

news

No. TWENTY-SIX, JULY 1969



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

Gallery Calendar Subject to Adjustment

- To July 6: 20/20 Prints.
To July 21: Landscapes from the Society's permanent collection, in the main north gallery.
July 15-23: Qantas.
July 16-31: Duncan Darroch.
July 21-August 3: National Bank Awards.
July 26-August 3: Town and Country.
August 3-10: N.Z. Library and Book Week.
August 9-21: "Christchurch Star" Schools Exhibition.
August 24-September 9: Ernest Kalnins.
August 24: Film Evening.
August 29-31: Mineral and Lapidary.
September 2-23: British Prints.
September 13-25: Clay, Wood and Wool.
September 24-October 9: Kane, Weld, Muschamp, Scott, Townsend, Patterson, Fowler.
September 27-October 12: John Middleditch.
October 11-19: Latvian.
October 13-25: Don Peebles.
October 15-30: Summer Show. (Receiving day, October 10).
October 27-November 16: Michael Smither.
November 1-10: Eaton School.
November 15-30: The Group.
November 19-December 7: P. Romanides (Paree Ott).
December 3-21: R. Newton-Broad, Allan Strathern.
December 8-31: Photographic Society.

Debenture Issue—A Progress Report

The necessary legal formalities are now almost completed and details of the issue together with application forms will be mailed to members in July, the Treasurer, Mr Malcolm Ott, reports.

All proceeds from this issue of 3½% Debentures will be used to reduce the Society mortgage with the Canterbury Savings Bank, thus resulting in annual interest savings which in turn will help the Society to repay the debentures.

An attractive feature of the issue will give members who subscribe for at least \$150 of Debentures the option to receive a free subscription to the Society in lieu of interest.



An oil painting from the Marlborough Sound Series by W. W. Cumming. This was included in his one-man show earlier this year, and has been bought for the Society's permanent collection.—Orly Productions.

"FAN" OR LITTLE BY LITTLE

The opening at the McDougall Gallery on June 3 of the Frances Hodgkins Exhibition covering her production from 1893 to 1946 reminded me, if only by contrast, of "There was a sound of revelry by night." The group of near senior citizens who heard the Mayor's opening speech simply numbered no one young enough to dash into any fray and fall "fighting foremost." Was this because the painter is already thought old hat or because invitations excluded the young? I saw only two working artists whom I knew well, and no one from the School of Art. This is culpable. Though artists may dislike the social world, when one of their colleagues is honoured by it—and who else is there to perform this ritual function?—surely they could stand by for the salute. The group which attended, while suitably distinguished, might well have existed on the periphery of that slightly oppressive salon presided over by the late W. M. Hodgkins and from which Frances had, little by little, to emancipate herself.

Apart from the last paragraph in the essay on the art of Frances Hodgkins by Messrs Roberts and Armitage suggesting that this exhibition could have been halved without loss of quality, the catalogue was one of the most serviceable I've seen. Not only were all the exhibition's pictures reproduced in half tone, with sizes, date and present ownership listed, but we were provided with a just and expert guide tracing the trajectory of Frances's achievement with all the benefits of hindsight. In view of the devotion, the scholarship and the distinterested energy necessary in making the exhibition available to all, the last paragraph is ungrateful and in bad taste. Furthermore one hundred paintings is not an unwieldy number over which to range in order to more precisely plot a personal response.

Importance To Us

Frances Hodgkins' importance to New Zealand is as much historical as aesthetic. She made a break-

WEEKEND PAINTING SCHOOL

GODLEY HOUSE

Diamond Harbour

SEPT. 26, 27, 28.

TUTORS: JOHN COLEY
MICHAEL EATON

SORRY, WE'RE BOOKED OUT!

We can accept no further applications for residential students—but we can still accept applications for NON-RESIDENTIAL STUDENTS who are able to find their own accommodation at Diamond Harbour.

For brochure and enrolment form write:

"WEEK-END PAINTING SCHOOL"
BOX 772,

CHRISTCHURCH

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

NOTE THE FOLLOWING CLASSES TO BE
HELD IN CHRISTCHURCH.

TUTORS: JOHN COLEY
MICHAEL EATON

ONE DAY ARTIST'S METHODS & MATERIALS WORKSHOP

SATURDAY, JULY 26.

Learn the use and care of your materials and equipment. Stretching and preparing canvases efficiently and inexpensively. Preparing painting boards and panels. Materials provided for preparing one canvas and two boards. Printed notes provided.

EXPERIMENTAL PRINTMAKING SCHOOL SATURDAY & SUNDAY, AUG. 9, 10

Make Prints: Learn about this fascinating area of the visual arts. You can make good quality prints in your home with a minimum of equipment. Enrol now for this two day course.

PAINTING THE CITY WEEKEND SCHOOL SATURDAY & SUNDAY, OCT. 18, 19

This two day school will deal with painting the urban environment. Explore the varied visual aspects of the city under expert guidance.

LIFE DRAWING AND PAINTING SCHOOL SATURDAY, & SUNDAY, NOV. 14, 15

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

For brochures and enrolment forms write:

"WEEK-END CLASSES"
C.S.A. Gallery
Box 772,
CHRISTCHURCH.

