



A bi-monthly publication containing news, views and reviews of activities at the Robert McDougall Art Gallery.

**Number 11**

**September/October 1980**

*Ikon: Inspired Art* for which considerable preparation has now been completed and for which we have been refurbishing the galleries over the past few months opens in the Robert McDougall Art Gallery on September 5. The icons which are valued at over 9 million dollars have travelled from the De Wijenburg Castle where they are part of the Foundation's large collection of Greek Orthodox art, directly to the Robert McDougall Gallery and it is from here that they will tour in New Zealand and Australia before continuing on to the United States.

Our Gallery environment is now well up to the required standards for international exhibitions, and its elegant new hanging system, the extension of the air conditioning, and new lighting track, it will provide an ideal setting for these exciting works. We have also upgraded the security system providing complete video-surveillance and passive infra-red microwave which brings the McDougall into the ranks of the best equipped galleries in Australasia. The recent disruption to the exhibitions programme must certainly appear more than justified as we are now able to attract major touring exhibitions to our city, and you will be eagerly anticipating the gala opening of *Ikon: Inspired Art* on September 5.

Obviously for an exhibition of this type and involving the considerable budget it does, an admission charge must be made. However, members of the McDougall Art Gallery Friends Society will be admitted for \$1 instead of the public admission charge of \$2. To use this concession we ask members to present their current membership cards at the desk while purchasing their tickets.

A very busy period at the Gallery is anticipated and our team of voluntary Gallery Assistants have been preparing for guided tours. We also plan a special sales table to handle the catalogues, reproductions, greeting cards, posters, slides, and other merchandise associated with *Ikon: Inspired Art*, and we would be grateful for more volunteers to help us in this quarter. Members of the McDougall Art Gallery Friends Society who could spare us a few hours of their time between September 6 and November 2 and so participate in and contribute in this way, to this exciting and important exhibition, are asked to contact the gallery leaving their names with the receptionist.



*The refurbished north-eastern Galleries.*

**Ria Bancroft Works September 8 — October 9.**

Concurrent with the exhibition *Ikon: Inspired Art*, a small installation of the recently acquired panels by the artist Ria Bancroft will be made.

The sculptural pieces to be shown were formerly preparatory to the project for the tabernacle screen doors now installed in the Chapel of Reservation within the Cathedral of the Blessed Sacrament. Further details concerning this are outlined in the supplement to this issue of the Bulletin for which we wish to gratefully

acknowledge the assistance given to us by Ria in its compilation.

During the time of the exhibition two films made by the National Film Unit in which the artist features "Woollen Piece" and "Three Women" will be screened.

## Exhibition Notice

### IKON Inspired Art September 5- November 3

'Icon' is a Greek word meaning 'image', but since the 4th century A.D. the word icon has meant considerably more than that. It has been used specifically to describe the religious images used extensively by the early Christian and more especially the Eastern Orthodox Church. From September 5 — November 3 *Ikon: Inspired Art* will be on exhibition at the McDougall Art Gallery.

The 95 works in this exhibition are from the De Wijenburg Castle Collection near Nijmegen in the Netherlands where one of the finest private collections of orthodox art is housed. The exhibition covers a truly impressive range with examples dating from the 6th century Coptic portrait in the encaustic technique, to fine 15th and 16th century Cypriot, Cretan, Greek, and Byzantine works and involving a comprehensive survey of Russian icons from the North Russian, Novgorod, Moscow, and Jaroslavl schools, from the late 15th century to the 17th century.



*Mother of God, Hodegetria, School of Moscow, attributed to Dionysius, 15th century.*

Today we are interested in the icon principally as fascinating works of art, but in the 8th and 9th centuries fierce and amazingly destructive conflicts developed between the Iconoclasts who condemned icons as being idolatrous and the Iconophiles, who championed them. Empress Theodora, herself an icon lover, arranged an end to the Iconoclast controversy in 843 by assembling a Church Synod in Constantinople where the use and authenticity of icons was discussed and eventually accepted. The Church Fathers at the Synod were however very careful to point out that neither the materials nor the images themselves were being worshipped — only the religious prototype or concept behind the image which was being made manifest through its representation. This acceptance of the icon was extremely important in the Eastern Church and is still celebrated by a special festival marking the triumph of the true faith on the

'Sunday of Orthodoxy' in the Greek Orthodox Church.

The ending of the iconoclastic controversy led to a great proliferation of icons, which was to continue for the next 600 years, as verified by the works in this exhibition. It also reinforced the need for strict clerical vigilance over the style, techniques and composition of the icon images and the initial rigid adherence to the basic iconography established by the 6th century and strictly observed in Byzantine religious art. Among the works in *Ikon: Inspired Art* therefore you will be aware of the strict uniformity of image despite the geographical or historical distances between their creation.



