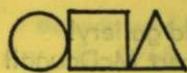


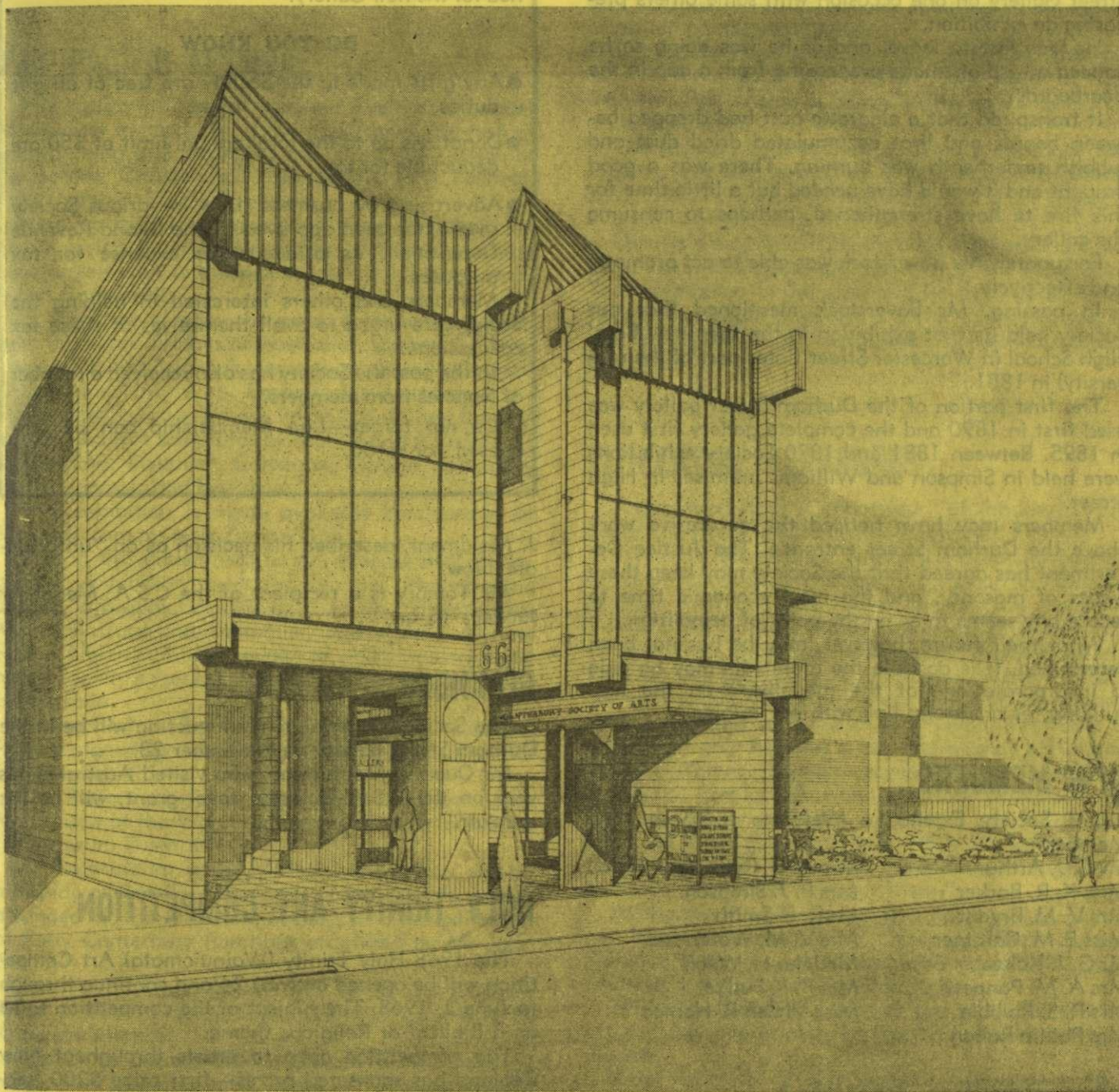
news

NUMBER SIXTEEN, NOVEMBER 1967



THE JOURNAL OF
THE CANTERBURY SOCIETY OF ARTS
CNR DURHAM AND ARMAGH STREETS
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HOW OUR NEW GALLERY WILL LOOK



This drawing of our new gallery shows better than a photograph of the construction at its present stage what a substantial and imposing building we will have at 66 Gloucester Street, and suggests something of the way the architects, Messrs Stewart Minson (a former Councillor of the Society), Henning-Hansen and Dines, have triumphed over the challenge of the narrow section.

