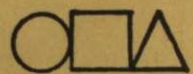


# news



The Journal of the Canterbury Society of Arts

66 Gloucester Street Telephone 67-261

P.O. Box 772 Christchurch

Registered at the Post Office Headquarters, Wellington as a magazine.

No. Seventy-Two March/April 1977

President	Miles Warren, C.B.E.
Director	Nola Barron
Gallery Assistants	Tony Geddes, Geoff Dixon
Receptionist	Rona Rose
Editor of News	Robin Smith
Tutors	Christine Callingham, Elizabeth Marsh
Hon. Treasurer	John Wilson



## GALLERY CALENDAR

(Subject to adjustment)

March 6-21	CSA Fine Crafts
March 6-13	Panpex '77
March 15-27	Bashir Baraki
March 15-28	Marcel Genay
March 22-Apr 6	Larry Bell
March 24-Apr 6	Michael Eaton
March 26-Apr 5	Alan Caiger-Smith
April 9-26	John Panting
April 28-May 11	W. C. Ruifrok
May	CSA Autumn Bob Goundrill Line Lower Gallery United Womens Convention
June	CSA Open
July	Paul Johns & Robin Neate Art in the Mail Tibetan Carpets Canterbury Potters David Cowie

### CSA GALLERY HOURS

MON — THURS	10 a.m. — 4.30 p.m.
FRI	10 a.m. — 4.30 p.m. 6.30 p.m. — 8 p.m.
SAT & SUN	2 p.m. — 4.30 p.m.

I.G. FIFE

"Near Kowhai Bush" — Water Colour — Ivy G. Fife

### NEW MEMBERS

(The Society welcomes the following new members).

MRS F. R. ALLISON	MISS FREDERICA M. G. HORLEY
MRS H. AMAN	MR & MRS R. E. LEWISHAM
MRS VALERIE BOJE	MRS JULIET MARTIN
ME. J. A. N. CHAMBERS	MR & MRS L. E. MORRIS
MR H. B. COLLETT	MR. DERMOT F. MURRAY
MR P. B. F. DRAKE	MR & MRS C. G. PARKER
MR T. CLARK ESPLIN	MR. W. SU-MING
MRS D. A. FERGUSON	THE GALLERY, AKAROA
MRS M. GAVARS	MR & MRS R. A. VAN TULDER
MR & MRS A. GILCHRIST	MISS KURA WATSON
MISS JANICE GILL	MR CARIN J. WILSON.

### Selling Gallery

This year the C.S.A. intends to use the front foyer and window area, and the small area at the back of the ground floor gallery as a Selling Gallery. Our stock racks will also be open to buyers on request.

We would be pleased if you would like to take advantage of this opportunity to submit your work for sale, and suggest that the artist should not leave a work for more than six months.

Interested artists should contact the director.

### Can you help?

During the year there are times that the gallery would welcome the assistance of members as gallery attendants at certain exhibitions. The hours would be 10 a.m. — 12 noon, 12 noon — 2 p.m., 2 p.m. — 4.30 p.m. on week days and 2 p.m. — 4.30 p.m. at the weekends.

Folding and despatch of the newsletter is another area where help is required. This takes approximately 3 hours.

We would like to hold a file of members who are willing to be called upon at times and we are sure that members would enjoy the involvement.

The Gallery is hoping to provide opportunities for members to become more involved in the activities of their Society in the future. From time to time the Gallery would welcome the assistance of members, and we feel that working members in particular would enjoy participating in various projects.

The Gallery could undertake a wider variety of activities, if able, voluntary support could be relied upon.

Please call in at the office or phone 67261 if you can assist in either case.

### ADVERTISING SPACE

Limited amount of advertising space is available in the Newsletter.

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## OBITUARIES

### Ivy Fife

Ivy Grace Fife, who died in Christchurch recently, was a practising painter and art teacher of distinction. Her association with the Canterbury School of Fine Arts and the C.S.A. was a long and notable one.

She was one of a group to receive the first award of the Diploma in Fine Arts from the University of New Zealand in 1931, and after a period of part-time teaching was appointed to a full-time position at the Art School in 1934. She was then able for many years to direct her classes with such an assurance of draughtsmanship and honest constructive criticism that generations of students remember her with gratitude. Many permanent friendships were made among them and she gave special attention and encouragement to the less-gifted students.

