

news

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THE JOURNAL OF
THE CANTERBURY SOCIETY OF ARTS
CNR DURHAM AND ARMAGH STREETS
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"SEATED NUDE": Bronze on base of Sienese Marble, 7½ in H., 7½ in L.—Ria Bancroft, Florence, 1961.

APPEAL FROM ITALY

Arising from an appeal from Italy, received by the Christchurch Dante Alighieri Society, for funds to help the salvage and restoration of great works of art damaged in the severe flooding towards the end of last year—in the Florentine galleries and museums in particular—Christchurch sculptor Ria Bancroft has made a particularly noble gesture.

The piece illustrated here, "Seated Nude" one which she has steadfastly declined to sell hitherto, she is now offering, to boost this fund.

From the moment Mrs Bancroft brought the beautiful little figure into the gallery events moved swiftly. Some early donations have secured it for the society, but further donations are needed to meet Mrs Bancroft's valuation.

It is reassuring to realise that this work will remain available to the public in Christchurch—especially when it can be permanently displayed in the new Gallery—and that Mrs Bancroft, too, will be able to keep it in view.

Mrs Bancroft has this to say about her work, and Florence:

"This is a study of the beautiful Italian model "Nella", who posed for us, at the Academia di Belle Arte, Florence.

"Her natural, unconscious grace captured my imagination, and I made two small sculptures, one from life, a standing pose about 15in (private collection, Rome) and this little seated study from memory, in my studio at via XX Settembre, high above the roofs of Florence, in sight of the Duomo and Giotto's dream-like Campanile (Bell Tower).

"It was made in plaster for bronze (I still have the plaster model) and the bronze casting was by Guastini, a master craftsman.

"The plating is my own, created with various acids, after studying the beautiful colours of the antique bronzes in the museums.

"The Sienese marble, is a warm glowing colour, and complements the plating of the bronze.

"In spite of various offers, I have always declined to sell this work, as for me, it represents Florence, and my dear kind Italian friends.

Now Florence, and all she means to us in cultural heritage to the Western world, calls to us for help.

This week, I received heart-breaking letters and photographs from my friends in Italy, and as a member of the Christchurch branch of the Dante Alighieri Society, I offer the little bronze to them in their appeal for funds.

Mr Stockwell of the Dante Alighieri Society, presented the idea to Mr John Oakley, and the C.S.A. who have generously offered their help.

I am most grateful to them all, as I feel the bronze is no longer mine, and so I will allow the "Little Florentine Signorina" to make her own appeal on behalf of her home, that living museum of art—Florence—Ria Bancroft, December 1966."

The Sienese marble Mrs Bancroft has used, a rich, glowing colour, is in fact a semi-precious stone and is the same as Michelangelo used for his inlaid work in the Medici Chapel.

Members who wish to help in the appeal may leave donations at the society's office.

AWARD OF THE C.S.A. SILVER MEDAL

Mr P. A. Tomory, former Director of the Auckland City Art Gallery and now senior lecturer in art history at the Elam School of Art, has been awarded the Society's Silver Medal for his lively and vigorous services to art in New Zealand.

The award was announced by the President (Mr S. E. Mair) to the annual meeting, and the presentation will be made at the Society's 1967 Autumn Exhibition.

The Citation, which was prepared by Mr W. A. Sutton, reads:

To Mr P. A. Tomory—

"For his notable contribution in bringing work by New Zealand painters to the notice of the New Zealand and International scenes, especially for his recognition of Canterbury's painters and the important part they play in the culture of the country.

"For his service to the Arts Advisory Council and to the country in being directly responsible for the organisation of travelling exhibitions of important work from overseas.

"For his work in the capacity of Director of the Auckland City Art Gallery in promoting serious publications on the arts, and for acting as a guide and stimulus to artists and the public of New Zealand in demonstrating the vital role an art gallery can play in the community."



Mr Tomory will be fourth to receive the Medal. The others were the "Christchurch Star," Sir James Hay and Mr Sydney Thompson, O.B.E.

