

# news

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THE JOURNAL OF  
THE CANTERBURY SOCIETY OF ARTS  
CNR DURHAM AND ARMAGH STREETS  
P.O. BOX 772  
CHRISTCHURCH  
TELEPHONE 67-261

## TANGIBLE PROGRESS WITH NEW GALLERY

Our big news for this month is letting the tender for our new art gallery at 66 Gloucester Street. The tender was awarded to M. L. Paynter Ltd.

We expect the gallery will be completed by February 1.

We will need it to fulfill our undertakings for the city's second Pan Pacific Arts Festival, which we will assist by mounting Festival exhibitions, in particular the Exhibition of 100 New Zealand Painters.

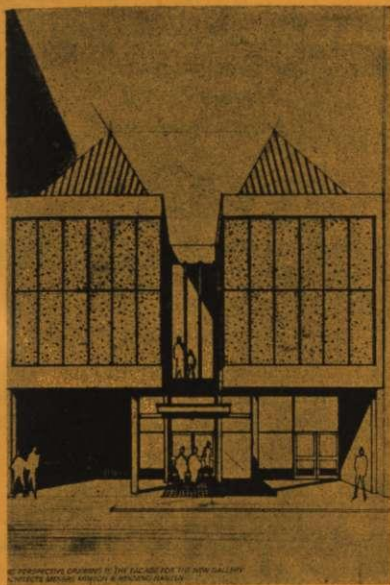
It is, however, no secret that the gallery will be very demanding of our resources, and our membership drive becomes the more urgent now that the real action has begun on the project.

We are aiming for 500 more this year, to give us a total roll of 1700.

We must remember, too, the Canterbury Savings Bank, which has helped us to the extent of £25,000.

It seems reasonable that those of us in a position to do so might reciprocate by helping the Bank.

After all, it is grand to have a Canterbury institution like the Bank able to help so materially with the Canterbury amenity our new Gallery is certain to prove.



## WE SECURE A GREAT EXHIBITION FROM MELBOURNE

This is a year of great significance for our Society.

You will have gathered from the note above that our 87th Annual Autumn Exhibition, with its centrepiece the magnificent Nolan generously lent by the Dunedin Art Gallery, will have been the last in our historic Durham Street galleries.

The year will prove just as significant for us in art.

We have secured, from the National Gallery in Melbourne, an exhibition of thirty paintings by modern European artists.

Artists and titles we print on the next page. The exhibition is of such significance that it is worth giving all possible information about it.

Now, our Society has never undertaken anything like this before, but it seems it could well become a precedent.

Australia is only a few hours away now. The closest cities, Sydney and Melbourne, both have some excellent galleries, and exhibitions of great variety are taking place continually. A glance, for example, at a Sydney art columnist's weekly article indicates rarely fewer than seven or eight exhibitions simultaneously in that city.

There seems no reason why we should not exploit this situation more in the future. To be entrusted with this exceptionally valuable collection by the Trustees of Melbourne's National Gallery will certainly ensure our recognition there as a responsible society.

The exhibition was secured originally by the Auckland City Art Gallery to be shown there during the current Auckland Festival.

Our president (Mr S. E. Mair) approached Auck-

land, then Melbourne, and was able to secure the exhibition for our gallery too.

It is insured for over £20,000.

But, as well as to Melbourne, we owe a debt to two airlines, Qantas and N.A.C.

Qantas agreed to fly the exhibition to and from Auckland free of charge. When we came on the scene, N.A.C. was approached, and generously agreed to fly the show from Auckland to Christchurch free of charge, while Qantas amended its arrangement to fly the exhibition back to Melbourne from Christchurch.

With one exception, all the paintings coming were bought under the terms of the Felton Bequest, a rich windfall which came to the gallery in 1904 under the will of Albert Felton, a wholesale druggist, one which has made Melbourne's collection world famous.

Melbourne now has paintings by Monet, Pissaro, Sisley, Cezanne, the thirty-six illustrations to Dante's "Divine Comedy" by William Blake, Van Dyck's "Countess of Southampton," Trepolo's "Banquet of Cleopatra," Durer's complete graphic works (the "Barlow" collection), Dobell's "Helena Rubenstein" so well known in New Zealand and Godfrey Miller's "Still Life with Musical Instrument."

