

# news

NUMBER EIGHT, JULY, 1966

## FROM THE PRESIDENT OF THE ROYAL ACADEMY TO THE CANTERBURY SOCIETY OF ARTS

Replying to a letter from the President of the Canterbury Society of Arts (Mr S. E. Mair) in which he referred to the Society's objectives and our new gallery, Sir Charles Wheeler, K.C.V.O., President of the Royal Academy of Arts has sent this message to all members of the Canterbury Society of Arts:—

"I notice that your letter heading has upon it a circle, square and triangle. These are excellent symbols. They are regular figures which are strictly disciplined and the basis of all good form. They are drawn with precision and are understood to be what they appear to be. Their values are eternal. Therefore they should seem to say—'Remember the wisdom of the law of discipline in art. Never forget sound drawing and let your works be simple, beautiful and understandable to ordinary folk. Then they are likely to have values which will endure when ephemeral fashions have had their day and faded away.'"

Signed **Sir Charles Wheeler**



### SIR CHARLES WHEELER K.C.V.O., C.B.E.

Sir Charles Wheeler, K.C.V.O., C.B.E., is a sculptor and has been the distinguished President of the Royal Academy from 1956 until he retired in May this year. Born in Wolverhampton, England, in 1892, Sir Charles has exhibited in Royal Academy Exhibitions since 1914 at the age of 22. He has been a Trustee of the Tate Gallery, a Member of the Royal Fine Arts Commission 1946-52. In 1949 he was awarded the Gold Medal of the Royal Society of British Sculptors for Distinguished Service to sculpture and in 1963 the Gold Medal of the U.S.A. National Academy of Design. He holds many honorary degrees including an honorary D.C.L. from Oxford and is an officer of the Legion d'Honneur.

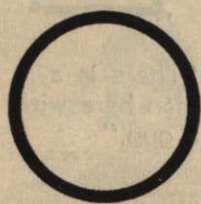
THE JOURNAL OF  
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Sir Charles is best known in New Zealand for his sculpture Peter Pan in Queens Gardens, Invercargill (illustrated), but among his most notable works are the Winchester College (England) War Memorial the Indian War Memorial at Neuve Chappelle, India House and South Africa House in London, the Rhodes House, Oxford, the Bank of England, the Jellicoe Bust and Fountain in Trafalgar Square, and the Merchant Navy Memorial, Tower Hill. His bust of the Infant Christ was purchased for the nation under the Chantry Bequest in 1924.

## OUR SYMBOLS

The three basic shapes, circle, square and triangle from which all other shapes develop and modify evolved as magical symbols with early man.

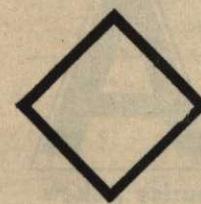
The four elements (including the tilted square) described by Hypocrates were:



Element Water  
Humour Phlegm  
Temperament Phlegmatic  
Season Winter  
Condition Solid  
Quality Cold/Moist



Element Fire  
Humour Black Bile  
Temperament Melancholic  
Season Autumn  
Condition Dense  
Quality Cold/Dry

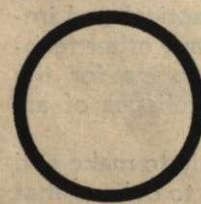


Element Air  
Humour Blood  
Temperament Sanguine  
Season Summer  
Condition Liquid  
Quality Hot/Moist

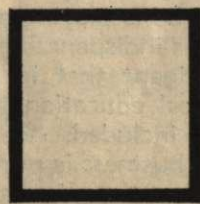


Element Earth  
Humour Yellow Bile  
Temperament Choleric  
Season Spring  
Condition Gaseous  
Quality Hot/Dry

These appear again in the religions of the Middle Ages.



God, Eternity.  
No beginning  
and no end.

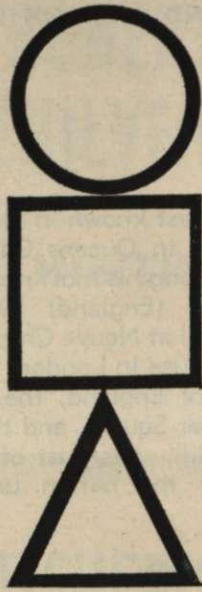


The world  
and nature.



The three  
personalities  
of God.

