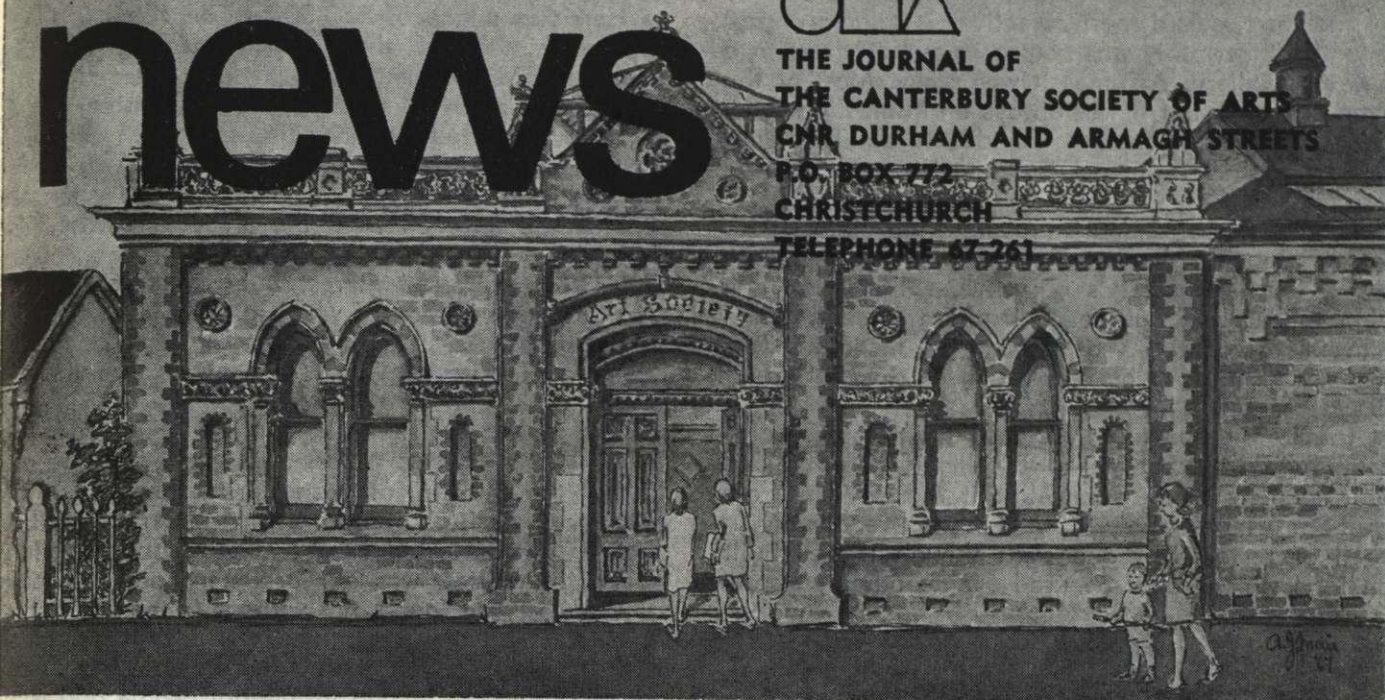


news



THE JOURNAL OF
THE CANTERBURY SOCIETY OF ARTS
CNR DURHAM AND ARMAGH STREETS
P.O. BOX 772
CHRISTCHURCH
TELEPHONE 67-261



NUMBER EIGHTEEN MARCH 1968



How the New Gallery Was Achieved

The road toward most objectives is seldom always smooth. It certainly was not so in our progress to a new Art Gallery. At times it was rocky. Most of the time unsealed, but it was always an interesting road.

As sometimes happens, the idea to build was put forward without any real forethought, even perhaps lightheartedly.

It happened at a Council meeting in March, 1963. A new Council Member, having said a new gallery should be the Society's objective, rather than any plan to decorate out-moded Durham Street, found himself faced with the problem of recommending ways and means to accomplish it. He found himself truly "out on a limb."

The Society had very little cash and no other worth while realisable asset except a collection of paintings of rather uncertain value, but it did have the old Durham Street Gallery, even if it was very badly in need of restoration, and even though it was built on land which could be used for no other purpose.



The Government had given the land to the Society about 1890, but with a very important restriction—the land must not be used for any purpose except that of an Art Gallery.

The land and the buildings could not be sold to any potential commercial buyer while this restriction remained on the title deed.

Inquiries regarding ways to remove this irksome restriction soon showed that an Act of Parliament would probably be necessary, success would not come quickly and might not come at all. So it was decided to offer the property to the Government itself—specifically to the Department of Justice which already owned all of the remaining portion of the city block on which the Gallery was built.

Extensions to the Law Courts in Christchurch had often been planned. The Law Society had urged it.

What more beautiful site could there possibly be than this block on the Avon River, bounded by Armagh, Durham and Chester Streets and so close to a new civic centre which was then becoming a possibility, and we owned a part of it.

So we convinced ourselves and sought an interview with Dr J. L. Robson the Secretary for Justice, to inquire if his Department would buy.

Dr Robson and a colleague, Mr Cutler, were immediately interested and sympathetic but, we were firmly informed, the price would have to be the valuation put on the property by the Ministry of Works.

That price we learnt some weeks later was £23,300 but, we were told, we could, if we wished, accept in part payment a section at 66 Gloucester Street, at the valuation of £8600 and the balance, £14,700 would be in cash.

The Gloucester Street site was well situated and sufficiently large. We could have an unrestricted title to it, which was most important.

However, what could we build for £14,700, a sum far from sufficient to build a new gallery which our Council agreed must certainly be no smaller than Durham Street, and which must have modern equipment and facilities.

Nor could we borrow sufficiently more with only these small assets as collateral. Preliminary estimates of the cost of this new gallery had produced a figure of £78,000.

How was a gap of £63,300 to be filled.

The minutes of the Council meeting of July, 1963, record the next step.

The Chairman of the Finance Committee (Mr S. E. Mair) reported he had discussed with Sir Leon Goetz, at that time Minister of Internal Affairs, the possibility of the Society being given a grant of £35,000 to £45,000 from the proceeds of the Kiwi Lotteries.

Sir Leon expressed interest, but was non-committal. A three page letter—of which a copy is part of the Minutes of that Council Meeting—was then addressed to the Minister urging our claim and explaining our plans.

But, in one sentence, the three page letter meant simply this—give us a sufficient grant and we will accept the Ministry of Works price for old Durham Street and Christchurch will be the gainer; a beautiful site for law courts and a new and necessary art gallery.

That, in brief, was our argument and our plea.

We were, we found, not without friends and some of these were men of influence and in high places. Our efforts, thanks largely to our newspapers, were becoming known among influential people and some of them, without telling us, moved to help us.

