



SIMPLICITY^{AND} SPLENDOUR

THE CANTERBURY ARTS & CRAFTS
MOVEMENT FROM 1882

TE PUNA O WAIWHETU
CHRISTCHURCH ART GALLERY

This publication has been produced by the Christchurch Art Gallery Te Puna o Waiwhetu to support the exhibition **Simplicity and Splendour: The Canterbury Arts & Crafts Movement from 1882**, 19 November 2004 – 27 February 2005.

The essay for this catalogue was written by Ann Calhoun, guest curator of **Simplicity and Splendour** and author and art historian with a particular interest in the Arts & Crafts movement in Canterbury and New Zealand.

Guest curator & catalogue essay: Ann Calhoun
Catalogue design: Sanjiv Menon
Editor: Anna Rogers
Photography: Brendan Lee (pp. 2–3, 9, 16, 20, 21, 22, 24, 25, 28–33, 35, 36, 39–41 [Spoon], 42, 43, 46, 49), Ann Calhoun (pp. 7, 8, 10, 25, 41 [Pendant])
Publication coordinator: Sarah Pepperle
Scanning / pre-press: Verve Digital Ltd / Spectrum Print
Printing: Spectrum Print

Front cover: **Chrystabel Aitken**
Butterflies in a circle 1920s
Watercolour, ink, pencil
*Macmillan Brown Library, University of Canterbury,
gift of the artist (MB 1443)*

SIMPLICITY^{AND}
SPLENDOUR

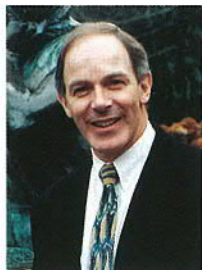
THE CANTERBURY ARTS & CRAFTS
MOVEMENT FROM 1882

TE PUNA O WAIWHETU
CHRISTCHURCH ART GALLERY





Director's Foreword



The Arts & Crafts movement celebrated the revival of original craftsmanship and design. Initially developed in nineteenth century Britain as a rebellion against the prevailing

Victorian compulsion for inventive sham and over-elaborate design, it fought valiantly to redress the worst features of factory production.

Its tenets were based on simple forms, truth to materials and the use of nature as the source of pattern. Proponents believed that medieval craftsmen rejoiced in the excellence of their work, and the new movement strove to emulate this.

In Canterbury, as in much of New Zealand, the teachings of William Morris and his followers blossomed with an all-encompassing enthusiasm rarely seen in the region. Unconstrained by traditional views on art and its practitioners, this flowering of local talent, particularly from women artists, resulted in a remarkable legacy of beauty and skill.

The power of the movement came from the conviction that art and craft could change people's lives. Its strong social and moral purpose at the time helped to affirm a cultural relevance, and accounts for its continuing

influence in many New Zealand communities – not the least of them, Canterbury.

Presenting more than 150 pieces from public and private collections, **Simplicity and Splendour** is the first comprehensive exhibition of such works.

Regrettably, too much of the work of these regional artists has already been lost, and this installation is a tribute to the dedication of art historian and guest curator Ann Calhoun. Her extensive research into individual artists and knowledge of the movement has helped create the exhibition, this publication and, hopefully, a much greater awareness of the beauty of the works and their vulnerability. Thanks are also due to the many artists and their families for assistance in providing valuable additional details. Many private and public lenders, both in New Zealand and overseas, have given generous access to their collections, and their support is much appreciated.

I congratulate the Gallery team and all those whose efforts have gathered this artistic legacy together for our interest and pleasure.

A handwritten signature in dark ink, appearing to read 'Anthony Preston'.

P. Anthony Preston
Director, Christchurch Art Gallery
Te Puna o Waiwhetu

Pages 2–3: **Audrey Black**
Wallpaper design early 1940s
Watercolour
Private collection

Right: **Rose Zeller**
Design for comb in enamel and tortoise shell,
from *The Paint Rag* September – October 1909
Watercolour
School of Fine Arts, University of Canterbury



SIMPLICITY^{AND} SPLENDOUR

THE CANTERBURY ARTS & CRAFTS
MOVEMENT FROM 1882

Joan Edgar
Repoussé bowl with stylised hebe
seed head pattern (detail) late 1930s
Copper, brass on base
Private collection



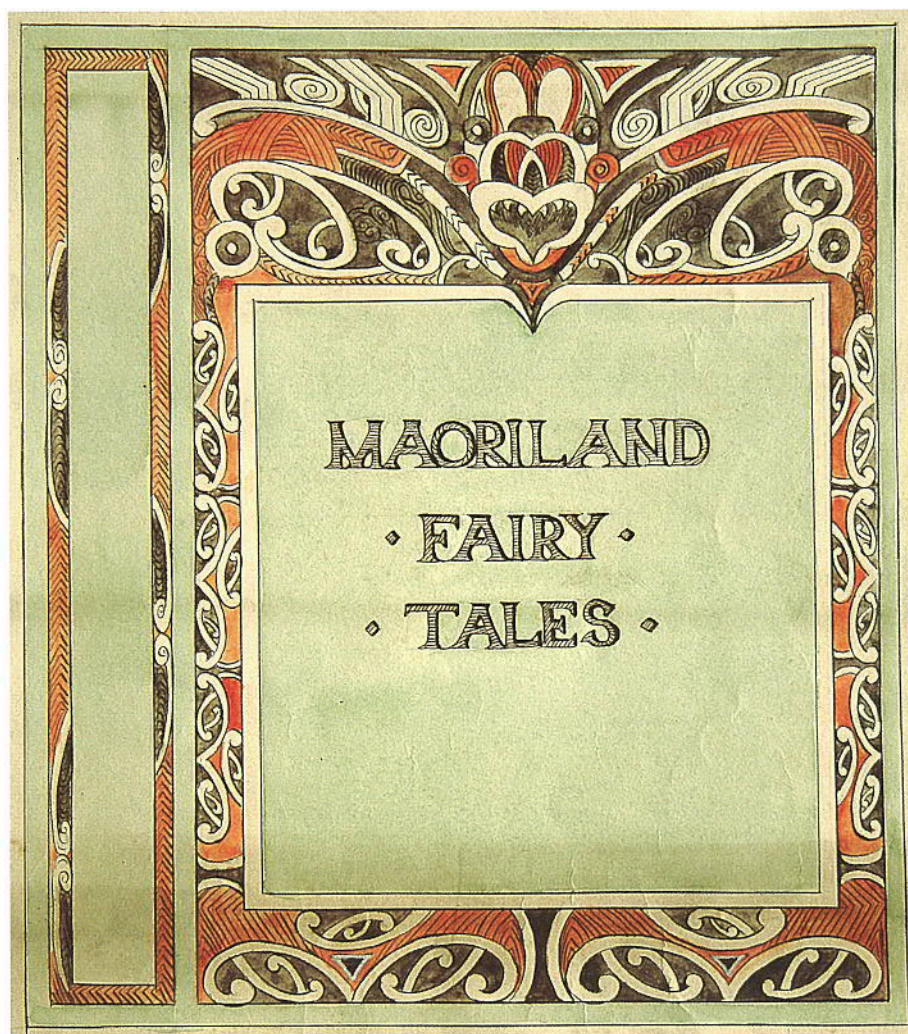


DAVE nothing in your houses that you do not know to be useful, or believe to be beautiful.

William Morris's famous words to the Birmingham Society of Arts and School of Design on 19 February 1880 became an effective slogan for the British Arts & Crafts movement, and for its New Zealand protégé. Objects designed to enrich daily existence – the home made beautiful – were at the heart of the movement everywhere. Each treasured object spoke of the loving hand of its creator. New Zealand never made the step into multiple production as happened, for example, in Denmark: handicraft remained a defining characteristic.

Over the summer of 1906–7, Christchurch's Hagley Park was the site of the best collection of British Arts & Crafts ever seen outside Britain. The New Zealand International Exhibition of Arts and Industries, which attracted nearly two million visitors, included examples of the newly fashionable British Arts & Crafts movement. Similar nationalistic exhibitions had been staged throughout the Western world in the last half of the nineteenth and early twentieth centuries, promoting the commercial value of incorporating aesthetic concerns into manufacture. In the centre of the exhibition's principal Arts & Crafts galleries, "facing one another, were the works of the two Presidents of the Arts & Crafts Exhibition Society, Mr Walter Crane and the late William Morris".¹

New Zealand embraced the Arts & Crafts movement, developing work with quite specific characteristics, principally in the use of Maori motifs and designs incorporating indigenous and introduced flora and fauna.



In Canterbury, for instance, John Henry Menzies decorated his 1891 hand-carved desk (facing page) with Mount Cook lilies and mountain daisies, and Charles Kidson's 1895 vase featured raupo and pukatea plant forms, with Maori motifs on the neck. A kotuku or white

Chrystabel Aitken
Maoriland Fairy Tales (design for book cover) 1924
Watercolour, watercolour wash, ink, pencil
Macmillan Brown Library, University of Canterbury, gift of the artist (MB 1443)



John Henry Menzies
Hand-carved drop front secretaire 1891
Kauri, beech and possibly totara
Private collection

heron appeared on the cover of Canterbury Society of Arts publications from 1906 to 1909, and in 1912 Kit Turner produced an award-winning buckle that incorporated kowhai flowers. Chrystabel Aitken's designs in the 1920s used Maori patterns, and in the late 1930s Joan Edgar made a copper repoussé bowl (p. 7) with a stylised hebe seed head pattern on its base. Canterbury also specialised in depictions of the sailing ships that brought the first European settlers to the province. There were borrowed favourites, too: oak and acanthus leaves, peacocks and the tree-of-life motif.

The media employed – woodcarving, modelling, art jewellery, metalwork and enamelling, illumination and illustration, bookbinding, art needlework and fabric printing – equally identified the work as in the Arts & Crafts style. As tastes changed, the style was mixed with the Aesthetic, Gothic Revival, Art Nouveau and Art Deco styles.

The trade/craft enterprises established in Canterbury in the later nineteenth century, as elsewhere in New Zealand, were often based on principles and ideals that varied little from those of the British movement, but **Simplicity and Splendour: The Canterbury Arts & Crafts Movement from 1882** concentrates on those arts and crafts that shifted the movement from its artisan trade ideals to a preference for craft designed for personal pleasure. The exhibition does, however, include both Menzies, who was responsible for the Arts & Crafts church (1905–6, above) at Little Akaloa on Banks Peninsula and a legacy of carved furniture decorated with native and Maori patterns, and Kidson, an important figure in the teaching of Arts & Crafts in Canterbury who in 1904 established a



St Luke's Church 1905–6
Little Akaloa

small metalcraft business with George Fraser in Aylmer Street, Christchurch. Kidson also supplied potter Luke Adams with designs.

For Cantabrians, as for many Arts & Crafts devotees, architecture was regarded as the 'mother of all arts', but **Simplicity and Splendour** celebrates the countless smaller precious objects made to beautify the home and person, and pays particular tribute to the art schools of New Zealand. The movement was beholden to the words of John Ruskin and Morris, but equally dependent on local teachers imparting their knowledge. This was a British movement transplanted to New Zealand and realised in ways specific to a young country intent on a prosperous future.

The Canterbury College School of Art (CCSA) was founded in 1882 as an adjunct to the Canterbury College (now the University of Canterbury; the CCSA developed into the University's School of Fine Arts). Although other districts, and their art, design and technical schools, featured in the New Zealand movement, Canterbury and the CCSA were significant participants.

Simplicity and Splendour divides the development of the Arts & Crafts movement in Canterbury and New Zealand into five developmental stages: The British Arts & Crafts movement; Beginnings – drawing and design as basics; Arts & Crafts – a mirror of the British movement; Applied Art – more than mere design; and Artcraft – fine art in the context of design.



Sitting room of house in St Albans Street,
Christchurch, designed by the England Bros c. 1910
*Reproduced courtesy of the Alexander Turnbull Library,
National Library Te Puna Matauranga o Aotearoa, Wellington*

THE BRITISH ARTS & CRAFTS MOVEMENT

Florence Kingsford
Ode on Indolence (page of Book of Keats) (detail) c. 1900
Ink, watercolour, gold leaf on vellum
Christchurch Art Gallery Te Puna o Waiwhetu, purchased by
the Canterbury Society of Arts from the 1906–7 New Zealand
International Exhibition

third time pass'd they by, & passing, turn'd
Each one the face a moment whiles to me;
Then faded and to follow them I burn'd
And ach'd for wings, because I knew the three;
The first was a fair Maid, & Love her name;
The second was Ambition, pale of cheek,
And ever watchful with fatigued eye;
The last whom I love more the more of blame,
Is heap'd upon her; maiden most unmeek,
I knew to be my demon Poesy.





HE British Arts & Crafts movement was more than an art movement or an artistic style. It sought a secular means of feeding the soul, combining individuality, romanticism, aestheticism, morality and social and political responsibility. A general revulsion at the excesses arising from the Industrial Revolution had led to demands for social, political and cultural reform. People looked to the medieval era, when people supposedly had a happier, more balanced existence: work enriched life, work and leisure were enriched by beauty, and the workplace and the home were testaments to lifestyles that respected the individual and the individual supporting the community.

In 1835, the British government had decided that a select committee should "inquire into the best means of extending a knowledge of the Arts and of the principles of design among the people (especially the manufacturing population) of the country".² The resulting government teaching plan was dubbed the 'South Kensington system', after its London base from 1857 in the South Kensington Museum (later the Victoria and Albert Museum), but the term also refers to the similar drawing, design and art teaching system instituted throughout Britain and her colonies to improve the design of British and colonial manufactures.

Far away in New Zealand, in 1882, the establishing charter of the CCSA stated:

The work carried on in the school was for its object the systematic study of practical Art and the knowledge of its scientific principles, with a view to

developing the application of Art to the common uses of life, and to the requirements of Trade and Manufacture.

The Arts & Crafts movement had not been named – this did not happen until 1887 – yet a school in the South Pacific sought to make beauty a prerequisite in the design and manufacture of the common objects of everyday life.

