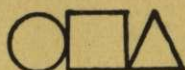


news



The Journal of the Canterbury Society of Arts

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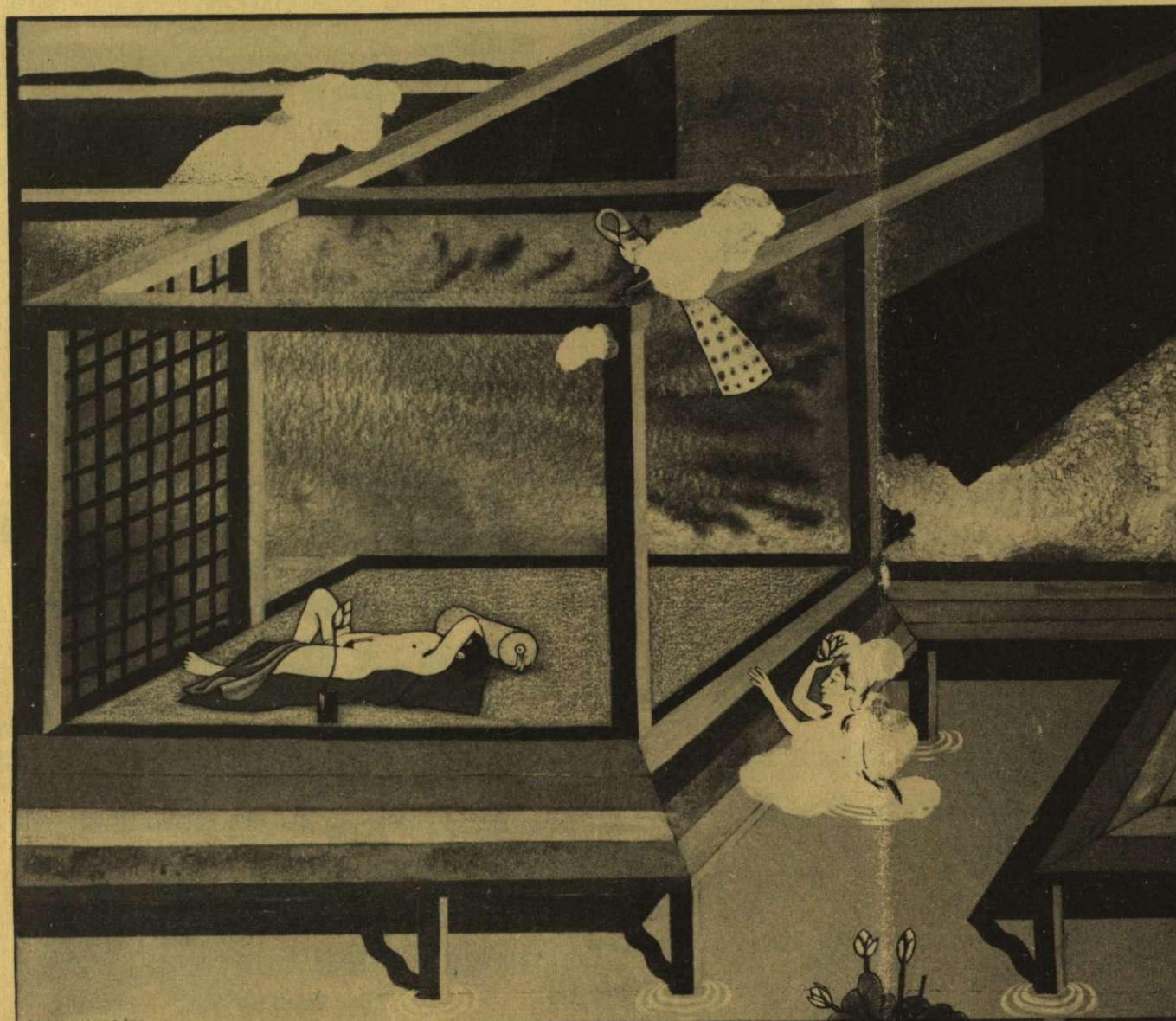


Photo Orly

Playtime, by Gavin Bishop, recently purchased by the CSA.