The contract was let for just under \$120,000, and the gallery is to be finished by February.

Its first task will be to accommodate some of the many visual and plastic art exhibitions to be shown here during the 1969 Pan Pacific Arts Festival in March.

A Festival opening is being planned.

The apparent narrowness of the facade (this tends to be exaggerated by height), compared with the apparent sprawl of our old gallery around its corner situation in Durham and Armagh Streets, has suggested to many that there are no space gains, that, indeed, the new gallery will be smaller than the old one.

The comparative areas and wall spaces are, therefore of some pertinence.

The total floor area of our Durham Street gallery is 5000 sq. ft., and the total wall space is 370ft. in linear measurement.

This includes the small north gallery and the larger south gallery.

In Gloucester Street, the first floor of the new gallery will be of 5000 sq. ft., with 370ft. for hanging.

As well, the new gallery's ground floor (excluding utilities like kitchen, offices, storage and so on) will provide 1500 sq. ft. and 160ft. of hanging space.

The mezzanine floor will give 1400 sq. ft. and 70ft. of hanging space.

The net gains are about 3000 sq. ft. of floor space with about 230ft. of hanging space.

This almost doubles the size of the old gallery!
Talking with the Director of the Robert McDougall Gallery, Mr W. S. Baverstock, the other day, we discovered that but for his vigilance on one occasion we might not have a gallery at all, old or new.

Mr Baverstock was invited by the late Archibald Nicol to take up the secretaryship of our society in 1943, and held the post until 1959.

For the latter decade of his term he was also Honorary Curator (by invitation of the then Town Clerk, the late Mr H. S. Feast) of the McDougall, taking up the full-time Directorship in 1960.

During his term with the Society Mr Baverstock recalls that he had been working late at the Durham Street Gallery on one occasion with some others preparing an exhibition.

He was last to leave, and as he was doing so he noticed a wisp of smoke proceeding from a gap in the floorboards.

It transpired that a cigarette butt had dropped between boards and that accumulated dried dust and rubbish underneath was burning. There was a good draught and it would have needed but a little time for this fire to have strengthened, perhaps to consume the gallery.

Fortunately Mr Baverstock was able to act promptly and effectively.

In passing, Mr Baverstock mentioned that our Society held its first exhibition in the then new Boys' High School in Worcester Street (later part of the university) in 1881.

The first portion of the Durham Street gallery was used first in 1890 and the complete gallery first used in 1895. Between 1881 and 1890 Society exhibitions were held in Simpson and Williams premises in High Street.

Members may have noticed the decorative work above the Durham Street entrance. The Justice Department has agreed that the Society may keep these pieces of masonry, and the most economic time to secure any seems to be on the point of demolition.

What their future, however, may be has not been determined. It is possible the architects may be able to incorporate one of the medallions on the new building, as a historic link with our origins.