By the 1890s, the Arts & Crafts and the South Kensington system were becoming fashionable. In 1888, Walter Crane, a passionate Morris disciple, could still ask in the preface to the first Arts & Crafts Exhibition Society (London) catalogue why "the actual designer and maker" received so little attention when "the beautifying of houses, to those to whom it is possible, has become in some cases almost a religion". He added: "The true root and basis of all Art lies in the handicrafts."³ The cover of that catalogue showed two women in ribbon-draped togas, one labelled DESIGN and the other HANDICRAFT.

In 1896, the Arts & Crafts became an official adjunct of the British education system with the establishment of the Royal College of Art (RCA) – the renamed South Kensington school – in London. Crane became principal of the college in 1898, with the express intention of expanding student studies in design and handicrafts. He introduced lectures and demonstrations in these disciplines but, overloaded with work, resigned after just eight months.

Also in 1896, formally recognising the value of artisan craft skills, the London County Council established the Central School of Arts and

Crafts under William Richard Lethaby, "for the benefit of workers in the artistic trades".⁴ The school received immediate praise, and in 1900 Lethaby was the obvious choice as the first RCA Professor of Ornament and Design. He changed the focus of design teaching under the South Kensington system, bringing in members of the Art Workers' Guild to teach. Design was not to be treated as an abstraction but as an indistinguishable part of workshop practice, demanding suitable and sympathetic materials and processes.

At the RCA, as at the Central School, teachers were employed part time, freeing them to practise their own art. Under Lethaby, RCA students were still taught Elementary Ornament and Design, followed by workshop training designed to instil Lethaby's ardent belief, set out in *The Imprint* magazine in January 1913: ART IS THOUGHTFUL WORKMANSHIP.

The British movement quickly became a force within New Zealand art and design teaching. Art, design and technical schools adopted the South Kensington examination and assessment systems during the 1890s; the CCSA did so in 1896. The Arts & Crafts movement was officially acknowledged by the New Zealand government in 1898 after Arthur Dewhurst Riley, the head of the Wellington school, toured English and Scottish manual and technical teaching institutions and consulted experts in the major centres of Arts & Crafts teaching: London, Manchester, Birmingham, Liverpool and Glasgow. As he reported, "The practice of the various arts as a craft is by every possible means to be encouraged in connection with our local art schools."⁵



View of the British Government Exhibit at the 1906-7
New Zealand International Exhibition, Christchurch
Reproduced from the exhibition catalogue, Sir Isidore Spielman



Lethaby's further major contribution to the Arts & Crafts movement generally, and in New Zealand, was his editing of the *Artistic Crafts Series of Technical Handbooks*, the first published in London in 1901. The authors, over ten in all, were teachers at the Central School and/or the RCA. They included Douglas Cockerell, Henry Wilson, Mrs Archibald Christie and Talbot Hughes, as well as Edward Johnston, who wrote *Writing & Illuminating & Lettering* (1906) and taught Florence Kingsford, whose illumination (facing page) was purchased by the Canterbury Society of Arts from the 1906–7 New Zealand International Exhibition in Christchurch. Lethaby's series was still being used at the CCSA decades later, as William Sutton, a student at the school in the 1930s, recalled in 1992: "I got interested and involved in calligraphy, which was based on Edward Johnston's book. He was our God in those days [...] The companion book [...] by Douglas Cockerell [on bookbinding] is still a standard book although there have been a lot of developments on that."⁶

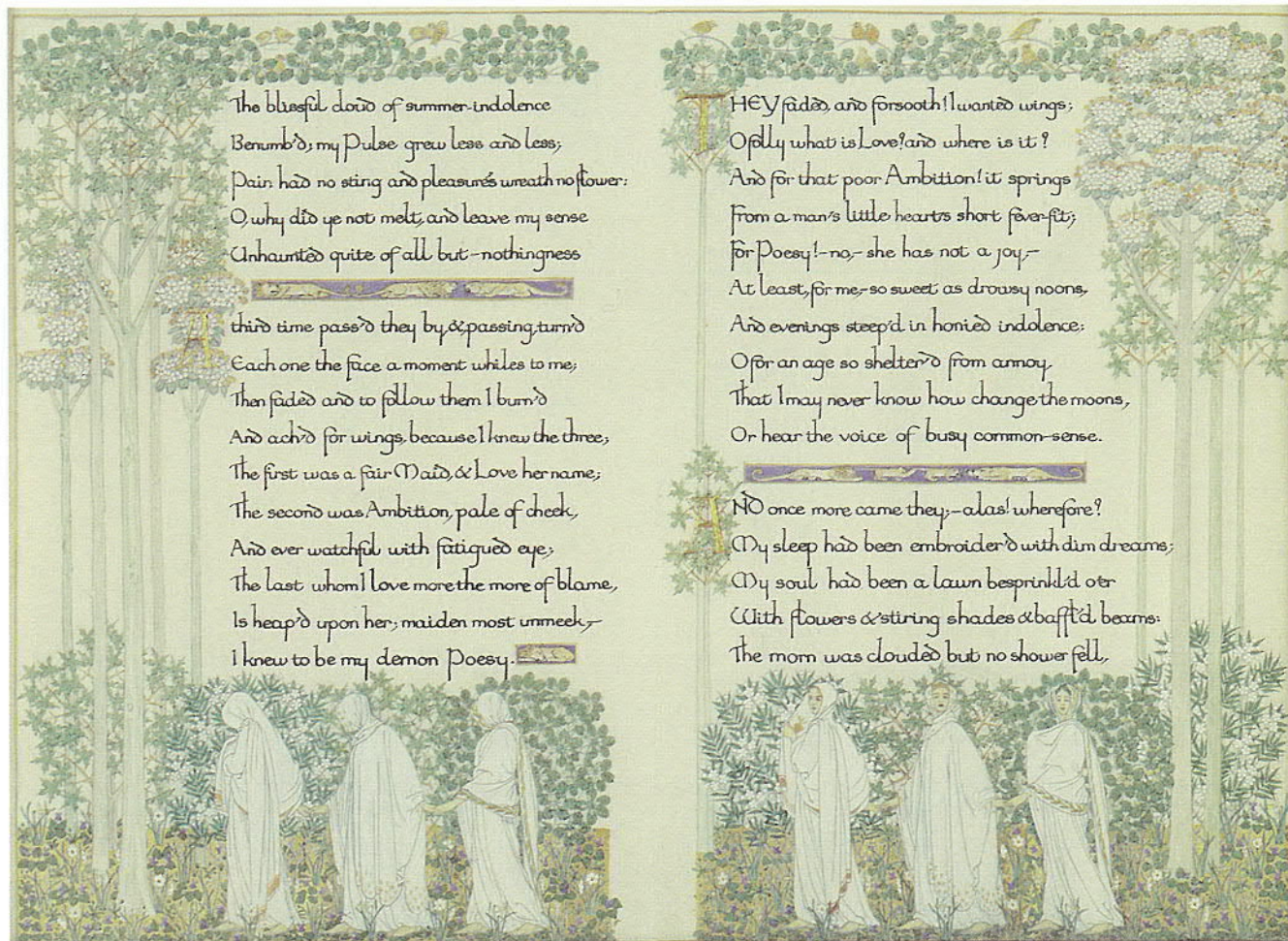
In 1906, Lethaby spelt out his beliefs in the preface to Johnston's book:

With the critical attention given to crafts by Ruskin and Morris, it came to be seen that it was impossible to detach design from craft [...] and that, in the widest sense, true design is an inseparable element of good quality, involving as it does the selection of good and suitable material, contrivance for special purpose, expert workmanship, proper finish, and so on, far more than mere ornament.⁷

Many continued to live by these precepts. As a 1923 article 'Drudgery Redeemed: Beauty in Common Things', reprinted in 1930, put it:

By art I think we should mean all worthy human handicraft, from dairy work and ploughing to cathedral building [...] If work is without art it is mere toil, drudgery and slavery; skill, the sense of service and pride in the doing, will fill it with a new spirit. Art is drudgery made divine. We have to make beauty out of all we do.⁸

The goal was a romantic medieval stance in which handwork had an ethical edge over machine production. The British guild and art workshop/studio philosophy of apprenticeship training, following medieval models, was adopted in New Zealand with more passion than has hitherto been understood. In the art, design and technical schools established, funded by local and central government, Arts & Crafts teaching was provided by a sensitive hand, initially male and British-trained, but later including women. The tutors, often practising artist-artisans themselves, led the students through the required techniques. The teachers at the CCSA included Samuel Hurst Seager, Charles Kidson, Hettie (or Hetty) Smith, Leonard Booth, Robert Herdman Smith, Frederick Gurnsey, Mrs J. A. Mayne, Anne and Katie Buckhurst, Marjorie Harris, Hilda McIntyre, Francis Shurrock, James Johnstone, Chrystabel Aitken, Florence Akins, Louise Henderson, Ivy Fife and William Sutton.



Left: William Sutton
 Aucassin and Nicolette 1939-40
 Leather-bound cover, silver repoussé panels,
 moonstones, opals, enamels; illuminated parchment
 Christchurch Art Gallery Te Puna o Waiwhetu

Above: Florence Kingsford
 Ode on Indolence (page of Book of Keats) c.1900
 Ink, watercolour, gold leaf on vellum
 Christchurch Art Gallery Te Puna o Waiwhetu, purchased by
 the Canterbury Society of Arts from the 1906-7 New Zealand
 International Exhibition

BEGINNINGS

DRAWING AND DESIGN AS BASICS

Junior design class, Canterbury College School of Art 1907
Webb & Bunz photograph, CCSA Syllabus 1908, p. 31
Courtesy of the School of Fine Arts, University of Canterbury, Christchurch



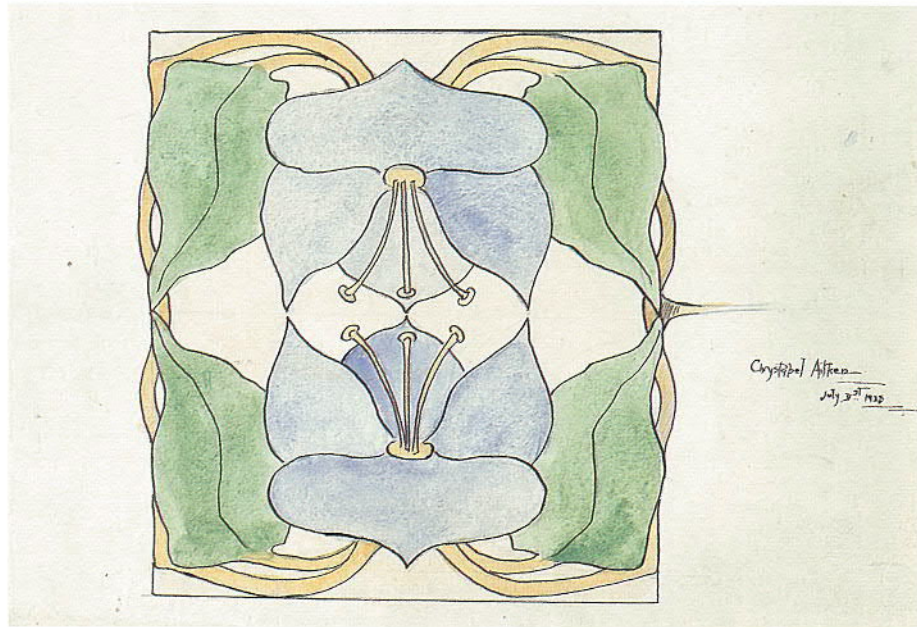


THINK a man who is going to be a designer wants to be taught to draw thoroughly," said William Morris in 1884. "[D]rawing

should be taught more or less from drawing the human figure, because it gives a standard of correctness."⁹ The foundation stone of the South Kensington system was drawing. All children in both Britain and New Zealand were to be taught to draw, in this country as required by the Education Act of 1877. Drawing was as basic to a good education as reading, writing and arithmetic. It taught the hand-to-eye coordination needed in many trades by artisans, designers and artists, and in women's fine-finger work. Talented students could obtain scholarships or similar awards for further study at the local art or technical school.

As Neil Roberts and Mark Stocker have noted, leading figures in the Canterbury Arts & Crafts movement, such as Charles Kidson, Leonard Booth and Francis Shurrock, all appear to have been recognised for their drawing skills at an early age.¹⁰ After leaving the CCSA, Alice Polson became a book illustrator for such authors as Edith Howes and Alistair McClunie. Chrystabel Aitken, while still in her early teens, had her skill at drawing horses compared to that of the acclaimed French animal painter, Rosa Bonheur. Linear expertise became a marketable skill with the growth of the advertising sector in the late nineteenth century. Those with talent were hired as illustrators and poster-makers; Leonard Booth became a caricaturist.

The CCSA prospectus for 1882 stated that to receive their Teachers' Elementary Drawing Certificate – the equivalent of a second grade South Kensington certificate – students were



required to pass in freehand drawing from flat examples, practical geometry, linear perspective, model drawing and blackboard drawing from memory.

The CCSA's first headmaster, David Blair, was of the drawing as "an implement, not an ornament" school.¹¹ A skilled botanical draughtsman, in 1884 he prepared a sheet for primary teachers showing botanical forms stylised ("conventionalised") into geometrical forms for use as decoration in the applied arts. In the same year, he demonstrated the technique at the CCSA. For Thomas Kirk's *Forest Flora* (1889), Blair and Augustus Hamilton prepared twenty-six drawings and lithographs; Blair's were among the "most outstanding".¹² For the school's first exhibition, one of Blair's students, Margaret Stoddart, produced what the *Lyttelton Times*

Chrystabel Aitken
Designs in blue and yellow (detail) 1928

Watercolour, ink, pencil

Macmillan Brown Library, University of Canterbury, gift of the artist (MB 1443)

on 27 December 1882 described as "a study of ivy leaves drawn in sepia from the cast". As Julie King's *Flowers into Landscape* shows, Stoddart was later responsible for a body of botanical illustrations of great merit.¹³

Reflecting Blair's view of drawing instruction, still current in Britain, a school inspector for Auckland, in his annual report for 1887, complained that, at primary school level, "generally speaking, nothing has been attempted beyond freehand. Some teachers do not seem to be aware that drawing is not to be taught as an accomplishment, but as the initiatory step to technical education."¹⁴



Mary Barrett
Acer (Maple) early to mid-1930s
 Watercolour
 Private collection



Mary Barrett
Tree study early to mid-1930s
 Watercolour
 Private collection



Doris Tutill
Wisteria design suitable for embroidery 1933
 Watercolour
 Private collection
 Photographed by Karl Valpy, Christchurch

From the eighteenth century, the British had imparted a spiritual, nationalistic dimension to nature. By the end of the nineteenth century, the South Kensington schools favoured a distinctive, simple, easily taught system of teaching design based on the analysis of plant and animal forms – nature as the true source of design. Students, with drawing instruction as a starting point, were taught a definitive system of flat design preparation, a sure-fire system of decorative-effects creation.