GALLERY CALENDAR (Subject to adjustment)

Dec—Jan 8	CSA Summer Exhibition
Jan 11—Jan 28	Photography as a Fine Art
Jan 11—Jan 26	Helen Rockel
Jan 28—Feb 13	C. McNeill
Jan 28—Feb 16	Australian Prints
Feb 3—Feb 16	Cullen & Tweedie
Feb 20—Mar 3	Star School
Feb 15—Mar 3	Meszaros
March	Arts Festival Exhibition
April	Robert Thompson
	CSA Annual Autumn Exhibition
	Yvonne Rust
	N. R. Fitzgerald
May	Bruce Edgar
	Neil Dawson
	Holmwood & McWhannell
	Gussie Fenton
	Lois McIvor
	A. Coates
	Bob Goundrill
	Jorgenson
June	J. E. Murphy
	Sally Powell
	Bashir Baraki
	CSA Open Exhibition
July	M. Thomas & M. Mendelsburg
Aug.	Town & Country Art Club
	Canterbury Potters
	J. Harris
Sept.	Gennie de Lange
	Colin McCahon
	Weavers
Oct.	The Group
	Deidre Tupper
	Gavin & Vivian Bishop
	Michael Eaton
	Elizabeth Stevens

Exhibitions are mounted with the assistance of Q.E.II Arts Council through the agency of the Assoc. of N.Z. Art Societies.

NEW MEMBERS

The Society welcomes the following new members.

Mr L. J. Draijer
Mr Errol B. Pinnell
Mr P. D. Williams
Mrs Linda E. Lee
Mrs T. W. Milliken
Mr Grant Banbury
Mrs Inez E. Wilson
Mrs Rose Croft
Mr Reuben Rommany
Mr J. G. A. Lee
Mr Warren V. Jacobs
Mr Gary Griffiths
Mr Timothy Crowther
Miss Estelle M. Ross
Mr & Mrs Norman Layton
Mrs W. E. Cameron
Mrs J. E. O'Brien
Mr & Mrs D. R. Chapman
Mrs Natalie S. Johnston
Dr & Mrs L. A. Malcolm
Mr John Hurrell
Mr Hugh Atkinson
Miss Barbara Holland
Mr Ralf & Mrs Anna Thorgood
Miss R. M. Thompson
Mrs C. Coppard

Happenings in the Gallery

At the close of 1974 we can reflect on a full and successful year for the CSA, during which time we have seen some splendid exhibitions from exhibits on a national scale to secondary school art, mathematical painting, painting from 'inside', painting by the surrealist, reclining sculptured figures, succulent green grass, earthy photographs, exquisite embroidery, batik from Indonesia, rugs from Tibet, lithographs from New York and gemstones from Canterbury, to mention a few of the unusual.

Our next big project falls in March at the time of the Arts Festival. This will be The President's Exhibition and will feature a variety of work from selected Canterbury artists. The hours during the Festival will be 10am to 8pm Mon — Fri and 10am to 5pm Sat & Sun so we would like to call on our door and gallery minders for this period and would be pleased to hear from interested members who would like to take part in this occasion.

Recent purchases by the CSA are *Playtime* by Gavin Bishop, *Day VII* by Vivian Bishop, *Hawse Hole and Sea* by Valerie Heinz and *Dog in Landscape* by Reinis Zusters.

Reinis Zuster's exhibition will be remembered as being the biggest one-man show in the Gallery for some time and due to Mr Zuster's generosity \$700 has been made available to assist a promising artist with an

overseas study programme. The artist, yet to be selected, will be announced at a later date.

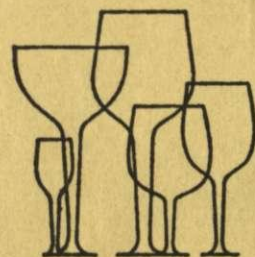
Our Annual Open Exhibition having just finished and being as popular as ever I feel we must clarify the eligibility for this exhibition. This is the one exhibition in the year that is open to all CSA members who are not recognised working members. So if you are a dab with the paintbrush you are classified as an Associate Member and are therefore on our list for receiving an Open Exhibition entry form. If you have been neglected this year then please let us know and you will be posted an entry form for next year's exhibition which will be held in June — July.

Closing on a festive note we would like to wish all members a Merry Xmas and best wishes for the New Year.

Joanna Mowat

CSA Gallery hours

MONDAY—THURSDAY 10 a.m.—4.30 p.m.
FRIDAY 10 a.m.—4.30 p.m., 6.30 p.m.—8.30 p.m.
SATURDAY—SUNDAY 2 p.m.—4.30 p.m.



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Repainting Murals

The Holy Trinity Anglican Church, Lyttelton, which is in the last stages of restoration, is still waiting for an artist to repaint six murals. The plaster around some windows had decayed and has been renewed, and the intention is to repaint the mural panels, measuring 4 feet x 2 feet, which were on each side of these windows.

The murals, which were part of a series of 14, were painted at the end of the last century by the then vicar, who also decorated much of the inside of the church. The series illustrate incidents in the life of Christ, and were taken from illustrations in an old Bible. The Bible is still in existence, and there are photographs of the original paintings.

The Church is 115 years old, is of stone and is a beautiful example of Victorian architecture. Some alterations have been made to make the Church more suitable for modern times, but the original character of the building has been retained.

