

Gallery Calendar Subject to Adjustment

To March 31: C.S.A. Annual Autumn Exhibition.

March 21-April 6: Paintings by Amtaltepec Indians (by courtesy of Miss Barbara Sim acting for Miss Ruth Binz, a Swiss archaeologist working in Mexico City).

April 3-9: Canterbury Antique Collectors' Club.

April 8: Quentin Macfarlane's lecture "The Shifting Landscape".

April 11-27: Paintings by Gavin and Vivien Bishop.

April 12-27: Paintings by Graham Jones.

April 12-18: Group Theatre, "A Day in the Death of Joe Egg".

April 15-30: Cora Wilding.

From May 1: American Posters.

From May 2: Benson and Hedges.

May 16-June 3: Maurice Angelo.

May 19-June 3: Manawatu.

May 16-31: Secondary Independent Schools.

May 29-June 14: Graham Barton.

June 12-28: Open. Receiving day June 4.

July 1-19: W. A. Sutton.

July 22-August 6: Otago.

July 23-August 10: Tom Taylor.

July 23-August 10: Rodney Newton-Broad.

August 8-23: Star Schools.

August 9-22: Christchurch Teachers' College

August 15-31: Peebles and Francis.

August 24-September 10: John Coley.

August 23-September 6: Lawrence Harris.

September 5-20: Ernest Kalnins.

September 11-28: Webb, Dawson, Marwick.

October 1-13: Town and Country.

October 5-22: Graphic and Craft.

October 21-November 8: Summer Show. Receiving day October 15.

November 10-30: Gregory Kane.

November 14-29: The Group.

November 14-30: Graham Bennett—Photography.

December 4-22: Bashir Baraki.

news

No. THIRTY, MARCH, 1970



THE JOURNAL OF
THE CANTERBURY SOCIETY OF ARTS
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The Govett-Brewster Art Gallery, New Plymouth

Tom Taylor, Lecturer in Sculpture at the University of Canterbury School of Fine Arts, Ilam, and one of our country's leading creators in metal on the large scale, attended the opening of this new gallery. Here he gives us a very interesting assessment of it.

Owner: The City of New Plymouth.

Director: John Maynard.

Architect: Tony Boon.

Donor: Mrs Brewster, \$120,000.

Plan Area (approx.): Main Gallery, 6000 sq. ft.; Sculpture Court, 3000 sq. ft.; Service areas, workshops, stores, etc., 3000 sq. ft.; suite and coffee lounge, 1500 sq. ft.

Site: Mid-town.

Collection: Includes Rita Angus, Milan Mrkusich, Colin McCahon, Patrick Hanly, Michael Mingworth, Donald Peebles, Darcy Lange, and Terry Powell.

Exhibition: "Real Time", an environment by Leon Narbey, open until April.

Opening: Opened by Eric Westbrook. Others attending included the Director of the Arts Council, the Directors of the National Gallery, Palmerston North Gallery, Napier Gallery, Lett Gallery, New Vision Gallery, Professor of Fine Arts (Auckland), Professor of Art History (Auckland), Associate Professor of Sculpture (Auckland), two staff members each from Elam School of Fine Arts and the University of Canterbury School of Fine Arts, "Ascent" Editor and artists from many parts of New Zealand.

This new gallery offers several interesting parallels and contrasts to the C.S.A. gallery both physically and in the enlightened circumstances of its beginnings.

The dream that haunts the Council of the C.S.A. came true in New Plymouth—a very generous donor in Mrs Brewster. What followed was a continuation of that intelligent liberality—an energetic director, an active gallery committee, sensible investment for acquisitions and the advised purchase of an old picture theatre which, rebuilt internally and added to by

Potters, please turn to Page Seven
for some important announcements
by your association.

architect Terry Boon, is certain to be one of the most attractive galleries of the smaller cities.

The wedge-form shape of the gutted cinema is retained and occupied by a series of levels that span the gallery laterally.

First, the ground floor level containing the entrance lobby with exit stairs from level five and the first gallery space that has exit doors to the outside sculpture court, workshop, storage and loading bay. A good hoist gear takes care of the heavy stuff.