The Medal itself, illustrated here, is bigger than a New Zealand Crown and about twice as thick. It was first awarded early this century to students.

For some unknown reason the award was discontinued for many years and when the President (Mr S. E. Mair) heard of it a few years ago he suggested this be resumed for distinguished service to art.

Beginning with the March issue, the "News" will begin reprinting a series of three articles by Mr Tomory on Art in New Zealand. These originally appeared in the "Listener" in 1964, and we are indebted both to the Editor of the "Listener" (Mr M. H. Holcroft) and to Mr Tomory for permission to use them.



McDOUGALL GALLERY

The Robert McDougall Art Gallery is open continuously through the holidays, except Christmas Day, from 10 a.m. to 4.30 on week days and from 2 p.m. to 4.30 on Sundays, with the city's permanent collection on display.

Exhibitions in sight for early 1967 are:

From mid-January—"Reproductions of Drawings of the Rijksmuseum". These are Dutch drawings of the 16th, 17th and 18th centuries. The show is sponsored by the Queen Elizabeth II Arts Council and arranged by the National Gallery.

From mid-February—A Unesco exhibition, "The Art of Writing". This comprises fifty large panels, and covers not only writing and written communication in the old civilisations, but extends to the modern techniques of speed rotary newspaper and poster printing. Handwriting is, of course, dealt with very fully.

OFFICE HOLIDAY

Our office at the Durham Street Art Gallery will reopen on Monday, January 16.

CONGRATULATIONS

Our congratulations go to two Working Members who have been granted awards by the Queen Elizabeth II Arts Council.

Miss Eileen Mayo will be able to study recent trends in Australian and New Zealand print-making.

She is a designer here, trained at The Slade and London's Central School of Arts and Crafts, and is represented in museums and art galleries here and overseas.

Mr Phillip Trusttum will spend six months studying paintings in the Melbourne gallery and a second similar period visiting private and public collections in Sydney, Adelaide and Canberra.

He gained his Diploma of Fine Arts here and has been represented in exhibitions of contemporary New Zealand painting here and overseas.

FESTIVAL REPRESENTATIVE

Mr W. A. Sutton has been appointed by the Council to represent the Society on the Visual Arts Committee of the Pan Pacific Festival organisation. The second Festival is to be held early in 1968.

ON THE THRESHOLD

Our society stands upon the threshold of tremendous, exciting development.

Final approval for our projected new gallery in Gloucester Street has been granted by the Building Programmer, an announcement which brought great applause when the President (Mr S. E. Mair) made it at the opening of the Summer Exhibition.

There remains nothing between certain eviction from the Durham Street gallery we now lease from the Justice Department, and occupancy of our new gallery, but our own efforts.

The new gallery site we secured for much less than current market value and, with a £20,000 Golden Kiwi Lottery Board grant, represents something in the order of £50,000 in settlement for relinquishing Durham Street.

In our concerted efforts we hold the balance—whatever it may prove to be.

The society has agreed on site and project. We must go ahead according to our decision. We must step boldly and confidently.

The alternative is to have nothing.

Would we really like to hire space at the McDougall, Hays Roof or some hall for our Autumn Exhibition or any other of our activities?

We have this chance to be a developing society. We should take it.

The work of our artist members develops. They understand well what happens to creativity which does not develop.

Definite cost is not yet known, but many of the large sums bandied about of late will certainly prove to be exaggerations.

Those with doubts should seek assurance in the experience of those council members, in particular, who comprise our Finance Committee and their advisors.

Our steadily growing membership can be expected to explode when the new gallery is occupied. Any debt on the building will be of no more moment than the debt, or mortgage, which most of us have against our own houses.

The spectre fades further if seen against the surging activity which the finished gallery will stimulate, attract and accommodate.

We will not be building for ourselves alone. The gallery envisaged by Mr Stewart Minson, a former Councillor of the society, and his partners Mr H. Henning-Hansen and Mr Dines, will be an amenity for Christchurch as well as our headquarters.

