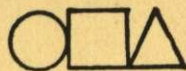


news



The Journal of the Canterbury Society of Arts

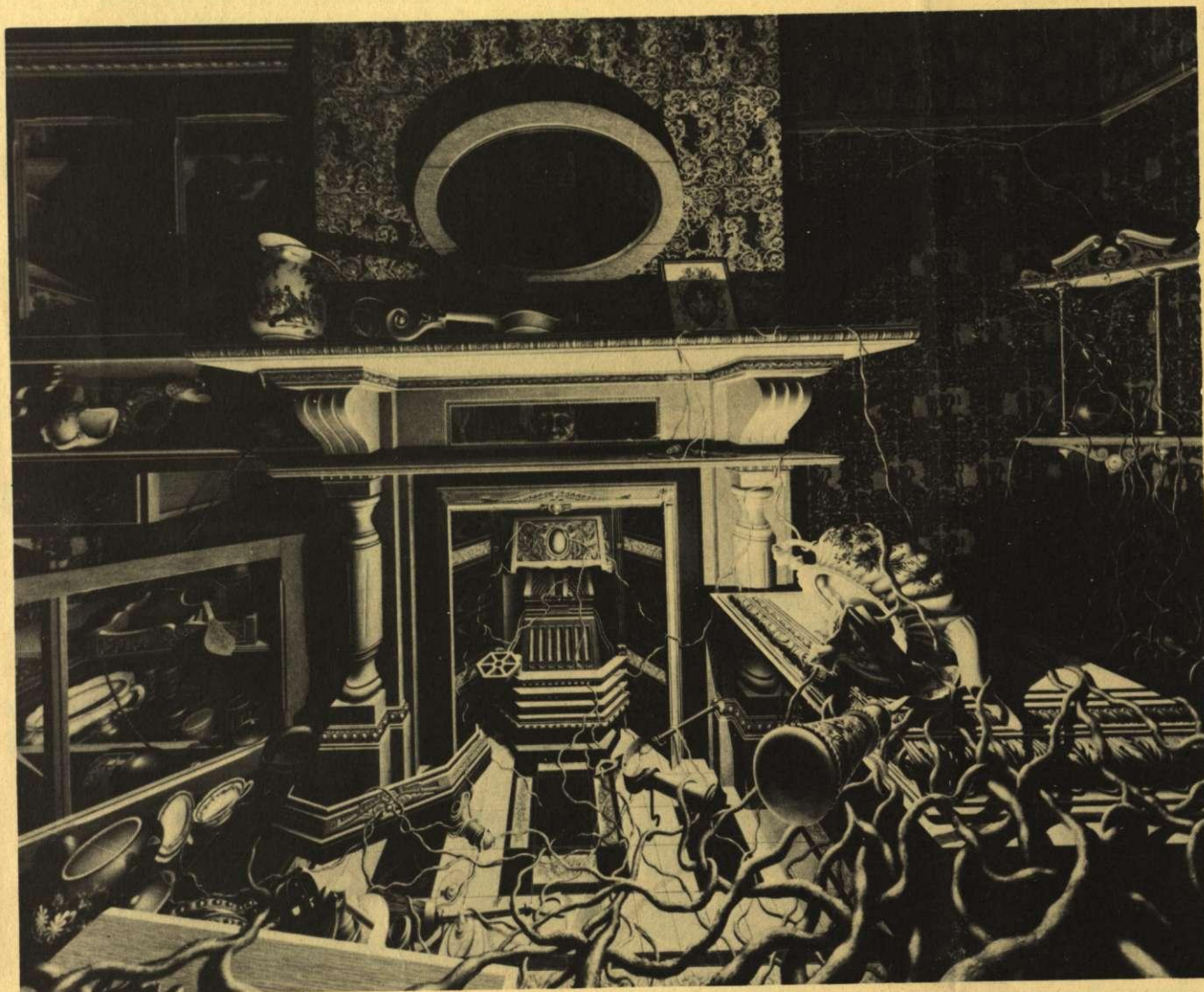
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President:	Miles Warren
Secretary-manager:	Russell Laidlaw
Exhibitions Officer:	Tony Geddes
Receptionist:	Joanna Mowat
Editor of News	Stuart McMillan



Maybe Tomorrow, by Alvin Panckhurst which won this year's Benson and Hedges Art Award.