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

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

through which enables one to think of her tentatively in association with figures such as Nolde (cf. Urban: Flowers and Animals) and Odilon Redon (his wonderful flower studies) who have a similar sense of direction. And this is something considerable, even if the comparison cannot be long or fruitfully sustained, not only because every artist is ultimately unique, but because Frances Hodgkins' paintings don't have that absolute unity which such an art requires. Hers was a delicate fantasy easily upset if, for example, a white should be too high, if her idea of a shell was not clearly conceived, or if a necessary colour was thrown in without realising any form in particular, as in the arbitrary spots of yellow in the bottom left of "Church and Castle, Corfe" (94). Yet one feels the direction in which she wanted to move: towards the expression of a characteristic feminine gaiety—note her squiggly clouds—which just stops short, (and was meant to) of the ecstatic.

In "River Garden" (58) and "Still Life in Landscape" (59) the exquisite blue sheen inside a bowl and the delicately poised orange-red vase do announce something more than gaiety, for here, truly, mortal things are seen with an immortal eye, and "real" things set the soul pealing. That word "poetry" misunderstood, or misapplied by her father here stands forth like a fresh young girl. One of the technical reasons for her achievement in these two paintings is that in them two objects provide focal points to which all other things in the paintings bow.

Though I was not one for whom "The Pleasure Garden" (77) was a manifest triumph I later found it the best work in any room in which it was hung, and, perhaps through long association with it I enjoyed the group which included it (75-78) though the gouache "A Cornish Garden" (75) is a bit jumbled. Other paintings of a similar nature (47, 50, 56) were equally satisfying.

Sure Pencil Touch

I was quite unprepared for the sure, light, rhythmic touch of her pencil where the elements, being reduced to line and shading, attain a quite unique homogeneity: chamber music perhaps, but neither scatty nor disturbed, here emphasising shading, there the line, now an essay in decorative joy, now a human insight, but in all (55, 61, 66, 67, 70) quite her own, hardly making it worth while to comment on the over elaboration of "Seated Woman" (46).

Apart from the highlights from later work when the artist has got quite clear of those little eclectic side jumps, (note the near primitive experiment "A Country Window" (43)) there are a number of works painted in the "Hodgkin manner". All recognisable ingredients are there, for example the individual application of colour, yet there is a dismaying touch of the theatrical: "I will be myself, tra-la-la I will". Poise lies deeper. The slight wilfulness is indicated where whites ring a bit out of context as in "Entrance to Tunnel" (52) and "Christmas Tree" (100). To be fair to Frances Hodgkins one must own that there is a valid connection between wilfulness and self realisation. One has only to compare Rembrandt's early "theatricality" with the true drama of his late paintings to see this.

An interesting note on her journey towards finding forms which matched more precisely the natural gaiety of her spirit is that the technical accomplishment evident, say, in "The Girl with Flaxen Hair" (1) or "Head of an Old Woman" (3) did not guarantee clarity when real objects had to be transposed into the key of fantasy whose logic and ordering are different. The large middle shell in the oil "Wings over Water" (71) is poorly realised. That it is better in the working sketch indicates, in part, her greater competence in the slighter media. Oils lay a heavy melancholy hand on her. One sees so much in them characteristic of the watercolours, but it's as if she is recording something that has passed away and can never be ours again.

Some may like it, but it is not for me "eternity's sunrise."

Posters

The posters in the last room draw attention to Frances Hodgkins' membership of the Seven and Five Group. Thinking particularly of Hitchens, Nicholson and Wood who were fellow members it seems likely that she may have eased them out of that fudgy old Anglo Saxon chrysalis.

Admitting that Frances Hodgkins developed and was "discovered" overseas it remains important to come to our own terms with her. We cannot take her at second hand, but must test her work on our own, perhaps fallible, pulse. Frances Hodgkins caught a whiff of the then prevailing zeitgeist and discovered her own reality as a painter in terms of it. It is a worthwhile thing to do, brought release and joy to her, and by communication to us, the viewers. And her place in painting is as secure as such can ever be. For me to say more would be to exceed the bounds of a personal evaluation in the interest of those dependent momma-like gestures to dear old Europe that makes me, as they say, sick to my stomach.

Cheers.

John Summers

New Members

Mr Maurice Angelo	Mrs T. C. McLellan
Mr and Mrs Stuart Angus	Mrs Margaret Maloney
Mr R. G. Bell	Mrs B. Molineaux
Mr and Mrs A. J. Bisley	Mr J. E. Murphy
Miss Joanne Bright	Mrs L. Oakley
Mr J. P. Bruning	Mr and Mrs M. L. Paynter
Mrs B. Y. Collins	Mr G. I. Pickles
Contemporary Music	Mrs F. F. Reid
Society	Mrs I. E. Reynolds
Miss P. M. Cotton	Mr G. L. Robertson
Mr A. C. Davies	Mr Gregory F. A. Ross
Mrs Robin Drury	Mr L. F. J. Ross
Mr E. Duval	Miss B. A. Rusbridge
Mrs E. M. Easton	Mr and Mrs R. Stockton
Wg. Cmdr. M. A. Ensor,	Rush
DSO, DFC, AFC, RAF (Ret)	Mrs D. J. Spence
Mr Alan Farrant	Mr R. J. M. Tyrrell
Miss J. Hardy	Mrs W. M. Wilkie
Mr Iggo Jerphanion	Mrs E. C. C. Wilson
Miss P. A. Kean	Mrs P. Wiseman
Prof. and Mrs D. A. Kidd	Mr and Mrs H. J. Zelas
Mr John McGirr	

