

Gallery Calendar Subject to Adjustment

To November 16: Michael Smither.

November 4-9: Young Christchurch Artists.

November 6-16: Passmore and Geddes.

November 15-30: The Group.

November 18: Graham Barton talk at 8 p.m.

November 20-December 7: Paree-Romanides-Ott.

November 23-December 3: Potters Ernsten, Spiller, Trumic, Welsford. Guest artist—Philip Trustum.

December 3-21: R. Newton-Broad, Allan Strathern.

December 8-30: Photographic Society.

Over December and January: Works from the Society's permanent collection.

news

No. TWENTY-EIGHT, NOV., 1969



THE JOURNAL OF
THE CANTERBURY SOCIETY OF ARTS
66 GLOUCESTER STREET
P.O. BOX 772
CHRISTCHURCH
TELEPHONE 67-261



"Punakaiki Area", No. 3, by Thelma Muschamp, which has just been bought for your Society's permanent collection.—Orly.

A Special Tour

The Society and Dalgety Travel have been discussing organising a tour to the United States and Europe for the middle of 1971.

The object of the tour will be to visit as many places of interest to members as possible in the time available. Obviously it will not be possible to include all the art centres in these continents, and your Council, with the travel agents, is selecting places most likely to be of interest to the majority of any group.

The Council will welcome any suggestions that members may care to make.

A Reminder!

Our eighty-ninth Annual General Meeting will be held in our Gallery, 66 Gloucester Street, at 7.45 p.m. on Wednesday, November 26.

Mr R. Newton-Broad, the sculptor who was holder of the C.S.A.-Guthrey Travel Award this year, will describe art as he found it in Australia.

New Members

Miss Elaine Anderson
Mrs K. M. Banfield
Mr Davis Tyrrell-Baxter
Mrs J. C. Garrett
Mr Lyall Hallum
Miss B. W. Johnsen
Miss L. M. Johnsen

Mr Graham Jones
Miss Barbara Lyon
Mrs H. M. McAlpine
Mr and Mrs M. Stokes
Mrs C. M. Usher
Mr R. H. Valentine
Mrs D. C. Woods

Gallery Hours in the Holidays

Our Gallery will be closed for three days during the festive season — Christmas Day, Boxing Day and New Year's Day. Otherwise, throughout the holidays visitors will be very welcome.

Tour of Houses

We were lucky again with the weather for our house visiting day in October; it was indeed a lovely day.

To Mr and Mrs D. A. Cowey, Mr and Mrs D. E. Donnithorne, Mr and Mrs M. J. Moffat, Mr and Mrs G. P. Sellars, Mr F. Miles Warren and Mr and Mrs G. Francis Willis, whose homes our members visited, and to Mrs Rona Fleming and her team of helpers, we express our sincerest thanks.

We appreciate very much the work wives in particular would have had before the visits.

As a result, we can reduce the mortgage on our Gallery by a further \$750.

All houses were different, and each had charm and suggested ideas in planning and decor, and in landscaping, which made them especially interesting and worthwhile for all who came.

The Society intends to organise further house visits.

Of Special Interest

An exhibition of unusual interest will be that of Paree Romanides Ott, which will open on November 20, a Thursday.

She will be a new experience on our artistic scene and, since she is concerned more with the world of ideas than with direct visual impressions, her work is not in any way representative.

It might be unfamiliar, but it promises to be most interesting.

Paree Romanides-Ott works in oils and acrylic.

She was born in New York of Greek parentage. She has travelled widely and her background is in complete contrast to most New Zealanders of Anglo-Saxon-origin.

She is very interested in notions of space rather than of time, and is very conscious of her Greek heritage not in any sense of the classical past, but in that of a tradition which is constantly present.

Appreciation from the Office

The office would like to thank those who have so generously helped us during the year and we wish all members a happy and successful New Year.

LIFE DRAWING AND PAINTING SCHOOL SATURDAY & SUNDAY, NOV. 15, 16

The artist's greatest challenge—the human figure. The discipline of drawing from life is at once the most challenging and rewarding of art studies. This concentrated course of studies will enable students to obtain proficiency in figure drawing.

