

## Gallery Calendar Subject to Adjustment

**To January 31:** Golden Oldies, Portraits.

**January 26-February 10:** Brass Rubbings.

**February 16-28:** Douglas Macdiarmid.

**March 1-18:** A. J. & Jeannette Bisley.

**March 12-31:** Annual Autumn. Receiving day March 5.

**March 16-21:** Canterbury Antique Collectors Club.

**March 20-April 5:** Michael Reed and Sally Burton

**April 6-19:** Gavin and Vivien Bishop.

**April 12-27:** Graham Jones.

**April 15-30:** Cora Wilding.

**May 1-10:** American Posters.

**May 1-17:** Benson and Hedges.

**May 10-24:** Otago.

**May 16-June 3:** Maurice Angelo.

**May 19-June 3:** Manawatu.

**May 16-31:** Secondary Independent Schools.

**May 29-June 14:** Graham Barton.

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

**July 1-19:** W. A. Sutton.

**July 23-August 10:** Tom Taylor.

**July 23-August 10:** Rodney Newton-Broad.

**August 8-23:** Star Schools.

**August 9-22:** Christchurch Teachers' College.

**August 15-31:** Peebles and Francis.

**August 24-September 10:** John Coley.

**August 23-September 6:** Lawrence Harris.

**September 5-20:** Ernest Kalnins.

**September 11-28:** Webb, Dawson, Marwick.

**October 1-13:** Town and Country.

**October 5-22:** Graphic and Craft.

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

**November 10-30:** Gregory Kane.

**November 14-29:** The Group.

**November 14-30:** Graham Bennet—Photography.

**December 4-22:** Bashir Baraki.

**"Kakanuis" by Michael Smither which has been bought for the Society's permanent collection. Other recent purchases by our buyer, Tony Fomison, are "Black Painting", a lacquer by Ralph Hotere, and "Amusement", an oil by Phillip Trustum, all from shows in our Gallery.**

# news

No. TWENTY-NINE, JAN., 1970



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

## Obituary

Stewart Mair's death is a great loss to the Society. He had been a member of the Council for seven years and President for the last five.

These were years of tremendous importance for the Society.

In 1963 he remarked at a Council meeting that the Society should concentrate on securing a new Gallery rather than plan to decorate out-moded Durham Street.

And he took it from there.

With energy, vision and, above all, tenacity, Stewart Mair set about providing a new Gallery for the Society, and 66 Gloucester Street is his achievement.

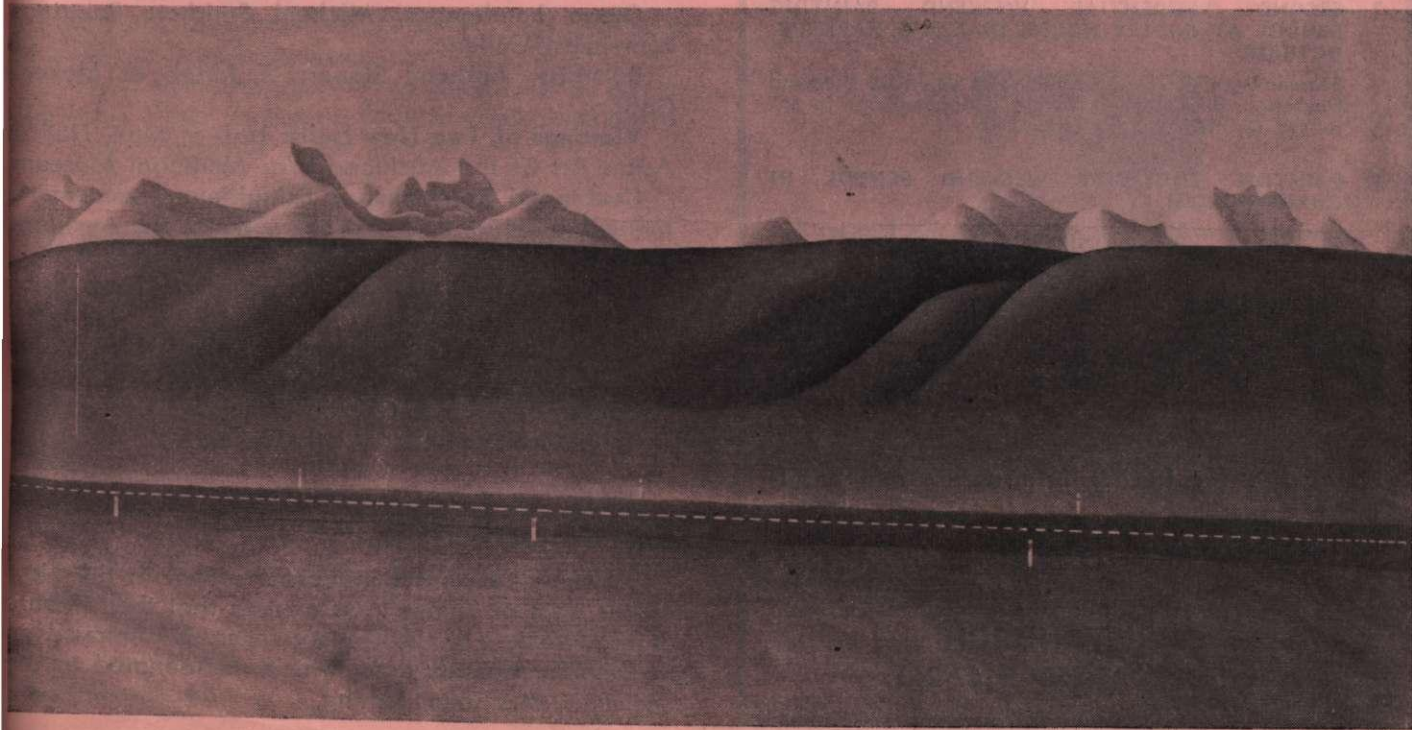
At the outset the prospect looked bleak, and throughout the years to Gloucester Street opening in 1968 there were many setbacks.