It was hoped to complete the work for the 125 Anniversary of the Parish which occurs late in 1975 and coincides with the 125th Anniversary of the Province. The artist who was originally commissioned for the work has found himself too heavily committed, and time is now rather short. The paintings would be done in oil or acrylic straight on to the plaster. Any artist who would be interested in carrying out this work should contact the Churchwarden, Captain J. D. Cleaver, Telephone Lyttelton 8442, or the Vicar.



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The exhibitions

HELEN ROCKEL PAINTING, DRAWING, MONOPRINTS JANUARY 11 — 26

Born N.Z. 1949.

Canterbury School of Fine Arts Dip F.A. (Hons).

Exhibitions Five Young Artists, Christchurch 1969; 30 plus Show 1971; Two-man show CSA 1971; group shows Tauranga & Bay of Plenty 1968 - 73; One man show CSA 1972.

Says, "My work has always been involved with people. At first this was in terms of objects being affected by space. Now my work is concerned with the space of the human mind. Such things as thoughts and life experience feature largely as subject matter for my painting".

At present teaching art.

C. IVAN McNEILL PAINTING JAN 28 — FEB 13

Born 1912. Christchurch.

Educated Christchurch Boys High School. No formal art training, some help from W. A. Sutton.

Says: "I consider that a painting should have an uncomplicated visual impact. At present I am intrigued with the wonderful possibilities of colour."

CULLEN AND TWEEDIE — FEBRUARY 3 — 16

Stephen Cullen born 1949 N.Z.

Educated Otorohanga College. Art training Canterbury University School of Fine Arts 72, 73 '74.

Stephen Cullen Born 1949. Studied B.Sc Auckland University. Presently completing Dip. F.A. Cant. University.

Says: "Work has as its base concern with society's forms, structures and manifestations as intellectual launching point but find ideas tend to grow with materials employed as consequence of their inherent peculiarities. An interest in social/biological systems; interrelations of sub-units; stems probably from my earlier studies as science student."

Meryllyn Tweedie Born Christchurch 1953.

At present completing Dip F.A. at Canterbury School of Fine Arts.

Says: "During the past year my work has explored the camera's ability to compress differing time durations within the one frame and to record these as sequences."

MICHAEL MESZAROS — FEBRUARY 15 — MARCH 3

Born 1945.

Educated Wesley College, Melbourne; University of Melbourne, Bachelor of Architecture 1963-1967.

Churchill Fellowship, 1969, to study medallion work & sculpture in general.

Prizes in international competitions for medallions in Italy.

Exhibited in Rome, Paris, Athens, Madrid, The Hague, Prague, Helsinki, Cologne.

Two medallions purchased by the Royal Dutch Coin Collection, The Hague. Many commissions executed for prizes, awards, commemoratives, portraits etc.

Also a number of three dimensional works up to 4 metres high in bronze, wood, welded copper, silver, concrete.

Says "My main sculptural training was gained from my father who was in full-time professional sculptor for over 30 years and I executed a number of large works together with him over a number of years.

"Medallions are one of the most ancient forms originating in ancient Greece in the 7th Century B.C. It

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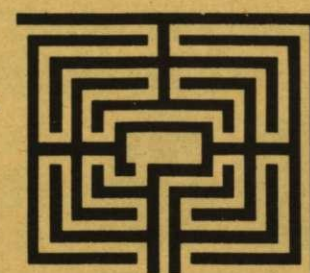
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reached great heights of sophistication in the 5th Century B.C. and ever since has been an important art form involved in coinage and later in commemorative and prize medallions. More recently the form has evolved into the 'artistic medallion' done for the same reason that a painter does a painting — to make an expressive work of art. Therefore they should be viewed as small relief sculptures composed in a circle and not as little jingling things on a soldier's chest.

"A medallion of sculpture may also be compared with a sonnet. Each has a strictly limited form but still uses the elements of much larger works in the same medium, and often the limitations force a simplification of idea and design which results in a far more powerful and concentrated work.

"Medallions may also be viewed as a 'sculptural print' in that they are cast in editions (in my case, 25 in most pieces) and each piece is an original though it is not unique, just like a print.

"The design of a medallion should be as simple and concentrated as possible, with nothing irrelevant to cloud the subject. Ideally it should be viewable from every aspect, though this is only occasionally achieved."



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"Us"
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LETTER TO EDITOR

Dear Sir,

I see that you had wool and fluorescent on the floor at the recent Group Show.

We must be terribly advanced in Wellington because we had wool and fluorescent on the floor (of The Academy too), two years ago.

This year we had baked beans and tomato sauce on the floor of the Academy and everybody thought it such a good idea as it showed us how far out we were, and also the children could dabble in it and make finger paintings while the speeches went on.

Are you having baked beans and tomato sauce for the Group Show next year? If so, it might be a good idea to seal the floor first.