For brochures and enrolment forms write:

"WEEK-END CLASSES"

C.S.A. Gallery

Box 772,

CHRISTCHURCH.

Phone 67-261 (day), 525-950 (eve.)

Accommodation can be arranged for out-of-town students.

A Member of the Arts Council Comments

[In the last issue we published an article "The Visual Arts v. Office Costs." While this did to some extent express a point of view, its principal object was to inform members of the nature of support for the visual arts from the Queen Elizabeth II Arts Council in the period reviewed by the council's latest annual report, fifteen months in fact.

[This preceded the differences which have arisen between artists and studio craftsmen, centred on the Milne and Choyce enterprise in Auckland, so we feel we can fairly claim that the Society's members were as well informed as any about whatever underlying issues there might be in the dispute.

[About the time of publication, we decided to invite Mr Fred Turnovsky, a member of the Arts Council and one whose principal energies have always been directed to the New Zealand Opera Company — at the opposite end of the Arts Council's support scale — to make some comments for "News" in, perhaps, something of a referee's role for he was also, briefly, a member of the Council's visual arts panel.

[Mr Turnovsky kindly obliged and his comments follow:]



Thank you for asking me to "referee in the engagement" between the Arts Council and the Visual Arts. Whether I am the best person to do so is open to question, being tarred, as it were, with the Arts Council brush. But I'll try to be as fair as I can. The opinions expressed are, of course, my own.

I have checked the figures of Arts Council expenditure quoted in your September issue and cannot fault them. But what precisely do they prove? That the Council spends too much on administration? Hardly. Its expenditure is subject to strict Government audit, and running such an organization on just over 10 per cent of revenue isn't too bad. Too little money spent on the visual arts? Yes, of course.

But a fair appraisal of Arts Council finances would have made the point that the Council's expenditure was cut down from \$500,467 for the preceding twelve-month period to \$456,566 for the following fifteen-month period, an effective reduction of 27 per cent. During the same two periods, expenditure on music, including opera, and ballet, was cut from \$322,970 (12 months) to \$298,321 (15 months), and on drama from \$83,632 (12 months) to \$57,948 (15 months) amounting to effective reductions of 26 per cent and 45 per cent respectively. During these periods effective expenditure on the visual arts actually rose 32 per cent to a modest \$30,068, whereas money spent on training and travel awards dropped disastrously by 64 per cent to a mere \$12,980.

These figures are just as distressing for those inter-

ested in the theatre and music as they are for those engaged in the visual arts. They show the cake has been shrinking rather than expanding, and it is only just getting back to its former size.

What the figures do prove is that all art forms are financially underprovided. It seems to me a disastrous policy for artists to attack the carving up of the cake instead of struggling for it to be increased in size.

As a country we aren't so poor that we couldn't increase public support for the arts two or threefold without it causing the slightest upset to our economic stability. The reason this hasn't happened so far is because we haven't convinced the politicians that there is a genuine, strong public demand for increasing this expenditure.

I can assure you that our arguments will need to be a lot more convincingly and skillfully advanced before changes will occur. A display of dissension such as we have recently witnessed only tends to confirm the philistine majority opinion that artists are a bunch of no-hopers not to be taken seriously. I know this is all very unfair, but such are the facts of life.

For every person who goes to a gallery there is at least one other, if not many more, who wants his "Carmen". Why do you think your claim is better than his? And how valid is your sly dig at "Carmen" being nearly a century old as long as your gallery houses a single picture painted during the last century? "Carmen" is a great masterpiece of the theatre and not to be traded against the masterpieces of other art forms.

Let us face facts: None of the performing arts can survive as a professional activity without solid State support. The visual arts have traditionally had access to a wide range of local and private backing, and State patronage has never been a matter of life or death for them to the same degree as for the theatre and music.

Wherever grant-giving bodies operate in the arts, the bulk of the financial support always needs to be directed towards the performing arts, and our experience is no exception.

But I readily agree that the visual arts need more help. We have now entered a phase in which State assistance to creative artists in all spheres becomes vitally important to the interests of national development in the widest sense, and I, for one, have been preaching about the economic implications of good art for many years to anybody prepared to listen to me.