Gallery calendar (subject to adjustment)

Sept 2—22	Benson & Hedges Art Award
Sept 8—22	The Group
Sept 24—Oct 6	Gordon Crook
Sept 24—Oct 6	Linda Smith
Sept 24—Oct 9	The Weavers
Sept 27—Oct 17	Reinis Zusters
Sept 27—Oct 17	Australian Prints
Oct 2 at 8pm	Illustrated Talk—Reinis Zusters
Oct 8—Oct 19	Kevin Burgess
Oct 8—Oct 19	Semisi Maya
Oct 11—Oct 24	Michael Oaten
Oct 22—Oct 28	Lapidary Club
Oct 31—Nov 13	Technical Institute
Oct 30—Nov 15	Valerie Heinz
Oct 31—Nov 15	Gavin & Vivian Bishop
November	Technical Institute
	Gavin & Vivian Bishop
	Morgan Jones
	Valerie Heinz
	CSA Open Exhibition
	Michael Ebel
	Barry Sharplin
December	CSA Summer Exhibition
	Neil Dawson & Bill Nichol
	Derek Margetts
	Children's Art Class

Exhibitions are mounted with the assistance of Q.E. 11 Arts Council through the agency of the Assoc. of N.Z. Art Societies.

New members

The Society welcomes the following new members:

Mr Terence C. Emmitt
Miss E. M. Stone
Mr & Mrs Harvey Brehaut
Miss Aileen Waddell
Miss Maureen Pfenniger
Mrs Patricia Clease
Mr & Mrs T. B. Gaskell
Ms Maureen Innocent
Mr G. M. Abbott
Miss H. M. Lyon
Mr & Mrs Peter Lees-Jeffries
Mrs K. M. Boardman
Mr H. A. Stevens
Mrs Elizabeth McLachlan
Mr R. B. Gibson
Mrs J. G. Cameron
Mrs A. L. Davies
Mr L. Zwart
Mrs Jan Groebel
Mrs M. T. O'Connor
Mrs Jean McLeod
Mr William T. Scott
Mr & Mrs G. N. & Y. G. Bianchi
Dr Christine Winterbourn

Mr & Mrs John Van Tulder
Mr & Mrs W. D. Latham
Mrs H. C. Cutler
Mr A. R. & Mrs V. Cottrell
Miss J. H. Trotter
Mrs Philippa S. Dobson
Prof. & Mrs R. Park
Mrs Shona McRae
Mrs J. N. Hill
Mrs Nancy Eccles
Mr Keith Morant
Mrs Caroline Armitage
Mrs Kathy Dunstall
Mr & Mrs M. H. Sewell
Mrs M. A. Robinson
Miss M. L. Foate
Mr M. A. Fry
Mrs K. M. Lowe
Ms Gwen Morris
Mr & Mrs Terence Moody
Mrs P. H. Plummer
Mr & Mrs J. P. Godfrey
Mrs J. Paynter

Happenings in the Gallery

Since my last notes we have had two highly successful exhibitions of embroidery and a display of Tibetan Rugs which started off like an A. J. White's sale due to the eagerness of prospective buyers. The rich colours depicting the symbolic way of Tibetan life provided a startling exhibition in the North gallery. We hope to have more of these rugs within the next year. Our Graphic & Craft exhibition in May was a bit sparse so it has been thought that we may abandon this exhibition which is unfortunate as we have had loyal support from some exhibitors over the years.

A message to all Newsletter recipients . . . if you come into the Gallery towards the end of every second month you will find gallery staff and a few helpers almost buried under a pile of newsletters, envelopes and invitations. Our membership has grown so much that folding and putting in envelopes has become an unenviable task so if you "have time hanging heavily on your hands" to use one of Rusty's favourite expressions, we would love you to come and help us. By doing this you can catch up on the latest gallery chatter and we will buy you a sandwich for lunch.

Recent purchases for the permanent collection are *Transporter*, by Ross Gray, *Harbour Settlement*, by Ruth Priestly, *Dawn*, by Neville Sinclair, *Still Life*, by Alan Pearson, *Wainakarua River* by Hugh Struyk, *Haze*,



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The exhibitions

THE BENSON AND HEDGES ART AWARD, 1974

This is the fourth Benson & Hedges Art Award exhibition, and in its comparatively short existence, this Award has gained considerable stature. It never fails to create controversy and this year's exhibition of 26 paintings, selected from an entry of almost 250 is no exception.

It includes the winning work, *Maybe Tomorrow*, by a young Wellington artist, Alvin Pankhurst, which has since been purchased for \$5,000—the highest price for a contemporary New Zealand painting—by the Dunedin Public Art Gallery.

One of the most significant aspects of this year's Award was the selection of a judge from outside Australia—Mr. James W. Foster, a man of many years experience of Art Gallery administration in the U.S., and more importantly as Director of the Honolulu Academy of Arts since 1963, a person very much involved in a Pacific environment.

The exhibition is possibly one of the most comprehensive collections to date of what is happening in contemporary painting in New Zealand at the present time.

