

HOMES EXHIBITION

We woke on Saturday, October 12—the day of our second visit to architect-nominated houses—to grey skies, snow on our lawns and a cold temperature, but soon the sky cleared, the sun shone brightly, snow melted and no unkind wind whipped up the crisp temperature. It really became a glorious spring day.

It was a friendly day too. The spirit of it was not unlike that of a garden party. Friends met, passed a few words, introduced their friends to other peoples' friends and smiled as they moved from house to house. People agreed it was a highly successful function and already we are being asked will there be another. We hope so, late in March.

We are extremely grateful to the seven house owners who made this delightful and interesting day possible. We realise it meant a lot of preparatory work for them, but we do hope they derived serendipity (which, Bishop Warren explained, means a bonus) from seeing the obvious pleasure and real interest their houses gave to the visitors and we do hope the owners did not experience too much inconvenience.

Some, we know, got a few things "fixed"—things contemplated but not done, a little painting perhaps, a new cover for a chair.

We are grateful also to Mrs Rona Fleming and her team of helpers who stood by at each house to assist generally and keep an eye open on behalf of owners who left their own houses to view the others.

All the houses had features of particular interest and charm and we saw many notetakers and photographers in the gardens.

We saw people remove their shoes to protect the carpets.

If there was one feature more or less common to all the seven houses perhaps it was the degree to which the gardens were made almost part of the houses themselves—almost an intimate part of the rooms in some houses. Large expanses of glass, delightful landscaping with colourful trees and shrubs made this a feature of these modern houses which is certainly lacking in most houses built 30, 40 or 50 years ago.

Over 820 tickets were sold. For fear of inconveniencing the house owners too much we stopped selling a day or two earlier. Our new Gallery Mortgage Repayment Fund will benefit by almost \$800 for our expenses for this function are not great. In addition to the annual interest payments of over \$3000 on our Gallery's \$50,000 mortgage we have to find another \$2000 to reduce that mortgage. The proceeds of our house visiting days are used for this exclusively and so we thank the ticket buyers.

Competition

Postage Stamps Design Competition—Closing date for entries in the open competition is 5 p.m. on Monday, November 11.

C.S.A.-Guthrey Award

Applications for the C.S.A.-Guthrey Travel Award for 1969 must be lodged with the Society's Secretary-Manager by January 31. Application forms are available at the Gallery.

The purpose of the award is to enable young New Zealand artists to visit Australia and its galleries. Past winners have been Tom Taylor, Quentin Macfarlane and this year Graham Barton.

news

No. TWENTY-TWO, NOVEMBER 1968



THE JOURNAL OF
THE CANTERBURY SOCIETY OF ARTS
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Gallery Calendar

Subject to Adjustment

To November 5: Betty Curnow.

November 7-21: Olivia Spencer-Bower.

To November 10: The Group.

November 16-24: Derek Mitchell, Bronwyn Taylor, Warren Clode, Phillip Rooke, Rodney Newton Broad.

November 19-30: Beatrice Seddon.

November 26-December 4: John Reed, Richard Rudd, D. Hoare.

November 24-December 8: A. J. Mair.

December 2-14: Bret de Thier, Ken Griffith, Peter Ridder, Gavin Bishop, Vivien Bishop, Colin Loose.

December 7-22: C.S.A. Summer Show.

December 10-22: Christchurch Photographic Society.

March: C.S.A. Annual Autumn.

April: Bob Bassant.

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Crazy World of High Finance Art

A painting by one of Australia's leading artists was recently cut into sections and sold to separate buyers.

This was one of the more bizarre happenings in the high finance world that has developed in Sydney around Australian art.

Some others include:

A Drysdale sketch was sold for a reputed \$16,000.

An art collection in the Riverina district of N.S.W. overflows into the bull-pens.

A woman collector keeps three Dobells under the bed as she has no space left to hang them.

Art collector Camille Gheysens has all the Dobells and Drydales in his collection locked in a bank vault.

The painting, which was cut into sections, was a Leonard French vaulted ceiling design.

It was sold by the artist as a complete work in 1964 before he went overseas.