*John the Forerunner in the Wilderness, Crete, circa 1600.*

For instance the typical Virgin and Child image where the Virgin is seated with an infant Christ on her lap is known as the 'Hodegetria' and you will see several fine examples including one attributed to Dionysius in the 15th century. The most famous Russian Virgin and Child image is however Our Lady of Vladimir which was brought from Constantinople at the time of the conversion to Christianity of Prince Vladimir of Kiev, about 1000 A.D. Legend claims the miraculous intervention of this icon on three occasions in the protection of Moscow but we believe the original was probably destroyed by fire in 1185 or during the Tartar invasions of 1237. It had however established an important prototype among Russian icons which we term the Eleousa, or Tender Virgin style. You will see fine examples of this iconography in the exhibition, along with a Galaktotrophousa originating from Venice or possibly Crete in the late 15th century. For some time the Church Fathers prohibited this very humanistic version of the Virgin suckling the Christ child, making an early example like this quite rare.

Virgin and Child images however do not dominate *Ikon: Inspired Art*. Among the 95 fine works you will find a tremendous variety. There are for instance the special ceremonial icons depicting the twelve liturgical or calendar feasts of the Orthodox

Church such as the nativity of Christ, the transfiguration, the presentation at the Temple, or the narrative packed depictions of the Last Judgement which were frequently hung on the west wall, or sunset end of the Russian churches.

Icons have been described as the 'Bibles of the poor' and certainly the unlearned, or illiterate would have found a wealth of visual material from the icon with which to refresh their memories. Saints were frequently depicted with a central image and a series of small narrative scenes showing major events from their life. The Old Testament Trinity from the Stroganov school, Moscow, of the 17th century, shows this narrative element taken into the complex development of what is known as the continuous style. You see the stories of Abraham including the destruction of Sodom and the sacrifice of Isaac; while around the margin are eighteen meticulously painted scenes involving important incidents from Genesis and Exodus.

The painting techniques and the compositional conventions involved in the icon, provide an interesting and rewarding field of exploration and associated with the *Ikon: Inspired Art* exhibition we have a wide range of didactic material including video and colour film, maps and charts, and we will try to ensure that a guide is on duty in the Gallery. There is also the pre-visit explanatory tape-slide programme 'Face to Face with the Icon' prepared by the Gallery and available for purchase or hire.



*Maria Eleousa, Andrea Ricco di Candia, 15th century.*



September 1980

### The Tabernacle Screen Doors in the Cathedral of the Blessed Sacrament.

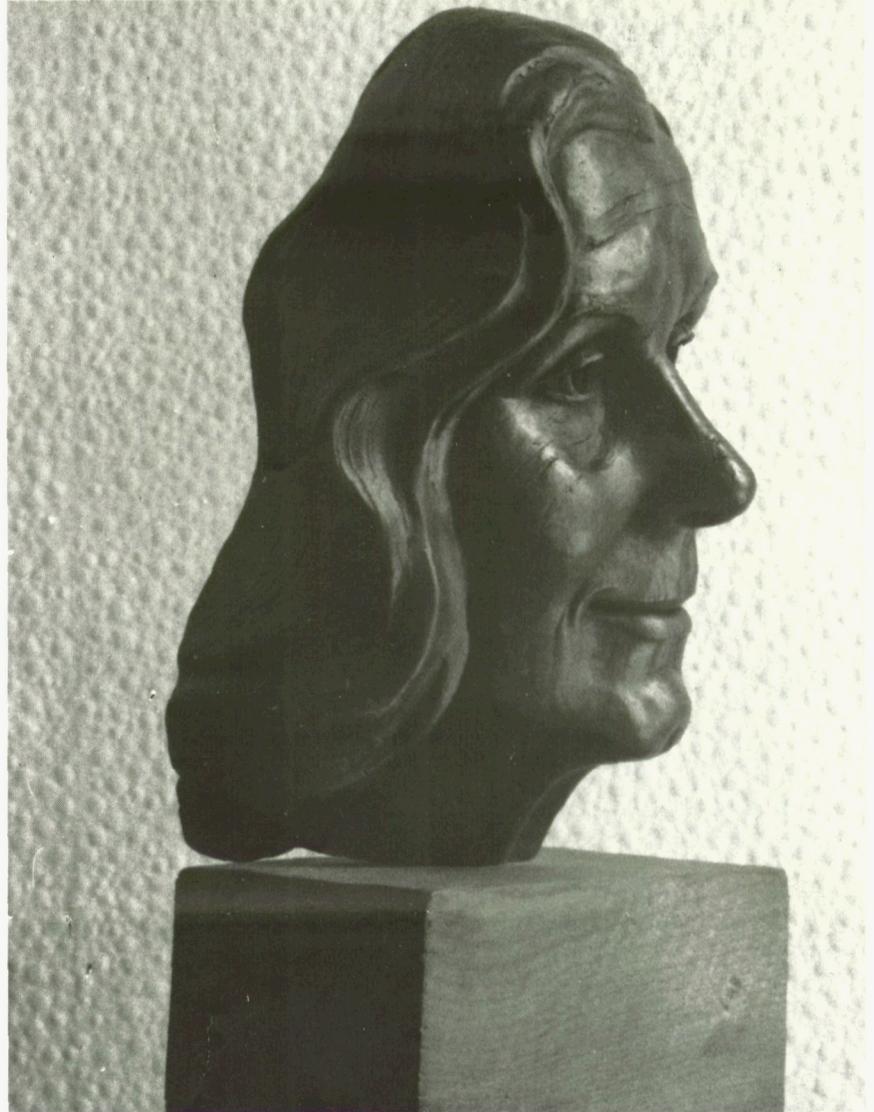
Recently, the Christchurch artist, Ria Bancroft, presented the Gallery with two fine plaster castings and two terra cotta model fragments from one of her most important commissions. The Bronze Tabernacle Screen Doors for the Cathedral of the Blessed Sacrament. Commissioned February 1975, the Bronze Doors were dedicated by Archbishop Angelo Acerbi Apostolic Pro-Nuncio to New Zealand on June 12, 1977.