Artists represented are: Gretchen Albrecht, David Armitage, Peter Bromhead, Graeme Clement, Susan Chaytor, Michael Eaton, Tom Field, Betty Fraser, Pat Hanly, Chris Hurley, Patrick Hutchison, John Lethbridge, Quentin Macfarlane, Robert McLeod, Selwyn Muru, Gerry and Jan Nigro, Alvin Pankhurst, Sue Patterson, Haydn Rive, Wilhelmus Ruifrok, Peter Siddell, Michael Thomas, Jim Tomlin, Rita Witford.

THE GROUP SHOW 1974 SEPTEMBER 8–22

Group exhibitions are becoming increasingly more difficult to organise because of the greater opportunities for one-man exhibitions that are available to artists today. Nevertheless The Group Show, long a show-case for the New Zealand's visual arts, promises to be as representative and as interesting this year as it has ever been.

In 1973 The Group introduced to its exhibition the idea of featuring one of its members on a poster that would be available to the public for purchase. This year's featured artist is Barry Cleavin, the eminent

Christchurch printmaker, who also designed the invitation and catalogue image for this year's show.

Barry Brickell and Peter Stitchbury are two leading New Zealand potters who are taking part in this year's exhibition. Two guest weavers are Judy Patience of Wellington and Nancy Mason of Nelson. Jenny Hunt, now living in Wellington, will also be sending a selection of her colourful wall hangings.

Sculptor Martin Mendelsburg is carrying out a work for the exhibition. This will be the first time this lively newcomer to Christchurch will have exhibited with The Group. Other guest artists are Glenn Busch, a young photographer, who has been described as one of the most sensitive photographers of people working today in New Zealand, and Michael Thomas, a painter who was one of the three Christchurch finalists in the recent Benson and Hedges competition.

Ted Bracey, who has returned to Christchurch after a period of living in Hamilton and later in Tasmania, will be exhibiting again with The Group and from Auckland, Colin McCahon, Pat Hanly and Tony Fomison will be sending works. Ralph Hotere will be bringing recent paintings from Dunedin and among the local artists exhibiting this year will be Phillip Trusttum, Olivia Spencer-Bower, Quentin Macfarlane, Ian Hutson, G. T. Moffitt, Michael Eaton, Nola Barron, Rosemary Johnson-Mueller.

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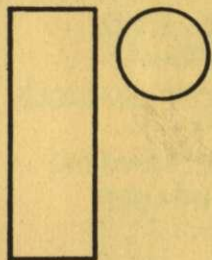
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**LINDA SMITH—
DRAWINGS SEPTEMBER 24—OCTOBER 6**

LINDA SMITH born 1946, Christchurch. Canterbury School of Fine Arts Diploma. Travelled in U.S., U.K., Belgium, Malaysia, and Australia.

"I am chiefly interested in working with line. I would like to be able to suggest feelings about living forms by using line in a rhythmic way therefore suggesting sequences within a given space of time. This means regulating flowing curved lines with short straight ones and also the intervals between these, in a manner that will not only suggest a satisfactory surface pattern in an obviously 2nd medium but may also give an impression of the places through and around an object in space."

**GORDON CROOK
SEPTEMBER 24—OCTOBER 6**

GORDON CROOK Born England. Central School of Art, London (National Diploma of Design). Travelled in Europe extensively. Six years in Middle East during war. Lived two years in Italy. Settled in N.Z. 1972. Previously lectured at the Royal College of Art and the Central School of Art, London. Also worked as

free-lance designer to the Textile Industry. Has avoided the entanglements of regular employment since arrival in N.Z. and tries to make a living from painting. Has put in a great deal of work in the attempt to establish a creative workshop/community centre in Wellington; though no success so far, project not abandoned.

Works mainly in private collections in England and U.S. Tapestry in Robert McDougall Gallery, Christchurch. Photo Mural in Feltex Building, Wellington. Exhibitions London, Washington, Auckland, Wellington and Christchurch.

**WEAVERS' EXHIBITION 1974
SEPT. 24—OCT. 9**

Anne Field, Phillida Macdonald, Pauline Pease and Pam Spencer have all exhibited with this group before and Noeline Bull is exhibiting for the first time.

This year Pam and Phillida have both begun weaving on eight shaft looms while the others use four shaft looms. There will be a variety of techniques and articles including flat weave and Rya Rugs, dress fabrics, cushions, dinner mats and wall hangings.

**REINIS ZUSTERS—PAINTING
SEPT. 27—OCT. 17**

We quote Dr. Lloyd Rees, lecturer in Art History, University of Sydney concerning Zusters. "He undoubtedly finds in nature the motivation for his work but nature's forms and colours undergo a magic change and emerge as vital and highly individual painting. In attempting an appraisal of an artist's work, his personal background must be considered, and I therefore feel bound to refer to Mr Zuster's parentage—Latvian. My knowledge of Latvia is almost nil, but I have met a number of Latvian people and they all seem to have one thing in common—an extraordinary zest for living and an out-giving attitude towards their fellow men. Indeed my Latvian friends have quite undermined a theory I long held that only the Mediterranean peoples had this zest for living and complete freedom of emotional expression.