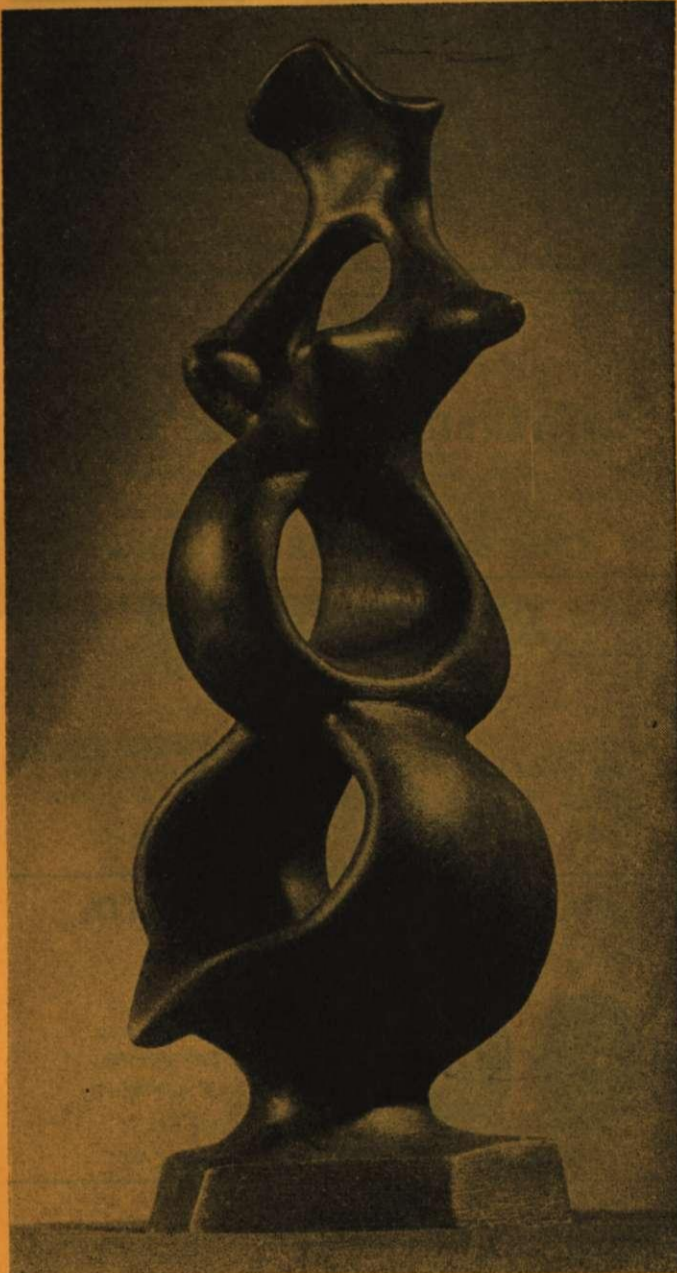
Duncan Darroch the Artist

[In view of the forthcoming Exhibition of Duncan Darroch's work, we have secured this appreciation of this well known artist by the Director of the Dunedin Art Gallery, Mr Charlton Edgar.]

The apperceptive powers of Duncan Darroch were considerable. The moods of nature were closely examined and recorded, often brilliantly and always consistently. Subtle changes of light in forms, handled with tenderness stemming from his own innate love of the world around him, indicate an insight beyond just surface appearances. A mountain flower, a tree, a rock form, a mountain slope—these through an inherited vision led Duncan Darroch to real discernment.

His painting can be broadly classified as impressionistic, but one misses the significance of his work if we ignore three vital things.

Firstly he had a deep sensibility to the effects of light. The rapidly changing kaleidoscope of colour tones of mountain and sea, so convincingly rendered, reveal clearly the strength of his vision.



"Labour at Birth", a sculpture in waxed terra cotta by Norman Lemon, which has been bought for the Society's permanent collection. It was shown in Norman Lemon's show recently.—Orly Productions.

Secondly, his sense of form produced real anatomical structure in his paintings. His rendering of mountains, rock masses, the swell and movement of the sea always has something beyond the obvious.

Thirdly, his colour sense is a remarkable one, and so often sincerely beautiful. His use of colour emphasis, particularly in his more spontaneous work and sketches, is indeed skilful. And so often one is conscious of a masterly use of superimposed glazes.

Duncan Darroch in his Scottish inheritance had strong powers of perseverance.

His persistence in the development of a theme reveals his appreciation of the painters' problems.

It is said he devoted his life to a mountain—Mount Cook. One feels sure that this was mainly because he was determined to come to a real conclusion with the moods, so dramatic, of Aorangi.

Certainly health reasons first took Duncan Darroch to the Cook area, but he was soon absorbed in the artistic problems it presented. Each of his works, while showing sometimes a superficial similarity, is on examination a complete and unique work of art. There is no trace in his painting of working to a formula or recipe, and this is as true of his seascapes as it is of his paintings of mountains.

The subtle variations in his small sea sketches are an artistic delight that all can appreciate, but only an artist fully.

Property Owners! When selling consult

Ford & Hadfield
LTD.
MEMBERS REAL ESTATE INSTITUTE N.Z.
AUCTIONEERS & REAL ESTATE AGENTS
133 WORCESTER ST., CH. CH.