Designed as a screen to the safe containing the sacred elements the sculptured tabernacle panels were conceived to give visual expression to the simple truth 'Christ has died — Christ is risen.'

When commissioned, the doors were just one part of a large project being undertaken by the catholic church in their redesign and restoration programme of the Cathedral of the Blessed Sacrament. During the course of refurbishing a chapel in which the place of reservation was incorporated. The church's choice of a sculptor in Ria Bancroft could not have been bettered for in this work as with all her religious works she conceived a unique statement; an honest expression of her faith revealing a depth of commitment and dedication as a christian artist — one who has faith.

#### Ria Bancroft

English born, Ria Bancroft gained her first experiences with art in her home city of Bath, Somerset. At an early age she was self motivated to paint, draw, and model, always experimenting. Even when other talents — those of music, and the theatre, were put to more practical purposes as an entertainer, her art remained always a serious accompaniment something she just 'had to do.' The world of the theatre helped the growth and development of her art immensely, working as a stage property artist, and her involvement with people also became and remains an important ingredient in her art as much as it is in her life. Work intensified when she moved to Canada after her marriage. There her activity as a sculptor expanded as she worked as a designer in the competitive world of television and exhibition design, quite different from her earlier experiences



Ria Bancroft, 'Self-Portrait Mask,' bronze.

in England. She also exhibited at the Toronto Art Gallery feeling the need to develop her art still further she made the decision to work and study in Florence.

In this city which has nurtured so many brilliant artists in our history she found new inspiration. In 1962 Ria Bancroft made yet another important decision when she joined her family in New Zealand. She had not been in Christchurch long before her talents were quickly noticed and in 1963 she was invited to exhibit with 'The Group' — something she continued to do until their exhibitions ceased in 1977. In 1963 she exhibited at the National Gallery and has continued to exhibit works frequently at the Canterbury

Society of Arts and elsewhere. Though many of her works have been commissioned many also are to be found in private and public collections throughout the country.

It was in 1975 that she was approached to work with architect Miles Warren, and tapestry artist Ida Lough, and through their collaboration they were able to create a totality of visual and spiritual experience in the Cathedral of the Blessed Sacrament.

The Tabernacle Screen doors project was in 1976 Ria Bancroft's most important religious work to date, one also that involved a 'thoughtful and lengthy process' in its creation. By the way of explaining this she outlined the following eight stages which the sculptor takes for such a work.

Stage 1: Study of the architect's plan — lighting both natural and artificial. Relationship to proposed tapestry for altar wall by Ida Lough. Study of liturgical themes, and tabernacles, both past and present. Many sketches, and final full scale drawing to present to the Liturgical Committee for discussion.

Stage 2: Photographs of drawings with plans and directions sent to the foundry in England, for their quotations and comments on methods for casting the proposed bronze.

Stage 3: Building and preparation of two strong modelling boards, large enough to allow for the modelling, and mould making of the clay models, plus two working easels to support the clay work at the correct height, and in the approximate light of the chapel site.

Stage 4: Building the background layers of clay, to size and suitable thickness, for the work of a high relief modelled on an established background.

Stage 5: The modelling commences — and the sculptor begins to see the original drawing take on form and dimension, some parts of the design being almost 3 dimensional, while others are in low relief. As the work proceeds, changes are made, work commenced one day — perhaps erased the next — and recommenced! At last, one day, you call the committee again to view the progress of the work. The work is photographed, and these photographs are very helpful to the sculptor as the relief is recorded from various angles.

Stage 6: Then comes the day when you feel that the work is ready for mould making, and because of the detailed modelling the mould will be of a flexible rubber, over the clay model. Much careful preparation is required at this stage. When the mould is made — cooled — and trimmed, a plaster case is built around it, to support the flexible material.

Stage 7: The mould and plaster case are carefully removed from the clay model. Now you are ready to pour the hard plaster casts. When these have set, and have been lifted from the flexible moulds — there is certain to be further finishing on the casts, for these are to be the master models from which the final bronzes will be made and their perfection is all important.

Stage 8: The Foundry Work: The delicate modelling and fine detail of the screen sculptures demand their faithful reproduction into bronze by foundry craftsmen who are skilled in the technique known as *Cire Perdue* or Lost Wax Casting. This process, known to man for centuries, and brought to amazing perfection by the ancient Greeks, and further developed

by sculptors and goldsmiths of the Italian Renaissance, such as Benvenuto Cellini, will be the method used by the Morris Singer Foundry Limited, Basingstoke, England, one of the finest of the few specialist art founders in the world, to cast the Tabernacle doors into bronze.