Up to level two by generously wide stairs where, off to the right in the new addition, the Director's suite and a coffee bar with food dispensed by a jolly Dutch lady from Arnhem.

Coffee and cheesecake overlooking the sculpture court.

Back on level two for another stair rising to the level at the end wall—plenty of wall and height and from where on either side stairs rise yet again to level four—the middle gallery of lessened height but a nice drop from the railed edge to the entrance gallery.

That ends the easy climb and from here the alternative exit stairs down or on the right a short flight down to level five at the highest end of the wedge—a magnificent space for the big field paintings or a banner show.

The space between levels four and five ascends from ground to roof, which enables the overhead travelling hoist to distribute works at any level required. Daylight filters in from the sculpture court and entrance doors, but the gallery is otherwise artificially lit.

How well this works here I had no opportunity to judge, for the Narbey environment "Real Time" had its own integral and telling lights.

Dark green carpet, grey white walls, sage green

roof and level ceilings white comprise the simple colour scheme. As a gallery it showed its flexibility, by the total happy accommodation of Narbey's "Real Time" environment.

I have no doubt that it will serve well as a paintings exhibition instrument, but I am most persuaded that the intelligent spatial design should display sculptures in a most sympathetic setting. Moreover, the freight dock, packing area and mechanical handling plus the easy accessibility of each level should mean no piece in an exhibition should languish on the threshold through lack of gallery means as has occurred in New Zealand in the past.

Many New Zealand gallery directors attended the Govett-Brewster Gallery opening. They all must have felt some envy for John Maynard while they delivered their congratulations.

The C.S.A., as a new gallery owner, can do no less than applaud the good fortune and the excellent result which New Plymouth and New Zealand may now enjoy.

Perhaps there is a Mrs Brewster in your bailiwick, Rusty!

"Real Time" Creator

Leon Narbey, who created the "Real Time" environment exhibition for the opening of the Govett-Brewster Art Gallery graduated in 1968 from the University of Auckland, with a Diploma in Fine Arts, Honours in Sculpture. For his diploma project in 1967 he executed "Room 2", an environment, his second, in a storeroom.

"Room 2" provided his introduction to the use of coloured lights. In the course of its construction, he adapted his initial idea to allow its record on film, modified still further as primarily a vehicle for a film of the same title. Rodney Charters (honours graduate in photography and now studying photography at the Royal College of Art, London) collaborated in the photography and Philip Dadson provided sound track. The result was purchased by the National Film Library.

Mr Narbey has exhibited at many shows, but "Real Time" was his first one-man show.

Academy Exhibition Changes

The New Zealand Academy of Fine Arts has recently decided to hold its Sculpture, Pottery and Graphic Art Exhibitions at the beginning of each year and consequently none will be held during 1970—the next will be early in 1971.

The potters have an opportunity to exhibit during the year and so, also, do the printmakers so, to enable the sculptors to exhibit work during 1970, it was decided to include sculpture as eligible work for the 1970 Autumn Exhibition.

Prints a Festival Feature

A national prints exhibition will feature as part of Arts Festival to be held from April 2 to 11 at Te Awamutu, to be run with the co-operation of the National Print Council of New Zealand.

The competition is sponsored by the A.N.Z. Bank and it is believed the \$400 prize money constitutes the largest prize ever offered in a national prints competition.

All fine print media except monotypes are eligible for entry but prints must have been executed within two years before submission. Up to a hundred entries are expected.

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First week of May Vacations, Mon. 11-Fri. 15.
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The Stewart Mair Gallery

The considerable services to the Society by our late President, Mr S. E. Mair, will be commemorated by a Council decision to name the main gallery upstairs the "Stewart Mair Gallery".

A plaque, suitably inscribed, will be placed on the wall.

A memorial fund has been opened with two handsome donations from an American friend and business associate, and an Auckland business associate of Mr Mair's. These totalled over \$200.

The fund will remain open until the end of this year.