It is becoming abundantly obvious that the major role in the plastic arts in Christchurch is being played by the society. Let us face this fact, and build the gallery so we might express our role the better.

It will then not be too much to expect of Christchurch citizens, finance agencies and trusts that they help us.

But we must be seen to be helping ourselves, not waiting for charity, or beset by doubts and divided among ourselves.

If we proceed with determination and dispatch we can perform a great service to Christchurch early in 1968 when the second Pan Pacific Arts Festival will be staged.

This promises to be even more notable than the first, in 1965, for it will be in association with Adelaide, whose biennial Festival ranks with world events, and Auckland, which has long staged an excellent annual Festival.

For the plastic arts it is obvious that the Robert McDougall Gallery alone will be inadequate.

If our new gallery is to be ready for the Festival, the contract must be let and building begun early this year.

Our old gallery was essential in 1965. If it is occupied by the Justice Department, with our new gallery incomplete, it is difficult to see how the plastic arts will be fairly and properly represented and accommodated for the second Festival.

This makes our project urgent.

It would be ideal if our gallery's official opening coincided with that of the Festival. In an age when public images are thought important, the benefit which would accrue to our society is immeasurable.

There can have been few events in the society's history or comparable significance, or urgency.



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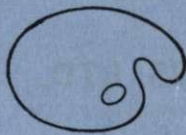
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What can the new gallery do for us, and for Christchurch?

This is an age when everything possible is done in the open, when the natural light of the day, and the stares of the curious, are being admitted to a great diversity of undertakings, industrial and commercial.

But in Durham Street we live in the past. Behind our solid brick walls we might have been a secret society, or prison, in the public view. Our image must be one of obscurity, of a very closed organisation.

The new gallery will reverse this. It will bring us to life, in the public mind. Messrs Minson and Henning-Hansen have produced a plan which makes this certain.

That the public is interested, or is prepared to be interested if invited or encouraged, is demonstrated by our steadily growing membership since we took positive action.

An indication of public feeling—a very encouraging one—is given in an editorial in the "Christchurch Star" of November 21. This stated, inter alia: "The building of this amenity (our gallery) is long overdue and the additional facilities which will be come available will mean the society can contribute even more to the life of the city."

Messrs Minson and Henning-Hansen have devised a plan which will allow the public to see the society functioning, to see that artists are working continually, and that their work is being continually sought after.

Our architects have scrapped the notion of concealed activity behind solid walls, and have given us a building whose purpose the passing public can appreciate instantly.

They are giving us a gallery capable of continuing and vital activity—if we care to make it so.

The recessed concourse outside the front entrance, sheltered as it will be, should be helpful in encouraging the diffident and unfamiliar visitor. This is so important because so many people are not in the habit of visiting art galleries and we must encourage them.

The atmosphere will no longer be one of stiff Victorian propriety, but of contemporary relaxation and informality—coffee and comfortable chairs, for example.

Mr Minson believes it is impossible to compare what we have at present with what we will have in the new gallery.

Members who have done duty for Durham Street exhibitions, who have shivered in the winter, sweltered in the summer, and managed to make refreshments in the kitchen, will readily agree with him.

The new gallery will permit the effective continuing display of the society's own collection.

In buying from its exhibitions over many, many years the society has a collection which covers the history of painting and sculpture in this province, as well as including many works of fine artistic worth.

But, though owned by the society, this remains part of the Christchurch and Canterbury public heritage, and we must make it available to the public.

We do, of course, in Durham Street, but no one can say honestly that the public drops in, let alone rushes Durham Street unless there is something special on.

The new gallery will alter this.

Indeed, the impetus it can give to art appreciation and enjoyment generally in Christchurch can, at this distance, barely be envisaged.

