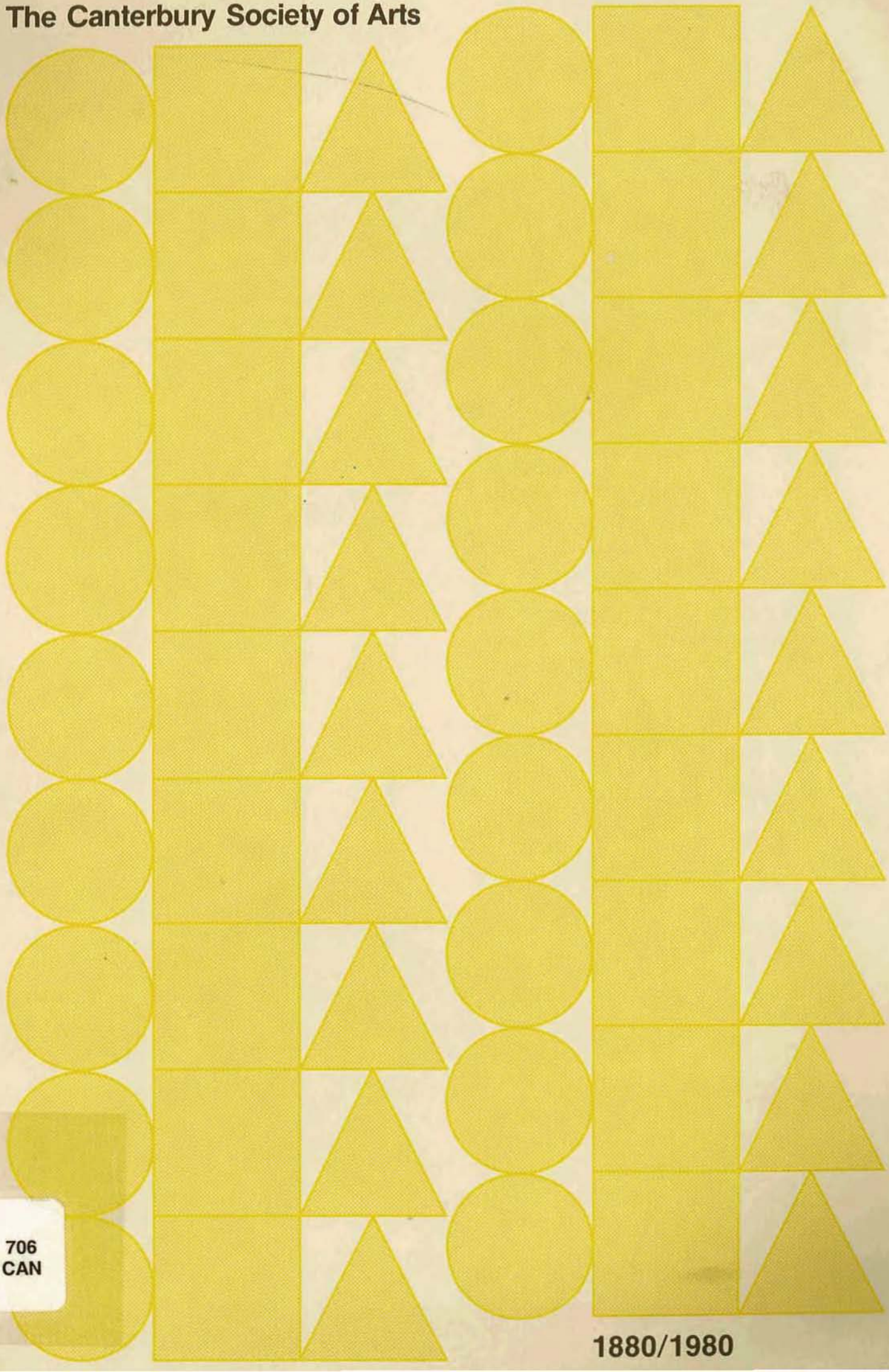
The Canterbury Society of Arts



1880/1980

The Canterbury Society of Arts 1880 - 1980

A Robert McDougall Art Gallery publication
Christchurch, New Zealand 1980

Foreword

I am pleased to write this foreword as it gives me an opportunity to acknowledge the notable contribution which has been made by the Canterbury Society of Arts to the cultural life of our city over its one hundred year history. There are very few Christchurch societies concerned with any of the performing or visual arts, which have served our community for one hundred years, and indeed, throughout New Zealand, I doubt whether any arts societies have been as successful or influential as the Canterbury Society of Arts.

This history is a comprehensive and objective view of the part which the Canterbury Society of Arts has played in the encouragement of wider appreciation of the visual arts in our city, including the significant role which the society played in encouraging the establishment of the city's own gallery, the Robert McDougall Art Gallery. I think it is indicative of the close relationship which now exists between the two galleries, that this history should have been written by staff of the McDougall Gallery to coincide with an important exhibition commemorating the Canterbury Society of Arts Centenary which is being held in the city's gallery. I hope that this relationship will always remain friendly and not in any way competitive — certainly I doubt whether the Council and the Canterbury Society of Arts will ever again be at odds over the way dances are run in the Gallery as was the case in the 1920's!

A great deal of voluntary service has been given by many dedicated people interested in the arts throughout the history of the Canterbury Society of Arts and this is well recorded in this book which I hope will be widely read. I am confident that the Canterbury Society of Arts will continue to be a major and constructive force in our city's cultural life in the years ahead.

Hamish G. Hay
Mayor

Preface

In a country with a history of European settlement as young as New Zealand, the achievement of one hundred years of intensive cultural activity is an accomplishment indeed. So significant has the contribution to Christchurch life by the Canterbury Society of Arts been, that it would have been a matter of considerable neglect had the City's art gallery allowed the moment to pass without an appropriate gesture. The gesture we felt appropriate was to compile an account of that century of achievement, one we hope that will usefully serve the needs of all seeking information on the Society in the future. Considerable effort has gone into the research and writing and many people have been involved. Those who have contributed will know who they are and I thank them. It would be remiss of me, however, not to mention and thank Nola Barron and Neil Roberts in person, for it is they who have ensured that the collaboration necessary to see the project through has always been forthcoming.

T.L. Rodney Wilson
Director
Robert McDougall Art Gallery

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One hundred years have passed since the first meeting of the Canterbury Society of Arts, a night in the June of 1880 when a group of educated, community spirited men, sharing between them a true sympathy for art, met to discuss ways in which the fine arts might be best organised and promoted in Canterbury. Since that night the Society has known many difficult times: times of social upheaval, of financial hardship and of harsh and unjustified criticism. Moreover, diverse changes within the art world have forced many unforseen and often unwilling adaptations by the Society. Yet these things considered, the Society, one century later, has emerged triumphant — an established, respected and successful institution, indebted to the hard work and devotion of preceding generations and faithful still to its initial aims, namely to " . . . promote the study, practice and cultivation of the fine arts in New Zealand and to encourage the production of works of art by periodical exhibitions in Christchurch."[1]

The establishment of a society of arts

Perhaps the initial reason behind the move to establish a society of arts in Christchurch was the presence of increasing numbers of professional and amateur artists living in the city — painters such as John Gibb, E. F. Temple, John M. Madden, T. S. Cousins, R. W. Fereday, R. Beethan and Miss Horne. Next to this there was the example already set by Auckland and Dunedin, both cities having founded successful art societies within the past decade.[2] Christchurch, like these centres, was also growing rapidly and becoming more and more in need of some form of cultural organisation. Thus it was that a number of prominent Christchurch citizens came to meet at St Michael's School on 30 June, 1880. At this first provisional meeting, three men — Messrs W. W. Wynn Williams, L. Neville and E. F. Temple — were elected to form a subcommittee which was responsible for proposing rules to be discussed at a general meeting scheduled for 7 July at the Public Library. At this general meeting, held on 8 July, in actual fact, yet still little over a week after the first, the Rules of the Canterbury Society of Arts were approved and a resolution passed, "that they be presented for production at the next meeting" which was arranged for the following week! Progress, therefore, was rapid, such was the enthusiasm with which the decision to found a Society of Arts had been received.

The founders of the Canterbury Society of Arts

At the next meeting, a President (H. J. Tancred), a Vice-President (H. Wynn Williams) and a Treasurer/Secretary (E. F. Temple) were elected and a Council formed which comprised the following men: Professors J. von Haast, F. W. Hutton, C.H.H. Cook, Messrs H. P. Lance, L. Neville, L. Harper, T.S. Cousins, B. W. Mountfort, J. E. Parker, C. C. Corfe, H. A. Scott and the Reverend E. G. Penny. As founder members these fifteen men were to influence the nature of the Society for all time. Today their beliefs and values still colour the constitution and rules of membership. Most of them were educated, professional men, holding positions of importance within the city and being involved in some way with education. Tancred, for instance, was a member of the Legislative Council and later the first Chancellor of the University of New Zealand. Wynn Williams, a leading city lawyer, was a member (as was H. A. Scott) of the Provincial Administration and responsible for introducing the Education Ordinance of 1875. Von Haast was the first Professor of Geology and Paleontology at Canterbury College and founder of the Philosophical Institute of Canterbury for the Advancement of Science, Literature and the Arts. In 1868 he was appointed the first Curator of the Canterbury Museum, a position which Hutton, a former Professor of Natural Science at Canterbury College, was later to hold. Cook was the principal of the old Christchurch Boys' High School and later Warwick House. He was also the first Professor of Mathematics and

Natural History at Canterbury College. Corfe also specialized in Mathematics, a subject he taught at Christ's College where he was later headmaster. The art teacher at Christ's College during these years was T. S. Cousins.

Not an exclusive society

Although one aim in establishing the Society was to provide an outlet for amateur artists, with the inclusion of important professional artists who exhibited in Canterbury and elsewhere, the Annual Report of 1881-1882 emphasized that the Society was not exclusively for exhibitors but for ". . . the express purpose of spreading a love of artistic work through the community." In fact, it was hoped that by giving each class of membership an equal voice in the affairs of the Society, the public themselves would also become actively involved in the Society. Nevertheless, the Council of the Society held extensive powers, being involved not only in the day to day running of the Society, but also holding the sole rights to make decisions regarding the purchasing of works for the permanent collection and the acceptance or rejection on artistic merit of applicants for working membership. From their ranks also were drawn the selection and hanging committees. The qualifications of these committees to be the sole arbitrators of the standard acceptable was inevitably questioned, and their decisions often received with bitter disapproval. But it was to be a number of years before any fairer system was given a trial.

The first exhibition

In 1881, the newly-formed Canterbury Society of Arts held its first exhibition in the Boys' High School, Worcester Street West. One hundred and fifteen original works were exhibited, a figure which did not include thirty-two paintings on loan to the Society. Judging from the press reviews the exhibition was a great success. There was a respect shown for the professionalism of some of the works although one critic, no doubt schooled in the ideals of the Royal Academy, lamented the number of "sketch" pictures from artists who had "fallen victim to the meretricious practice of 'dashing off' a little bit which had taken their fancy . . . without heeding even the most simple laws affecting composition, light, shade and colour."[3] Among the prominent exhibitors were John Madden, E. F. Temple, William Menzies-Gibb and his father, John Gibb. The latter received special mention for his *Shades of Evening* (Cat. No. 1, *Illus 2*). "This picture is harmonious throughout", wrote the critic, "and forms a fine example of subdued colouring."[4] This was evidently recommendation enough for the Society's Council who purchased it — their first purchase — for the permanent collection.

. . . and the exhibitions that followed.

The ensuing exhibitions proved every bit as successful as the first. The newspapers continued to give a general coverage, commenting on those works they saw as being the most outstanding in an exhibition and noting over the years the appearance of an overall higher standard in painting. Many of the paintings exhibited were landscapes, probably because, as one critic explained, they were the easiest for an amateur to produce and always popular with the public.[5] As a founder member of the Society, T. S. Cousins was among the regular exhibitors of landscape painting. His painting *On the Dart, Wakatipu* (Cat. No. 3) which was later purchased by the Society, was one of the four works selected by Von Haast on behalf of the Government to be exhibited at the 1888 Colonial and Indian Exhibition in London.