NEW MEMBERS

The Society Extends a Welcome to these New Members:

Mr G. J. Arthur	Mrs A. D. Ryde
Miss K. R. Barker	Mrs P. J. Simpson
Mrs V. M. Bryant	Mr R. E. Smith
Miss E. M. Gardiner	Mrs V. M. Waterreus
Mr G. J. Kane	Mr John H. Webb
Mrs A. M. Pannett	Mrs F. P. Fudge
Mrs R. S. Prebble	Miss Vivien R. Homes
Mrs Phillip Rolton	

NEW WORKING MEMBERS

These artists have been elected full working members of the Society:

Mr Bruce Graham	Mr Gregory Kane
Mrs B. D. Aitken	Mr R. S. Mills
Mrs Nan Hearn	Mrs Norah Davison
Miss M. H. Sutherland	Mrs R. J. Kempe
Mr Robert Clarkson	Mrs M. Shackleton

LEAVING NEW ZEALAND

Mr P. A. Tomory, senior lecturer in the history of art at the University of Auckland, whose three articles on art in our country have been reprinted in "News" this year, is to leave New Zealand.

Mr Tomory has accepted a post in the department of art history and archaeology at Columbia University, New York.

The Vice-Chancellor of Auckland University, Mr K.

PAYING FOR THE NEW GALLERY

This report from our Finance Committee sums up the situation in paying for our new Gallery, and describes some of the ways members and friends can help the society.

With the new Gallery now well advanced, much spadework has been done and thought given to the paying off of the Society's 6 per cent mortgage of \$50,000. For every reduction of \$10,000 in the mortgage, the Society will have a further \$600 a year available for the many things which are planned for the new Gallery.

DO YOU KNOW

- Any gifts made to the Society are free of all gift duties.
- Donations up to the total annual limit of \$50 are deductible for tax.
- Advertising by business firms in various Society media has been approved by the Inland Revenue Department as a deductible expense for tax purposes.
Members and others interested in helping the Society are urged to avail themselves of these tax concessions.
In the past the Society has also received a number of legacies from members.
Do not forget—Life Membership can be purchased for \$100.

J. Maidment, described his decision as an "unfortunate blow."

Mr Tomory is a recipient of the C.S.A. Medal for services to art.

REMINDER

The Society's annual general meeting will be in the Durham Street gallery on November 28.

Mr Quentin Macfarlane, who visited Australia this year on the C.S.A.-Guthrey travel grant, will be the speaker.

HOLY TRINITY ART COMPETITION

The 1968 Holy Trinity (Wainuiomata) Art Competition will be opened on May 24 and continue through to June 3, 1968. The subject of the competition to be on a Biblical or Religious theme.

The competition open to artists throughout New Zealand has sponsored prizes—first prize \$200, second prize \$50, five merit prizes of \$10 each.

Anyone wishing to enter for this competition can write to Mr A. R. Taylor, organiser, Holy Trinity Art Competition, 55 Totara Street, Wainuiomata, for a copy of the conditions of entry and entry form.

Mr Taylor tells us that this is the third consecutive year in which they have organised an Art Exhibition, (the 1968 competition will be held in conjunction with the Exhibition) and sales have increased steadily.

It is his organisation's wish that this competition will stimulate the arts in taking an interest in religious paintings, something they feel has been sadly neglected over the years.

McDOUGALL GALLERY

A touring exhibition embracing a wide variety of work by E. Mervyn Taylor (1906-64), best known to us as a wood carver and engraver, will be on show in the Robert McDougall Art Gallery from November 5

to 19. It is sponsored by the Queen Elizabeth II Arts Council and has been assembled by the National Gallery.

Early in December there will be an exhibition of Stuart MacLennan.

In January there will be no visiting exhibitions, the Director, Mr W. S. Baverstock, preparing to show as much as possible of the city's collection during the holiday time.

One facet of the collection already on display is a bay of ten paintings by Sydney Thompson, O.B.E.

The next bay holds two walls of drawings from the collection, including some originals of Landseer's etchings as a young man. Some of the drawings have not been shown before.

PAN PACIFIC FESTIVAL

The society in general, and our Business Manager Mr Laidlaw in particular, have undertaken the task of co-ordinating and arranging the visual arts section of the second Christchurch Pan Pacific Arts Festival, from March 9 to 30.

Here we wish to acknowledge the willing help we are receiving from organisations and individuals who have undertaken to arrange specific exhibitions within this framework.