The shapes later predominate in cubism (on a mistaken translation by Picasso and Braque from a letter by Cezanne . . . 'all of nature is constructed from the sphere, the cone and the cylinder.')



In American hobo language it penetrates even down to the lowest income bracket as it is scrawled on walls and fences.



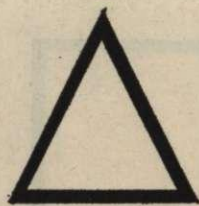
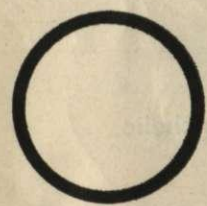
"This house is good for a meal."



"No liquor is available in this town." (The inverted pitcher).



"There is a man here with a gun."



Maurice Askew

## ART AND BUSINESS

Why should businessmen bother about the arts? There are several reasons. In the first place they employ the arts. In designing and packaging their products they use the skill of men and women who have been trained at one of our numerous colleges of art. Many firms make films to publicise and market their goods and for this purpose require the services of actors, scenic artists, musicians and writers. Good art-work is good business. The notion of an artist as a shaggy recluse living in an ivory tower is long out-of-date. All along the line of industry he is playing a practical and important part, and is as indispensable as any other technician. It is significant that in the plans for the extension of technical education the colleges of art and architecture are included.

The aim of any business is primarily to make and sell a good product, but there is reason to believe that a firm which cares for its physical appearance inspires more confidence and sympathy than one which is disfigured by masses of empty oil drums and battered

packing-cases. More and more firms are caring about their looks. Anyone who compares the "dark satanic mills" of the 19th century with factories designed and built in recent years can be in no doubt that modern industry can be a valuable provider of public art. My argument so far, then, is this: the arts have a part to play in business. Industry and commerce use them, in varying degrees, in creating and selling themselves and their products. Another function of the arts, notably the visual arts, is to embellish and humanize the places where we work.

So far I have been talking mostly about what might be called "art on the premises"; art used in the processes of production, art as an expression of a firm's image.

The impact of the artist on business shows itself in many ways. Take typography. The creation and selection of type-faces is a complicated skill, and so is the planning of a lay-out on the printed page. That is why a progressive firm takes so much care about its printing, for it knows by experience that its "image" depends very much on its advertising displays, its labels and its letter-heads. Style is the basic contribution the artist makes to business, and that is one reason why industry and commerce now have an essential stake in the arts.

It is natural to judge things (and people) by their appearance. A good presentation is itself an artistic creation; for that reason sculptors and artists are being extensively commissioned to embellish new office blocks and factories with frescoes, statuary and murals. Another way in which a reputable business can make an effective impression upon its visitors is to provide an attractive reception room where a client or a customer can appreciate a sympathetic and civilized atmosphere.

Art has penetrated the boardroom, too. Wall-to-wall carpeting and a mammoth mahogany table are no longer its sole features, and as likely as not there will be some original paintings on the walls and a bronze or two on the mantelpiece. A pleasant decor and a few good pictures are neither ostentatious nor costly, but their presence can create an agreeable and sophisticated impression.

### Business and Local Activities

I now want to consider a broader relationship between art and business. I approach this by asking the question, "What responsibilities or obligations does a firm have towards the town in which it operates?" Many businessmen take the attitude that a good firm, like a good citizen, should assist worthy local activities, and for this reason they support such beneficial forms of social well-being as youth centres, playing fields, old people's homes, football clubs and so on. To some extent they do so because some of their own workers or former workers, benefit from these activities, but they do it also because they take the view that industry and commerce should play their part in civic life and make some provision towards making the town in which they are based a better place for all its inhabitants. They accept, in fact, a role similar in some respects to that which some local squires and landlords exercised in times gone by. Although the welfare state, through rates and taxes, furnishes us with so many social services and amenities, the philanthropy of private enterprise is still a vital element in our national life.

Now if this doctrine of aiding good causes in the locality is accepted it is reasonable to say that the arts should be included among the beneficiaries. An exhibition of art is as desirable a civic asset as a playing-field. In recent years many firms have adopted this view.

This broadening concept of patronage is a welcome development, and shows how, in a relatively short period, business is becoming acclimatized to the role of patron.

—Reprinted from an article "Why Should Businessmen Bother About the Arts?" by Sir William Emrys Williams, C.B.E., D.Litt., a Director of Penguin Books.