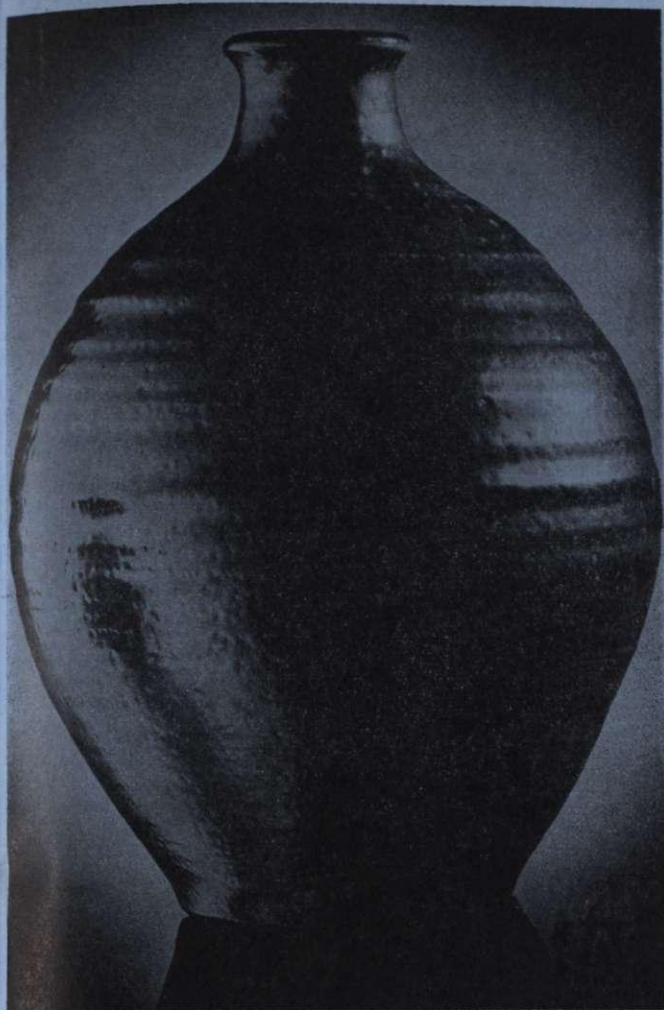
This is not fantasy. It happens in other places.

Melbourne, for example, thinks it worthwhile to budget £8,000,000 for an art gallery and cultural complex. In this project there is a £35,000 prototype of the new gallery, to be demolished when that is finished!

Then, away from the plastic arts, there is much our new gallery could do for the city—chamber music, certain kinds of intimate theatre, recitals, less cultural but vigorous activities like fashion displays and so on. It is hard to say how much activity the gallery will generate, but there is certainly everything to suggest that it will become a very swinging place.

—G.W.S.

FIRST SUMMER SHOW



"POT" by Mirek Smisek from the Summer Exhibition.

The Society's first Summer Exhibition was opened by Professor N. C. Phillips on Friday, 25th November, 1966. Among guests to the well-attended private view was Mr David Peters, Director of the Queen Elizabeth II Arts Council, who addressed the gathering.

A frequently heard remark made by viewers of this exhibition was that it had great variety—that it had something for everyone. Variety, however, is not enough to make an exhibition really satisfying. There must be a general high level of competence among its exhibitors. The sort of competence that rises above technical virtuosity and breathes life into a work could be found here and there but too often was difficult for the viewer to disentangle from the surrounding greyness.

High overall standards have been achieved before in some of this Society's exhibitions but were unattainable in this show because at least a score of the Society's better painters, potters and sculptors did not submit work. Alarmed no doubt by the cozy assurance given to intending exhibitors that every artist could expect to have at least one work accepted.

One viewer who passed a comment that I can only endorse, said that there was far too much work displayed. The visitor was invited to view 248 works of art. One may visit Art Society exhibitions in many parts of this country and most of these have the same ponderous proportions. Viewers flit around attracted by a painting here, a painting there, but only the most determined can properly explore a single work and repay the artist for the many hours that are spent in producing a piece of sculpture or a painting. Works that interested me in the exhibition were those that had some hint of the formative factors in the landscape combined with a feeling for the particular medium used.