The Council has not yet decided to what purpose this fund will be put, but as the President, Mr John Oakley, said at the opening of the Annual Autumn Exhibition, possibilities were to pay off the mortgage or install a lift in the gallery.

A photograph of Mr Mair will be hung downstairs.

New Members

Mr and Mrs A. G. Bell	Mr Edward D. Waters
Mr Hamish Cameron	Mrs P. C. Webley
Mr R. Campbell	Mrs Beverley M. Williams
Mrs Nancy R. Cawley	Miss Shirley J. Wilson
Mrs F. M. Clark	Mrs A. Beechey
Mr Jonathan Clark	Mr and Mrs Gavin Bishop
Mr Anton Coberger	Miss S. K. Buchanan
Miss Robyn H. Conway	Mr and Mrs I. C. Chisholm
Mr John B. Dixon	Mr B. C. Dickeson
Mrs R. D. Elliott	Mrs R. C. L. Dunlop
Miss Patricia Hamilton	Mrs D. J. Dykema
Mr D. W. Helmore	Mrs K. D. Graham
Mr A. M. Ireland	Miss Jean Joyes
Miss Irene Logie	Mrs S. M. Kernahan
Mrs Irene Mitchell	Mrs D. A. Patterson
Mrs B. W. Nanson	Mr and Mrs J. M. Rhodes
Mrs Penelope K. Orme	Miss M. Rix-Trott
Mr and Mrs N. Reed	Miss M. Roydhouse
Mr and Mrs Doug. Reid	Mrs E. M. Shaw
Mr and Mrs J. M. Ross	Miss H. Tomlin
Mr and Mrs M. D. M. Sellar	Mr and Mrs G. J. Treleaven
Miss Gaylene I. Thomson	

Competitions and Exhibitions

Kelliher Art Prize Competition: Closing day, April 3.

Te Awamutu Art Festival Competition: From April 2 (Te Awamutu Arts Festival Society, Box 330, Te Awamutu).

Artists' Meeting

Working members were invited to a preview of the Annual Autumn Exhibition on the Friday night before its opening.

For the benefit of those who were unable to attend, it was there announced by the President, Mr John Oakley, that a meeting of artist members would be called shortly to discuss exhibition problems as they affect artist members.

Congratulations

One of our working members, Mr Harry Smith, deserves the Society's congratulations for winning the "oils" section of the New Zealand Winter Show 1970 art contest.

The show is held in Auckland every year, and Mr Smith won with a landscape.

His prize was \$200.



"Beware" by the eminent Victorian W. P. Frith of the crowded canvases ("Derby Day", "The Railway Station") which is in the Society's permanent collection.

—Orly

A Frith in Our Collection

In 1962 the Auckland City Art Gallery held an exhibition, "British Taste in the Nineteenth Century". It was New Zealand's first exhibition of English Victorian painting since the return to favour of nineteenth-century academic painting.

All the paintings by W. P. Frith (1819-1909), foremost painter of scenes of Victorian life, then known to be in New Zealand, were brought together for the first time.

They numbered four: one each from the Dunedin and Auckland Public Art Gallery collections, and two from private collections.

Since the discovery of one in the C.S.A. permanent collection, the number would be five: rediscovery is in fact, more accurate for our painting is mentioned in the minutes of the C.S.A.'s council meeting for October 5, 1909, the year of Frith's death.

Reference is made to "the picture 'Beware' by Frith" being on offer from a "Mr Clouston of Wellington".

The painting had been sent down and was presumably on view at the meeting; an initial proposal to offer £20 was amended to £25.

Reflective Pause

"Beware" is signed "W. P. Frith 1899".

It shows a woman costumed in a cream silk "sack-backed" gown of the third quarter of the eighteenth century, brocaded with flower sprays, and with flounced sleeves at the elbows. Against a background of undefined foliage, perhaps a park, her forward movement is arrested by a reflective pause,



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and her head inclines thoughtfully to one side of a fan she is holding up to her shoulder.

This is admittedly not the sort of subject that the painter is now remembered for. However, Frith started his career with history and literary subjects (which apprenticeship sharpened his perception of the current fashions used in his later work); and is known to have continued producing them alongside such of his famous panoramas as "Ramsgate Sands", "Derby Day" and "The Railway Station".