## ART IN AMERICAN BUSINESS

Today, 10 years after New York's Chase Manhattan Bank decided to build, 60 steel ribbed stories stand in the largest open space that is neither graveyard nor park in lower Manhattan. Trees and one mammoth sculpture soften the modern outlines of the building and blend it into the previously Victorian harmony of the downtown area.

The building is not only a bank but a museum which houses one of the finest new collections of art in New York. Every device known to decorator and architect has been employed to show off the collection to its best advantage.

The Chase Manhattan made the decision to stress fine arts in its building and a committee was appointed and given a budget of 500,000 dollars to buy pictures and objects d'art. Its members came from the Museum of Modern Art, the Metropolitan Museum of Art, the Guggenheim Museum, the Museum of Fine Arts in Boston and from Skidmore, Owings and Merrill, the architects who were also responsible for the interior design. Mr David Rockefeller, president of the Chase Manhattan, became chairman of the Committee.

Adornments for the building were sought all over the world, and after several years' work the committee accumulated a collection remarkable not only for its quality but also for its variety. In the bank, primitive American pictures hang near abstract canvasses on which the paint is hardly dry. Mongols look from Chinese scrolls upon modern free form sculpture and upon Eskimo carvings brought from the Arctic. Eighteenth century prints of Rome and London hang above Inca artifacts and American Indian totem poles. At the end of one long hallway, the venerable and weatherbeaten figurehead of a sailing ship stands against a view of the harbour.

In giving the collection such a variety, the art committee hoped that the building would convey to the visitor a sense of the bank's long role in American history, its global connections, and, in Mr Rockefeller's words "convey the bank's concern with human values". It was also intended that the bank should provide continuing patronage of the visual arts.

It is perhaps a sign that it has succeeded in these aims that the visitor is not disturbed by the variety which confronts him. The decorators have managed to blend all the works of art into a satisfactory synthesis, but the bank has already begun a programme of donating its art to museums and educational institutions. Putting art works where they'll do the most good, they have found institutions that can effectively use them.

The Chase Manhattan intends to turn its collection over gradually, and in so doing it is pursuing its policy of providing continuing patronage.

Mr Ward Bennett, who acted as interior design consultant for the bank, was wisely careful that the men who work in private offices should not be entirely at the mercy of artist and decorators when their offices were being designed. Every executive was consulted about what he wanted in his office and had a veto over any picture or object chosen for him. Some wanted a decor inspired by their personal taste or hobbies, others wished their offices to reflect their role in the bank's operations. By giving deference to the personal tastes of its officers, the bank has made its decoration more interesting and has avoided giving the building a hotel life sameness or sacrificing the individual to its decorative scheme.

When asked about the reaction of the bank's employees to the avante-garde works in the halls and foyers a guide replied, "Very often unfavourable in the beginning, but it grows on them. One vice-president who had one hanging outside his office screamed to get it back when it was removed temporarily on loan."

The Chase Manhattan Bank building is a product of one attitude of 20th century man which is to be treasured. We are beginning once again, like the men of the Renaissance, to marvel at our own creativity. Furthermore, through such media as television, radio,

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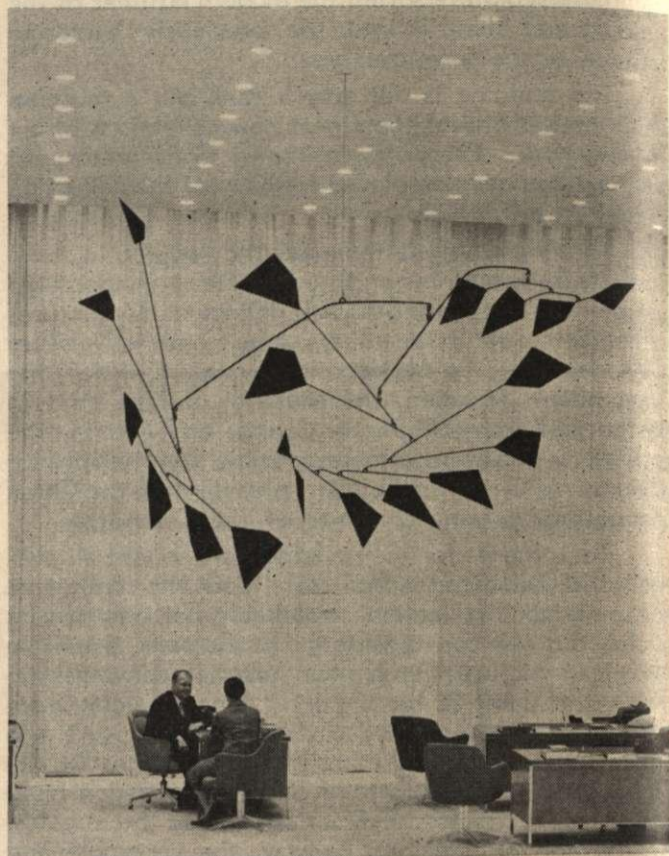
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the phonograph, inexpensive printing, photography and travel facilities, the arts are becoming a part of everyone's life and more and more people are finding value and pleasure in them. The builders of the Chase Manhattan have shown that art and business like art and most other things, are not incompatible.