None daunted Stewart Mair.

At the outset the Society had nothing but Durham Street, a property which could not be sold for commercial purposes and so realise a high market price because a gift condition on the title stipulated its use as an art gallery only.

It had no money, only a collection of paintings which, as a realisable asset, was of uncertain value.

Stewart Mair enlisted support on a wide front for his project — the City Council, Cabinet Ministers, Members of Parliament.





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He made many visits to Wellington to prosecute the Society's interests.

When achievement seemed imminent, building restrictions were imposed.

The Building Programmer was added to the list of Stewart Mair's calls in Wellington.

So it went on — a site, finance, permission to build, some doubtful Council members to be convinced.

As each setback occurred Stewart Mair made it merely a pause in the project.

His work did not halt with the Gallery's opening.

Mortgage repayment then became his principal concern and he worked tirelessly and enthusiastically with the result that, at his death, he left the new Gallery, New Zealand's most modern, very much a going concern, a highly successful operation whose facilities are constantly in demand, and whose walls have never been bare since it opened.

But Stewart Mair left no magic formula: the Society's position at his death was due to his hard work; to maintain and improve that position will require just as much hard work from Council members.

He was unique in being a very competent businessman with a flair for appreciating art; the combination is all too rare.

## Tribute from Otago

Mr Stewart Mair had many friends in Otago and always showed a helpful interest in art activities in Dunedin, in both the Otago Art Society and the Dunedin Art Gallery. He helped form closer links between the Canterbury Society of Arts and the Otago Art Society and on behalf of the council and members of that society I would like to express our sympathy to Mrs Mair and to the Canterbury Society of Arts on the loss of a president who made such an important contribution to his society—Shona McFarlane, President, Otago Art Society.

## Festival Shows

The following list of Exhibitions for the 1970 Auckland Festival may be of interest. The Festival is in March.

**English Illustrated Books:** Arranged in association with the British Council.

**15 Japanese Wood Prints:** Lent by courtesy of the Consulate of Japan.

**The Function of the Architect:** Arranged in association with the Auckland Branch of the New Zealand Institute of Architects.

**Otago Landscapes, Michael Smither:** Paintings, John Leech Gallery.

**Portraits, Anthony Stones:** Sculpture at Moller's Gallery.

**Viewings of Two New Halls:** Hall of Man, Hall of Asian Art at the Auckland War Memorial Museum.

**Centennial Retrospective Exhibition:** Commemorative exhibition of new and old works at the Auckland Society of Arts.

**Paintings, John Drawbridge:** Paintings, New Vision Gallery.

**Silver, Gold and Greenstone:** Jewellery, New Vision Gallery.

**Garth Tapper:** John Leech Gallery.

**Colin McCahon:** Barry Lett Gallery.

## Easel Donated

To correct a wrong impression given in the November issue of "News", we explain that the "Picture of the Week", in the Gallery foyer, is displayed on Sydney Thompson's easel which was donated to the Society by Mrs Rona Fleming.