The last thing I want is to act as an apologist for the Arts Council. It is far from being a perfect instrument, but has learned a lot from its past mistakes. I am quite prepared to agree that the Council should and can do better in the visual arts field, provided it can find the money. It was not before time that a group of Christchurch artists, at a recent meeting, got down to spelling out the areas to which it believes the Arts Council should pay more attention instead of continuing the clamour for more money without saving what it should be spent on.

The statement, as published in the "Press", makes seven points which the meeting felt the Arts Council had neglected and I agree that each one should be closely examined as to its practicability. Surprisingly, I didn't find among them a proposal that the Arts Council should reinstate its fund for subsidising purchases by art galleries which I would have thought would figure near the top of the list. I am pleased to say that the Council has done this at its last meeting and hopes to add to this fund year by year.

This controversy may do some good, not because it will make the Arts Council resign, but because it shows a growing sense of urgency that the arts need a better deal than they are getting. Let me invite the critics to apply their energies in a direction where it is going to do the most good and to play their full part in "Arts Conference '70" next year. This Conference will provide the forum which may well shape the fortunes of the arts in the years to come.



Shay Docking

Guest for Annual Autumn, 1970

Shay Docking, wife of Mr Gil Docking, Director of the Auckland City Art Gallery, has accepted our invitation to exhibit at the Annual Autumn Exhibition next year.

She is an artist much better known in the northern part of New Zealand and in Australia than she is here, so her work can be expected to arouse considerable interest in Christchurch.

Mrs Docking is an Australian, having been born at Warrnambool in Victoria.

She studied at Melbourne, and is represented in the State Galleries of New South Wales, Victoria, South Australia, West Australia, and in the city galleries of Newcastle, Hamilton (Victoria), Auckland and Dunedin.

Her industry is indicated in the fact that since 1961 she has held one-man shows in Australia and New Zealand at the rate of more than one a year.

An exhibition of her New Zealand paintings was toured in Australia by Air New Zealand last year.

It is worth recording that the transition of moving from one country to another was rendered easier by the fact that Shay Docking had spent her childhood in Victoria's Western District, an old volcanic region of open grassy plains with rounded isolated hills which are not unlike the hills of Auckland and its province.

This similarity has given her a line of association going back directly to her formative years.

Picture of the Week

Members will have noticed the "Picture of the Week" displayed in the main foyer of the Gallery on a fine old-style easel donated by Sydney Thompson.

The painting is chosen by John Oakley.

A description of the painting written by Mr Oakley, with a reproduction of it, appears each Saturday in the "Weekender" section of the "Christchurch Star" and we are grateful to the newspaper for this further evidence of its interest in the visual arts.



As your
TRUSTEE AND EXECUTOR
appoint

PYNE GOULD GUINNESS LTD
Your Local Firm

**shirwin
international
advertising
limited**



72 Riccarton Road, Christchurch, 4, N.Z.
P.O. Box 8116 Riccarton. Telephone 47009.
ADVERTISING, RESEARCH,
MERCHANDISING COUNSEL

WINDSOR GALLERY LTD.
(FORMERLY SMITH & HODGSON)

OUR NEW GALLERY IS THE MOST SPACIOUS
IN CHRISTCHURCH
QUALITY PICTURES ARTISTIC FRAMING
153 HIGH STREET (OPP. DRAGES)
PHONE 60-724

Visit D.I.C Fine Art Dept.

Always Good Selection of Art
and Framed Pictures.

Helpful and Friendly Advice.

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

FIVE STAR MOTORS LTD.

LICENSED MOTOR VEHICLE DEALERS.

For your new and used guaranteed
Volkswagens—

81 KILMORE ST., Tel. 67-069



Hay's

"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

Victoria Gallery
6 Victoria Street

*Antiques, Objects d'Art, Paintings and Prints,
Craft Work, Selected Imported Pieces.*

WE ARE ALSO BUYERS

PAINTINGS SOLD ON COMMISSION

Quinto Ghermandi — Sculptor

[This article is contributed by one of our leading sculptors, Tom Taylor, a lecturer at the School of Fine Arts, who has recently returned from some months in Italy, followed by a quick visit through Germany, Austria, Holland and England.]