Landscapes and flower studies were prevalent, especially among the

Durham Street Gallery extensions: view of permanent collection in gallery/ballroom, c. 1910.

women painters. The standard of their works was often high; in fact, the work of one woman member, Margaret Stoddart, was exhibited both at the Royal Academy and at the Paris Salon. A representative example of her work over these years is the painting *Roses (Anna Olliver)* (Cat. No. 14).

In pursuit of their aims

Already in their first year the initial aims of the Society to "promote the study, practice and cultivation of the fine arts . . . and to encourage the production of works of art by periodical exhibitions" had begun to be realised. The Annual Exhibition was welcomed not only for the opportunity it provided to see works by local artists, but also for "the special educational value"[6] of the loan collection which offered for comparison works by artists from other centres in New Zealand, or from overseas. Of benefit to artists, as well, was the system in the eighties whereby honorary membership of a sister society of arts in New Zealand could be attained by exhibiting at that society's annual exhibition. William Hodgkins, for instance, as a founder member of the Otago Society of Arts, frequently sent works to the exhibition of the Canterbury Society of Arts. His painting, *Lake Wakatipu* (Cat. No. 2) was purchased by the Society from the Annual Exhibition in 1883.

The establishment of the permanent collection was also of value to aspiring artists. Although initially the collection comprised only works by New Zealand painters, in 1886 Sir Frederick Leighton was appointed to select and purchase five examples of English painting on the Society's behalf. This decision to "buy British" reflects the strong artistic dependency the Society still had upon the "old country", and, in particular, the dictums of the Royal Academy. At this time British art had reached a plateau; French art, on the other hand, was undergoing many exciting new developments of which either the Council was unaware or unappreciative.

Further encouragement was given to young artists through the introduction in 1886, of a system of awards. To be eligible the artists had to be under twenty-five years of age and to have submitted work which might be classed under any of the five following categories: study of a human head, life size, from the life; study of animal life from the life; a landscape study from nature; an architectural design; a bust, life size, modelled in any material. The first recipients of the award, a silver medal, were W. E. Chapman, R. W. England, Jnr. and Rosa Budden. A second award of bronze and silver medals was made in 1896. In 1911, however, the system was discontinued.

The Palette Club

Some idea of the extreme conservatism of the Council has already been given. Firmly indoctrinated in academic standards of taste, they found themselves intolerant of any new developments which, inevitably, were beginning to occur in New Zealand art. While the strict pruning of the Hanging Committee had had the advantage of ensuring a progressively higher standard overall at annual exhibitions, many of the working members began to feel that their ruthless selection procedures were often misjudged and exceedingly unfair. In addition, the arrangement of the selected works — which ones were "skied" or "grounded" — was a source of frequent disappointment to artists; the common aim of them all was to be "hung on the line", that is, at eye level. A further cause for grievance was the proposed extensions to the Gallery. Many felt that they would plunge the Gallery into even greater debt and jeopardise important educational activities, such as the drawing classes, and the purchasing of works for the permanent collection.

In 1889 unresolved tensions came to a head when a small group of members, among them Margaret Stoddart, Rosa Budden, W. M. Gibb and J. M. Madden, broke away to form the Palette Club. Although essentially a protest group challenging the Council, whom it felt was no longer acting in the interests of working members, the Club also proved to be a welcomed outlet for those artists who sought a more intimate, "mutual help" approach, difficult to attain in a large organisation like the Society. And with the absence of any selection committee, it provided an opportunity for many of the more avant garde artists to exhibit. Surprisingly enough, the more experimental and adventurous displays which resulted were viewed with enthusiasm by both the public and the art critics alike. Furthermore, they appreciated the Club's inclusion of sketches *au plein air* and preliminary works for the purposes of demonstrating the way in which artistic ideas were born and developed. In fact, the emphasis the Club placed on the sketch was to have a profound influence on art in Canterbury generally. It was noted, for instance, at the 1895 Annual Exhibition of Regional Sketching Clubs, that the distinctive characteristic of the works from Christchurch — an area responsible for by far the largest number of exhibits — was a new, bolder, broader treatment of paint and larger canvases.

Although the Palette Club was disbanded after only seven years, it had had its effects. Over the years of its operation, the Society had suffered heavy falls in attendance and sales figures as certain important working members chose not to participate in the Annual Exhibition, reserving their works for the Palette Club. As a result, the Society was forced to re-examine its policies and make changes in favour of its working members. Among the latter was a decision by the Society to promote all aspects of art, to exhibit sketches, although not at the Annual Exhibition, and to ensure in the future a fairer ratio of working members to laymen on the Council. (As it happened, in some of the years that followed the Council was made up solely of working members.) In addition, more publicity was to be given to exhibitions and a more varied programme introduced.

The 1890's exodus

"The younger generation of artists", commented Justice Johnstone, in his opening speech at the 1885 Annual Exhibition, "suffered from not being able to study the originals of old masters." Despite the Society's frequent exhibitions of loan collections, its acquisition of a permanent collection and a small library housing periodicals such as *Academy Notes* and *Salon Notes*, many artists felt frustrated by their isolation from the centres of European art. Accordingly, around the end of the nineteenth century, those who were able to afford the fare set sail for England and Europe. At first the Society found it gratifying that their members made such financial sacrifices to further their studies abroad but enthusiasm waned as the more proficient among its members failed to return. Among the latter was Raymond McIntyre who had contributed regularly to the Society's exhibitions up until his departure in 1909. His *Self-Portrait*, 1915 (Cat. No. 12) demonstrates the promise he was showing quite early on in his career. Another member, Margaret Stoddart, and an honorary member, Frances Hodgkins, had already left around the turn of the century. Neither, however, were to completely sever their contacts with the Society, continuing to send back works for exhibition. Although Frances Hodgkins was never to settle again permanently in New Zealand, Margaret Stoddart, to the Society's advantage, returned to Christchurch in 1906 where she taught for many years. Those artists who did return were instrumental in introducing to New Zealand some of the trends in art overseas. However, the fact that few fully grasped the more avant garde movements current in Europe at this time — tending more towards the style of the

French Salon and the British Royal Academy — meant that the full impact of European art was still not yet felt in New Zealand.

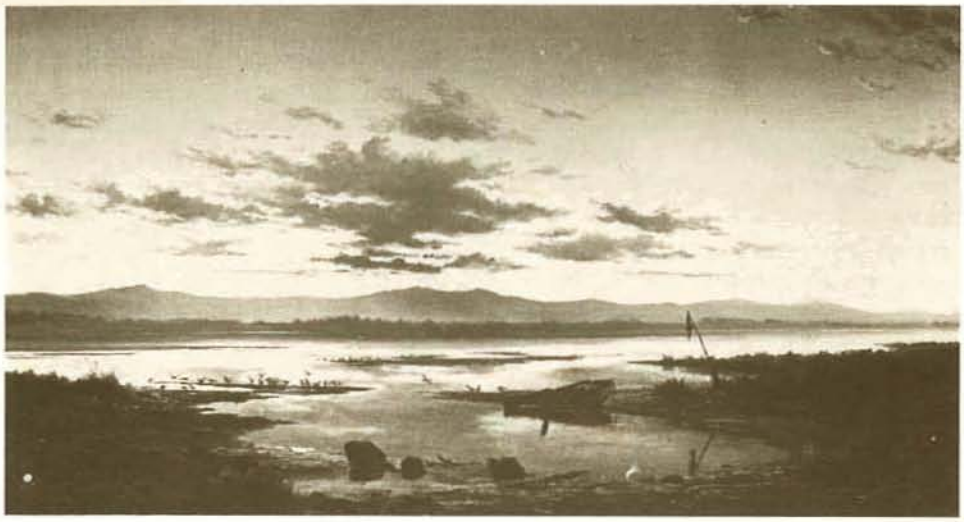
The Canterbury College School of Art

With the establishment of the Canterbury College School of Art in 1882, a more formal education in the fine arts became available to local artists. For the Society, the benefits over the years were many. On the one hand, the general rise in the standard of works exhibited at the Annual Exhibition was attributed partly to the School's teaching of the basic skills of drawing and painting. Again, by providing artists with the opportunity for innovation and experimentation in expanding forms of art, the Society was to see, as a result, new variation in the works exhibited. In 1889, sculpture was exhibited for the first time, an exhibition which was to pave the way for the acceptance of other disciplines taught at the School. Furthermore, the School was of assistance in creating teaching jobs for many of the Society's working members who might lack the private means so necessary to most professional artists at this time to supplement their otherwise insubstantial incomes.

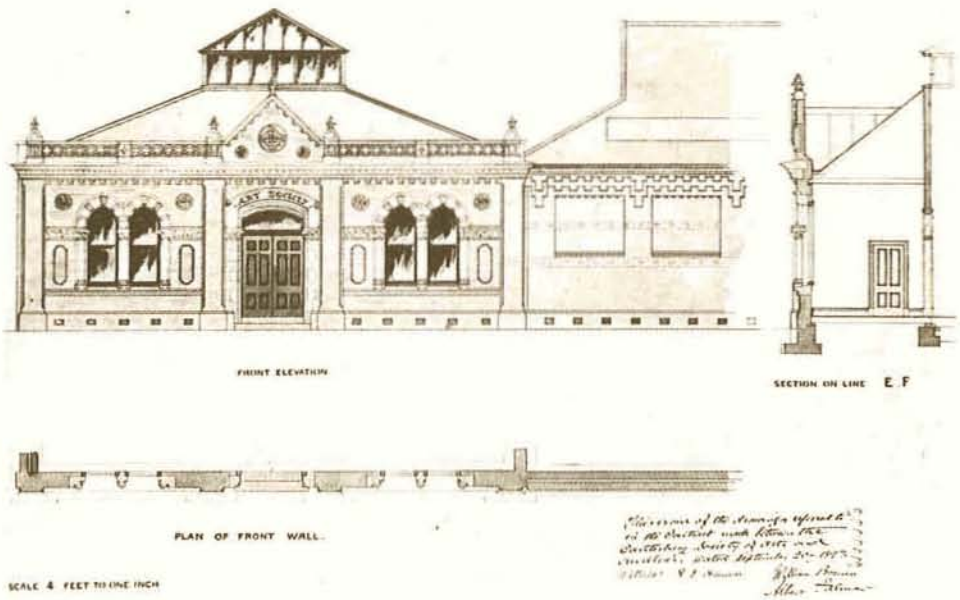
The Durham Street Gallery

For some years, since its foundation, the Society had been aware of the great disadvantage it was labouring under in having no settled place of abode. In 1889, having reached a relatively stable financial position, it was agreed that the Society should ask the Government for a grant of a section of land — namely a site on the corner of Durham and Armagh Streets adjacent to the Provincial Council Chambers — on which to erect a permanent building. Accordingly, steps were taken to register the Society under the Companies Act, 1882, in order that it might legally own property and enter into contracts, and the requisite application made. With the subsequent grant of the section the Society established a building fund towards which the public were invited to donate. The architect and founder member, B. W. Mountfort, drew up the plans and superintended the building's erection free of all charge. Upon completion the gallery, which included a small library, cost the Society around £1250, leaving in round figures £250 unpaid, an amount which was soon after raised following a series of art unions, balls and concerts. "The new gallery is admirably adapted to the purpose for which it was designed", wrote the critic for the *Lyttelton Times* in November 1890, "the lighting arrangements are first class and all the pictures are seen to advantage." However, within three years, as a result of the expanded activities of the Society, the gallery had become too small for its needs. Extensions were proposed and despite strong opposition from many members, (including members of the Palette Club), building went ahead in 1894 according to the plans of R. D. Harman *(Illus. 3)*. The additions included the extra space needed for housing the permanent collection — in effect, a gallery cum ballroom *(Illus. 1)*, the floor of which was laid upon carriage springs — a water-colour room, a smoking room and a kitchen.