Roy Cowan
Wellington

\$400 ART AWARD — 1975

The OAMARU LICENSING TRUST is sponsoring a prize of \$400 for a representational painting of the New Zealand scene, particularly of North Otago, but not essential. It is open to all Artists residing in the South Island.

It is organised by the NORTH OTAGO ART SOCIETY. Entries close mid-August and the Exhibition will be on show during August — September 1975, in the Conference Room of the Oamaru Licensing Trust.

In addition the North Otago Art Society is sponsoring 3 Merit Awards of \$20 each.

LIFE CLASSES 1975

From Tuesday, 4th February, weekly 7 to 9pm.
Tutor A. R. PEARSON

Pottery notes

Digressions from the 18th National Potters Exhibition in Auckland Oct 27 — Nov 5 by Margaret Higgs. This was a vast exhibition and one of marked contrasts though it probably did not warrant the harsh criticism meted out by the N.Z. Herald.

"There are too many horrors from many of the 120 potters — gimmicky pots, ugly pots, incompetent pots, dreadful plaques, and too many ordinary pots, which are in no sense exhibition pieces"

"It is perhaps as well that we should see ourselves as we really are every few years in order to re-assess the society and its aims. Why do we exhibit pots? Is it a public entertainment (crusifixion). Do we from time to time make something which is so good that we wish to share it with everyone, or do we take the six best pots from our most recent kiln and use this as an honest expression of what we are? And if this is an honest expression do we need to exhibit? The potters who actually visit the exhibition should make some gain by seeing their own work in relation to others, but what of those people who send but never see? Is it loyalty to the Society or what? There are people and these include some of our best and most serious potters who do not see collective exhibitors as being the ultimate outcome of membership of the N.Z. Society. Do we ignore them (and there by give ourselves the seal of mediocrity) or do we provide something different? Societies of this kind tend to be run by amateurs and criticised by professionals but we should be sophisticated enough to

recognise the validity of their comment. We much look at these questions in a positive manner because whatever our interest in N.Z. Society, as potters we are all involved.

The Raku firing, as held by the Canterbury Potters Association at Rex Valentine's home in Dunsandel is a relatively new experience to most of us. Raku is similar to other types of pottery but is radically different in technique and approach. The most obvious differences between Raku and other ceramic techniques lie in the methods of glaze firing and the continuous involvement of the potter throughout the whole process. The thoroughly dry biscuited and glazed pot is plunged directly into a red hot kiln by means of a pair of tongs, and the kiln rapidly closed. If the pot survives the sudden heat shock its soft glaze melts within a few minutes and when the potter gauges the glaze to be matured, the kiln is quickly opened and with the tongs the pot is taken from the fire. The hot pot is now sometimes placed into combustible materials which ignite causing random patterns of reduction and surface texture which can at any stage be 'frozen' into the pot by quenching it in cold water. On other occasions the red hot pot can be thrust from the sudden extremes of heat that the pot must be able to withstand great thermol shock and the Raku clay therefore has to be specifically designed to take the stresses of the Raku firing. Most types of ceramic ware would shatter under similar conditions.

DENISE WELSFORD



Teapot in a trinket box. By Col Levy.

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Sutton, when in Rome . . .

ROME

Some friends I'd met at the Ambassador's "do" had a few people in for drinks at their home to celebrate a birthday, and we went on to a fashionably bohemian restaurant in central Rome for dinner afterwards. It was also the annual beano of the English-speaking amateur acting group, and 45 of us squeezed into a room no more than 20 feet square at tables. The wine flowed freely, there were some delightfully bawdy speeches, and the din was indescribable. Then the bread-fight started, and rolls and great hunks of crust hurtled about, one most respectable gentleman opposite me being belted on the bald pate with the heel of a loaf — I could hear the whack.

Then bananas and oranges flew, and someone had a go with a chair, but there was insufficient room to get a really good swing. It was sheer bliss to escape into the silent streets among the softly floodlit ruins.

The Doria Pamphilj Gallery is hard to find. It's marked clearly on the maps, and the palace fronts on to the Via

del Corso; but the entrance to the gallery itself is by way of an inconspicuous rear door through a car-park and in a remote corner. Once up the stairs and through some most unpromising doors, the antechamber gives on to a world of elegance and total charm. The palace is still occupied by its noble family, and parts of it, including the galleries, are open to the public several days a week for a few hours. I went there with one purpose in mind — to see the great portrait of Pope Innocent X by Velasquez. A long gilded and painted corridor stretched before me with views down into a courtyard on the right, with a satisfying rhythm of arches, and on the left, ranks of paintings by Poussin, Claude, and, as the guide books say, "etc". The portrait was isolated in a small silent room at the end of the corridor, and 30 feet away it announced its presence by a reflection in an opened glass door.