Miller was a New Zealander who achieved fame in Australia.

What is the Felton Bequest? Albert Felton arrived in Melbourne in 1853 at the age of 22. He established a wholesale druggist business and when he died in 1904 he left £378,000—half to charity and half to the Melbourne Gallery. Over the years this fortune has increased and made possible Melbourne's purchases.



# MELBOURNE TOURING EXHIBITION

<b>Michael Andrews</b> b. 1928 English	Girl on a Balcony oil on hardboard 54" x 48" Felton Bequest 1959	\$600	<b>Albert Marquet</b> 1875-1947 French	The Port of Algiers — After the Storm oil on canvas 19 $\frac{3}{4}$ " x 24" Felton Bequest 1949	\$5000
<b>Karel Appel</b> b. 1921 Dutch	Moonbird, 1956 synthetic medium on canvas 38 $\frac{1}{4}$ " x 51"	\$2000	<b>Emile Marze</b> Contemporary French	Blue Bay oil on canvas 39 $\frac{1}{2}$ " x 39 $\frac{1}{2}$ " Felton Bequest 1962	\$400
<b>Balthasar Balthus</b> b. 1910 Polish-French	Nude with Cat oil on canvas 25 $\frac{5}{8}$ " x 31 $\frac{1}{2}$ " Felton Bequest 1952	\$2000	<b>André Masson</b> b. 1896 French	Moonrise over Tress in Bloom oil on canvas 24" x 28 $\frac{1}{2}$ " Felton Bequest 1956	\$1500
<b>Bram Bogart</b> b. 1921 Dutch-French	Dancing Crying, 1959 mixed media on canvas 57" x 40 $\frac{1}{4}$ " Felton Bequest 1961	\$750	<b>Friedrich Meckseper</b> b. 1936 German	Sir Christopher Wren, 1962 oil on hardboard 26" x 39" Felton Bequest 1964	\$1000
<b>Martin Bradley</b> b. 1931 English	Soul of the Forest, 1961 oil on canvas 48 $\frac{1}{2}$ " x 56 $\frac{7}{8}$ " Felton Bequest 1962	\$1000	<b>Jean Metzinger</b> b. 1883 French	Nautical Still Life oil on canvas 22" x 29 $\frac{1}{2}$ " Felton Bequest 1955	\$2000
<b>Bernard Buffet</b> b. 1928 French	The Owl, 1950 oil on canvas 39 $\frac{1}{2}$ " x 23 $\frac{3}{4}$ " Felton Bequest 1954	\$2000	<b>Henry Mundy</b> b. 1919 English	Green Grooves, 1961 oil on hardboard 63" x 80 $\frac{1}{2}$ " Felton Bequest 1963	\$1000
<b>John Craxton</b> b. 1922 English	Landscape, 1962 oil on canvas 39" x 81" Felton Bequest 1964	\$2000	<b>Patrick Procktor</b> Contemporary English	Figures Under Water oil on canvas 72" x 84 $\frac{1}{2}$ " Felton Bequest 1964	\$1000
<b>William Crozier</b> b. 1933 Scottish	Small Man in a Landscape, 1961 oil on canvas 36" x 36" Felton Bequest 1962	\$1000	<b>Jean Paul Riopelle</b> b. 1923 Canadian	Thunderbird oil on canvas 35" x 46" Felton Bequest 1959	\$3000
<b>Max Ernst</b> b. 1891 German-American	Forest and Sun oil on hardboard 8 $\frac{1}{2}$ " x 10 $\frac{1}{4}$ " Felton Bequest 1955	\$1300	<b>Antonio Saura</b> b. 1930 Spanish	Painting, 1956 oil on canvas 51" x 38 $\frac{1}{2}$ " Felton Bequest 1961	\$1500
<b>Max Ernst</b> b. 1891 German-American	War of Two Roses, 1955 oil on hardboard 11" x 14" Felton Bequest 1957	\$1300	<b>Francis Newton Souza</b> b. 1924 English	Standing Nude oil on hardboard 48" x 36" Felton Bequest 1962	\$850
<b>Claude Garanjoud</b> b. 1926 French	Marine Composition oil on canvas 38" x 51 $\frac{1}{8}$ " Felton Bequest 1961	\$600	<b>Ian Stephenson</b> b. 1934 English	Octochromatic oil on canvas 47 $\frac{1}{2}$ " x 40" Felton Bequest 1963	\$600
<b>Adrian Heath</b> b. 1920 English	Red Painting, 1959 oil on canvas 78 $\frac{1}{2}$ " x 71 $\frac{1}{2}$ " Presented by the Contemporary Art Society, London 1962	\$600	<b>Antonio Tapies</b> b. 1923 Spanish	Black with Curves, 1959 mixed media on canvas 25 $\frac{1}{2}$ " x 39 $\frac{1}{4}$ " Felton Bequest 1961	\$2000
<b>Joseph Lacasse</b> b. 1894 Belgian	Blue Painting, 1960 oil on canvas 36" x 54" Felton Bequest 1961	\$1500	<b>Pierre Wemaere</b> b. 1913 French	Angry Mask, 1958 oil on hessian 39 $\frac{3}{8}$ " x 31 $\frac{7}{8}$ " Felton Bequest 1962	\$1000
<b>Pierre Lesieur</b> b. 1922 French	Composition oil on canvas 44 $\frac{1}{8}$ " x 44 $\frac{1}{8}$ " Felton Bequest 1962	\$2000	<b>Karl Weschke</b> b. 1925 German	Keridjack, 1960 oil on hardboard 48 $\frac{1}{8}$ " x 60" Felton Bequest 1961	\$750
<b>Evert Lindquist</b> b. 1904 Swedish	The Easel, 1956 oil on canvas 39 $\frac{5}{8}$ " x 35 $\frac{1}{2}$ " Felton Bequest 1961	\$1500	<b>Anthony Whishaw</b> b. 1920 English	Three Sleeping Figures, 1961 oil on board Felton Bequest 1962	\$1000
					\$42,750