"CALDER MOBILE"  
CHASE MANHATTAN BANK PARK AVENUE, N.Y.C. PHOTO, LEE BOLTIN

### THE AUSTRALIANS

Many New Zealand art lovers are aware that in the past 30 years or so, some very important and distinguished painting has been done in Australia which has gained for Australian painters a reputation beyond their own country.

Few New Zealanders, even those interested in our own painters, have specific knowledge of or acquaintance with the work of the Australians.

In Christchurch, at least, this is to be expected. Opportunities to see what has been done without visiting Australia, have been extremely limited, until the Exhibition of Australian Art in the McDougall Gallery at the time of the Pan Pacific Festival last year.

It may not be significant but when Sidney Nolan, an Australian artist whose reputation is most certainly world wide, was in Christchurch in 1964 his presence here was mentioned by one newspaper as "accompanying Alan Moorehead, the Author". No mention was made of his considerable fame. Yet Nolan is often referred to as one of "The Big Four" of Australian painters, the others being Drysdale, Dobell, who was recently knighted, and Boyd.

Nolan has achieved a commanding place in Europe and America and has won undisguised praise from a wide range of connoisseurs. Of him, one writer has said "No Australian artist, and hardly an Australian artist of any kind, since Melba, has commanded such a world name". Visitors to Wellington may see his small but magnificent "Greek Harbour" in the National Art Gallery.

The Dunedin Gallery in Logan Park recently bought for 2000 guineas (subsidised by the Queen Elizabeth II Arts Council) one of Nolan's Ned Kelly paintings. Our members are recommended to see both when visiting Wellington and Dunedin.

One knowledgeable gallery director has estimated that, in recent years, Nolan's earnings may have exceeded Picasso's. Whether that is correct is unimportant, but it is correct to say that his work has commanded prices as high as 8000 guineas, a high price indeed for the work of a living artist, still in his early fifties.

The other members of "The Big Four" are almost as well known internationally. Drysdale is represented in the Tate Gallery and in the Metropolitan Museum of Art, New York. Dobell may be best known to New Zealand people because of the colour reproduction of some of his portraits on the cover of "Time", the American magazine. His portraits of Sir Robert Menzies and Tunku Abdul Rahman are two of them. Arthur Boyd gained fame when the White Chapel Gallery in London, mounted a highly successful retrospective exhibition of his work in 1962. All of these artists were represented in the Australian Exhibition in Christchurch last year. All four are still active painters.

But there are many other painters in Australia of almost, if not quite, equal fame or equal importance. Albert Tucker for instance, still in his 50's, has work in the Tate, the New York Museum of Modern Art and in the Guggenheim Museum. The two latter are perhaps the most important galleries of modern art in the world. To Tucker and "The Big Four" add the names of many more Australian painters, Hans Heysen, Streeton, The Lindsay brothers, Fairweathers, Sali Herman, Dargie, Pugh, Perceval, Daws, Bell, French, Friend, Olsen, Rees, and Whiteley who visited Rangiora this year but we learned of it only after his departure. Whiteley's works are hanging in the Tate.

Of Australian art and artists a well known writer has written: "These painters had something to say, some truths to express about the nature of Australia which had never been said before." It could be that we New Zealand people, in such close contact with Australia and Australians, can recognise and appreciate these truths more readily than Europeans or Americans and so derive more immediate pleasure and reward by studying, if only briefly their work in the Australian Galleries when one travels across the Tasman.