The fact that the Society by the turn of the century owned a virtually debt-free gallery was a reflection of the dedication and hard work of its members and the skilful financial management of the Treasurer/Secretary, Captain Garsia. In recognition of the latter's contribution over the sixteen years he was in office, the Council commissioned J. Lawson Balfour in 1902, to paint his portrait. The painting (Cat. No. 8) is a good example of the conservative academic style of portrait painting of around this time.



John Gibb *Shades of Evening*, 1881 (Cat. No. 1). The Society's first purchase for the permanent collection.



Front elevation of Durham Street Gallery extensions, completed 1894.

The glittering openings of the 1900's

The introduction of instrumental and vocal entertainment for the first time at the opening night of the 1885 Annual Exhibition set a precedent for succeeding exhibitions. By the nineteen hundreds music and refreshment were provided as a matter of course and the evening viewed as a highlight in the social calendar. In the social columns of the papers the gowns worn by various members were described with a lavish detail which often exceeded that devoted to the works of art by the critics. At other times of the year the Gallery was lent to other organisations for holding dances and balls, a practice which contributed valuably to the Society's funds. These occasions were often accompanied by much noise and joviality disturbing the residents in the vicinity. Accordingly, a threat was made in 1903, by the Town Clerk, to terminate the Society's dance licence if the ". . . riotous, filthy behaviour continued." In order to appease the City Council, and hopefully discourage the hooligans, the Society had lamps installed outside the Gallery.

The New Zealand International Exhibition, 1906-7.

The hosting of the International Exhibition in 1906 proved highly successful. Not only were all the works sold, but even the temporary structure in which they were exhibited *(Illus. 4)*. The Society, not the least among the buyers, made the most of having examples of British art in its midst. The persistent academic nature of the group of works they purchased, a group which included G. Leslie's *The Wizard's Garden*, C. L. Hartwell's *The Lass of Dee* and Lord Leighton's *Teresina* (Cat. No. 11), illustrates how little the taste of the Society changed when it came to acquiring works intended as "educational."

A strong feature of the International Exhibition was a display of craft work — items of woodcarving, embroidery, silver work, miniatures and so forth — an obvious outcome of William Morris' Art and Crafts Movement of the late nineteenth century. Its effect on the Society was to bring about the introduction of an arts and crafts section in succeeding exhibitions. In the first year that this new section was adopted there were three exhibitors: C. Kidson (pewter, copper and enamel), Elsa Thomas (china painting), and L. Clark (bronze figure and wood carving). Over the next years not only did the number of entries grow in this section — in 1908 there were two hundred — but the categories within it. Photography, leatherware, statuary and modelling, for instance, were shortly included. Eventually, arts and crafts became so popular that it was necessary to hold separate exhibitions in order to cater for the large number of entries.

If the Canterbury College of Art felt gratitude at the Society's change of heart regarding many of the disciplines already being pursued in the School, the Society, no doubt, had similar sentiments towards the School in knowing that there was some form of formal training available in these areas. Nonetheless, the Society still placed a major emphasis on the promotion of the fine arts, and by introducing art competitions for school children set their sights on the "right" education of the very young.

Prominent schools and working members prior to the 1914-1918 War

In the first decades of the twentieth century several distinctive schools of painting began to emerge from the ranks of the Society's working members. There were, for instance, the exponents of an atmospheric school, artists such as Raymond McIntyre, Sydney Thompson, Alfred Walsh, and Robert Procter, whose works were similar in their

A group of working members of the Canterbury Society of Arts in 1907. Left to right: C.F. Kelly, L.H. Booth, E. Bartley, A.K. Henderson, S.L. Thompson, R. McIntyre, W.M. Gibb, A.W. Walsh and C. Bickerton.

use of tone and colour. Walsh, a prominent watercolourist, served on the Council from 1894-1909. His painting, *In the Otira* (Cat. No. 10) was purchased by the Council from the Society's Annual Exhibition in 1905. *Sunny Italy* (Cat. No. 13) is an example of the work of Procter, an artist who strongly reflected in his subject and style the time he spent studying abroad. Perhaps it was to Procter that the critic from *The Press* was partly referring in an article in April 1906 when he expressed the fear that artists going overseas would "be lead away by the garish charms of what is called 'Impressionist painting'."

Another school was collectively known as "the realists" and included such painters as William Menzies Gibb, Charles N. Worsley and Charles F. Goldie. The latter was an important, if controversial, figure around this time. His painting, *A Hot Day* (Cat. No. 9) was exhibited in 1902.

Like Goldie, the Dutch artist, Petrus van der Velden, was also a colourful figure. Although his contributions to the Society's exhibitions were somewhat sporadic, he did serve on the Council for a short period (1894-1895), and was instrumental in implanting in his pupils, (the majority of whom were members of the Society), a strong academic tradition. His influence can be seen particularly in the works of Sydney Thompson, Leonard Booth and Elizabeth Kelly (nee Abbott). A retrospective exhibition for van der Velden was held by the Society in 1913.

Opposition to a national art gallery

In March 1912, the Society drafted a letter of protest with regard to the Government's proposal to establish a national art gallery in Wellington, housing the best examples of the country's art. The Society, who firmly believed equal educational opportunities should be available in each of the four centres, resented the decision to withdraw Government assistance from the three remaining centres, Auckland, Christchurch and Dunedin, and the fact that such a superior art collection would be only readily accessible to Wellington residents.

The Society during the 1914-1918 War

During the years of the first World War the Society gave itself over to wartime projects, often lending the Gallery out free of charge for fund raising activities. Honorary membership was conferred on all members serving overseas and all soldiers in uniform were granted free admission. With dwindling finances as a result of poor attendances and the fall in sales, arts and crafts were promoted as functional art forms, that is, aesthetic objects which could at the same time be used in the house. What little finance the Society had was directed into the war effort rather than used to purchase art and plans to improve the gallery were postponed. Among the activities of the Society not affected by the War were the opening nights which continued in the same vein as before, but now as one of the few social events in Christchurch. For the Society, the worst effect of the War was, of course, the loss of many promising young artists. Among those killed in active service was the artist, Gerard K. Webber, whose painting *The Life Class* (Cat. No. 16) was later presented to the Society by his father in 1919. The War, however, did have the effect of lessening New Zealand's artistic isolation to a far greater extent than had the "1890's exodus." More artists were subject to a more direct influence of overseas trends and, as a result, New Zealand art began, at last, to break away from the academicism it had exhibited for so long.

The twenties boom

With the onset of the nineteen twenties the Society prospered as never before. A new increase in membership and a record number of sales gave a welcomed boost to the Society's finances. The Society responded by introducing a new, fuller and more diverse programme of events which included conversaziones, art unions, competitions, children's tours, and exhibitions of sketches, photography and arts and crafts. In addition, one man shows were introduced, Margaret Stoddard and Sydney Thompson being among the first to hold their own exhibitions. Besides these, the Gallery for a nominal fee was lent out to artists not associated with the Society who wished to hold their own exhibitions.

As in the years before, opening nights retained their attraction as highly social events, glamorous occasions on which "people go to see people rather than pictures" as one critic sourly remarked.[7] For the many who felt during these years that the Society was degenerating into a social club and who lamented the practice of using the Gallery for dances, ("the art gallery should be kept as an art gallery alone")[8], the cancellation of the Society's dance licence in 1927 must have come as a welcome bit of news. But for those who appreciated the extent to which hiring fees contributed to the Society's funds, it was a bitter blow. The City Council in taking this action justified it on the grounds of receiving complaints from residents regarding the excess noise and cuddling in parked cars and also because of "spotting" (the smuggling in of hipflasks). The Society, who made a habit of patrolling the dances, admitting no one believed to be under the influence, reacted strongly to this last accusation. Not only was it a gross injustice, it was libellous and most harmful to the reputation of the Society. "Why pick on the art gallery, Mr Mayor?" wrote the *Truth*, who came out strongly in favour of the Society, reporting the incident as "a case of intolerance which has no justification." Just or injust, the withdrawal of the licence marked the end of an era. The times of the Gallery being used as a venue for the most fashionable balls in town, times when Armagh Street was cordoned off and a covered walkway was erected leading across to the Provincial Chambers where supper was served, have now become history, remembered today only by a few.

The Robert McDougall Gallery

With the Society's gradual accumulation of an impressive collection of New Zealand and European painting arose the problem of suitable storage. Housed as they were in small rooms around the Gallery while other exhibitions were in progress, the paintings frequently risked damage during re-location. A better alternative was sought and the proposal of a separate public art gallery accepted. In 1923, it was suggested that the Art Gallery be situated in the Botanic Gardens facing Rolleston Avenue between the Museum and the Curator's house. But the public on hearing of the plan objected strongly, insisting essentially that the building would obstruct the vista of the gardens. As a result, the idea was temporarily shelved. But in 1925 discussions began again in ernest following the Jamieson Bequest. Receipt of this important gift, comprising a large number of European paintings was subject to a condition that adequate housing in a public art gallery be provided for the collection by May 1, 1929. It was fortunate that within the year a well-known Christchurch business man, Robert E. McDougall, came forward with a donation of altogether £25,000 towards a building fund. Discussions began again over a suitable site and eventually a piece of vacant land at the rear of the Canterbury Museum was agreed upon, although not before much controversy largely on the grounds that McDougall might be insulted at having his building hidden so. A month later, in May 1928, a foundation stone was laid. The City Council then ran a competition offering £300

for the best design for an art gallery. The winning design selected by a prominent Christchurch architect, (and long time Society member), Samuel Hurst Seager, from twenty four entries, many from overseas, belonged to the Gisborne-born architect, Edward W. Armstrong. On hearing of his success, Armstrong, who was at this time working in Burma, returned to New Zealand to begin work on the Gallery. The building begun in November 1930, was completed within a year, and six months later, on 16 June, 1932, declared officially open. The interest of the public, so difficult to generate five years earlier, was now fully aroused. In the first twelve months following the Gallery's opening over one hundred and twenty-eight thousand people passed through the Gallery.

During the construction of the Gallery, Francis Shurrock, a sculptor and member of the Society, who later exhibited with the Royal Academy in 1935, was commissioned to produce a bust of McDougall as a gesture of appreciation for his immense generosity. Unfortunately, the work was not well received by the sitter and was confined soon after to a storage room at the Society. In later years the artist donated the work to the Robert McDougall Gallery.

In 1932, with the handing over to the new Gallery of a total of one hundred and eleven paintings, eleven miniatures, three bronzes and a sculptured bust, the problem arose regarding the control of the collection. Accordingly, an Art Gallery Committee, comprising four representatives from the City Council and three representatives from the Society, was formed to take care of general matters and a further sub-committee made up only of Society members was selected to advise on artistic matters, including purchasing. McDougall was invited to attend all the meetings. Firm financial control was the responsibility of the Council and they claimed the right to approve the selection of pictures with regard to their suitability and/or available wall space.

The Group

The growth of the Society had its drawbacks. Many artists disliked the impersonality of a large organisation and found the rules and regulations cumbersome and often incomprehensible. Again the Society, despite the many changes since the War, still remained essentially conservative, often failing to appreciate in the work of its younger members their newness and originality of vision. In 1927, seven graduates of the Canterbury College School of Art, in an attempt to control which works they exhibited, rented a studio in which they were able to work free from the limitations of art schools and societies, and in which later in that year they held a small exhibition. Although the studio was given up in the following year, the shows of the Group, (as they were to call themselves), which had proved highly successful, were to continue in the Durham Street Gallery. "We are a group flying no standard; we have no plank or platform, nor do we make one of having none. The work of each member is distinct, we are representative of no school; we are not afraid of the unusual and the new, nor do we attempt to reduce anything to a formula", wrote William Baverstock, whose later comment that "in less crowded exhibitions, the works of the individual, not drastically limited in number, could be seen and better appreciated" became the guiding line for future exhibitions.[9] Among the more prominent members of the Group in its first years were Ceridwen Thornton, W. H. Montgomery, Evelyn Page (nee Polson), Margaret Frankel (nee Anderson), Cora Wilding, Edith Collier, W. S. Baverstock, Stephanie Vincent and Viola MacMillan-Brown. "Invited exhibitors" were asked to submit work and as time went by were included in the ranks of the Group. Although essentially members of the

View of British Fine Art Section at 1906-7 International Exhibition, Exhibition Buildings, Hagley Park, Christchurch.