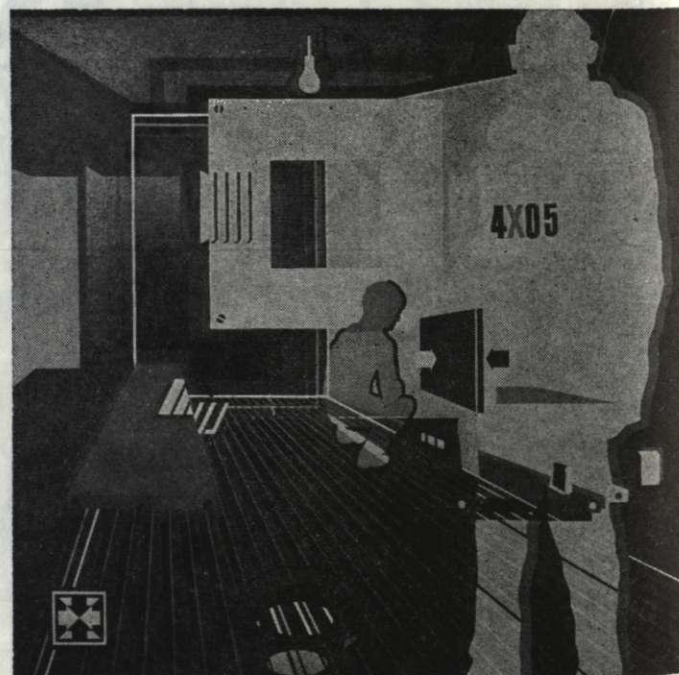
The Minute book of September 23, 1963, reads: "A letter had been received from Mr M. A. Connelly, M.P. (for Riccarton), stating that there had been a meeting of all Members of Parliament for Canterbury electorates who had waited on Sir Leon Goetz to support our application for a grant from lottery funds."

The Minute also records that the Christchurch City Council had written supporting the Society's application.

Mr Connelly's imaginative aid was given without our knowledge and the Society will always be grateful to these Members of Parliament who, unprompted by us, supported our claim for financial aid.

Not content with this, the Canterbury Members jointly signed a letter supporting our claims to the Chairman of the Queen Elizabeth II Arts Council. Mr Connelly, who wrote the letter, asked Mr Blanchfield, Member for Westland electorate, to sign it—no doubt for good measure.

Others, too, gave their valuable support, notably the late Hon. H. R. Lake when he was Minister of Finance, and Sir Leon Goetz's successor, the Hon. D. C. Seath. Later the Prime Minister, Mr Holyoake, became interested.



"Outside The Inside Out" by Wellington artist Wong Sing Tai (acrylic paint on canvas and measures 63½" x 63¾") which won the rich Benson and Hedges art award.

When it looked if our efforts might, after all, fail, Mr Seath and Mr Holyoake stirred the powers that be to consider our application with more urgency and they got results.

At the same time we ourselves were doing something to improve the Society's funds. Ministers had made it clear, and fairly so, that our claim for aid would be more sympathetically received if we showed evidence of self-help.

Our first step was to double the annual subscription and from the thus increased income we set aside £1 a member a year for a building fund. This immediately gave us about £1000 annually.

It is interesting to recall now the warnings some Council members received when this step was first proposed. We were inviting disaster, a serious loss of members, etc, etc, but in fact what happened was an increase in the membership.

It was clear that members and the public were interested and in sympathy with our building plans.

Other fund raising activities were used, notably the Gift Sale and Auction proposed by Mrs Rhona Fleming which itself realised about £1000. We were later greatly encouraged by a gift of ~~£1000~~ ⁵⁰⁰ from Mr and Mrs Ernest Rutherford and several smaller but unsolicited donations were most heartening to Council Members.

The big day came on November 17, 1964, when we received formal advice from the Minister of Internal Affairs (Hon. D. C. Seath) that the Kiwi Lottery Trustees had made us a grant of £20,000.

We had now come a long way, but we had been twenty-one months on the road since the proposal to build was made to an "impecunious Society."

Our position was now very different. We had about £4000 in a special building fund and in other deposits, a grant of £20,000 and £23,300 from the sale of old Durham Street, a total of about £47,000 out of which we would need to buy land.

One month later, at a special meeting of Members in December, 1964, a resolution to sell the Durham Street Gallery—"to the Department of Justice for a sum not less than £23,000 and upon such terms as the Council thinks fit", was carried unanimously.

Little did we realise at that meeting, however, that we still had a long road ahead of us before we arrived at agreement on the site, the plans and the cost.

The real arguments had yet to begin and at times they were not without some emotion. There were now some Council Members who were prepared to settle at once for the Gloucester Street site and commence building as quickly as possible.

It is fair to say that had this been the decision of the Council in December, 1964 (as it was to be in July, 1965), the Society would probably have occupied this new gallery in 1966 instead of in 1968, but we live in a democratic community; there were varying opinions about the suitability of Gloucester Street and it was felt by a majority of the Council that we should look elsewhere before we made a decision. We did—and we were many months in looking.

The first and most important alternative site was put forward by four leading architects. This was that we should endeavour to obtain the Government's consent to building on the Avon River bank, adjacent to the Armagh Street bridge and the Provincial Council Chambers.

Strenuously they made their proposal and supported it by statements in newspapers and on T.V. Quietly the Mayor, Sir George Manning, conveyed to the President that if the proposal was pressed further he would be obliged to oppose it. Crown land could hardly be handed over to a private society, even the C.S.A.

There were Council Members who thoroughly agreed, there were some who did not, there were some who were prepared to see it out and hope for the best result. Finality was still a long way ahead.

The Avon River bank site was not to be abandoned until the committee of Members of Parliament which

controls the site made it crystal clear that no such proposal could possibly be accepted.

More valuable time had been lost.

The Gloucester Street site was still available, but some felt its frontage was really too narrow—"it cannot be landscaped"; "why need we be in the city at all"; "we should have a gallery in a garden" and so on. Dozens of suggestions, and all had to be looked into.

One site that appealed to many Council Members and therefore was the subject of more serious consideration than some other alternatives was a wide frontage section in Montreal Street near the bridge. The City Council had acquired it for the Electricity Department and very generously had offered the Society building rights on it.

Other properties were inspected. At one time even Mona Vale was recommended. But always we found that any alternative site would be more expensive than Gloucester Street, in some cases very much more expensive, and none was more centrally situated. By this time we had agreed the Gallery must be in the city's central area.

What is here related in three paragraphs occupied, in reality, many weeks of hard work for Council Members, discussion, visits, meetings called and meetings adjourned.

Finally we decided: "The Society does not move from its present Gallery until the Government's intentions regarding the Provincial Council Chambers and site becomes known."



But we had been given £20,000 to enable us to build and vacate Durham Street for the use of the Department of Justice! The Chairman adjourned the meeting.

A month passed before the next Council Meeting—time for second thoughts and reconsideration and it was agreed that if, in three months or less, it was clear that the Avon River bank site was not available we should look elsewhere.

At long last, in July, 1965, the Council decided to accept Gloucester Street, and therein lies a story of coincidence to be told elsewhere.

Preliminary plans were now authorised, Messrs Minson, Henning-Hansen and Dines, were appointed architects and a building committee was set up. Much planning, much of it too ambitious for our financial resources, was discussed and little thought was given to the possibility that we might not be allowed to build at all.

After all, was not our new gallery really a new civic asset, its use not restricted to our members and, remember, we were to vacate a fine site now required for extensions to the Law Courts. Yes, we would certainly receive our building permit.

But the Government had decided that the building industry was now "over-committed", whatever that may mean.

A curb to building activity was necessary they said and so the Government had appointed a Building Programmer who would decide what may or may not be built, if it were to cost £30,000 or more.

That included us, all right, but after all etc., etc. So we optimistically thought when in June 1966 we lodged our application to build. It was promptly refused.

Now there was nothing to be done except embark again on that arduous task of enlisting support for our project, this time for our application, a task not made any easier by the fact that it had once

been refused. Somehow or other we must induce the Building Programmer to change his mind and, therefore we began by lodging a new application.

The minutes of the meeting of May, 1966, record that our second application had been unanimously supported by the Christchurch City Council. We still had good friends, but the months still went by and patience was running out when in October, 1966, the President and another Council Member sought and obtained an appointment with the Programmer in Wellington to urge the merits of our application.