The National Galleries of Victoria, New South Wales and South Australia are rich in their exhibits of the work of the artists mentioned above. They are in Melbourne, Sydney and Adelaide respectively, actually in the heart of each city. In the small cities and in many dealer galleries in all the cities, interesting and often important work awaits the enjoyment of visitors.

Certainly members of the Canterbury Society of Arts and all New Zealand art lovers should make time to see the National Gallery in Melbourne. It has been claimed for Melbourne that this gallery surpasses in the richness of its possessions any gallery outside Europe or America—both old and new masters, Australians and others. In Melbourne can be seen Rembrandts, Poussin, Tiepolo, Modigliani, Henry Moore, Gainsborough, Picasso, Breughel, Titian, Pissaro, Reubens, Blake, Durer, Chagall, El Greco, the French Impressionists, Degas, Rodin and for good measure, in the adjoining Museum loyal New Zealanders can gaze on Phar Lap's Skeleton. Melbourne is indeed a "must".

## NOLAN — THE MAN

In some of his pictures of Australian subjects Sidney Nolan has painted a bird flying upside down. I said to Nolan—"You have never seen a bird flying upside down!" "I have," he replied, "and so have you—tumbler pigeons," he added softly.

He speaks softly. He is a quiet, small, gentle man but he has a lively sense of humour.

On another occasion when I was with him he saw Alan Moorehead's book about Australian exploration

entitled "Cooper's Creek". The dust jacket of this book bears a reproduction, in colour, of one of Nolan's paintings of the explorer Burke who is seated side-saddle on a camel. Both man and animal are painted in the somewhat caricature manner characteristic of Nolan's work. "You know," he said, "when my father first saw that picture he said to me—'Sid, you got the man alright but you can't draw a horse'."

Nolan is in his early 50's. He was born in Melbourne where his father was a train driver. He is largely self taught as a painter and his output is prolific. Though he settled in London in 1957 much of each year is spent travelling. In recent years he has travelled widely, visiting Africa, America, Gallipoli and Europe. Interspersed with his journeys are his frequent returns to visit his own country. In 1963 he was awarded the O.B.E. When in Christchurch early in 1964, his visit was part of an itinerary which took him to the Pacific Islands and the Antarctic where he was the guest of the U.S. Navy. A fellow traveller to McMurdo Sound with Nolan was Sir Walter Nash.

S.E.M.

## UNUSUAL ART GALLERY

Phillip Johnson, a prominent American Art connoisseur, has built a remarkable underground gallery for his collection of 20th century paintings and sculpture.

His explanation of the unusual design of his gallery throws light on some of the problems which have confronted the Society's architects in the planning of our new building.

"The gallery is underground for four reasons. First, I did not want another building on the property to spoil the view from my glass house in Connecticut. Second, an underground building has a feeling of cosiness and tomb-like separation from the world, conducive to concentrating on art. Third, I do not like daylight on pictures, it is too hard to control. Fourth, the heating and air conditioning are much simpler without glass since earth is a wonderful insulating material. The gallery consists of three tangent circular rooms with twenty-eight moving walls that rotate on ceiling tracks. The walls that are tracked behind the visible walls are storage panels. Shows can be changed with this track system in three minutes. The contents of the gallery are questionable. I have as yet few great works, but I am assured at least that all I can afford to buy will be well housed."

## NEW GALLERY

The Council, at its meeting on June 9th authorised our architects, Messrs Minson and Henning-Hansen, to prepare the working drawings in time to call tenders by September. The tentative plan and sketch of the frontage of the new gallery which we published in a previous issue of "News" has been modified to meet requirements of both useage, appearance and cost and we expect to publish the new plans in our September issue. We believe members will be pleased. Meantime we have applied to the Building Programmer for permission to build and we hope to be successful. Our application has the strong support of a unanimous resolution of the City Council, moved by Cr. Skellerup. The Mayor, Mr Manning, and Cr. Olds spoke in support of the resolution and we now take this opportunity of warmly thanking them, as well as all other City Councillors. Private members of Parliament have given us encouragement and support. In consequence and because of the very important fact that the Government has now, by proclamation, taken possession of the old Gallery and we will occupy it only as monthly tenants, we believe our application for permission to build at once is extremely strong and from the City's view point is urgent. Members may be assured that we are most unlikely to be asked to vacate the Old Gallery for a year, perhaps a little longer.