Samuel Hurst Seager joined the staff of the CCSA in 1893, heading a department that taught “both sexes” the “Principles of Architectural and Decorative Design and their

application”. The following year, the school prospectus offered a course of lectures in the Principles and Practice of Decorative Design: “The designs at first will be simple modifications of the examples given, and later original designs based on New Zealand flora and fauna.” Examples of the ancient and modern art of different countries would be viewed, “but the teachings of surrounding nature, the flora and fauna of New Zealand, will be placed before the students as the source whence all good original design should spring”.¹⁵

As the first step to constructing a plant-form design, the students drew ‘direct from nature’, following accepted botanical drawing traditions.

These botanical illustrations stand in their own right as an art form. For a ‘conventionalised’ design, the students simplified and stylised selected plant forms to construct a pattern on paper. The resulting designs were transferred to the surfaces of the product material, whether fabric, metal, wood or stone. The aim of such decoration was to make the products of the British Empire attractive and affordable. Some time between 1895 and 1907, Annie ‘Pansy’ Ford defined conventionalism in her art school notebook:

Realistic ornament aims only at arranging the beautiful detail of nature within the space decorated in [a] somewhat haphazard way.



Heather Masters
Repeat flower-based design 1933/4
Watercolour
Private collection

In a conventionalism we set out a skeleton of beautiful structural lines and with them beautiful details taken from nature [...] Conventionalism picks and chooses those [lines] from the natural object which will be most effective in the design. A realistic ornament by attempting a close imitation of nature often produces inappropriate results. Conventionalism considers what is appropriate to the material and the purpose for which it is to be used.¹⁶

As German architect and civil servant Hermann Muthesius said at the beginning of the twentieth century:

The English commercial flat patterns of the last phase of Arts and Crafts are



Peggy Hay
Wallpaper design 1940s
Paint on paper
Museum of New Zealand Te Papa Tongarewa, gift of the artist 2004

the products of the South Kensington schools, an entirely general popular artistic achievement [...] It has been built up on the study of nature as its actual foundation and a certain characteristic use of line as its ideal foundation. The study of nature means, very largely, the study of plants, which form the typical basic motif of these patterns. The characteristic line became what it is today quite distinctly under the spell of aestheticism, more precisely, under the influence of Rossetti's art.¹⁷

For the New Zealand International Exhibition in Christchurch, South Kensington sent "art designs [...] illustrative of the manner in which flower-designs are evolved from the original sketches of flowers. At the close of



Shirley Ellis
Green insect design late 1940s
Watercolour
Private collection
Photographed by Ngarita Johnstone

the Exhibition these designs were distributed amongst the different technical schools of the colony."¹⁸

George Herbert Elliott, initially appointed to the CCSA in 1882, became headmaster when Blair left in 1886. Elliott had been an art master at South Kensington and a gold and silver medallist in its national competition; he had also taught art at Bradford Grammar School. Under his direction, the CCSA followed the South Kensington prescription for drawing and design instruction.

Elliott was the appropriate person to chair the Workers' Exhibits Committee of the 1900 Canterbury Jubilee Industrial Exhibition. A section in the catalogue on the CCSA included his statement that "[o]ver 75 per cent.



Doris Tutill
Maori whare and tiki design (detail) 1932
Watercolour
Private collection
Photographed by Karl Valpy, Christchurch



of the students are young tradesmen engaged in some industry where a knowledge of art will be of value. Its influence for good on the whole community, by the general improvement in taste, and on many branches of industry has been most marked."¹⁹ The catalogue also revealed an impressive staff list for the school. As well as Elliott, there were:

S Hurst-Seager, ARIBA – Lecturer and Instructor in Architecture, Decorative Design, Wood Carving and Manual Training; A W Walsh – Drawing and

Painting; Charles Kidson – Drawing, Geometry, Perspective, Modelling and Casting, and Stone Carving; H L Smith – Geometry, Perspective, Drawing and Wood Carving; H F Gibson – Drawing; and G H Bradley – Practical Painting and Decorating.²⁰

Elliott failed to pick up on the shift to design for handicrafts – a more aesthetic approach – and away from the technical training needs of “young tradesmen”. His tenure at the school ended in 1906.

Peggy Hay
Wallpaper design 1940s
Paint on paper
Museum of New Zealand Te Papa Tongarewa, gift of the artist 2004



Heather Masters
Repeat design 1933
Watercolour
Private collection

ARTS & CRAFTS
A MIRROR OF THE BRITISH MOVEMENT

Arts & Crafts: A Monthly Practical Magazine for the
Studio, the Workshop & the Home (cover detail)
Vol. III, No. 18, November 1905, London
Christchurch Art Gallery Te Puna o Waiwhetū

ARTS & CRAFTS.

A Monthly Practical Magazine for the Studio,
the Workshop & the Home.

Vol. III.
No. 18.



November,
1905.



MIRROR of the British movement, the Arts & Crafts movement became established in New Zealand in the 1890s, assisted by art, design and craft courses at local art and technical schools. Carving in wood, and sometimes stone, was a skill sought by many artist-artisans from the 1890s and into the new century, enjoying a popularity that is hard to credit today. Modelling, an art school skill emphasised as the century ended, was a further means of teaching students hand-to-eye coordination and was seen as an essential means of instruction on form. A photograph that appeared in the *New Zealand Graphic and Ladies' Journal* on 22 July 1899 showed young women modelling and woodcarving at the Cogswell Polytechnic College in San Francisco, illustrating the universality of South Kensington teaching methodologies at the turn of the century.

The international appeal of the movement and its relevance to workers and home-makers alike increased as photographic reproduction standards improved dramatically, giving the public illustrative proof of beautiful objects that could be bought or made, decorated with patterns sourced in nature and Maori motifs, and made of local materials. As Hermann Muthesius noted:

The most important point was that the attention of the public had been guided back to the appreciation of the interior as a work of art. This was the season of the flood-tide of books on 'taste in the house' [...] the books show that these questions had by now become burning ones.²¹

The Studio magazine, first published in 1893 in London, became the bible for the international Arts & Crafts movement, supported by dozens of similar publications that set and documented the changing fin-de-siècle tastes of British, Continental and American Arts & Crafts devotees. First published in 1904, the English magazine *Arts & Crafts: A Monthly Practical Magazine for the Studio, the Workshop and the Home* – practicality was highly prized by those leading the movement – offered the amateur and artisan training they could not acquire through trade classes or apprenticeships. As the magazine's opening issue stated on page three:

The distinctive field chosen by our magazine is indicated by the title. As a periodical of practical art it will be unique in this country, although publications on similar lines have attained great prosperity in the United States [...] ARTS AND CRAFTS is intended not only for those who are studying with the purpose of following art as a profession or a trade: it is equally for those tens of thousands of cultivated men and women who, mostly self-taught, are quietly pursuing in their own homes and for their own pleasure their various artistic occupations.

The magazine's cover carried the popular tree-of-life Arts & Crafts logo and *The Studio*-like slogan AS THE SUN COLORS FLOWERS SO ART COLORS LIFE. A steady flow of similar magazines reached New Zealand within a year of publication – in Christchurch, the Buckhurst family owned a November 1905 issue of *Arts & Crafts* (p.27) – feeding an



Constance Tutton
Hand-carved chair decorated with Maori patterns
1910–20
Private collection

antipodean audience anxious for news of Home and elsewhere, determined to emulate and perhaps better overseas standards.

John Henry Menzies used the tree-of-life motif in St Luke's Church in Little Akaloa (p. 10). New Zealand practitioners and students used motifs from the earlier Aesthetic movement, such as the peacock used by Alice Beville Collins in her enamel work (1912, right), and Anne Buckhurst and Gladys Smith in their embroidery (1913 and 1922–24, respectively). Covers designed by CCSA students used the typical Art Nouveau curving line. Leonard Booth's CCSA syllabus cover for 1911 (p. 31) used Art Nouveau cum koru twists to contain a male and a female student, the two separated by an elongated tree-of-life trunk; Booth's tree branches held a roundel enclosing the words ARTS & CRAFTS.

Samuel Hurst Seager gave Cantabrians a first-hand impression of the ideals and practices of the British Arts & Crafts movement. His influence was far-reaching. Born in England, he came to New Zealand as a young man and trained as an architect in Christchurch. In the early 1880s he returned to London to study architecture. An exceptional student, Seager was invited to lecture at the National Art Training School in South Kensington. From England, in 1885, Seager advised Julius von Haast at the Canterbury Museum that he had sent him an extraordinary selection of samples: a bundle of high-class wallpapers, tapestries, rubbings of brasses "which I have taken here &



Alice Beville Collins
Peacock on branch date unknown
Limoges enamel, copper
Private collection



on the Continent”, faïence ware, and glass and glass mosaics from Messrs Powell, who had “promised to send some specimens of their glass, glass mosaics, etc & possibly some of their glass goods which go far to rival the grand 15th Cent. Venetian glass”. Seager continued:

There is in England now a very widespread desire to improve, in every particular, the homes both of rich & poor, & anything which will tend to this – either in Science or Art – is receiving the careful attention of eminent men, & by their means being forced upon the notice of an, hitherto, apathetic public [...] it is no use having store houses of Art treasures if the people are not educated to value them, & that they never can be while surrounded in their homes by inartistic furniture & utensils.²²

After returning to New Zealand later that year, Seager became recognised as a leading Christchurch architect, teaching architecture and decorative design at the CCSA for twenty-five years from 1893. Through his work and teaching he realised his personal philosophy,

which called for truth to materials, simplified form and a vernacular architectural style. His views on nature and art were set out in a 1911 lecture:

Fortunately, it is not necessary that we should build grandly or expensively in order to attain that wished-for *harmony between Nature and Art*. It is only necessary that we should build simply and truthfully, that we should free our buildings from all useless excrescences and meaningless ornaments.²³

The other figure to bring the basics of the British Arts & Crafts movement to Canterbury was Charles Kidson, appointed to the CCSA in 1891 to teach painting and drawing (freehand, geometric and perspective). Kidson was an eminently practical art teacher, teaching students and locals the value of using objects of beauty in their daily lives. From 1884 to 1888, he had attended night classes at the Municipal School of Art in Birmingham, the then undisputed centre for metal trades and training. The school was among the first in Britain to hire artist-designer-makers. As Alan Crawford

Katherine Beath
Benidicite.Ignis.et.Aestus.Domino c.1906
 Copper repoussé plaque
 Private collection

noted: “If Kidson attended classes at the school in 1884–88 then he would have benefited from the very first beginnings of a change in teaching towards making and craft processes, away from the South Kensington methods.” He also points out that, like New Zealand, Birmingham did not need the exhibition society structure of other centres: it had its art school.²⁴ In its first few years of publication, *The Studio* selected the Birmingham school as the subject of two articles, claiming that “special circumstances” gave its students “peculiar independence of action”.²⁵ During 1903, Kidson returned to England to visit a perceptive selection of contemporary Arts & Crafts outlets and schools: Liberty’s of London, the Central School of Arts & Crafts, the Central and other South Kensington schools, the Camden Town School of Art and his alma mater in Birmingham. In 1904, he

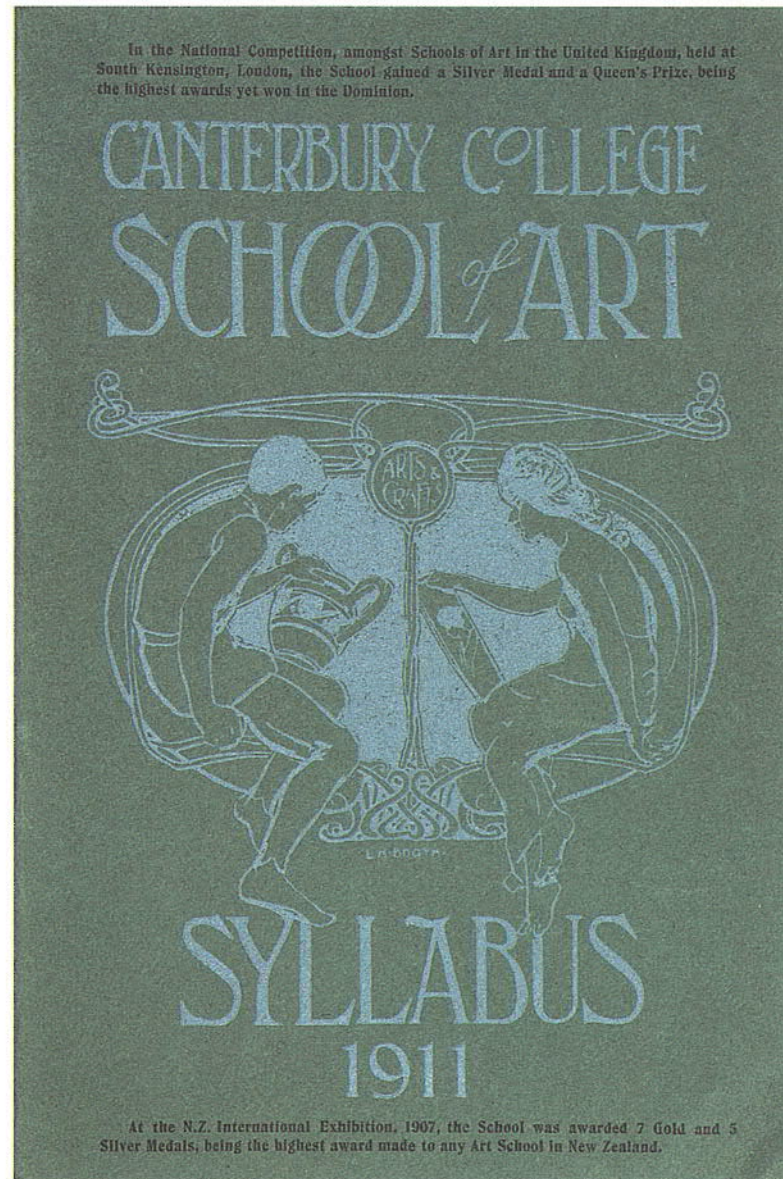
established a metalwork firm with George Fraser. Fraser recalled:

He brought back all the latest ideas about beaten metal work, which was coming into favour at Home. Also he was interested in enamelling work. To experiment along these lines he secured a muffle furnace, which he afterwards [1908] sold to the School for four pounds, ten shillings.