The whole palace is pervaded by the presence of this portrait, and it quietly asserts its authority over the

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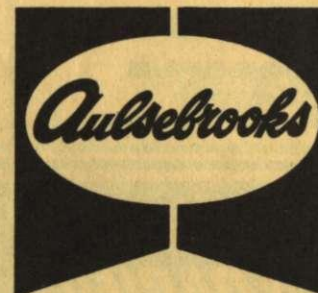
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Caravaggios, Guercinos, Lorenzo Lottos, and even the minor paintings of Raphael and Titian which line the corridors and saloons. On my last three visits, the lady custodian laughingly admitted me for nothing; she knew I'd come to spend another half-hour or so with one painting.

Whether the power of the sitters personality was the dominant factor I cannot say, but Velosquez evoked his whole living presence with deceptive simplicity. Only twice again during the tour was I equally moved by portraits, and both times by Goya. A full-length portrait of a young lady in the Uffizi, Florence, and a half-length of a nobleman in the Rijks museum, Amsterdam. Personality, irrespective of likeness — which is long since forgotten anyway — belted out of these canvases in such a measure as never to be forgotten.

Many churches in Rome have notices at the entrance asking visitors to observe the decencies and be modestly attired. They seem to be especially set against

Bermuda shorts and bare arms. I ventured into many such churches, being correctly dressed, and the chief glory of one of them was an entire ceiling painted in the Baroque manner showing the most sacred personages scampering about heaven with bare arses.

FLORENCE:

Had a good trip to Florence from Rome in a "Luxury" train. It was certainly all that, but they hadn't got around to cleaning the windows, and the beauties of the Campagna were only dimly discernible. However we went like the devil, a smooth run and a warm day, flashing past sheets of narcissus growing wild under the olive trees, and anemones and bright purple daisies were scattered about; and so to Florence, a gracious but stern city, impressive in its simplicity. Rome was at times overpoweringly oppressive, and one was aware of the might of past Emperors, the Papacy and the Government. Florence was free from it, by and large,

and the people had a more independent outlook.

There was a one-day taxi strike, and I counted over a hundred yellow cabs parked in the piazza in front of the Palazzo Vecchio, and the taxi drivers displayed large placards protesting that the fixed fares for taxis were not sufficient to support themselves and their by no means small families. Then at exactly 11 a.m. they all blew their horns continuously for five minutes. The uproar could have been heard at Fiesole.

Florence, despite being the hub of the Renaissance, has a much more medieval air than Rome, and its ancient buildings are in a good state of repair. In Rome on the other hand, these would have been demolished to make way for something much more grandiose.

One evening after dinner while strolling through the city centre, I rounded a corner and was dumbfounded by one of the most splendid spectacles I'd ever seen. The Palazzo Vecchio was a mountain of dancing flames. In every window and niche on every level, along the

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battlements and far up the tower were blazing oil pots, casting a lurid brilliance over the piazza and surrounding buildings, and visible no doubt for many miles. Cellini's "Perseus" in the nearby Loggia dei Lanzi stood nobly, bathed in fire against the floodlit interior; and other sculptures, some under restoration and in consequence concealed by rush mats, brandished clubs and frenzied hands above the screens. It was St. John's Day.

There are half-a-dozen great churches in Florence, and quite casually, almost at random, on the walls or in a dark corner is a masterpiece by one of the giants. I climbed the hill across the Arno to the Belvedere and did a drawing of the central part of the city, with the Cathedral standing up majestically above a jig-saw of bright orangetiled roofs, and the clear blue hills around Fiesole at the rear. Later I came down and went into the Cathedral again — a daily habit — and found an ancient priest playing the organ most nimbly and excellently. Great lumps of Bach bounced off the dome and echoed

down the huge raw-boned nave.

In the transept Michelangelo's "Pieta" remote in its ultimate agony of spirit joined with Bach to form a moving whole.

A concert at the Pitti Palace in the "Sala Bianca" was a salutary experience. It was probably the ballroom of the old palace, and the only colour was the gold famous around the 16-foot mirrors that lined the walls. Everything else was pure white, the richly worked ceiling and all. A programme of Mozart and Beethoven was wonderfully played by a medium-sized orchestra, varying from 25 to 45 players for the different pieces. The young lady who played leading cello glared around venomously, and laid about her instrument as if she were beating her husband. Fortunately some lovely music came out of it.

Easter Day in Florence has a lot to recommend it. There was a great to-do in the piazza in front of the Cathedral; men in mediaeval costume, scarlet, blue,

green, white, waving large banners and tossing them in the air to the sound of frenzied kettledrums on the Cathedral steps; heralds with trumpets, men in steel helmets with halberds and pikes, plumes and striped baggy trousers; and the Cardinal Archbishop's procession in rich robes from the Cathedral across to the Baptistery; the civic authorities with gorgeous banners and gaily-dressed attendants.