CANTERBURY SAVINGS BANK

EARN INTEREST ON YOUR MONEY, UP TO 4½% THROUGH SAVINGS, THRIFT CLUB, HOME LAY-BY, BUDGET AND INVESTMENT ACCOUNTS. ENJOY PERSONAL FRIENDLY SERVICE THROUGH THE 3 DIVISIONS—CANTERBURY — MARLBOROUGH — NELSON

THE BANK FOR SAVINGS

AIR NEW ZEALAND



ALL KINDS OF PEOPLE "GO GROUP" WITH **AIR NEW ZEALAND** YOUR GROUP SHOULD SEE ABOUT AVAILABLE REBATES NOW. MAKE A TRIP WITH **AIR NEW ZEALAND** THE HIGHLIGHT OF THIS YEAR'S ACTIVITIES. SEE YOUR TRAVEL AGENT OR AIR NEW ZEALAND, 705 COLOMBO STREET. PHONE 67-809.

BALLINS INDUSTRIES LTD.

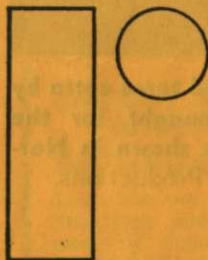
Wine and Spirit Merchants
Aerated Water and Cordials



A taste is not enough.
Be wise, buy economy
family size soft drink.

9 Byron Street

Phone 62-099



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

REDFERNS LTD 90 Manchester St. Phone 60-468

THE TASMAN GALLERY

OFFERS YOU:

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

You are invited to come in and look around

TASMAN GALLERY LTD.

MR IGGO JERPHANION, Director.
Phone 74-805. 72 Gloucester St.
(2 doors from C.S.A. Gallery)

SEVERAL ARTS

809 COLOMBO STREET, CHRISTCHURCH

TELEPHONE 79-006

GALLERY FOR EXHIBITIONS

WEAVING AND SPINNING SUPPLIES
HOME OF FINEST POTTERY

HERBERTS

OF CASHEL STREET

Famous for footwear in Canterbury

It has been said that Duncan Darroch was the first of the tourist artists—those who deliberately set out to cater to the tourist trade. This is quite to misjudge the man and his work. His absorption with problem solving, his refusal to formalise his painting and his lack of interest in selling his finished work indicates that here was an artist of integrity.

In sorting out the contents of his chalet "Tighana Bruaich" at Mount Cook a surprising number of names appeared on the back of works—names of intending purchasers who never were allowed to receive works they had reserved. Duncan Darroch would never sell a painting unless it was completely satisfying to himself.

There were other factors involved here, depending on his likes and dislikes, which were extreme on occasion, but he was above all else an honest painter. He could be extremely generous and gave away many fine works during his lifetime, particularly to those who could not readily afford to buy works of art.

Duncan Darroch's ancestors came from Kochrome in the Isle of Jura, and the family settled in Otago in the early years. Duncan was born at Milton. His Scottish background shows itself in many ways in his work.

Jura was S. J. Peploe country and the paintings of Duncan Darroch show a surprising affinity with those of the Scot. The richness of colour of the peat-bogs, the butts and bens, the contour of the hills, the delicacy of the skies, the facility in the painting indicates that Duncan Darroch was in receipt of a birthright during his sojourn in the land of his fathers.

As one of a large family who early had to make a living he never had opportunities of extended study. He, however, did study at the Canterbury School of Art for a period, and his abilities were considered highly by many discerning teachers and collectors. He made an excellent job of his own art education and his dependence on inner resources was one of his great strengths.

In the middle period when health problems had been solved his work reached an exceptional standard.

Which are his best works? I believe these to be his Canadian studies, his Scottish landscapes, and in New Zealand his paintings of Mount Cook and "The Pamir."

Duncan Darroch has a unique place in New Zealand art. No-one has painted the mountains of the Cook range or the sea so well. The infinite variations and inflections, the gentle colour superimpositions, the creative uniqueness of his many interpretations of the same subject place him in the category of a very able artist.

I like him best in his "Pamirs"—an artistic contribution that will remain synonymous with his name. The collection of his Pamir paintings, now with a permanent home in the Dunedin Public Art Gallery, due to the generosity of the beneficiaries, has been one of the finest acquisitions of recent years and will be a permanent memorial to the name of the Darroch family.

Open Exhibition

The Open Exhibition this year was one of 240 works by more than 100 artists. Works submitted more than filled the space available so that sixty could not be hung.

Working members elected by the Selection Committee from the exhibition are Margaret Maloney, J. E. Murphy and Jewell Olliver.

The committee feels there is not always sufficient individual work shown for its members to decide immediately on electing working members.

Next year the committee will select on the evidence of the Open Exhibition artists who will be asked to support their work hung by submitting some further works, together with drawings or prints.

The committee feels this will give it a much sounder basis on which to decide.

A Second Show

[Here Ernest Kalnins introduces his second one-man show, which will be held from August 24-September 9 and invites all members and their friends to the preview.]

Last year I had my first small "one man show". I do not know what the people thought of it. I only hope it was not too bad because it was "staged" in approximately six weeks, too short for me because I am a slow fellow.

So, after thinking things over seriously, there were two alternatives left for me—to stop painting altogether or to continue immediately and to try to improve.

My paintings and "decorations" you will see this time are not of a serious or problematic nature. They may appeal perhaps more to children than to adults. But childhood is still the best time of life and many like to remember it. If my work makes the onlookers smile or even laugh I think I will have achieved something worthwhile in this rather sad world of misery and disappointments.

I have tried again different techniques, because I like this, but whether they are a step forward or a reverse I do not know. Come and see for yourselves.

I like to abandon conventional materials but never the principles of harmony and proportion. I also think that nature is not in opposition to art so what I do is always in some distant way (sometimes) related to nature, because art is of natural origin.