At the time of going to press, arrangements have been made for displays of Australian Sculpture, David Low's work and British Prints in the Robert McDougall Gallery under Mr W. S. Baverstock's direction.

Our new Gallery will have 26 sculptures and 8 drawings by Rodin, 4 sculptures by Malliol and a further 11 by Despian, Daumier, Carpeaux, Gemito, Gonzales, Renoir, Picasso, and Bourdelle.

This exhibition is made available by courtesy of Messrs Rothmans New Zealand Ltd.

Also in this gallery will be an International Photographic Exhibition arranged by the Photographic Society, a display of work by Gold and Silversmiths, Messrs Bossard and Taemmler, and a panel of nine Sydney Nolan paintings, a loan of which was arranged by the Society's President (Mr S. E. Mair) when recently in Australia.

At the Durham Street Gallery will be New Zealand Pottery staged by the Potters Association and a 100 Painters Exhibition.

The Potters have also arranged demonstrations by Mr Cardew at the Wool Exchange and talks by him at the Museum Theatre.

At the Museum, under Mr Ralph Riccarlton, will be a display of Pan Pacific stamps and children's stamps arranged by the Philatelic Society, and an exhibition of Early Canterbury Paintings organised by Mr John Oakley.

Pan Pacific Architecture will be in the Durham Street Methodist Church Hall, and this is in Mr K. R. Anderson's hands.

The China Society and Mr Gordon McArthur, is arranging an exhibition of Chinese Art at Messrs Beath and Co.

The Japan Society have wood block prints and Ikebana work by Mrs Ikezawa at Messrs Hays Ltd.

The Canterbury Embroidery Society are arranging a display with Messrs Ballantyne and Co.

At the Edmonds Band Rotunda the Art Students will hold a riverbank display.

EXHIBITIONS AND COMPETITIONS

Canterbury Society of Arts Summer Show. Receiving day Thursday, November 16. Opening Saturday, November 25 until Sunday, December 17.

South Canterbury Arts Society Annual Exhibition. Receiving day Saturday, November 18. Opening Friday, December 1 until Saturday, December 9.

Auckland Trotting Club Abstract Design Competition. Closing November 30. P.O. Box 381 Auckland. \$200.

Benson and Hedges Art Award. Receiving day January 18, 1968.

Holy Trinity (Wainuiomata) Art Competition. Opening May 24, 1968. Biblical or Religious theme.

LOOKING AT HOUSES

There is in Canberra a scheme operated by an amateur art organisation to assist its funds which the council of our Society is examining with a view to introducing something similar here.

Briefly, with the co-operation of architects and the house owners concerned, tickets are sold for a guided tour of a list of homes, usually outstanding examples of contemporary architecture.

Our Council has already made initial approaches to the Architects' Association here and, at the moment, the scheme is being further investigated by a sub-committee.

The thought here is that, should we introduce the scheme, our best examples of colonial architecture, and homes notable for their antique and art content, might also be included.

Members may recall the Parades of Homes, staged by builders and architects annually a few years ago. The progression in our case will be that, apart from fewer viewers and therefore a better chance to see, it will be possible to see contemporary domestic architecture at work.

FLORENTINE TREASURES

A quotation from "Connoisseur" of January, 1967, under the heading "Rescue of Florence":

"What is now so clear is that the financial burden of restoring the incomparable works of art in Florence is more than one country can carry. The need for financial aid from all countries is of the greatest magnitude of the most urgent necessity. Already nearly £50,000 has been collected in donations from Britain and sent to the Mayor of Florence. Britain alone however is thinking in terms of £1 million. The need is urgent not only because a few hours delay can make all the difference between recovery and total loss of a unique or irreplaceable work of art or book, but the future livelihood of many an Italian will be gravely impaired if the glories of Italy which attract so much tourist traffic are lost or left unrepaired through lack of funds with which to repair them."

As the result of Mrs Bancroft's generosity in giving her beautiful little bronze, "Seated Nude", to aid Florence in its loss, we were able to send \$268 to the Dante Alighieri Society for this purpose.