## NEW MEMBERS

The Society Extends a Welcome to New Members.

Ames, Mr D. E.	Lester, Mrs K. E.
Bain, Mrs K. R.	Livesey, Mrs H. H.
Bargrove, Mrs Rita	Logie, Miss Paula
Benson, Mrs J. G.	Louisson, Mr George
Beveridge, Mrs Nora	Lulham, Mr Rex A.
Brooks, Mrs A. N.	Mair, Mr R. S.
Broom, Miss L.	McKay, Mrs J. G.
Chatfield, Mr Judson	Morrison, Mrs W. A.
Claude, Mr V. R.	Morten, Mrs R.
Croy, Miss Barbara	Nicholls, Mrs Peter W.
Curry, Mrs Edith	Paterson, Mr Bruce
de Blank, Mrs Barbara	Riley, Mrs Sylvia
Duncan, Mrs Margaret	Riminton, Mr John
Edgar, Mrs V. B.	Roberts, Mr N. F.
Fleming, Mrs R. N.	Ruddle, Miss Marjorie G.
Gibson, Mrs M. R.	Schwager, Mr K. W.
Greive, W. A.	Vellekoop, Miss C.
Hackwell, Mr S. C.	Wilkinson, Mrs Patricia S.
Harris, Mrs J. B.	Williams, Mr D. P.
Homersham, Mrs B. R.	Woodland, Miss Jaine
Ironside, Mrs Joyce M.	

## EXHIBITIONS AND COMPETITIONS

Otago Art Society Exhibition, closing May 24.

James Smith, Wellington, competition, closing August 16.

**June 10-30:** The Otago Art Society's Annual Exhibition. Closing date for entries from outside Dunedin, May 24.

**June 16:** Closing date Ashburton Society of Arts exhibition.

**The Queen Elizabeth II Arts Council** awards scheme. Applications close in June. Details, Box 2563 Wellington.

**July 14:** Exhibition of Czechoslovakian children's painting for the one night, in association with the Education Department's Art and Craft Branch, together with two short films on children's paintings.

## IN THE GALLERY NOW

Exhibitions in sight at the moment for this year in the Durham Street Art Gallery, with approximate dates, are:

**May 21-June 4:** Town and Country Show.

**June 13-July 4:** Contemporary European Artists.

**August 2-19:** "Christchurch Star" Secondary Schools' Exhibition.

**September 14-October 1:** Associate Members' Exhibition (Receiving Day, September 6).

**October 7-22:** Combined Artists' Show.

**October 25-November 12:** Group Show

**November 25-December 17:** Summer Show (Receiving Day, November 15).

## BASTION CRUMBLES

Women in April breached one of the last bastions exclusively male—the annual dinner of London's Royal Academy.

