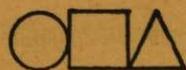


news



The Journal of the Canterbury Society of Arts

66 Gloucester Street Telephone 67-261

P.O. Box 772 Christchurch

Registered at the Post Office Headquarters, Wellington as a magazine.

No. forty-five September-October 1972

President: Miles Warren
Secretary-manager: Russell Laidlaw
Exhibitions Officer: Tony Geddes
Receptionist: Joanna Mowat
News Editor: Stuart McMillan



Gallery calendar (subject to adjustment)

- | | |
|-----------------|--|
| Aug.-Sept. 13 | Olivia Spencer-Bower.
Paintings |
| Aug.-Sept. 7 | Louise Henderson
Paintings |
| Aug.-Sept. 7 | Tony Geddes & Jonathan Mane
Paintings |
| Sept. 17-30 | Annual Spring Exhibition |
| Sept. 18-Oct. 2 | Neuman & Grant
Painting & Pottery |
| Oct. 5-21 | Valerie Heinz. Painting |
| Oct. 7-16 | Spinners & Weavers |
| Oct. 6-12 | Neil Cooke. Drawings |
| Oct. 2-15 | Graham Bennett & Mark Adams
Photography |
| Oct. 19-Nov. 2 | J. Harris. Paintings |
| Oct. 21-Nov. 4 | Graham Barton
Paintings & Graphics |
| Oct. 15-Nov. 2 | Colin McCahon. Paintings |
| Oct. 23-Nov. 12 | Ralph Hotere. Paintings |

(continued overleaf)

HOUSE VISITS

SATURDAY, OCTOBER 21, 1972

A visit to five interesting homes has been arranged for this date. Tickets will be available at the Gallery from Friday, September 29.

Susan Chaytor. *Landscape IV*
The winning painting of Benson & Hedges Art Award 1970 which has been presented to the C.S.A. by W. D. & H. O. Wills Ltd and is now on display at the Gallery.

Photo Orly.

Calendar (continued)

Sept. 20	Liederkränzchen Choir
November	Doris Holland Town & Country The Group
December	Helen Rockel Open Exhibition Junior Art Class

On 1973 calendar

C.S.A. Annual Autumn Receiving Day February 7
C.S.A. Open Receiving Day May 14
C.S.A. Graphic & Craft Receiving Day July 4
C.S.A. Annual Spring Receiving Day September 7

Manawatu Prize for Contemporary Art. Receiving day Nov. 3rd.

Pan Pacific Arts Festival, University Centennial, Andrew Wyeth, M. Hedwig, Fritz Krygsman, Hunter & Fielding, Brian Holmwood, Ian Hutson, Don Peebles, Bashir Baraki, Pat Hanly, Bill Sutton, Roy & Juliet Cowan, and Russell, Clark Retrospective.

Exhibitions are mounted with the assistance of the Queen Elizabeth 11 Arts Council through the agency of the Association of N.Z. Art Societies.

New members

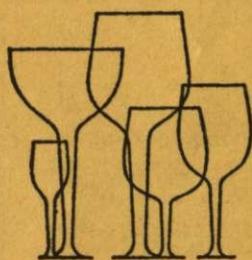
The Society welcomes the following new members:

Mrs Claire Anstice
Mr Harry Barnett
Miss Nicola Mannering
Mr & Mrs Graham Coull
Mr D. J. Laughlin
Mrs E. M. Atkinson
Mrs J. L. Hamer
Mr Ross Anderson

Mr Paul Johns
Mrs Valerie Perry
Miss Pauline Kinney
Mrs J. G. Nolan
Mr Te Otutu Waikite
Mr & Mrs B. R. M. Moran
Miss Marie Dawson
Mrs Elizabeth Dicker

Mr Richard Wheeler
Mrs Margaret Wheeler
Mr H. Draine
Mr & Mrs Hugh Struyk
Mr F. P. Milsom
Mrs J. B. Mackintosh
Mrs B. J. Lambermon
Mr P. R. Sedcole

Mr Michael J. White
Mr Neil W. Cooke
Mrs N. Q. Wright
Mrs Joyce O'Brien
Mr Eldred Wisdom
Mr & Mrs R. C. Etherington
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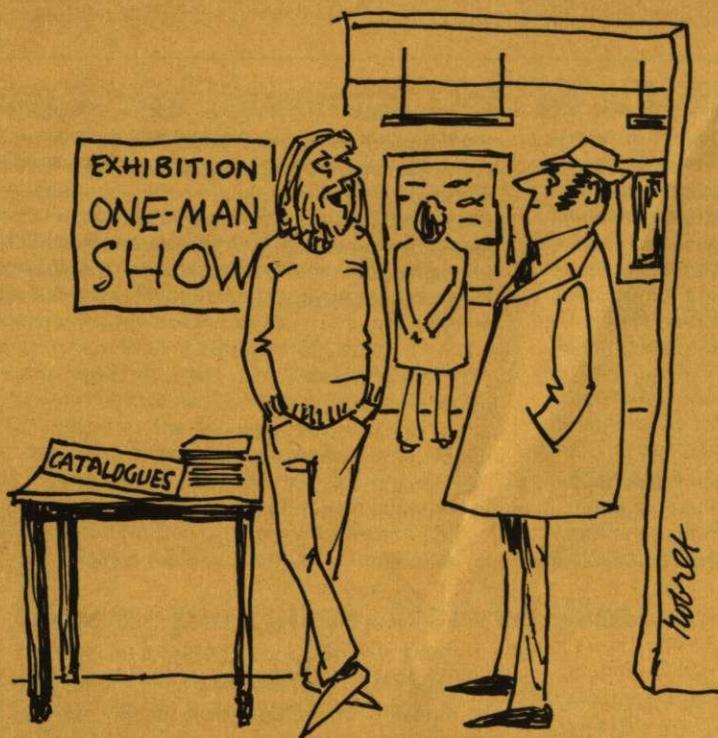
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Winning Cartoon