### The Tabernacle Commission

Some months ago the curator spoke with Ria Bancroft about this particular project and her role as a religious artist. The following is an edited transcript of that discussion which took place in her Lonsdale Street studio . . .

Neil  
The thing I would really like to ask you is the way you feel about sculpting with relationship to your faith or philosophy as such. I know it is very much part of your way of life.

Ria  
Yes. It is a very difficult question in a way because it has evolved over the years considerably. It has evolved and developed in a sense in the way my whole faith has developed.

Neil  
So that its stages again which have grown.

Ria  
Yes, stages of growing. You see, from working more or less from what one can only describe in relation to religious sculpture as secular design or work I'm moving into a field of religious imagery or interpretation. This has grown and developed as I have hopefully grown and developed so that today, even in the last five years or so, there has been a tremendous growth both in my work and in myself as a person, and as a person in relation to faith, widening my Christian belief to embrace in a very wide sense so that the recent sculpture that was commissioned by the World Council of Churches could be, I am sure, acceptable to a Muslim or a Christian. So when you ask me how my work is in relation to my faith, I think the only simple way to describe it is that it has grown as my art has grown and as I have grown, as my faith has grown, and they have all grown together on a path towards a peak I am constantly striving to reach. When I work on a religious sculpture particularly now, it is totally absorbing and has no relation whatever to whether somebody is going to like it, if somebody somewhere is going to want to buy it or even if it would be a very profitable Undertaking. It really is like that. I was completely dedicated to the theme in the tabernacle of 'Christ has died, Christ is risen' and I was also concerned in my interpretation, of the fact that as we are all aware, the congregation, a group of people if you like, looking at a work of art that concerns their faith do not, unlike visitors to a Gallery, expect to sit in front of it and wonder what it's all about. I have had a wide experience of art works in other cathedrals, churches and so on in other countries, some extremely abstract so abstract, I felt sorry for the worshippers who were simple perhaps

in their approach, had no knowledge of art, and quite, I'm sure, utterly bewildered. So my work I felt had to be a bridge between the people in front, the people in the chapel, the people who had gone there to worship and pray.

Neil  
So really, in a sense, the form that your commission took was done with this very much in mind.

Ria  
Oh yes.

Neil  
That the people who were involved in communicating with a work, the communication was made as straight forward as possible.

Ria  
Yes.

Neil  
Early Christian art, it had a definite purpose.

Ria  
It had a purpose, an educational purpose.

Neil  
Were you conscious of trying to have the same sort of communication?

Ria  
No I wasn't trying to do a Giotto. No, that is going too far. No, not as consciously as that.

Neil  
The forms that you used were very easy for the majority to understand.

Ria  
Yes, the design was formed so that they could be utterly relaxed with what is being said there and be inspired by it hopefully, and I know that happens, I have already found that out. Also, earlier you were talking about influence. My two years in Italy had a tremendous effect on me and it is very obvious if you study those doors, as Douglas Wilkie said when he wrote the article for Landfall 1978, he saw this very clearly. I was also aware, especially after being on the Cathedral Conservation Committee for so long and also educating students over the years of what that cathedral meant. How high renaissance, how neo classical, and the idea of putting something that belonged in advance, perhaps even of where we were living today, as their tabernacle was totally unacceptable to my thinking and study. I have found myself perhaps instinctively moving towards a renaissance feeling in this work.

Neil  
Oh yes. So this gets back again to the total, you know, the total environment which Miles Warren and Ida Lough were involved in, so you are intensely conscious of this right through.

Ria  
I was conscious of colour, lighting, Ida's tapestry and when I visited Ida Lough's preliminary work in March 1975, (Reads the following from notes made in 1975) . . . I consider that the composition of this wall hanging or tapestry, promises to be rhythmic and

harmonious. There is constant movement of shape and colour that speaks to me of nature. The warm rich earth, the golden shore, the sea or river with growing things nearby and as the tapestry rises, the heavens, yet the darker areas contain this and subdue it near the tabernacle area. All colours will compliment the bronze which should glow . . . .

Now, that was my vision as I came away from that. The tapestry movement is mainly horizontal and leaf like or elliptical, shapes at times with trailing fingers tend to emphasise this. So ultimately my design began to be feeling, and here we are thinking in abstract terms before I'm thinking of the theme, I'm thinking of how I'm going to relate now my shapes to what is happening out there, and so I'm faced with designing two panels and they can't be separate things, they must relate right across the tabernacle. This was a difficult thing. It would have been far simpler to design one panel. I also wanted some verticality there in design as a contrast to the strongly horizontal movement of Ida's work, but I was aware of light. Most of the time the light tends to be diffuse coming mainly from the right hand side of the altar and facing the altar, so, you know, you've got a lot of problems in that commission that had to be taken into consideration, even, if I say to myself — this is the theme 'Christ has died, Christ is risen' and I want to say it in simple but clearly understandable terms within the relationship of the

total concept that was in the mind of Miles Warren and then the addition of the hanging.

Neil  
Did the Clergy have any feelings with regard to the interpretation of the idea for the panel design?