The division was discovered when a woman contacted Leonard French to get her painting signed.

It turned out to be a picture of half a bird.

An art collector in Melbourne is now buying all the pieces and putting them together again—which leads to speculation on what the price of the last piece will be.

French, the winner of the 1963 Blake prize, who lives in the Melbourne suburb of Beaumaris, designed the 165ft by 48ft glass ceiling of the new National Art and Cultural Centre in Melbourne, and the 16 12-foot high stained glass windows of the National Library in Canberra.

Competition Successes

Mrs Vy Elsom gained a Very Highly Commended in the Eleanor Schonell Prize section (oil or water colour composition with children) of the Redcliffe Art Competition at Brisbane.

Mrs Elsom also gained a Highly Commended in the Landscape (oil) section.

Mrs Olga Cox won a Highly Commended in the Water Colour section.

Photographs and Paintings

The exhibition of Photographs and Paintings from December 2 to 14 will comprise work by Ken Griffiths, Bret de Thier and Peter Ridder (photography) and Gavin Bishop, Vivien Bishop and Colin Loose (painting).

All will have completed the Honours course at the Canterbury University School of Fine Arts.

Ken Griffiths has completed his Dip.F.A. (Hons.) in Graphic Design and is working at advertising design before leaving for the United Kingdom at the end of the year.

Bret de Thier is doing Hons in Graphic Design and hopes eventually to enter into freelance graphic design.

Peter Ridder also doing Hons (in Moving Image design, T.V., theatre, etc.) and hopes to enter the film industry.

Gavin and Vivien Bishop (both Dip.F.A. with Hons in painting) are presently at Teachers' College and will tour Japan during the exhibition period.

Colin Loose is at present doing Hons in painting, and will enter Teachers' College next year.

All have had work on exhibition in one way or another previously.

Varied Residential Courses

John Coley, Maurice Askew and Ted Francis will conduct courses at the Victoria University of Wellington during the summer holidays.

These courses are from January 7 to 17. Residential accommodation is available at Weir House.

John Coley will conduct a course which will be of interest to those who wish to work, not only in painting, but to experiment with new media and new approaches in image making.

The new syllabus for University Entrance Art will form the basis of the course, so it will be of interest to art teachers and others who may be involved in this development.

Ted Francis will deal with painting at a fairly advanced level, examining aspects of the nature of abstract and non-objective art to-day. Various media will be explored with particular emphasis being placed on colour. Individual development will be encouraged.

Maurice Askew will introduce a new subject into summer courses; film making. This will be for educationalists, students and people working in advertising and television as well as for people interested in the film as an art form.

The course will be at a basic level and two themes will be dealt with—the film as a creative process and the film as documentary.

Days will be devoted to practical film making and the evenings to film viewing and criticism.

This course will be organised jointly by Victoria and the University of Canterbury Extension Studies.

Other courses at Victoria will be Painting (Toss Wollaston), Fabric Printing (Dick Seelye) and Advanced Pottery (Doreen Blumhardt and Eveline Hastings). Peter Beaven will also lecture at the school.

Further information may be obtained from Messrs Coley, Askew or Francis, from the Secretary of the Canterbury Society of Arts or from the Extension Studies Departments of Canterbury or Victoria University.

A N.Z. Look at Australian Art

Graham Barton, recipient this year of the C.S.A.-Guthrey Travel Award, here reports on how he found art in Australia. He wrote from Adelaide in September, when he was on the last leg of his journey.

Having reached Adelaide, the last leg of my Australian Art Study tour made possible by the C.S.A.-Guthrey Award, I feel it is a good time to set down some of my impressions of the past four weeks before they begin to blur.

Sydney

I visited Sydney first so that I would see the greatest possible contrast to life in Christchurch and in this I was well rewarded. I eventually settled into an old hotel that had once been fairly elegant but had now a rather worn and interesting facade with a disarmingly overdone pot-plant collection at the door. This address placed me right in the heart of King's Cross, my room looking down on the human turmoil.