Fraser later observed that "machine-embossed work began to come in, and the general run of people saw no difference between this and hand-beaten work. The result was that the prospects of a business for beaten work were not too rosy."²⁶

The output of Kidson's and Fraser's metalwork firm would have been similar to items made at the CCSA – primarily "domestic fittings such as fingerplates, hinges, panels for overmantels, lead light windows, and a full range of other metal craft items that varied from fireplace fenders to napkin rings" – all made by hand.²⁷ The work produced followed a pure Arts & Crafts ethic, with the hand of the worker proudly apparent in each piece. Hinges, for example, were added externally, not hidden. Wood and metal textures were celebrated. The style adopted spoke of the honesty and integrity of both the worker and the purchaser. This was a style about to burst onto the international stage.

Leonard Booth
CCSA Syllabus 1911 (cover image)
Collection of the Christchurch Art Gallery Te Puna o Waiwhetu



APPLIED ART
MORE THAN MERE DESIGN

Walter Crane
Exhibition banner (detail) c. 1906
Gouache on scrim
Christchurch Art Gallery Te Puna o Waiwhetu





HIE Arts & Crafts movement was at its most popular internationally in the first two decades of the twentieth century. The 1906–7 New Zealand International Exhibition in Christchurch incorporated Arts & Crafts into the fabric of Canterbury life and created a demand for applied art classes. The term recognised the increasing separation of 'craft as work' from 'craft as leisure'. The words 'trade' and 'craft' were no longer synonymous, but ornament was still nature-based.

As a style, Arts & Crafts at this time was often indistinguishable from Art Nouveau, a decorative style marked by elongated, sinuous, organic lines. The organic swirl appeared in New Zealand pattern-making for many more decades, although it lessened in Christchurch student design work when James Johnstone arrived to teach at the CCSA in 1926.

The home became a central concern for the movement, as a sympathetic market developed. The 1906–7 exhibition offered for sale "a host of [...] pretty things for the home beautiful".²⁸ Arts & Crafts designer-makers were multi-skilled and worked in a variety of media. The focus on art metalwork and a love of individual pieces for personal adornment shifted to items to grace the home, although, by the end of the first decade of the new century, the attraction of woodcarving had decreased. The use of Maori patterns continued.

The exhibition featured atop the gallery walls a frieze by Walter Crane (p. 33) who, with Alfred Longden, selected the 690 works to be included in the British Arts & Crafts section

– a third of the total exhibits, made by 170 art workers. In an interview with *The Press* in Christchurch on 22 September 1906, Longden claimed that the works selected were "fully representative of all kinds of art applied to industrial work, and will be illustrative of the provincial art and crafts work of Great Britain. I visited all the principal large towns, notably Birmingham, and was particularly successful in obtaining what I wanted." As he had already explained, "It is now generally conceded that applied art is entitled to take rank as high art, and should be connected with it."

Three years later, on 3 April 1909, *The Press* would assess this changed environment:

One of the most noticeable results of the International Exhibition, so far as art in Christchurch is concerned, has undoubtedly been the stimulation of work in the arts and crafts section [...] For the first time this department of art was brought prominently into view. It was, as it were, a display of the practical application of art to the domestic side of life [...] It had not then been recognised, or perhaps not fully understood, that to carry the refinements of art into the hands of the people by making the things of everyday use artistic was the surest way to cultivate an artistic taste generally.

A small but significant selection of work from the exhibition is held in the collection of the Art Gallery of South Australia in Adelaide, purchased in Christchurch by Harry P. Gill, who was the director of the Adelaide School of Design, Painting and Technical Arts. Of the rest of the 321 Arts & Crafts articles by 72 exhibitors that were sold at the exhibition, little is now known. On 30 January 1907, *The Press* had argued:



Arthur Gaskin
Altar cross 1905 (Birmingham)
Silver, amethyst, enamel
Art Gallery of South Australia, Morgan Thomas Bequest Fund 1907

W. A. White, Jack Baily, Guild of Handicraft
(London and Chipping Campden)
Chalice and paten 1903–4 (Chipping Campden)
Silver, garnet
Art Gallery of South Australia, Morgan Thomas Bequest Fund 1907



Far left: Alice Beville Collins
Calling card holder 1912/13
 Limoges enamel, copper, suede
Private collection



Left: Alice Beville Collins
Plaque for card box 1914
 Enamel
Private collection

It is an axiom that a person cannot want that which he has never known, but buried deep in his nature may be a longing that only needs arousing to hunger for realisation. Such seems to be the state of colonial feeling on art and craft; to see is to want, and then to strive for acquisition. To such an extent has this feeling grown by what it has fed upon in the Art and Crafts section, that orders have been received, in some cases over and over again, for specimens of art jewellery in duplicate.

As noted earlier, the influence of *The Studio* was immense in a colony on the other side of the world, and sale of some works at the exhibition would have been due, in part, to Christchurch patrons' familiarity with the

quality photographs in the magazine. The style of art jewellery, metalwork and enamelling subsequently produced at the CCSA is also now known from photographs: the work was not dissimilar to that seen in the British Arts & Crafts section of the exhibition.

When he became the director of the CCSA in 1906, Robert Herdman Smith arrived with an impressive pedigree: he had been a silver medallist in design in London and Paris, a Queen's prizeman and South Kensington exhibitor and art master and lecturer at the Leeds School of Art and the Bath Municipal School of Art.

Herdman Smith immediately established an Arts & Crafts Guild in Christchurch, attracting over 200 members, many of them

ex-students. The guild was responsible for the CCSA's impressive 'hall and corner' at the 1906–7 exhibition, though the identity of the principal designer is uncertain. The hall is a valuable means of dating developments in the Canterbury Arts & Crafts movement. Its contents demonstrate that students and tutors were Arts & Crafts practitioners by the time of the exhibition. As James Cowan reported in 1910:

The walls were battened and decorated with stencil designs and with a deep frieze in harmony [...] In this cosy corner of the Canterbury School the most remarkable feature was a large corner seat in brown oiled wood, decorated with carved panels, and with beautifully

designed beaten-copper panels let in around the top of the woodwork. The carving was based on an oak-tree motif; the beaten-copper panels had designs of the wide-winged ships sailing over highly decorative seas. The seat was considered by the judges to be a most excellent example of skill and taste in applying decoration to the treatment of household furniture so that it becomes a thing of beauty without losing its practical utility [...] The wall-decoration of this corner was a tasteful study in pale greens with wild-rose painted embellishments, panelled in dark-brown oiled wood.²⁹

The guild held lectures and demonstrations by "well-known artists and craftsmen" to encourage students. Herdman Smith was director when carver Frederick Gurnsey and art needlework tutor Mrs J. A. (Sidney) Mayne were appointed in 1907. In 1908, Christchurch had nine instructors in pure and applied art. At the beginning of 1909, Herdman Smith travelled overseas:

I visited the leading English provincial art schools, the art schools in London, and those in France, Germany, Belgium, and Holland [...] The applied art and craft teaching should be designed to help those trades and professions in the district that depend for the most part on a knowledge of form, colour and design.³⁰

Herdman Smith promoted design taught on "practical lines" with "considerable time [...] given to the study of plant-forms and their application to ornament".³¹ Plant-form studies were often based on plants and trees in the Christchurch Botanical Gardens.

Students in the 'artistic craft department' created their designs in a variety of materials. In 1912 and 1913, students decorated a small room at the Canterbury Society of Arts as a boardroom suitable for a chamber of commerce. Different CCSA classes designed and made the mural, the decorations, the stained glass windows, the carpet and the metal fittings.

From 1907, the CCSA lost students to the newly opened Christchurch Technical College. From this point, the technical teaching aspirations of the school were doomed. By 1911, the technical college had three times more students than the CCSA. Design for manufacturing ends lost mana, the craft/trade nexus disintegrated further, and Herdman Smith was slighted by history as a result.

Appointed to the CCSA in 1907, Frederick Gurnsey "taught carving, modelling, casting, enamelling and metalwork".³² He had attended the Central School of Arts & Crafts in London and the School of Applied Art in Edinburgh, and tutored at the Norwich School of Art. His arrival brought William Richard Lethaby's workshop philosophy to centre stage. Gurnsey's students in enamelling and art metalwork over many decades included Anne Buckhurst, Alice Beville Collins, Marjorie Harris and Geraldine Macfarlane (nicknamed Joey).

Gurnsey is now better remembered as a teacher of carving in wood and stone. An accomplished professional carver before coming to New Zealand, he resigned from the school in 1923, aged fifty-five, to work principally in this area. Gurnsey's background included woodcarving in the Gothic Revival style, a background that taught a cardinal Arts



Hilda McIntyre [?]
Embroidery, from *The Paint Rag*
September – October 1910
Silk floss embroidery
School of Fine Arts, University of Canterbury

& Crafts precept – that decoration must be subservient to the building or object decorated. The volume and quality of his carved work is now becoming known, and he was the subject of a major exhibition at the Robert McDougall Art Gallery, Christchurch, in 1997.³³

In the wake of the 1906–7 exhibition, art and design students favoured art jewellery and enamelling, tutored by Gurnsey and, after 1917, Anne Buckhurst. Classes in Limoges enamelling became particularly popular. As Herdman Smith wrote in 1910:

Progress is being made in the various processes of enamelling, and students are now, after three or four years' instruction, able to proceed with the finer work in enamel, such as portrait miniatures and general figure enamelling. One or two of

the advanced art students are devoting their whole time to this work, so that important results are likely to follow next year.³⁴

A graduate of the Royal School of Art Needlework, Mrs J. A. (Sidney) Mayne was appointed in 1907 to teach embroidery, appliqué and lacework; the course name later changed to Art Needlework. After the 1906–7 exhibition, and no doubt encouraged by the enthusiasm it engendered, art needlework became as popular as enamelling and art metalwork. Mayne's solid South Kensington background is apparent in a 1910 CCSA syllabus note urging her art needlework students to take the design course: "The course deals with the principles which govern all good ornament, such as repetition, unity, repose, stability, growth, spacing, proportion, etc."³⁵ At the 1912 Auckland Arts & Crafts Club exhibition, she exhibited lacework, drawn thread, torchon lace, embroidery and an embroidered book cover.

From 1913, when the New Zealand Education Department decided to dispense with the South Kensington examination system, and 1915, when the British annual National Competitions were discontinued, until 1929 when the CCSA introduced a diploma, Christchurch students had no means of assessing their abilities outside annual school exhibitions and art society exhibitions. The issue of industrial design in New Zealand never quite made it to centre stage at the CCSA, despite the efforts of E. C. Isaac, the Chief Inspector of Technical Schools for New Zealand, and William La Trobe, Superintendent of Technical Education for New Zealand from 1919.



Anne Buckhurst
Pendant 1910–21
Gold-plated metal, enamelled copper
Museum of New Zealand Te Papa Tongarewa, gift of Yvonne Rust

ARTCRAFT
FINE ART IN THE CONTEXT OF DESIGN

John Simpson
Coffee pot 1951
Standard silver, ivory
Private collection



AFTER the First World War, the Arts & Crafts movement became even more home-oriented and practitioners often specialised in one medium. For New Zealand, with its socialist legacy and veneration of the practical, William Richard Lethaby's influence remained strong over many decades. In 1920, William Rothenstein was appointed to run the Royal College of Art in London. The changes he made were controversial but, as Lethaby had, he encouraged part-time tutors who were already practising artists or designers. He sought what Christopher Frayling described as "Fine Art in the context of Design".³⁶ The art/design dilemma was also present at the CCSA, set out in 2003 by John Simpson, who was appointed to the CCSA in 1958 as Senior Lecturer in Design and became Head of the School and Foundation Professor of Fine Arts in 1961:

The Royal College of Art was created out of the profits that were made by the Great Exhibition [1851]. It was set up by the Board of Trade [...] to produce designers. But its history is like a saw tooth graph [...] There have been constant revolutions at the Royal College of Art [...] Rothenstein was saying the fine arts would have a recognised and honourable place at the Royal College of Art *within the context of its primary function*, which was to create designers. He was pleading he wouldn't

James Johnstone
Pendant with six white opals c. 1934
Silver gilt, white opals
Canterbury Museum Collection, gift of Ngarita Johnstone
(2001.97.19)



suddenly be 'fired' for encouraging people to be very good painters and very good sculptors. They would allow him to do that so long as he held faith and a proper amount of attention was given to the direction and education of designers.³⁷

After the First World War, like its British counterpart, the Arts & Crafts movement in Canterbury became simpler, promoting handmade objects tied to a socially responsible lifestyle. There was a general move to more simplified pattern-making. The Reverend Doris Tutill, a student at the school from 1928 to 1934, recalled that the school taught some commercial art and that English Railway posters were hung at the school sometime between 1929 and 1935, and later at Whitcombe & Tombs, probably in the 1940s.