Ghermandi

Restraint and compassion by one New Zealand infantryman on the third hellish day of El Alamein ensured that, for Italy, one of its countrymen should live to rank in its list of contemporarily eminent sculptors.

"You'll be sleeping in Cairo to-night, you lucky bastard," is a remark Quinto Ghermandi recalls as a reprieve while he shivered in the presence of his dead companions.

Not surprising, then, his great love of life and the gusto and relish with which he lives it.

In several catalogue notes of his past exhibitions, the critics remark on this vitality and his exhilarating conversations over bistecca fiorentino and chianti.

About art?

Not especially.

"I live, therefore I am a sculptor."

No need to seek a logic in this play on a wellknown phrase.

He is essentially modest, and boyishly pleased when, during a State-sponsored exhibition, he may be luxuriously accommodated in Venice, Paris or Copenhagen.

Although he has not lacked the grand commissions which the public misconceive as evidence of a sculptor's standing in the community, he prefers the natural progression of work evolving in the studio.

"E possible?" he asks of his wax.

His refining of surface, line and form seem to be the affectionate strokings of one pleased with the outcome of the question — as formless wax and formless idea resolve into form.

The style is Ghermandi — a generosity of spirit that epitomises the continuity of the Baroque in Italy.

He has an earthy philosophy in strong contrast to more intellectual attitudes in England and America.

In various stages in his work one may detect a

classical constructivism, Northern expressionism, tragic symbolism and the structuralist's critical poise, but these never dominate.

This is no magpie kleptomania, but rather demonstrates his openness and accessibility.

As with his Baroque predecessors, all is grist to his form mill and he imparts a unity that has a singing quality, a vitality uniquely of the modern baroque.

His work will speak for itself — I have been presumptuous. But (the man himself) I can try to picture.

He is now professor of Sculpture at the Accademia in Firenze.

This is as outmoded as many other venerable institutions for art education with the exception of the Sculpture Department.

Here there is insistence on the freedom to explore by a man for whose own work such a condition is essential: "They will reveal themselves to themselves — some will do so as sculptors."

He is frequently challenged by his students and by the younger generation of artists.

Given a good trattoria and wine he will discourse as entertainingly and provocatively as his sometimes famous predecessors.

His quite ancient mentor from the Accademia in Bologna speaks of him with pride — of his accomplishment as a sculptor, but also, wistfully, of his capacity for living.

This enthusiasm for life extends to a great love of country, of its relict towns and the campagna.

He knows it well from Sicily to the great northern cities and was an unequalled guide for my too-short a visit to some parts of Italy.

We climbed to his apartment in Bologna up a flight of stairs designed by Vignola — a superb, elliptical spiral sweep in a fat urban palazzo.

The apartment was spacious and sparsely furnished with few of his bronzes on view.



"Ecco" Ghermandi opened large double windows to a night view of the rooftops of Bologna, the floodlit domes and cupolas, the crazily angled roofs and loggias, the dentate parapets, the Churchillian gesture of the two leaning towers and the dark portici of the via S. Stephano below.

His pride and love for his native city is always obvious.

"Ma, sono uno zingaro."

Indeed, he is in a way a gypsy for in addition to living in Bologna, teaching in Firenze, he works in Verona.

Naturally. For here is the best foundry in Northern Italy — Brustellini foundry.

Small, uncluttered and calmly efficient.

Foundry practice at best is not operatic.

In the studio here Ghermandi is working on a relatively large piece, one of his rare acceptances of commission, for a villa in Forli.

Great curves upon curves of black wax supported in place by bamboo stakes, curves with an enviable vitality that Capella has not matched.

A hot iron fuses another piece in place, the studio is crowded by the work and the assistants perform a slow ballet moving around it.

And I can watch the total absorption of Ghermandi.

"Abbastanza — mangiare Tom."

We go to eat.

Verona is a city for which I can share a great affection with him and could show him a small Romanico church he had not known — the church of S. Lorenzo by the Castel Vecchio. "Bellissima!"

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



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

REDFERNS LTD

90 Manchester St. Phone 60-468

THE TASMAN GALLERY

OFFERS YOU:

- Artistic Framing (Members C.S.A. 5% discount on framing—mounting—glazing).
- Paintings expertly restored.
- Textured painting boards (treated on both sides).
- Exhibitions.