At last—results. Perhaps the approaching election had given rise to the need for more sympathy, perhaps not, but whatever the reason, we soon received from the Programmer the all-important telegram we had so eagerly waited for—"Application to erect new gallery approved in principal."

Wonderful timing too—it was received on the day of the Annual Meeting in November, 1966.

The announcement was received with wholehearted applause and the newspapers gave the news headlines.

In anticipation, we were always optimistic. The architects had already been instructed to prepare working drawings and these were now nearing completion.

It was now estimated that the cost would be somewhere in the region of £60,000 to £65,000 and we had, after paying for the Gloucester Street site, cash in hand of nearly £40,000. It would be necessary to borrow and money was now "tight". The mini-recession had begun. Wool prices were falling. First one and then another potential lender of the money we required offered his excuses—"Sorry, it would have been different a year ago." "Could you defer your application until say next year" and so on.

We turned to the Canterbury Savings Bank and we were not turned away. The Bank agreed—we would, however, be required to reduce our £25,000 (\$50,000) mortgage loan by \$2000 each year.

Tenders were called. Messrs M. L. Paynter and Company were successful and on May 9, 1967, they moved on to the site and construction commenced. The contract price was £58,000 (\$116,000).

Fifty months had gone by since that light-hearted suggestion to rebuild was made in March, 1963, but though the road was long we had arrived—at last.

In The Beginning

The oldest minute book of the Society records the proceeding of the inaugural meeting in July, 1880, and successive annual meetings of members until that of November, 1920.

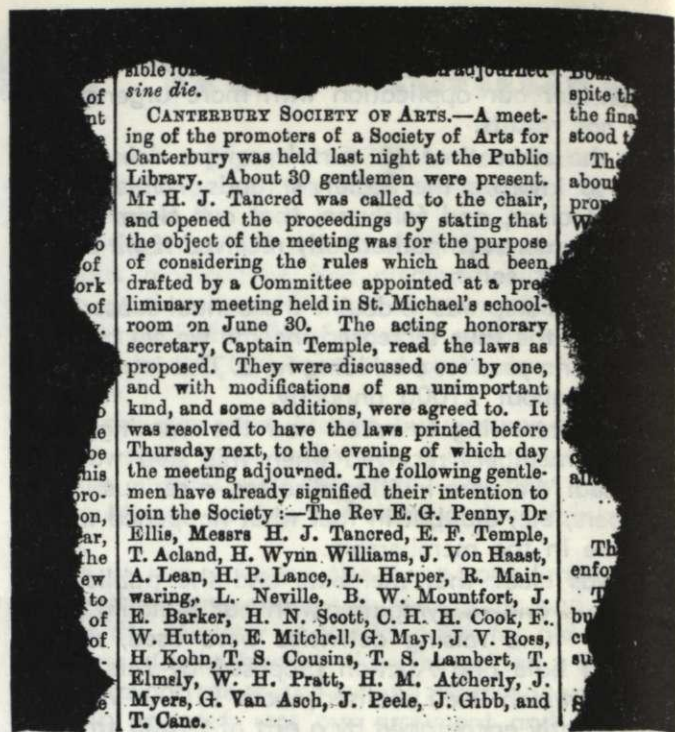
It shows the signs of its age, but it tells a lively story. Every word in about 300 pages is handwritten except for copies of balance sheets and reports and newspaper clippings pasted into the old book in support of the minutes.

The Society evidently had no typewriter in those days. The handwriting varies from a beautiful "copperplate" style through the almost indecipherable to the good strong round and obviously feminine hand of the writer of the minutes of March, 1903.

The story is one of squabbles, decisions, indecisions, building and the acquisition of pictures, but, in all, a tale of real progress.

In 1880 there were a mere 61 members; in 1919, there were 524. In 1880 income was £52 10s and at the end of the year total funds in hand unspent were £14 8s 4d, but in 1919 income was £443 and there was £394 in the bank, and in the interval the Society had built and paid for the old Durham Street Gallery.

The first Governor to consent to be Patron appears to have been Lord Plunket in 1904. At any rate, he is the first recorded patron. He was followed by Baron Islington in 1911, who was followed by the Earl of Liverpool and as late as 1919 the Earl of Liverpool



The Beginning—from the "Lyttelton Times" of July 9, 1880.

was merely Governor, not, as now Governor-General.

Flip through this old book and it truly seems that every important name in the history of Canterbury is recorded somewhere; either among the office bearers in the Society or among the members.

Buying pictures for the Society's own collection was, evidently, a very important matter in the early years, as it is to-day. The report of the annual meeting of 1887 records: "with regard to the works that Council decided to purchase in England, Sir Frederick Leighton P.R.A. has written through Sir F. Dillon Bell that he has secured, after much thought, the following works."

Then follows a list of five paintings and their costs totalling £273.

The report then continues—Council "records its infinite indebtedness and gratitude to Sir Frederick for his great kindness and the benefit of his unrivalled taste."

What would be said to-day?

In that same year the C.S.A. lent four paintings to the New Zealand Government for exhibition at the "Colonial and Indian Exhibition", presumably in London, and the old book continues—"it would seem one, not returned, was sold by mistake."

In 1891 the President reported to members that during the past year Council had decided to "have a gallery erected on the Society's site (corner of Durham and Armagh Streets) without further loss of time. Mr Mountford, architect, offered to furnish plans and superintend erection free of charge and this he did."

"The tender accepted was for £1229 but £300 more has been expended on fittings."

Help Needed

Our Secretary-Manager, Mr Laidlaw, reminds us that help will be needed to man our galleries this month.

The Pan Pacific Arts Festival visual art exhibitions run from March 10 to 30 inclusive. Both our Gloucester Street and Durham Street Galleries will be in use.

The hours will be 10 a.m. to 4.30 p.m. and 7.30 p.m. to 9.30 p.m., Monday to Friday, and 2 to 4.30 p.m., Saturday and Sunday.

Please ring 67-261 and let us know specifically what periods you can assist to man these exhibitions.

Then follows a list of sixty-two names (many prominent in Canterbury to-day) of people who— "largely due to their kind pecuniary and other aid are entitled to the gratitude of the Society and Christchurch generally.

And the report sadly continues: "The Council wishing to give eclat to the opening of the Gallery invited His Excellency, Lord Onslow and His Lordship the Bishop of Christchurch, both, however did not attend."

In these early years it appears, from the story the old book unfolds, that a Mr Thornhill Cooper acted either as an irritant or a necessary goad, to Council members.

In 1890 he pointed out to the Council, at the annual meeting that articles of Association had been adopted without consulting members.

In 1892 Mr Thornhill Cooper "deprecated the borrowing of any money or running into debt" and at another meeting of members in that year he said he had "listened to the President's remarks with some interest and found they contained a series of excuses . . . the gentlemen who managed the Society did not know the value of a five-pound note, they proposed to go on building and starve the artists".

One can almost hear the thump as he sat down in angry indignation after getting that off his chest, but no artist appears to have starved.

The old gallery as we know it, at the corner of Durham and Armagh Streets, was finally completed in 1895 and during the years to 1920 the old minute book records details of many paintings purchased by the Council.

Among them are the works of Gully, Gibb, Richmond, Hodgkins, Goldie, Madden, Proctor, Van der Velden, Worsley and many more whose names are still known wherever there are people who have enjoyed the work of artists in New Zealand. No doubt these pictures were part of the 118 which the Society handed over to the Robert McDougall Gallery and thus commenced the City's valuable collection.

Lecture

Mr Tom Taylor, sculptor tutor at the University of Canterbury School of Fine Arts, has agreed to talk on the Rodin Sculpture Exhibition in the new Gallery, Gloucester Street, at 2 p.m. on Sunday, the time the visual arts section of the Pan Pacific Arts Festival will open in the Gloucester Street, Robert McDougall and Durham Street Galleries.