Although their requirements are vast, Florentines are decidedly appreciative of every gift, no matter how modest.

Proof of this is the morning newspaper, "La Nazione", of October 14. This carries a picture of Mrs Bancroft's figure, giving it the name of the model, "Nella", and acknowledges Mrs Bancroft's gesture and the society's part in the matter.

As an aside, "La Nazione" refers to Mrs Bancroft as an Australian ("la scultrice australiana"), and mentions our society and its gallery as being in Durham Street—but Durham Street might be anywhere in the world!

LETTERS TO THE EDITOR

Duchamp in Retrospect

Dear Sir,

Perhaps my personal knowledge of, and long association with Cr. Peter Skellerup, Chairman of the Art Gallery Committee of the City Council, places me in a better position than that of my friend, G.W.S., to

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assess his value. It rather worries me to see G.W.S. at such a disadvantage. Several years ago I remarked to Mr Gibbes Watson, Chairman of the Queen Elizabeth II Arts Council, that I was fortunate in my Chairman. I still say so.

Surely he is a strange denizen of outer Philistia who is known to Sothebys as the possessor of one of the finest collections of 18th and 19th Century miniatures in the Southern Hemisphere, and to me, as Director, as one who has never obstructed recommendations for acceptance of all manner of touring exhibitions, many of them modern, for the purpose of showing what is going on in the world of art. One, moreover, whose interest in New Zealand painting has led to the acquisition of some major examples of valuable early work for the City Collection. To say nothing of his advocacy of the purchase (for £2,035—subsidy £1000) of Mascherini's modern Italian bronze, "Bather." He has also for some 30 years enjoyed viewing art galleries in many countries. One does not need to be able to bake a cake to appreciate the texture and flavour.

The only handicap I labour under is the ill-informed criticism, ruthlessly and meanly exuded at Annual Meetings of the Canterbury Society of Arts. Meanly, because it is known that, as a Council Officer, my right of reply is restricted. Again, it is my Chairman, Cr. Peter Skellerup, who has, up to now, persuaded me not to resign my Honorary Life Membership of the Society.

As for Marcel Duchamp, perhaps a quotation from my monthly report to the Art Gallery Committee is relevant: "The most intense barrage of publicity ever provoked by an art exhibition in Christchurch failed to arouse more than moderate interest. Students (and some instructors) were more in tune with Duchamp's absurdly manifested iconoclasm and laboured humour than many adults who wandered away to enjoy our own Collection.

In the exclusion from general view of two Duchamp "Readymades," my Chairman and I were in perfect accord and agreed that no worthwhile principle was being violated by our action. I have yet to learn that the readymades we received with a privately owned number of exhibits, only part of a Duchamp Exhibition at the Tate, were sacrosanct as a series.

Many will look forward to the next dramatic criticism signed G.W.S., but regret his unaccustomed, C.S.A.-pattern, incursion into art politics.

W. S. Baverstock,
(Director, Robert McDougall Art Gallery.)

Dear Sir,

I was very interested to read in the September Newsletter your account of the Marcel Duchamp Retrospective Exhibition and Mr Skellerup's action. I came across a similar case when I last visited Britain some six years ago.

An exhibition of paintings from the Circulation Department of the Victoria and Albert Museum arrived, I think in Bolton. A city councillor who was a member of the Watch Committee ordered the director of the local art gallery to remove two of the paintings as they were unseemly. This action caused quite a furore locally and the Keeper of the Circulation Department, Hugh Wakefield, said that the councillor could not interfere and the paintings had to be returned to the exhibition. This was done.

That weekend the art gallery was jampacked. The previous showing had been in Cheltenham and the director there, on a query from the local newspaper, said wistfully that attendances had been no more than usual.

I enjoy your newsletters,

Yours sincerely,
J. S. B. Munro,
(Director, Hawke's Bay and East Coast
Art Society, Napier).

ACQUISITIONS

The Society's Buyer, Mr Ron O'Reilly, has lately bought these paintings for our collection.