These qualities stand out very vividly against the austere background of Australian society. For some reason or another we tend towards the average in most things and our lives and environment suggest half tones rather than positive colours.

Against this background of the work of Reinis Zusters



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and other artists from Europe stand out with a vividness that can almost be alien at times. But our debt to these artists is immeasurable and the present flowering of our painting and sculpture and other aspects of our lives are in great measure due to them.

He has won many prizes including the Wynne Prize for landscape—and whilst Mr Zusters would be the last to over-estimate the value of prizes, they are an evidence of recognition and often enough have permitted an artist to continue with his work—and this is the most important thing of all."

SEMISI MAYA— OCT. 8—OCT. 19

Until his early manhood, Semisi Maya lived the ordinary life of his village at Cautata, Bau, in the province of Tailevu, on the west coast of Fiji's main island, some twenty miles north of Suva. He was educated at the district school and later worked with the other young men in the village, on the plantations, fishing, building houses, and taking part in other projects as they arose. His life was to be as that of his fathers before him.

In the year 1938, Semisi was found to have leprosy and was sent for treatment to Makogai where he spent (in two periods) fourteen years.

After his discharge, he returned to his village, but was

forced to spend a great part of his time at St Elizabeth's Home, the leper rehabilitation depot, just out of Suva. The crippling after effects of leprosy were such a handicap to normal living that in April, 1958, he became a permanent inmate of the home. It is natural to brood on one's misfortunes, and it was to provide a counter to Semisi's periods of depression that one of the Catholic sisters at St Elizabeth's Home taught him the technique of finger painting. It was soon apparent that Semisi had a definite talent. He far outstripped others learning with him, and after early experiment, his work became increasingly representational, requiring less and less imagination to visualise his subjects.

Soon he was producing genuine landscapes, using methods entirely his own. Since then he has continued along the same course.

Semisi has achieved his results in spite of the extreme crippling of his hands and arms. He uses his knuckles, the back of his wrist, even the hair of his forearms to produce his effects.

His work has been brought to N.Z. by the New Zealand Lepers' Trust Board.

PRINTS

An exhibition of prints by Australian artists arranged by Mr. John Brackenreg, Artarmon Galleries, will be on exhibition at the same time as Reinis Zusters' paintings. At the time of going to press we do not have specific details.

KEVIN BURGESS— SCULPTURE OCT. 8—19

Born Dunedin 1951. Canterbury School of Fine Arts D.F.A.

One man show CSA 1973.

Finalist Hansells Sculpture Competition 1972-73.
"Sculpture is a medium for communicating ideas."

"Community rests so much upon communication and art today rather than being a market for goods must be a manifestation of that communication. The sculpture here is immediate and relevant to the community and hopefully easily accessible not relying upon the esoteric notations one might find necessary in a work of art. The idea of realism is developed through the use of material and its quality which is so often ignored by many who use it. The subject offsets the individual in a given situation.

A given philosophy can never show out in a presentation of work but rather a small portion of evidence for it. Our society finds it most difficult to put a price on an idea. A curious principle of exchange."

GAVIN & VIVIAN BISHOP— PAINTING OCT. 30—NOV. 15

GAVIN BISHOP Born 1946 Invercargill. D.F.A. (Hons) Canterbury School of Fine Arts.

Visited Japan, China and Australia 1968-69, Europe 1972-73. Teaches in Christchurch. Represented in Private Collections U.S., Australia & England.

"In this latest series of paintings it may seem that a huge change has taken place but basically it hasn't. The paintings are far more figurative than before but the same elements are there. A recent trip to Europe and coming in contact with the remnants of the classical work has had an influence on my work."

Exhibitions Christchurch, Auckland, Dunedin and Wellington.

VIVIAN BISHOP Born Christchurch 1945. D.F.A. (Hons) Canterbury School of Fine Arts. Overseas with husband, Gavin Bishop 1968-1973.

Represented Melbourne Art Gallery, National Gallery, Wellington. Private collections Australia, Japan and N.Z.

"These paintings are chiefly involved with landscape, climatic changes and their interrelationship with architectural structures."

Part-time lecturer, Secondary Teachers' College.

VALERIE HEINZ—PAINTINGS OCT. 30—NOV. 15

Her third one-man show. The works were executed during a year's leave from Christchurch Girls' High School where she is head of the art department. Some time was devoted to travel in Europe and some was given to the composition of pictures expressing a delight in the forms and rhythms of nature-land, sea and people.