Robert Brett, well known as a cartoonist, (now freelance again) wins this issue's cartoon competition. So far the entries have been single drawings. In the issue in which the competition was announced, it was said that strip cartoons would be considered, though the cartoonist should remember that space was a problem and say what he or she had to say succinctly. Those interested in this form of humour might find three strips recently introduced into the morning Auckland newspaper, the *N.Z. Herald*. One concerns itself with Maori and pakeha characteristics, a second treats elephants whimsically, and a third a man marooned on a desert island.

The drawings appear on Wednesdays.

Entries for the next issue close on October 4. They should be sent to the CSA gallery marked *News*.

Any subject is permitted, though if politicians are portrayed then it is limited to art. The prizes are \$10 for a member who wins, \$4 for a non-member and a year's free subscription.

There is only one prize but the *News* may still be able to publish drawings which do not win the prize. An indication of whether this is acceptable or not to the artist could be indicated by a "yes" or "no" on the back of the drawing.

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The exhibitions

Grant and Neuman—ceramics and paintings, Sept. 18-Oct. 2

NEIL M. GRANT—CERAMICS

Attended University of Canterbury School of Fine Arts 1957-60 (graduated sculpture)
Auckland Teachers College 1961. Art master Mt Albert Grammar 1962
Introduced to pottery at Auckland Teachers' College weekend school by John Chappel.
1965 attended Pan Pacific Festival Exhibition in Christchurch and worked in the studio with Hamada for two weeks.

Collections and exhibitions.
Geneva International Museum of Science and Arts.
Private collections, England, United States and Auckland City Museum.
New Zealand Exhibition at Expo 1970.
New Zealand Travelling Exhibition 1966.
Queen Elizabeth Arts Council Exhibition — Fiji 1972.

RAY C. NEUMAN — PAINTING

Attended University of Canterbury School of Fine Arts 1958-61.
Auckland Teachers' College 1962.
Appointed to the staff of Hillmorton High School, 1963, where he is currently head of the Art Department.
Part-time lecturer, Christchurch Teachers' College.

Valerie Heinz—paintings, Oct. 4-21

Valerie Heinz was born in Greymouth. She studied at the Canterbury College School of Art and the Art School, Regent St. Polytechnic, London. She has exhibited in art society exhibitions in New Zealand and sold work privately in England and the United States. She was winner of the

special prize in oils in the Hay's Competition, 1962, and exhibited paintings in a joint painting and pottery show with Michael Trumic in 1963. Her forthcoming exhibition shows her interest in the bush country of New Zealand and the human figure.

Neil Cook—drawings, Oct. 5-12

Born 1950 and until 1968 lived in the Wairarapa. Studied Printmaking 1968 to 1971 at Canterbury University and graduated with Diploma of Fine Arts (Hons.). Exhibited with the Nine Printmakers' Exhibition in 1971 and this will be his first one-man show. It will consist of a series of drawings begun in the middle of 1971.

Neil Cooke writes:

"From initial experiments with the representation of form, there developed the freedom to bring together some ideas that had been with me for a long time. These ideas come from such fields as science fiction (especially the later work of J. G. Ballard and Brian Aldiss); psychedelic art and

related ideas of perception, the prison etchings of Piranesi and the surrealist movement as it has progressed through abstract expressionism into the psycho-analytic technique of the Rorschach test.
"My aim through these ideas has been to make pictures that will entertain by being mirrors of what J. G. Ballard calls 'inner space' in 'the coming of the unconscious'."

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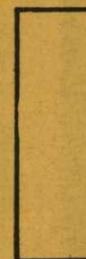
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Colin McCahon—paintings, Oct. 14–Nov. 3

I am asked to write a biographical note to introduce my October exhibition with the Canterbury Society of Arts. The usual note always starts "Born Timaru 1919." Now this as far as I am concerned is an important date and the only date that could possibly be of interest to anybody else until the one that closes the catalogue card in an Art Gallery. Between these dates the others hardly matter and can usually be confirmed from looking at the paintings which is after all much more fun than reading a dull listing. Of these listings of date and there are dozens of them, most are faulty. For instance, dates for my visit to Australia and the United States are often somewhat out. Then the other very frequent thing that happens is when right dates are put against a wrong place. In Tomory's *Painting 1890–1950*, (Reed, Wellington, 1968), the statement is made that I was a pupil of Russell Clark's in Christchurch from 1933–1935. At this time I was a pupil of Clark's in Dunedin. I

mention this particular instance to help my argument for the abolition of the usual biographical notation. More important would be a listing of places lived in, persons met, conversations, influences of all sorts and books read. These things are the food for painters, dates are only the crumbs left behind after the feast. I believe in going to the painting to work out who the painter was, where he worked and when, the state of his soul or thinking and most important to see the "direction he is painting."