The first Royal Academy dinner was in 1869 when, according to the present secretary, Mr Humphrey Brooke, "members all wanted to get jolly drunk".

The academy had only two women members then, and they were kept from the dinner.

Naturally the number of women members has grown, while the dinner's "stag" tradition has held fast.

But this year the academy invited eminent women non-members to its dinner.

Sitting at the top table with the new president (Mr Tom Monnington), 80-year-old Baroness Asquith



Here is one of the 230 drawings and diagrams from "Bead Embroidery" by Joan Edwards, published by B. T. Batsford Ltd. While this New Zealander was studying at the Hammersmith College of Art and Building she was asked to write this book. She travelled in many countries besides Great Britain, gathering together the historical background. Those of us who know her line drawings welcome this pleasant and thoroughly practical book which is of interest to all who enjoy embroidery.—O.S.B.

said in a speech: "This is indeed an historic occasion, for it marks the end of purdah for this great monastic fellowship. I have the honour of being the first to break the sound barrier—would that I would do it with a bang."



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## NOLAN'S 'RIVERBANK'

(P.V.A. on hardboard, 5 x 4ft.)

The Autumn Exhibition attendance much exceeded that of previous years. Without doubt Nolan's painting—kindly lent to us by the Dunedin Art Gallery—was largely responsible.

This painting is one of Nolan's famous Ned Kelly series and it evoked admiration and varied responses.

Many asked why the artist had concealed the horseman's head with a black rectangle. The explanation is that this was Nolan's representation of the bushranger's head armour which was made from an iron saucepan.

One woman who studied the painting for several minutes asked: "Is the painting finished?" She, understandably perhaps, thought the naked horseman with a black rectangle in the place where his face should be left much work for the artist to complete!!

But surely the naked rider is Nolan's impressive way of conveying to the viewer the utter loneliness of a fugitive now entirely dependent on his own resources and without friends, pursued by hundreds of police determined to arrest him for murder and for robbery under arms—Ned Kelly, son of a convict, born 1854, hanged 1880, aged 26.

It is indeed a fine painting. There is little evidence of brush work, but Nolan doubtless used his fingers, often perhaps a small piece of wood or the reverse end of a brush.

It is known that he sometimes uses the windshield wiper of a motor car to produce his effects.

"J.O.", the well known art critic of the Christchurch "Star" wrote—"It is a painting of no particular place "but rather a summation of the very essence and time—"less quality of the Australian landscape. It is a powerful and expressive work. The very trees seem to "stretch their gaunt limbs to the leaden sky in anguish "and protest against the fate they suffer. The turgid "water has a menacing quality and the presence of "the ghostly rider heightens the drama. As a work of "art it is a complete statement which exists in its own "right."

We hope that some day the McDougall Gallery, like Wellington and Dunedin, may possess works of some of the more important Australian artists. They can be bought relatively inexpensively. We believe they often have more meaning for New Zealanders than many European paintings of to-day and the past century.—S.E.M.

## SOCIETY'S BUYER

Mr Ron O'Reilly, Librarian at the Canterbury Public Library, has been appointed buyer for the Society's collection, to succeed Mr Quentin Macfarlane.

Mr O'Reilly will be noted for the fine collection of New Zealand originals he has built up for the Library's loan collection, as well as the very extensive print collection.

Mr O'Reilly took up his appointment too late to act during our Autumn Exhibition. His first purchase was at John Coley's one-man show at the Little Woodware Gallery—the study "Abacus V".

## REQUEST

For the first time ever, there has been a request to exhibit work from the Society's Permanent Collection outside Christchurch.

The request comes from the Dunedin Public Art Gallery, and the Council has agreed that a selection should be made from our collection by the Dunedin authorities for exhibition there later this year.





"Rest and Movement" by Grete Graetzer, from the Annual Autumn Exhibition.—Orly.

## THE AUTUMN ANNUAL

Although this exhibition contains much that is of little interest artistically there are a few small works which reveal painters of some thought, feeling and perception.