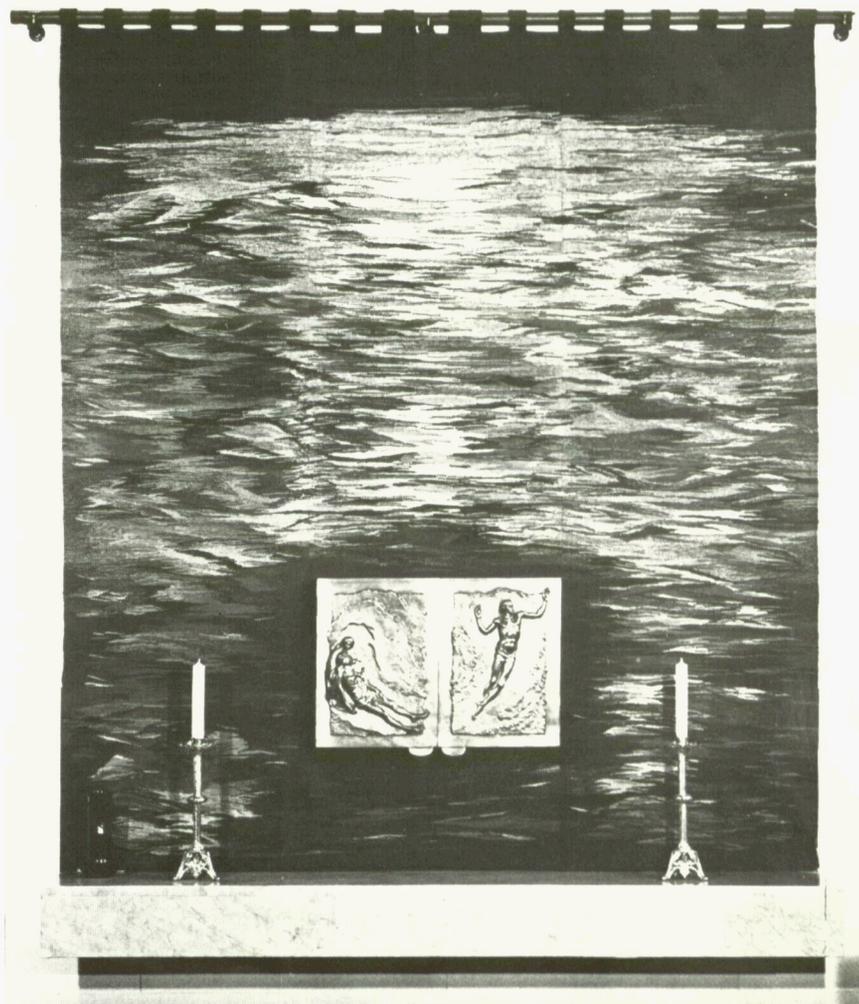
Ria  
They were very good here, sensitive to the fact that an artist was creating and what I would arrive at. I felt very fortunate in respect of this freedom, but there are limits within which one must work. Some things may not be acceptable. The Committee came to my studio at various stages of the work at my invitation, and I would leave them, and go into another room, allowing them time to consider the work and progress. When they had any comments or questions, concerning the way the work was going, they were made with a sensitive appreciation of the problems involved. But of course, you do have restrictions. They're there. The doors are to be 20" high, and across the total about 30" — and they are to stand out a little from the wall, and are designed as a screen to the actual tabernacle which is set deep into the wall. The Chapel is long and narrow, it is really two chapels put together, so you have about 27 feet from the altar to the back wall, and somebody will be sitting at the back at sometime or other, and they must be able to relate to the Tabernacle — The Place of Reservation — It is not on a gallery wall.

Neil  
No, the whole situation is totally different. In fact it is different, we couldn't detach that and put it in a gallery.

Ria  
I don't think so. You will be aware of this when you try to show the screen doors themselves as models.

**Other Works in the Collection by Ria Bancroft**

- 79/309 *Mother Teresa*, 1977
- 79/307 *Portrait of Patrice Farrant*, 1977
- 79/308 *Self Portrait of the Artist*, 1977



*Tabernacle Screen Doors in situ at the Cathedral of the Blessed Sacrament.*

Also we have organised two lectures for you at the Gallery, admission to which will be \$2.00 public, \$1.00 Members of the Gallery Friends Society.