I regard my painting as strictly autobiographical and regional. The relation of time and place always interests me. The paintings I will be exhibiting all belong to a specific time and place, to people and conversations, my reading and thinking. I don't finally regard myself as a painter but as an interpreter of where we all are and how it has happened.

Colin McCahon

Jeffrey Harris—paintings, Oct. 18–Nov. 2

Born 1949 in Akaroa. Husband of Joanna Harris, who recently held an exhibition in this Gallery. They both now live at Seacliff, Otago. Jeffrey's one-man exhibitions:
Dunedin Museum Foyer 1969.
Dunedin Public Library 1970.
Dawson's Gallery, Dunedin 1971.
Graphic Gallery, Christchurch 1971.
Rue Pompallier Gallery, Akaroa, 1971.
Peter McLeavey Gallery, Wellington 1972.
Dunedin Museum Foyer 1972.
Group Exhibition: Manawatu Exhibition 1970.
Group Exhibition: Young Contemporaries 1971.
Public Collections: Auckland Art Gallery & Hocken Library.

INVITATION

JEFFREY HARRIS'S official opening Wednesday October 18, 7pm, C.S.A. Gallery. MEMBERS WELCOME.

Graham Barton—paintings and graphics, Oct. 21–Nov. 4

Born Greymouth 1932.
Canterbury School of Art 1951–53. Dip. Fine Arts.
Auckland Teachers' College 1955.
Exhibited in several art societies until 1968.
Merit Award National Bank Water-colour Competition.
First one-man show at Little Woodware Gallery 1968.
C.S.A. GUTHREY ART AWARD 1968
Exhibited with 20/20 Vision at Northland Shopping Centre 1969.
Second one-man show C.S.A. Gallery 1970.
Art tutor at Christchurch Technical Institute since 1969.
He writes:
"The paintings, drawings and prints spring from several sources. Some works extend the interest in water shown in the last exhibition of my work in 1970. The dominant theme at present explores linearity and relates to an interest in calligraphic forms. Variations in meshlike formation have absorbed a good deal of recent working time."

INVITATION

Private view 7pm–9pm Friday, Oct. 20, C.S.A. members welcome.

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Pottery news

Our monthly meeting in July was well attended, the hall being crowded and there were many new members. The stimulating evening took the form of a lively discussion on pots and form in general by Michael Trumic.

A weekend school in June given by Miss Doreen Blumhardt was a great success. There were many disappointed potters who were unable to attend but the 57 successful applicants for the school had a very rewarding two days. The lecture given by Miss Blumhardt on the Friday night at the Museum Theatre was well attended and the beautiful slides shown of pots ancient and modern from Museums and art galleries and of breath-taking buildings seen on her travels gave viewers a most stimulating evening.

The proceeds from that evening were given to the building fund for the museum extensions.

The potters were invited to submit pots of horticultural interest for a Trades Exhibition in the Horticultural Hall at the end of August.

We were looking forward to the visit of the Victorian Potters but unfortunately they have been unable to make up the number for the group travel scheme. They are very disappointed but hope to arrange a trip early next year.

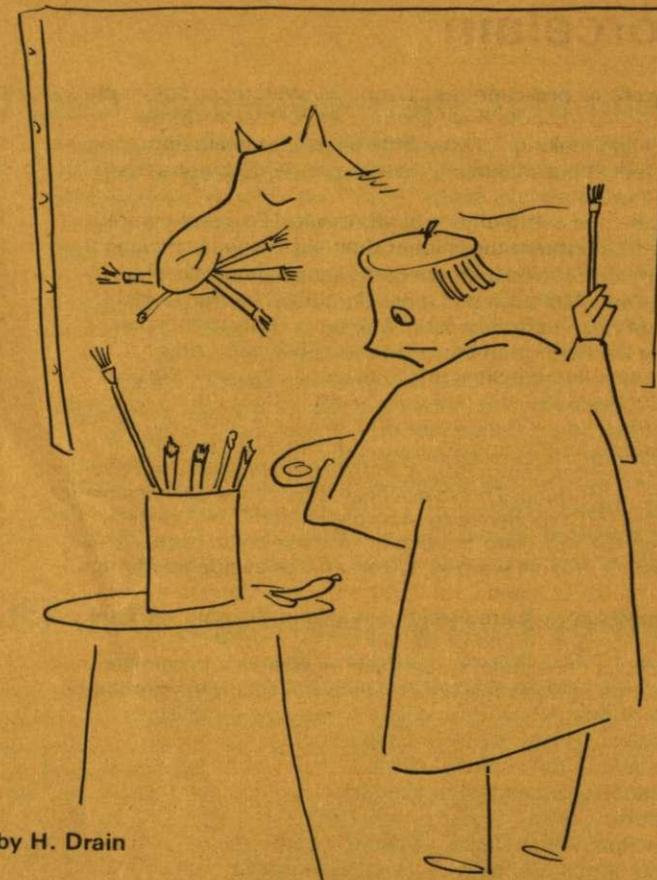
The Sydney Ceramic Study Group when here last April were so stimulated with the two-day school they had with Michael Trumic that they have invited him to hold a similar school in Sydney in October.