James Wyley's 'Landscape No. 2' (149), shows considerable sensitivity to colour and the quality of paint. There is a restlessness and sense of movement gently balanced by a horizontal where land-forms give way to sky forms. The painter conveys not only his vision and feeling, but also his capacity to think with paint.

'Rakaia Gorge' (200), painted by Isabell Hall expresses a remarkable unity of the elements of composition. Although lying well within the tradition of good New Zealand painting, there is sufficient perception of mountains and trees, rhythm and movement, space and scale and awareness of paint texture to give this work a touch of sincerity.

Another painting dealing with representational images, A. M. Steven's 'Flax' (148), while lacking tonal contrasts in the colours, exhibits a well-controlled continuity of linear movement, from left to right and from top to bottom. Emphasis is given by yellows and browns in the alternating bands of flax stems.

A magnificently organized complexity of form and detail gives 'Rest and Movement' (6), by Grete Graetzer intense visual and intellectual interest. Some sentimentality of feeling in the treatment of the two dominant red shapes detracts from the total mood of the work.

Laser photography with its exploitation of the interference patterns with waves of light is a recent technological development that is recalled in 'Bottles' (135), by M. Darwin. Whether this is intended or not I do not know, yet it was a concern for the scien-

into their discoveries.

tific nature of light that spurred the impressionists

If V. Jamieson is able to extend and develop with greater personal vision, the colours and forms of paintings such as 'Equinox II' (167), there is promise of powerful abstract works.

Those painters whom I have mentioned show in their work a greater understanding of what it means to be an artist. I hope that they will be able to increase substantially the size of their works for they have already enough to sustain themselves in a major effort.

It is a pity, I think, that so many incongruous pictures are exhibited in these gargantuan exhibitions. It is not always easy to find the humbly honest paintings among so much talent devoted to pretentiousness.

—David Graham.

**The Eighty-Seventh Annual Autumn Exhibition proved a great success.**

**Paintings, pottery and other work worth just short of £1000 was sold.**

**The exhibition attracted more than 2000 visitors excluding a large number of schoolchildren.**

**The opening, by the Director of the Dunedin Public Art Gallery (Mr Charlton Edgar) was particularly well attended by many hundred members and friends.**

## NEW WORKING MEMBERS

Congratulations to the following new Working Members, elevated from Associate Working Member status:

Downs, Miss E. A.  
Hudson, Mrs Mabel  
Lee, A. J.  
Madden, R.

Tilly, N. E.  
Wyley, James  
Pizzey, G. P.



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## PORTRAIT OR CARICATURE?

In 1919, J. F. Archibald, who has been editor of the Sydney "Bulletin" and "who spent a lifetime exposing hypocrisy and status seeking", died leaving a fund for an annual prize for the best portrait, preferentially of some distinguished person and painted by an artist in Australia. This is the "Archibald Prize". William Dargie, a frequent visitor to New Zealand has won it at least eight times.

In 1944 William Dobell (now Sir William) submitted his painting of a fellow artist, Joshua Smith, and was awarded the Prize.

Immediately two artists, who had entered the competition, moved the Supreme Court of New South Wales to set aside the award on the ground that Dobell's painting was not a portrait but a caricature. They claimed that the painting bore "a certain resemblance but had features distorted and exaggerated." Smith, they claimed, was a normal man but the picture is of a person "whose limbs and features are grotesquely at variance with normal human proportions."

The case was heard before Mr Justice Roper. Sir Garfield Barwick appeared for the plaintiffs, Mr Kitto, K.C. for the Trustees and Mr Dwyer, K.C. for Dobell. The hearing lasted four days.

The principal witness for the plaintiffs was J. S. MacDonald, who had been the Director of the National Galleries of both N.S.W. and Victoria. He claimed that a portrait should be a balanced likeness, objective in details of the features and in proportions. He said the last good English portrait painter was Lawrence (1769-1830). He also said, in reply to a question from Counsel, that Dobell's painting was a "pictorial deformation of character", but in cross-examination MacDonald could not give a generally accepted definition of a portrait. Other witnesses for the plaintiffs described Dobell's painting as a "biological absurdity" and "the body of a man who has died and remained in that position for months."