Some felt the Arts & Crafts movement had ended with the death of William Morris in 1896; for others, it had petered out by 1914; for many, it continued beyond the First World War, mixing old and new crafts pursued primarily for pleasure. For others, although they wanted to be recognised as painters, the diverse world of Arts & Crafts provided them with a livelihood: the advertising sector in particular became an important source of earnings, and designer-makers continued to sell their work through art society and other exhibition outlets. As Fiona MacCarthy has noted, in the 1920s there was a resurgence "of an immense amount of craft activity. This was less of a formalised craft movement, more of a spontaneous springing-up of individual workshops, and the interrelation between craft and industry, hand and machine production, give this peculiarly fascinating period a character and influence very much its own."³⁸

The most popular art school in New Zealand, primarily for its emphasis on painting, the CCSA also had particular strengths in its teaching of design and artcrafts, and these were seen as equally necessary for its proper purpose. Archibald Nicoll, head of the school from 1920 to 1928, urged the school board to appoint "artists and craftsmen of recognised ability". Otherwise, he said, when the diploma was introduced in 1929, students would aim at that only. Quoting from the constitution "of one of the most successful Colleges of Art in Britain [the Royal College of Art]," Nicoll said: "The members of the staff actually practise what they teach, and are men and women whose reputes as Artists enforces their influence as teachers."³⁹

The two key artcraft appointments during Nicoll's term as director were Francis Shurrock in 1924 as Modelling Master, and James Johnstone in 1926 as Crafts and Design Master. The extraordinary place of art metalwork in the fortunes of the school can be credited to Johnstone. Equally important were classes in art needlework and stencilling and, from the mid-1940s, a weaving and tapestry course. Students found a surprising amount of work as designers or as teachers, passing on their ideals and technical know-how.

'Shurry', as Shurrock was lovingly nicknamed, is remembered as a conservative but distinguished sculptor and modeller. He was also an unsung devotee of the Arts & Crafts movement. His approach to life, his teaching, writings and pastimes, such as Morris dancing, did much to foster the movement in Canterbury. He arrived in New Zealand in 1924, a graduate of the Royal College of Art, which he attended from 1909 to 1913



Mabel Caygill
Spoon late 1920s – late 1940s
Silver
Private collection



Maud Caygill
Pendant with blister pearl late 1920s – late 1940s
Silver, blister pearl
Private collection

while Lethaby was principal. He wrote for *Art New Zealand* and *Tomorrow* and taught the principles of art and labour united – ideas closely allied to those of Lethaby and British typographer and artist Eric Gill. As he wrote in *Tomorrow* in 1936, "It is a terrible thing we have in our midst this artificial idea of art, this low opinion of labour. The apprenticeship system and that of the older operative modes were more wise than present day attempts at short cuts to culture. Art is the result of man's joy in labour, it is not anaemic aesthetics."⁴⁰ In 2000, Shurrock's life and work were the subject of a major exhibition at the Robert McDougall Art Gallery and book by Mark Stocker – *Francis Shurrock: Shaping New Zealand Sculpture*.

Florence Akins recalls becoming aware of design as pattern under James Johnstone: "It may have been going on with other teachers but I was not aware of it before then. It was not going on at the same scale until Mr Johnstone arrived. He took the metalwork, the manuscript writing and the gilding."⁴¹ Student after student credited Johnstone with being responsible for their superior sense of design. As Chrystabel Aitken wrote in 1993, "James Johnstone stressed design basics – the design had to complement the basic shape (not the other way around) – and the good or best planning of the material itself. Not too many frills etc. (distracting!)." ⁴² Johnstone taught students to understand the Arts & Crafts in their later, softer mode; to care for surface texture and to see the tactile and sensory rewards present in materials for both the maker and the viewer. Peggy Hay, a student at the CCSA from 1943 to 1948, recalled:



We did do jewellery with the sterling silver. My daughter in England has a necklace I am proud of, of filigree wire, a heart-shaped piece, with opals – a milk-opal in the middle and three moonstones hanging down – the necklace part made of filigree wire. Made with Johnny Johnstone. He did some beautiful stuff. He showed us one time a beautiful chalice he had made for one of the Christchurch churches and a platter. He brought it to us – to show his students. We were most impressed, I remember that. He was a lovely man, with a delightful chuckle and he had the patience of Job. I didn't realise until years and years later how valuable his teaching was and his sense of design, imparting it to us [...] he was very keen on

Chrystabel Aitken
Jewel casket 1930s
 Silver-plated repoussé copper, cloisonné enamel inset
 Collection of the Museum of New Zealand Te Papa
 Tongarewa, Wellington

Persian design and that came over in his teaching. We did a lot of copying of some of his work he had made in the Middle East. I became rather fond of the peacock colours – the turquoise blues-greens and those sort of interesting colours. It's never left me, this sense of design – how to place things in a house and a garden. That was his legacy for lots of us.⁴³

Roy Entwistle, a CCSA student from 1946 to 1949 and in 1950 and 1951, recalled visiting 'Johnny' at home and being shown some of

his own metalwork. "If I remember rightly there was a teapot made in silver, raised from a flat sheet of metal. The hammer marking of the work was astounding; the mark of each blow of the planishing hammer precisely placed and rising row upon regular row from the base [...] the epitome of sound craftsmanship!"⁴⁴

Zelda Bedell studied at Wellington Technical College student from 1934 to 1938 and attended the CCSA until 1940. She recalled:

The silver would be sterling, I think, as we melted down old watchcases etc stamped stg. We got them from an old 'watch-maker fix it' in Chancery Lane [in Christchurch] – Mr Johnstone poured the molten silver into little crucibles & when it was cold we began rolling it until it was flattened. Later we would pull small portions through the 'draw plates' reducing the size of the 'holes' in the plates until we got the required size for making the filigree designs.⁴⁵

Entwistle also recalled working with Johnstone on the decoration of the Chapel of Saint Michael and Saint George (the Armed Services Memorial Chapel) and the reredos of the high altar at ChristChurch Cathedral. Both these had been carved by Frederick Gurnsey in the 1940s, and Johnstone was engaged to complete the gilding and colouring of the carving; several students helped.⁴⁶

Peter Noonan
Processional cross 1968
Sand cast silver figure, hair and thorn circlet, sand cast gilt bronze cross
Private collection



CONCLUSION
THE ARTS & CRAFTS LEGACY

Chrystabel Aitken
Repoussé flask 1930s
Copper, pewter stopper
Private collection

Photographed by Lloyd Park, Christchurch





ROM the later nineteenth century, the decorative or 'practical' arts – the Arts & Crafts movement – assumed both an ideological and pragmatic role in the lives of New Zealanders and in the guiding principles laid down for the CCSA in 1882. Cantabrians, like other New Zealanders, learned of the movement through their local art, design and technical schools and through publications lauding the decorative arts. The movement brought useful beauty into the home and to lifestyles in tune with ideals dictated by John Ruskin and William Morris and devotees and leaders of the movement here, in Britain, Australia and the United States. As Linda Nochlin pointed out in 1971, the seeds of Modernism were sown "in the unlikely soil of the decorative arts [...] in the second half of the nineteenth century [...] the decorative arts are perhaps more important in considering the evolution of a self-conscious Modernism than has generally been thought."⁴⁷ More research is likely to strengthen the link and see the importance of Arts & Crafts to Modernism more readily acknowledged.

Without denying the privileged position of painting for Cantabrians, the Arts & Crafts and their subsequent rebirth as applied art and artcraft contributed a unique flavour to life in the province. The movement, with its respect for people-friendly cityscapes and the environment, has never really lost its place in the lives of Cantabrians. Today, objects once termed Arts & Crafts are thought of as fine art, with no utilitarian purpose, and are appropriately termed 'craftart'.



Audrey Bascand
Box c.1989
Standard silver, silver repoussé backed with titanium,
16 carat gold
Private collection

Notes to the text

- 1 Sir Isidore Spielmann, 'Report upon the Art Section of the British Government Exhibit at the New Zealand International Exhibition, Christchurch, 1906–7', 1907, p.14.
- 2 Michael Argles, *South Kensington to Robbins: An Account of English Technical and Scientific Education since 1851*, Longmans, London, 1964, p. 8.
- 3 Preface, *Arts & Crafts Exhibition Society Catalogue of the First Exhibition*, The New Gallery, London, 1888 (exhibition catalogue), pp. 5, 7–8.
- 4 *The Studio*, XXI/91 October 1900, p. 54.
- 5 A. D. Riley, *AJHR*, 1898, E-5B, p. 40.
- 6 William Sutton, interview with Ann Calhoun, 8 December 1992.
- 7 Edward Johnston, *Writing & Illuminating & Lettering* (1906), Sir Isaac Pitman & Sons Ltd, London, 1962, pp. v–vi.
- 8 *Home & Country Arts*, National Federation of Women's Institutes, London, 1930, p.17.
- 9 Stuart Macdonald, *The History and Philosophy of Art Education*, University of London Press, London, 1970, p. 310.
- 10 Neil Roberts, *Charles Kidson 1867–1908*, Robert McDougall Art Gallery, Christchurch, 2000 (exhibition catalogue), p. 3; Mark Stocker, *Francis Shurrock: Shaping New Zealand Sculpture*, University of Otago Press, 2000 (exhibition catalogue), p.15.
- 11 Graeme Chalmers, 'Whatever Happened to David Blair?', *Art New Zealand*, 47, Winter 1988, pp. 111–15.
- 12 F. Bruce Sampson, *Early New Zealand Botanical Art*, Reed Methuen, Auckland, 1985.
- 13 Julie King, *Flowers into Landscape: Margaret Stoddart 1865–1934*, Robert McDougall Art Gallery and Hazard Press, Christchurch, 1997 (exhibition catalogue).
- 14 *AJHR*, 1888, E-1B, p. 4.
- 15 *Canterbury College School of Art prospectus*, 1894, p. 5.
- 16 Ann Calhoun, *The Arts & Crafts Movement in New Zealand 1870–1940: Women make their mark*, Auckland University Press, 2000, p. 26.
- 17 Hermann Muthesius, *The English House* (1904–5), Crosby Lockwood Staples, London, 1979 edn, p. 161.
- 18 James Cowan, *Official Record of the New Zealand International Exhibition of Arts and Industries, held at Christchurch: A Descriptive and Historical Account*, Government Printer, Wellington, 1910, p.173.
- 19 *1900 Canterbury Jubilee Industrial Exhibition: Official Handbook*, *Lyttelton Times*, Christchurch (exhibition catalogue), p.131; also see *AJHR*, 1889, E-7, pp. 4–5.
- 20 *1900 Canterbury Jubilee Industrial Exhibition*, p.132.
- 21 Muthesius, *The English House*, p.162.
- 22 Samuel Hurst Seager to Sir Julius von Haast, 23 March 1885, Von Haast Papers, MS-Copy-Micro-0717-11, Alexander Turnbull Library, Wellington.
- 23 Samuel Hurst Seager, *Our Beautiful World: Man's Works in the Making and Marring of it*, Wellington, 1911, p.11. Emphasis added.
- 24 Email from Alan Crawford, 20 August 2003; Alan Crawford (ed.), *By Hammer and Hand: The Arts and Crafts Movement in Birmingham*, Birmingham Museum and Art Gallery, 1984, p. 30; see Crawford, p.103, on developments in Limoges enamelling.
- 25 *The Studio* II/9 December 1893, pp. 90–9 and II/11 February 1894, pp. 171–4.
- 26 In article on Kidson by Fraser, 1957, courtesy Neil Roberts.
- 27 Roberts, *Charles Kidson*, p.16.
- 28 Cowan, *Official Record*, p. 283.
- 29 Cowan, *Official Record*, p. 173.
- 30 Robert Herdman Smith, *AJHR*, 1910, E-5, pp. 68–9.
- 31 Herdman Smith, *AJHR*, 1912, E-5, p. 73, 1913 E-5, p. 73.
- 32 Mark Stocker and Anna Crighton, 'Gurnsey, Frederick George 1868–1953', *Dictionary of New Zealand Biography Volume Three 1901–1920*, Auckland University Press & Bridget Williams Books/Department of Internal Affairs, Wellington, 1996, pp. 191–2.
- 33 Mark Stocker, *Angels and Roses: The art of Frederick George Gurnsey*, Canterbury University Press and Robert McDougall Art Gallery, Christchurch, 1997 (exhibition catalogue).
- 34 Herdman Smith, *AJHR*, 1911, E-5, p. xl.
- 35 J. A. Mayne, *Canterbury College School of Art Syllabus* 1910, pp.16, 18.
- 36 Christopher Frayling, *The Royal College of Art: One Hundred & Fifty Years of Art & Design*, Barrie & Jenkins, London, 1987, p. 92.
- 37 John Simpson, interview with Ann Calhoun, 14 May 2003. Interviewee's emphasis.
- 38 Fiona MacCarthy, *British Design Since 1880: A Visual History*, Lund Humphries, London, 1982, p. 85.
- 39 CCSA Annual Report for 1927/1928, p. 32.
- 40 *Tomorrow*, Vol. 2, No. 25 (25 June 1936), p. 24.
- 41 Florence Akins, interview with Ann Calhoun, 4 September 1992.
- 42 Chrystabel Aitken, letter to Ann Calhoun, 17 March 1993.
- 43 Peggy Hay (Proffitt), interview with Ann Calhoun, 1 September 2002.
- 44 Roy Entwistle, paper by artist, November 2002.
- 45 Zelda Bedell (Paul), letter to Ann Calhoun, 11 September 2003.
- 46 Entwistle, paper, November 2002.
- 47 Linda Nochlin, *Realism*, Penguin Books, 1971, pp. 224–5.

BIOGRAPHIES

Miss N. Jakins
Hand-painted plate c. 1912
Limoges enamel on porcelain
Private collection

Chrystabel Aitken (later Chrystabel McArthur) was born in Southland in 1904. She attended the Canterbury College School of Arts (CCSA) from 1921, gaining elementary, intermediate and senior scholarships. In 1924, she obtained an Advanced Day Scholarship and, in 1924 and 1925, Modelling Scholarships. From 1926, she assisted Francis Shurrock with junior modelling classes. In 1930, she received the first School Medal for Special Excellence in Modelling. Her skills as a sculptor led to her appointment with Alison Duff to the sculptural project associated with the 1939–40 Centennial Exhibition in Wellington, to which she contributed, among other pieces, an equestrian group in white Mount Somers stone for the Dominion Court and the frieze for the base of the forecourt fountain. Aitken also produced outstanding metalwork and jewellery, as well as portraits, still lifes, landscapes, prints and leatherwork. Aged 100 in 2004, Aitken lives in Christchurch.