I cannot send a special invitation to everybody who wishes to come to the preview on August the 24 (2-4 p.m.) because I do not know many people, but every member of the Canterbury Society of Arts and their friends are invited to come if they are interested to see my "creations".

Updating the Annual Autumn

Unlike the laws of old Persia, the Society's affairs change constantly. In recent years there have been considerable changes and additions to our annual calendar of exhibitions.

Lately there have been suggestions that the Annual Autumn was becoming rather the Grand Old Man (or Lady) of the calendar and was badly in need of rejuvenating.

Since it is traditionally our major exhibition, any rejuvenation must necessarily be a major operation, and your Council quickly appointed a sub-committee under Professor John Simpson to consider what might be done to achieve to-day the equivalent of its elegance and excitement in years gone by.

The sub-committee has deliberated, and exciting changes are in prospect. But we must await an announcement for Professor Simpson has not yet reported in detail to the Council which, of course, has yet to accept his recommendations.

One-Man Shows

Artists with one-man exhibitions are gravitating more and more to the Society's Gallery. In the space of about three months there have been such shows by Bashir Baraki, Avis Higgs, Bill Cumming, Norman Lemon and Michael Eaton. All have been successful, and all have differed widely in their nature and appeal.

Congratulations

Society members have gained prominence in the latest Kelliher Art Competition. Vy Elsom, a former Councillor, won first prize in the Portrait Section. Austin Deans won second prize in the Landscape Section, with Colin Wheeler third and George Genet and Peter Mardon gaining merit prizes.



As your
TRUSTEE AND EXECUTOR
appoint

PYNE GOULD GUINNESS LTD

Your Local Firm

shirwin
international
advertising
limited



72 Riccarton Road, Christchurch, 4, N.Z.
P.O. Box 8116 Riccarton. Telephone 47008

ADVERTISING, RESEARCH,
MERCHANDISING COUNSEL

SMITH & HODGSON LTD.

For Quality Pictures

Artistic Framing

153 HIGH STREET (opp. Drages)

PHONE 60-724

Visit D.I.C Fine Art Dept.

Always Good Selection of Art
and Framed Pictures.

Helpful and Friendly Advice.

NO OBLIGATION—JUST PHONE 62-939

luxurious warmth

it's cheaper than you think with
oil-fired central heating.
Shell specialists will be glad to
advise you on correct types of
heating systems to suit your
needs and pocket.



Home Heating Service

FIVE STAR MOTORS LTD.

LICENSED MOTOR VEHICLE DEALERS.

For your new and used guaranteed
Volkswagens—

81 KILMORE ST., Tel. 67-069



Hay's

"THE FRIENDLY STORE"

Visit our Air-Conditioned Showroom
for the latest in exclusive fashions
CLASSIC - DERETA - SELBY - CANTWELL

All Made in N.Z.

CITY • SYDENHAM • RICcarton

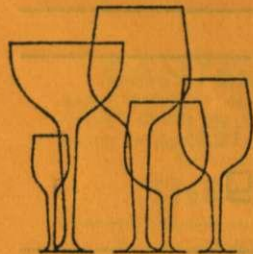
H. FISHER & SON

Fine Art Dealers

For Better Class—

Pictures, Framing, Paintings
Expert Picture Restorers

691 COLOMBO STREET (near Square)
40-161 — PHONE — 40-161



MALING & CO.

86 GLOUCESTER STREET

WINE MERCHANTS

62-779



ROWNEY

ARTISTS' MATERIALS

Oil colour, water colour,
brushes, artists palettes, etc.,
and the new

Permanent Acrylic Colours

"cryla colour"



Materially speaking . . .
the look of Fashion is—

Macleod Fabrics

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

P.O. BOX 669

TELEPHONE 50-735

Sevicke Jones Opticians

51 CATHEDRAL SQUARE
(CORNER CHANCERY LANE)
CHRISTCHURCH

HORI C. COLLETT

F.S.M.C. F.B.O.A. (Hons.) LONDON.

FOR ART BOOKS and
ARTIST'S MATERIALS

SEE

WHITCOMBE & TOMBS LTD.

N.Z. Agents for the famous Winsor
and Newton Products

PARK YOUR CAR

AND FORGET IT — AT

**AMURI MOTORS
CAR PARK**

● UNDER COVER ● PEDESTRIAN LIFT ● 10c HOUR
CNR. DURHAM & ARMAGH STREETS

The First Woman Arts Councillor

Miss Shona McFarlane, President of the Otago Art Society, Lady Editor of Dunedin's "Evening Star" and a regular exhibitor of her delightful paintings and sketches at our Annual Autumn exhibitions, has been appointed the first woman member of the Queen Elizabeth II Arts Council.

We congratulate Miss McFarlane warmly on her appointment.

Her experience and her lively mind is an assurance to all who know her that she will make an influential contribution in the sphere of visual arts, which might earn more attention in future.

Art in Commerce

Once again the aid of the Society has been invoked by a commercial house seeking a New Zealand painting for its boardroom.

For its new building, to be opened in September, the Canterbury Frozen Meat Company wanted an Austen Deans and accepted our suggestion to buy his fine watercolour "The Tops, Paringa" (36in x 36in), which was in his one-man show in Fisher's Gallery in June.

The Society is glad to help any business house by putting it in touch with the artist or artists whose work it prefers.

Incidentally, members should find it rewarding to view the Colin Wheeler mural which will be placed in the foyer of the new C.F.M. building.

From The Collection

Paintings from the Society's collection are on show in the main north gallery until July 21. The selection is confined to landscapes, but among the wide range of approaches represented all members will undoubtedly find something of interest to them.