Then a sort of wooden castle on wheels, 40 feet high and festooned with fireworks was lugged into the piazza by six white oxen. A taut wire was fastened to it about 12 feet up, passing through the Cathedral door, along the nave and secured to a tall post standing in front of the high altar about 200 yards away. The big bells rang, the trumpets sounded and the drums beat, and flashing along the wire at 70 miles an hour hurtled a stuffed dove with a packet of rockets attached. It ignited a fuse on the wooden castle then went into reverse and whizzed into the Cathedral backwards. Then the castle really got



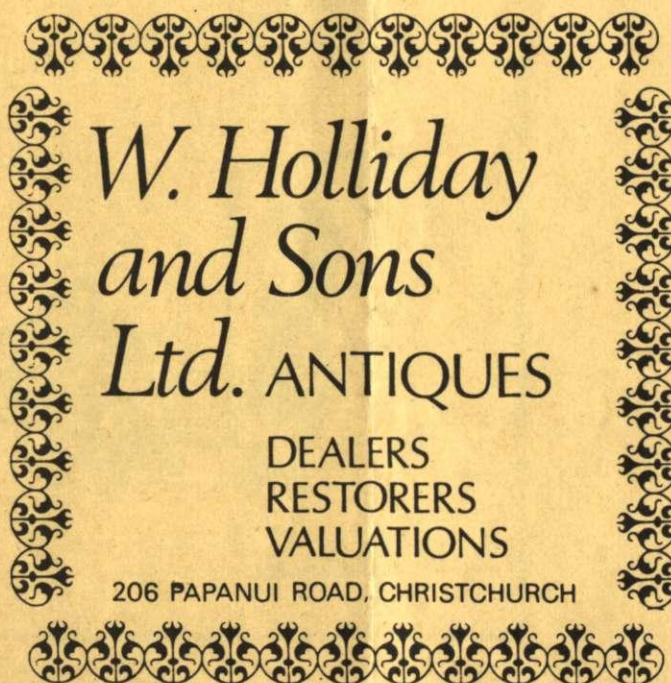
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going — thunderflashes, greek fire, masses of purple and green sparks were flung about until everyone was nearly deaf and blind. Row after row caught light, working their way round and round and up the castle. At the top was a spindle with strings of giant ones attached. They flailed around at a tremendous speed with flashes of brilliant fire and claps of thunder — the Charge of the Light Brigade wasn't in it. All this energy unfurled some flags at the very top, and they twirled around merrily. An appalling cloud of smoke and stench of gunpowder drifted across the piazza, and people on a specially erected grandstand — they paid several thousand lire per seat — were lost in the smoke and later emerged choking and gasping. It was just like an Australian bushfire. The service in the Cathedral afterwards had some splendidly sung Gregorian chants, and the smell of incense mingled with gunpowder was most peculiar, and, I should think, unusual nowadays.

A few evenings later after dinner I was wandering

around looking in shops, vaguely going in the direction of my pensione, when a couple of blocks away there was an uproar of singing and shouting followed by some explosions. Then the street was suddenly full of people running back towards me as if the devil was after them. I dodged round a corner and put my nose out to see what was doing, and half a minute later was bolting down the road after the crowd. A cloud of tear-gas came billowing along on the breeze and I took to my heels with eyes burning and water. Round a corner and up a lane to try to get round it, but another cloud cut me off so I had to flee down to the river and take the long way home.

The variety and richness of the wares in shops is astonishing by our standards. In one short stretch on the Ponte Vecchio and for a few yards either side I counted 53 jewellers' shops, and there were another 20 or so round the corner. There must have been a wheelbarrowful of diamonds alone in that area. The carpetshops hung with masterpieces from Persia, India

and China, and stacked up to 5 and 6 feet high; the chandeliers, hundreds of tons of them; curly cane rocking-chairs; dozens of brass bedsteads; silverware, ceramics, lace, leathergoods; chessboards of semi-precious stone; shops full of swords or pistols; eating-houses with loads of glistening sticky pastries.

Two days before I left for Venice by train, a patriot showed his affection for his country by dynamiting 20 yards of the railway track near Bologna. It was put to rights again by the time I made the journey, but we were slowed down considerably and arrived about 2 hours late.

VENICE

I was doing a sketch of a rather tattered palace from a pathway along a minor canal one morning, and the traffic on the water was tremendous. It was Sunday, and all the families went for a drive in their large launches, small motor-boats or dinghies, with the young bloods

"Excuse me,
is this gallery just empty,
or is this an exhibition?"