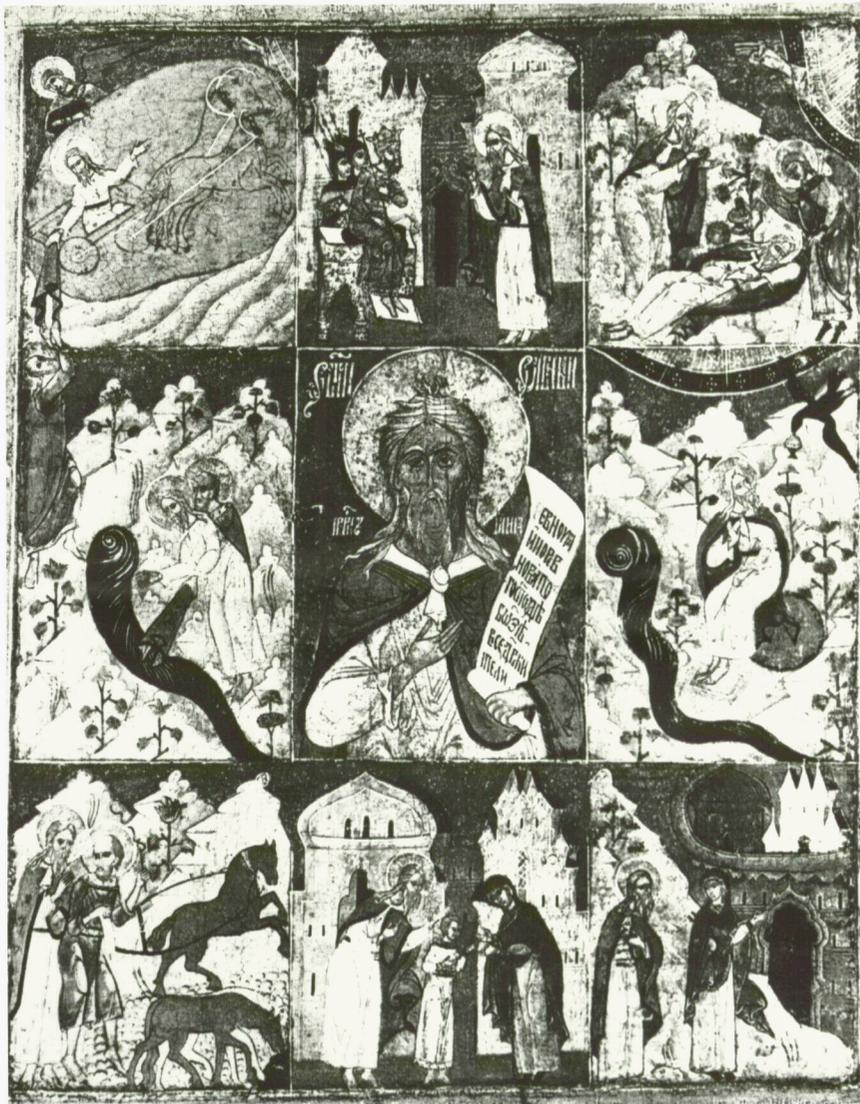
**Lectures**

**September 9, 7.30p.m.**

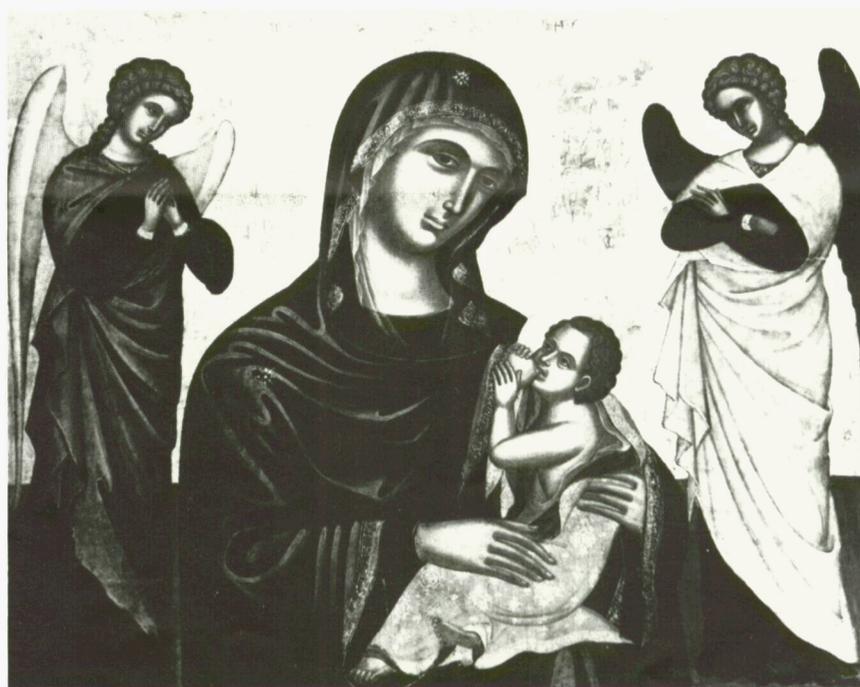
Mr Robert Roozmond, the Director of the De Wijenburgh Castle Collection will lecture at the McDougall.

**October 9, 8.00p.m.**

Mrs R. Haggo, the Byzantine Specialist at the Art History Department of the University of Canterbury, will lecture at the McDougall.



*Elijah, Northern Russia, 17th century.*



*Galaktotrophousa, Venice/Crete, 15th century.*

**Tony Fomison September 15 —  
October 10.**

**A Survey of his Painting and  
Drawing 1961-79.**

Tony Fomison was born in 1939, in North Canterbury, and remembers he spent his early childhood scribbling battle scenes of how he would win the war. For his efforts his father returned from active duty with a large black box full of paints.