Donations

Members will be interested to know that the Society's appeal for donations in excess of the 1967/68 subscription of \$6.30 has met with a generous response, our Treasurer, Mr Malcolm Ott, announces.

To date, total donations of \$1000 have been received with additional monies coming in each week.

The Council has been greatly encouraged by these donations and expresses its thanks to members.

From this source we have \$2600 toward the repayment of our \$50,000 mortgage on the new gallery, one which has to be reduced by \$2000 a year.

This \$2600 will be supplemented, of course, by the sale of about 700 tickets at \$1 each, for the inspection of homes.

Visit D.I.C Fine Art Dept.

Always Good Selection of Art
and Framed Pictures.

Helpful and Friendly Advice.

Momentous Decade

We are now halfway through this decade. What have we done, and what do we plan for the future?

Many changes have been initiated in the first five years. The most important since 1963 have been these:

● **INCREASED MEMBERSHIP** from around 800 to over 1300.

● **MORE EXHIBITIONS** and more important ones. Examples are the Italian Sculpture, paintings from the National Gallery in Melbourne, Nolan's "Riverbend" and Rothman's Cultural Foundation sculpture. Two years ago we held the first Spring Exhibition for Working Members which is likely to become as important as our old established "Autumn Exhibition."

● **COMMENCED PUBLICATION** of our bi-monthly "News", first as a typewritten sheet, now a six to eight page printed journal with articles of interest and illustrations.

● **REVIVED THE AWARD** of the **C.S.A. SILVER MEDAL** for meritorious services to visual arts in New Zealand.

● **INITIATED THE C.S.A. - GUTHREY TRAVEL AWARD** which allows a Canterbury artist or teacher to visit Australia for study each year. For this we are grateful to A. R. Guthrey Travel and Shipping.

● **CATALOGUED** our **PERMANENT COLLECTION.**

● **INITIATED** visits to architect-nominated houses.

● **BUILT A NEW GALLERY.**

What will we do with the next five years? The new Gallery is now occupied. This itself presents us with a real challenge.

How can we best use it to satisfy the claims and ideas of our members to promote the visual arts for all Christchurch people and to supplement the work of the McDougall Gallery?

Here are some ideas which Council is considering in addition, of course, to our aim of remembering always our Working Member.

Not all may prove to be practical.

● **MEMBERS' WORK** and other work to be displayed, not only during exhibitions, but **CONTINUOUSLY.**

● **HOW** to make better use of our **PERMANENT COLLECTION.** It has been proposed that we offer it on loan to responsible organisations, local authorities and so on anywhere in Canterbury.

● **MORE** travelling exhibitions.

● **A LIBRARY** of art books.

● **LECTURES** on art appreciation.

● **MID-DAY**, lunchtime functions.

There is much to do and Members are invited to make suggestions. We will welcome them.

An Earlier Move

Among the old papers in the Society's records there is a copy of a letter dated June 14, 1938, from the Under-Secretary of the Department of Justice in Wellington to the Under-Secretary of the then Public Works Department. The letter states:

"I am now advised by the Canterbury Society of Arts that it is prepared to accept the site at 66 Gloucester Street with a suitable building erected thereon, in exchange for its present building and site. The Society requests that a building with equivalent floor space to the existing building be erected and . . . it will be necessary to have a second storey over part of the building."

The letter continues:

"The Minister of Justice recognises a moral obligation to ensure that the Society, which is an impecunious body, shall not be prejudiced by the fact that the Government has taken its present property. It is hoped the materials of the old building (brick) may be used in the new building. The Society suggests . . . Mr Heathcote Helmore be entrusted with the design of the new building."

The story "behind" all this is briefly told. Few members to-day are aware that in 1938 the Government planned to erect a new Supreme Court in Christchurch. The Under-Secretary for Justice visited the Durham Street Gallery to inspect it with a view to taking it over for rebuilding the Court.

"He asked jocularly," the Society's minutes of October 1936 record, "whether the Society 'would give up its site in the interests of aesthetic beauty of the whole block for Court buildings'."

The new Court was to cost £150,000.

In July 1937 the Minister of Justice, Hon H. G. R. Mason, wrote to say he was confident the Government wanted the site.

In July, 1938, at a special meeting of the C.S.A. Council, it was moved and approved that the Durham Street Gallery be vacated on the understanding that the Government completes the building of the new Gallery within six months and at the Council meeting in September, 1938, a letter was read from the Under-Secretary of Justice stating "Cabinet had approved the site at 66 Gloucester Street and the erection of a new Gallery thereon."

What then happened?

The Council of the C.S.A. and the Government had agreed to exchange the Durham Street Gallery and site for a new gallery to be erected by the Government and paid for by it, at 66 Gloucester Street. It was to be designed by Mr Helmore and was to be as large as the old Gallery.

Surely a generous offer by Government which should not have been allowed to lapse!

But, "there's many a slip."

Between July, 1938, when agreement to the exchange was reached and Cabinet had approved, and August, 1939, when World War II began, plans were being drawn for the new gallery, but building had not commenced. War was declared!

New Art Galleries might be desirable. New Law Courts might be even more necessary, but not just yet. The country was at war, such plans must be postponed.

In November, 1942, the Secretary reported that the Army had taken over the Gallery from October 14, 1942. Three more years of war lay ahead.

For some reason, now unknown, the Government was never reminded of its apparent obligation when the war ended. Perhaps it is all for good, but it is an interesting story.

One thing is, however, clear: a new gallery built in 1938 using the bricks after demolition of the Durham Street Gallery would not be the equal of the fine new gallery we have completed in 1968.

Opening Exhibitions

Providence and good management have combined to enable us to mount exhibitions of truly international appeal as the first attractions in the new Gallery in Gloucester Street.

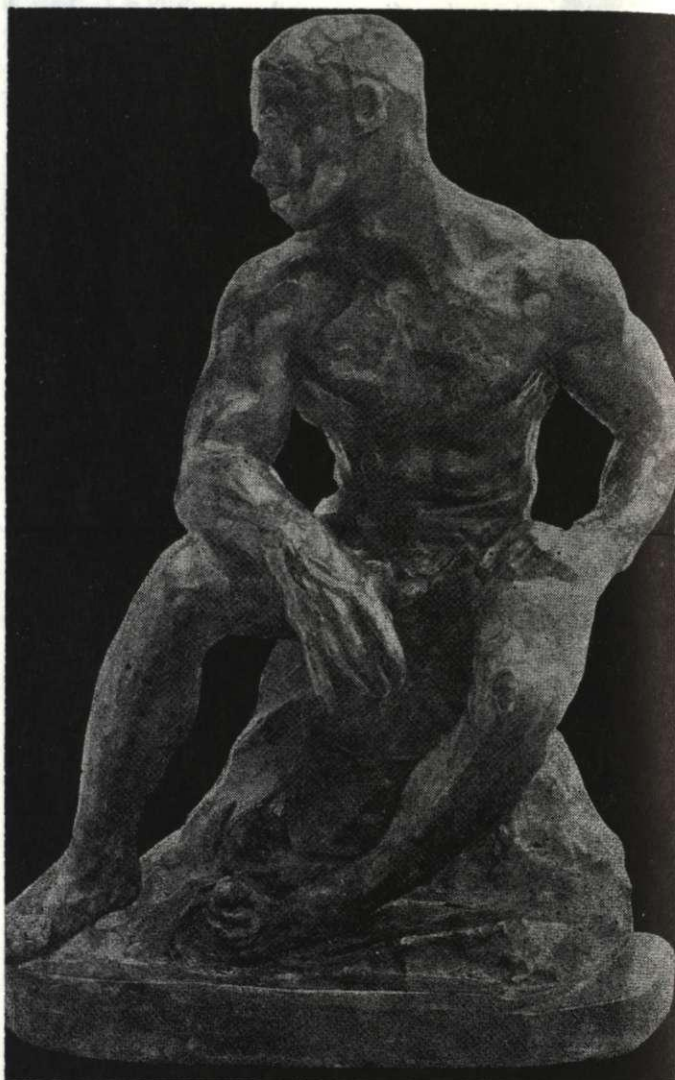
Auguste Rodin is well recognised to-day as the father of modern sculpture, and this exhibition includes twenty-five pieces by him, together with eight original drawings.