Florence (Flo) Akins was born in Christchurch in 1906 and attended the CCSA under government junior and senior free-place provisions for a total of five years, followed by a number of scholarships. Her younger sister **Cordelia Akins** was already a student at the school. In 1927, Florence was appointed to the part-time staff at the CCSA (with Gladys Anderson and Ivy Fife), teaching drawing and plant-form design and later design. In 1929, she won the Student Medal for General Excellence in drawing and painting, and in 1930 was the first student to obtain the newly instituted diploma by examination. She taught full time from 1936 to 1966, retiring in 1969. In the mid-1940s, she established a course in woven textiles at the CCSA, and her

singular abilities and passionate teaching style were precursors to the 1970s New Zealand renaissance in the weaving and tapestry arts. Now 98, she lives in Nelson.

Mary Barrett (later Mary Bensemann) was born in Hawera in 1914, and attended Southland Girls' High School. In 1932, her father arranged for her to attend modelling classes at the CCSA, where she was taught by Chrystabel Aitken. When her family moved from Invercargill to Christchurch, she again attended the CCSA, taking modelling, and was again taught by Aitken. She also studied with Francis Shurrock (sculpture), Florence Akins (design and perspective), Archibald Nicoll, Hubert Horridge (geometrical drawing), and James Johnstone (artcraft). She became a skilled photographer and gifted a collection of her photographs to the archival collection of the School of Fine Arts, University of Canterbury. After training, she made dress models for shops. After her family grew up, she attended woodcarving classes at Risingholme, and still paints watercolours from time to time.

Audrey Bascand (née Gabites) attended the CCSA from 1948 to 1951, graduating in 1952 after majoring in metalwork within the design course. She subsequently taught arts and crafts, worked as a commercial artist for Lane Walker Rudkin in Christchurch for two years, illustrated four books and exhibited work in various media, including watercolours, holding a number of solo exhibitions. Of more import, she notes, was her successful marriage and parenting of three children. The family moved to Dunedin in 1968, from which date she developed a recognised career as an artist and is now widely regarded for her etchings.

Katherine (Kate) Beath was born in Christchurch in 1882, and successfully attended the CCSA from 1899 to 1904. She then began training as an architect in the office of Christchurch architect Samuel Hurst Seager, was articled on 14 January 1905 and went on to complete "a full service of four years". In 1908, Seager described her as "a very accurate draughtswoman, good watercolourist and most industrious worker". On 5 March that year, she left for Britain and the Continent. There is no record of Beath having sat her Royal Institute of British Architecture exams, although house and furniture plans she prepared do exist, in styles sympathetic to the Arts & Crafts movement. Beath appears to have been New Zealand's first woman architect. She died in 1979.

Zelda Bedell (later Zelda Paul) attended the art school at Wellington Technical College from 1934 to 1938, and then transferred to the craft and design diploma course at the CCSA, where she designed and crafted her exhibited pieces, finishing her diploma in 1940. When she was at Helen Connon Hall in Christchurch, an inspector came to do a check-up – "Poor man ventured to say what was the point of higher education for these girls – 'they'll only get married'; Miss Candy said, 'They probably will get married but they will contribute to their communities & so enrich them.'" Living south of Tokoroa, Bedell raised five children. She founded the Tokoroa Art Society, organised the Tokoroa Art Award for eleven years, and in 1985 was awarded a QSM and a Zonta award for her encouragement of the arts in Tokoroa.



Audrey Black (later Audrey Prouse) was born in 1919. She attended Palmerston North Technical High School, and the CCSA in the early 1940s, graduating with her diploma in May 1943. Five of the six women graduating in 1943 became close friends and kept in touch over many decades. The moonstones in Black's cutlery were brought back to New Zealand by her husband during his overseas service in the Second World War. She died in 2001.

Anne (Annie) and Catherine (Katie)

Buckhurst, and their sisters Stephanie and Marie, all attended the CCSA. Stephanie and Marie specialised in painting and Annie and Katie trained in art metalwork. Annie and Katie became tutors. Annie, the fifth child, born in 1893, started at the CCSA in 1910. Her principal tutor was Frederick Gurnsey. Between 1911 and 1917, she received prizes and scholarships in applied art, silverwork, embroidery, jewellery and enamels, cushions (probably appliqué embroidery) and for her advanced plant-form designs. She exhibited eight pieces in the 1912 Auckland Arts & Crafts Club exhibition. In 1917, when Gurnsey became acting director of the CCSA, Annie replaced her tutor until she resigned when she married in 1921. Annie taught Katie the art of enamelling and metalwork for two years. In 1925, Katie was appointed to the part-time staff as a tutor in metalcrafts until James Johnstone arrived in 1926. In 1926, Katie went to France and brought back a small white oblong kiln, which she used to make enamel images. She had a studio in the back garden of the family home, from which she sold art jewellery, pewter work, repoussé work and marquetry, and ran classes.

Margaret Butler (later Margaret Barrer) was born in 1915 in Christchurch, the daughter of landscape painter Grace Butler and lawyer Guy Butler. She won the Art Prize at Christchurch Girls' High School; Evelyn Page was her teacher. From 1933 to 1936, she attended the CCSA and became a working member of the Canterbury Society of Arts; on occasion her paintings hung next to her mother's. She married barrister and mountaineer Bryan Barrer in 1936 and had three children. She was, in her daughter's words, "a stylised decorative painter specialising in hard edge watercolours". Butler's art was represented in the Year Book of the Arts in New Zealand in 1945. She became a fashion compere and an actress. She was killed in a car accident in 1982.

Mabel and Maud Caygill were typical of women practising applied art in Canterbury during the 1920s and 1930s but they were also distinctive practitioners. They were born in Christchurch in 1884 and 1886 respectively. Their parents died when they were quite young, and the two sisters both worked full time – Mabel in a solicitor's office and Maud in various secretarial positions. It is thought that the sisters started attending classes at the CCSA with James Johnstone in the late 1920s and were still studying with him in the late 1940s. In general, Mabel made the larger pieces, Maud the smaller. As well as the samples of their work on display, Mabel made a silver chalice for ChristChurch Cathedral. The sisters were interested in music and belonged to the Canterbury Women's Club. Both climbed the three mountains in the centre of the North Island.

Alice Beville Collins (later Alice Millar) was born in 1884 in Dallington, Christchurch. She attended Christchurch Girls' High School before working in her father's architectural office (Collins & Harman) as a draughtswoman, gaining drawing skills to a professional level. After attending the CCSA from 1910, she became a successful art jeweller, enameller and metalworker. She exhibited in the 1912 Auckland Arts & Crafts Club exhibition, winning a prize for a silver and enamel belt buckle. She established her own silversmithing studio at 38 Park Terrace, Christchurch, producing work for friends. She married Douglas Millar, an accountant, in 1915 and in 1922 had twin sons, the younger of whom, John, survived. She died in 1973.

Joan Edgar became art instructor at Woodford House after completing her Diploma in Design and Artcraft at the CCSA in the late 1930s. As well as other teaching roles, she designed Axminster carpets for a period. She said, referring to art society sales in the 1930s, "If you sold a work for five guineas, even for three guineas, it was a lot of money and went a long way." Sadly, Joan Edgar died in September 2004, just two months prior to the exhibition.

Shirley Ellis was, in her own words, "always [...] interested in art, design, colour and the fascination of nature's wonders". She took her Fine Arts Preliminary Diploma at the Wellington Technical Art School "under the watchful eye of Freddie Ellis with Nugent Welch as the landscape tutor". She then spent a short period in Palmerston North with H. Linley Richardson until, at the age of 18, she was "conscripted into essential

industry to help the war effort”, working in the draughting office at the Herd Street Post Office in Wellington. It was not until 1947 that she attended the CCSA and obtained her Diploma of Fine Arts, “majoring in craft and design under the instruction of Russell Clark, Ivy Fife, James Johnstone, Bill Sutton and Flo Akins – and it is due to her influence that I still pursue my love of weaving”.

Roy Entwistle was born in Christchurch in 1924. He attended Timaru Boys' High School and took evening classes in signwriting and poster work at Timaru Technical College. Following his discharge from the air force in 1945, he studied at the CCSA, specialising in writing and illuminating, for which he won the Gwendoline Mary Fleming Prize in 1949. From May 1951, he taught art in Kaikohe, at Linwood High School in Christchurch and, from 1961 until his retirement in 1986, at Geraldine District High School, where he was deputy principal. Entwistle also designed a number of stained glass windows, during his teaching career and after his retirement. He died on 11 March 2004.

Frederick Gurnsey, born in Wales in 1868, became one of the essential building blocks of the Arts & Crafts in Canterbury after he settled permanently in Christchurch in 1907. From a foundation of applied art teaching laid down by Charles Kidson, and encouraged by public enthusiasm created by the 1906–7 International Exhibition in Christchurch, Gurnsey and Robert Herdman Smith established a block of applied art courses the equal of any in Britain: carving, modelling, casting, enamelling and metalwork. Gurnsey was acting director of the CCSA between 1917 and 1920; he resigned in 1923 to devote

himself to his beloved carving full time. His woodcarving students included Connie Tutton, Ruth Nelson, Jack Vivian, Olivia Spencer-Bower, William Trethewey, Ronald Ranby and Kathleen Browne. He died in 1953.

Peggy Hay (later Peggy Proffitt) spent from 1943 to 1948 at the CCSA. Brought up in the Uretane farming district, south of Waimate, South Canterbury, she has childhood memories of scooping out and modelling yellow clay from a bank on the way home from school. Taking the craft and design option at the CCSA and studying with 'Johnny' Johnstone, Hay made art metalwork and jewellery, her work incorporating cabochon-shaped enamels. She also prepared and printed distinctive hand block-printed wallpaper and fabric that was later made into fashionably styled dresses. In the last twelve years she has been able to “come back to art”.

Miss N. Jakins's given name is unknown and little else is known about her. She made a painted china plate that was illustrated in the 1912 Auckland Arts & Crafts Club exhibition catalogue. The primarily female art form of china painting was born through the influence of female-friendly potteries such as Milton's Kensington Art Pottery Studio and Doulton's Lambeth Art Pottery, both in London, and the American Newcomb Pottery and Overbeck Pottery. In New Zealand, Miss Jakins, Elizabeth Baird Luxton (Friberg) and Mary Amelia Makeig all offered private tuition in china painting. Miss Jakins had studios in Christchurch, where she exhibited at the Canterbury Society of Arts exhibitions in 1908 and 1909. In 1910, her teaching studio was at 61 City Chambers, Auckland. She also exhibited with the Auckland Society of Arts.

A plate by Miss C. A. Gordon-Cumming is also included in the exhibition. All that is known of her is that she exhibited with the Auckland Society of Arts in 1914 and was a working member of the society.

James (Johnny) Johnstone, born in 1893 in Edinburgh, was the mainstay of design and applied art teaching at the CCSA from 1926 until 1958. As a young man he served a six-year apprenticeship in the house painting and decorating trade. In 1914, he became a day student at Edinburgh College of Art. In 1919, after war service, he returned to the College of Art; he graduated in 1920, then did a postgraduate year in stained glass. After teacher training and experience, he came to New Zealand in 1925 to teach design and applied art at the CCSA. He taught practical classes in metalwork (including evening classes), pattern design, writing and illuminating and lectured in the history of craft, historic ornament and heraldry. He was involved in course preparation for the University of New Zealand Diploma of Fine Arts, inaugurated in 1929. A Group and Canterbury Society of Arts member exhibiting painting, sculpture and metalwork, he also undertook a wide range of design commissions including alterations and carving designs for ChristChurch Cathedral.

Ngarita Johnstone attended the CCSA from 1946, graduating with her Diploma in Fine Arts in 1950, specialising in design and applied art. In 1950, she won the Gwendoline Mary Fleming prize for Writing and Illuminating, and her handmade book was included in the annual CCSA exhibition. She subsequently taught art and craft, primarily at secondary school level, retiring in 1985. Johnstone has also been actively involved in researching and recording

her father, James Johnstone's, important role in the development of design and applied art teaching at the CCSA.

Charles Kidson was born in 1867 in the English Midlands. From 1884, he attended night classes at the Birmingham Municipal School of Art in Margaret Street. He was awarded his Art Teachers' Certificate in 1887 and emigrated to New Zealand a year later, settling in Nelson. He moved to Christchurch in 1891, becoming involved in the art life of the city. In the third term of that year he began teaching at the CCSA. As Neil Roberts noted in 2000, "Up until the time of his arrival in 1891 there were a few limited classes offered in modelling and carving, but over the next fifteen years he was able to develop this and lay the foundation of a vibrant art craft and sculpture department." Kidson obtained his Art Master's Certificate in 1900, and in 1904 he established a metalwork firm with George Fraser. He died sadly early in 1908, only two years after his retirement from the CCSA.

Colin McCahon's oeuvre included the applied arts. In 1951, he went into partnership with Dermot Holland making costume jewellery but, as Douglas Lloyd Jenkins noted in *Art New Zealand* (No. 92/Spring 1999), he was involved in fields as diverse as painted furniture, stained glass, theatre, book and graphic design, jewellery and weaving.

Heather Masters, born in Taihape in 1917, studied at the CCSA from 1932 to early 1936. Enrolled against her will, "she used to cry walking home from school every day because she was so homesick", according to her daughter, but "she was really talented and did some wonderful things". Her principal legacy

is her perfect botanically based designs for friezes and wallpapers. At the CCSA, she took design, antique, life drawing, portraiture, line drawing, landscape and lettering. "Madame Henderson" taught her design and embroidery and she was also a talented metalworker. After leaving the school, she drew for the catalogue of an Auckland factory and later worked as a children's wear designer. Masters was also a talented photographer.

Hilda McIntyre, the sister of artist Raymond McIntyre, exhibited in the Canterbury Society of Arts annual exhibitions in 1908 and 1909, offering stencilled house furnishings, art metalwork and woodcarving. Her abstract and flat designs, one with art nouveau turns, appeared in issues of *The Paint Rag*, under the initials "H M" in 1909 and 1910. She became a part-time instructor in design and embroidery at the CCSA at the beginning of 1925, teaching at the school until 1939. McIntyre is warmly described by Florence Akins as "a gentle soul of the old school", who taught embroidery in "the more traditional way with acanthus vines and grapes and grape leaves".