The N.Z. Exhibition opens on Friday, 20 October. On Saturday, 21 Oct. there is to be, possibly, a discussion panel on function, form and decoration of pots.

The Graphic Arts and Crafts Exhibition in the C.S.A. Gallery ended in July. We hope that next year more potters will submit more pots to make this section better.

Finally, we would like to thank Mrs Rosemary Perry for her hospitality to Miss Doreen Blumhardt during the period of her recent school.

Mari Tohill



by H. Drain



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Porcelain

If I were as persistent as Joanna Mowat, receptionist of the C.S.A., I would have progressed further with my porcelain making. "Just a little about porcelain and how you feel about making it," was her repeated request. Well . . . here goes.

Porcelain is a refinement of stoneware. Like stoneware it is fired to a temperature higher than earthenware making it more durable and impervious to liquids even when unglazed. Although it is more durable, it cannot stand abrupt heating and cooling. The term "porcellaneous stoneware" is often applied to an off-white, or pale grey vitreous ware which is not translucent, but true porcelain is whiter, finer bodied, and translucent where thin.

As yet there is no porcelain clay available here, so one has to experiment to find a suitable mixture which will mature at the desired temperature and be translucent when thin without warping. This is not easy. It is almost impossible in my limited experience to produce a "body" or "paste" which will not warp fractionally if thin enough to be translucent. This warping is sometimes avoided by firing bowls upside down with unglazed rims. Many early Chinese bowls were fired this way and the rims were then covered with a band of copper.

Porcelain consists of three main ingredients. I promised not to be too technical, but these help to explain the problems involved in porcelain making.

1. Pure kaolin or china clay which is not at all plastic, so for mixtures to be "thrown" some ball clay (which is highly plastic) can be added, but too much will darken the mixture.

2. Felspar which melts at high temperatures to form a liquid of high viscosity. This is the ingredient which makes porcelain translucent, but it must be added in the correct amount for the desired firing temperature because too little will give no translucency and too much will cause severe warping.

3. Silica.

Having experimented and found a reasonably satisfactory porcelain mixture, one's problems have just begun. There are many technical difficulties to overcome when making porcelain. First, the clay lacks plasticity and it is impossible to throw large shapes on a wheel unless they are made in pieces and joined. This is why thrown porcelain pots are usually small and any large pieces are usually cast or made in moulds. To be expressive of the material, knowing its limitations, thrown porcelain shapes are best simple in design. Before firing, pots made from porcelain clay are very fragile and rims are easily damaged when the base of the pot is "turned." The clay dries rapidly and in my experience that leather hard stage when handles etc. are attached to stoneware pots, seems hardly to exist. The porcelain clay is either wet or dry and chalky. Fortunately it is possible to join handles with slip (liquid clay) when the porcelain is almost dry. This cannot be done with stoneware. Most decorating with pigments is done on top of rather than under the glaze, which adds another technical problem. If one makes a mistake all the glaze must be washed off — the pot dried, and reglazed with the

possibility of some breakage because the pot is still fragile even after the bisque firing. Porcelain bodies which have been glazed and fired to their maturing temperature are sometimes decorated with brightly coloured enamels and refired at a lower temperature. This gives a bright but hard type of decoration which to me is not as appealing as the softer incised decorations made in the wet clay under a celadon or transparent glaze. Some of the most exquisite porcelain ever made was done in China during the Sung Dynasty, AD960-1279. We are fortunate to have a few pieces in the Canterbury Museum. Sung pottery is simple in design yet subtle in its portions. It is quietly glazed and seldom flamboyant. There are three kinds of porcelain.

1. This "hard" or "true" type which I have been describing was originally discovered in China in the Fourth Century AD.

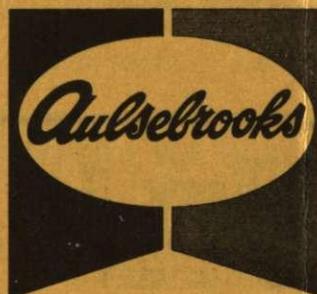
2. "Soft" porcelain which originated in Europe at the end of the seventeenth century and was lower fired but is now no longer made.

3. Bone china which comes between the two and was perfected in England in the eighteenth century. It is produced by adding bone ash to china clay.

It is interesting to note that of the few potters in New Zealand making porcelain at present, none is making porcelain alone. The majority make mostly stoneware. I wonder if their reason for this is the same as mine. I have found since making porcelain that it is a great relief to "throw" large lumps of plastic stoneware clay into rounded forms after the concentration required, to make small porcelain pots and non plastic porcelain clay respond to one's desires. Stoneware does not have the technical problems of porcelain and can therefore be more spontaneous.