The remaining fifteen pieces are by his contemporaries, who include Maillol, Despiau, Daumier, Carpeaux, Gemitto, Gonzalez, Renoir, Picasso and Bourdelle.

The exhibition has been made available by Alfred Dunhill, in association with Rothmans Cultural Foundation.

The "Riverbend" panels of Australian Sydney Nolan, too, could confidently grace the walls of any world gallery.

The art of the gold and silversmiths, and the



"The Athlete" by Auguste Rodin (1840-1917) from our opening exhibition—one of indisputable world stature.

photography exhibition drawn from many Pacific countries.

Naturally members attending the crush of Vice-Regal opening on Friday night will expect to see little of these exhibits. The Council has therefore decided to open the Gallery for two hours from 10 o'clock on Sunday morning to members.

shirwin
international
advertising
limited



76 Chester Street, Christchurch, N.Z.
P.O. Box 2149, Telephone 65981, 65982

ADVERTISING, RESEARCH,
MERCHANDISING COUNSEL

Arts Festival

C.S.A., GLOUCESTER STREET

Rodin and Contemporaries Sculpture (by courtesy Alfred Dunhill Ltd., London, in association with the Rothmans Cultural Foundation).

Sidney Nolan Paintings (by courtesy Australian National University).

International Photographic Exhibition; Gold and Silversmiths; Photographs (by courtesy Canadian Government).

Hours: 10 a.m.-4.30 p.m., 7.30 p.m.-9.30 p.m., Mon.-Fri.; 2 p.m.-4.30 p.m. Sat. and Sun.

Admission 30c, 10c, 5c.

C.S.A., DURHAM STREET

New Zealand Pottery (by courtesy of Alfred Dunhill Ltd., London, in association with the Rothmans Cultural Foundation).

Pottery by Michael Cardew; 100 Painters; Canterbury Sculpture.

Hours: 10 a.m.-4.30 p.m.; 7.30 p.m.-9.30 p.m. Mon. to Fri. 2 p.m.-4.30 p.m. Sat. and Sun.

Admission 30c, 10c, 5c.

ROBERT McDUGALL GALLERY

Australian Sculpture: David Low; British Prints.

Hours: Mon.-Sat., 10.30 a.m.-4.30 p.m.; 7.30 p.m.-9.30 p.m.; Sunday 2 p.m.-4.30 p.m.

Admission: 30c, 10c, 5c.

MUSEUM

Historical Canterbury Paintings; Stamp Exhibition; Children's Stamp Exhibition.

Hours: 10 a.m.-4.30 p.m. Mon. to Sat.; 2 p.m.-4.30 p.m. Sun.

OTHER VENUES

Chinese Art, Beath and Co. Ltd. Business hours.

Japanese Wood Block Prints, Hay's Roof Exhibition Hall. Business hours. Admission 20c.

Japanese Ikebana, by Mrs Yoriko Ikezawa, Hay's Roof Exhibition Hall, March 12th to 15th. Sessions: 10 a.m.-11 a.m.; 1 p.m.-2 p.m.; 3 p.m.-4 p.m. Admission 30c.

International Photographic Colour Sildes, (by courtesy of Photographic Society), Museum Theatre, March 23 and 25. 8 p.m. Admission 20c.

Michael Cardew demonstrations, Wool Exchange Building. March 11, 13 and 15. 8 p.m. Admission \$1.00, 50c.

Michael Cardew Lectures, Museum Theatre. March 19 and 21. 8 p.m. Admission 50c (Booking at Hay's).

Art Students' display, Edmonds Band Rotunda and Avon river bank.

20/20 Vision Prints, Northlands Shopping Centre, Dominion Motors Ltd. Showroom (where prints are for sale). Business hours.

Embroidery Display, J. Ballantyne and Co. Ltd., Business hours.

Architecture of the Pacific, with films. Durham Street Methodist Church Hall. Hours: 10 a.m.-9 p.m. (Except Sundays). Admission 30c, 10c 5c.

Semisi Maya (Leper Trust Board), Amuri Motors Showroom. Business hours.

Cashmere House, Period Room (Historic Places Trust) March 23 and 24. Hours: 10 a.m.-4 p.m. Admission 30c.

Work by Barry Cleavin, Tom Taylor, Trevor Moffitt, Michael Trumic, Graham Barton and Peter Williams will be showing in commercial galleries.

NO OBLIGATION—JUST PHONE 62-939

luxurious warmth

it's cheaper than you think with oil-fired central heating. Shell specialists will be glad to advise you on correct types of heating systems to suit your needs and pocket.



Home Heating Service

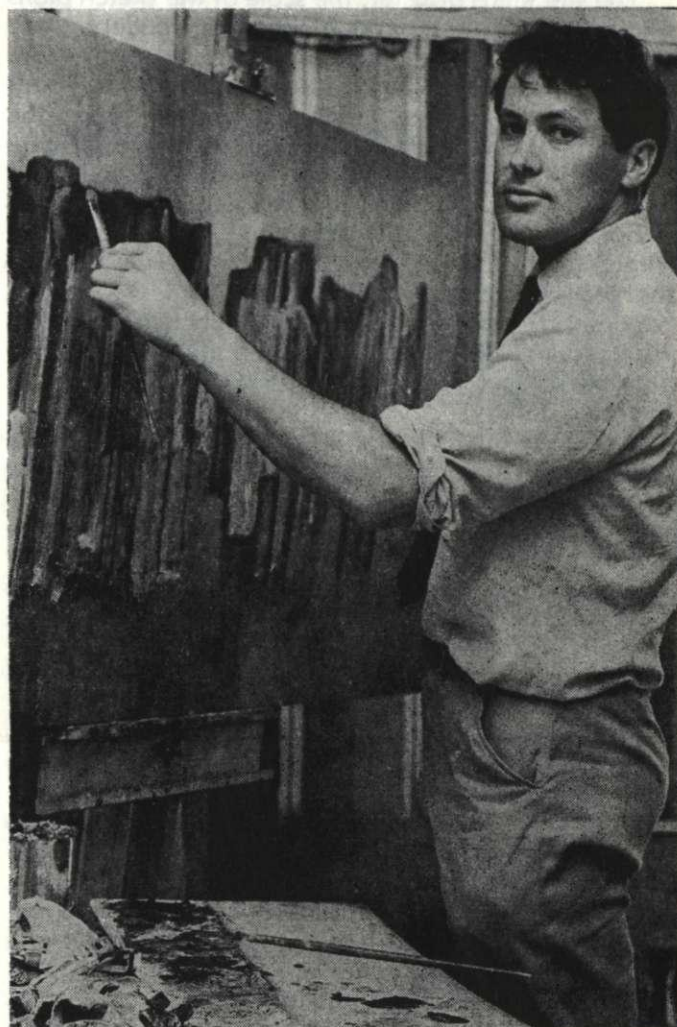
Travel Award Winner

Mr Graham Barton, a member of the Society's Council, art master at St Andrew's College and a well-known artist has been awarded our C.S.A.-Guthrey travel grant this year to study in Australia.