John Henry Menzies born in 1839, is nationally known for the matchless St Luke's Church at Little Akaloa, and the hall fashioned after a marae at the family home, Rehutai, in Menzies Bay, also on Banks Peninsula. His life and prodigious carving legacy have been recorded in *The Story of Menzies Bay: Banks Peninsula by Ian H. Menzies* (Pegasus, 1970) and Gordon Ogilvie's *Banks Peninsula: Cradle of Canterbury* (GP Books, 1990). As a boy, he carved "with a knife all day long" at school in Surrey and in New Zealand his "little box of tools" was always with him. Ian Menzies regards the secretaire John Menzies carved in

1891 as "the best example of his art [...] with the lid carved in a design of the Mount Cook 'lily' (*Ranunculus lyalli*), and the panels on the cupboard of the mountain daisy (*Celmisia coriacea*)". His patterns were primarily based on native flowers or 'Maori' patterns. In 1910[?], he published *Maori Patterns Painted and Carved* (facsimile edition, 1975). Menzies died in 1919.

Peter Noonan was born in Christchurch in 1937 and educated at St Bede's College. He also attended Saturday morning art classes at the CCSA. He completed his Fine Arts preliminary in evening classes at the school in 1956. He was then a full-time student for four years: he achieved his Diploma in Design in 1959, then did an honours year in silversmithing in 1960, tutored by John Simpson. Noonan taught at Hakatere College, Ashburton, and continued with watercolour painting. In 1963, he was awarded the James Hay Art Prize for Watercolour. He returned to the CCSA for postgraduate study in film, television and theatre design with Maurice Askew. He studied silversmithing and bronze casting at the John Cass College, London, 1967–68, then, back in Christchurch, became head of art at St Andrew's College, a position he held for thirty years.

Colleen O'Connor (later Colleen Ferguson) was born in 1922 in Auckland to loving and encouraging parents. After coming to Christchurch she started taking art classes at night. As a young married woman she entered and completed a Diploma of Fine Arts, graduating in 1957, describing herself in retrospect as "in love with ART". She has subsequently been a tutor at every level. She designed the 'Pegasus Panel' for the new

Christchurch Town Hall, received an Arts Council grant in 1984 to study advanced calligraphy in New South Wales and helped to set up the Silversmiths' Guild and later the Calligraphy Society of New Zealand.

Daisy Osborn, born in 1888 in Christchurch, was a successful CCSA student, still life, portrait and landscape painter, illustrator and CCSA teacher for six years. Her painting *From my Garden – White Camellias* (c.1952) was the key image for the Robert McDougall Art Gallery's 1993 exhibition to commemorate the centenary of Women's Suffrage in New Zealand. The present exhibition includes enamel and art metalwork pieces by the artist of exceptional quality and delicacy, executed at the CCSA in 1921–22.

Samuel Hurst Seager was born in London in 1855 and came to New Zealand with his parents in 1870, settling in Christchurch. Working as an architectural draughtsman, he gained knowledge of Gothic Revival design principles from Benjamin Mountfort. In 1882–83 he studied architecture, attended and accepted an invitation to lecture at the National Art Training School from 1883 to 1884 and then travelled in Europe. Back in New Zealand, he became recognised as a major architect. From 1893 to 1918, he lectured at the CCSA and made a significant impact as an architect and designer. He introduced the bungalow style of architecture to New Zealand. Subsequently, he became involved in town planning issues and an advocate for the preservation of historic sites.

Edgar C. (Dick) Seelye and Robyn Hitchon (later Robyn Seelye) both attended the CCSA from 1945 to 1948, graduating with craft and

design diplomas. Seelye (1915–87) was a rehab student. The pair married in 1949. Both trained in metalwork and worked with Dermot Holland, and briefly Colin McCahon, making costume jewellery. Seelye also specialised in fabric printing. Subsequently, he taught graphic design and silk-screen printing at Wellington Technical College. The exhibited spoons by Seelye were an exercise in casting, the handle tips being modelled with an 'S' for Seelye in a seahorse pattern.

Francis Aubrey Shurrock ('Shurry') was born in Lancashire, England, in 1877. His background included two years as a pupil-teacher at Chester School of Art (1905–7), the Royal College of Art (1909–13), praise for his statuette 'Peter' from Auguste Rodin (1913), teaching sculpture at King Edward VII School of Art in Newcastle upon Tyne (1914–15), punishing First World War service, and four years as principal of the School of Science and Art in Weston-super-Mare (1919–23). He came to New Zealand in 1924 to be modelling master at the CCSA (1924–49). Both before and after retirement, he practised and exhibited as a professional sculptor.

John Simpson's artistic abilities were first recognised at the age of eleven when his large wood carving of *God the Father* was publicly displayed. He was awarded a National Scholarship in Art and attended the Sidney Cooper School of Art, Canterbury. Aged about seventeen, he obtained an Advanced Diploma in Industrial Design, specialising in silversmithing. After war service he returned to what was now the Canterbury City College of Art in England, where he studied furniture design, completing his National Diploma in Design in 1950, and his Art Teachers' Diploma in 1951. He taught

in Britain before he was appointed Senior Lecturer in design at the CCSA in 1958, and in 1961 became Head of the School and the Foundation Professor of Fine Arts. He retired in 1990 and lives in Christchurch.

Gladys Smith (later Gladys Evans), born in Christchurch in 1906, wanted to be a journalist but her parents refused. While at the CCSA from 1922 to 1924, she was commended for her embroidery and embroidered a magnificent peacock. She then attended Digby's secretarial college and worked as a secretary for many years. The family believe the peacock was exhibited in Canada in 1926, probably at the Canadian National Exhibition in Toronto. In early 2001, the work was restored and hung on the wall of Smith's retirement room. She died in 2001, aged 95.

William (Bill) Sutton was born in Christchurch in 1917. A major retrospective of his work ('W. A. Sutton: A Retrospective') was one of the opening exhibitions for the Christchurch Art Gallery Te Puna o Waiwhetu in 2003. Recognised as an outstanding regional painter, he was also, as Neil Roberts noted, involved in "printmaking, calligraphy, typography (through the Templar Press), murals, stained glass design, drawing and watercolour". He trained in calligraphy, metalwork and bookbinding at night classes in the 1930s with James Johnstone and spent a postgraduate year studying "calligraphy, silversmithing and bookbinding". He created two exquisite handmade books (1936 and 1939–40). Early in the 1950s, he taught illumination. Sutton became the patron of the Calligraphy Society of New Zealand when it was founded in 1988. He died in 2000, aged 83.

Frances Mary (Mollie) Templeman (later Mollie Wilson and Mollie Joyce) was born in Somerton, England, in 1908. Her family moved to New Zealand when she was six years old. She attended St Margaret's College and taught art there for two years without formal training. She then attended the Royal College of Art in London for two years. She returned to Christchurch and married. She later continued her training in metalwork with James Johnstone at the CCSA and produced a tea and coffee service and several smaller pieces. She died in 2001.

Doris Tutill had her talent noted by Elizabeth Baird Luxton (Friberg), who taught her on Saturday mornings. She attended the CCSA in Christchurch for six years (1929–34) and was an exceptional student. Her teachers included Louise Henderson, Florence Akins, Julia Scarvell, Dorothy Brewster, Ivy Fife and Hilda McIntyre. She then worked for Whitcombe & Tombs in Christchurch, designing covers for locally produced stationery products. Towards the end of the 1930s, she joined a Christchurch studio making parchment and designed lampshades and stationery covers. Then, working from home, she produced cards, bookmarks and book covers for well-known department stores. She also worked as a secretary and taught dressmaking. About 1954, she became head of art at St Margaret's College, where she taught for 25 years. Tutill was ordained in 1986.

Constance (Connie) Tutton was born in 1886 and attended Rangī Ruru in Christchurch from 1902 as a boarder. The family own a sketchbook dated 1899–1900, suggesting that she attended drawing classes. She trained

as a woodcarver with Frederick Gurnsey and became a skilled carver. As her son recalls, "All the furniture she carved was for her own home. The dining room was fully furnished with her work including an eight-seater kauri table and eight chairs, all carved, as well as a very large carved sideboard. She also did a large hall stand and seat." Connie Tutton died in 1965.

Alice and Beatrice (Biddy) Waymouth were typical of Canterbury families in which mother and daughters and female relatives were all involved in art studies and the city's cultural life. As a relative has explained, the family, who built Karewa, now Mona Vale, "followed the fashionable Arts & Crafts trends in the furnishings and objects brought home from England". Alice led an active social and cultural life, gardened enthusiastically and collected native plants. She practised landscape design, woodcarving and collected cloisonné enamel work. Biddy spent time training in art jewellery, metalwork and enamelling with Charles Ashbee at Chipping Camden in the Cotswolds. Her work was sold at the 1906–7 New Zealand International Exhibition and she exhibited in New Zealand before returning to England in 1911. Their sister, Eleanor, was also an accomplished artist.

Rose Zeller appears in art school records in 1908 and 1909, winning Elementary Art Scholarships; she won prizes in 1909 and 1910. Among her contributions to *The Paint Rag* was a design for a comb in enamel and tortoise shell. She took third place in a cover design competition for the 1911 New Zealand Industrial Exhibition Souvenir Number catalogue, run by *Progress* magazine, and other design awards followed. She exhibited regularly

at the Canterbury Society of Arts. She taught at the Dunedin School of Art at King Edward Technical College from 1915 to 1924, and was art mistress at Christchurch Technical College from 1924 to 1960. She strove, Florence Akins remembers, "to give some culture to students from poorer families". She died in 1975.

List of works

Note: Artists are listed under the names they used when practicing, as agreed on by the artists and their families. Married or maiden names are included in brackets where requested.

Chrystabel Aitken (McArthur)

Butterflies in a circle 1920s

Watercolour, ink, pencil

Macmillan Brown Library, University of Canterbury, gift of the artist (MB 1443)

Designs in blue and yellow 1928

Watercolour, ink, pencil

Macmillan Brown Library, University of Canterbury, gift of the artist (MB 1443)

Four flower studies – Daffodils, Forget-Me-Nots, Primroses, Flowering Currant c.1919

Watercolour wash, pencil

Macmillan Brown Library, University of Canterbury, gift of the artist (MB 1443)

Japonica design for upright panel 1923

Watercolour, ink, pencil

Macmillan Brown Library, University of Canterbury, gift of the artist (MB 1443)

Jewel casket c.1932

Silver-plated copper, cloisonné

Museum of New Zealand Te Papa Tongarewa, purchased 1993

Maoriland Fairy Tales (design for book cover) 1924

Watercolour, watercolour wash, ink, pencil

Macmillan Brown Library, University of Canterbury, gift of the artist (MB 1443)

Marigold design 1920s

Watercolour, ink, pencil

Macmillan Brown Library, University of Canterbury, gift of the artist (MB 1443)

Plates with Maori and geometrical designs 1924

Watercolour, watercolour wash, ink, pencil

Macmillan Brown Library, University of Canterbury, gift of the artist (MB 1443)

Red and green plant design 1920s

Watercolour, ink, pencil

Macmillan Brown Library, University of Canterbury, gift of the artist (MB 1443)

Repeat design based on blue flowers 1920s

Watercolour, ink, pencil

Macmillan Brown Library, University of Canterbury, gift of the artist (MB 1443)

Repoussé flask 1930s

Copper, pewter stopper

Private collection

Cordelia Akins

Cushion c.1925

Silk faille with silk appliqué and silk floss embroidery

Museum of New Zealand Te Papa Tongarewa, gift of Florence Akins

Florence Akins

Coffee pot c.1933

Copper, wood

Museum of New Zealand Te Papa Tongarewa, gift of the artist

Mary Barrett (Bensemam)

Acer (Maple) early to mid-1930s

Watercolour

Private collection

Daisy design early to mid-1930s

Watercolour

Private collection

Square design early to mid-1930s

Watercolour

Private collection

Tree study early to mid-1930s

Watercolour

Private collection

Audrey Bascand (née Gabites)

Box c.1989

Standard silver, silver repoussé backed with titanium, 16 carat gold

Private collection

Cigarette box 1949–51

Silver-plated copper, cloisonné enamel inset

Private collection

Coffee pot 1951

Silver

Private collection

Fretwork container for bowl 1949–51

Silver-plated copper, cloisonné enamel inset

Private collection

Set of six filigree buttons 1949–51

Oxidised silver

Private collection

Teapot 1958

Standard silver

Private collection

Gilbert Bayes

Jason Ploughing the Acre of Mars c.1892

Bronzed copper relief

Christchurch Art Gallery Te Puna o Waiwhetu, purchased by the Canterbury Society of Arts from the 1906–7 New Zealand International Exhibition

Katherine (Kate) Beath

Benedicite.Ignis.et.Aestus.Domino (preparatory drawing for plaque) c.1906

Pencil on paper

Private collection

Benedicite.Ignis.et.Aestus.Domino c.1906

Copper repoussé plaque

Private collection

Zelda Bedell (Paul)

Box 1938–40

Sterling silver, niello

Private collection

Lord's Prayer 1939

Illumination in watercolour, gold leaf, ink

Private collection

Pendant with opals 1938–40

Silver, opal

Private collection

Audrey Black (Prouse)

Earrings c.1943

Gold, enamel

Private collection

Repoussé box c.1943

Silver-plate

Private collection

Sixteen piece cutlery set and spreading knife c.1943

Silver, moonstones

Private collection

Three wallpaper designs early 1940s

Watercolour

Private collection

Leonard Booth

Canterbury College School of Art Syllabus 1911

Ink on paper

Christchurch Art Gallery Te Puna o Waiwhetu

Anne Buckhurst

Bread fork 1910–21

Sterling silver, turquoise

Museum of New Zealand Te Papa Tongarewa, gift of Yvonne Rust

Pendant 1910–21

Gold-plated metal, enamelled copper

Museum of New Zealand Te Papa Tongarewa, gift of Yvonne Rust

Purse with attached chain c.1915

Sterling silver, printed cotton

Museum of New Zealand Te Papa Tongarewa, Gift of Yvonne Rust

Margaret Butler (Barrer)