My apologies! This "little bit about porcelain" has grown rather long but only touches on an enormous subject. I suggest that if any potter is looking for some problems to solve, he attempts porcelain making. Those few exciting moments when one opens a kiln to find the odd whole translucent pot compensate for all the frustrations.

Rosemary Perry



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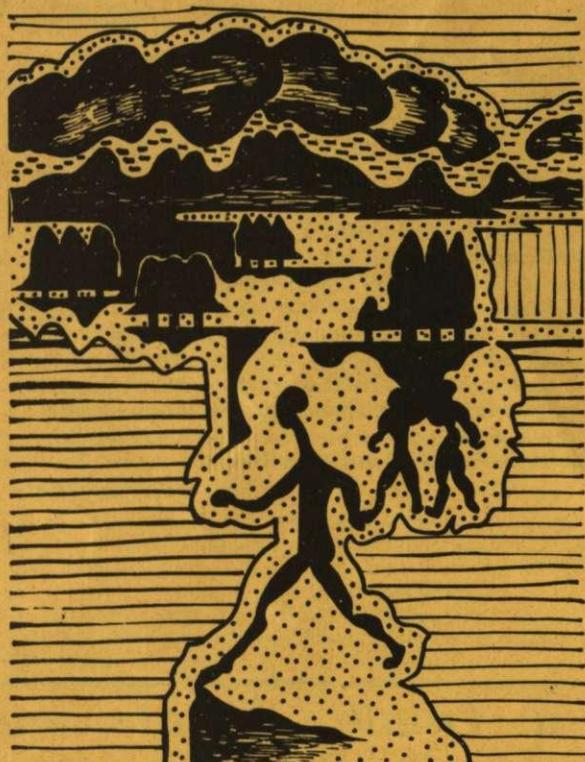
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David Graham: a 1969 drawing

David Graham 1928-1972

The death occurred recently, after a long illness, of the gifted artist and teacher, David Graham.

He died at a time when his considerable powers as a painter were reaching their full maturation, leaving unfulfilled his growing reputation as an artist of major stature in the visual arts of this country.

David Graham came to painting late. He trained as a teacher and enrolled in a correspondence art course while working on the West Coast. His latent urge to create pictures was quickened by meeting Toss Woollaston during a teaching stint at the Kumara Junction School. His keen intelligence soon brought him to the central problems of painting and he began to produce work of distinctive originality.

In 1961 he brought his family to Christchurch where he formed a friendship with Nelson Kenny, then art critic of *the Press*. At this time David Graham produced a personal manifesto which outlined his philosophy of painting. He exhibited work with the Canterbury Society of Arts and was invited to exhibit with the Christchurch Group. In 1964 he was one of the foundation members of the 20/20 Vision Group and exhibited in all their exhibitions. During this period his work met with increasingly favourable critical attention and his reputation as an artist of significance grew, culminating in his winning the Hay's Prize in 1966. He subsequently exhibited annually with The Group and with the Auckland City Gallery's annual anthologies of New Zealand Painting. The Director of the

Auckland City Gallery, Gil Docking, gave a very favourable account of David Graham's work as a painter in his *Two Hundred Years of New Zealand Painting*.

This is the barest outline of his history as a painter, but it leaves unstated the qualities of mind and character that made him an amiable companion, a perceptive and original thinker, a warm and dedicated teacher and, above all, a compassionate and humane individual. His gentleness and tolerance touched all who knew him.

His reputation was as high among teachers as it was among artists and his work at the Mt Pleasant School and later, the Christchurch Teachers' College, where he was a lecturer in art, was very highly regarded by his colleagues and students. He provided strong leadership as President of the Art Teachers' Association.

But his many fine qualities are perhaps best summed up by his paintings, which had an exuberant, glowing, organic kind of energy, tempered by a strong, clear and logical underlying structure. They proclaimed a man of imaginative vigour and intellectual integrity. Education and the visual arts in New Zealand are diminished by his loss.

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Frolic with the weavers

The weavers' exhibition will be open from Thurs. October 5 but we invite all C.S.A. members to join our frolic on Sun., October 8 at 2pm in the Mair Gallery.

"Frolics" were a substitute for the present day "at home." They could be held indoors or outdoors and were often accompanied by a feast. Weavers and spinners would often meet for a frolic.

The majority of weaving done in N.Z. at present is of the functional type using traditional materials, wool, linen and cotton. However, new directions taken by weavers overseas and gradually gaining acceptance in this country are towards the non-functional or purely decorative articles — wall hangings and three dimensional or sculptural work. Interesting surface contrasts are being developed by combining weaving with other thread techniques and with

decorative objects such as stones, shells, and plant materials or man-made objects. The use of non-traditional materials like plastic threads, synthetic fibres, leather, metals etc. and the development of new techniques are allowing the creative weaver to go beyond the conventional limitations of the craft.

Some contemporary weavers are challenging the use of the conventional loom as a tool. It imposes restrictions such as not allowing the weaver to view his composition as a whole, nor to make spontaneous changes while he works. Thus weavers are forced to look for other means of supporting their threadwork — such as the self-supporting loom frame and the vertical loom. In addition, they are exploring other techniques like knotting, crocheting and knitting as alternate ways of developing thread form.