## A Light Touch

Sculptor Ria Bancroft provides us with a light touch or two in a letter, and suggests that a light note now and then would be a good idea.

"Perhaps we all (especially artists) take ourselves too seriously," she writes, and she certainly has a point. Any material of this sort for this journal will certainly be welcomed.

Mrs Bancroft reports two amusing observations overheard at the Group Show opening night. This one was told to her by Mrs Paree Ott: "One person to another, on observing the environmental sculpture of Carl Sydow—'My dear, Fletcher Merchants get everywhere!'"

"On viewing the Colin McCahon 'Lark's Song': 'Well, if I was going to pay \$1000 for something—I'd at least like it to rhyme!'"

And there was the notice in our Gallery, indicating that a child had been helping Mummy's exhibition on the mezzanine floor: "Roud the corner and up the stears".

## No Boom for the Artist

The art boom in Australia is benefiting everyone except young promising artists, according to an Australian painter Charles Bannon.

Mr Bannon, 50, a former winner of the Blake Prize for Religious Painting said when exhibiting at the Strawberry Hill Gallery, that art dealers, collectors and picture-framers were all cashing in on the boom.

But they did very little to help the struggling young artists.

Mr Bannon said that framing costs were high, but unless the paintings were perfectly framed the galleries were not interested in them.

"To have thirty-five paintings framed for my exhibition cost \$1000," he added.

"If a painting is sold for \$150, the artist will probably receive \$20 after all the costs have been taken out.

"As well as 33 per cent commission the galleries take, there are hidden costs such as the percentage of the wine bill for the opening.

"Some galleries charge even for the postage of the invitations.

"Some galleries take three or four months before paying and meantime the artist is being pressed with bills from the framer and for his materials.

"Most young artists have to work as office cleaners at night—or wait tables—to pay their bills."

Mr Bannon said that he sold the 1954 Blake Prize painting Judas Iscariot for £25.

The painting, now in the Channel Islands, was up to £300 when it left Australia.

"There was a recent offer of \$3000 for it, but as the artist I can expect no benefit whatsoever out of the escalating price," Mr Bannon said.

## Competitions and Exhibitions

**Wanganui Sarjeant Gallery Art Competition:** Entries January 9.

**Benson and Hedges Art Award:** Entries January 15.

**National Bank Art Awards:** Entries January 21.

**A.N.Z. Bank National Print Competition:** Entries February 9.

**N.Z. Easter Show Art Competition:** Entries February 21.

**Y.F.C. Golden Shears Art Exhibition:** Entries February 28.

**Kelliher Prize:** Entries April 3.

**New Zealand Academy, Wellington:** Receiving day, March 10.



Nigerian artist Twins Seven-Seven's paintings were shown at the exhibition of Contemporary African Art in London. Here he is pictured with one of his canvases — a personal vision of his own cultural legends, almost mocking, intricately patterned and precariously grotesque.

## African Art

By Shirley Wren-Lewis, a London journalist who specialises in art subjects.

Europeans are only just becoming conscious of the richness and diversity of a once-ignored African culture. At the same time, a new African art is beginning to emerge.

Recently, in London, an exhibition of Contemporary African Art was presented at the Camdeb Arts Centre by the "Committee Representing African Artists."

The emergence of the new art is so recent a phenomenon that William Fagg, a member of the "Committee" has said: "We are in at the death of all that is best in African Art."

He was referring to the traditional arts of Africa which have been gradually dying as the rituals and the kings have lost their power.



The "Committee Representing African Artists" sought to show in this exhibition African art which derives from local cultures and traditions, rather than work which is based on European styles or is done repetitively for the tourist trade.

They assembled a wide variety of work, from abstract paintings, landscapes and sculpture, to relief panels in aluminium, lino-cuts, bead-mosaics, panel designs in cloth, pottery, carving, brass casting and lithography and, set aside a room for the best craft work.