In two of Joan Copeland's paintings were vividly expressed, the heave and twist of the landscape—the folding and wrinkling of the earth's surface from past geological activity. E. M. Patterson's water-colour No. 49 attempts a powerful composition of cliffs chopping downwards to the sea while another movement abruptly thrusts towards the high horizon where a horizontal layer of cloud places a firm controlling hand on the whole composition. It's a pity that the

foreground of this painting tends to be a little nebulous and weak in structure.

Grittiness and the fracturing of rock combined with a strange airless depopulated feeling are expressed in an immaculate drawing by D. Cheer No. 20. In Rona Fleming's paintings there has always been a curiously apt link between their dominant colour and the actual colour of the shingle which forms such an ever present commodity in Canterbury landscape. Austin Dean's painting No. 114 expressed some feeling of the coldness that one feels on snow when the sun goes off the slopes. What a difference there was between this painting and the neighbour by the same artist of an annoyingly cute little dog who looked rather an afterthought in the composition. Joy Simmons work has the crisp feeling that one notices about the air as you reach high altitudes.

Two painters who work in the same medium and chose the similar subject matter, Dorothy McLennan and Olivia Spencer-Bower, remind us that there are as many ways of interpreting a scene as there are artists. Dorothy McLennan's water colour of a stream; it could be almost any New Zealand stream, is quietly painted with no attempt at forcing-up an undramatic subject. Olivia Spencer-Bower's painting had satisfying bite to it. This painting shows what can be done with water-colour if one is unimpeded by all the slushy instructions given by glossy books on the water-colour technique.

Another group of paintings that were worth spending time over were those whose luminosity was a strong feature. Ruth Miller is an artist who steadily improves. The rather strict composition of her earlier paintings has here been loosened, a little too much in some instances but generally for the better.

What is most noticeable is the great improvement in her colour and paint quality where glaze and scumble glossiness and matt effect provoke pleasant sensations to the eye. Nearby Eileen Mayo's accomplished technique in graphic art provides a work glowingly sensitive. Don Ramage's Premier Dancer (99) had gaiety in its swinging composition and in its choice of colour. Elva Bett is another artist whose graphic work was competent. June Douglas was well represented with three quite large oils but it was her fourth painting, a restrained water-colour of children and horses that appealed to my taste.

The blobby awkward groupings that children with their animals always take on were painted here with directness and a limited use of colour that enabled one to appreciate tonal pattern. Powerful brushstrokes and luminosity in the painting of the sea were strong qualities in Doris Lusk's painting of Liger Bay. An artist with a strong personal style is Isobel Hall. Her still life paintings based on Hydrangeas showed considerable skill in the handling of cool and warm greys and must be one of the few attempts that have been made to do something original with these over-painted flowers.

An exuberant approach to painting was evident in Janet Poulton's painting 191 where the viewer gets something of the shock of seeing a brilliantly lit landscape after travelling for some time in the shade of a gorge. Marie Rainer's still life paintings have a life of their own with their restless shapes, their disregard of traditional still life composition, their interesting textural qualities.

The pottery exhibited was the work of ten potters and provided a refreshing relief from the paintings. Mirek Smisek's two works had that full roundness that is a characteristic of his best work. A square vase by Erna Kral, a fine stoneware casserole by Rosemary Perry, the pleasantly glazed and raw surfaces of Roie Thorpe's work and No. 218, a bowl by Nola Baron were works which appealed to this viewer. David Brokenshire's work reminded one of the organic forms for which Danish ceramists have such feeling. The surfaces of his shapes seemed to me rather uncomfortable in the sparse shininess of their glaze.

R. E. N. Kensington's "Dhala dancing girl" dominated the work by five sculptors. His feeling for the wood he had used and the subtle suggestion of the jut of the dancer's knees and the swing of her hair reminded one that it was consistency of technique and expression, if it is possible to separate the two, which made the best works in this exhibition convincing.

Guest Exhibitor

Mr Alan Howie of Wellington showed six paintings based on two themes. Three of the works exploited the weathered fronts of buildings in Central Otago. In 243 there was a pleasant balance between long horizontals in mouldings on the building and the half circular windows that crossed the composition. Mr Howie's three other works made strong use of Maori motifs.—Graham E. Barton.