Left: F. Miles Warren; Right: M. E. Mahoney.

## TWO SOCIETY MEMBERS WIN TOWN HALL COMPETITION

On 16th June Cr. H. G. Hay, Chairman of the City Council's town hall committee, announced that the competition had been won by Messrs Warren and Mahoney of Christchurch.

Warmest congratulations are extended to them by the President (Mr S. E. Mair) and members of the council of the Society of Arts.

Mr Miles Warren is an active council member of the Society of Arts and has been one of the advisers within the society to help in the recent planning of the new gallery.

## MEMBERSHIP

Among other organisations, all voluntary societies depend on their membership numbers as a base for their operations. Mere volume of members is not necessarily a criterion of the effective work of a society in a community, but the voluntary efforts and the financial sinews provided by members are indispensable.

The membership of your Canterbury Society of Arts is now approximately 1100. Recently it was announced that greater Christchurch has reached a population of over 250,000, so that our membership comprises less than half of one per cent of our urban population. Our sphere of influence should also include rural areas, so that 1100 members represent only a small proportion of the men and women who are undoubtedly interested in the visual arts. The executive of your Society wants to reach out to prospective members and one way of doing this is to ask existing members to help.

Very shortly an envelope, containing various pieces of paper and literature, is being mailed by the President to each existing member.

A letter in the envelope sets out the procedure for using the material. At first sight the procedure may seem a little complicated but study of the details should simplify the mystery. The problem confronting your executive has been to ascertain the name and address of a prospective member, and then after contact, to present a persuasion to join the Society. A whole-time membership representative was clearly beyond the physical possibilities therefore the approach by mail is being tried. The envelope, besides the letter of explanation to the existing member, contains three brochures, each of which in turn, contains the following:

A letter.

An enrolment form.

An envelope addressed to the Canterbury Society of Arts.

Each brochure is worded slightly differently, as are the enclosed letters.

The brochure marked "A" with its appropriate letter is designed to interest men and women in commerce and most of the professions.

The brochure marked "B" with its appropriate letter is designed to reach the "genuine, knowledgeable, already interested" prospect.

The brochure marked "C" with its appropriate letter is designed to interest the "educational/like to know more" prospects.

The executive is asking each present member to select from friends, acquaintances, connections, one person in each category, and mail to them the appropriate brochure with its enclosures. In addition to fill in the "prospect" form (also in the original envelope) with the names and addresses of the prospects selected, and post this back to the Society in the addressed, postage paid envelope also enclosed.

A list of present members is provided, for checking against the possibility of their names being selected as prospects.

An immense amount of effort and time has gone into planning and executing this "mail" approach for more members. This effort can only be rounded off by the present members making full use of the material.

## GIFT EXHIBITION

This is the last issue of "News" before our Gift Sale. Please remember the date: September 1st, 2nd, 3rd. Gifts (silver, china, jewellery, books, etc., etc.) can be left at the Gallery any time before August 25th. Cakes and produce would be welcome at the last minute for sale, or for afternoon teas. Would members who are willing to help at a stall please give their names to the Secretary.

Christmas cards depicting some of the works in the Canterbury Society of Art's permanent collection will be for sale—plenty of time for Christmas overseas mails.

Working and Associate members please note that your gift (your own work) will be for sale at the Gift Sale. It will not be auctioned but held in the Gallery for sale at the price you state.

All proceeds will go to the new Gallery Fund.

First sale realised £700. We hope to better this figure in September.

## OLD AND MODERN MASTERS

### Thomas Gainsborough

Born in Sudbury, England, in 1727, Thomas Gainsborough was one of nine children in a middle class family. As a child he sketched everything in the landscape around his boyhood home. He entertained his companions by drawing pictures of them while they read his lessons to him. After he brought home a sketch of a man taking fruit from their orchard, his father, realising his son's great talent, decided to apprentice him to a silversmith. He studied in London for a time then returned to Sudbury to paint. Marrying a girl with a private income, his economic problems were solved and he was able to devote himself to art. They settled at Ipswich, where he painted landscape and portraits of the local gentry. In 1759 they moved to Bath. Here Gainsborough studied the old masters of portraiture for the first time. Van Dyke's work made a lasting impression on him. He soon became successful, exhibiting his pictures at the Royal Academy. When he went to London he became a member of the Academy, and a court artist. Popular with the social figures of the day, he competed constantly with Sir Joshua Reynolds, a rivalry not ended until Gainsborough's death in 1788.