Perhaps some member familiar with eighteenth century literature or with fiction set in the 18th century, would be able to identify for us the incident depicted. Something in Goldsmith's "Vicar of Wakefield" perhaps; or in Dicken's "Barnaby Rudge", published 1841, but set in the previous century, and from which book Frith is known to have illustrated before.

We have had our Frith cleaned by our neighbour, the Tasman Gallery, and the thinness and painterliness recorded as typical of Frith's later brush work, and remarked on by Sickert, is most apparent.

In fact, apart from the smoothly modelled face and arms, the brush work is extremely light, with the initial pencil lines still visible, and the painting was probably a preparatory sketch.—Tony Fomison.

Director Appointed

Mr T. L. R. Wilson has been appointed Director of the Wairarapa Arts Centre, succeeding Mr P. J. Tulloch.

Mr Wilson graduated from Canterbury University in 1965 with a Diploma of Fine Arts in Painting and the History of Art. In 1966 he attended the Division C Post-graduate Teachers' Course in Auckland, and during 1967 and 1968 he travelled extensively in Europe, on a personal study tour, collecting visual aids for an art history teaching scheme.

He is compiling an alphabetical guide-book of more than a hundred major European artists designed to provide ready, accurate information about the public museums and galleries in Europe, and where each artist's works may be found.

Mr Wilson is a painter and has exhibited in a two-man show in Dunedin with Barry Cleavin, in 1966, and a one-man show in Christchurch in 1967 before leaving for Europe.

He married in Holland.

The Society's Officers

For members' benefit, officers for the current year are:

President:

John Oakley

Vice-Presidents:

Mrs Doris Holland, George W. Scandrett, Prof. H. J. Simpson, Miss Olivia Spencer Bower, F. Miles Warren.

Council:

Peter Beaven, Alan Crothall, Bill Cumming, Mrs Helen Garrett, Derek Mitchell, John Riminton, John Trengrove, Simon H. Wood.

Hon. Treasurer:

J. Malcolm Ott

Committees

Finance—J. Malcolm Ott (convenor), John Riminton, Simon Wood.

Artists—Bill Cumming (convenor), Mrs Doris Holland, Derek Mitchell, Miss Olivia Spencer Bower.

House—F. Miles Warren (convenor), Mrs Helen Garrett, Peter Beaven, John Trengrove.

Publicity—George W. Scandrett.

The chairman is ex officio on all committees.

Our Indebtedness

Our house visit on March 21 was a great success again and the interest of members, and the public, is obviously as great as ever.

The Society's thanks are due to Mr and Mrs Andrew Robinson, Dr and Mrs George Rolleston, Professor and Mrs A. E. Henderson, Mr and Mrs B. J. Hunt and Mrs E. K. L. Atkinson for their generous co-operation in offering their homes to us for public viewing.

Can Anyone Help?

Can anyone help us with back numbers of "News"? We need urgently one copy of the issue of November, 1968, and one copy of the issue of March, 1969.

The system by which we fulfil the terms of the Copyright Act and deposit two copies of every issue with the General Assembly Library broke down for a period.

We have secured two copies of all the issues concerned except those mentioned above.

Graham Jones

Graham Jones, who will have an exhibition in our Gallery shortly (see the Calendar on the front page) was born in Newport (Wales) in 1948 and lived in London until he came to Auckland with his parents eight years ago.

He spent two years at Auckland's art school, then left to pursue his chosen subject independently.

His paintings show a sensitive temperament cherishing light and colour in and on humble household objects. Influences of his revered masters Chardin and Vuillard are evident but well absorbed and his paintings in no way suggest a student's exercise in this genre.

Graham Jones now lives and paints in Christchurch.

Vivien and Gavin Bishop

Coming to our Gallery shortly will be an exhibition of recent painting by Vivien and Gavin Bishop (see the Calendar on the front page).