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Pottery notes

In the July-August Newsletter I told you Peter Travis was to be guest exhibitor and speaker at the 17th National Exhibition in Auckland, but it seems he is over committed with engagements and Colin Levy is to take his place. Colin, who lives at Bowen Mountain, N.S.W. says that his greatest influences are the Sung Dynasty and its qualities, and the tea ceremony.

The June meeting of the Canterbury Potters' Association was an evening in 'The Studio' to show members and friends who had been unable to attend the Hiroe Swen school the techniques of making pots her way. It was most enjoyable and interesting, with mulled wine to warm a cold evening. Six members demonstrated different techniques to a most enthusiastic audience of about eighty. A film *The Artistry of Hiroe Swen* filmed during the school was shown both at the beginning and end of the evening. It was so popular that it will be shown again at the Associations' next evening.

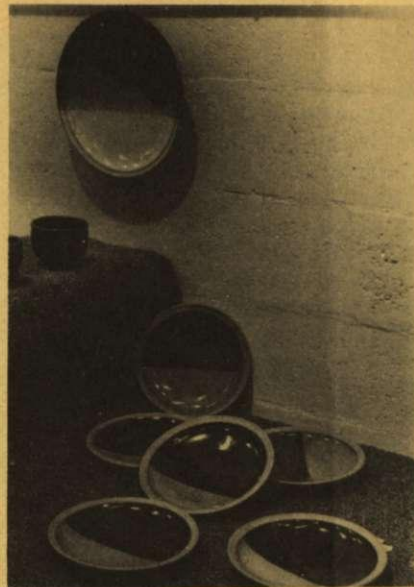
The Arts Council Bill at present before Parliament proposes changes in the method of distributing Government aid to the arts and is based on the establishment of Regional and Community Arts Councils in place of the existing organisation. This will not affect the sum allocated nor the proportion available to the various arts—but the **way** assistance would be applied for and **who** would assess the various needs. It has been decided to divide New Zealand into three regions: the first the top half to the North Island, the central region will include Nelson and Blenheim and the third will be the rest of the South Island. Each regional council chairman will hold a place on the central QE 2 Arts Council and the regional councils will handle matters of regional concern and it will be their job, after consultation with the central Arts Council to decide on distribution of the Governments Grants.

Denise Welsford

162 pieces shown

The Canterbury Potters' Exhibition was held in the CSA Gallery, Christchurch, 12-27 July, 1974—162 pieces were selected by Denise Welsford, Margaret Higgs and Rex Valentine from 45 members. The work in general was soundly based on precepts extolled by Bernard Leach and exemplified by the Mingei Pottery traditions of Japan. The standard this year was in my opinion better than last year and it was heartening that some of the strongest work was from younger members of the association.

Michael Trumic displayed two magnificent bottles—however Michael exerts such a strong influence that the top of his bottles reappeared on far far



Rex Valentine's
plates and platter

too many bottles by others. The possible variations of form are practically infinite. Surely such duplication of a successful detail is at the least a sign of a lack of imagination.

Hiroe Swen's influence was also evident—again a pity that such a strong influence hadn't been more completely assimilated before work was exhibited. Lawrence Ewing displayed a very strong group of pots with carefully worked and scaled rope handles. Paul Fisher and Brian Cooke also showed good work.

In any exhibition size, extreme form, daring colour, or extravagant texture all draw attention. Frequently the very quiet pieces which carry more ultimate satisfaction are overlooked. Nora Flewellen's charming condiment set with immaculate glaze and delightful colour falls into this category. Rex Valentine's work is sometimes overlooked yet his set of landscape plates and in particular his set of bowls with unusual oil spot temmoku glaze were worthy of concentrated study.

The Association was honoured by having pieces by Denise Welsford, Gennie de Lange and David Brokenshire purchased by the McDougall Art Gallery.

The use of carpet flowing up over platforms at various heights together with the contrast of muted colours gave a fine background for the exhibition.

In conclusion—this exhibition showed a reasonable cross-section of work being made in Canterbury but it should also have drawn the attention of potters to the importance of concentration upon matters of good craftsmanship—The attachment of handles, the "grinding in" of lids, smoothing of bottoms and the removal of excess clay are all points which should be watched.

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Boston galleries

Boston has the longest history of European settlement of any major metropolitan area in the United States. The presence of half a million college students never quite dispels the staid, conservative almost matronly air the city has. They are almost exactly the words I would use of the city's art collections. Modern American painting in particular suffers great neglect in Boston, though a few of the commercial galleries give one the occasional opportunity to see what is happening. But the solidity, lack of excitement and conservative caution often seem, in comparison with the frenetic activity of the New York art scene, a virtue.