Her chief contributions as a teacher were in the fields of portraiture and landscape, her head-life classes attracting considerable attention and providing many present-day practitioners with sound basic training. She also taught design and embroidery and was herself an accomplished needle-woman. After her marriage to Mr Alan Forrester she resigned her position as lecturer at the school in January 1960.

Painting was to Ivy Fife a direct expression of her own life and character — clear, straightforward and unequivocal. Her bold brushwork was combined with an unusually reserved use of brilliant colour, relying largely on simple harmonies reminiscent of the Italian painter, Morandi. This was a feature of her many portrait commissions, and even in the "Sunflower series", the clear yellows of the blossom were subtly supported by carefully-organised greens, browns and greys.

Ivy Fife is represented by paintings in galleries throughout New Zealand. Overseas recognition came by purchases for private collections in Britain, the United States, Singapore and Alaska. She exhibited by invitation at the Women's International Art Club Festival of Britain Exhibition in 1951, and exhibited with other New Zealand painters in Russia, in 1959.

Art in the wider field occupied much of her time. She was a councillor of the Canterbury Society of Arts for 17 years, and from 1954 served for a period on the Arts Advisory Committee of the Christchurch City Council.

In recent years ill-health restricted her activities, but she maintained an interest in art and kept in contact with the many friends she had made during her career. — Bill Sutton

One of her paintings "Sunflowers II" which is in the C.S.A. permanent collection has been reproduced as a greeting card printed by the Society.

As a Councillor, she really gave whole-hearted and thoughtful attention to C.S.A. affairs as well as considerable help with exhibitions.

After her retirement from the Council, she was still a regular caller at the Gallery and until recently, when her health was failing, was always prepared to help in cataloguing and in other ways.

The C.S.A. has lost a very good and loyal friend and our deepest sympathy goes to her husband, Mr Alan Forrester.

### John Oakley

I first heard from John in 1950 when I received a letter from him, offering breakfast and a welcome to myself and to my family when we arrived in New Zealand. It was a very kindly hospitable gesture which we much appreciated.

In the years that followed we were in frequent contact as members of the staff of the School of Fine Arts and my foremost impression was of the fortitude with which he bore the great disability caused by polio in his youth. Despite his physical handicap he pursued with vigorous interest a variety of activities; to some extent this limited his painted output which is, I think a pity. However, we have all benefited greatly from his other work which included a period as President of this Society and seven years as Chairman of the Civic Trust.

I felt in particular sympathy with him in his love and understanding of gardens — his own garden was always a pleasure to see.

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He was a pianist and lover of music, he enjoyed travelling and visited Europe several times. When one considers how exhausting gallery-going can be, it is astonishing how John coped and with what courage he attacked his various duties and obligations.

Although I saw little of him after he retired he was always courteous and expressed an interest in other people's ventures and adventures when we did meet. To me he seemed hardly to have changed at all since our first meeting and I rather expected him to keep on for years to come — it therefore came as a shock to hear of his death.

He will, however, be affectionately remembered, particularly by the many students he taught and not least by the members of the Canterbury Town and Country Club, of which he was a patron; also by the adult students of the classes he took in painting and drawing.

— E. J. Doudney

John Oakley was very much involved with the Society, being a Councillor for six years and then a Vice-President 1963-70 when he became President. Before the move from Durham Street, John made a real effort to bring order to the Society's permanent collection, classifying the large number of prints and building mobile racks for the paintings, several of which he restored. These racks, when the move to the new gallery was made, were trundled down the street by a band of willing helpers.

During his term as President, he inaugurated an extensive fair, his own contribution being a stall of garden treasures. He led an enthusiastic band of volunteers and the nett result of this was a considerable help to the Society's finances.

He was always a regular presence at Council meetings and as President, he kept fully in touch with Society affairs, coming into the Gallery several times a week. His approach and wide circle of friends did a tremendous amount for the Society's image and we all have a real appreciation of this. We are very conscious of his fortitude and his visits to the Gallery will be sadly missed.