After graduating with honours in painting in 1967 from the University of Canterbury School of Fine Arts, Gavin and Vivien Bishop have shown work in exhibitions which include a four-man show in 1968, the 20/20 Vision Print Show, the 1968 Group Show and Gavin alone in the 1969 Manawatu Art Prize travelling exhibition.

Both have work in private and gallery collections in New Zealand, Australia, Japan and the United States.

In the forthcoming exhibition Gavin's work shows a return to an interest in figure painting with an accent on linear and special design, influenced by a recent trip to Japan.

Vivien is interested in exploring the situation in which change interplays and fractures a specific moment. To try to express this idea, she finds it necessary to work in a variety of media.

Travel Award

Our congratulations go to Mrs Doris Holland, a vice-president of the Society and prominent for many years in Canterbury as a painter and a pioneer studio potter, who this year has been awarded the C.S.A.-Guthrey Travel Award.

This enables its recipient to visit Australia to look at trends there in a selected field of art.

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Selling Gallery A Success

Our Secretary-Manager Russell Laidlaw reports that our selling gallery, since it has been resited from the Mezzanine to the front of the ground floor gallery, has been a great success.

Works worth a total of more than \$1300—all of these were serious, worthwhile paintings—have been sold since October.

The Society is always ready to negotiate for purchasers who want particular artists' works.

Big Art Prize

Susan Chaytor, a University of Canterbury Fine Arts School graduate, won the rich Benson and Hedges Art Award this year.

Her winning painting, basically a square work divided into four smaller squares, is entitled "Landscape IV" and will be seen in our Gallery in May when the Award Exhibition, of twenty-eight paintings, arrives for exhibition here.

Mrs Chaytor gained the prize of \$3000. The sponsoring company has bought the painting.

Mrs Chaytor, born at Kaituna on the Peninsular and daughter of Mr and Mrs G. M. Turrell, gained her Diploma of Fine Arts here in painting.

She has exhibited in group exhibitions in Christchurch and Wellington and, in 1963, won the £500 National Bank mural prize.

In 1964 she won the commission for a mural at the Christchurch Wool Exchange.

In 1966 she held her first one-man show—at the Little Woodware Gallery here.

She lives in Marlborough, and is married to John Chaytor, of Marshlands. They have three daughters.

Susan Chaytor is represented in the National Gallery, Wellington, and in numerous private collections in New Zealand, Britain and the United States.

During its showing at the Barry Lett Gallery in Auckland the Benson and Hedges show attracted a record of 16,000 people.

Similar interest is expected in Christchurch.

The winning painting, and the touring group, were selected by Mr Eric Westbrook.

Entries totalled over 250, of which the southern entries were: Nelson 5, Blenheim 3, Canterbury 33, Timaru 5, Otago 9 and Southland 1.

Wong Sing Tai, of Wellington, who won the first award with his "Outside the Inside Out", also competed again this time.

The sponsors recently presented his earlier winning entry to the Auckland City Art Gallery.

Hamilton's First Director

Mr Gordon H. Brown, for several years librarian of the Auckland City Art Gallery and editor of its periodical "Quarterly", has taken up his appointment as the first Director of the Hamilton City Art Gallery.

He was co-author, with Hamish Keith, Keeper of the Auckland gallery, of "An Introduction to New Zealand Painting 1839-1967".

He graduated Diploma in Fine Arts from the University of Canterbury School of Fine Arts in 1956.

He is painter and critic and was involved closely with the formation of the New Zealand Print Council.

Checking his "blurb" on the "Art Introduction" book jacket, we were astonished to find the statement that he "considers the basic training he received while at the Wellington Technical College Art School was more worthwhile than that later gained from the Canterbury School of Art."