As a result of the departure from conservative methods, a new concept of creative weaving has evolved, and therein lies a wealth of new opportunity for personal expression.

"Weaving is a concept. It has many aspects — tradition, technique, styles, but it is before anything else a concept. It requires only the interlacing of one strand with another, and therefore the only rule of weaving is that strands must pass over and under each other. There are no other rules." — from *New Design in Weaving*, by D. J. Willcox.

This year's exhibition will include many different examples of the weavers' craft.

Weavers exhibiting are: Jenny Hunt, Mary Bartlett, Pauline Pease, Doreen Frazer, Suzanne Turner, Marianne Van Der Lingen, Philippa Vine, Nancy Mason, Vivien Mountfort, Anne Field.

—JENNY HUNT

Other centres

Receiving day ... September 8. Crown Lynn Ceramic Design Awards. September 22. Anderson Park Art Gallery, Invercargill Annual Exhibition of Art. September 18, Waimate Art Group.

CSA gallery hours

Monday-Thursday: 10am-4.30pm
Friday: 10am-7pm
Saturday & Sunday: 2pm-4.30pm

NOTICES FOR PUBLICATION MUST BE RECEIVED IN FIRST WEEK OF MONTH PRIOR TO ISSUE.

NOTE— *News* is published bi-monthly.

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Annual fair

The Council of the C.S.A. has decided to postpone the Annual Fair until March of next year. The date chosen is March 24, which is a Saturday and we hope to turn on an even bigger and brighter fair than last year.

Remember that the success of this fair depends on your help and co-operation and even at this early stage we would like you to think of putting aside anything saleable you may have.

We suggest china, glassware, books, pictures, produce, cakes, sweets, flowers, antiques, silver or motor cars!!!

Happenings at the gallery

July began with our Graphic and Craft Exhibition and this has proved to be one of the best to date. We had a pleasant opening on the Sunday morning with the usual alcoholic cocktail which incidentally suited the palate so well that we had a request for the recipe. Unfortunately many people missed this event owing to the late delivery of our newsletter. The pottery exhibited was a high standard and was snapped up quickly by eager buyers. Items of interest were delicately-made pieces of porcelain by Rosemary Perry, who is one of the few artists, if not the only one, making porcelain in Christchurch. Penny Ormerod's etchings were immensely popular, which reminds me to mention that we hope to stock a wide selection of prints in our selling gallery before long.

The Benson & Hedges Art Award proved to be a massive undertaking with the handling of about 250 paintings and the eventual elimination down to 26. The exhibition was one of the most exciting and popular events of the year. Everything seemed to happen at once, particularly when a

If more convenient you could bring your gift in now or anytime before the fair.

We hope to organise demonstrations, special exhibits, and even entertainment to make this fair a real Saturday outing.

We will also be on the look-out for voluntary helpers, any offers will be readily accepted. So if you are prepared to help on either the Friday or the Saturday please hand your name into the office or ring 67-261.

Remember the date, Saturday, March 24, 1973.

request came from the cast of "Hair" to have their third birthday party in the Gallery, however, it was thought that Mr Lynn's attention on the judging of the Art Award might be diverted with a "Hair" party in its final stages on a Sunday morning.

We feel quite confident that we will have the Benson & Hedges Art Award at the C.S.A. again at a future date and with our Gallery extensions looming closer this event will run even more smoothly.

The winter has been cold but the Gallery is always warm and an added attraction on a cold day is the ever bubbling cafe bar where one can relax in comfort with a cup of coffee and admire whatever is currently showing in the lower gallery. We have been admiring John Coley's exhibition whose success is indicated with "little red stickers." Just shows it pays to be an early bird when a good exhibition comes along.

Joanna Mowatt,
CSA receptionist

CSA symbols

The three basic shapes used by the Society to form the symbol are the circle, square, and triangle, which equate with the letters CSA. These three shapes form the basis of our visual world and from them other shapes develop and modify.

They can often be seen very clearly in works of art and in things about us. The accompanying nine examples express clearly these basic shapes.

The wholeness, eternal quality and rhythm of the circle comes through in Trevithic's Coalbrook locomotive, in Bridget Riley's perspective play of dots and in William Blake's mystical *Beatrice Addressing Dante*.

The strong square, epitomised in the work of Mondrian, is shown here in Piotr Kowalski's sculpture, *Electronic Square*, in Roy Lichtenstein's *Peace Through Chemistry* where he also tips his rectangles (extensions of the square) into varying angles to obtain dynamic impact. The fifteenth century Little Moreton Hall, Cheshire, England, reflects clearly the regularity of the square through both its half timbering and its windows.

The equal angled triangle cannot be modified from the square so is included as the final shape and our own "A" is equated with it as shown in the Trajan Column "A." Basaiti's *Madonna of the Meadow* shows the strength and timeless quality of the triangular composition while Pol Bury's *Time Dilates* forces the triangle to become a unit of perspective.

—Maurice Askew

We require notices for inclusion in the *News* one month before publication, i.e. October for inclusion in November issue.