ANNUAL MEETING

About sixty members attended the Society's annual meeting in November and, upon the conclusion of formal business, heard a most interesting account of his experiences and discoveries in Australia from Mr Tom Taylor, the sculptor, 1966 winner of the C.S.A.-Guthrey Travel Award. Mr Taylor illustrated his account with some fine coloured slides of sculpture in Sydney and Melbourne galleries and on some commercial buildings.

The principal business was the election of officers. The retiring president (Mr S. E. Mair) and three retiring Vice-Presidents (Professor H. J. Simpson, Messrs Paul Pascoe and W. A. Sutton) were re-elected unopposed.

Six nominations were received for four vacancies on the Council and, following a ballot, the following were declared elected: Mrs D. Holland, Messrs F. Miles Warren, Graham E. Barton and George W. Scandrett. Of these, Mrs Holland and Messrs Barton and Scandrett are newcomers to the Council.

The President expressed the Society's thanks to all who had allowed themselves be nominated and so stimulate interest in the election and the Society's affairs.

In the general discussion, mention was made of the Robert McDougall Art Gallery and the interesting suggestion offered that, if an association of "Friends of the McDougall Gallery" were to be formed, it might lead to even greater citizen interest in its activities, and perhaps to legacies with which works could be purchased.

Something of this sort is already the order with City galleries in other places, notably Wellington and Dunedin.

This Society must always be sympathetic to, and willing to help, the McDougall Gallery if we possibly can, but at present we have much of our own work to do if we are to occupy our own new gallery as quickly as possible—a point of view strongly expressed by the President in reply to a member's question at the meeting.

VACANCY FILLED

At its first meeting, the new Council appointed Mrs Vy Elsom, a Councillor who had retired, to fill the vacancy caused by Mr John Coley's resignation.

FULL COUNCIL

The Society's full Executive now comprises: President, Mr S. E. Mair; Vice-Presidents, Mrs Rona Fleming, Professor H. J. Simpson, Messrs Paul Pascoe, W. A. Sutton, G. C. C. Sandston and John Oakley; Treasurer, Mr J. Malcolm Ott; Council, Mesdames D. Holland and Vy Elsom, Miss Olivia Spencer-Bower, Messrs Graham E. Barton, F. Miles Warren and George W. Scandrett, A. R. Mackay, P. J. Beaven.

NEW COUNCILLORS

Details of the new Councillors are:

Mr Barton, a graduate of the University of Canterbury School of Fine Arts, is a Working Member of the Society and Art Master at St Andrew's College.

Mrs Holland (Doris Lusk) is a well known Canterbury painter and potter. She won the first prize in the watercolour section of the Hay Prize, 1966, and is represented in New Zealand galleries and private collections.

Mr Scandrett is a member of the "Christchurch

Star" Editorial Staff with a particular personal interest in its Music, Art and Theatre columns.

STANDING COMMITTEES

One of the first tasks of the new council was to elect its standing committees. These are:

Finance Committee—Messrs J. Malcolm Ott, A. R. Mackay, S. E. Mair (convener) and G. C. C. Sandston.

Artists' Committee—Mesdames Rona Fleming and Doris Holland, Miss Olivia Spencer-Bower, Messrs W. A. Sutton (convener), John Oakley and Graham E. Barton.

Building Committee—Mrs Rona Fleming, Miss Olivia Spencer-Bower, Messrs F. Miles Warren (convener), P. J. Beaven, Paul Pascoe, Graham E. Barton and John Oakley.

"News" — Mr George W. Scandrett was appointed Editor, to succeed Messrs John Coley and Maurice Askew.

NEW MEMBERS

The society extends a welcome to the following twenty-nine new members, who bring its total membership to 1212.