Attention Potters

- 1: When your C.S.A. News arrives, please read the Potters' Pages, because this is our means of notifying members about future events. Note all important dates in your diary.
- 2: If you belong to a group, suggest to your colleagues that the group joins the Canterbury Potters' Association. A membership fee of \$3 entitles any members of your group to attend meetings, and its secretary will receive two copies of all notices, including C.S.A. News, for circulating among members. We know of the existence of several Canterbury groups, but there are probably others that the Committee has not heard of. If you are in contact with any group, please draw their attention to this notice and ask them to write to our secretary, Mrs P. Morten, 7 Whareora Terrace, Christchurch, and let her know the name of the group, the name and address of its secretary, and any other relevant information.
3. Whenever you have a firing, put aside one or two really special pots for possible exhibition. Thus you will not be caught unprepared.
4. Make a resolve to attend all meetings of Canterbury potters and bring along some interested friend who may perhaps be persuaded to join the association.
- 5: If your subscription is not yet paid, sent it **IMMEDIATELY** to Elizabeth Beechey, in case it slips your memory again.

Coming Events

Next Meeting

This will be held in the Risingholme Community Centre Common Room on April 23 (a Thursday) at 8 p.m. All members are asked to submit suitable questions and these will be answered by a panel of three well known potters:

Rosemary Perry
David Brokenshire
Michael Trumic

The chairman will be Mrs Dorris Holland.

The secretary would be pleased to receive your questions in advance, but if this is not possible, you may still bring them to the meeting.

Annual General Meeting

This will be held on Tuesday, May 5, at 8 p.m. in Risingholme Common Room. Further details later.

Canterbury Potters' Association 1970 Exhibition

This will be held at Gardenway, Riccarton, from Monday, May 25, to Sunday, June 7.

This exhibition is open only to financial members of the Canterbury Potters' Association. Extra entry forms may be obtained from the Secretary.

New Zealand Society of Potters

At the Annual General Meeting of the above society it was resolved that this year no exhibition would be held, and opinions expressed at the meeting indicate that probably the exhibition will become a biennial one.

Canterbury potters will be notified of further decisions after the next New Zealand Society executive meeting. The decision is of particular importance to us as it is Canterbury's turn to stage the next exhibition.

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Lecture for Doers and Viewers

Quentin Macfarlane, well-known Christchurch artist, a former winner of the C.S.A.-Guthrey Travel Award, and currently Lecturer in Art at the Christchurch Teachers' College, will give a talk, with illustrations, in our Gallery on April 8, a Wednesday evening.

His subject is "The Shifting Landscape", which he enlarges briefly as "a fresh look at the objectives and influences that involve the painter of to-day when confronted with a landscape environment."

Mr Macfarlane's illustrations will comprise slides, film and original works.

Sometimes we have not had wonderful attendances for lectures.

This has been disappointing, for the aim generally is either to help our Working Members, or those who aspire to this status, or to help our non-active but highly important members towards fuller appreciation of works in our exhibitions: or, of course, both at once.

Mr Macfarlane's status is impressive and, as a personality, he is at once engaging and authoritative; he will be worth your attendance.

Those, whether artists or not, who heard Mr M. A. Connelly, M.P., open our Annual Autumn Exhibition, will certainly find greater interest in whatever Mr Macfarlane says about landscape painting.

Puppets Dispersing

The Lonsdales, of the "Lonsdale Puppet Theatre," are offering all their marionettes for sale, either singly or as one lot, complete with props and scenes.

There are several complete shows and casts—"Underwater Ballet", "Murder in the Red Barn", as well as animals, singers, a violinist, an accordionist, skeletons, dancers, a dragon (smoke breathing), a gendarme, a strongman, and so on.

The Lonsdales are only keeping one or two for sentimental reasons.

If you are interested, telephone 327-417, or write to Lonsdale, 9 Sulby Road, Cashmere, Christchurch 2.

'Riddled' With Art

"Paintings" made from timber riddled by white ants and borer have been gaining some popularity in Sydney.

A pest extermination company which had some of the paintings made for display purposes, has received a steady stream of inquiries from people wanting to buy them.

Mr Ian Staunton, when employed by the firm, made a series of paintings using riddled pieces of timber.

He once had an exhibition of his termite art and jokingly put prices of \$65 and \$75 on them.

To his amazement, people wanted to buy them.

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100 Up for Auckland: What of Us?

For the Auckland Society of Arts, this is Centennial Year. A Centennial Dinner will be held in April, and a Centennial History has been planned, for publication later in the year.