You are invited to come in and look around

TASMAN GALLERY LTD.

MR IGGO JERPHANION, Director.

Phone 74-805. 72 Gloucester St.

(2 doors from C.S.A. Gallery)

SEVERAL ARTS

809 COLOMBO STREET, CHRISTCHURCH

TELEPHONE 79-006

GALLERY FOR EXHIBITIONS

WEAVING AND SPINNING SUPPLIES

HOME OF FINEST POTTERY

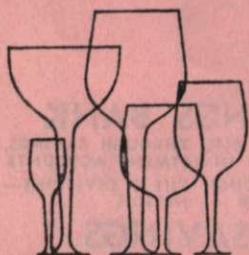
HERBERTS

OF CASHEL STREET

Famous for footwear in Canterbury

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"

Materially speaking...
the look of Fashion is—

Macleod Fabrics

City 65-161, Riccarton 41-565, Northlands 527-789

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

His delight is quite infectious and is celebrated by a staggering lunch.

And talk.

In a mixture of Italian and English that finally rendered ideas uncluttered by jargon, history as the present and generosity.

"I give your city one of my works — they would like that?" — gratitude for the mercy shown by a New Zealand soldier?

Perhaps.

At all events I think Christchurch should be proud to accept it.

Then I may share my admiration for one whom I regard as a great **man**.

For him to be a sculptor is in the natural order of things and his work the exposition of that great simplicity.

For me, the experience will rank highest of all in my "summer in Italy".

Seeking Australian Work

The New Zealand Government has agreed to permit importing paintings up to the value of \$10,000 following an application by the Association of New Zealand Art Societies.

The Society is trying to arrange exhibitions of work by Australian painters, the pictures to be for sale.

The details involved are not easy to arrange. The co-operation of an Australian gallery must first be obtained to assemble a collection which will be favourably received and sold here.

Then there are the practical routine matters of packing, shipping and insurance.

However, these are matters really all in the day's work and the C.S.A. is endeavouring to have this exhibition early next year.

Assurance of Help

Upon his being appointed the new Director of the Robert McDougall Art Gallery, Mr Brian D. Muir was extended the congratulations of the Society, and offered assurances of our help and co-operation.

He replies, inter alia: "I am sure that such a friendly and co-operative association will be to our mutual advancement and a greater benefit to the arts in Christchurch."

Mr Muir was formerly Director of the Palmerston North Art Gallery and, following his appointment here, went to Melbourne to observe Mr Eric Westbrook's administration of the Victorian National Gallery.

Australian Painting

In assessing the 1,000 artists of note in Australia since 1788, who have about 12,000 works of art in Australian galleries some surprising figures were found.

They show that Adelaide is far from being the cultural capital of Australia.

It is Melbourne.

Victorian artists have painted 38 in every 100 oil paintings, watercolours, or drawings owned by Australian galleries.

N.S.W. artists have painted 30 of them, and S.A. artists seven of them.

But S.A. artists have had more of the works bought by galleries than artists from Queensland, Western Australia, or Tasmania.

Among the artists who have achieved fame have been forgers, poisoners, convicts and swindlers.

And there have been creative geniuses who have been labourers, musicians, architects, writers . . . from practically any walk of life you care to name.

Not many of the artists have made great fortunes. Many have died in most dismal poverty, only to be properly recognised after their deaths.

Hidden Treasure

We might have all manner of untold wealth among our accumulated family possessions if there is any guide in experience in Australia where art treasures worth hundreds of thousands of dollars have come to light in the past year.

Some of the finds are so valuable they have been sent overseas for examination and eventual sale.

Tracking down the objects d'art has been Mr R. H. T. Longden, Australian representative for Sotheby's, the fine art auctioneers based in London.

Since he left England more than a year ago Mr Longden has travelled 50,000 miles in Australia, New Zealand and the Far East in his hunt for fine art.

His most significant find has been a rare fourteenth-century prayer book, an illuminated missal, thought to be worth \$40,000.

Mr Longden said the missal had been brought to Australia in the nineteenth-century and would be sold overseas.