This is especially true of the Museum of Fine Arts. It has comprehensive collections of European painting, American colonial and nineteenth century painting, Chinese and Japanese art and Egyptian Greek and Roman art. There is no substitute for living close by a large museum, so that one feels free to go and look for a long time at one or two paintings without being anxious that one is missing the collection's real prizes. After four years living five minutes walk from the M.F.A. I became so familiar with the European painting and Chinese galleries that I would become incensed when they moved paintings round. Though small by comparison with the Metropolitan Museum in New York or the National Gallery in Washington, the M.F.A. was still too large to master properly even in four years. Only in the

last year a late-flowering interest in furniture took me into the decorative arts wing where I discovered large numbers of the Museum's American paintings. The Classical Antiquity Galleries were still, when I left Boston, terra incognita.

Close by the M.F.A. is the smaller Gardiner Museum, a private mansion in which, under the terms of the will leaving the collection to the public, the paintings and objects are displayed as they were when Mrs Gardiner died. This seems charming until one is frustrated to realise one will never see a painting properly because it is so poorly hung. There is a certain amount of dross in this collection, but also some perfect gems—a Vermeer, a Giotto, a tiny Raphael, a Whistler sea-scape.

The other major collection in Boston is that of Harvard University, housed in the Fogg Art Museum in Cambridge. Primarily a study and research collection there is so little exhibition space that to see some of the Museum's treasures one has to catch special shows. It was only at a special show that I saw the Museum's magnificent collection of pre-Raphaelite works. Generally the Chinese bronzes and porcelains, the Renaissance paintings, some modern paintings and the classical marbles are on permanent display.

These three institutions do not exhaust Boston's potential for the museum goer. There are numerous other smaller, specialised collections. But the three provide the core. And even large as the M.F.A. is, the

collections are manageable, even to someone who has only a week or two in the city. This is perhaps not true of Washington and certainly not true of New York, whose collections are dauntingly large, but for that very reason offer treasure to someone with the time to ferret and persevere which Boston cannot really match.

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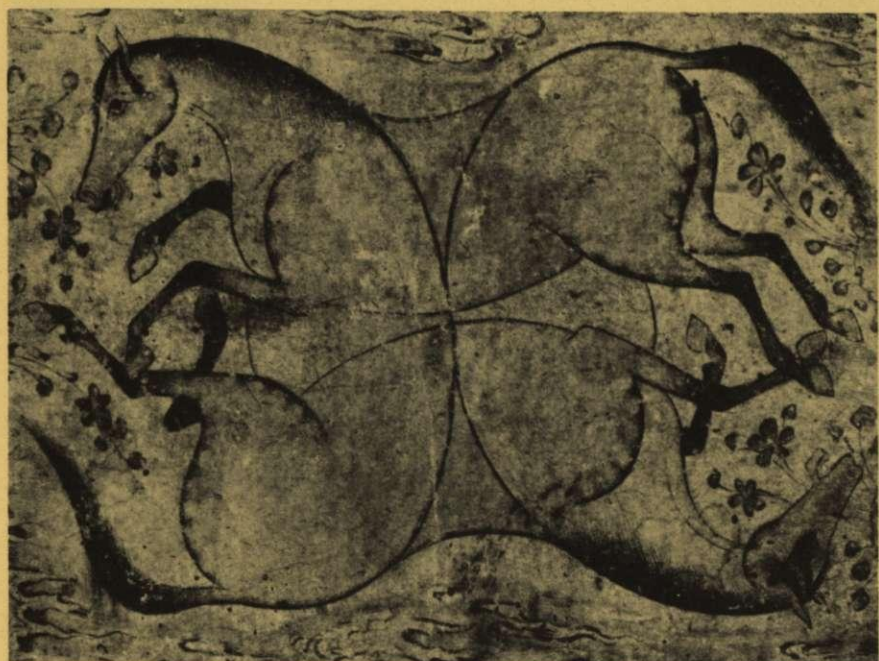
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Four Horses: Concentric design Persian, early 17th Century in the Museum of Fine Arts, Boston.

Competition

ROYAL OVER-SEAS LEAGUE COMMONWEALTH ART EXHIBITION, 1974

Entries from New Zealand painters are now being sought for national adjudication. Up to four works may be sent from New Zealand to London for the Exhibition.

The Exhibition consists of two sections—a **Competition** for artists under the age of thirty-five, and an **Exhibition** for artists over thirty-five. Prizes to the value of £500 are offered for the younger age group, and for the older age group is offered the opportunity of exhibiting in what has become an acknowledged leading United Kingdom display. Those artists whose works are accepted for hanging have the opportunity of offering their exhibits for sale if they wish. A first New Zealand entry in 1972 was awarded a cash prize and another New Zealand artist was awarded first cash prize in 1973.

Works may be submitted in any of the following categories: Oils, Water Colour, Mixed Media. Size not to exceed 3' 0" by 2' 0".