We offer Mrs. Oakley and her family our most sincere sympathy.

#### Hire Service

Original works from the collection of the Canterbury Society of Arts are available on hire to offices, business houses, surgeries etc.

Paintings are hired for periods of six months and may be obtained or changed after that time.

Please make enquiries at the office or phone 67261.

#### Red Stickers

A red sticker near the number of a work on exhibition indicates that it has been sold.

A green sticker will in future denote that the work is being held in option to a public collection.

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## BISHOPS' ART

### Vivien and Gavin Bishop talk to Robin Smith

For two artists working together there would seem to be a natural temptation to copy one another's ideas and techniques. This is not so with Gavin and Vivien Bishop. "What we are very fortunate about is that our work is not a bit similar",



said Vivien Bishop. "This is something which can happen and does seem to in many other couples who are both artists. We do not have the same ideas about things at any stage".

The Bishops went through Fine Art School together at Ilam both graduating with Honours in painting.

They went through the same classes together and if there are any similarities in their paintings it is only on the level of

technique. "If someone knew all our works they would see similar technical approaches", said Gavin Bishop. These were mainly through the influence of Rudi Gopaz, the teacher who had the most affect on them while at Art School. Both related how he had emphasised craftsmanship and integrity in painting. "He was very strict about what you did paint and for a long time told you exactly what to paint. When you branched out he demanded a high state of approach; he was ruthless", said Gavin. "He made me aware of so many things that could be done on a canvas. This is why we have similar techniques." Gavin said that Gopaz encouraged his students to explore all sorts of media. "Under him I used PVA glue and powder paint for a year. The results were terrible but the experience was good". "Gopaz took up the use of acrylic paint right at the beginning when people were still suspicious of it", said Gavin.

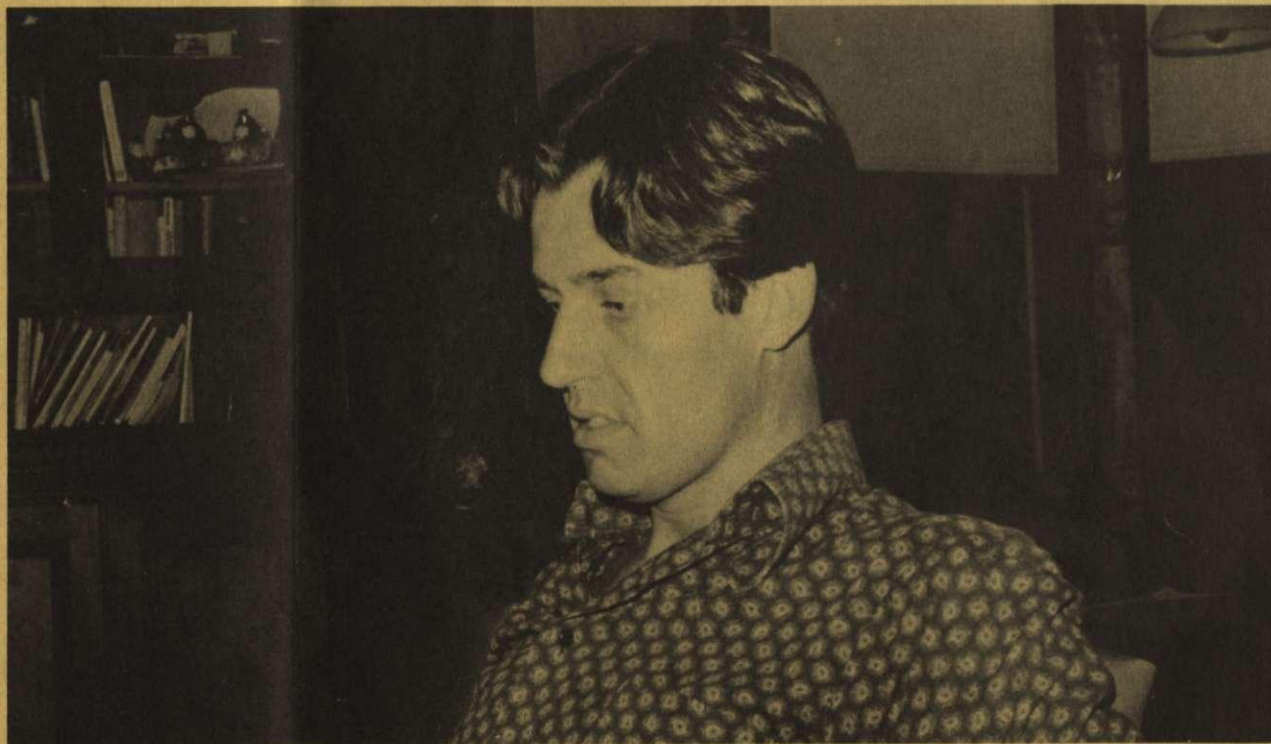
Vivien said that she was mainly interested in things that changed in their context, the way that people and places changed with time. She insists that she is not influenced by other painters and says that her ideas come from everyday things around her. Her recent flying series of paintings including the ones of UFO's all began when she saw a hot air balloon flying over Christchurch. From this she got interested in flying and began the series. The UFO paintings, despite their title do not portray any fondness for science fiction literature — "It bores me silly", she said.