It made me appreciate why Epstein when a young man took a room overlooking an open market so that he could study the human figure in thousands of rapid poses. I suppose most New Zealanders are excited by the variety of languages one hears and by the variety of modes of dress, varieties of food and the expressive faces to be seen everywhere in Sydney and in most of Australia. The ever present mini-skirt added to the texture.



Latest addition to the Society's collection is this Sydney Thompson oil. Entitled "Joy C." it was painted in 1917. The Society bought it for \$255.

Arriving in Sydney one tends to burn up an enormous amount of energy attempting to see everything at least twice. As shows changed at several galleries this was in fact necessary. I did a lot of map reading and walked hundreds of miles and saw most of Sydney's well-known spots and many that are probably less known.

I delivered the first of Stewart Mair's letters of introduction to the Director of the National Gallery, Hal Missingham and was given a great deal of time and assistance. I was provided with some very well-planned information sheets on galleries, schools and the various art prizes and conducted over the gallery having important items of interest pointed out to me. The storage area was particularly interesting as there were the originals of many paintings reproduced in Professor Smith's "Australian Painting." David Thomas, curator of the gallery, was a mine of information on these works in store and indeed on all aspects of Australian Art. The New South Wales Gallery has a very efficient conservation department and its chief conservator, Mr Buisted, pioneered many of the techniques used there. Trainees are given very thorough training in this department.

In the fortnight I was in Sydney I visited three secondary schools and the National School of Art. Dozens of points of interest presented themselves and the art teachers were very ready to answer questions and discuss their aims. As schools were about to go on vacation this proved to be my only opportunity to see work being done by students, with the exception of the South Australian School of Art in Adelaide.

Experiences piled up at a tremendous rate; small things like hearing and seeing kookaburras in wild state, riding on the ferries and more important ones such as the discussions with painters, eminent like Olson and Orban and with younger artists who were struggling for a toe-hold. There was much of interest in the art dealers' side of the story.

Paddington was quite a surprise. I had not realized that a Chelsea existed in the Southern Hemisphere. I joined the thousands who must covet those wonderful little terrace houses with their chintzy wrought-iron. The Bonython Gallery is a great asset to Sydney as its counterpart is to Adelaide. I met its owner Kim Bonython at the opening of the Five New Zealand Painters

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Exhibition. This gallery is in my opinion the most attractive setting in which to view contemporary painting and sculpture of all the galleries I've seen in Sydney, Canberra, Melbourne, Ballarat and Adelaide. The New Zealand five were strong representatives and stood up well to the shows that competed with them at that time in Sydney.

My wife Anne visited Sydney during this second week and as she is a potter we visited galleries where this craft could be seen. The Willoughby Crafts Centre has very successful classes in pottery and a particularly good graphic art department. Eileen Mayo, a well-known Christchurch print maker, had suggested that this school would be well worth visiting. Geoff Scholes, an Auckland potter, was showing work at the Aladin Gallery. At the Woolloomooloo Pot Shop we saw some of the entries for one of the important pottery prizes.

John Olsen's Bakery Art School was producing some of the best student drawing I have seen in Australia. Drawing is something that I have been repeatedly impressed by here. There seems to be a tradition of sensitivity to line whether it is pen, conte or pencil. I first noticed this in Whiteley's drawings in Christchurch just before leaving for Australia. I was fortunate in being able to attend one of the monthly meetings of the Contemporary Art Society in Sydney. For two hours I forgot Australia and was absorbed by Guy Warren's lecture and slides on his year in Britain and the U.S.A. He claimed to have visited every important art school in Britain, and as he is a very good photographer and lecturer the revelation of student work in Britain had a lot of impact. One lasting impression of Sydney was of the evening when I had dinner as guest of Russell Laidlaw and Mrs Laidlaw. We agreed that everyone ought to be able to visit Sydney at least twice every year.

Canberra

Events in Canberra to which I travelled next were rapid, confused and very enjoyable. It is hard to make a decisive judgment of Canberra as so much has been done in a short time—yet so much more is yet to come. It was a relief to drop to a more familiar population density but it's the lack of people that is the missing link in Canberra. I had a slight feeling of being lost among the pages of an architectural text-book. There is quite a bit of stylistic one-up-manship going on there among some of the big office buildings.