—Orly

The watercolour at the top is a Nugent Welch, that in the middle a Nairn, while the bottom painting is "Six Red Bands" by Christchurch artist Michael Eaton, bought from his recent one-man show.

The Welch and Nairn Mr O'Reilly bought to fill out our collection at a weak point. Both were notable early New Zealand painters.

Nugent Welch was official war artist for the 1914-18 World War. He is represented in the Robert McDougall Art Gallery by two paintings.

James McLachlan Nairn (1859-1904) was trained in Glasgow and on the Continent and, when elected to the Glasgow Art Club success seemed in sight. But ill health decided him to come to New Zealand

He was first in Dundee, then Wellington, exhibiting at both centres. Appointed to the Wellington School of Design to direct classes in antique and still life, he

was the first teacher in New Zealand to conduct classes for the study of the nude figure.

His favourite area was the Hutt Valley where, at Silverstream he had a small abode and studio called Pumpkin Cottage.

Working in oils and watercolours, he painted mainly landscape and portrait.

Coming from the outside, especially from the strongly impressionistic Glasgow school, he had a deep effect on New Zealand art, in Wellington particularly, and introduced impressionism to New Zealand. His "Tess," when shown in Dunedin in 1893, was described as a departure from anything attempted here before.

His fresh colour and breadth of treatment dispelled the gloom prevalent in Wellington painting at the turn of the century.

AMATEUR ART

The temptation of an art critic to move from the vantage point of disinterested criticism into a partisan one, must often be strong—especially if the critic is a painter himself. And in fact there would be nothing wrong with such a move if the critic kept within the field of his particular reference. Otherwise, it is only too easy to demolish the aims and intentions of one attitude of art by applying to it the criteria of another.

This is what D.P. has done in his newspaper criticism of the recent "Combined Artists" Exhibition held at the Canterbury Society of Arts Gallery in Durham Street. (Christchurch "Press" 11/10/67).

The intention of an amateur artist is usually the fairly literal portrayal of people, scenes, and ideas, seldom that of a "gadfly" to quote D.P., that "must pose awkward questions and challenge assumptions." These and many other ideas are liable to confront the art critic in the course of his viewings, and it is essential that he be able to step outside his own beliefs and record to each painting and painter an impartial eye. The right to be judged not by the closeness of their opinions to those of the reviewer, but by the degree to which their work fulfils their own intentions — is the right of every painter.

Propagation of a specialist viewpoint is more suitable for specific art periodicals that can offer the criticism of fellow professionals, than for the wider public of a daily newspaper. If the public is to be encouraged to art shows—all art shows—and to learn more about art, it should have much more tangible information than D.P. has been giving in his "Press" criticisms. And the amateur artist, if his paintings are to be improved, can do with a much more constructive sort of criticism.—A.L.F.



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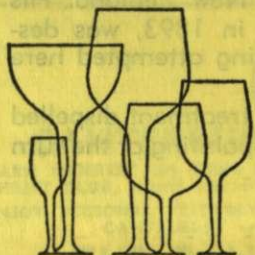
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DAME LAURA KNIGHT R.A.

By Alec Forrest

A 13-year-old girl started painting seventy-six years ago. Now, in her ninetieth year and one of the most versatile woman artists in Britain, Dame Laura Knight shows no sign of retiring.

It would be difficult even for a cynic to talk with the most elderly and best-loved woman artist in Britain, Dame Laura Knight, R.A., without gaining some respect for her still burning spirit of dedication. So far from laying aside pen, pencil or brush in this, her ninetieth year, she regards each fresh work attempted as a demand on the very best within her.

Readiness to throw her all into whatever job she undertakes has characterised her life.

Although she is now slightly deaf, her blue eyes remain searchingly clear, her poise spry and alert, and she sums up vividly and precisely whatever scene or incident interests her.

I found her elated by the publicity fanfares accorded her exhibition in May, a joint one shared with her late husband, Harold Knight, R.A., in the elegant Georgian rooms of the Upper Grosvenor Gallery, off Park Lane, in London.