The UFO series really started with an interest in architecture. This led her to study early flying machines. "I am in-

terested in the structure of things". Vivien said that critics had assumed that the dome which appeared in some of her UFO paintings related to a trip they had taken to Europe. "It is much simpler than that; it is the Roman Catholic Cathedral" the dome of which is clearly visible from their home on Cashmere Hills. They said that while they had been impressed with the art and architecture in Europe it was not so much the objects in themselves which impressed them as the way in which they were used and their relationship to the environment around them.

After graduating both went to Training College for a year at the end of which they spent some time travelling around Japan. Gavin described it as a very haunting experience and Vivien described Japan as being "So fresh and so different and so exciting". "The thing that excited me most was the architecture, the very simple, honest buildings. I have never quite recovered from the Conference Hall we saw at Kyoto", she said.

Gavin said that if he was ever influenced by another artist it would be on a minor point — a mood, a particular colour scheme, even a type of framing that he had seen in another work. He could not really describe the way his paintings evolved. "I just get on to things and I probably keep returning to the same sort of things. When I painted the Concubine series in 1974 I was influenced a lot by reading children's fantasies at that time. Also I had studied Japanese for two years and read Japanese literature which also influenced me.



If I tried to work to a theme, a legend for example, it is always a disaster. It is much better if I let the legend seep in and then ooze out again"

It was about the time of the Concubine series that Gavin also designed the sets and costumes for the University Drama Society's production of Jean Genet's play, *The Balcony*. In Gavin's recent works the images have become more simple. Both Gavin and Vivien are keen gardeners and Gavin said he has often made drawings from plants in the garden and then used these drawings in a small or large way in painting. He recently read a book about a huge lily on which he has based his recent series of paintings of capturing different parts of this lily. In the paintings he has kept the technique he developed in the Concubine series of placing the subject in a strange landscape. He plans to explore this current idea further.

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## Pottery Notes

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Denise Welsford

Most of you who saw the National Pottery Exhibition in the C.S.A. Gallery in October 1976 would have noticed the small number of pots exhibited.

The selections set a high standard and although it did make for

a smaller exhibition it was what the potters needed to make them re-assess their own work. The selectors gave some comments about the exhibition. "Too many potters appeared to be striving to betray their own strengths, or rather be unaware of their present limitations;" "to throw a delightfully sensuous and sculptured jar and then proceed to twist and punch the belly or neck is a betrayal of sculpture as much as of oneself;" "my biggest disappointment with the pots offered was the lack of feeling for the materials used;" "some potters seemed to forsake their strengths and produce a new trendy instant sculptural form;" "good domestic pots were hard to find, not one individual jug, and only a few sets of bowls or mugs;" "technical and aesthetic understanding of handles and the turning of footings required further study in most cases;" "potters submitting a group of related pots missed selection when one unit was inconsistent, causing the whole entry to be rejected."

We had excellent selectors and we all hope that the selections for Wellington this year will give us the same high standard.