The Hanging Committee in 1925.

Group were rebelling against many of the Society's policies they "were not a bunch of rebels or angries"[10] and remained in close and mutually beneficial collaboration with the Society up until they disbanded in 1977.

Developments in art by the end of the twenties

The decade began with Professor James Shelley's call to the Society to "seek out and encourage the struggling growth of artistic expression" among its "workers and dreamers." He felt that although there was a "very laudable desire in the hearts of many to resist any departure which seems on the surface to break away from mother culture" such resistance must only cause "lifeless imitation" and inhibit the development of a "distinctively New Zealand art." However, before the ten years were up, he found cause to praise the "higher standard of technical excellence", and "closer connection with the life of the colony." Painting "is at last becoming a real factor in the developing self consciousness of New Zealand", he wrote.[11] There were a number of factors which contributed to the progress he now saw. For one thing the Group, as previously described, had provided the much-needed spur to artists to break away from conventional taste. By the end of the twenties there were quite a number of artists exhibiting a more individual, more "modern" style. They included, for instance, Rhona Haszard, Evelyn Page, Elizabeth Kelly and her husband Cecil Kelly. The first of these artists, Rhona Haszard, was praised by one critic for introducing the best aspects of modern developments in art to New Zealand.[12] Her painting, *The Sea and the Bay* (Cat. No. 25), exhibited in the 1930 Annual Exhibition, illustrates the influence that some of the then current international developments had upon her. Evelyn Page was also receptive to overseas influences. Her painting, *December Morn* (Cat. No. 26) reflects her interest in exploring the expressive qualities of colour and colour relationships. It was sold from the 1929 Group Exhibition to Rosa Sawtell (nee Budden) who on her death in 1940 bequeathed it to the McDougall Gallery. However, the painting was not to hang in the Gallery for long. In 1944, the model for the painting (who had posed naked originally on the condition that the painting would not be publicly exhibited in New Zealand) was perturbed to discover the painting in the McDougall Gallery. Embarrassed by what she now considered to have been a youthful indiscretion, she made a request through her solicitors that the painting would not be shown again in her lifetime, and as a mark of appreciation of the City Council's agreement to this proposal presented the Gallery with another painting to take its place. *December Morn* was, in fact, one of a series of figure compositions, including the paintings *Sunlight and Shadows* and *Figures out of doors*, in which the theme centres on female nudes posed in bright sunlight and dappled shade, a theme of which not everyone approved. "Surely there are not enough doubtful and suggestive pictures to be seen at the theatres without the (Auckland) Society of Arts having to cater for a class of support they would be better without", complained Purity in the *Auckland Star* (22 June, 1926), after seeing *Figures out of Doors*. It seems that attitudes had changed little since the exhibition in 1888 at the Canterbury Society of Arts of R. W. Fereday's "scantily clothed" *Dancing Wood Nymph*, described by one critic as "not only silly but absolutely indecent."[13] Nor have they changed markedly over the last fifty years. For while it is acceptable today to have drawings, paintings and sculptures of the naked human form, photographs often meet with active disapproval. In the case of the Andrew Drummond exhibition in March 1978, for instance, the police reacting in response to complaints requested that the twelve polaroid photographs in his display be removed on the grounds that they were obscene. The photographs, which included shots of Drummond without clothing, were part of the "Platforms" exhibition on behalf of the Christchurch Arts Festival. The police advised that if they were displayed again a prosecution could follow. Although the Council felt that the decision in this case rested

with the Arts Festival Committee it believed it was still necessary to record the stand of the Society on the matter. A sub-committee was, therefore, formed which after some deliberation advised the Arts Festival Committee that: "The Council affirms the right of an artist to exhibit his art work in any form he considers appropriate to his intention. It is inevitable in so doing that an artist may come into conflict with the views of some members of the public. In the case of the Andrew Drummond set piece the Council considers neither the intention of the artist nor the art work is indecent. The Council opposes the removal of the photographs" and "will support any decisions that the Christchurch Arts Festival Committee may make." The Arts Festival Committee decided to return the photographs to the exhibition whereupon they were immediately confiscated by the Police. Charges were pressed but these were subsequently dismissed.[14]

The talent of Elizabeth Kelly, nee Abbott, was recognized early on by the Society; in 1899 the Society awarded her a Silver medal and in 1901 a Silver and Bronze medal. By 1931 she had exhibited her first painting at the Royal Academy, and in 1932 gained an honourable mention for two paintings exhibited at the Paris Salon. Again in 1934 she exhibited *Edith*, first at the Royal Academy and then later at the Salon where she received a Silver medal. Some idea of her achievement as a portraitist is given by her painting *Youth* (Cat. No. 21) purchased by the Society in 1927.

Elizabeth Kelly's husband, Cecil Kelly, also had a long association with the Society. Although he painted portraits, his forte was landscape painting. In 1934, his painting *Lyttelton Harbour* was accepted for exhibition at the Royal Academy. *The Dome, Southern Alps*, 1925 (Cat. No. 17) is an example from the middle phase of his career.

Another factor contributing to the progress of art in the twenties was the presence of a more liberal, more receptive Council who were prepared to challenge public criticism with their purchases. The acquisition of Harry Linley Richardson's *Cynthia's Birthday* (Cat. No. 22) in 1928, for example, stirred up a howl of protest. "This picture irresistibly reminds one of the final scene in the immortal drama of Punch and Judy — you know, the one in which the full strength of the wooden company is assembled to see Punch hanged", wrote one critic somewhat scathingly.[15] Certainly the painting, described as "an amalgamation of the Pre-Raphaelists, Whistler, Impressionism and Japanese art",[16] represented a bold departure from anything previously bought by the Council.

The Depression Years

A balance of £6/19/11 recorded in the Society's minutes in 1933 reflected the depressed state of the prevailing economic climate in the early thirties. Attendances at exhibitions dropped as sales did, accordingly, and there was an overall decline in membership. In a desperate effort to revive its financial posiiton the Society sought ways of boosting membership and stimulating public interest in their activities. Among other moves taken was the publication of an open letter for general distribution explaining the role played by the Society in the arts. Members were reminded that, apart from the material advantage of membership, they had "an obligation . . . to assist in the cultural progress of the community." It was "very desirable . . . that the Society should be a strong and vigorous institution with a large and enthusiastic membership, to encourage art students and provide a market for those whose livelihood depends on the sale of pictures."[17] To encourage members to enrol their friends they were offered a discount in subscription fees on their recruitment of a new member.

Lectures in the gallery by working members on art or on the works in a current exhibition were introduced as another way of generating public interest. In 1939, 3ZB agreed to broadcast talks on a number of topics which included van der Velden, Goldie and Maori painting, portraiture, architecture, the McDougall Art Gallery and the place of the art society in the community.

Exhibitions were given new variety by the inclusion of three-dimensional art, such as wood sculpture; and methods of promotion, for example displays in shop windows, were examined. For the Centennial Art Exhibition in 1940, organised by the Internal Affairs Department, a selection of works was hung in one of the windows of Beath and Co. Of interest with regard to this latter exhibition was the large number of entries from Canterbury artists, an indication of the significant role the Society was playing at this time in the arts in New Zealand.

Other important exhibitions hosted by the Society during these years included an exhibition of Canadian paintings brought to New Zealand with the financial assistance of the Carnegie Corporation in 1936, an Australian collection from the National Gallery of New South Wales and Dutch and Flemish old masters from the Empire Art Loan Collection Society. A memorial exhibition in honour of the celebrated flower painter, Margaret Stoddart, was held in 1934 from which the Society purchased three paintings — *McKenzie Country*, *Mountain Lilies* and *Clematis*.

Favourable attention was attracted by the Society following the formation of an Aesthetic Committee comprising three Society members — Sydney Thompson, Archibald Nicoll and Heathcote Helmore — to confer with the City Council concerning civic beauty. One of the important resolutions they helped to bring about was concerning the preservation of Dean's Bush.

In 1936, the Society gained further unexpected publicity following the proposal of the Justice Department to extend their building to encompass the site of the Durham Street Gallery. Acting on legal advice, the Society requested that it be provided with a new site and gallery as compensation. In the report submitted by the Society they listed their past achievements and the importance of a gallery for their operations. In particular, they emphasized the significance of the role they played in bringing before the people of Canterbury, not only New Zealand art, but many overseas exhibitions as well.

The Society during the years of World War II

As in the first World War the Society again became involved in fund raising activities. The Gallery was lent out for the exhibition of paintings donated for sale, or art unions, in aid of the patriotic fund. Overall there were few major disruptions in the Society's proceedings. Council meetings and exhibitions continued throughout the period although restricted to daylight hours owing to blackout regulations. Although plans for the Diamond Jubilee had to be abandoned, a history of the Society was included in the Catalogue of the 1940 Annual Exhibition. The problem of shortages of painting supplies, as a result of rationing, was overcome following an appeal to the Government who indulgently granted the Society a licence to import up to £300 of materials. Perhaps the greatest disruption occurred in 1943 when the army requested the use of the premises for medical board. The paintings had to be stored and exhibitions over the next three years were held at Dunstable House, the premises of J. Ballantyne and Company Limited.

Surprisingly enough, the Society made positive progress during these years. A report made in 1946 by William Baverstock, the Society's Secretary at the time, listed many of the significant developments that took place. Among them was the transformation of the General Meeting from a customarily formal occasion to a more social evening with the introduction of films and a light supper. In addition the picture lending service was extended, the art union revived and the Society became more closely identified with the interests of its working members. The publicity programme also underwent a complete "re-think" and plans were made to reach all sections of the community with personal visits and talks, broadcast talks, films and slides and portable exhibitions travelling to rural areas. More publicity was given to annual exhibitions with photographs in the press and a display of paintings in a window of Hays Limited. Among the more social activities was the introduction of an annual picnic and garden party.

Prominent working members exhibiting during the war years included Austen Deans, Archibald Nicoll, Juliet Peter, Sydney Thompson, Colin and Rata Lovell-Smith and Olivia Spencer Bower. In 1943 William Sutton was made official war artist and together with other artist members overseas including Russell Clark, continued to contribute to the Society's exhibitions. As in the first World War many artists were to profit from the experience of living overseas. "Their outlook has been broadened by the war", remarked A. E. Flower, President of the Society at this time, "and the new impressions they have gained will be of benefit to art in this country."[18]

Coinciding with the end of the War were the deaths of two highly respected working members, R. D. Thomas and Claudius Brassington, who had been involved with the Society for over forty years.