Lester O'Brien's Australian Sculpture Gallery was almost a second home as I had two splendid weeks there amongst paintings by Coburn, Blackman and Friend as well as viewing the sculpture placed in the garden and everywhere indoors.

A young woman called Greta Dalley runs an aborigine art gallery at Lyons in Canberra. She was formerly a bio-chemist but now combines her interest in aborigine art with bringing up her young children. She and her husband Neil, a lecturer at Canberra National University, were very hospitable, and very aware people on a wide variety of topics. I learnt a lot about aborigine art, a subject of which I had previously only the vaguest idea.

There is a fine collection of Dobell's work in the Australian National War Memorial, among them "The Billy Boy." The National Library, newly opened, was attracting great crowds who trod its expansive floors and lavish marble staircases with some awe. The Leonard French stained glass work was particularly fine, this being set into the walls. A large Tom Bass copper relief seventy feet long dominated the entrance porch. It made me realise what wealth was poured into this building when I discovered that great expanses of Travertine Marble had been used on wall surfaces. I remembered how two slabs of this same marble had been by economic necessity discarded from the entrance of our Gloucester Street Gallery.

Melbourne

I travelled again by bus at night arriving at seven in the morning in Melbourne. This city is very easy to find one's way around although progress is strenuous

as here were the densest crowds I had encountered in Australia. The New Arts Centre was a bit like Flinders Street in the rush hour and not an ideal time to be viewing the work for the first time. There is something very symbolic about the rise of this impressive Gallery. It expresses the Australian's pride in his country that I heard reported in the words: "She's big and she's getting bigger."

The collection at Melbourne certainly deserves such fine housing. A great deal of my time was spent at the Centre, unquestionably the most valuable part of this period of study. To see the works of Rembrandt, Tiepolo, Van Gogh, Cezanne, De Stael and Albero naming only a few is a great experience after years of seeing them only in reproduction. The Australian Collection always seems to be the most crowded and it appears that Australians really are aware of their major artists and know something about them.

Tom Taylor had given me Clifford Last's address in Melbourne. Many Christchurch folk will remember this Australian sculptor's lecture during the last Pan Pacific Festival. In several visits to his studio I learnt a good deal about the position of the full-time professional artist in Australia. Art in New Zealand currently is going through a similar stage that Australian Art passed through about fifteen years ago when the swing began here from predominantly amateur painting to the situation now prevalent where almost without exception the work shown in all galleries is by artists who are either full time or spend not less than half time on their work. Dick Lovell-Smith and Don Peebles had been in Sydney and we met again in Melbourne. We enjoyed several exotic meals together.

There were a number of interesting exhibitions showing around Melbourne. One very worthwhile to visit was the Ralph Balson exhibition at Gallery A. I omitted mention of "The Field". This is the first temporary exhibition to be held in the new Cultural Centre. There has been a lot of publicity and talk in art circles about this show, intended to represent the spearhead of Australian Art. Its impact as a show is admittedly very forceful and quite a few works were impressive. I expected to see more experimental work; much of this ground has been already trodden overseas as far as style goes. At the Argus Gallery there was an exhibition of work by students at Caulfield Tech. The work here was highly experimental but in some cases appeared to lack the foundation of basic design principles so necessary in this field.

Marc Clark, sculpture lecturer at the National Gallery school whom I had met in Canberra, introduced me to John Brack, Director of the school, and I was shown the work of its painters, all away on vacation. Afterwards with Mrs Clark we had lunch at which I tasted squid for the first time. John Brack is one of the country's important painters and it was highly illuminating to hear at first hand some episodes from his experiences here over the years.

While in Melbourne, I stayed in South Yarra, one of the central suburbs and in some ways the Paddington of Melbourne. There is great competition there among the boutiques and fashion shops to provide the kinkiest decor. These gift shops everywhere in Australia are filled with a great amount of merchandise in the golden yellow to deep crimson sector of the colour wheel. There is quite a fad for natural scrubbed surfaces in antique furniture — a big business over here.