The catalogue includes a commentary which, it is hoped, will be of assistance to classes and art students taking history of New Zealand painting to University Entrance or Diploma level.

The selection has been made by the Society's new buyer, Tony Fomison.

A Stimulating Visitor

No more stimulating, constructive ideas about presenting the visual arts popularly, and particularly a policy for the McDougall Art Gallery, have been stated in Christchurch than by Eric Westbrook, Director of the magnificent Art Centre in Melbourne.

When he spoke to a big audience in our Gallery he made his points with clarity and humour—no gallery director should be a practising artist; a director must know what is good, but he must not express his own tastes through his gallery; he must recommend work he personally detests if it is the best of its kind; a professional director must be allowed to make decisions in accordance with the general policy of his Trustees.

In private discussion with our President (Mr Mair), Treasurer (Mr Ott) and Secretary-Manager (Mr Laidlaw), Mr Westbrook made clear his firm opinion that there must be close association between our Society and the McDougall Director and Trustees.

He suggested it might be possible to form a Friends of the McDougall type of organisation based on our Society, that the two galleries' collections might be exchanged from time to time and that a couple of representatives from each gallery's committee might be appointed to the other.

He applauded our policy of broadening gallery activities to embrace pottery, music, architecture and so on, our gallery delighted him, and he was particularly impressed by the C.S.A. Guthrey Travel Award whose future winners have an open invitation to visit him in Melbourne.

Competitions and Exhibitions

North Otago Art Society. (Receiving day, July 2), July 14-25.

New Zealand Sculpture, Pottery and Graphic Art, New Zealand Academy of Fine Arts. (Receiving day, July 22), August 23-September 14.

Manawatu Art Prize: Entry forms August 27, 1969.

Crown Lynn Design: Entry forms November 30, 1969.

Benson and Hedges Art Award: Entry forms January 15, 1970; last day for receiving works, January 29, 1970.

Important Dates

The Society, in conjunction with the Town and Country Group, has arranged this series of monthly talks:

8 p.m. Thursday July 24—John Oakley, "What makes a painting tick", illustrated.

8 p.m. Wednesday, August 20—Bill Cumming, illustrated with his Australian slides.

Others will be advised in next issue of "News."

Film Evening

The attention of all members is drawn to the combined C.S.A. and Christchurch Photographic Society Film Evening which this year will be on the evening of August 24.

Last year this event was outstanding—there was standing room only. For this year's presentation the Society of Arts has arranged a selection of films and the Christchurch Photographic Society promises some good entertainment with a specially selected group of coloured transparencies contributed by individual member photographers.

To ensure that nobody has to stand this year some equipment will have to be hired—so a silver coin contribution will be requested on the evening.

New Buyer

Tony Fomison has been appointed buyer to the Society to succeed Mr R. O'Reilly. Mr Fomison is well known as an artist here, and will be remembered particularly for his preservation by intricate, painstaking tracing techniques of old Maori cave drawings. He exhibited a most interesting collection of these a little time ago.

The End of an Era

An era in the visual arts in Christchurch will come to a close at the end of this month when Mr W. S. Baverstock leaves the Robert McDougall Art Gallery.

As secretary of the Canterbury Society of Arts, then as Society secretary and Honorary Curator of the McDougall and, finally, after resigning the Society's secretaryship in 1959, as Director of the McDougall until his retirement this year, he has devoted his life fully to the art life of the city.

Mr Baverstock's real contribution might never be measured, for at the McDougall he has been a one-man band, without staff or rich purchasing funds. He has worked long hours at the Gallery and at his home, sometimes in poor health, sometimes in the face of extreme difficulties, loyally devoting these hours of unremitting labour to make the Gallery a real asset to the city.

The Gallery has indeed attracted many people—last year 40,000, and many of them visitors from overseas. This seems to negate arguments that the Gallery is remotely sited, though it might have been better had

the original 1932 intention to front it in Rolleston Avenue been followed.

While Director Mr Baverstock has mounted nearly ninety major touring shows, some of great size and bulk, and many lesser shows—some of his own assembling from around the city.

Without staff, and without transport to take him about the city, he has unpacked, cleaned, hung and then repacked these exhibitions.

Extensive Task

Each show has always involved dismantling a large part of the permanent collection and storing it as well, apart from all the formalities of arranging insurance, cartage, official openings, interviewing Customs, to say nothing of having sometimes to correct the mistakes of other galleries on the circuit.



Since Mr Baverstock was appointed Honorary Curator in 1949 he has mounted about 130 shows, and where possible he has used them for educational purposes as well as public pleasure, conducting many parties of schoolchildren and students through the Gallery.

At the outset of his Curatorship the permanent collection was in a grubby state from neglect. Most paintings required cleaning and reframing. Through his terms as Curator and Director he has renovated the entire collection, and recently Mr Eric Westbrook stated its condition now was a great credit to him.

To many citizens he has freely given advice on paintings, and many regard him as an authority on their care—he has cleaned many for people without thought of fee.

With the small money available, Mr Baverstock has nevertheless managed to enlarge the city's collection considerably.

It is now much too extensive to be shown in the McDougall all at the one time.

Mr Baverstock is a member of the Queen Elizabeth II Arts Council's Visual Arts Committee and a vice-president of the Art Galleries and Museums Association. His address to this association at its conference in Invercargill on art gallery management has been printed and is highly regarded around New Zealand.

Mr Baverstock has achieved much when measured in terms of one man alone.