The organising secretary to the "Committee Representing African Artists" is Ella Winter. She has always





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had a good eye for modern art, buying Klee long before his paintings reached their present prices.

It was natural, therefore, that when she accompanied her husband to Africa in 1964, she should be interested in the Oshogbo arts' workshop in Nigeria, later described by Ulli Beier in his book "Contemporary Art in Africa", published in 1968.

Like a similar centre in Mozambique and one run by Frank McEwen, head of the Rhodes National Gallery in Salisbury, it enabled Africans who had insufficient education even to become clerks, to learn painting, sculpture and allied arts.

Several artists have emerged whose work has been exhibited in the United States of America and Europe, like the sculptors discovered by Frank McEwen who have had their work exhibited at the Museum of Modern Art in New York.

Exhibited were pieces of soap-stone sculpture from Rhodesia and large pots made by Mahammed Ahmed Abdalla, who teaches at the Camden Arts Centre, and who came from the Khartoum Technical Institute.

There were haunting compositions by another Sudanese artist from the Khartoum Technical Institute, painter Ibrahim El Salahi, whose work is subtly and sensitively dominated by calligraphic shapes, the tradition of Islam allowing no pictorial representation.

The only woman to exhibit, Kamala Ibrahim, is also from Islamic Sudan.

The gentle, earthy landscapes of Sam Ntiro, the painter who is now Commissioner for Culture in Tanzania, hung next to near-abstract oils with soft, subtle deep colours by Muraina Oyelami, a Nigerian actor.

A large, vividly-coloured design of flowing shapes about a horse, painted on white cloth, dominated one wall. Against another, shone the light silvery, relief panels in aluminium made by Asiru, a Nigerian artist. They looked almost like shields, their designs depicting Yoruban legends with a sort of gentle detachment.

One group of paintings was by a fascinating character called Twins Seven-Seven, who has various legendary versions of the origin of his name and whose pictures also depict Yoruban legends. He was a dancer who learnt to draw and etch at the Oshogbo workshop in Nigeria.

His pen and ink drawings are coloured with gouache and then varnished to bring out the delicate drawing from beneath the heavy paint. They are Twins Seven-Seven's personal visions of his own cultural legends, almost mocking, intricately patterned, precariously grotesque.

Contemporary African Art is too young yet to have produced giants of the calibre of Picasso or Klee. Many of its artists work as artisans, dancers and the like, and must rely on the financial encouragement of Europeans in Africa, since developing cultures lack the art-loving middle class which bought the works of so many once-struggling but now famous European artists. Yet their work does appeal to other Africans, who are unfortunately too poor to support it.

## Silver Medal

Miss Yvonne Rust, potter and teacher, will be presented with this Society's Silver Medal, for services to art, at the Annual Autumn Exhibition opening next year.

The announcement was made at the annual meeting.

Miss Rust is a very rare person indeed, in art or any other discipline—she is a truly great teacher.

She has a vast, outgoing personality in which all who wish may share and from which they may acquire their own momentum.

She has the wonderful gift of being able to infuse others with her own dedication, involvement and integrity.



Her pottery and painting studio in Christchurch in the 'fifties was not a school and those who came were not pupils in any conventional sense.

It was open house and people flocked to it.

Yvonne Rust was able to communicate with each on a very personal level and enable them to develop their own confidence in themselves and their aspirations.

### Nothing Too Big

Nothing was so big to be impossible nothing so trivial not to bother about. In giving, she was unstinting.

Her contribution to New Zealand pottery in these formative years was immense and immeasurable — many potters prominent to-day on our national scene, working in many parts of our country, owe her their careers.

She lives now in Greymouth where she has established a pottery.

A social cataclysm like the closing of the mines demonstrates her great willingness to let others involve her and draw upon her strength.

She is helping the rehabilitation of some miners—she has taught them pottery, kilns are being built, a new industry is poised to begin.

The C.S.A. of which Miss Rust is a member, is delighted to give something to one who, herself, is constantly giving and giving.

## Attendances

During the past few months a series of talks by qualified teachers was given in the Gallery.

They were arranged by the Town and Country group and the Society, and the object was to help artists towards improving their work.

However, attendances were so disappointing that the Society is somewhat embarrassed to ask lecturers to help it further in this direction.

The interesting feature is that those who did attend were mainly the better artists.