Ballarat

To break the long trip to Adelaide I stopped off for two nights and a day at Ballarat to see their excellent gallery and indulge my interest in old gold mining towns. There are seven art galleries in Victoria outside of Melbourne, all having full-time professional directors. The Ballarat Gallery has an important collection of Australian painting with a complete follow-through from the very early painters to works executed this year.



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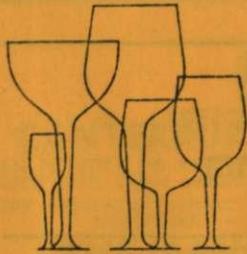
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Adelaide

Yesterday (September 9) Adelaide had its hottest day for months; it was still around 75deg at 4.45 p.m. The light was magnificent like a sunny morning in Queenstown. There is a lot of justified excitement surrounding the opening of a major exhibition of Kinetic Art from Europe. Works by Tinguety, Soto, Vasarchy and others are included. A very fascinating show and one that should come to New Zealand. It belongs to the Peter Stuyvesant Foundation. This afternoon was spent at the South Australian School of Art which I was shown over by the Senior Lecturer in Painting, a relaxed and friendly American. This covers very sketchily some of the highlights of my journey. I have taken a lot of photographs and these should tell C.S.A. members a good deal more about their neighbours over here.

Five Exhibiting

The exhibition of painting, printmaking and sculpture in the Gallery from November 16 to 23 will present a varied collection of works by five final-year students from the Canterbury University School of Fine Arts. They are all exhibiting as individuals and the show will offer variety in ideas, materials and techniques as well as in the basic forms of expression.

Bronwyn Taylor and Rodney Newton-Broad have been working mainly in cast bronze, and Phillip Rooke with constructions in wood, metal and plastic. Warren Clode will show paintings and prints, and Derek Mitchell will exhibit zinc plate etchings. Altogether it promises to be a stimulating and exciting exhibition.

McIntyre Success

Congratulations to Peter McIntyre on his first Australian Exhibition. Twenty paintings with a catalogue value of about \$8000 were sold by the Artarmon Gallery, and inquiries continued after the show. Though many of these were from holidaying New Zealanders, the Gallery nevertheless felt that McIntyre's thirty-one paintings of Central Australia had made an impact on the Australian art world.

An Artist Speaks

Miss Olivia Spencer Bower is a very well known Christchurch painter indeed. Here she makes some comments on her one-man show, in the Gallery this month.

Looking back is devastating, but it had to be done. Mr Charlton Edgar had asked me to have a Retrospective in Dunedin. Meanwhile, here is something of everything for the home city.

Mostly it has not been exhibited before. This is because I have not been very good at getting work ready and framed when required, and certainly not at getting it to other towns.

There was a stage of near panic, but I was still able to evaluate and observe.

There were my first watercolours, done in flat washes which were influenced by a teacher at school in England. Nobody seemed to paint like that out here.

Then the art schools—Canterbury, the Slade where drawing was the feature and, at that time, come the first Italian paintings.

Then Auckland, and to the far North, and Rawene, where the famous Dr Smith expounded his philosophy.

After this, a period of painting landscapes in watercolour and a trip to the islands of Tahiti, Takaa, Samoa and Fiji brought forth some light-hearted work.

Then I had my first one-man showing of this work.

When I returned again to Europe I found my thinking was away behind the times.

A flat in the house of Mr and Mrs Eric Newton, the art critic, was indeed helpful and he most generously allowed me access to all his books.

Every time I entered the house it was over a mosaic of his of Islington. The hall had a large Bratby which, because of its wide-angle perspective appeared to enlarge the small place, and a judiciously placed mirror did it all once again.

Here I had to leave, as I had already arranged a trip to Russia and later, after touring in England, I went camping in Wales and France.

At stages I thought of the sheer foolishness of putting these paintings together and I was alarmed at my temerity. Now I am recovering.

Because now I have a kind of freedom from the past, and this is to encourage fellow painters who, like me, have space to look back a bit, to have a retrospective show.