Some of his achievements, like the night entrance leading from Rolleston Avenue, is apparent, but much of it, all making for an efficient gallery, goes unnoticed.

Very few cities can have been served by a man of such integrity and conscientiousness. In his retirement, we wish Mr Baverstock well.

**100 YEARS
OF EXPERIENCE
&
5 GENERATIONS**

FISHERS

At Your Service for . . .

CLEANING PAINTINGS

RESTORING . . .

TORN, DAMAGED

MOULDED PICTURES

**BUYING AND SELLING
GOOD ORIGINAL WORKS**

VALUATIONS

CHOICE FRAMING

**THE BIGGEST SELECTION OF
REPRODUCTIONS IN
SOUTH ISLAND**

H. FISHER & SON LTD

Fine Art Dealers

691 COLOMBO STREET

Near the Square

ATTENTION POTTERS

Annual General Meeting of the Canterbury Potters' Association

At the annual general meeting held in the Hard of Hearing Hall on May 28 the following officers were elected:

President, Mrs D. Holland; vice-president, Mrs B. Ivin; secretary, Mrs P. Morten, 7 Whareora Terrace, Christchurch, 2, 'phone 326-606; treasurer, Mrs E. Beechey, 46 Hinau Street, Christchurch, 4, 'phone 46-655; committee, Miss H. McCaughern, Mesdames M. Higgs, F. Newfield and I. Spiller, Messrs M. Lamb and M. Trumic.

All members please note that an amendment to the motion regarding subscriptions was passed: That the annual subscription be \$2 (or \$3 for husband and wife), and that group membership entitles the group to all correspondence including Art Society News, and the right to attend meetings, but not the right to vote or exhibit at Canterbury Potters' exhibitions.

The clause relating to student membership was deleted.

Michael Cardew in Australia

Recently Michael Cardew was "Guest of Honour" on the A.B.C. Here are a few excerpts from his talk:

"Western man has produced the greatest and most powerful civilisation ever known. The key to his power is his intellectual system and the key to this intellectual system can be summed up in two words—applied mathematics.

"However, our civilisation seems to have run short of some kind of vital juice which the other races and cultures are still enjoying at the source.

"Perhaps this is the reason that many of us, and not only artists, are so attracted to primitive and exotic art. Those primitive arts are the outward sign and expression of something which is evidently very important—something which we feel that we have lost and which the others have still got."

After discussing the almost inevitable degeneration of primitive into tourist art he tells how in Africa he had the luck and the privilege to enable a small group to make things which Western people wanted to have and to use not merely because they were African, but because they were good. He goes on:

"And that is what we've been trying to do in the pottery project at Darwin—to open up a congenial channel for the talents of aboriginal artists to enable them to produce things which people will want, not because they are made by Aborigines, but because they are good, and have a natural and necessary place in our modern way of living."



**POTTERS
-ENAMELLERS**



Have you a firing problem?

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

FURNACE EQUIPMENT LTD.

Hanworth Avenue
Sockburn
Christchurch

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

New Zealand Potter

The first issue for 1969 is now available. Note that the magazine subscription is now \$2 per annum, and should be sent to: New Zealand Potter, P.O. Box 12-162, Wellington North.

Those who sell their pottery should read the instructions on applying for exemption from sales tax on non-domestic pottery.

Coming Events

Most of us are at least vaguely familiar with potters and pottery in Australia, but this year with Ivan McMekin as sole selector, and Marea Gazzard as guest exhibitor, for the New Zealand Potters' Exhibition our interest is going to be more active. To help members keep up with the Australian situation we have arranged for the speakers for the next two meetings to be a painter and a potter who have both recently visited Australia.

On Saturday, July 12, at 8 p.m. in the Hard of Hearing Hall, Mr G. Barton will talk on his experiences in Australia. He has a most interesting collection of slides on pottery, sculpture and painting. These include slides of works of leading Sydney potters, terra cotta ceramic sculpture, and the National School of Pottery. In this age of revolt against everything accepted by mundane society we cannot expect pottery alone to remain exempt from attack. Mr Barton has a few select slides on Anti Pottery!

On Saturday, August 2, at 8 p.m. in the Hard of Hearing Hall, Michael Trumic will speak on "Contacts and Impressions of Potters and Pottery in New South Wales." During his recent visit he met and worked with a number of Australian potters and his first hand information should be of great interest to all Christchurch potters.

City Potter to Exhibit in Australia

Recently the Queen Elizabeth II Arts Council assembled a collection of pottery which is to be displayed later this year at the Sculpture Centre in Canberra.

Twelve potters were approached and asked to select six of their best pieces to form this show.

David Brokenshire, a potter member of our society, was honoured by being invited to exhibit.

Before leaving New Zealand the pieces were assembled in Wellington and shown at the Display Centre, where they aroused considerable interest.

Travel Award

[Rodney Newton-Broad reports on his Australian visit under the C.S.A.-Guthrey Travel Fund.]

Stephen Walker, one of Sydney's leading sculptors, lives thirty miles from Sydney in the bush, where he has built a foundry to cast his own sculpture. Nearby he has also built a studio in which he and his wife are living, until they build their house on the thirty-acre property.

Stephen is a fully professional sculptor, apart from teaching half a day at the East Sydney Technical College, where he is trying to develop a small foundry for the students. At the moment this Art School lacks adequate facilities for metal casting, and the size of the work done is very small and conservative; i.e. small figurines.

My time was mainly spent assisting Stephen Walker with a large \$9000 fountain, privately commissioned, to be sited at the Royal College of Surgeons, Melbourne.