It is good to hear from the N.Z.S.P. newsletter reports on two of the potters who have taken schools here. "Doris Dutch who excelled herself by having work at three exhibition openings in one day and finished up riding home on a tow truck as her car had given up the struggle" and "Chester Nealie who showed he really does know what he is talking about when it comes to good pots."

It is almost a three day drive to Coromandel from Christchurch

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to Barry Brickell's studio. It was quite delightful to be camping amongst the tents of other potters and their families. Barry supplied us with a workshop, wheel, wood burning kiln, as much clay as we wanted, ingredients to mix with it, glaze, as well as camping facilities, fire wood for cooking and firing the kiln, a creek for swimming and a shower.

We dug the clay from the hillside in a drizzly warm rain, foot-wedged it and made pots to fire in one of his wood kilns. Many of the potters went especially to see these kilns and the technique of firing them, so much of the time was spent ensuring there were enough pots to fill the kiln. We had our share of rain, so had to coax the pots to dry in part sun and around the open camp fire where much of the communal cooking was done. The pots were raw glazed, and there were so many accidents it was evident that this was not a common practice amongst those present. The following morning two of us went down early and stacked the kiln, another group took over and bricked up and started a small drying fire about midday while we went to the beach in the afternoon sun and swam and collected tua-tuas and cockles for the evening gathering.

The quiet of the wood firing was a pleasure and it was hard to believe that the kiln reached the required temperature with such ease and efficiency. The pots came out with varying degrees of success but it was so satisfying to have dug clay, made and fired pots, camped and made friends with other potters from all parts of the country.

#### PRINTING PRESS

We are pleased that the printing press has arrived and is being installed in the upstairs workroom.

The press will be operated under a hire system and we hope also to be able to supply Steinbach paper.

Printmakers who are interested in using our machine are invited to contact Geoff Dixon at the C.S.A. office.

We hope to have the system operable in March — but this relies solely on the supply of other necessary equipment. It is



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also planned that a course in printmaking (woodcut, lino, screenprinting) will start to take maximum advantage of the press.

The press was bought from the Molly Morpeth Canaday fund.

#### Music in the Gallery

The W.E.A. and the C.S.A. are combining to hold lecture-recitals each week starting on 3rd March and conducted by Mr Charles Martin.

Time: 12 noon — 1 p.m. approximately.  
Admission free.

#### Crafts Council Meeting

The World Crafts Council, N.Z. Chapter, wish to announce a public meeting to be held on Saturday 5th March at 9.30 a.m. in the Dowse Gallery, Lower Hutt. The purpose is to initiate the establishment of a central bureau for all crafts. There will be an interesting panel of speakers and a short film.

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## The exhibitions

### PANPEX '77 Stamps 6-13 March

It is sixteen years since Christchurch has hosted a competitive stamp exhibition, and twenty-two years since there has been an "international" exhibition staged in New Zealand. The Pan Pacific Philatelic Exhibition, PANPEX '77, which will be held in the Horticultural Hall from 5th to 12th March (and which has overflowed into the C.S.A. Gallery) is, then, a most important philatelic event.

Some 525 entries have been received for the exhibition. Besides medals of gold, silver and bronze there are Certificates of Merit and a number of donated trophies. Selections from all collections will be on display and some idea of the judges' task can be gauged from the fact that only about 10% of the album pages entered for competition will be on display to the public.

An important exhibit will be the Chalon portrait of Queen Victoria, painted at the time of her Coronation. This classic portrait was the subject of engravings used for banknotes and postage stamps of several countries and provided the design of the first issue of New Zealand stamps. Also on display will be letters written by Lord Nelson to Lady Hamilton — with his right hand, and, when he lost this hand, with his left.

### C.S.A. Fine Crafts 6-21 March

One of our major shows this year and one we are sure will be most interesting to our members. More than 60 artists will be exhibiting. There are virtually three shows running concurrently. Firstly there is the fine crafts — a small number of

craftsmen and women in various craft fields — wood turning, wood carving, silver jewellery, jade carving, ivory carving, basketry, glass blowing, pottery and wrought iron. On the mezzanine we will show work of potters who use ceramic in a decorative or sculptural way. Ten potters have been asked to send six pieces each. There will be an exhibition of weaving, including wall hangings as well as free hangings and free standing works and three-dimensional and off loom techniques.