The Pleasure Garden Controversy

The Council's decision in December 1946 to purchase a painting by Miss Frances Hodgkins proved to be one of the most controversial they ever made, throwing into light once more old conflicts such as academic versus modern art and the Council's qualification to be the supreme judge of artistic taste. A Council member, Margaret Frankel, who was about to visit England, was invited to confer over the selection of several of Frances Hodgkins' paintings with three art experts — Major A. A. Longdon, recently retired from his position as Director of the Fine Arts Department of the British Council, his successor to the position, Mrs Horace Somerville and Francis Wilson, Director of the Visual Art Department — all of whom were familiar with the work of the New Zealand expatriate. Six paintings were chosen and sent out to Christchurch arriving, after many delays and difficulties, in October 1947. Upon perusal, the Council decided by a majority vote not to make a purchase; that they could "use their funds more wisely."[19] The paintings were placed on view at the Group exhibition in October with a notice under them requesting that no reference be made to them in the newspapers. No reason for this request was given. Meanwhile several Council members still felt unhappy with the outcome of the vote and argued against returning all the paintings to England. "Whether the Society thought them good, bad, or indifferent", said A. E. Flower, "Frances Hodgkins was acclaimed in Britain as the foremost woman painter."[20] Positive action was subsequently taken in February 1949 when Margaret Frankel, in a letter to *The Press*, offered fifteen guineas towards the purchase of *The Pleasure Garden* (Cat. No. 33) and invited other members of the public to subscribe. There was an immediate response and within the month the amount required, £94/10/- had been raised. Following some negotiations, the Society reluctantly agreed to sell the painting on the behalf of the British owners. However, further controversy arose when the advisory committee of the

McDougall Art Gallery, which comprised three Council members of the Society, "decided against recommending on its merits the acceptance of the picture."[21] By now the interest of the public was well and truly aroused. Crowds queued to see the picture which was exhibited in the window of Beath and Company Limited. The Press was innundated with correspondence. "Is it going to help the world in its present state to look at a drawing that is revolting? Would the people who uphold these horrors marry a woman whose foot was on the end of her arm, or whose one eye was in the middle of her forehead?" wrote Beauty in Art.[22] But there were as many lamenting the Council's decision as there were applauding it. In July 1949, a deputation — comprising Margaret Frankel, A. C. Brassington and H. E. Helmore — was received by the City Council but failed to convince councillors of the merits of the painting. Two years later the subscribers again offered the painting to the Gallery. This time, with a new Council and an enlarged advisory art committee, it was accepted.

Highlights of the fifties

The fifties opened with the Centennial Exhibition of the Canterbury Province to which the Society contributed a "Living Canterbury Artists' Loan Exhibition, an exhibition restricted to the work of living artists who have definite Canterbury associations: those who had been born, trained, or who have lived and worked in Canterbury for an appreciable period."[23] Nearly all the one hundred and nineteen artists, represented by two hundred and eighty-seven works, were members of the Society. Among the others were some who had been members before settling overseas where they had gained distinction in the Royal Academy, Royal Scottish Academy and the Paris Salon. Among the more outstanding works were Rita Angus' (nee Cook) *Cass* (Cat. No. 31) which was considered "a landmark in landscape painting in New Zealand" and W. A. Sutton's *Dry September* (Cat. No. 42) — "one of the most arresting landscapes in the exhibition."[24]

A further cause for celebration was the visit to Christchurch in 1958 of Her Majesty Queen Elizabeth II and the Queen Mother. The Society rose to the occasion with an exhibition of gowns and regalia and selected works from the Society's collection were hung in the royal suite at the Clarendon Hotel.

Greater variety was seen in the Society's Annual exhibitions over these years. In 1956 members of the Canterbury Branch of the New Zealand Institute of Architects were invited to submit architectural drawings. Exhibitions were also enlivened by a resurgence of crafts in the late fifties. With the Society's eventual recognition of pottery as an art form in its own right, prominent potters, such as Len Castle, were invited to exhibit with the Society and the discipline became an important feature of successive exhibitions.

Another significant event in this decade was the Henry Moore exhibition, a show comprising thirty-two drawings, twenty-five sculptural works and two panels, which toured New Zealand in 1956. Despite extensive publicity, newspaper articles and photographs covering every aspect of the exhibition, from the unpacking of the works to articles on modern developments in sculpture, attendances in Christchurch were disappointing compared with the other centres. Perhaps the main reason for this was the unchanging conservatism of the Christchurch public. "No doubt Henry Moore, in common with others of his type, has made a lot of money and had a lot of amusement at the public's expense," wrote Art Lover. "I have not seen any of Mr Moore's work and do not intend to."[25]

Members of the Council of the Canterbury Society of Arts selecting paintings for the 1947 Annual Exhibition. Left to right: W.S. Baverstock (Secretary); A.E. Flower (President); C.F. Kelly; A.C. Brassington; C.S. Lovell Smith; R. Wallwork; and R.S. Lonsdale. Seated are Margaret Frankel and S.L. Thompson.

W. Sutton *Homage to Francis Hodgkins,* 1951 Grouped around Francis Hodgkins' controversial painting, *The Pleasure Garden*, are from the left: W. Sutton, Doris Holland, C. McCahon, H.E. Helmore, Margaret Frankel, Beth Zanders, R.S. Lonsdale, A.C. Brassington, J. Oakley and Olivia Spencer Bower. A deputation comprising Margaret Frankel, A.C. Brassington and H.E. Helmore was received by the City Council but failed to convince councillors of the merits of the painting.

The changing nature of exhibitions in the fifties was accompanied by changes in exhibition policy. To begin with an amendment was made to the clause concerning the election of working members. The rule as it stood required that all artists applying for working membership must submit works over a period of three years before being considered for election. In an attempt to lure back many prominent Canterbury artists who had ceased to exhibit at the Society's Exhibitions and to encourage the patronage of celebrated New Zealand artists generally, the rule was changed to allow what was termed a "distinguished artist" to enter without undergoing the prescribed probation period.

A further change occurred in 1956 with the introduction of a Spring Exhibition, a show where full working members were invited to enter three works of their own choice without the prior approval of a selection committee. The idea, based on the 1863 Paris Salon des Refusés, was first proposed in 1905 as a result of complaints received from disappointed artists, (one of whom was Elizabeth Kelly), following the rejection of their work. Over the years the decisions of various selection committees had continued to create conflict yet little attempt to find an alternative solution had been made. The adoption now of a second exhibition was significant in that it reflected the more accommodating attitudes of the Council in office in the fifties, who were not only willing to find ways of meeting the needs of all their working members but also appreciated and wished to encourage modern developments in art.

Another significant event in 1956 was the decision of the Society to join the Association of New Zealand Art Societies, selecting as their representatives Russell Clark and William Sutton. A resolution to join had been passed in the nineteen thirties but the Society had held back on the grounds that they felt the Association needed to be restructured, that its initial concept of which they approved had been complicated by a multitude of regulations. Until the requisite changes occurred the Society had favoured a loose union of art societies throughout New Zealand. Membership, however, at this time seemed appropriate and was to offer over the next years opportunities for the interloan of works and financial assistance with visiting exhibitions. It also provided a channel of communication between the Queen Elizabeth II Arts Council, founded by the act of Parliament to foster all the arts, and member societies. The association would recommend to the Council those plans and aims of individual societies of which it approved and felt specially merited help.

Towards a new manner in landscape painting

In her opening speech for the 1957 Annual Exhibition Ngaio Marsh remarked that unless the interpretation of the New Zealand landscape was treated in a new manner it would lose "the element of wonder" that infused the work of early artists like Heaphy, Barraud and Gully. To some extent she was right but she was ignoring the small coterie of artists who had broken away from past tradition and were exhibiting a newer, more original manner. They included, for instance, Colin and Rata Lovell-Smith whose distinctive method of painting was according to G. L. Lester "of the Poster School." Moreover, he added that "simplification of form, elimination of useless detail, daring contrasts and primary colours, combined with excellent drawing and clean brush work give their paintings great decorative value."[26] An early work illustrating Colin Lovell-Smith's style is *Mountain Valley*, c.1929 (Cat. No. 23); Rata Lovell-Smith's work is well exemplified by *Top of the Pass* (Cat. No. 27), purchased by the Council in 1938.

Other artists exploring a less traditional interpretation of landscape were Leo Bensemann, James Cook, Olivia Spencer Bower, William Sutton, Rita Angus and Austen Deans. Rita Angus' *Cass* is a fine example of her very individual style where the forms of landscape are treated with a decorative linearity. Still simplified but less stylized are the forms of landscape in Austen Deans' *Camp in the Kowhai* (Cat. No. 34) exhibited in 1952. A year later a critic was to observe that the development of a distinctively "New Zealand School" was best seen in the Canterbury landscapes and singled out Deans as being particularly successful in expressing New Zealand landscape without an "English atmosphere."[27]

The Sixties: a young Council makes many changes

On his retirement from the Council in 1961, Quentin MacFarlane proposed that there always should be one young member in office. As it happened over the next decade there was not one but several younger members in office, a factor which may have been responsible for the renewed attempts of the Council in the sixties to provide as many members as possible with an opportunity to exhibit yet at the same time maintain an acceptable standard. The formation of an Artists Subcommittee in May 1962, following further criticism of selection procedures used in the annual exhibition, was the first move in this direction. Upon the recommendation of this committee of five — Messrs P. N. O'Reilly and F. Gross, Prof. H. J. Simpson, Olivia Spencer Bower and Doris Holland (nee Lusk) — the Council made a number of changes. The first of these was the creation of an associate working membership to cater for those members who had not reached the standard required for working membership. These members still held full voting rights and were entitled to have at least one work hung at the Spring Exhibition. The Annual Exhibition in Autumn still continued as the premier event for working members and it became the rule that providing working members submitted four works, one work, subject to nomination, would be hung even if it had received no votes. Unfortunately, the prospect of crowded exhibitions under such a system led many of the Society's more talented members to exhibit elsewhere. The subsequent introduction of combined one man shows such as the McCahon/Woollaston Retrospective in 1963, was perhaps one way the Council tried to overcome the problem. For such events artists were free to select and hang their own work but the Council withheld the right to withdraw anything unsuitable.

Also in operation by 1964 was a trial scheme whereby artists not in a position to mount a one or two man show could rent an area of wall space in the gallery for a stated period at a small fee. Such a scheme reflects the adaptability of the Council during these years, willing to function on a trial and error basis in hope of finding some solutions to old arguments over exhibition policy. In May, 1968, the Newsletter read: "We are trying some new exhibitions this year and ask members to be tolerant in our efforts to raise the standard and interest of our exhibitions." The Open Exhibition was one of these, so called because it was open to all Society members. Associate membership was discontinued and it became possible for any member to submit works for selection by the Artists Subcommittee. Moreover, if not working members but their work was of a sufficiently high standard they could be invited to submit further works for consideration for full working membership. The Summer Exhibition was also tried for the first time in 1968. Again all members were entitled to submit but selection was much stricter for this show.

Other exhibitions, issues and events

Among the prominent secondary shows in the sixties was the exhibition of

One Hundred Contemporary New Zealand Painters in 1965, organised by the Society for the Christchurch Pan Pacific Arts Festival. The fact that this exhibition was shown in the McDougall Art Gallery is evidence that there was still some degree of co-operation between the two galleries despite an earlier conflict over administration. The problem had arisen following a claim by the City Council to be the final judge on all matters, even artistic. The Society made clear their disapproval of politicians making decisions, withdrew their three representatives and made strong recommendations to the City Council that, for the future administration of the McDougall Art Gallery, they appoint a Board of Trustees comprising men widely represented in the arts.

An exhibition of French sculpture, towards the cost of which the New Zealand Arts Society granted £100, was another successful event in the sixties, coinciding with a general revival of interest in sculpture. During these years a number of important Canterbury sculptors were admitted as working members, among them Ria Bancroft. Representative of her work during these years was the sculpture, *Eclipse* (Cat. No. 60). Russell Clark was also working in sculpture at this time. His bronze fibreglass *Standing Figure* (Cat. No. 59) was purchased by the Society from his one man show in June 1964.

At this time there was a renewed interest in architecture, photography, pottery and other crafts and for the first time artists working in these disciplines were admitted as working members.

In 1963, Frank Gross, who taught art over a large part of Canterbury founded the Town and Country Club with the view to giving his many pupils an opportunity to meet on common ground and gain help and encouragement from each other. The club was responsible for arranging painting days, tuition and exhibitions. The latter were to become a regular feature in the Society's calendar in future years.