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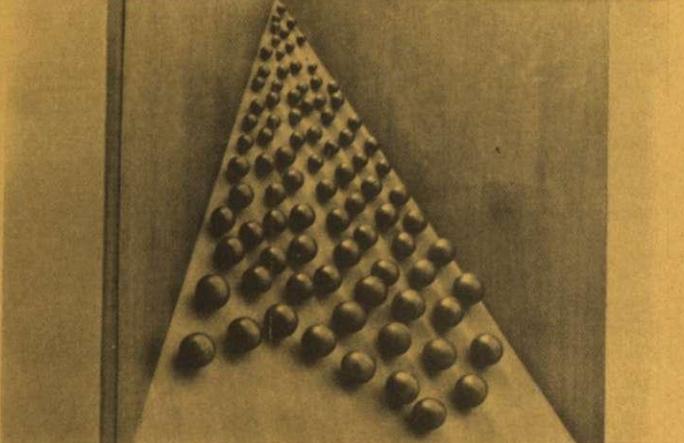
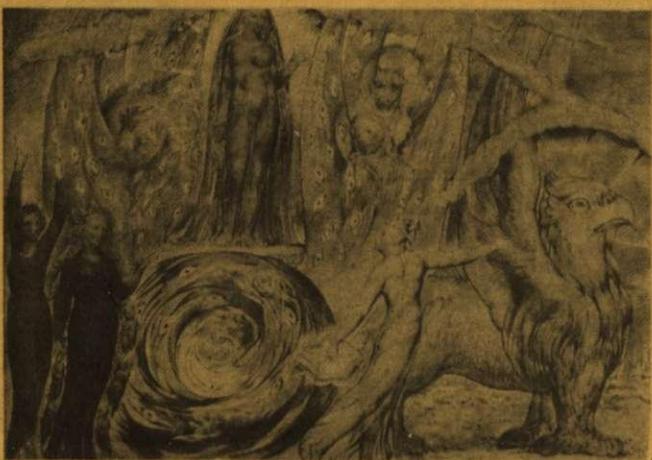
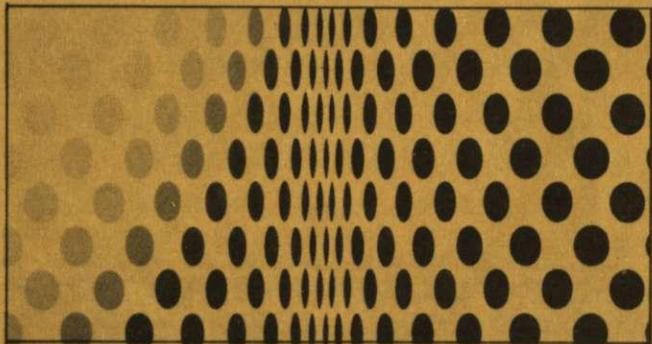
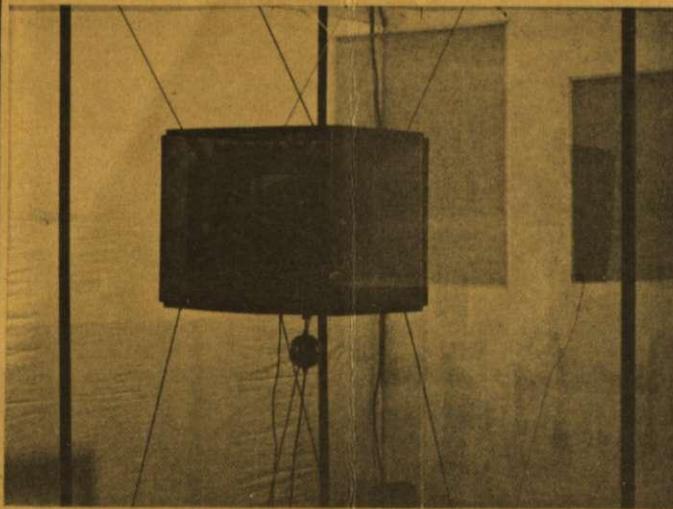
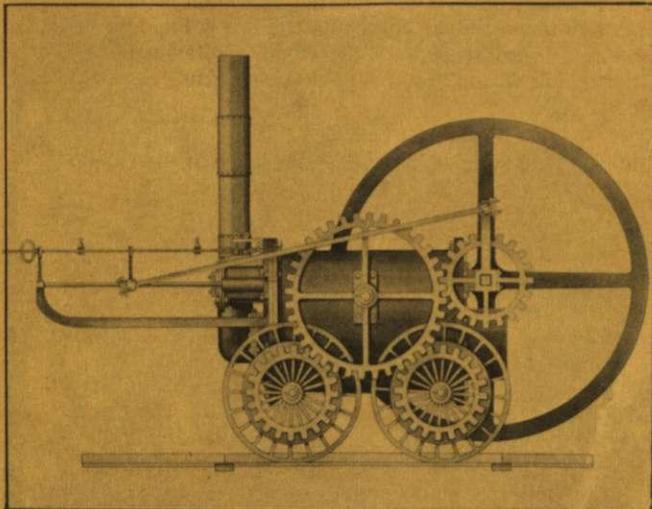
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The fall and rise of Julian Harpglazer

—a true story by Jim Hopkins

Once upon a time there was a little boy about whom everyone agreed: he was "creative." Everywhere he went he drew, sketched, and sang. "What are you going to be when you grow up, Julian?" people would say.