Unique in British Art

This husband and wife partnership, with both becoming Senior Royal Academicians, if not unique in world records for painterly marriages, is unique in British art. The two first met and became close friends in 1890 at the Nottingham Art School, in the English Midlands when she, Laura Johnson, was 13 and Harold Knight three years her senior.

Black-haired and handsome, he was also the most talented student at the school, and once needed a wheelbarrow to take home his prizes. Whenever possible, the impressionable Laura placed her easel close to him and copied his methods. Very quickly, however, he discovered uncommon talent as well as beauty in the girl beside him.

They married in 1903, and their long life together—Harold Knight died in 1962—entwined great happiness with intense artistic activity.

The London exhibition served as an act of homage to his memory. For, by her own choice, a selection of his oil paintings occupied the gallery's best room. They included several atmospheric Cornish seascapes painted at Land's End, and a fine study in detachment of Sir Laurence Olivier as Hamlet.

Mastery Of Line

Her own contributions consisted of water colours and drawings. The drawings, especially, portrayed her mastery of line, much of it magical in sheer simplicity and meaningful force. A large black and white circus drawing, recently completed, epitomised her unageing feeling for balance and movement.

As Russell Flint, R.A., once observed: "Laura Knight's unbiassed—but shrewdly selective—vision and power of direct expression reveal themselves in every subject she chooses to portray. Whatever medium she uses she is its mistress. With enthusiasm alert as youth, she refreshes our eyes with truth."

As she says, skill is one of the greatest curses you can have. Technique coveted for itself leads to emptiness. What counts, she believes, more than practising is searching—searching for the mysterious and elusive truths of life.

How diligently—and for art lovers rewardingly—she has searched throughout her long life. "An artist warned me years ago to stick to one subject. 'You'll never be successful,' he said, 'if you dodge from subject to subject'". She rejected that "wisdom".

Interest in life caused her to jump with rare zest and energy from theme to theme.

But whatever theme she took up—ballet, circus or

gipsy life—she immersed herself in it thoroughly. She spent years of her life working in dressing rooms, inside circus tents, with travelling shows on the road and in gipsy encampments and caravans, familiarising herself with all depictable aspects of show people's lives. Even clasping the foot of Anna Pavlova sharpened, it seemed, her insight into the physical graces of that ballerina of genius.

Turned To Circuses

"It was a porter at Paddington Station," she said, "who first turned my thoughts to circuses. Holding my luggage while we waited for a taxi, he told me of an old-fashioned circus performing at the Agricultural Hall, Islington, where, so he suggested, there would be some good subjects for me.

"I took his advice, and found a circus-cum-fair run by Mr Swallow. There I painted my first circus clown, Johnny Regan. He was then about 19 years old, and learning rope work. Later he went to America, and took lessons in lariat spinning from real cowboys. We kept in touch."

And now a 76-year-old horse trader, living on the Texas-Mexican border, Johnny Regan turned up quite unexpectedly at the private view of her London exhibition and was, she said, "a great success at the party."

Dame Laura gives little weight to the French axiom, "Méfiez vous du meilleur, c'est l'ennemi du bien" (guard against the better, it is the enemy of the good). An artist, she affirms, must take risks with his reputation by going for the better, experimenting and even failing in an effort to improve.

"Some of the work you have done looks dreadful when you review it some years later. Yet, when first completed, it had, you felt, some merit."

Separate Studios

She became an Associate of the Royal Academy in 1927, the second woman only to achieve that distinction since the Royal Academy's foundation in 1769. In 1936, she was elected Royal Academician (R.A.). Her husband gained the same recognition in 1937. But, throughout their partnership, both took care to avoid exerting any dominant influence on the other, using separate studios, and picking their own subjects.

Friendships burgeoned with personalities so diverse as Anna Pavlova, Bertram Mills, Whimsical Walker, C. B. Cochran, Robert Newton, Augustus John, Bernard Shaw, numerous gipsies and the poet tramp, W. H. Davies.