Abstract painting

Frank Gross is also important in relation to the development of abstract painting. His *Composition in Black and Grey* (Cat. No. 38) exhibited at the 1959 Annual Exhibition was among the first abstract paintings to be seen in the Gallery since the six controversial works of Frances Hodgkins. Although more than ten years had passed since the Pleasure Garden Controversy, non-representational art was still received with some misgivings. "At first sight the (1958) Spring Exhibition seems to be remarkable only for a number of very unpleasant 'abstracts' . . ." wrote a critic in *The Press*. Gross had exhibited at this exhibition as well, along with other early abstractionists such as Avis Higgs.

No doubt, a few converts were won following Sir Herbert Read's lecture, in April 1963, entitled *The Nature of Abstract Art*. Certainly by this time the number of non-representational works submitted for exhibition had increased to the point where it had become necessary to divide the Annual Exhibition into three categories: oils, abstracts and watercolours. Nor did the trend diminish. The minutes for 28 November, 1973, record that: "Mr Williams considered that too much abstract art was shown resulting in thinning attendances . . . ." No effort was ever made, however, to control the number of abstract works accepted for future exhibitions.

The new Gloucester Street Gallery.

The Canterbury Society of Arts Silver Medal and the Guthrey Travel Award

Faithful to one of the initial aims of the Society, namely, to promote "the cultivation of the fine arts" the Council decided to reinstate the Canterbury Society of Arts Silver Medal, first introduced in 1896, but discontinued in 1911, to be awarded for meritorious and distinguished service to the arts. The first recipient of the medal was New Zealand Newspapers Limited in 1965 for their sponsorship of the Secondary Schools' Art Competition.

The Guthrey Travel Award was also set up in 1965 following the donation by A. R. Guthrey of a return fare to Australia to be given to a promising or established artist. T. J. Taylor was the first to receive the award and benefit from the opportunity to study contemporary art in Australia.

The new Gloucester Street Art Gallery

The most important event in the sixties was the building of the new gallery at 66 Gloucester Street (*Illus.* 9). For some years the Society had been aware of the shortcomings of the Durham Street Gallery; it was out of date, badly in need of restoration, and far too small. During the subsequent discussions regarding building improvements the question arose as to whether it would not be better, comparing the cost involved, to rebuild. As the Council saw it there were three alternatives: to sell the site and build elsewhere; to rebuild on all of the present site; to sell the north portion of the Gallery and rebuild on the remaining portion being the corner of Durham and Armagh Streets. They chose the first. With their decision, however, they found they faced the problem of overcoming the restriction placed on the land by the Government when it gave the site to the Society around 1890, which stated that the land must not be used for any purpose except an art gallery. The land could not be sold to any potential commercial buyer while this restriction remained on the title deed. But it could be offered to the Government, specifically to the Department of Justice, who already owned all of the remaining portion of the city block on which the Gallery was built and who at this time were making renewed approaches to the Society to purchase the Gallery site for their proposed extensions. Thus, negotiations began with the Justice Department who agreed to purchase at £23,000, the price of the valuation put on the property by the Ministry of Works, and offered the Society as part payment a section at 66 Gloucester Street valued at £8,600, the balance of £14,700 to be paid in cash. Since £14,700 was far from sufficient to build a new gallery, estimated in July 1963 at around £50,000, the Council postponed acceptance of the Justice Department offer until they had received confirmation from the Department of Internal Affairs that their application for a grant from the proceeds of a Kiwi Lottery had been approved. In September 1963, communication was received from the Minister of Internal Affairs stating that a grant would only be forthcoming if the Society was seen to be fundraising for itself. The Society began immediately to investigate ways of raising money. The first amount to be deposited in the fund account was £200, the proceeds from the successful screening of a film on Picasso. To this was added the sum of £1000 being part of the increased income realised following the doubling of the annual subscription. A further £700 was raised at a Gala Gift Exhibition — a two day sale of paintings and *objets d'art* donated by members and friends, followed by an auction of any remaining works — an event which proved so successful it was to be repeated. A generous gift of £1000 from Mr and Mrs Ernest Rutherford and several smaller but unsolicited donations also helped to swell the account.

In November 1964, the Society received notification that the Kiwi Lottery Trustees had made it a grant of £20,000. One month later the Society sold the Durham Street Gallery to the Justice Department and the search for a suitable site (not everyone had agreed to accepting the Gloucester Street site without first looking elsewhere) began in ernest. Among the many sites proposed there were six which were to receive especially serious consideration. A position on the Avon River Bank, adjacent to the Armagh Street Bridge and the Provincial Council Chambers, was particularly favoured. This, however, was Crown Land and the Society's application to the Minister of Lands for permission to build on it was refused. Another site that appealed to many Council members was a wide frontage section in Montreal Street near the bridge. But this, like most of the other suggested alternatives, was calculated to work out to be more expensive than the original Gloucester Street site and not be as central. Thus, it became clear that the Gloucester Street site had overall many more advantages than any of the other proposals. It was the obvious choice. On 8 July, 1965, a motion to purchase 66 Gloucester Street was carried and working members were invited to submit suggestions for the new gallery. A building subcommittee was formed, comprising the President (S. E. Mair), three artist members (Q. Macfarlane, Rhona Fleming, R. Laidlaw) and three architect members (F. Miles Warren, Paul Pascoe, Peter J. Beaven), and their recommendations adopted as the preliminary instructions to the architects, Messrs Minson, Henning-Hansen and Dines. Among their requests were that the largest possible hanging area be in one related space, bare of fixtures and dependant as much as possible on natural lighting, that there was adequate storage, working, kitchen and cloak room areas, that the building be structurally strengthened to allow for further building of up to six storeys, and provision be made for a lecture and projection room and if possible a roof garden. When an estimate on the plan taking into account these and other items proved to be far in excess of the budget many of the less essential features were deleted.

With the plans approved the Society had only to wait for a building permit before construction might begin. This, as it happened, was to take much longer than expected as a result of new controls placed on building activity by the Government who believed that the industry at this time was over-committed. At last in November 1966 the application lodged seven months earlier, was approved. In the meantime the estimate cost had risen to around £65,000 which meant borrowing an extra £25,000. This proved more difficult than anticipated as many potential lenders of twelve months earlier were now suffering from the 1967 mini-recession. Eventually it was the Canterbury Savings Bank who agreed to lend the money provided the Society reduce its loan by £1000 each year. Tenders were called and the successful company, Messrs M. L. Paynter began construction in May 1967. Eight months later, in the January of 1968, the new building was declared officially opened by the Governor General, Sir Arthur Porritt. A crowd of over a thousand thronged the gallery in which four separate exhibitions — the sculpture of Rodin; the *River Bend* panels of S. Nolan; International Photography and Jewellery by gold and silversmiths — had been mounted for the occasion. The diversity of these shows demonstrates how much the Society had progressed by this time towards the appreciation and acceptance of alternative forms of art.

With the increased gallery space the Society renewed its efforts to involve the Public by introducing many in-Gallery activities — concerts, plays, lectures and arts and crafts exhibitions. Details of coming events were publicised in the Society's Newsletter, initially bi-monthly publication begun by Stewart Mair in 1963.

The Canterbury Society of Arts Symbol

Coinciding with the new image the Society acquired with the occupancy of its new up to date premises, was the introduction of a Society logo, comprising the three basic shapes — a circle, a square and a triangle — from which all other shapes develop and modify. These shapes with the diamond were once used by Hippocrates to symbolise the four elements: the circle represented Water; the square, Fire; the triangle, Earth; and the diamond, air. Later, in the middle ages, the circle came to be the symbol of God and Eternity having no beginning or end; the square, the world and nature; and the triangle, the three personalities of God. In more recent times the Cubists were to popularize their fundamental characteristics.

The Stewart Mair Memorial

Like Garsia with the building of the Durham Street Gallery, Stewart Mair had been a prime mover behind the new Gloucester Street Gallery. As an expression of his service to the Society, therefore, the main gallery in the new building was named after him and a fund opened in his name. The proceeds of this fund were used to purchase screens, tables and seats for the gallery.

More building in the seventies

Much of the early part of the seventies was taken up with the planning and construction of extensions at the rear of the section at Gloucester Street, to provide storage areas, space for children's art classes, service space for the Mair Gallery and a small print gallery. The additions were completed successfully in July 1973 at a cost of more than $20,000.

. . . and many more exhibitions

As a result of the prevailing economic situation the years recently past have been perhaps the most difficult financially for the Society than any since the early thirties. This has forced the Society to develop a more business-like approach to their operations, discarding many of their less profitable activities and examining seriously those areas which are likely to offer the greatest return. Although subscriptions provide a good third of the Society's income the best source of revenue is from exhibitions and the sales which accompany them. Today the Society's annual calendar offers together with its three main events — the Open, Summer and Autumn exhibitions — a near continuous succession of secondary shows, one man shows and combined one man shows in order to try and make ends meet. But full bookings are not enough. Declining economic resources in the community and the inevitable rise in the price of most works of art have meant a corresponding drop in sales. Therefore, alternative ways of raising funds are constantly investigated. Among those successfully introduced is the picture hire scheme, a system whereby works from the permanent collection are rented to businesses in the community for an annual basic charge. Besides contributing to the Society's funds, the scheme also provides a partial solution to the problem of storing the Society's permanent collection which when catalogued in the sixties amounted to more than three hundred works.

The Society is fortunate to receive, from time to time, financial aid from the Queen Elizabeth II Arts Council and some very generous donations from individual working members. An outstanding example of the latter is the Molly Morpeth Canaday Trust Fund, a bequest of more than $38,000 from the estate of F. H. Canaday, the late husband of a well-known working member. A further highlight in the seventies, next to

this overwhelming gift, was the special grant by the Internal Affairs Department under the Cultural Facilities Scheme of $13,000 to pay off the Society's mortgage, thus allowing the Society to have no capital commitments in the Centennial Year.

One century later yet faithful to its aims

To ". . . promote the study, practice and cultivation of the fine arts in New Zealand and to encourage the production of works of art by periodical exhibitions in Christchurch."

A proposal was made during a recent Council meeting that the name of the Canterbury Society of Arts be changed to Canterbury Society of Arts Gallery. Although it was rejected, it is significant in that it reflects the belief by many that the role of the Society has changed over the last hundred years. If one accepts the definition given by the Chamber's Dictionary for "fine arts", namely, "painting, sculpture, music, those arts chiefly concerned with the beautiful as opposed to the useful or industrial arts", then it is true that the Society has extended its operations to encompass far more than just the "fine arts". Since its foundation a number of other creative disciplines have gradually become recognized as art forms in their own right and have brought new variety to Society exhibitions. In fact, today it is not unusual to find, as one did with the Art New Zealand 74 Exhibition, (held in conjunction with the Commonwealth Games), examples of pottery, weaving, printmaking and jewellery exhibited alongside, and in harmony with, the original "fine arts". Also the Society in order to survive has been forced to pursue those areas of its operation which are the most remunerative, namely the exhibition and the sale of art. These things considered then, it would be fairer to conclude that the Society has not changed, but modified its role. Today, after many trials, it has moved closer to achieving the very delicate balance of catering for both the professional and the amateur among its members. For while the less proficient artist members are encouraged from seeing their works hung in the Society's Open Exhibition, the more talented and established in the ranks have the opportunity to hold one man shows in spacious modern surroundings before a greater viewing public, yet at lower rates, than can be offered by most dealer galleries. Perhaps the fact that the Society has more members than any other art society in Australasia says the most about its achievements over the past one hundred years.