But we will try again, probably in March, and lecturer and subject will be announced in the March "News".

On the subject of attendances, it is hard to know whether to be pleased or not that the annual meeting in November was attended by little more than a score of members.

One view says this is good because the Society is obviously being run to its members' satisfaction.

It might be best to be optimistic and accept this, but a larger attendance would have been more rewarding for those like the late president Mr Mair, and the treasurer Mr Ott, who had worked so hard for the Society's benefit throughout the year.

## Brass Rubbings—An Unusual Exhibition

A "first" for the Society's Gallery, and an exhibition of unusual interest, will be that of Brass Rubbings by Murray Ireland, to be on display from January 26 to February 10.

Ancient English churches abound with interest.

Their architecture, furniture, fittings, sculptured effigies, carved tombs, heraldic stones, wood carvings, bells and vestments provide an absorbing field of study for the visitor.

To this list must be added memorials which form a class of their own—Monumental Brasses.

A Monumental Brass is a figure, inscription, shield or other device exquisitely carved in plate brass and laid as a memorial upon or near the tomb of the person commemorated.

These memorials are found throughout central and north-western Europe and are a celebrated feature of English churches.

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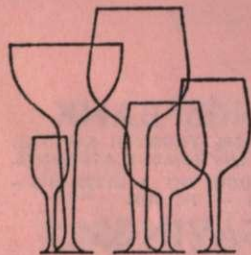
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Since the brasses record in fine detail contemporary costume, heraldry and social history, they are of great historical and artistic importance as well as demonstrating the unique quality of the artistry of ancient engravers.

The most consistently dated works of medieval art, the brasses provide an important and enduring commentary on the history, manners and customs of medieval and Renaissance England.

Brasses continued in use from the reign of Edward I through the French Wars, the Wars of the Roses, the Revival of Learning, the Reformation, the Great Rebellion, the Commonwealth and the Restoration.

All classes of society used this form of memorial.

Those commemorated include the royal personage, knight, yeoman, ecclesiastics, merchants, civilians, wives, student, schoolboy, the known and unknown.

The engravers represented types, not individuals, and the features depicted on one brass will be found on many others.

It is estimated that some 10,000 examples survive in Britain out of what must have been a very large total of brasses.

The religious upheavals of the Reformation, metal thieves, vandalism and neglect resulted in widespread destruction of the memorials.

Chemical analysis has revealed that the brasses are made of an alloy of copper and zinc, called latten.

This material is remarkably durable and after an interval of hundreds of years brasses are found to be in near perfect condition.

Many stone effigies made in the same period of history are barely recognisable after being subject to mutilation.

Churches have been burned and when the site has been cleared, the brasses have been found intact and unharmed.

Curiously the excellence of the art of the engraver was at its best when the earliest brasses were produced.

A marked falling off in quality occurs after about 1500 so that the impressions to be included in this Exhibition form a dramatic record of an ancient and lost art.

The brass rubber is able to gain this impression by placing the paper over the brass before applying the heel ball which is a specially prepared wax.

Brasses vary in their situation. Some may be in their original positions on the floor, on the tops of table tombs, or on walls.

The impressions to be displayed in this Exhibition were taken in English churches from 1964 to 1966.

Murray Ireland, whose exhibition it is, was born in Oamaru in 1939.

In 1957, while holding an American Field Service Scholarship, he spent a year in Washington D.C.

On his return to New Zealand he attended the University of Canterbury and graduated Bachelor of Laws in 1964. In that year, as the New Zealand representative, he attended the 50th Anniversary Convention of The American Field Service held in New York, before visiting the United Kingdom and Europe.

His interest in brass rubbing was developed during the two years he was living in England. During this time he taught in a London secondary boys' school and, during vacations, travelled extensively in Western and Eastern Europe.

After visiting the Middle East and Asia he returned to New Zealand where he entered a legal office.

## Association of Art Societies

The Association of Art Societies held its annual general meeting in Wellington in November.

The C.S.A. was represented by Mrs Joan Gross who is on the Committee of the Association and who, with Mr R. J. Waghorn, is one of our Wellington representatives.



The secretary of the Society, Mr R. R. Laidlaw, also attended.

There were altogether about forty delegates present who had the opportunity of meeting Mr Gordon White during the day and later Mr Sheat, chairman of the Queen Elizabeth II Arts Council.