It is said to be "handsome, well illustrated, worthy of the (society's) long record of cultivating and advancing the fine arts in New Zealand".

Writers and researchers are Messrs R. Tizard, J. Turkington, P. Redwood and J. Inglis.

A retrospective exhibition is being presented now at the Auckland Society's gallery.

Well, perhaps our own Society might begin thinking about marking its Centenary in appropriate fashion.

The meeting to form the Canterbury Society of Arts was held on July 8, 1880, which places our Centenary a mere ten years away.

If a Centennial History is considered worthwhile, if some kind of Centennial Exhibition drawn from members' purchases at Society exhibitions over the years is to be contemplated, we should begin now to go quietly about our preparations.

Over a few years these things can be done in depth and quality; to begin six or twelve months before the actual event is to invite something quick and shallow.

Three-Dimensional Portraiture

Adoring parents in Sydney are now being offered a new way of preserving the memory of their children's early years. No more for them the cheesy portrait photos, the old-fashioned oil paintings, the cherubic watercolours.

The modern day look is sculptured clay, modelled from life or a series of front-face and profile photographs.

A New Zealand sculptor, Ken Kendall, is the artist behind a display of children's heads and other figures lately on show at David Jones in Sydney.

It takes Ken about three or four hours to complete a sculpture. Then the rich, earthy red terracotta is hollowed out, dried thoroughly and fired.

"The only drawback with children's faces," Ken says, "is that you are limited in the amount of character you can put in. There is a sameness in children's faces, which is why I enjoy sculpturing the Maori children from New Zealand."

'More Defined Modelling'

"They have full lips, big eyes, and a more defined modelling of face than European children."

He much prefers to sculpt an older face.

"In Auckland, I often used to sneak photographs of people with interesting faces, or else I would remember a good face and keep it in mind for future work."

Ken began his artistic career as a secondary school art teacher, and settled down to sculpt in earnest when his part-time hobby began to prove popular among his friends.



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Classes

Why does not the Society have classes for people seeking to learn to paint and sculpt, or to paint and sculpt better?

It is a question we sometimes hear and the answer is that, up to a point, we do.

We have, for example, our Children's Art Classes which, divided into junior and seniors, function during the school terms.

They have been doing this for some years, and generally there are more inquiries each term than the tutors can accommodate.

And, of course, there are preferential terms for the children of Society members.

There is, too, a fact that the Society keeps in mind—the existence of other agencies in our community for teaching art.

Advertisements in this issue of "News" detail some of them.

Others here have been traditionally the W.E.A., and extra-curricula classes at some of our secondary schools and at the School of Fine Arts at Ilam.

There is, too, being conducted currently by the Department of Extension Studies at the University of Canterbury a course called "Art and Design 1970" at the School of Fine Arts.

Embracing sculpture, painting, print-making, drawing and graphic design, and with each course lasting twenty weeks, this must be one of the most thorough and comprehensive extra-curricular courses ever to have been offered in Christchurch.

Its "specification" states that the courses are intended "for people with a career interest in art and design and for others who wish to further their recreational interests at a serious level."

Elsewhere

So it might be said that there are several places in Christchurch where one can learn the various forms of art, or improve standard of one's accomplishment.

However, it is instructive sometimes to see what is being done elsewhere, an inquiry which was stimulated when we noted that the Waikato Society of Arts announced a life class starting in February.

We then looked at the Auckland Society of Arts, to find it is currently conducting classes in:

Beginners' Groups—Morning and afternoon weekday classes (instructor Lois McIvor).

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Painting—visual and semi-abstract (with Ida Eise in morning and afternoon).

Sculpture, weaving and pottery—several classes in both daytime and evenings.

Painting—non-representational (tutor Louise Henderson in mornings).

Painting and Design—a new course, evenings.

Landscape—advanced (a weekday morning class).

Water-colour and sketching.

Drawing and Painting—classes in the evenings.

As well, the Auckland Society conducts young peoples' classes in the 6-8.30 p.m. area and children's classes, like us, on Saturday mornings.