Following a Sydney newspaper report about that missal discovery a Sydney resident came forward with another missal.

A Melbourne man came to Mr Longden with two Roman bronze figures which had been excavated in Italy and were said to have belonged to the Medici family.

Mr Longden says Michelangelo had seen the bronzes and that they influenced his sculptures.

The owner of the bronzes also owned a sixteenth century gold plate.

He believes the owner wanted to sell his treasures to educate his children.



In New Zealand Mr Longden met an 80-year-old woman who claimed ownership of a Leonardo da Vinci painting. Such a work would have been worth hundreds of thousands of dollars, but alas, it was by a minor seventeenth-century artist and not worth more than \$100.

The discovery revealed a human drama, for the woman recalled that she and her sister, as young girls, had never been allowed out of the house together. Their parents had ruled that one must stay always to guard the valuable painting!

Sotheby's first Australian auction will be held later this year, probably in Sydney.

Many good paintings have been offered for it.

Some items to be auctioned are worth about \$250,000.

Included among items offered by Sydney residents were an important piece of Fabrgé jewellery, European sculpture, old Bibles, Japanese manuscripts, ancient coins, antique violins, old guns and some eighteenth-century Aubusson tapestries.

ROWNEY

Top Quality Artists Materials

Oil Colours, Water Colours, Acrylic Colours, Brushes, Palettes — Everything for the Artist

MANUFACTURERS OF ARTISTS MATERIALS SINCE 1789

FISHERS GALLERY

Proudly Present

Hong Kong & N.Z.

Paintings By

GEO. GENET

Exhibition Showing

TUE NOV 11 - 21st

At

H. FISHER & SON LTD.

691 COLOMBO STREET

Near the Square

cobcraft

POTTERS' WHEELS PUG MILLS
BENCH WHIRLERS

Manufactured and precision engineered by:
LAMB & SON, 94 KING STREET, RANGIORA. Phone 7379

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.

BROADLANDS FINANCE (CANTERBURY) LTD.

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

P.O. Box 1117
Telephone 69-365

3rd Floor,
Bank of New Zealand Building
Cathedral Square,
CHRISTCHURCH.



OVER 90 YEARS
OF SERVICE
TO THE ARTIST
SMITH & SMITH LTD.
213 TUAM STREET
CHRISTCHURCH
Phone 64-649 P.O. Box 496

The Friday Night Gallery

Patio Pots and Craftware

287 ST. ASAPH ST.,
near Ferry Road intersection

OPEN FRIDAYS: 5 - 9 p.m.
WEEK DAY: PHONE 35-836

WALTER FOSTER ART BOOKS

A large selection always in stock
Numerous subjects to choose from
PRICE 85c

For Good Books
SIMPSON & WILLIAMS LTD.
238 High Street, Christchurch

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.



ATTENTION POTTERS

Pottery in England

By Wyn and Alan Reed

We have been asked to give our impressions of English studio pottery to-day following our recent visit to England.

Our ideas are derived mostly from two or three visits to each of the main shops selling pottery in London, namely the Craftsmen Potters Shop, the Craft Centre, Primavera and Heals.

The Craftsmen Potters Shop, in Blake House, Marshal Street, is a wonderful asset for the potters, for here their pots are displayed and sold on commission. It is a well planned modern shop with plenty of space and well lit by huge windows from ceiling to floor. In the main gallery there are a few dozen pieces always beautifully arranged, and behind a dividing screen are dozens of spacious named shelves which the individual potter can keep filled, and one can wander about at leisure.

This shop carries a very big stock, and most of the leading potters are well represented. Even so, we missed seeing work by some of the well-known potters and were told that their pots sell so quickly.

By contrast Primavera is a small but attractive gallery which holds numerous small exhibitions of various arts and crafts. We were fortunate to see an exhibition they were having for three weeks of the work of a group of potters. This included superb slab bottles by Bernard Leach, quite thrilling tall, elegant vases by Lucia Rie, a most impressive group by Hans Coper, some lovely tawny brown lustre earthenware by Alan Caiger-Smith, and immensely strong virile slab pots by Ian Auld.

There were also interesting sculptural pots in elongated forms by Gillian Lowndes.