Footnotes

1. Article III, Articles of Association and Memorandum of Association.
2. The Auckland Society of Arts was founded in 1869, the Otago art Society in 1870.
3. *Lyttelton Times,* 18 January 1881
4. ibid
5. *Canterbury Times, 31 December 1881*
6. *Lyttelton Times,* 20 January 1881.
7. op cit, 11 March 1921
8. op cit 24 March 1922
9. *Art in New Zealand,* No. 70 Jan-Feb 1946: p.22
10. Olivia Spencer Bower, *Survey,* Nov. 1977. No. 16
11. *Lyttelton Times,* 14 March 1921; 18 March 1929
12. *New Zealand Painting* 1920-1940: *Adaptation and Nationalism.* Queen Elizabeth II Arts Council of New Zealand Publication, Wellington, 1975.
13. *Lyttelton Times,* 6 March 1888.
14. Minutes 9 March 1978; 13 April, 1978
15. *Press,* 2 April 1928
16. Professor James Shelley, *Lyttelton Times,* 19 March 1928
17. Letter to members from G. L. Donaldson, Secretary in 1934.
18. *Press,* 28 March 1946
19. *Press,* 24 November 1948
20. *Press,* 22 December 1948
21. *Press,* 18 June 1949
22. *Press,* 21 June 1949
23. Catalogue from the Living Artists' Loan Exhibition, September 4-30, 1950.
24. *Press,* 5 September 1950
25. *Star Sun,* 23 November 1956
26. *Press,* 28 March 1937
27. *Star Sun,* 8 April 1953

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A collection of catalogues, published works and correspondence pertaining to the arts in New Zealand, compiled by W.S. Baverstock, and held at the University of Canterbury.

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Canterbury Society of Arts — List of Presidents

1880 - 1882	H.J. Tancred
1883	G. Gould
1884	H.P. Lance
1885 - 1892	R. Beetham
1893 - 1901	Hon. E.C.J. Stevens
1902 - 1904	R.D. Thomas
1905 - 1907	Dr Jennings
1908	W.H. Montgomery
1909 - 1910	J. Jamieson
1911 - 1912	R. Reece
1913 - 1915	Hon. E.C.J. Stevens
1916	W. Menzies Gibb
1917	McGregor Wright
1918 - 1920	N.L. MacBeth
1921 - 1922	Dr G.M.L. Lester
1923 - 1924	E.C. Huie (Mrs)
1925 - 1926	R. Bell
1927 - 1928	R. Wallwork
1929 - 1931	C.J.R. Williams
1932 - 1934	Dr G.M.L. Lester
1935 - 1936	Sydney L. Thompson
1937 - 1940	Geoffrey H. Wood
1941 - 1942	Dr J. Guthrie
1943 - 1944	Archibald F. Nicoll
1945 - 1951	A.E. Flower
1952 - 1955	C.S. Lovell-Smith
1956 - 1958	A.A.G. Reed
1959 - 1961	G.C.C. Sandston
1962 - 1964	Paul Pascoe
1965 - 1969	Mr Stewart E. Mair
1970 - 1971	John Oakley
1972 - 1976	F. Miles Warren
1977	D.J. Hargreaves

Council Members serving over five years

Prof. F.W. Hutton	*1880-1882, 1886-1889*
*T.S. Cousins	*1880-1885*
Prof. C.H.H. Cook	*1880-1884*
*J. Gibb	*1881-1892*
*B.W. Mountford	*1880-1881, 1885-1890*
*G.H. Elliott	*1883-1890, 1897-1898, 1902-1905*
*R.W. Fereday	*1883-1890, 1897-1899*
*Capt. C. Garsia	*1890-1894, 1904*
E. Greenstreet	*1885-1891, 1894, 1904, 1926*
*Miss J. Spensley	*1885-1889*
*Margaret Stoddart	*1885-1889, 1893-1897, 1929*
*R.D. Thomas	*1886-1890, 1892, 1894-1896*
*R.A. Gill	*1880-1891, 1898-1901*
*W.M. Gibb	*1892, 1896-1901, 1904-1912, 1919-1931*
R. Heaton Rhodes	*1892-1898, 1904*

*A.W. Walsh	*1894-1911*
*S. Hurst Seager	*1895-1896, 1911-1915*
*C. Kidson	*1899-1906*
Dr. E. Jennings	*1899-1902, 1912-1914*
*S.L. Thompson	*1900, 1905-1911*
*R. Procter	*1901-1903, 1906-1912*
J. Lawson Balfour	*1902-1907*
W. Sey	*1905-1910*
McGregor Wright	*1907-1910, 1918-1931*
*F.G. Gurnsey	*1911-1920*
*L.H. Booth	*1912-1913, 1930-1933*
*C.F. Kelly	*1912-1913, 1916-1942, 1952-1953*
*R. Wallwork	*1913-1919*
Dagmar Huie	*1914-1919, 1925-1926, 1931*
*A.E. Baxter	*1918-1927, 1934-1936*
*C.J. Williams	*1918-1923, 1932-1939*
S.E. McCarthy	*1920-1924*
R. Bell	*1921-1924, 1927-1928*
*A.F. Nicoll	*1922-1926, 1945-1952*
*F.L. Hutchinson	*1927-1930, 1940-1943*
Lilian Cropp	*1928-1932*
G. Hamilton	*1930-1936*
A.E. Flower	*1932-1944*
Dr J. Guthrie	*1932-1933, 1937-1940*
G. Wood	*1932-1936, 1941-1944*
K. Ballantyne	*1933-1939*
*C.S. Lovell-Smith	*1935-1951*
*A. Elizabeth Kelly	*1937-1946*
*W.T. Trethewey	*1937-1943*
*Olivia Spencer Bower	*1940-1946, 1959-1962, 1967-1968, 1978*
*A.C. Brassington	*1944-1948*
W.S. Newburgh	*1944-1948*
*Rona Fleming	*1947-1956*
*R. Clark	*1948-1953, 1956*
A.A.G. Reed	*1949-1955, 1959-1960*
*Ivy Fife	*1949-1962, 1964-1965*
R.S.D. Harman	*1949-1953*
*W.A. Sutton	*1949-1960, 1965*
G.C.C. Sandston	*1953-1958*
*S.W. Minson	*1954-1962*
*Dorothy Manning	*1954-1958*
J. Oakley	*1957-1958; 1961-1963*
*Doris Holland	*1957-1962, 1967-1968, 1977*
*F.M. Warren	*1957-1962, 1965-1968, 1977*
R.N. O'Reilly	*1960-1964, 1968*
*Vy Elsom	*1963-1967*
*P.J. Beaven	*1964-1970*
J. Trengrove	*1969-1974, 1978-1980*
*J.T. Nuttall	*1971-1975*
D. Hargreaves	*1972-1975, 1977*
N.W. Kennedy	*1972-1976*
F. Paterson	*1975-1976, 1978-1980*
*Nola Barron	*1975-1976, 1978-1980*
S. Stammersmith	*1976-1980*

* *asterisk denotes working member*

Canterbury Society of Arts — Silver and Bronze Medals

The aim of these medals was to give encouragement to young working members under the age of 25. Artists could compete for the awards in any five categories.

Further classes later adopted included decorative designs, seascape, painting from still life and the human figure from life.

Class		
	I	Study of a human head, life size, from the life
	II	Study of animal life from the life
	III	A landscape study from nature
	IV	An architectural design
	V	A bust, life size, modelled in any material

1888	W.E. Chapman	*Silver Medal Class I*
	Miss R. Budden	*Silver Medal Class III*
	R.W. England, jnr	*Silver Medal Class IV*
1896	W. Green	*Silver Medal Class III*
	Mrs Waller (nee Deakin)	*Silver Medal Class V*
	W. Thompson	*Bronze Medal Class: Decorative Design*
1898	R. Procter	*Silver Medal Class III*
	S. L. Thompson	*Bronze Medal Still Life*
1899	S. L. Thompson	*Silver Medal Class III*
	Miss M. McLeod	*Bronze Medal Class I*
	Miss A.E. Abbott	*Bronze Medal Class V*
	D. Dickenson	*Bronze Medal Class: Design for surface decoration*
	G. R. Hart	*Bronze Medal Class IV*
1900	R.F. McIntyre	*Silver Medal Class I*
	F. Munnings	*Bronze Medal Class IV*
1901	Miss A.E. Abbott	*Silver Medal Still Life*
	Miss A.E. Abbott	*Bronze Medal Class I*
1902	Miss A.E. Abbott	*Silver Medal Class I*
	W.S. Earwaker	*Silver Medal Class: Seascape in oil or watercolours*
1904	C.F. Kelly	*Silver Medal Class I*
1906	T.E. Rogers	*Silver Medal Class: Painting from still life*
	F. Leary	*Bronze Medal Class I*
	E. Waymouth	*Bronze Medal Class IV*
	F. Leary	*Bronze Medal Class: Human figure from life*
1908	Miss E. Lawson-Brown	*Bronze Medal Class III*
	J. Goddard-Collins	*Bronze Medal Class IV*

1909	Miss E. Bennett	*Silver Medal Class I*
	Miss H. Edgar	*Silver Medal Class I*
	Miss D. Osborne	*Silver Medal Class I*
	Miss C. Gundersen	*Bronze Medal Class I*
	Miss E. Bennett	*Bronze Medal Class: Human figure from life*
	Miss H. Edgar	*Bronze Medal Class I*
	Miss D. Osborne	*Bronze Medal Class: Painting from still life*
1911	Miss H. Edgar	*Silver Medal Class I*
	Miss H. Edgar	*Bronze Medal Class V*
	D.K. Collins	*Bronze Medal Class I*
	D.K. Collins	*Bronze Medal Class III*
	Evelyn Shaw	*Bronze Medal Class I*
	Florence Mowat	*Bronze Medal Class: Painting from still life*

Silver medal awarded for meritorious and distinguished service to the visual arts (made from the same dye struck in 1896).

1965 Sir James Hay and New Zealand Newspapers Limited
1966 Sydney Thompson O.B.E.
1967 P.A. Tomory
1968 Dr E.H. McCormick
1970 Miss Yvonne Rust
1974 Rusty Laidlaw
1979 W.A. Sutton
1980 Miss Olivia Spencer Bower

Guthrey Travel Award

The Guthrey Travel Award was set up in 1965 following the donation by A.R. Guthrey of a return fare to Australia, to enable a promising, or established, artist to visit and study in Australia.

1966 T.J. Taylor
1967 Q. Macfarlane
1968 G. Barton
1969 C.R. Newton Broad
1970 Doris Holland
1976 B. Baraki
1977 D. Brokenshire
1978 N. Dawson
1979 J. Bathgate

Zusters Award — Arts Council Travel Award in painting.

(Supported by the Queen Elizabeth II Arts Council of New Zealand and administered by the Canterbury Society of Arts)

Reinis Zusters, following an exhibition of his paintings in the Canterbury Society of Arts gallery in September 1974, generously donated the sum of $700 to the Society for the purpose of assisting a young painter to travel and study in Australia. The Queen Elizabeth II Arts Council kindly granted a further $700, making the award an impressive one of $1,400. The award, a once only event, was won by Tony Geddes.