The grant is awarded each year by the Society in conjunction with A. R. Guthrey Shipping and Travel, Ltd.

It enables the holder to travel to Australia visiting art galleries to become familiar at first hand with Australian art trends to-day.

Last year the award holder was Mr Quentin Macfarlane, former Council member, artist and lecturer



Graham Barton, artist and Council member, winner of the C.S.A.-Guthrey travel grant.

at the Christchurch Teachers' College, who gave an excellent summary of his visit at the Annual Meeting.

The first holder was Mr Tom Taylor, sculptor, and lecturer at the University of Fine Arts.

Mr Barton, married with three children, was born in Greymouth in 1932.

After attending Christchurch Boys' High School and Nelson College he gained his Diploma of Fine Arts at Canterbury University.

He completed a post-graduate course at Auckland Teachers' College in 1955 and has taught at Here-taunga College and Upper Hutt and Waimate High Schools.

The selection panel set up by the Society and Guthrey Travel to determine the award had an extremely difficult task. All applicants, this year, had high claims for consideration and would have been worthy recipients.

SMITH & HODGSON LTD.

For Quality Pictures

Artistic Framing

153 HIGH STREET (opp. Drages)

PHONE 60-724

From An Artist's Viewpoint

Well, we've finally got it. After years of planning, wrangling over blueprints and negotiations the new C.S.A. gallery is a reality.

Looking back over the past few years and the thousands of conversations during which the proposed new gallery was mentioned, one remembers a great deal of pessimism and dissatisfaction about the project.

The site was a disaster, the scale of the sketch plans was all wrong, it will never function as a gallery, there was no way of getting heavy sculpture up to the main gallery, and for that matter large paintings would not fit through the doors, no one thinking about the mechanics of hanging works in the gallery. And there were times when the present writer lead a chorus of moans about aspects of the planning.

But a few days ago I had a long, leisurely wander through the building, and I was forced to undergo that ego-shattering experience sometimes called an "agonising reappraisal". I had not been able to visualise the completed building from the plans, my preconceptions had been faulty; it is, simply, a splendid gallery.

Any reservations that still niggled in my mind were concerned with details which could be easily changed if actual use proved them to be unsatisfactory. We have built for ourselves an attractive structure, the interior of which is varied, visually interesting, well lit where paintings, sculpture, prints, drawings can all find a congenial corner where they might be seen to their best advantage.

I thought too, while I was wandering around, of the evening a few years ago, when the Council made the decision, after months of stop-go discussions, to go ahead and commission an architect to make preliminary drawings for an art gallery. I had not been involved in any of these discussions, but the evening on which the decision was taken, I was at the Durham Street gallery, hanging an exhibition.

I remember it so vividly because while I was working, the door to the Council room suddenly opened and the Council members came streaming out, each with a peculiar glazed expression on his or her face. In conversation with one of the Council I learned that, after the possibility of building a new gallery had been proposed, there had been seemingly endless, sometimes heated arguments about where, how and what kind of gallery should be built; but that throughout these discussions there had been something of a pipe-dream atmosphere.

Then, on this evening, someone had moved that the Gloucester Street site be purchased and an architect be commissioned to prepare preliminary drawings.

My informant told me of the hush that fell over the Council when this motion was passed. Everyone had sat around the table silently for many long seconds as they realised that they had finally come to agreement and that they had made the first really concrete step towards a new gallery.

Since that evening, of course, there has been a mass of detailed planning, representations to Government and building controllers and throughout all these wrangles the Society has been very fortunate in having at this period of its history a Council whose individual talents have been tailor-made for the task of building the gallery.

There is the chairman Stewart Mair. For a period when I served on the Council I had the opportunity of watching this dynamo in action. Under his leadership, the idea took on form and substance. A competent business man with a finely machined chairman's mind, he flattered, bullied, cajoled and provided a spur to achieving the reality of the gallery.

Malcolm Ott's masterful bookkeeping provided a

sound economic background to the venture.

Gary Sandston's fine legal sense and incisive, analytical mind cut time and time again to the sound core of what often appeared to be woolly suggestions and he provided much of the lubrication for the machinery of getting the job done.

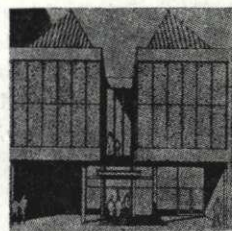
A. R. Mackay's optimism and negotiating skill were invaluable. It was Allan Mackay who, when he missed his N.A.C. flight to Wellington one morning, hired a small single engined aircraft and flew himself to Wellington to complete successfully some key negotiations which went a long way towards getting work on the building started.

Peter Beaven's ebullient imagination and enthusiasm coupled with that of Miles Warren added a great deal to the planning of the venture.

The secretary, Rusty Laidlaw, with his characteristic patience and good humour saw to the implementation of much of the day to day detail which was essential to the success of the plan.

And what about the artists? It was the artist members of the Society and Council who made the whole affair possible for, without artists, an art society cannot exist. Their commitment to the idea of a society gallery functioning as an integral part of the community was the prime force which convinced all connected with building the gallery that it was not a mere self-indulgence; or afternoon tea rooms for a closed group, but an absolute necessity for the City—a lively, functioning showplace for the visual arts.

The many previous exhibitions organised by the artists, the time and energy spent in hanging and attending shows proved that the visual arts were alive and kicking in Christchurch. The new C.S.A. Gallery is physical evidence of this fact.



What can we envisage for the Canterbury Society of Arts in its new home in the future?

When funds allow, one of the first steps must be to obtain a full-time professional director, to see to the day to day running of the gallery and the organisation of exhibitions.

Such a person would not only be a great assistance in the growth of the Society, but would be a real asset to the community at large. He could initiate programmes of education in the visual arts for both children and adults by way of lectures and art classes.

He could advise on the purchase of works for the Society's permanent collection. He would be in a position where he could carry the aims of the Society to a wider public and so be able to gain greater support and membership for the C.S.A.

A dealer gallery is already envisaged in the new building, where members' work could be displayed for sale to the public throughout the year. This will be a great benefit in a city where there is a dearth of dealer galleries.

High standards are essential in such a gallery if the Society is to maintain its reputation as a vital force in Canterbury Art. This is where a professional director could be most valuable in evaluating the quality of the work which the Society would have the responsibility virtually of advising the public to purchase when it displayed it for sale.

There is already in existence a picture hire scheme which could be extended in the future. I had the opportunity of seeing such a scheme operating in San Francisco, where a gallery offered original works by local artists for hire to institutions and to private individuals.

A yearly payment was made to artists who had contributed paintings to the scheme based on the income their work had produced during the year, less the

expenses of administration and a reasonable profit for the gallery. Such a scheme would enable many members of the public to enjoy the experience of having original paintings hanging in their homes and would probably lead to an increase in buying of works.

One of the most vital functions which I can envisage the C.S.A. carrying out is one I have touched on earlier, that of education. Without a lively education programme, the Society will remain static, for there will be no refreshing and revitalising by bringing in new blood and ideas. Lectures, films on art and classes held in the gallery will keep it filled with people who are interested in the visual arts and want to learn more about them. These people will become artists or patrons, and without either of these two very important persons, the gallery which we have built will stand empty and moribund—and we must not let this happen.—

John Coley

Sydney Nolan

About twenty-five original paintings of Sidney Nolan which will be exhibited in Auckland during the Auckland Festival in March will come to Christchurch for exhibition in the C.S.A. Gallery from April 18 to May 12. These are a part of the famous artist's "Kelly Series," but quite different to, and earlier work than, his "Riverbend" panel of nine paintings which depicts an incident in the Kelly Story.