### Significance as an Artist

Gainsborough was famous both as a portraitist and landscape painter. The skilful treatment of atmosphere and fabrics in his portraits tell more of the personality of the painter than the sitter. The graceful charming subjects seem born to the elegant silks, rippling laces, frills and feathers in which they are dressed. The colours sparkle in cool blue and green tones. His Blue Boy is one of his most famous portraits. It was done to prove to fellow artists that he could paint a charming picture predominantly blue. Gainsborough was the first English artist to see the landscape with English eyes. His pictures have an ethereal quality; figures blend into shadowy scenes of trees with soft foliage surrounding other indistinct objects.

As a technician in paint, Gainsborough's vigorous mastery of the brush gives him precedence over his contemporaries.

*This is the first of a series of biographies of Old and Modern Masters which will appear in "News". Junior members of the family might enjoy finding reproductions of Gainsborough's paintings when they next visit their library.—Ed.*

## ROBERT McDOUGALL ART GALLERY

Fifty Japanese Scrolls by Gibon Sengai, 1750-1837, between 12th-29th July (approximately).

Woodcuts by Greishaber, between 31st August and 20th September (approximately).

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C.S.A. DECORATIVE ART EXHIBITION—23rd July-2nd August.

"STAR" SECONDARY SCHOOLS ART EXHIBITION—3rd August-19th August.

MINERAL AND LAPIDARY SOCIETY—26th August-28th August.

PAINTING POTTERY AND CRAFT (SALES) AND GIFT AUCTION—1st September-3rd September.

COMBINED ARTISTS EXHIBITION—10th September-25th September.

NEW ZEALAND POTTERS ASSOCIATION—9th October-21st October.

THE GROUP—29th October-13th November.

C.S.A. SUMMER EXHIBITION (PAINTING, SCULPTURE, POTTERY AND CRAFTS)—26th November-11th December.

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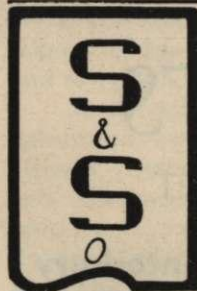
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## RECEIVING DATES

Manawatu Art Society Prize Contemporary Art, 27th July (entry forms).

N.Z. Academy Fine Arts—Sculpture, Pottery and Graphic Arts, 2nd August (entries).

Hawkes Bay Art Award, 4th August (entries).

## SOCIETY CHRISTMAS CARDS

The Society this year are printing a series of Christmas Cards which will feature reproductions of works held by the Society. These will be printed in good time for posting overseas and will be very reasonable in price.

Further details will be published in the next "News".

Support this effort which will swell funds for the new Gallery.

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## C.S.A. MEMBERS GAIN TOP PLACES IN KELLIHER PRIZE

Most heartily we congratulate Peter Mardon and Colin Wheeler both working members of our Society for winning first and second prizes respectively in the Kelliher Art Competition.

This year is indeed a banner year for the C.S.A. All five major prizes in both the Kelliher and Hay competitions have been won by our members.

## NEW MEMBERS

Mr P. G. Ashmore  
Rev. R. C. Ayres  
// \* \* v / > " Mrs K. C. Cherry  
Mr Robert S. Clarkson  
Mrs Belle Collins  
Mrs E. C. Costello  
Mr Brian Crook  
Mr K. W. Elvy  
Miss Ngaire Gardner  
^ Mrs Emma W. Gray  
Mrs Anne Hearn  
Mrs Judith A. Hitchings  
Mr Dean C. Howe  
~ ^ Mr John Hyde  
Mr R. G. McEwen  
Mr A. MacLean  
Mrs M. McMaster  
-?> Mrs Hazel M. Mayne  
Miss Gloria M. Neilson  
Mrs M. A. Pringle  
- ^ Mr A. C. Pronk  
Mr G. Reinhardt  
— ^ Mrs Edith Rogers  
-> Miss A. L. Sheppard  
• J \* - Miss M. H. Sutherland  
Mrs Susan G. Tucker  
Mr A. C. Walpole  
« - > Mrs W. M. Watson  
Miss Janice Young  
- v Mrs L. F. Zylstra

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