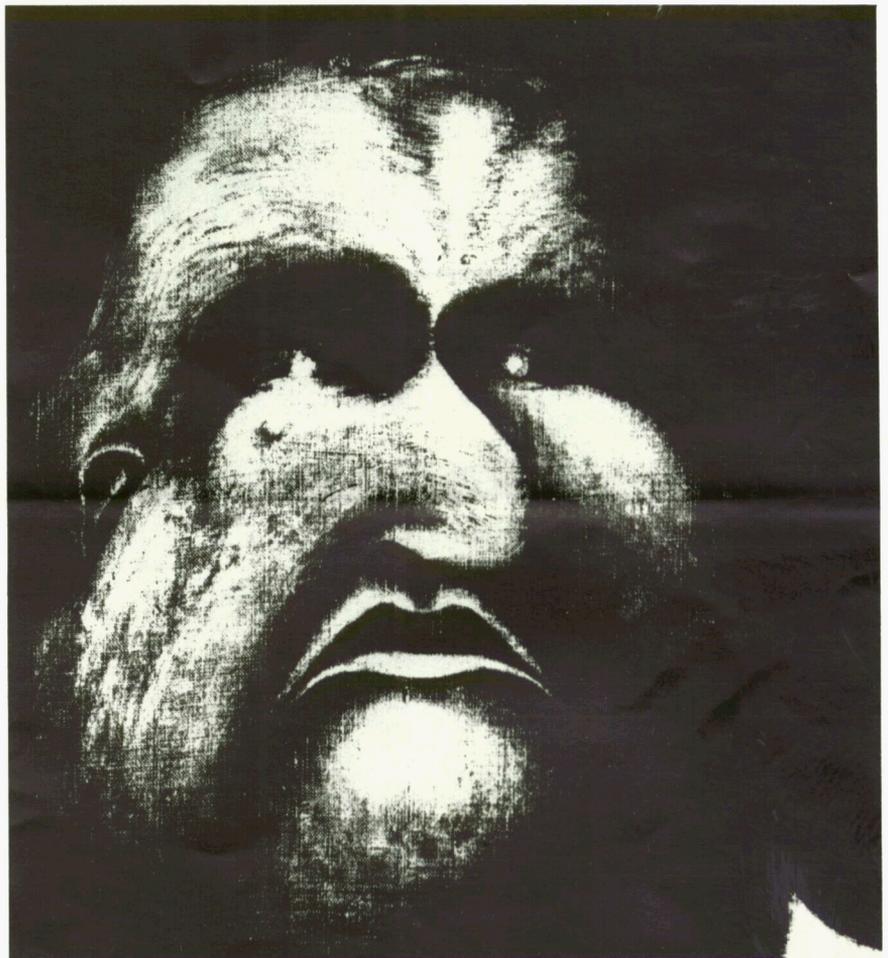
Towards the end of his secondary schooling in Christchurch, Fomison became involved with the late Dr Roger Duff in the excavation of a cave used by Maoris in Redcliffs, which eventually directed him to study at the Art School, specialising in sculpture as a means of discovering more about primitive cultures, intending to pursue a career in Ethnology. However he eventually left the Canterbury Museum and after a short period of devoting himself to painting received an Arts Advisory Council travel grant which took him off to London. England and Europe gave Fomison the opportunity to study paintings previously known only via reproductions. Concentrating on drawing he copied early Picasso's and School of Paris works.

Following his 1967 return to Christchurch, Fomison devoted his time to painting, primarily in black and white, showing forms and contours by careful modelling, preferring subjects which gave a chance for concentrated forms such as photographs of aged or grotesque faces, and frequent use of book illustration of skin diseases.

After several years of nomadic life around Christchurch, and his first large paintings of reaching, searching, black on black background hands, Fomison moved to Auckland where he discovered the wealth of Polynesian culture with which he had been intimately involved in his early years.

The author of the catalogue which accompanies this exhibition explains how the Auckland environment changed the subject of Fomison's paintings, to images which emerge directly from his own imagination, becoming images of guests and the handing on of secrets.

In spite of the complex imagery of his paintings Fomison is conscious that his works must be able to reach a general audience — 'I'm painting things that relate to everybody — that are important . . . Painting is not the most widespread or well placed of the visual arts. It's got overwhelming competition from photography, cinema, and advertising. But it is the meditative visual art; and to get a person to look for more than five minutes at a painting, that's what it's all about.'



*Tony Fomison, 'The Hairy Man from Mandalay,' oil on canvas.*

## Canterbury Society of Arts

### Centennial Survey Exhibition October 11-November 2.

To mark the founding of the Canterbury Society of Arts a century ago the McDougall will be mounting an exhibition of some 67 works including painting, sculpture, and craft, mostly drawn from the public collection. Through these works it is hoped that the changing face of art in Canterbury from 1880 to the present will be revealed. A comprehensive survey catalogue tracing the history and development of the Society from its beginning will accompany the exhibition. The research and writing of this, which commenced in November 1978, has been the task of three successive researchers: Misses Tina Barton, Lyn Gallagher and Susan Foster — all employed on the Government's Temporary Employment project.

It is perhaps apt that the McDougall, on behalf of the city, should take the initiative to sponsor the writing of a history and host such an exhibition as recognition of the part the Canterbury Society of Arts has played in the cultural life of Christchurch over the years.