### BASHIR BARAKI Paintings 15-27 March

Says: "The eleven landscapes which are included in the exhibition, along with the light and cloud series, were done in Austria, in the villages of St Jakob and Langdorf, during the summer of 1976 whilst on tour of Europe. The landscapes are impressions based on a cold snap of about two weeks, with heavy cloud, mist and rain, which occurred during the severe drought in Europe during the summer of 1976."

### MARCEL GENAY

#### Lithographs 15-28 March

Born in Le Havre in 1929, presently residing in Paris and Biarritz, a painter and drawer of classical subjects, he entered the world of the wondrous in 1966.

Genay says: "I developed a very strong taste for drawing when amusing myself by sketching in the factories in Bombasles. I had realized a fusion between these metallic architectures and the floral frenzy of the Nancy School. I have

always had a passion for façades, heaped up, unlikely architectures, sorts of itineraries in the midst of staircases, courtyards, superimposed palaces.

Very often, I have put myself into the mood to draw by reading poems, listening to music. Contemporary poetry and even poets of the past, have had a determining influence: Novalis particularly, who was a spiritual father in my manner of approaching artistic creation, in his opposition between the Roman world and the Orient, source of poetry, the imaginary world being more attractive than the world of the gendarme.

My world is quite foreign to traditional surrealism . . . Mine is rather a world of poetic wonder, of a fairy tale. Each picture appears to tell a story a little."

"Marcel GENAY, one of the rare French masters of the Fantastic." Régis Langlois of LANGLOIS Gallery Paris 1.

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## LARRY BELL

**Photographs**  
22 March — 6 April

Says: "My last exhibition was in black and white and consisted mainly of candid shots of people in everyday life. This year I have turned full circle and explored the possibilities of colour married with sandwiched slides. By actually placing two slides together you can achieve a greater complexity of images than is possible with double exposure. Thus transforming the static to the surreal, with an under-lying theme that may never have existed."

## MICHEAL EATON

**20 Years of Paintings**  
24 March — 6 April

Says: "This exhibition will consist of paintings done over the last 20 years, starting with work done while still at the art school (1957), up to recent works. It may show some development of ideas and techniques over a period of time. Some of the work is borrowed while some has not been exhibited before."

## ALAN CAIGER-SMITH

**Pottery**  
26 March — 5 April

When Alan Caiger-Smith came to N.Z. in 1975 as a guest of the N.Z. Society of Potters, he brought with him a small collection of his work. This, his book and the teaching schools he gave will have given N.Z. potters a new awareness of decoration on hand thrown pottery and the richness of colour available in earthenware glazes.

He uses a wood-fired kiln gradually building up to the required temperature around 1100°C over 3 days. The reducing atmosphere within the kiln gives rise to the subtle lustres which overlay the deep reds, greens and blues of his brushwork.

This is a unique opportunity for collectors to see an exhibition of this highly regarded master craftsman. The 100 pieces have been brought to N.Z. by the Canterbury Society of Arts specially for this exhibition.

Born 1930. Studied painting at Camberwell School, London 1948, Scholar Kings College, Cambridge, 1949-52. Historical

research 1953. Studied Pottery, Central School, London, 1954-55.

Founded Aldermaston Pottery, 1955.

Published the book "Tin Glaze Pottery" 1973.

Chairman of British Craft Centre from 1973.

Exhibited throughout Great Britain, in U.S.A., Japan, Turkey and Australia.

Winner of Lions Club Prize. Faenza, 1970. Ballardini Prize, Faenza 1971.

"Standing quite alone, and for that reason sometimes left out of account, Alan Caiger-Smith directs his energy to ornamentation of pottery forms in the majolica tradition. If other potters had his ability to handle a brush and fill a space with lively pattern decoration, then painting on pottery would not be so close to extinction in Britain. Not for him the contemplative oriental brushwork, but rather the near-symmetry and abstract pattern for Moorish and Persian designs. His recent experiments in Persian lustre are entirely appropriate and his work lies comfortably within the traditional frame of useful ware without having lost its ability to give joy and exhilaration."

New Ceramics — By Lewenstein & Cooper.