Adams, Mrs Grace	Holder, Mrs L. G.
Barnes, Mrs Margaret	Jansen, Mr Jac
Boyle, Miss Alexandra	Kral, Dr F.
Boyle, Mr A. P.	Lewthwaite, Mrs G. A.
Carter, Mrs R. E.	Macgregor, Mr N. D.
Clark, Mr R. H.	Mauger, Mr R. G.
Craib, Mrs L. C.	Parker, Mrs A. M.
Cumming, Mr W. W.	Pizzey, Mr G. D.
Curnow, Mrs Mary	Rainer, Mrs Marir
Don, Mr C. W.	Romans, Miss Mara
Fabian, Mrs J. E.	Scandrett, Mr George W.
Fowler, Mr Murray	Shelley, Mr J. P.
Free, Mrs R. E.	Smith, Mrs F. E.
Gillies, Miss Judith	Thompson, Mrs Rona P.
Harrison, Mrs J.	

NEW WORKING MEMBERS

Selection preceding the Summer Exhibition in November-December of twenty-five applicants resulted in the following Associate Working Members being admitted to full working membership:

Ashmore, Mr P.	Miles, Mrs B. C.
de Silva, Mrs Anne	Morgan, Mr Raymond
Jansen, Mr J.	Rutherford, Mrs Marjorie
Luscombe, Mr C.	von Tunzelmann, Mrs Kath
McEwen, Mr R. G.	

HOW ASSOCIATE WORKING MEMBERS MAY SEEK ADMISSION AS WORKING MEMBERS

With the Summer Exhibition just behind us, and nine Associate Working Members admitted to Full Working Membership, it may be timely to advise Associate Working Members of the procedure in applying for Full Working Membership.

To begin with, any member of the Society whose artistry finds expression in painting, sculpture, potting, graphic art and so on may be enrolled as an Associate Working Member, which is only a matter of having one's name included in that category.

The next step: For Associate Working Members, a special exhibition is held once a year where all work (provided there is the space available) is shown without selection. This gives exhibitors a chance to compare their work with that of others and also gives the Artists' Committee an opportunity to view the talent offering.

Entry forms for this exhibition are posted to all Associate Working Members.

From here: Any Associate Working Member may apply for full working membership by submitting (as required at present) four works and two drawings

for selection at the times of receiving for either of the two Working Member exhibitions.

Application: Those wishing to apply may collect appropriate forms from the Society's office and their work will be assessed by the Artists' Committee. Any member of this committee is prepared to discuss with any unsuccessful applicants their work, and possibly give some advice on gaining improvement. This can be helpful.

Note: When submitting work for exhibition, please write name, title and price on back of any painting and attach, by a string, a tag bearing these particulars. The string should be long enough to allow the tag to hang over the front of the painting. Believe us, cataloguing is thus greatly facilitated.

A WONDERFUL MAN WITH HIS FLYING MACHINE

To parody the title of a very popular film, the society has on its council "A Wonderful Man with a Flying Machine."

The President (Mr S. E. Mair) decided to call on the Building Programmer in Wellington when our new art gallery project seemed in danger of indefinite pigeon-holing.

He arranged to have with him a Council member, Mr A. R. Mackay, who was to leave Christchurch on the first N.A.C. flight on the appointed day and join him in Wellington.

Mr Mackay, alas, missed his flight!

But, undaunted, he promptly walked from the terminal building to the Canterbury Aero Club's headquarters and chartered himself an aeroplane.

This he flew to Wellington himself in good time to keep his appointment.

One moral of this tale is that flying is a useful accomplishment.

REMINDER!

C.S.A.-GUTHREY TRAVEL AWARD FOR ART

The last Friday of this month (January 27) is closing date for applications for the C.S.A.-Guthrey Travel Award for Art.

Members will recall, from an earlier "News" and from his talk at the annual meeting, that Mr Tom Taylor, noted sculptor and lecturer at the School of Fine Art, University of Canterbury, was granted the first award last year.

Briefly, the award is intended to enable a promising or established artist to visit and study in Australia and provides return air fare to Australia, with £NZ50 towards internal travel costs in Australia.

The winner must meet all other expenses of staying in Australia for at least four weeks.