—from N.Z. Listener

revving up their fast glossy jobs (instead of MG's), and they all waved to me as they roared, chugged or paddled past. A gondola came past with a wedding-party aboard; bridge, groom, maids, pages, flowers, the lot; and at the same moment an old hag shambled round the corner, paused and took it all in, howled with laughter, wagged her warts and pounded me on the back nearly knocking me off my stool, shrieking "Marry today, divorce tomorrow," and laid in with her fist. A poor chap came shuffling past so she then set about him and thumped him joyfully; then round the corner and I heard her assault someone else violently. The Italians had just had a national referendum on divorce, and divorce was still in.

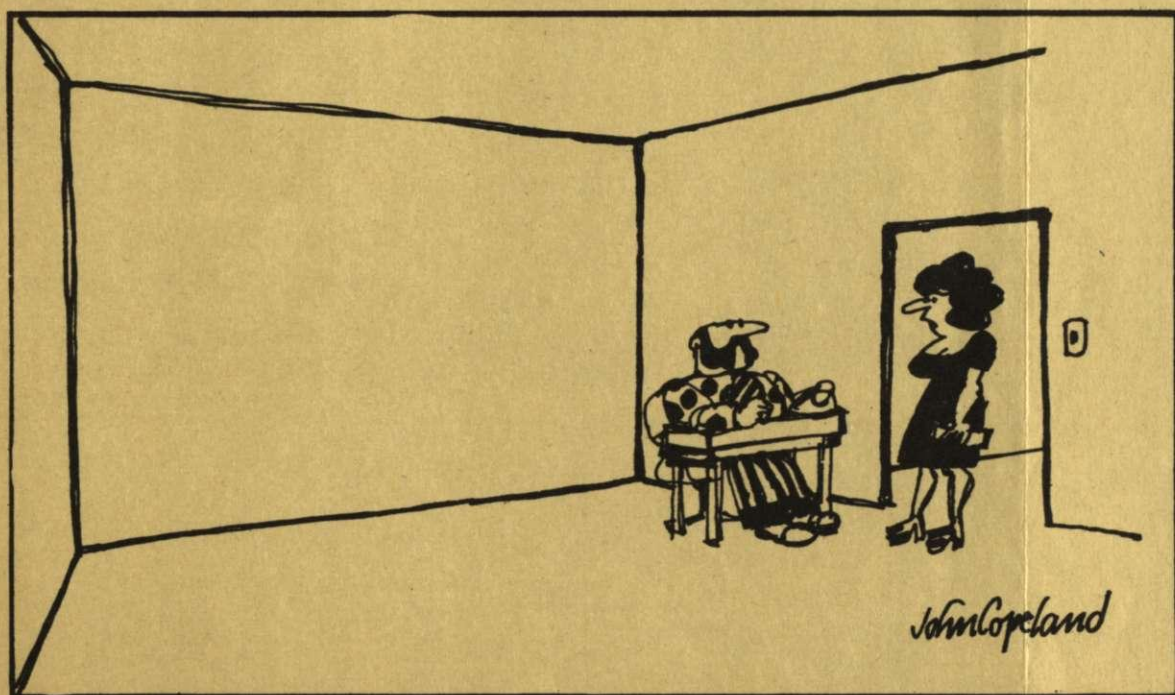
One evening, it being very warm, I went for a long walk after dinner and paused on the Accademia Bridge to admire the view with the lights and the nearly full moon reflected in the canal. Further down, Santa Maria della Salute was floodlit, and glowed exactly like the

gawdy photographs in the tourist brochures. Along came a group of about 30 gondolas surrounding a larger boat decked out with lights and accommodating an orchestra and a large soprano singing tourist songs with some gusto. Now and again a vaporetto crowded with passengers nudged its way gently through the party, setting the gondolas bobbing up and down. As the whole outfit drifted out from under the bridge on the up side, the soprano hit a top note that imperilled both her own corset-work and the fenestration on the nearby British Consulate. The tourists wept with rapture and a salutation of yowls and catcalls came from the vaporettos.

I had two splendid days high up in the Dolomites with Dr. Renzo Padovan at a little mountain village called Vigo di Fassa, where he and his wife had built themselves a hut surrounded by hundreds of acres of wild flowers — sheets of them. The gentians especially were superb. We went further up by cable-car, then for a

long walk up a goat-track into the beginnings of a decent sort of blizzard, to Renzo's great delight. "Snow in midsummer, I told you so!" Next morning we walked on to another village through a pine forest and masses of flowers, and had a glass of wine at a farmhouse. Very romantic, with a good earthy smell of cowdung. After lunch I caught a bus down to Trent and spent the night there at a nice little pub. There was a terrible din of conversation in the bar while I was having a couple before dinner, but when the church bells started up, all was obliterated. I've never heard such a row; the bottles danced on the shelves. The cathedral was just down the street, with another big church almost next door to the pub. Bells in Italy are apparently rung at random — no changes, as in the English tradition, based on mathematical sequences.