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## Cashmere Gallery

12 Colombo Street  
at the foot of the hills  
for

**Pottery by N.Z. Exhibition Potters**  
Paintings, Jewellery, Handcrafts, Lamps

## JOHN PANTING

### Sculpture 9-26 April

John Panting, one of the most promising of the younger sculptors to have emerged during the 1960s, died in a road accident on July 31.

Born in New Zealand in 1940 and moving to London in 1963, he studied at the Royal College of Art from 1964 to 1967 where he was an outstanding student. At the end of his course, he became a tutor at the Royal College, also teaching in a part-time capacity at a number of other schools. In 1972 he was appointed as the Head of the Sculpture School at the Central School of Art and Design and during the tragically brief time he served there, his remarkable qualities of judgment, energy and concern for his responsibilities made him a major figure in the development of the school.

His own sculpture is comparatively little known here, except among the discerning few, for he had exhibited more widely abroad, notably in Italy, Holland and Switzerland.

As a man and a friend, what most impressed — and it was quality that he possessed from his student days — was a manner of speaking with a quiet calm and reasoned authority, immediately recognized and respected by all who met him. This led to his opinion being much sought after by his peers and students alike.

He was uncompromisingly honest and generous in all his dealings.

Robert Clatworthy

The 'Times' Obituary August 10th 1974

One cannot overlook the exultation that emanates from some of his beautifully made pieces, whether they are made of fibreglass, steel or wood. However, an ascetic side of his nature caused him to suspect expressions of sensuality as an unacceptable indulgence. I feel it is this dichotomy within the work that gives the real cutting edge to the extraordinary range of the sculpture he produced over the last decade.

William Pye  
July 1975

Sculpture, for Panting, was an expressive medium which had to be continually invented. The explicit force and vitality of the late sculptures indicate the eloquent fulfilment and success of this ambition.

R. J. Rees.

The amount of his work is astonishing, but then John was a compulsive, determined and, above all, tireless worker. In its intellectual range, its formal variety, its punctilious crafts-

manship and aesthetic power, it stands as a most impressive argument, and a remarkable memorial.

William Packer  
July 1975

## W. C. RUIFROK

### Paintings and Drawings 28 April — 11 May

Says: "These paintings and drawings have been created over the last year. Each one arising as it were from nothing, shapes lead on to forms, these developing into objects. All painted in a realistic manner — they create new worlds;

### Painting course

Tutor: Tony Geddes

Starting Monday 7th February at 12.30 p.m. and 2 p.m. and Thursday evenings at 6.30 p.m. and 8.00 p.m. at the C.S.A. gallery.

**This course is designed to give people a wider range of painting experience than they may achieve on their own. Consideration will be given to the relationship between experience and technique.**

**The fee is \$3 for each 1½ hour session.**

**Enquiries, ring the C.S.A. Gallery, 67261.**

### Children's Art Classes

**Saturdays  
9.30 a.m. — noon  
1 — 3 p.m.  
ages 8 — 16 years**

Sketching  
Painting  
Printmaking  
Craft  
3-dimensional work  
Photography

Members' children  
Non' members  
Tutors: Wilhelmus Ruifrok  
Marie McLean

## Competitions

### Roto-Art '77 Exhibition incorporating the Trigon Art Award

Closing date for entries 30th April.

1st prize \$1,000

2nd prize \$300

Special merit award \$200

Details from the C.S.A. Gallery

### East Coast Christian Council Art Award 1977

Subject must be based on a recognisable Christian theme or symbol.

Award of \$300 for the national section and \$200 for the local section.

Closing date 1st April. Further details at C.S.A. Gallery.

### National Bank Art Awards 1977

Watercolour awards with a major prize of \$1,000 and additional prizes to a total of \$800. Entry forms close 4th March. Further details at C.S.A. Gallery.

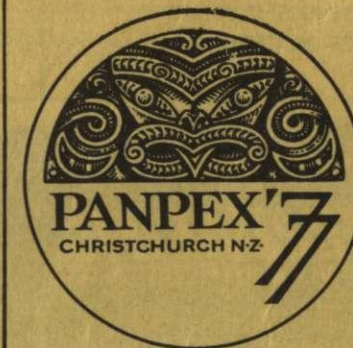
The OAMARU LICENSING TRUST is Sponsoring a prize of \$500 for a representational painting of the New Zealand Scene — particularly of North Otago but not essential.