Three week-end schools are proposed by the Auckland Society for young people this year, a course of ten evening lectures on art history was planned and has probably begun, and a three-week summer school (first week, portrait, Louise Henderson; second week, pottery, G. Barnett; third week, landscape, Lois McIvor) recently ended.

It does seem a very comprehensive programme because, doubtless, there exist in Auckland all the other agencies we have here.

And we notice that several of the Auckland Society's classes are morning or afternoon, where some of the equivalents at the other agencies are of necessity evening or week-end classes, which suggests a catering for those not involved in making livings over the conventional 8-9 a.m. to 4.30-5.30 p.m. day.

Space Problem

However, whatever the practice might be elsewhere, we do have a problem—working space.

When the Justice Department presses the button for the demolition of our old Galleries, we will need to find somewhere for our children's classes to go.

In our new Gallery the only-non-exhibiting space we have is the "L" which runs from the loading bay along the east side, then along part of the south side.

You can well believe that this is more than fully taken up with our permanent collection in storage, and exhibitions incoming and outgoing.

Before any member applies hindsight, can we say we had no working space in the Durham Street Galleries either.

Since our move, the Gloucester Street Galleries have been fully booked, more extensive though they may be than Durham Street.

But we do have something in prospect which, at a suitable time, will involve a little further capital investment.

We own land at the rear of our Gloucester Street Gallery.

Eventually this can be built over, the ground floor to provide more storage space and a workshop—how Mr Laidlaw manages without working space is a weekly exercise in ingenuity—and the upper floor could be designed as a large studio for a variety of classes serving a diversity of interests.

This, then, is to the future—as, or if, finance becomes available.

So, too, is a lift.

All members might not know the Gloucester Street Gallery was built with a lift well.

One day a lift might be installed.

In the meantime we are following the sound business practice, under Mr Malcolm Ott's direction, of reducing the Gallery mortgage as quickly as possible—and here excellent results can be shown.

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Hartnell In Demand

The Queen's dressmaker Norman Hartnell, who has held a Royal Warrant for thirty years, has found a surprising demand for the original sketches of the many creations he has designed in his career.

Some have been sold for as much as £250. And the price for an average sketch, no larger than 12in by 18in, is around £50.

Since they were first shown in a public exhibition last year they have been snapped up with an eagerness usually reserved for Old Masters.

Less than a few dozen have so far been put on the market, but Hartnell, 69 later this year, has kept every design he has worked on since his days at art school and Magdalene College, Cambridge.

None of Queen for Sale

"I have many thousands of sketches kept in store-rooms here and in other places," says Hartnell.

"They are watercolours, and when the design is for a specific person I've always drawn in a likeness. Naturally none of the ones I have done for the Queen is for sale. They are in a safe."

Hartnell is a keen weekend painter—but only in watercolours. Those works are not for sale either. "I give them away to friends as presents," he says.

At least a dozen of his designs, some featuring Anna Neagle and Bebe Daniels in 1930's stage costume, have been bought to brighten the walls of a London restaurant, Bruno One.

Ear Muffs Put Aside

Sculptor Mitzi Cunliffe, aged 52, has been hammering away for nearly twelve months at four tons of Portland stone delivered to her Brighton (England) mews studio in quarter-ton blocks.

Now her four 6ft. square Scottish motifs are ready for the facade of the Scottish Life Assurance Company's new building in the City of London.

So Mitzi can relax. She can down her power hammer and take off her ear muffs—until her next commission.

"Working with a power hammer is so noisy that I have to keep my ears covered," she says.

"It will be wonderful to have a bit of peace at home."

An 80th Anniversary

Auckland's Elam School of Art, finding this year represents its eightieth anniversary, is seeking to commemorate the fact with some manner of reunion, to be decorated, it is hoped, with humour by drawings, caricatures and cartoons of other students or teachers which anyone might retain from their student days.

Pictorial records of historical events and personalities are being sought also.

Should any member be eligible, the person to approach is Mr P. Cowley, 82 Beachcroft Avenue, Auckland 6.



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