One of the main issues which was introduced by the President of the Association, Mr Laurie Orr, was the unanimous pressing for an increase in the limit figure of income tax free gifts to the arts.

It was noted that the amount had been increased from \$50 to \$100, but it was felt that this was a very small and inadequate step in the right direction.

The formation of the National Arts Federation was discussed at length and the incoming committee was asked to give favourable consideration to support this project.

Affiliation fees to the Association remains at 10c a head over all society members, the ceiling payments being raised to \$60 a year.

### C.S.A.-Guthrey Travel Award

Applications for this year's C.S.A.-Guthrey Travel Award will close at the Gallery office at 4.30 p.m. on Friday, January 30.

Conditions and all other information are available from the office.

### House Visit

It is intended to organise another of the popular house inspections in March. More details will be published in the March number of "News".

### New Members

|                          |                         |
|--------------------------|-------------------------|
| Mrs V. L. Burrows        | Mr & Mrs N. W. Kennedy  |
| Mr & Mrs B. O. Catherall | Mr R. Levy              |
| Miss A. C. Coleman       | Miss Robin Royds        |
| Miss Patricia de Joux    | Mrs C. M. Russell       |
| Mr and Mrs T. S. Dunlop  | Mrs Russell Smith       |
| Miss Jeanne Edgar        | Mrs Zeta Smith          |
| Mrs T. G. Emery          | Mr N. M. Stephens       |
| Mrs M. D. I. Fairbank    | Mrs Peter Thompson      |
| Miss Rosemary J. Fenton  | Mr N. W. Whyte          |
| Miss Robyn Hunt          | Prof. & Mrs B. A. Woods |
| Mr R. R. Huston          | Mr Charles Worseldine   |
| Mr C. R. Jones           |                         |

### Junior Art Classes

The first term for the junior art classes which the Society runs, will start on Saturday, February 7. The hours are 10 a.m. to 12 noon at the Durham Street Art Gallery.

The term lasts twelve weeks and the fee is \$9 a term, with a discount for children of Society members, making their fee \$7.50 a term.

The classes are for seniors — 13 to 18 — and juniors — 8 to 12. Senior tutor is Mr Michael Reed and junior tutor is Mrs Susan Wilson.

Full information is available from the office, where enrolments may be made.

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## Attention Potters N.Z. Potters' Exhibition

The Auckland potters must be congratulated on organising a most interesting and successful programme held to co-incide with the first week of the Annual Exhibition of the New Zealand Society of Potters.

Beginning on the evening of November 14, a Potters' Symposium was held. The titles of the four panel discussions were:

"What I like in a pot"; "The team approach to pot making"; "Making and selling pots for a living"; "Kilns and firing".

These were well attended and enthusiastically received. Lively discussions from the panels and the audience developed and continued even after the close of each session.

The exhibition opened on Saturday, November 15, and the annual general meeting was held on the Sunday morning. The Auckland Studio Potters arranged a master-class workshop with Ivan McMeekin during the following week.

The Thirteenth Annual Exhibition was displayed in a most imaginative setting. Natural light was excluded from the gallery, the walls were draped with black fabric and banks of spotlights were used to highlight the pottery in a dramatic manner.

The total size of the exhibition was modest, only 225 pots from 1200 submitted were selected, but the display of the work of the two Australian guests, Marea Gazzard and Milton Moon, contributed tremendously to the interest of the exhibition.

The sole selector, Ivan McMeekin, had some pertinent comments on the role of selectors, and the object of exhibitions. These have given the New Zealand Society cause to stop and examine its policy for future exhibitions. It was decided at the annual meeting that their exhibition, due to be held in Christchurch in 1970, would be postponed for a year.

A sub-committee has been set up and its recommendations will be considered by members before a general meeting is called.

During a short talk, Ivan McMeekin made an interesting parallel comparison of music and pottery.

He said that both music and pottery are arts that are dependent on tradition, both are intellectual arts, both must study technique and must rehearse their technique assiduously for a high skill level to be achieved and maintained.

If appearances of a performer in music are frequent, or if the potter's work is seen in large quantity, a new performance cannot be expected each time. We should be satisfied as long as their art is re-lived each time a piece is re-created.