Dame Laura has written two books, "Oil Paint and Grease Paint" and "The Magic Of A Line," the last, a massive autobiography, completed in her eighty-sixth year. Her literary style, like her paintings, is fresh, pointillistic, and adroit in balance, sensitivity and phrasing.

Passing Phase

The horrific in art, especially mere shock painting, is, she feels, a passing phase. And much of so-called modern art stems, in her view, from the prevalent taste in architecture, typified by buildings made up of glass boxes with walls either of plate glass or painted white.

"A traditionalist cannot compete against such backgrounds. What people living or working in them require is a form of art that is violently decorative. An artistic comment on life may be missing entirely; the matter often seems immaterial so long as the impact is brilliant in tone, eye-gripping if you wish, but offering relief from the terrible monotony of glass and white-wash.

"Of course decoration, however superbly carried out, can never be art in its highest form, though in the current vogue there may be a lesson for traditionalists—a lesson in communication, in getting our paintings over the footlights, as it were, to the public.

"Perhaps some of us have forgotten the importance of lively decorative work, not as an end in itself, but as a basis for going as deeply as we can into life."— (By courtesy of the British High Commission).

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EAST AUSTRALIAN GALLERIES

A Canterbury Society of Arts member visiting Brisbane, Sydney, Melbourne or Adelaide can enjoy a rich experience. With even as little as an hour to spare for it, by visiting the art galleries in any of these cities.

The most important, of course, are the National Galleries in each city. All are almost in the heart of the shopping or professional areas and consequently, quickly accessible on foot or by taxi.

Adelaide's is a little gem.

Sydney's is important.

Melbourne's houses the most valuable collection; said by some people to be the most important in the world outside Europe and North America.

A visitor can enjoy not only paintings, but sculpture, antiques, furniture, ceramics and native craft in all of these galleries.

The paintings include not merely the work of Australian artists — at least three of whom have achieved international reputations — but also the old and modern British and European masters.

But for an enthusiast — or even the keen or merely interested appreciator of visual art — there are many selling galleries, particularly in Sydney and Melbourne. Nearly all are quite small, some are in old colonial houses, visitors are certainly welcomed and will not be interrupted to persuade them to buy.

You are not unlikely to be offered a cup of coffee and, if so, do accept for it can lead to an interesting conversation. These gallery people are certainly knowledgeable. No charge is made. You may see both paintings and pots.

In these galleries much important work may be seen; often that of the young Australians and often not too expensive for even a New Zealander travelling with restricted funds. With only a couple of hours to spare and perhaps with the aid of a taxi (cheap in Sydney) it is quite possible to visit three, four, or perhaps six.

A feature of many Australian artists' work, immediately apparent to a visiting New Zealander, is its departure from what we might call a strictly representational style. This gives to much Australian painting and pottery characteristics of great vigour, charm or originality which has made the work of many Australian artists worthwhile and distinguished.

For those who may visit Australia, here are the names of the principal small galleries in the bigger Eastern cities, in alphabetical order.

All are worth visiting:

SYDNEY—Artarion, Bonython, Barry Stern, Clune David Jones, Darlinghurst, Farmers, Gallery A, Korwon, Macquarie.

MELBOURNE—Argus, Australian, Athenaeum, Gallery A, Leveson St., South Yarra, Strines, Toorak, Tolarno.

BRISBANE—Johnstone, Moreton.

ADELAIDE—Bonython, North Adelaide, Osborne.

Addresses can be found in the telephone directories.

Landseer has been displaced! Louis Lyons, of Hampstead, has now become the youngest artist (?) to have a work accepted and exhibited in the Royal Academy. His painting is "Trees and Monkeys", and he painted when just a month over 3. He is 5 now. Some artists in letters to London newspapers, however, did not acclaim young Louis. There was no fraternal hand outstretched. Were kindergarten daubs to be the standard in future for the R.A., some asked.

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