Entries close Thursday, 12th September, 1974.

Entry forms and
further information from:— Mrs. M. C. Alexander,
Branch Secretary,
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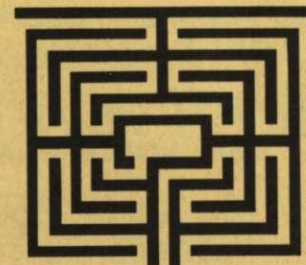
VERY REASONABLE PRICES

House visits

Note for your calendar. There will be another visit to Christchurch homes on Saturday, October, 19th. This occasion is open to CSA members and their friends and tickets will be available at the office from October 1. Members \$1. Non members \$1.50.

Labyrinth Gallery

27 New Regent Street
Christchurch
79347



Still Life in Garden, by Reinis Zusters. Photo by Orly.

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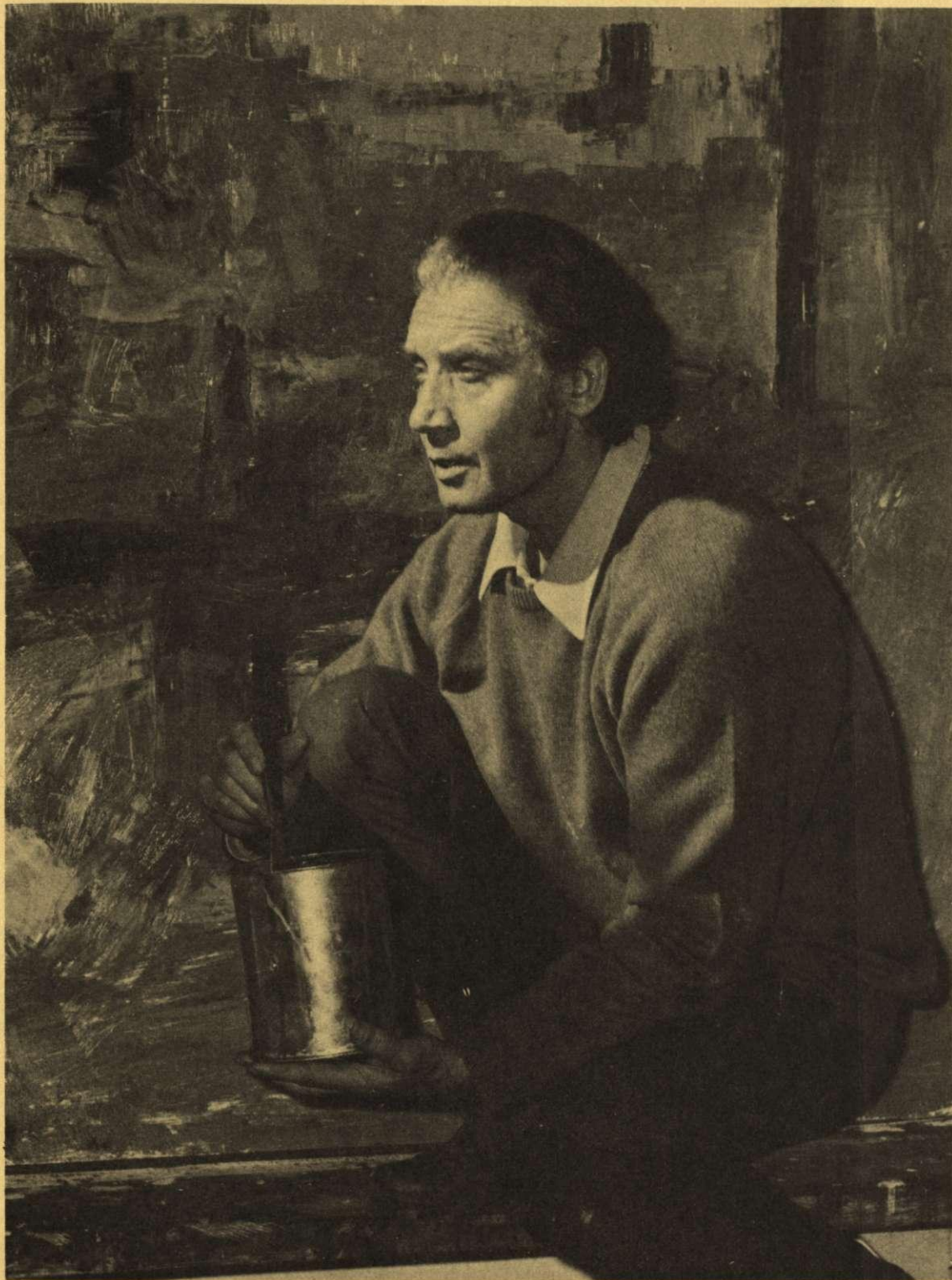
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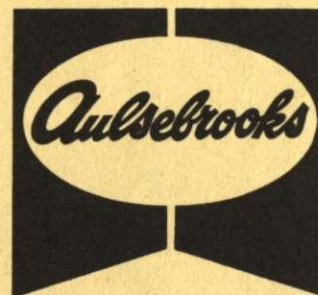
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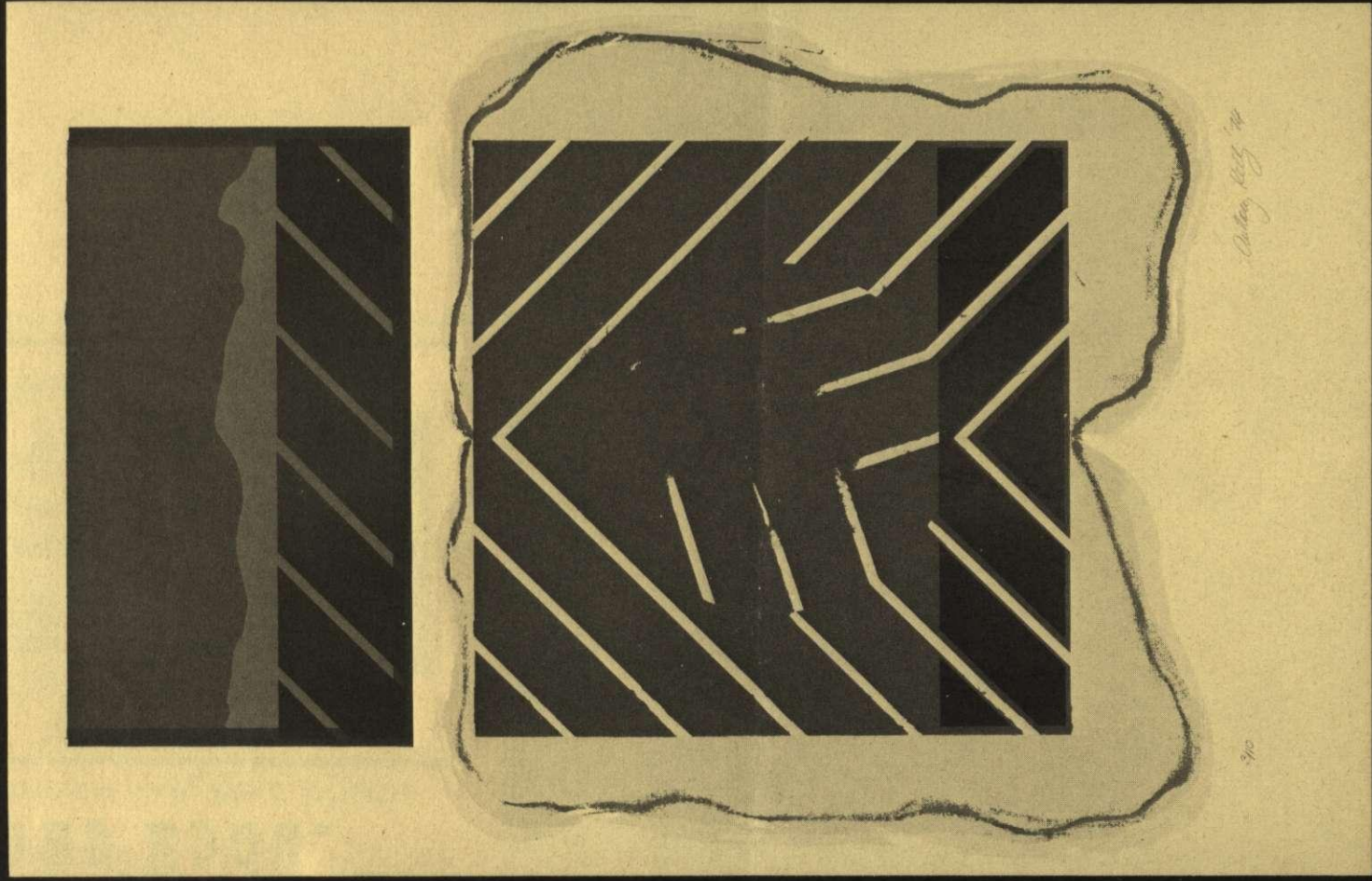
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FITTINGS AND FINDINGS



VENETIAN BLIND SUNRISE, by Anthony Kelly. A Silk-screen Print.

Other Australian print-makers who will exhibit in the Gallery from September 27—October 17 are: Tom Green, Jean Appleton, Ursula Laverty, Earl Backen, Ken Jack, Ray Crooke, George Barker, David Rose, Ewa Pachucki.