Another short statement from Mr McMeekin: "You cannot design a teapot to illustrate a philosophy, but if it is made simply as a teapot it may indicate clearly the spirit of our time."—Nola Barron.



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## Coming Events

Remember to begin saving pots for a Canterbury Potters' Association exhibition in 1970. The date has not yet been fixed, but full details will be circulated to members as soon as possible.

For television viewers—The N.Z.B.C. has televised a short documentary on the activities of Yvonne Rust, and this will be shown in "Looking at New Zealand" on Sunday, February 8.

## Artists' Materials

The Association of New Zealand Art Societies reports that in response to its negotiations for the removal of licensing from artists' materials, it has received the following reply from Mr V. W. Thomas, Comptroller of Customs, Wellington:

"In reply to your letter about additional import licence provision for various artists' materials, the Department is aware of the need to ensure that adequate supplies of such items are available to meet the requirements of art societies. You will recall that when we wrote to you on April 2, 1969, we advised that some additional provision would be available for artists' colours in the current licensing period. It was also mentioned that in the event of a shortage arising for varnishes, mediums and other materials, consideration would be given to additional allocations to normal and regular importers.

"The Department's policy has not altered; although it is not possible to authorise an overall general increase in licence for these goods, you may be assured that sympathetic consideration will be given to any such licence application for additional provision provided need is established.

"Accordingly, I would suggest that your members advise their normal and regular importer to lodge an application to meet their additional requirements."

The association states that the information from the Customs Department referred to here (their letter April 2, 1969) was conveyed to member societies. If you conveyed this information to your local stockists and they failed to act on it, we would like to know.

In any case, states the association, please convey this new information to them and follow it up. If they have shortages and they fail to act on the information you give them please advise Mr Colin Dickie, 103 Apu Crescent, Lyall Bay, Wellington 3, who is convener of our investigation committee, with a copy to Mrs Constance Kirkcaldie, secretary, A.N.Z.A.S., 154 Kelburn Parade, Wellington W.1.

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## New Members of the N.Z. Society of Potters

Of the twenty-three new members accepted three are members of Canterbury Potters' Association. We should like to congratulate Margaret Higgs, Mari Tohill and Stephen Foster on being admitted to the Society. Mr McMeekin commented on the high standard of work submitted by new members.

## Husband-Wife Show

A. J. Bisley, A.R.C.A., M.N.Z.S.I.D., F.R.S.A. Asia (Ed.) is a senior lecturer in Graphic Design at the School of Fine Arts, University of Canterbury.

After leaving the Royal College of Art, London, having taken a course in Graphic Design won a Post Graduate Year in Television Production and Film Making, worked for Granada Television, Wiggins Teape and British Insulated Calenders Cables and was also appointed consultant in graphic design to the American Embassy, London.

He entered the teaching profession as Head of the Department of Photography and Graphic Design at Guildford School of Art and before taking up his present position was Head of Departments of Printing and Allied Studies, Graphic Design and Photography at the Ulster College, Northern Ireland. He has works in private collections in the United Kingdom and the United States of America and a work in the Museum of Modern Art, New York.

Jeannette Bisley, born in London of the "de Clare" family, whose history can be read in the encyclopaedia Britannica, first met her then future husband at college but careers took them different paths for several years, with Mrs Bisley working and studying under an eminent Bond Street dealer in Painting and Object d'art, also took a course in interior design. She was responsible for the production of a magazine for the Building Trades. She first made a name as a photographer having much work in print and writing for photographic magazines. Later she became print and art buyer for a London company.

They will hold an exhibition of prints and paintings in our Gallery in March.

## Victorian Painting

The first-floor gallery has, from late December, been featuring Victorian portrait and figure painting in an exhibition arranged by Tony Fomison.

It includes about twenty works from the Society's collection and, by courtesy of the Director, Mr Brian Muir, a similar number from the McDougall Gallery.

Mr Fomison has prepared and cyclostyled some notes on some of the attitudes and techniques of Victorian painters.

One of the Society's paintings featured is a small one catalogued as being by W. B. Frith, and various indications such as date and year of purchase suggest that it could indeed be the work of the famous painter of "Ramsgate Sands", "The Railway Station" and "Derby Day".

Mr Fomison hopes to compare notes with owners of other Friths in New Zealand, and in a later issue of "News" he may be able to make a definite statement one way or the other on our Frith.



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