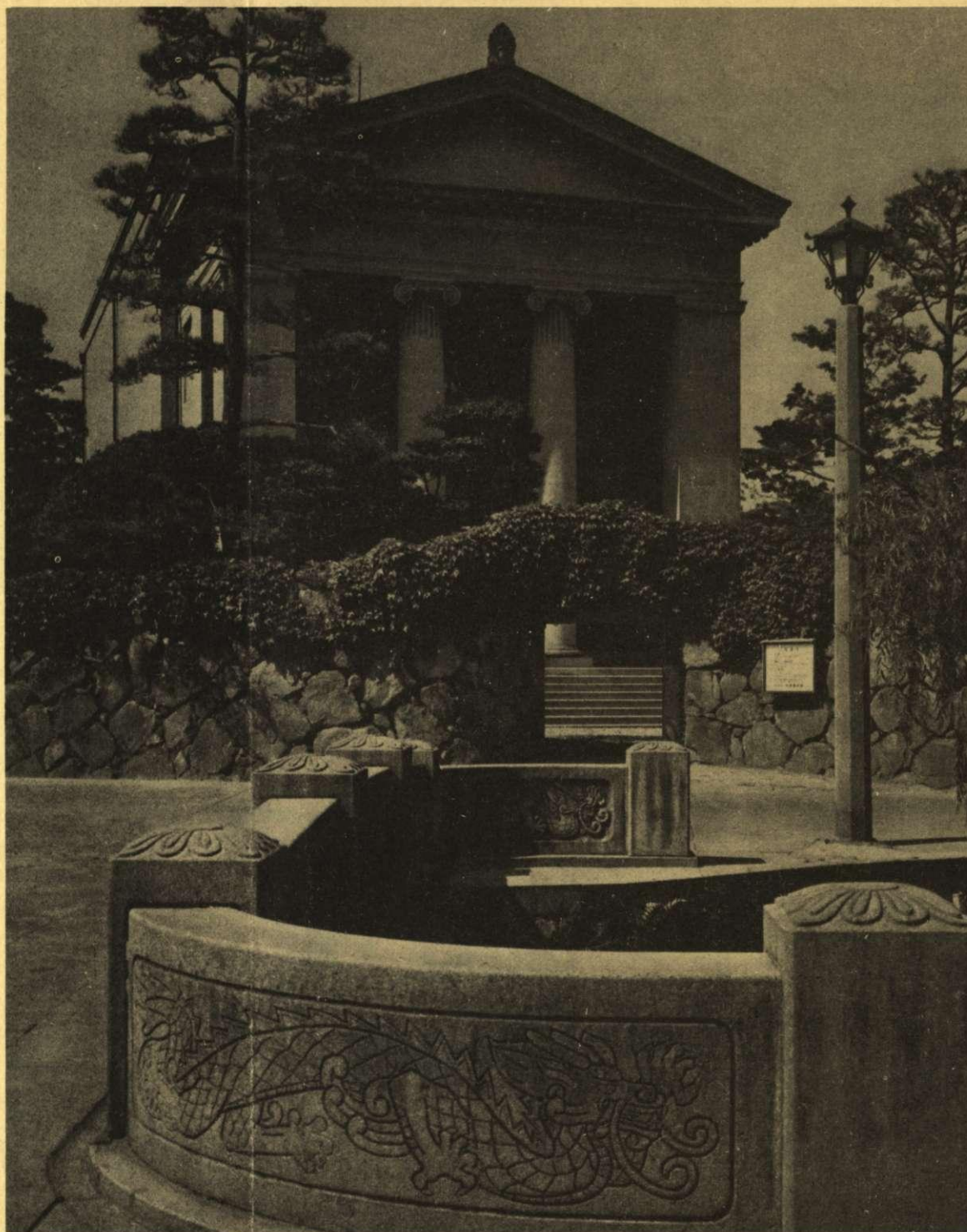
W. A. SUTTON



The CSA has been invited to send 20 paintings to Japan for exhibition from mid January. This is part of an exchange programme following a visit to Christchurch by the cultural representative, Dr Akagi, from our sister city, Kurashiki, during the year.

Artists invited to send work are, Mollie Atkins, D. R. Breach, David Cheer, Andrew Coates, Olga Cox, E. F. Davidson, Gussie Fenton, Ivy Fife, Rona Fleming, Bashir Baraki, Olivia Spencer-Bower, Barbara Fowler, Valerie Heinz, Doris Hunt, Lily Lewis, W. F. Moore, Thelma Muschamp, John Oakley, Alan Pearson, Paree Romanides, Colette Rands, and C. H. Townsend.

For the same exhibition the McDougall Gallery are arranging to send Pottery, Weaving and Prints on behalf of the Christchurch City Council. The Mayor of Christchurch (Mr Hamish Hay) will be attending the opening of the exhibition.



The Ohara Museum of Art, Kurashiki.

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