To be eligible, candidates must:

- Live in Canterbury, or
- Be Working Members, or
- Associate Members, or
- Student Members, of the Society.

(Canterbury here is deemed to lie between the Clarence and Waitaki rivers).

Conditions and entry forms are available from the society's secretary (Mr R. R. Laidlaw) at the Durham Street Gallery.

While the Gallery is closed for the holidays (until January 16), the Director of the Robert McDougall Gallery (Mr W. S. Baverstock) has kindly consented to hold copies.

NORTH SHORE FESTIVAL

The North Shore (Auckland) Festival of Arts and Crafts Society plans another function during February and is offering prizes, sponsored by Rothmans, in several fields of art and crafts.

Details of prizes offering briefly are: Painting, £100. Sculpture, £50. Graphics, £25.

Entry forms must be obtained by January 27 (from the secretary, Mrs L. Cuthbertson, 13 Burgess Road, or public libraries), and completed forms must be received by February 5.

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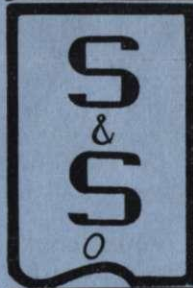
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1967 IN THE GALLERY

Exhibitions in sight at the moment for this year in the Durham Street Art Gallery, with approximate dates, are:

February 17-March 16: The Manawatu Art Society contemporary art prize show.

April 1-20: Annual Autumn Exhibition (Receiving Day, March 16).

May 20-June 4: Town and Country Show.

August 2-19: "Christchurch Star" Secondary Schools' Exhibition.

September 16-30: Associate Members' Exhibition (Receiving Day, September 6).

October 7-22: Combined Artists' Show.

October 25-November 12: Group Show.

November 25-December 10: Summer Show (Receiving Day, November 15).

ARE WE BLIND?

All members will have their answers to this question, and their opinions will be welcomed, and printed, by the "News" if they care to take issue with, or support, the Vice-Chancellor of the University of Canterbury (Professor N. C. Phillips) in his remarks when he opened the Society's Summer Exhibition.

There follow some excerpts from the Vice-Chancellor's address on blindness:

"New Zealanders, like most people, are not very skilled at seeing," Professor Phillips said. "We may see our own clothes—or other people's—but our field of critical vision is limited.

"Most of us do not really see our physical environment. We live, for the most part, in a land of the blind. Most of us notice our natural scenery—and we claim a lot for it—but we tend to be oblivious to man-made surroundings."

"Because, as people, we have not learned to see, we take for granted such unlovely things as some of our shopping centres, as though they could not be otherwise.

"Similarly, we buy a teapot or table or wallpaper with an inert spirit of acceptance—again, because we have not generalised our ability to see even as keenly as we see the cut of a coat, or a car."

"One of the most important functions of art, even at its most extravagant—perhaps especially at its most extravagant—was hinted at by Leonardo when he said one of the greatest problems of the painter was to know how to see.

"The painter or sculptor is one professionally skilled at seeing, even when he abandons nature for abstraction. A visit to a gallery or an exhibition such as this is an invitation to look long, hard and carefully, so that we may 'see.' Only by seeing can we hope to arrive at understanding or sympathy."

The Vice-Chancellor thought the reward for "seeing" was more than the immediate pleasure which could be obtained by being attentive to the exhibits.

"The vision thus sharpened may be applied to our everyday environment."

The need for an enterprising society of arts had never been more imperative, Professor Phillips said. A society of arts could, without imposing "canons of respectability," bring together men and women interested in the arts, and provide the artist with a public—"to communicate with, to please, to provoke, perhaps to persuade."

To administer shock or surprise was a perfectly legitimate task of the artist. When faced with something new, people became tentative in their judgment, caught between a fear of being a crabbed conservative and a fear of being a victim of imposture.

"I think sometimes it is better to be led up the garden path by being over-liberal, than to be caught in a posture of wilful resistance to movement," Professor Phillips said.

news staff

Editor George W. Scandrett.

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