It has a salutary effect, after getting over the temerity of it all. Now I have a feeling of release, and I am writing this before the exhibition is hung and while the feeling of freedom to go ahead is within me, and to say good luck to others.

Customs Move

Upon the announcement in Mid-October that the Customs Department had set aside \$10,000 for imports of approved exhibitions sponsored by amateur cultural organisations, the Society immediately took up the subject with the Artarmon Gallery, Sydney, with a view to arranging an exhibition in New Zealand of a number of paintings by younger Australian artists.

It is hoped these works would be available for sale in the terms of the Customs Department allocation.

The allocation has gone to the Association of Art Societies in the form of an import licence for that amount, and the Society has asked the Association for a proportion of the licence for the exhibition.

Recent Works

Paintings by R. Rudd, D. Hoare and K. Reed will be exhibited in the main gallery from November 26 until December 4. The show will consist of recent works executed in oils, acrylics and enamels.

All three artists, in their early twenties, are Ilam graduates and have works throughout New Zealand and in the United States.

Valedictory

Mr R. N. O'Reilly, City Librarian, has gone to Wellington as Director of the New Zealand Library School.

Mr O'Reilly has been on the Society's Council for several terms since he was appointed Canterbury Public Librarian in 1951. He has also had several terms as the Society's buyer, where his knowledge of the whole contemporary New Zealand scene has been invaluable.

Mr O'Reilly will always be remembered here for his contributions through the Library loan collections of prints and New Zealand originals which he established to popularising art and making good art readily accessible to all.

We wish him well in his new post.

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Attention Potters!

Criteria for Judging Our Work

The Canterbury Potters' Association meeting held at Risingholme on September 17 was an unusually lively and interesting one. Members had been asked to bring two of their own pots and Michael Trumic was invited to comment on the work displayed. He did much more than this, and used the opportunity to provide potters with a plan for evaluating a pot, either one's own or someone else's. Here is a brief summary of what he said.

The old subjective criticism "I like it" or "I don't like it" has always been the excuse for accepting anything, however bad, and, conversely, for rejecting anything, however good. For those who wish to judge intelligently there are in all art forms certain "musts", and pottery is no exception.

First there must be skilled craftsmanship, an experienced hand and obedience to certain well established rules. Suitable weight, even thickness, spouts which pour and handles which can be comfortably grasped—these are some of the many aspects of technique with which all potters must come to grips, and to obtain perfect mastery over his clay the potter must practise, practise, practise.

Next the pot must be judged on aesthetic grounds. The rules of design can be learned as well as those of craftsmanship. The question to ask of a pot is not "Do you like it?" but "Does it satisfy the laws of design?"

Finally we ask, "Is the pot alive?" If the maker throws himself wholeheartedly into his work, something of his personality comes through and expresses itself in the pot. As in other forms of art this may not always be pleasant, and one may not like it, but this does not detract from its worth.

At the conclusion of the talk pots were sorted into groups on technical and aesthetic grounds and finally there were chosen a few which had that extra quality which raised them above the merely proficient.

Coming Events

Saturday, November 9:

At 2 p.m. Mount Pleasant holds its annual exhibition and sale of pottery and other crafts.

Saturday, November 9:

At 8 p.m. in Risingholme Theatre, Canterbury Potters' Association meeting when Michael Trumic will give a demonstration of throwing and any aspects of pottery which his audience requests. Members 10c supper charge; non-members 20c.

Monday, November 11 to Wednesday, November 13:

Display of pottery and wood sculpture in Room X, Risingholme House, 2-4.30 and 7 to 9 p.m. There will also be a pottery stall with articles suitable for Christmas presents.

Saturday, December 14:

10 a.m. to 4.30 p.m. Craft Centre, 116 Springfield Road. Annual sale of pottery, spinning, weaving, basketry and furniture. Demonstrations throughout the day.

Congratulations to Mrs Rita Ernsten and Mrs Denise Welsford on being accepted as members of the New Zealand Society of Potters.



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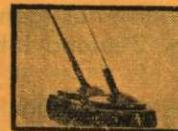
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