It is open to all Artists resident in the South Island.

This competition is organized by the North Otago Art Society.

Entries close with the Secretary mid-September and entry forms are available from the Society, P.O. Box 83, OAMARU.

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& CSA GALLERY

SATURDAY, 5 MARCH  
TO SATURDAY 12 MARCH

Adults 80c Children 20c

## NEW DIRECTOR

Annella MacDougall, the gallery's first full time director, left at the end of last year, and Nola Barron has been appointed as the new director and has already taken up the position.

Nola is a well-known Christchurch potter and sculptor and a member of the society's council. A member of The Group, she has also been on the executive of the New Zealand Society of Potters, and is a member of the world Craft Council.

Nola says that she wants to make the gallery a "livelier place" and has plans to involve the members more in the work of the gallery.

The society was sorry to see Annella leave and is grateful for the contributions she made towards building up the reputation of the gallery. Annella has left to open her own craft shop in Christchurch.



— Bashir Baraki



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## Courses and Classes

### Five Day Landscape Painting Course

Tutor: Bashir Baraki

15th - 19th March inclusive

9.30 a.m. - 4.30 p.m.

Course fee \$35

The course will include intensive tuition in oils, acrylics and collage techniques and an illustrated lecture on New Zealand painters and paintings. A criticism of work will be given on the last day. No previous painting experience is necessary for attendance at this course.

Enrolment Form:-

Please fill in and return, or call in at the gallery where a list of required materials is available.

Name:

Address:

Phone Number: Business:

Private:

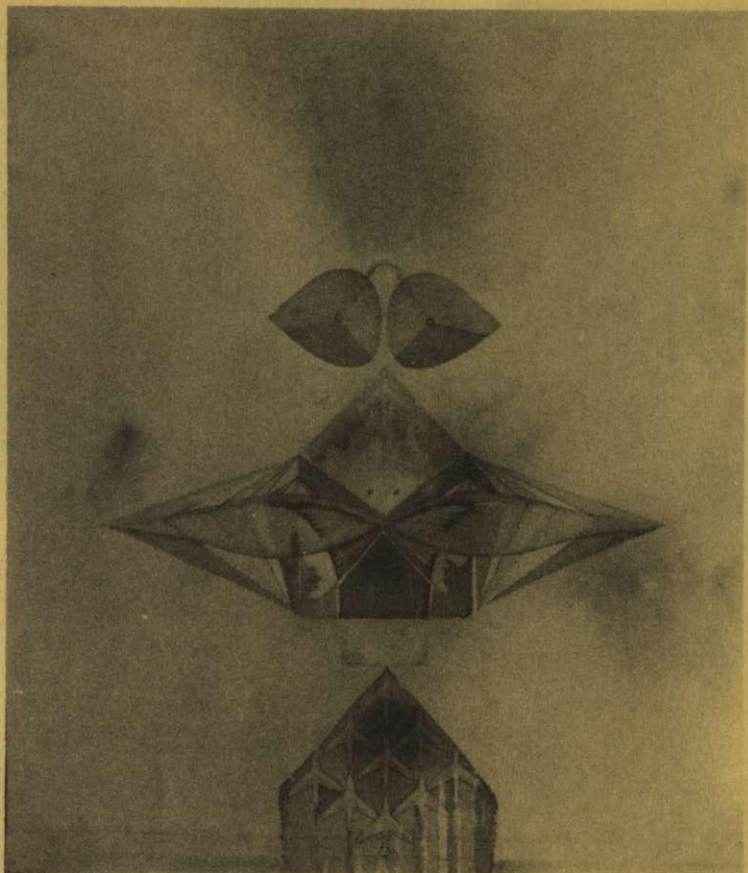
Fee enclosed \$

Previous painting experience if any.

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95 Gloucester St Christchurch 1 NZ  
Telephone 68-938  
Annella MacDougall



— Vivien Bishop

**BISHOP'S ART**

— Gavin Bishop