Mirror 1930s

Repoussé metal surround, enamel insets

Private collection

Mabel Caygill

Curly handled spoon late 1920s – late 1940s
Silver

Private collection

Ladle late 1920s – late 1940s
Silver

Private collection

Salad servers late 1920s – late 1940s
Silver-plated

Private collection

Spoon with abstracted handle late 1920s – late 1940s
Silver

Private collection

Spoon with 'B' in bowl late 1920s – late 1940s
Silver

Private collection

Spoon with scalloped bowl and organically decorated handle late 1920s – late 1940s
Silver

Private collection

Maud Caygill

Pendant with blister pearl late 1920s – late 1940s
Silver, blister pearl

Private collection

Pendant with opal late 1920s – late 1940s
Silver/gilt, opal

Private collection

Spoon with gold bowl late 1920s – late 1940s
Silver, gold

Private collection

Spoon with V-shaped handle late 1920s – late 1940s
Silver

Private collection

Trefoil-ended spoon late 1920s – late 1940s
Silver

Private collection

Alice Beville Collins (Millar)

Calling card holder 1912/13
Limoges enamel, copper, suede

Private collection

Peacock on branch date unknown
Limoges enamel, copper

Private collection

Plaque for card box 1914
Enamel

Private collection

E. Cotton Haig

Innocence 1896
Oil on ivory

Christchurch Art Gallery Te Puna o Waiwhetu, purchased by the Canterbury Society of Arts from the 1906–7 New Zealand International Exhibition

Walter Crane

Exhibition banner c.1904
Gouache on scrim

Christchurch Art Gallery Te Puna o Waiwhetu

Dorothy Darnell

Damaris date unknown
Oil on ivory

Christchurch Art Gallery Te Puna o Waiwhetu, purchased by the Canterbury Society of Arts from the 1906–7 New Zealand International Exhibition

Joan Edgar

Repoussé bowl with stylised hebe seed head pattern
late 1930s

Copper, brass on base

Private collection

Shirley Ellis

Blue tree design late 1940s
Watercolour

Private collection

Green insect design late 1940s
Watercolour

Private collection

Roy Entwistle

Processional cross 1949

Rolled-brass rod, silver lettering, twisted silver wire

Private collection

Tea service 1948–9

Silver-plated hand-raised copper, mahogany

Private collection

Alexander Fisher

Casket c.1906 (London)
Silver, enamel

Art Gallery of South Australia, Morgan Thomas Bequest Fund 1907

Richard Garbe

Casket 1905 (Dalston)
Fish skin, ivory, silver

Art Gallery of South Australia, Morgan Thomas Bequest Fund 1907

Arthur Gaskin

Altar cross 1905 (Birmingham)
Silver, amethyst, enamel

Art Gallery of South Australia, Morgan Thomas Bequest Fund 1907

Miss C. A. Gordon-Cumming

Hand-painted plate c.1914
Ceramic

Private collection

Frederick Gurnsey

Hand-carved sundial 1930s
Oamaru stone

Private collection

Marie Lee Hankey

Summer Days date unknown
Oil on ivory

Christchurch Art Gallery Te Puna o Waiwhetu, purchased by the Canterbury Society of Arts from the 1906–7 New Zealand International Exhibition

Peggy Hay (Proffitt)

Dress, brown and cream 1940s
Fabric, hand-blocked

Museum of New Zealand Te Papa Tongarewa, gift of the artist 2004

Dress, brown and pink 1940s
Fabric, hand-blocked

Museum of New Zealand Te Papa Tongarewa, gift of the artist 2004

The Legends of Saints Oliveria and Liberetta 1946–7
Gold leaf, watercolour, ink

Private collection

Four wallpaper designs 1940s
Paint on paper

Museum of New Zealand Te Papa Tongarewa, gift of the artist 2004

Robert Herdman Smith

Canterbury College School of Art Syllabus 1906
Ink on paper

Christchurch Art Gallery Te Puna o Waiwhetu

Josef A. Hodel

Card tray c.1905
Silver

Art Gallery of South Australia, Morgan Thomas Bequest Fund 1907

F. Edward Hulme

Suggestions in Floral Design (book) 1879
First published 1879, London

Christchurch Art Gallery Te Puna o Waiwhetu

Miss N. Jakins

Hand-painted plate c.1912
Limoges enamel on porcelain
Private collection

James (Johnny) Johnstone

Butter knife 1930s
Sterling silver
Canterbury Museum Collection, gift of Ngarita Johnstone (2001.97.29)

Cream jug, 'single koru' form handle c.1928
Sterling silver, ebony
Canterbury Museum Collection, gift of Ngarita Johnstone (2001.97.15)

Cream ladle with fluted bowl 1925–30s
Sterling silver
Canterbury Museum Collection, gift of Ngarita Johnstone (2001.97.4)

Earring to match silver link pendant c. 1934
Silver, chrysoprase[?]
Canterbury Museum Collection, gift of Ngarita Johnstone (2001.97.18)

Hot water jug, 'single koru' form handle c. 1928
Sterling silver, ebony
Canterbury Museum Collection, gift of Ngarita Johnstone (2001.97.14)

Jam spoon with greenstone cabochon 1925–30s
Silver, greenstone/pounamu
Canterbury Museum Collection, gift of Ngarita Johnstone (2001.97.6)

Jam spoon with white opal 1925–30s
Sterling silver, white opal
Canterbury Museum Collection, gift of Ngarita Johnstone (2001.97.5)

Necklet of leaf and scroll design set with blister pearls 1930s
Silver, blister pearls
Canterbury Museum Collection, gift of Ngarita Johnstone (2001.97.20)

Pendant set with chrysoprase[?] c.1934
Silver, chrysoprase[?]
Canterbury Museum Collection, gift of Ngarita Johnstone (2001.97.17)

Pendant with six white opals c.1934
Silver gilt, white opals
Canterbury Museum Collection, gift of Ngarita Johnstone (2001.97.19)

Ngarita Johnstone

The Birth of Oisín: A Celtic Legend 1950
Tooled calf skin, illuminated
Private collection

Charles Kidson

Matchbox 1904–8
Copper, blue enamel inset
Private collection

Peacock plate pre 1908
Copper
Christchurch Art Gallery Te Puna o Waiwhetu, gift of Roger Eltoff

Florence Kingsford

Ode on Indolence (page of Book of Keats) c.1900
Ink, watercolour, gold leaf on vellum
Christchurch Art Gallery Te Puna o Waiwhetu, purchased by the Canterbury Society of Arts from the 1906–7 New Zealand International Exhibition

Heather Masters

Repeat design 1933
Watercolour
Private collection

Repeat flower-based design 1933/4
Watercolour
Private collection

Repeat flower-based design 1934
Watercolour
Private collection

Repeat fuchsia design 1934
Watercolour
Private collection

Repeat scalloped design, butterflies among bulrushes 1934
Watercolour
Private collection

Repeat trefoil design 1934
Watercolour
Private collection

Colin McCahon

Brooch late 1940s
Standard silver
Private collection

Hilda McIntyre [?]

Embroidery, from *The Paint Rag* September – October 1910
Silk floss embroidery
School of Fine Arts, University of Canterbury

John Henry Menzies

Hand-carved cutlery box decorated with Maori patterns
1890s–1919
Wood (genus unknown)
Private collection

Hand-carved drop front secretaire 1891
Kauri, beech and possibly totara
Private collection

Hand-carved grandfather clock decorated with Maori patterns 1890s–1919
Wood (genus unknown)
Private collection

Maori Patterns Painted and Carved (book) 1975
First published 1910[?], Christchurch
Christchurch Art Gallery Te Puna o Waiwhetu

Aimee Musspratt

Reverie date unknown
Oil on ivory
Christchurch Art Gallery Te Puna o Waiwhetu, purchased by the Canterbury Society of Arts from the 1906–7 New Zealand International Exhibition

Peter Noonan

Chalice 1959
Standard silver
Private collection

Coffee pot 1960
Standard silver, rosewood, ivory
Private collection

Processional cross 1968
Sand cast silver figure, hair and thorn circlet, sand cast gilt bronze cross
Private collection

Colleen O'Connor (Ferguson)

Cross of Life 1951/2
Standard silver cover, turquoise enamels; handwritten illuminated parchment
Private collection

Pendant with blue amethyst date unknown
Silver, amethyst
Private collection

The Argonauts 1950
Linen bound; handwritten illuminated parchment
Private collection

Daisy Osborn

Canterbury College School of Art Syllabus 1914
Ink on paper
Christchurch Art Gallery Te Puna o Waiwhetu

Necklace 1922
Silver and enamel
Private collection

Pepper shaker 1921–2

Silver

Private collection

Salt dish 1921–2

Silver

Private collection

Alice Polson

Comic sketch, from *The Paint Rag* May – June 1909

Watercolour

School of Fine Arts, University of Canterbury

Comic sketch, from *The Paint Rag* May – June 1910

Watercolour

School of Fine Arts, University of Canterbury

R. Ll. B. Rathbone, Alfred Hughes

Candlestick 1896 (Liverpool)

Copper

Art Gallery of South Australia, Morgan Thomas Bequest Fund 1907

William Reynolds-Stephens

Youth or Happy in beauty, life and love and everything
1896 (London)

Patinated silver electroplate on copper/lead alloy, mother-of-pearl, opal, garnet, painted oak (*Quercus* sp.)

Art Gallery of South Australia, Morgan Thomas Bequest Fund 1907

Edgar C. (Dick) Seelye

Box 1945–8

Silver, cloisonné enamel insets

Private collection

Bracelet with ibex pattern 1945–8

Silver, niello

Private collection

Salad servers, handle tips modelled with 'S' 1945–8

Silver

Private collection

Upper arm bracelet 1945–8

Silver link of repoussé and cloisonné enamel panels

Private collection

John Simpson

Coffee pot 1951

Standard silver, ivory

Private collection

Teapot 1950

Standard silver, ivory

Private collection

Gladys Smith (Evans)

Peacock embroidery 1922–4

Silk with silk floss embroidery

Private collection

William (Bill) Sutton

Aucassin and Nicolette 1939–40

Leather-bound cover, silver repoussé panels, moonstones, opals, enamels, illuminated parchment

Christchurch Art Gallery Te Puna o Waiwhetu

The Life of Brother Juniper of the Monastery of Saint

Francis of Assisi 1936

Leather-bound cover, pewter, gemstones; illuminated laid paper

Christchurch Art Gallery Te Puna o Waiwhetu

Frances Mary (Mollie) Templeman

(Wilson / Joyce)

Selected pieces from tea and coffee service c.1932

Silver-plated repoussé, ebony

Private collection

Doris Tutill

Flamingoes appliqué design early 1930s

Rep with satin appliqué and floss silk thread

Private collection

Flamingoes in circular design 1931

Watercolour

Private collection

Flask and flower design 1933

Watercolour

Private collection

Fuchsia design 1931

Watercolour

Private collection

Kowhai design 1931

Watercolour

Private collection

Lachenalia design 1931

Watercolour

Private collection

Maori whare and tiki design 1932

Watercolour

Private collection

Wisteria design suitable for embroidery 1933

Watercolour

Private collection

Constance (Connie) Tutton

Hand-carved chair decorated with Maori patterns 1910–20

Kauri

Private collection

Beatrice (Biddy) Waymouth

Coaster for decanter 1900–10

Silver-plate, walnut

Canterbury Museum Collection (2001.135.3)

Lidded circular box 1900–10

Brass, enamel

Canterbury Museum Collection (2001.135.6)

Lidded circular dish 1900–10

Silver-plated, copper

Canterbury Museum Collection (2001.135.1)

Lidded mustard or condiment pot 1900–10

Silver, greenstone/pounamu

Canterbury Museum Collection (2001.135.4)

Teapot 1900–10

Silver-plate, wood handle, ivory/bone finial

Canterbury Museum Collection (2001.135.2)

W. A. White, Jack Baily, Guild of Handicraft

(London and Chipping Campden)

Chalice and paten 1903–4 (Chipping Campden)

Silver, garnet

Art Gallery of South Australia, Morgan Thomas Bequest Fund 1907

Maud B. Worsfold

In the Garden date unknown

Oil on ivory

Christchurch Art Gallery Te Puna o Waiwhetu, purchased by the Canterbury Society of Arts from the 1906–7 New Zealand International Exhibition

Rose Zeller

Design for comb in enamel and tortoise shell, from *The*

Paint Rag September – October 1909

Watercolour

School of Fine Arts, University of Canterbury

Arts & Crafts: A Monthly Practical Magazine for the

Studio, the Workshop & the Home

Vol. III, No. 18, November 1905, London

Christchurch Art Gallery Te Puna o Waiwhetu

The Art Amateur Devoted to Art in the Household

March 1899, published by J. W. Van Oost, New York

Christchurch Art Gallery Te Puna o Waiwhetu

The Artist

September 1899, London

Christchurch Art Gallery Te Puna o Waiwhetu

The Studio

April 1893, London

Christchurch Art Gallery Te Puna o Waiwhetu



Back cover: John Simpson
Coffee pot: 1951
Standard silver, ivory
Private collection.



SIMPLICITY^{AND} SPLENDOUR

THE CANTERBURY ARTS & CRAFTS
MOVEMENT FROM 1882

19 November 2004 – 27 February 2005

The Arts & Crafts movement was one of the most far reaching and influential design movements of modern times. Emerging in Britain in the late nineteenth century, the movement was appropriated with enthusiasm in New Zealand, thriving in the quintessentially English province of Canterbury. **Simplicity and Splendour: The Canterbury Arts & Crafts Movement from 1882** celebrates objects of beauty and function from a beloved movement designed to enrich daily existence.



CHRISTCHURCH
CITY COUNCIL · YOUR PEOPLE · YOUR CITY

Copyright © 2004

Christchurch Art Gallery Te Puna o Waiwhetu

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by other means, electronic, mechanical, photocopying, recording, without permission in writing from the publisher. Infringers of copyright render themselves liable for prosecution.

ISBN 1-877375-04-7

ISBN 1-877375-04-7



9 781877 375040

TE PUNA O WAIWHETU
CHRISTCHURCH ART GALLERY