The twenty-five are the property of Nolan's brother-in-law and his wife, John and Sunday Reed, of Melbourne, who very kindly agreed to the exhibition in Christchurch. To them, to the Director of the Auckland Gallery, Mr G. Docking, and to the Q.E. II Arts Council, who facilitated this, we are very grateful.

John Reed is very much a "personality" in the world of Australian art. Not an artist, but a critic and "art appreciator" might be a more apt term to apply to this man who is widely known for his views and for his collection. A law graduate of Cambridge and Melbourne, he began to take a deep interest in avant-garde painting when a young man and in 1938 was one of the founders of the Contemporary Art Society in Melbourne.

In the 1920's Reed and his wife, Sunday, encouraged many young Australian artists among whom Albert Tucker, Arthur Boyd, John Percival and Nolan all achieved international reputations.

Nolan became a close friend of the Reeds who, in the 1940's, bought the greater part of his paintings and helped him in many ways.

Nolan's Kelly series dates from about 1945. He had left the Army and read a book entitled "The Inner History of the Kelly Gang". Encouraged by Sunday Reed, he decided to paint a series of pictures based on the exploits of the gang, but before doing so he hitch hiked through the "Kelly country" in Northern Victoria. Returning from his tour to Melbourne, he painted a whole series in rapid succession.

Nolan works quickly. He has been described as a prolific artist, painting largely from memory but occasionally aided by small sketches.

In 1948 Nolan married Cynthia, John Reed's sister. Two years later an exhibition of his Ned Kelly paintings was held at the U.N.E.S.C.O. headquarters in Paris, but received little attention at that time. One of the first art authorities to draw attention to Nolan's wonderful art was Sir Kenneth Clark, the noted English critic and writer who, visiting Australia in 1947, said Nolan is "the most imaginative and original painter in Australia."

In his introduction to the book "Nolan" (Thames and Hudson, 1961, reprinted 1967) Clark says of him:

"He lives through the eye and has a natural faculty for communicating his sensations through strokes of paint . . . Nolan is not a factual painter. On the contrary he is a man of active disquieting imagination. He is the reverse of such a painter as Constable.

H. FISHER & SON

Fine Art Dealers

For Better Class—

Pictures, Framing, Paintings

Expert Picture Restorers

691 COLOMBO STREET (near Square)

40-161 — PHONE — 40-161



MALING & CO.

86 GLOUCESTER STREET

WINE MERCHANTS

62-779



ROWNEY

ARTISTS' MATERIALS

Oil colour, water colour,
brushes, artists palettes, etc.,
and the new



Permanent Acrylic Colours

"cryla colour"

P.O. BOX 669

TELEPHONE 50-735

Sevicke Jones Opticians

51 CATHEDRAL SQUARE

(CORNER CHANCERY LANE)

CHRISTCHURCH

HORI C. COLLETT

F.S.M.C. F.B.O.A. (Hons.) LONDON.

FOR ART BOOKS and
ARTIST'S MATERIALS

SEE

WHITCOMBE & TOMBS LTD.

N.Z. Agents for the famous Winsor
and Newton Products

PARK YOUR CAR

AND FORGET IT — AT

**AMURI MOTORS
CAR PARK**

• UNDER COVER • PEDESTRIAN LIFT • 10c HOUR
CNR. DURHAM & ARMAGH STREETS

Property Owners! When selling consult

Ford & Hadfield
LTD.
MEMBERS REAL ESTATE INSTITUTE N.Z.
AUCTIONEERS & REAL ESTATE AGENTS
133 WORCESTER ST., CH CH.



CANTERBURY SAVINGS BANK

EARN INTEREST ON YOUR MONEY, UP TO 4½% THROUGH SAVINGS,
THRIFT CLUB, HOME LAY-BY, BUDGET AND INVESTMENT ACCOUNTS.
ENJOY PERSONAL FRIENDLY SERVICE THROUGH THE 3 DIVISIONS—
CANTERBURY — MARLBOROUGH — NELSON

THE BANK FOR SAVINGS

AIR NEW ZEALAND



ALL KINDS OF PEOPLE "GO GROUP" WITH **AIR NEW ZEALAND**
YOUR GROUP SHOULD SEE ABOUT AVAILABLE REBATES NOW.
MAKE A TRIP WITH **AIR NEW ZEALAND** THE HIGHLIGHT
OF THIS YEAR'S ACTIVITIES
SEE YOUR TRAVEL AGENT OR AIR NEW ZEALAND,
705 COLOMBO STREET. PHONE 67-809.

BALLINS INDUSTRIES LTD.

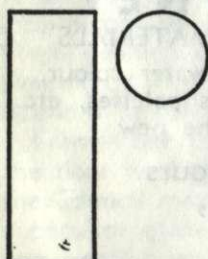
Wine and Spirit Merchants
Aerated Water and Cordials



A taste is not enough.
Be wise, buy economy
family size soft drink.

9 Byron Street

Phone 62-099



REDFERNS LTD

90 Manchester St. Phone 60-468

ART MATERIALS
ART MATERIALS
ART MATERIALS
ART MATERIALS
ART MATERIALS
ART MATERIALS
ART MATERIALS
ART MATERIALS
ART MATERIALS



over 50 years of research,
production and sales...

Plessey is now a major force in communication, automation
and aviation. During every second of the day, everyday of the
year, one of Plessey's products or services is working to help
us. Let Plessey expert advice be your profit.

Plessey (N.Z.) Limited

Auckland—Branches: Hamilton, Wellington, Ch'Ch, Dunedin

SEVERAL ARTS

809 COLOMBO STREET, CHRISTCHURCH

TELEPHONE 79-006

GALLERY FOR EXHIBITIONS

WEAVING AND SPINNING SUPPLIES
HOME OF FINEST POTTERY

HERBERTS

OF CASHEL STREET

Famous for footwear in Canterbury



Sydney Nolan . . . "Riverbend" for the Gallery opening . . .
some more of the Kelly series to come.

Nolan deals his blows all round him. Realism and
fantasy, Douanier, Rousseau, Giacometti, Mouet—all
are used."

Nolan's work is in all the Australian Galleries, and
in the Wellington and Dunedin Galleries in New Zea-
land. His work is also in Tate Gallery, London,
Museum of Modern Art, New York, the collection of
the Arts Council of Great Britain and some of the
most distinguished private collections in the world.

He has exhibited in many one-man shows, notably
in London, New York, Paris, Rome, Phoenix (Arizona).
He continues to draw inspiration from Australia, but
now lives in London, though travelling widely.

He has painted in America, Europe, the Antarctic
and Africa. Of him Bryan Robertson, the art writer,
says:

"A gentle and mildly diffident charm conceals the
essential toughness of the man's intellect and powers
of imagination. Quiet, abstemious, self-possessed and
yet gregarious, Nolan leads a methodical and carefully
planned existence alternating usually between travel,
exposure to experience, contemplation and work."

Nolan was in Christchurch for a few days in 1964
en route to Antarctica. At the end of last year he was
in Mexico.

Society Advice Sought

The Commerical Union Assurance Co. is the latest
business house to seek the help of the Society in
finding suitable paintings for its fine new offices in
Union House, at the corner of Cashel and Liverpool
Streets.

The Company wanted landscape paintings and
bought two very good paintings.