"Precocious," Julian would quickly retort as he tattooed Hell's Angels motifs on his classmates.

But Julian's real penchant was art. His mother put it better than anybody when she said, "Julian's real penchant is art." The family doctor agreed, as he sadly examined the results of Julian's first enthusiastic, carefree, boyish, venture into brain surgery.

"Young Harpglazer has a future ahead of him," sagely observed several of his eminent pedagogues.

Future there may well have been, but for Julian there was no time but the present. His passion for drawing grew unabated. He drew houses, trees, tree houses, walls, letterboxes, cars, people, and animals. As he grew, so his choice of subject matter became more mature, more sophisticated, more unnerving, somehow.

He drew strange interior landscapes, as they were increasingly described by the platoons of critics who daily arrived in chartered buses to view the prodigy. He drew pale, ghost-like figures engulfed in Byzantine metropolises.

He drew enigmatic sequences of symphonic intensity, suffused with a sensuality which belied his tender years. He drew money from the bank with increasing regularity, usually using someone else's cheque book. But most of all he drew gasps of amazement from all who met him — relatives, friends, creditors, irate parents, and critics.

Julian Harpglazer had arrived and he won the admiration of the art world. Television producers rang him up to get his opinions on this and that. In one particular week Julian condemned, before a television audience of some 30 million, a flood in Ohio, a war in Nigeria, a painter in Barcelona, a price increase in his local shop, and an unseemly episode in a football match; and he praised a referendum in Asia Minor, a Concerto in C minor, a painter in Athens, a war in the Philippines, and a rose in a flower show.

He was so busy that he no longer had time to paint. But he said wonderful things about painting.

He became known as a fierce critic. "It's a grotesque, truncated mutant. It's a leering travesty, a desperate parody within a parody, within a deep pervasive malaise," he once said of pop art to the Fish Licensing Board. The fish men were ecstatic.

People loved him. Newspapers called him "The Brian Edwards of the Art World," or "The Bobby Fischer of Painting." Some daring papers said he was "The Graham Kerr of the Canvas," but most thought that was too vulgar. His events and activities were minutely chronicled.

But strange urges haunted Julian. He wanted to do ... something ... but what? Could it be ... could it be ... after all these years ... could it be that he once again wanted to paint?

"I want to paint again," he said.

"He wants to paint again," echoed an awed nation.

As it happened a nation-wide herbal tobacco company was sponsoring a competition. So he started on his masterpiece.

"I want to create a langorous arabesque, an aching tonal glissando; a contused eruption of colour and dimension, a pointillistically controlled merging of the media, a raw searing blending of hue and cry."

"Yes, oh God, yes," roared an enthusiastic public. But something was wrong. He could talk about it, as he had so often on TV, but Julian could no longer actually do it.

He had lost his power to paint.

Dejectedly he moped around his studio.

Then one day inspiration seized him, in some quite unlikely places. He bent over his easel and worked intensely, urgently and quickly as well. He painted with new zeal.

Discarded, worn brushes littered the floor. Julian's marinated baritone meandered lustily through a selection of baroque early-German light operas. The crowds beneath his window surged with excitement. "What can his painting be?" they asked of each other.

Suddenly a young man walked past, strangely dressed in old football socks and recycled U.S. marine flak-jackets.

"Fools," he yelled. "You don't understand. Harpglazer belongs to a dying civilisation. And so do you."

The crowds shuddered, half in horror, half in surprise, half in pleasure.

Julian didn't even hear him. He painted on, until at last he finished. His painting was, as he said, "a lyrical statement of hope in a hopeless world."

It showed a lot of people, holding hands, standing in a field full of flowers looking at a painting of a lot of people, holding hands, in a field of flowers. In the background of the painting was an old rusty tank on which some children were playing, while in the background of the field was a column of smoke; it could have been an explosion, or a disaster.

"Most enigmatic," said the few who saw the work.

Julian hurried to the Gallery. When he got there he found crowds of people gathered around the young man. "A searing statement of hopelessness in a world not without hope," one critic enthused as he looked at the young man's painting.

"But look," said Julian, "I've brought my painting."

"Not now, Julian," said the critics, "we're on the crest of a new wave." They turned back to the young man's painting. "Look at those langorous arabesques," they said. "Yes," said the crowd. "And can you see those aching tonal glissandos," said the critics.

"If you stand about 5 feet away from it and half close your eyes," answered the crowd.

Julian stood, his canvas suddenly limp in his hand.

"Let's have a look at this," said a critic who finally came over. He looked. "Good God," he said, "how trite, how sentimental. You've lost the old Harpglazer bite, old man." Julian went silently away. No-one ever saw him again.

Some say he became a bricklayer. Some say he found God. The young man appeared on television and became a fierce and outspoken critic. They called him "The Julian Harpglazer of the Art World."

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