When I arrived Stephen had made a full-size plaster model to guide our proportions in making the wax original.

cobcraft

POTTERS' WHEELS

PUG MILLS

BENCH WHIRLERS

Manufactured and precision engineered by:

LAMB & SON, 94 KING STREET, RANGIORA. Phone 7379

NOTHING ORIGINAL ABOUT US!

We are experts in copying, in fact we copy anything on to anything, quickly and confidentially. Ask about our colour slide service for the identification of paintings.

G.B.D. PRINTS, LTD.,

207 CASHEL ST.

TELEPHONE 60-033.

BROADLANDS FINANCE

(CANTERBURY) LTD.

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

P.O. Box 1117

Telephone 69-365

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



OVER 90 YEARS
OF SERVICE
TO THE ARTIST
SMITH & SMITH LTD.

213 TUAM STREET
CHRISTCHURCH

Phone 64-649 P.O. Box 496



FOR TRAVEL TO

AUSTRALIA, FIJI, EUROPE,
U.S.A., EAST.

SEA OR AIR TO ANYWHERE

ATLANTIC & PACIFIC TRAVEL LTD

131 CASHEL STREET (Opp. Beaths), PHONE 68-117
300 ASSOCIATE OFFICES AROUND THE WORLD.

WALTER FOSTER ART BOOKS

A large selection always in stock

Numerous subjects to choose from

PRICE 85c

For Good Books

SIMPSON & WILLIAMS LTD.

238 High Street, Christchurch

world famous Kaiapoi blankets

Designed for today's living these beautiful blankets are available in a host of new styles and new colours that will complement any decor.

Made in N.Z. by Kaiapoi Petone Group Textiles Ltd.



This was to be cast into bronze by the lost wax method. The technique can be briefly described as burning out the wax original from a specially made mould and pouring bronze into the cavity left by the wax.

The fountain took four weeks of non-stop working to complete the wax, and the cooler weather we experienced was fortuitous in keeping the wax from distorting.

As the wax grew larger, it was propped up with sticks and the work assumed the look of a ship being built, with braces inside the hollow forms as well as on the outside.

Carefully Dismantled

When the wax original was complete it was carefully dismantled and each piece enclosed in moulds made of brickdust and plaster, a technique which hasn't changed radically for at least 400 years. Some of the eight moulds weighed a ton and a half and each took about a day to make.

At night I worked on projects of my own and was able to make some wax models and make moulds for them before I left.

Just before I had to leave to come back to New Zealand we were starting to burn out some of the moulds to get rid of the wax and moisture which was to be followed by embedding the moulds in sand ready for pouring in the bronze.

Stephen Walker worked for Henry Moore in 1955 and in 1960-61 was awarded an Italian Government Scholarship to work in Rome and Florence. In 1964 he worked in Verona, Northern Italy, for five months in the Fonderia Artistica Veronese where he made a vast body of work which he exhibited back in Australia.

The only art foundry in Australia is the Transfield Foundry attached to the Transfield Engineering Pty. Ltd. The equipment in this foundry is superb, but due to a lack of properly trained craftsmen, they do not get work of any scale to cast.

Exhibitions

Some exhibitions I saw in Sydney include the Peter Stuyvesant Trust "Space Age Sculpture Exhibition" in Australia Square Tower. This consisted of a large number of light kinetic pieces by such artists as Vasarely, Tinguely, Calder, Bridget Riley, Joseph Albers, Alviani, etc. Some of the works were clever pieces of technology with their synchronised lighting and programmed music. I should mention Frank Hinder, one of the older Sydney Painters, who is making light kinetic sculptures, equally as well as the big names in this exhibition.

I also saw an exhibition of the Power Bequest Italian Collection. The Power Institute of Fine Arts is attached to the Sydney University and the Bequest buys examples of contemporary art from different countries to enable students to study aspects of real examples.

At the National Melbourne, a temporary exhibition of "Trends in Contemporary French Art" was on show mainly consisting of kinetic works including artists like Duchamp, Soulages, Delaunay and so on.

Sculpture in Australia is very competitive but the public accept even the most avante garde with indifference and there are few young sculptors who have been able to turn professional. Sculpture is an art which needs more public support although there have been quite a number of commissions going in recent years, some of them \$20,000 and above and the situation is steadily improving for fulltime sculptors.

As well as commissions there are a number of scholarships and grants given to artists to study overseas and I think New Zealand could benefit well from sending artists abroad to gain experience as art in New Zealand at the moment is in a backwater and the situation here seems very unreal.

Altogether I have gained a great deal of valuable experience not only in bronze casting, but in discovering how the dealer-gallery system largely calls the tune in art fashion.



Contemporary
Jewellery

Guenter Taemmler

GOLDSMITH

56 Ranfurly Street Christchurch

Telephone 557-651

WHITMORE'S ARTI DOMO

FOR THE NEW LOOK
IN MODERN FURNITURE

624 COLOMBO STREET. 50-327.

UNSURPASSED FOR QUALITY

C.M.C.

LAMB, SHEEP, OX AND CALF TONGUES

★
Obtainable from all Grocers

★
**THE NEW ZEALAND REFRIGERATING
COMPANY LIMITED**

Christchurch

where appearance counts

Esterbrook



DESK PEN SETS



Mair & Co. (Importers) Ltd. Christchurch, Auckland,
Wellington.

news staff

Editor George W. Scandrett.

Business manager Russell Laidlaw

Printed by Wyatt and Wilson Ltd.