One by Peter Mardon, entitled "Low Tide, Gover-
nors Bay" (oil, 36" x 26") and a smaller landscape
by W. F. Moore, entitled "Castle Hill Station" (oil,
29" x 19").



Semis: Maya . . . Pan Pacific Arts Festival artist who was robbed of the use of his hands by leprosy.

New Members

The Society Extends a Welcome to these New Members:

Mr J. R. Allison	Mrs M. G. McCahon
Mr G. K. Austin	Mr Robert Prentice Morrison
Mr C. F. Cameron	Mrs Allan Muir
Mr F. W. Chapman	Mrs M. L. Newman
Mrs Eric Cleland	Mrs W. (Shaw) Nicholl
Dr John C. S. Cresswell	Mrs M. T. O'Connor
Mrs A. D. Cresswell	Mrs W. L. Partridge
Mr Silas Derrett	Mrs Ralph Perrier
Mrs E. M. Fairbairn	Mr Wm. C. Pollard
Mrs R. G. Forbes	Mrs G. E. Rennie
Mr T. Fogden	Mr J. W. Scott
Mr Craig Wood Gillies	Mrs D. H. Stringer
Jennifer Gray (Life)	Mr C. L. Sturge
Mr Boehm Holmut	Miss Sally Symes
Miss S. M. Loader	Mr Ralph Symington
Mr R. A. Leckie	Mrs T. W. Tothill
Mrs N. L. Macbeth	Miss J. N. Wilding
Miss Victoria A. Mackenzie	Mr Albion Wright
Mrs M. M. McAloon	

RESIDENTIAL WEEK-END PAINTING SCHOOL

**GODLEY HOUSE
DIAMOND HARBOUR**

APRIL 5th, 6th & 7th
(FRIDAY EVENING, SATURDAY, SUNDAY)

TUTORS
JOHN COLEY
MICHAEL EATON

15 RESIDENTIAL STUDENTS
& 10 NON-RESIDENTIAL STUDENTS.

For further information write

"WEEKEND PAINTING SCHOOL,"

P.O. BOX 772

OR PHONE 525-950.

NOTHING ORIGINAL ABOUT US!

We are experts in copying, in fact we copy anything on to anything, quickly and confidentially. Ask about our colour slide service for the identification of paintings.

G.B.D. PRINTS, LTD.,

207 CASHEL ST.

TELEPHONE 60-033.

DOMINION FINANCE CORPORATION LIMITED

DfC

A New Zealand owned Finance Company specialising in Commercial and Domestic finance.

P.O. Box 1020
Telephone 69-363

134 Oxford Terrace,
CHRISTCHURCH.



OVER 90 YEARS
OF SERVICE
TO THE ARTIST
SMITH & SMITH LTD.

213 TUAM STREET
CHRISTCHURCH

Phone 64-649 P.O. Box 496



FOR TRAVEL TO

AUSTRALIA, FIJI, EUROPE,
U.S.A., EAST.

SEA OR AIR TO ANYWHERE

ATLANTIC & PACIFIC TRAVEL LTD

131 CASHEL STREET (Opp. Beaths), PHONE 68-117
300 ASSOCIATE OFFICES AROUND THE WORLD.

WALTER FOSTER ART BOOKS

A large selection always in stock
Numerous subjects to choose from

PRICE 8/6

For Good Books

SIMPSON & WILLIAMS LTD.

38 High Street, Christchurch



"THE FRIENDLY STORE"

Visit our Air-Conditioned Showroom
for the latest in exclusive fashions
CLASSIC - DERETA - SELBY - CANTWELL

All Made in N.Z.

CITY • SYDENHAM • RICCARTON

FIVE STAR MOTORS LTD.

LICENSED MOTOR VEHICLE DEALERS.

For your new and used guaranteed
Volkswagens—

81 KILMORE ST., Tel. 67-069



world famous Kaiapoi blankets

Designed for today's living these
beautiful blankets are available
in a host of new styles and new
colours that will complement any
decor.

Made in N.Z. by Kaiapoi Petone Group Textiles Ltd.



Homes Inspection

The visit by Members and friends to the seven modern houses nominated by architects on Saturday, February 17, was a great success thanks to the house owners, particularly and to the architects. About 700 tickets were sold.

Nearly everyone who came expressed their pleasure and interest—young couples were often seen taking notes and discussing ideas.

The weather was good and one owner appeared to express the view of all seven when she said, after everyone had left her house: "You would never have known anyone had been here."

The organisation worked smoothly all day thanks to Mrs Rona Fleming and her team of helpers—three at each house to mark tickets and generally assist the house owner if necessary.

The Society's mortgage repayment fund will benefit by over \$700, less about \$75 for printing and so on. This is a big help. We have to find \$2000 each year to repay the mortgage on the gallery and it is the Honorary Treasurer's (Mr Ott) firm intention to see we have in hand the funds to do so.

Mass Production

Just recently Victor Vasarely, France's academician of optical art, said: "In our modern society of consumption everything is multiplied, from cars and refrigerators to country homes.

One unique piece of art is an anachronism."

Although it must be accepted that anachronisms must be part of life 20/20 artists this year are following Vasarely's advice and, like mass produced cars and refrigerators, producing mass produced art.

The 20/20 Print Show in the Pan Pacific Arts Festival (March 9-30) is an attempt to put art in the market place in New Zealand and to prove that all art need not be expensive or exclusive.

The 20/20 prints are not mechanical reproductions of other works by the artists.

All have been done exclusively for this exhibition, the artists producing the original art work and negatives, and in many cases working direct on the screens or plates.

These prints, however, cannot be accepted as fine art prints in the sense of engravings and lithographs which have been produced from start to finish by artists, but must be taken as "products" in their own right, using the services of to-day's printing shops.

20/20 are following in the steps not only of Vasarely in France, Rauschenberg in America and Paolozzi in Britain to-day, but also following paths tramped by Durer in the 15th century to Cruikshank in the 19th.

It is hoped that most Society members will enthusiastically support this show by buying a number of these prints, not only for their homes but for their offices and for friends outside Christchurch.

These 20/20 prints are all to a standard size of 30" x 22", and might become collectors' items in the future.

Venue: Dominion Motors Showrooms, March 11-29 (not weekends). Admission free.

Coming Events

C.S.A. GALLERY

Autumn Exhibition. April 18-May 12. (Receiving day April 4).

Sidney Nolan "Kelly Series". April 18-May 12. (See page 9).

Benson and Hedges Award. May 12-June 2.

David Cheer, Print Council. May 12-June 2.

Combined Artists. June 6-June 20.

Associate Working Members. June 29-July 14.

N.Z. ACADEMY ANNUAL AUTUMN. Receiving day, March 26.

KELLIHER PRIZES. Receiving day, April 19 at Auckland.

WHITMORE'S ARTI DOMO

FOR THE NEW LOOK
IN MODERN FURNITURE

624 COLOMBO STREET. 50-327.

UNSURPASSED FOR QUALITY

C.M.C.

LAMB, SHEEP, OX AND CALF TONGUES

★
Obtainable from all Grocers

★
**THE NEW ZEALAND REFRIGERATING
COMPANY LIMITED**
Christchurch

where appearance counts

Esterbrook



DESK PEN SETS



Mair & Co. (Importers) Ltd, Christchurch, Auckland, Wellington.

N.Z. LANDSCAPES

by

LEADING ARTISTS

ARTS FESTIVAL SPECIAL SHOW

MARCH 13th-29th

at

FISHER'S GALLERY

691 Colombo Street

news staff

Editor George W. Scandrett.

Business manager Russell Laidlaw

Printed by Wyatt and Wilson Ltd.