A Little 'Cold'

Hans Coper's reputation is very high. We saw a lot of his work, and felt that much of it was a little "cold". His work, is incidentally, now very expensive (£20-£60).

We called on Raymond Finch at Winchcombe and were full of admiration for line. At his pottery beautiful domestic ware is produced and still sold at amazingly cheap prices — a large casserole for only £3 3s. Some of his large plates and platters were particularly fine.

We were taken to the pottery of Richard Batterham in Dorset. He is one of the younger potters of great promise and we were very impressed by the craftsmanship and good design of his domestic ware.

Our general impression was that the average pottery on sale in London was no better than average work now produced by members of the New Zealand Society of Potters. The senior potters in England are doing superb work, but so are the top half dozen of our own potters.

Unhappily, we often saw very poor pottery for sale in some of the smaller towns and villages.



**POTTERS
-ENAMELLERS**



Have you a firing problem?

Select your Kiln, Kiln Furniture, Muffle
Furnace, etc. from comprehensive
range available from

FURNACE EQUIPMENT LTD.

Hanworth Avenue
Sockburn
Christchurch

P.O. Box 11-026
Phone 496-112

Coming Events

Thursday, November 6, 8 p.m.: A lecture in the C.S.A. Gallery by **Mr Ivan McMeekin**, of the School of Technology at the University of New South Wales. Details will be sent to members as soon as they are available from Wellington. Admission 50c. Coffee will be served afterwards.

Saturday, November 8 at 2 p.m.: **Mount Pleasant Exhibition and Sale of Pottery.** Everyone is familiar with this annual event. If you wish to buy, be early. No pots to be taken away before 3 p.m.

Monday, November 18 to Wednesday November 20, 2-4 p.m. and 7-9 p.m.: **Risingholme Exhibition** of students' work in Pottery and Wood Sculpture. There will also be a stall with pottery for sale.

November 23 to December 3, at the C.S.A. Gallery: Irene Spiller, Frederika Ernsden, Denise Welsford, Michael Trumic, stoneware; Philip Trusttum, painting.

November 29, 7-9 p.m., at the Craft Centre in Springfield Road: The Craft Centre Annual Exhibition. Pottery, Weaving, Basketware, Spinning, Wrought Iron Furniture. Wine and Cheese will be served. All Craft Centre members are welcome. Others by invitation only.

Master and Pupils

From November 23 to December 3 an exhibition will be held on the Mezzanine Floor of the C.S.A. Gallery featuring the work of four local potters—Irene Spiller, Frederika Ernsden, Denise Welsford and Michael Trumic—and, as guest exhibitor, the painter Philip Trusttum.

The exhibition is mainly to present the work of three of Michael Trumic's pupils. We have seen their pots in local exhibitions and will now have the opportunity of assessing their development by seeing a wider range of pieces.

Irene Spiller started pottery at the Craft Centre and later had tuition from Michael. Frederika Ernsden and Denise Welsford attended his classes at Riccarton. All are members of the New Zealand Society of Potters.

The addition of Michael's own work and the inclusion of Philip Trusttum's recent paintings should make it very interesting indeed.

SPECTRUM

SCREEN PRINTED CLOTHES

393 Montreal Street Christchurch

North of Victoria Street

PO Box 25-016 Telephone 79-026

Open Friday 10 to 6

Listening To Pictures

by **Dr Roy Strong,**

**Director of the National Portrait Gallery,
London**

[There's more to Mary Queen of Scots or Samuel Pepys or Byron than meets the eye. It's known that Charles I stammered—but how many people think of this when they look at his picture? Answer: those who attend London's National Portrait Gallery's lunchtime readings or listen to the recordings which may soon be available here.]

When we evoke someone within the mind we do not do so only visually in the sense of what they physically looked like or how they moved, but how they spoke too. One remembers vividly what they said or what they wrote.

If one extends the meaning of the word "portrait" to include these other aspects of re-creating an absent personality, it comes nearer to what the ideal portrait gallery should be. It can no longer think only in terms of recording the external patina of an individual; it should go on to embrace his other aspects which in this century, for the first time, can take in the human voice.