At the time of its foundation in 1880 the Canterbury Society of Arts was a group aiming to foster the amateur artistic activities of the city. By the 1890's the Society was flourishing with dramatic annual increases in its membership and a strong authoritative voice over the arts in the community.

The first decade of this century saw the Arts Society assuming a social role, with the Art Society exhibition openings forming the most dazzling events on the city's social calendar. Their permanent collection had grown significantly creating storage problems for the young society and a basis for an aspiring city collection. Important amongst these were British works which greatly outnumbered their holdings of New Zealand work.

The Twenties and Thirties saw a rise to prominence of the N.Z. artists and the consideration of what came to be known as the "Canterbury School". Artists like Nicoll, the Kellys, the

Wallworks and the Lovell-Smiths had all close relationship with the Canterbury College School of Art and were now leaders in the Canterbury artistic community.

Following World War II the Robert McDougall Art Gallery, which had been established in the early 1880's assumed the role of city art gallery and the Society started to search for new directors. New experimental ideas were used by a succession of directors establishing for the Society a new place in the Canterbury art world and one which it continues to hold today.



C.S.A., Interior of the Durham St. Art Gallery circa 1909.

## Outreach Programme

Wherever our troupes perform, whether it be community centre, hospital or school, it is evident by the sincere interest and appreciation shown at these venues, that the OutReach Programme is helping to fill a deep community need.

In mid-July *Theatrical Explosions* completed a tour to Waipara, Hawarden and Hanmer. At each centre the performers were warmly welcomed and on their return to Christchurch reported very enthusiastically about this venture into country regions.

At the present time similar plans are being made for *Harmony*. A two week tour, generously supported by the NZ Railways/Arts Council Touring Artist's Scheme, will take the musicians to Hokitika, Greymouth and Arthurs Pass.

During the school holidays *Theatrical Explosions* and *Harmony* will be providing holiday entertainment for young visitors in the gallery. The theme for the holiday shows is 'Space' incorporating flight and fantasy.

Our literary troupe, *OutReach Readers*, performed in August for young adults at the I.H.C. Centre in Riccarton. Their original writings and presentation form another interesting diversion in conjunction with *Jill Wilcox* and her Collections of a Magpie — still in great demand around the city.

While we have the gallery occupied with the international exhibitions we will regretably be unable to continue our regular series of Sunday concerts. However we are planning some rather special events.

Sunday September 14, 2.30-3.00p.m.

Programme of Eastern folk dances performed by members of the *Christchurch International Folk Dance Group* on the asphalt forecourt at the entrance to the McDougall Art Gallery.

Sunday September 28, 2.30-3.30p.m.

A special musical programme by 'Harmony' selected and arranged to express in musical terms the transcendental and emotive quality of the icon. This concert will be held in the central court of the gallery, with admission to the court included in the normal exhibition entrance fee.

Saturday October 11, approximately 1-2p.m.

A programme of Eastern folk dances performed by members of the *Christchurch International Folk Dance Group* in the concert area of the Brighton Mall, New Brighton.

## Toybox

Very young visitors to the Gallery, and their parents, will be delighted to know that two more toymakers have contributed to the contents of our popular *Toybox*.

New and attractive wooden toys (*Clik Blocks*) have been recently submitted by C. & R. Vallance. Children have been enjoying playing with *Clik Blocks* and using them in conjunction with the fine wooden toys already established in the *Toybox*. Two beautiful glove puppets were also kindly donated to us this month. For this we are sincerely grateful to Mrs Juliet Brodie.

Our toys are proving very popular with many young visitors to the gallery. We hope that by involving children in this way, in the aesthetics of good design, that we are meeting the responsibility of entertaining and educating a special section of the community.

## A file for your Gallery publications

You will note that the current issue of Bulletin No. 11 has been drilled to facilitate its storage in a file. This is because we appreciate that as our publications frequently feature exhibition and Gallery information of permanent interest to our members, you may wish to store them for later reference. For that purpose we have prepared a special vinyl cover available now at the Gallery Information Desk. They retail to the general public at \$3.00 each but a special reduction to \$2.00 will be made for members of the McDougall Art Gallery Friends Society on the presentation of membership cards at the time of purchase.

## Acquisitions July-August

The following works have been recently purchased.

Tony Kuepfer, *Line Drawing II*, glass.

Pat Hanly, *Torso*, etching.

Gary Tricker, *The Caretaker*, etching/aquatint.

Gary Tricker, *Rimutaka Incline*, etching/aquatint.

Yvonne Rust, 'Were Wolf' Jug, stoneware.

Graeme Storm, *Vase*, stoneware.

Aina Apse, *Bottle*, stoneware.

David Brokenshire, *Bowl for a Red Rose*, porcelain.

Phillip Hadfield, *Peninsula Hillscape IV*, porcellaneous stoneware.

Ian Scott, *Lattice No II*, acrylic on canvas.

Russell Moses, *Easter*, ceramic/multi media.

Frances Hodgkins, *Belgian Refugees*, oil on canvas. Purchased with assistance from the National Art Collections Fund.



Gary Tricker 'Rimutaka Incline,' etching-aquatint.