. E. Smith
Mrs S. Lill	

NEW MEMBERS

We welcome the following new members who have joined the Society since the last issue of "News":

Mrs Gretchen Abbott	Mrs B. P. McCluskey
Mr B. H. Ballin	Mrs H. M. McDonald
Mr A. T. Baxendine	Mrs N. W. McGillivray
Miss Prudence Barker	Mrs M. Milligan
Miss Olive Barron	Mr Patrick Minson
Mr Michael Bannister	Mr Raymond D. Morgan
Miss Rosemary Beadel	Mr Reg. Morrison
Miss A. M. Borren	Mrs P. R. R. Mulligan
Mr R. M. Collins	Mr R. M. Pascoe
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Miss M. A. Hessey	Mrs E. A. F. Wilding
Mr R. B. Howarth	Mr K. J. Wilson
Mrs E. M. Kilian	Mr Noel Winder
Mr R. P. King	Dr R. L. Withers
Mrs Joan Macarthur	Mrs D. L. Worsnop

COMING EVENTS IN THE GALLERY

28th April to 6th May—School of Fine Arts Exhibition.
 12th May to 29th May—Associate Working Members' Exhibition.
 11th June to 26th June—20-20 Exhibition.
 July—Christchurch City Council's public display of the Town Hall Competition drawings.
 23rd July - 2nd August—Exhibition of Decorative and Applied Arts.

SENDING IN DAYS

Otago Art Society Exhibition, May 11th.
 Ashburton Society of Arts Exhibition, June 6th.
 Kelliher Prize, June 8th. Send cases or parcels to:—
 The Secretary, Kelliher Art Trust, C/o N.Z. Express Co. Ltd, Tirangi Road, Rongotai, Wellington.

ASSOCIATE WORKING MEMBERS' EXHIBITION

The Society now has such a large and enthusiastic number of Associate Working Members that their exhibition has become one of the important functions during the exhibition year.

Receiving day this year for paintings is **2nd May** and the opening by Mr W. A. Sutton is on 12th May at 8 p.m. There will be a selection panel formed by the artist members of the Council and painters should realise that the Council will be eagerly watching for possible new working members from the work submitted. Associate Working Membership is a stepping stone to full Working Membership and it can be easily understood that the best possible standard of work is the recommendation. It was decided at the last meeting that craft work (pottery, jewellery, weaving, etc.) will be included in this exhibition, so that any prospective members wishing to submit work of this kind should endeavour to have work in the gallery on the receiving day for crafts, **7th May**.

Associate Working Members willing to help with supper preparation and with the roster for gallery minding, please leave your names at the gallery.

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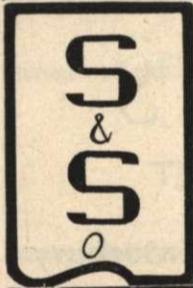


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NEW GALLERY GIFT AND SALE EXHIBITION

Subscribing Members.

We remind you that we propose to hold another Gift and Sale Exhibition on 31st August and 1st and 2nd September. Anything saleable could be left at the gallery between now and the end of August. China, silver, glass, furniture, books, etc. sold very quickly at our previous sale.

Artist Members.

We ask you to give a picture, or any work of art. The new gallery particularly concerns artists, and we propose to place on permanent record the names of all artist-donors who donate a picture or work of art.

RESIGNATION OF MRS B. BROOKE

It is with most sincere regret that we announce the resignation of Mrs Barbara Brooke from the position of Secretary to the Society.

In addition to her normal schedule of work, Mrs Brooke has given the greatest possible assistance to all Society members with tact and understanding.

A presentation will be made to Mrs Brooke on the Opening Night of the Associate Members' Exhibition on May 12th.

ACTING MANAGING-SECRETARY

Mr R. R. Laidlaw has agreed to be appointed Acting Managing Secretary until such time as the administrative needs of the Society have been more clearly defined. This is expected as we become closer to the occupancy of the new gallery. Mr Laidlaw will have secretarial assistance. The Council is most grateful to Mr Laidlaw for his continued interest in the Society.

DONATION TO NEW GALLERY FUND

The Society acknowledges with grateful thanks, the gesture of two Christchurch business firms who donated the prizes which they won in the Annual Autumn Exhibition to the building fund. The generous donations of Messrs Pyne Gould Guinness and McSkimming Industries Ltd have brought the new gallery closer to reality.

news staff

Editor John Coley

Layout Maurice Askew

Business manager Russell Laidlaw

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