We are the first generation to be able to indulge in this, hence, for instance, the recent cult of vanished chanteuses of the pre-World War II era. For people who lived in the age before the discovery of recorded vocal sound we must indulge in re-creations which, in themselves, can be extremely vivid portrayals of our long dead heroes and heroines.

The series of lunchtime readings inaugurated last year at the National Portrait Gallery sets out to do precisely this.

Collage of Writings

The pattern of presentation, as devised by their organiser, John Carroll, is a very simple one; a collage of writings by and about a particular subject in English history spoken by one, two or three actors. Sometimes a leading authority on the period is introduced in the form of a narrator.

The readings are given in three groups of six—a spring, summer and autumn series.

All of them are recorded in the gallery by Philips who are issuing the first four of the series this month.

As an archive of sound on Britain's past they will form a unique series: Dame Sybil Thorndike remembering Ellen Terry; Richard Pasco as Charles I with Dame Veronica Wedgwood narrating; Carleton Hobbs, as Pepys with the music he writes about in the diary sung by Robert Spencer; Dame Flora Robson as Elizabeth I, re-creating her famous role in "Fire over England"; Lady Antonia Frazer telling the story of Mary Queen of Scots with Vivien Merchant as the queen; Marius Goring as Byron.

These are only a few of the programmes so far. The 1970 series will include six on Victorian writers to celebrate the Dickens centenary.

The readings are staged in an informal way on the first floor in the transepts of a corridor, chairs stretching in three directions from a central dais on which the readers sit and over which presides the gallery's portrait of the subject for that performance.

It would be invidious to single out particular readings but inevitably one has one's favourites.

Pepys' Stiff Neck

Charles I came as something of a shock, Richard Pasco introducing the king's stammer, which one tends to forget about.

Carleton Hobbs read the diary entries on the famous Hayls portrait which hung immediately behind him. In it Pepys holds a sheet of music with a

composition of his own to words by Davenant, "Beauty Retire".

The story of this picture, and Pepys's endless difficulties with his hired gown, stiff neck and instructions to the poor painter were framed by the song itself sung to the lute.

Above all there was Dame Sybil Thorndike's moving recollection of Ellen Terry. This I would rank as one of the most wonderful performances at which I have ever been present.

Like her actress subject, Dame Sybil gathered us all to herself and through her own very special magic made us understand the spell of Ellen Terry. She remembered how her daughter Edy Craig would never let her clothes be cleaned—she said it spoilt them and the influence went out of them!

Or Dame Sybil recalling Ellen saying to her: "So you're married to that clever boy Lewis Casson — splendid!" and the late Sir Lewis blushing in the front row of the audience. And the final moment at Ellen's funeral, when everything was flowers and happiness—and how Edward Gordon Craig, her son, had said: "We must have more days like this."

Public Demand

This immensely popular series, which is a total sell-out with repeat programmes by public demand, has done much to re-focus attention on the National Portrait Gallery. It forms a vital part of our programme of bringing the Gallery alive and taking it outside the walls into the homes of everyone.

Through the Philips recordings the gallery's portraits, both visually on the sleeve and vocally on the record, will now circle the globe.

(The address of the National Portrait Gallery is 2 St Martin's Place, London W.C.2.).

Otago Gallery

The Otago Art Society, whose president, Miss Shona McFarlane, was this year appointed to the Queen Elizabeth II Arts Council, has regarded our building a new Gallery as a sound example to follow.

Now, in its notice of its annual meeting, the Otago Society announces the purchase of the North Dunedin Post Office, with a start to be made next year in converting this 92-year-old building into galleries and workshops.

The Society will hold its gallery at an annual rental from the Dunedin City Corporation. Its renovations and repairs will cost about \$5000, of which it has already about \$3000 in a building fund.

The gallery will allow the Society much more activity and should be a great stimulus to its artist members.

Competitions and Exhibitions

Benson and Hedges Art Award: Entry forms January 15.

National Bank Art Awards: Entry forms January 21.



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.



Contemporary
Jewellery

Guenter Taemmler

GOLDSMITH

56 Ranfurly Street Christchurch

Telephone 557-651

**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.

news staff

Editor George W. Scandrett.

Business manager Russell Laidlaw

Printed by Wyatt and Wilson Ltd.