Catalogue

1. John Gibb, *Shades of Evening*
   Oil on canvas, 55.8 x 101.3cm
   Robert McDougall Art Gallery
   Exhibited: C.S.A. Annual Exhibition 1881

2. William Mathew Hodgkins, *Lake Wakatipu*
   Watercolour, 30.4 x 46.2cm
   Robert McDougall Art Gallery
   Exhibited: C.S.A. Annual Exhibition 1882

3. Thomas Selby Cousins, *On the Dart, Lake Wakatipu*
   Watercolour, 59.8 x 29.8cm
   Canterbury Society of Arts
   Exhibited: C.S.A. Annual Exhibition 1884

4. Capt. Edwin F. Temple, *Storming the Martiniere, Lucknow*
   Oil on board, 62.5 x 98.4cm
   Robert McDougall Art Gallery
   Exhibited: C.S.A. Annual Exhibition 1888

5. William Kinlock Sprott, *Making a Chain*
   Oil on Canvas, 138.0 x 87.2cm
   Robert McDougall Art Gallery
   Exhibited: C.S.A. Annual Exhibition 1893

6. Petrus van der Velden, *W.H. Wynn Williams, Esq*
   Charcoal drawing, 54.0 x 37.0cm (sight)
   Robert McDougall Art Gallery

7. William Menzies Gibb, *On the road to Peel Forest*
   Oil on canvas, 53.0 x 91.6 cm
   Robert McDougall Art Gallery
   Exhibited: C.S.A. Annual Exhibition 1906

8. James Lawson Balfour, *Capt. C. Garsia*
   Oil on Canvas, 67.3 x 51.3cm
   Canterbury Society of Arts

9. Charles Frederick Goldie, *A Hot Day*
   Oil on Canvas, 41.6 x 34.8cm (sight)
   Robert McDougall Art Gallery
   Exhibited: C.S.A. Annual Exhibition 1902

10. Alfred Wilson Walsh, *In the Otira*
    Watercolour, 39.3 x 28.1cm (sight)
    Robert McDougall Art Gallery
    Exhibited: C.S.A. Annual Exhibition 1905

11. Lord Frederick Leighton, *Teresina*
    Oil on canvas, 25.4 x 35.4cm
    Robert McDougall Art Gallery
    Exhibited: N.Z. International Exhibition, Christchurch 1906-1907

12. Raymond F. McIntyre, *Self Portrait 1915*
Oil on canvas, 54.2 x 39.4cm
Canterbury Society of Arts

13. Robert Procter, *Sunny Italy*
Oil on canvas, 72.0 x 89.4cm
Robert McDougall Art Gallery
Exhibited: C.S.A. Annual Exhibition 1910

14. Margaret Olrog Stoddart, *Roses (Anna Olliver)*
Watercolour, 37.0 x 52.0cm (sight)
Robert McDougall Art Gallery
Exhibited: C.S.A. Annual Exhibition 1912

15. Sydney Lough Thompson, *Portrait of Joy C.*
Oil on canvas, 54.8 x 45.7cm
Canterbury Society of Arts
Exhibited: C.S.A. Annual Exhibition 1917

16. Gerald Kingley Webber, *The Life Class*
Oil on canvas, 49.9 x 60.4cm (sight)
Canterbury Society of Arts

17. Cecil Fletcher Kelly, *The Dome, Southern Alps*
Oil on canvas, 63.1 x 76.4cm
Robert McDougall Art Gallery
Exhibited: C.S.A. Annual Exhibition 1925

18. Richard Wallwork, *Bab-El-Zwela, A Cairo Gateway*
Oil on canvas, 91.2 x 71.3cm
Robert McDougall Art Gallery
Exhibited: C.S.A. Annual Exhibition 1926

19. Mary Elizabeth Richardson Tripe, *Peacocks*
Oil on canvas, 79.5 x 53.0cm
Robert McDougall Art Gallery
Exhibited: C.S.A. Annual Exhibition 1927

20. Andrew Kennaway Henderson, *His Fine Pair of Bays*
Watercolour, 55.0 x 71.0cm (sight)
Robert McDougall Art Gallery

21. Annie Elizabeth Kelly, *Youth*
Oil on canvas, 91.3 x 71.8 cm
Robert McDougall Art Gallery
Exhibited: C.S.A. Annual Exhibition 1927

22. Harry Linley Richardson, *Cynthia's Birthday*
Oil on canvas, 65.7 x 127.5cm
Robert McDougall Art Gallery
Exhibited: C.S.A. Annual Exhibition 1928

23. Colin Lovell-Smith, *A Mountain Valley*
Oil on board, 35.0 x 43.0cm
Canterbury Society of Arts
Exhibited: C.S.A. Annual Exhibition 1929

24. Russell Clark, *The Island Trader (at Rapaki)*
Watercolour, 49.5 x 55.2cm
Canterbury Society of Arts
Exhibited: C.S.A. Annual Exhibition 1930

25. Rhona Haszard, *The Sea and the Bay*
Oil on canvas, 45.7 x 55.7cm (sight)
Robert McDougall Art Gallery
Exhibited: C.S.A. Annual Exhibition 1930

26. Evelyn Page (nee Polson), *December Morn*
Oil on canvas, 78.3 x 59.5cm
Robert McDougall Art Gallery
Exhibited: 1929 Group Exhibition, C.S.A. Gallery

27. Rata Lovell-Smith, *Top of the Pass*
Oil on Canvas, 56.2 x 61.4cm (sight)
Canterbury Society of Arts

28. Olivia Spencer Bower, *The Verandah*
Watercolour, 56.0 x 41.0cm
Christchurch Technical Institute,
Memorial Hall Collection
Exhibited: C.S.A. Annual Exhibition 1938

29. Archibald Frank Nicoll, *Portrait of W. Menzies Gibb*
Oil on canvas, 91.7 x 71.6cm
Canterbury Society of Arts

30. William Sykes Baverstock, *D.G. Sullivan, M.P. Mayor of Christchurch*
Indian ink, black and white cartoon, 44.5 x 34.5cm
Christchurch Technical Institute
Memorial Hall Collection, Exhibited: Group Jubilee 1977

31. Rita Angus (nee Cook), *Cass*
Oil on canvas on hardboard, 37.5 x 47.3cm
Robert McDougall Art Gallery

32. Juliet Peter (Mrs R. Cowan), *The Sheep Sale*
Watercolour, 56.8 x 72.3cm
Canterbury Society of Arts
Exhibited: C.S.A. Annual Exhibition 1945

33. Frances Hodgkins, *The Pleasure Garden*
Watercolour, 53.0 x 42.8cm (sight)
Robert McDougall Art Gallery

34. Austen A. Deans, *Camp in the Kowhai*
Oil on canvas, 81.5 x 86.4cm
Robert McDougall Art Gallery
Exhibited: C.S.A. Annual Exhibition 1952

35. Rona Fleming, *Snowing at Cass*
Oil on hardboard, 58.1 x 77.0cm
Robert McDougall Art Gallery

36. Ivy G. Fife, *Sunflowers*
Oil on panel, 66.0 x 59.0
Robert McDougall Art Gallery
Exhibited: C.S.A. Annual Exhibition 1961

37. David Graham, *Untitled*
Acrylic on canvas, 91 x 91.3cm
On loan from Mrs E. Graham to
Robert McDougall Art Gallery

38. Frank Gross, *Composition in Black and Grey*
Charcoal on grey/green paper, 44.7 x 56.6cm
Canterbury Society of Arts
Exhibited: C.S.A. Annual Exhibition 1959

39. Colin V. Wheeler, *Misty Morning*
Watercolour, 42.4 x 49.1cm (sight)
Robert McDougall Art Gallery

40. Leo Bensemann, *Death and the Woodcutter*
Wood engraving, 23.3 x 18.0cm (sight)
Robert McDougall Art Gallery

41. Sir Mountford Tosswill Woollaston, *Taramakau (3) Butterfly*
Oil on hardboard, 122.0 x 91.5cm
Canterbury Society of Arts
Exhibited: 1965 Pan Pacific Arts Festival, C.S.A. Gallery

42. William A. Sutton, *Dry September*
Oil on canvas, 62.0 x 75.2cm
Robert McDougall Art Gallery
Exhibited: 1950 Living Canterbury Artists' Loan Exhibition, C.S.A. Gallery

43. Doris Lusk, *Overlooking Kaitawa Waikaremoana*
Oil, 58.0 x 68.0cm
Robert McDougall Art Gallery
Exhibited: C.S.A. Gallery 1972.

44. Quentin Macfarlane, *Southerly Stormclouds*
Acrylic on canvas, 113.0 x 91.4
Robert McDougall Art Gallery
Exhibited: C.S.A. Annual Exhibition 1970

45. Susan Chaytor, *Landscape IV*
Enamel, 172.7 x 137.0cm
Canterbury Society of Arts
Exhibited: Benson & Hedges Art Award 1970 (1st prize)

46. Tony Geddes, *Untitled*
Liquitex on board, 78.8 x 122.0cm
Canterbury Society of Arts
Exhibited: One man show, C.S.A. Gallery 1972

47. Gavin Bishop, *Playtime*
P.V.A., 75.0 x 84.4cm
Canterbury Society of Arts
Exhibited: Two man show, C.S.A. Gallery 1974

48. Tony Fomison, *The Jester*
Oil on canvas on plywood, Semi-circle 55.5 x 67.9cm
Robert McDougall Art Gallery

49. Alan Pearson, *Still Life*
Oil, 61.0 x 61.0cm
Canterbury Society of Arts
Exhibited: One man show, May 1974

50. Barry Cleavin, *Jeanette Looking*
Etching and aquatint, imp 35.5 x 49.7cm
Robert McDougall Art Gallery

Pottery

51. Nola Barron, *Sculptural Form*
Oil fired stoneware, 33.8 x 16.3cm diameter
Robert McDougall Art Gallery

52. David Brokenshire, *White Sentinel*
Oil fired stoneware, white glaze, 37.3 x 13.0 x 9.8cm
Robert McDougall Art Gallery
Exhibited: C.S.A. Gallery, October 1970

53. Warren Tippett, *Vase*
Oil fired stoneware, 33.0 x 30.8cm diameter
Robert McDougall Art Gallery
Exhibited: C.S.A. Gallery, November 1971

54. Irene Spiller, *Decorative Vase*
Electric fired porcelain, celadon glaze, 9.4 x 10.2cm diameter
Robert McDougall Art Gallery

55. Yvonne Rust, *Bowl*
Stoneware, 13.5 x 42.0cm diameter
Collection Rona Rose

Sculpture

56. Charles Kidson, *A Daughter of Eve*
Marble bust, 29.3 x 27.6 x 19.7cm
Robert McDougall Art Gallery
Exhibited: C.S.A. Annual Exhibition 1907

57. Claudius Brassington, *A Fragment in Marble*
Marble, 32.5 x 25.0 x 11.3cm
Robert McDougall Art Gallery
Exhibited: C.S.A. Annual Exhibition 1913

58. Francis A. Shurrock, *The Gymnast*
Plaster, approx. 45.7cm high
Collection: Miss Kenna Moore
Exhibited: C.S.A. Annual Exhibition 1927

59. Russell Clark, *Standing Figure*
Bronzed Fibreglass, 57.3 x 13.0 x 12.0cm
Canterbury Society of Arts
Exhibited: One Man Show, C.S.A. 1964

60. Ria Bancroft, *Eclipse*
Bronze, 44.2 x 30.5cm at its widest point
Canterbury Society of Arts

61. Rodney Newton Broad, *Peninsula*
Bronze, 54.3 x 27.0 x 27.0
Robert McDougall Art Gallery
Exhibited: One man show, C.S.A. Gallery, 1970

62. Elizabeth Wallwork, *Kitty*
Miniature on ivory, 4.0 cm diameter (sight)
Robert McDougall Art Gallery
Exhibited: C.S.A. Annual Exhibition, 1916

63. Dorothy Darnell, *Damaris*
Miniature on ivory, 9.0 x 7.1 cm oval (sight)
Robert McDougall Art Gallery
Exhibited: N.Z. International Exhibition, Christchurch, 1906-7

64. Gwen Hughes, *Joan (Fisherman's wife)*
Miniature on ivory, 6.1 x 4.8 cm (sight)
Robert McDougall Art Gallery
Exhibited: N.Z. Internationl Exhibition, Christchurch, 1906-7

Arts and Crafts

65. Millicent Todd, *Sugar Spoon, sterling silver*
Collection: Mr and Mrs R. Frazer,
Exhibited: C.S.A. Annual Exhibition, 1918

66. M.A. Makeig, *Cup and Saucer, butterfly design*
Collection: Mr C.F. Hart,
Exhibited: C.S.A. Annual Exhibition, 1910

67. Roberta Donn, *Bowl decorated with enamel*
Collection: Mrs B. Mason

Printed by Geo. Berryman Ltd.
Designed by Gary Ireland