Principal witness for Dobell was Paul Haefliger, art critic of the Sydney "Morning Herald". Haefliger claimed that old and modern portrait painters have their personal styles and portraits were also painted within the idiom of the school to which the artist belonged.

Dobell, he said, was an expressionist, as were Goya and Rembrandt. He claimed Cezanne's "Red Vest" had more distortion than Dobell's "Joshua Smith", yet "Red Vest", one of Cezanne's greatest paintings was certainly acknowledged as a portrait. Haefliger added that changes take place in all forms of art including portraiture.

Douglas Dundas, one of Sydney's leading teachers of painting who also appeared for Dobell, argued there were two methods of portrait painting. The first—to make a visual record of the shapes presented by the sitter to the artist's eye (Velasquez, Raeburn) and, the second, through drawing in the constructive sense, not imitative. "A portrait painter", Dundas said, "has to consider the likeness of his sitter. By likeness I don't mean only likeness to features of the head but to his general physical bearing. If he, the painter, wishes to stress certain characteristics, he will do so."

When Dobell was called to the box, he said he had known Joshua Smith four or five years, respected him, but regarded him as a diffident person who naturally called for people's sympathy, but he had a determination that amounted to stubbornness. Asked what particular influences are manifest in his painting, Dobell replied: "Rembrandt, not merely his brush strokes or technique, but his aims."

But William Dobell had been awarded the Archibald Prize and a Judge of the Supreme Court maintained his right to it. Mr Justice Roper, in giving judgment in favour of Dobell, pointed out that the plaintiffs claimed that Dobell's painting "was not a portrait at all".

"In my opinion," he continued, "the question whether any competing picture is a portrait is as much a matter . . . (for the Judges) . . . as is that of whether it is the best portrait entered. I think the word portrait as used in this will (of J. F. Archibald) means a representation of a person, painted by an artist. Some degree of likeness is essential and . . . inclusion of the face is desirable, perhaps essential."





"Marine", acrylic on canvas, by Quentin Macfarlane in the New Zealand Painting 1966. Mr Macfarlane, a working member of the society and former council member, was one of eight painters selected for the Canterbury section of this show by Mr John Coley. —"Christchurch Star."

The picture (of Joshua Smith) is characterised by some startling exaggerations . . . it bears nevertheless, a strong likeness to the subject. I find it is a portrait within the meaning of the word. This suit must be dismissed."

—S.E.M.

## ROBERT McDOUGALL ART GALLERY

**Examples of South African Architecture:** 30 panels illustrating office, domestic, church and store architecture. Until middle of May.

**Three Generations: J. C. Richmond, Miss D. K. Richmond, E. H. Atkinson**—Watercolours, oils, pencil drawings. From middle of May.

**Marcel Duchamp Exhibition:** July-August.

**Sir David Low Exhibition:** 90 original drawings for cartoons. Dates not yet fixed.

**Film on Turner:** 16 m.m. in colour—a presentation of 71 of Turner's best known works. When available from British Council.

Robert McDougall Art Gallery attendances totalled 36,294 during 1966.

The attractions, as well as the permanent collection, were eight travelling exhibitions.

In January this year nearly 7000 visited the Gallery.

## ART UNION PRIZES

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## BANK OF NEW ZEALAND

Increasingly, our important commercial firms are supporting New Zealand artists by purchasing or commissioning their work, sponsoring art competitions and aiding art and artists in the way N.A.C. and Qantas have done.

The Society is delighted to have been asked by the Bank of New Zealand to assist in buying paintings for its new Christchurch building.

The first purchase made is Peter McIntyre's oil, "Winter, Lindis Pass" (about 3ft x 2ft 3in), a fine painting for one of the beautifully proportioned rooms in the Bank's managerial suite.

It is reproduced in colour as Plate 55 in Mr McIntyre's book "Pacific".

The Society will be glad to assist any commercial firm if requested.

## UNTIL NEXT ISSUE

In view of the importance of the Melbourne National Gallery's loan exhibition of work by modern European artists, we have printed the catalogue in full for your advance information.

Because of this, it has been necessary to hold out of this issue the second of the three articles on New Zealand art which we had secured from Mr Peter Tomory. This article, entitled "It Started In The Thirties" will be printed in the next issue.

## RETROSPECTIVE HODGKINS

Frances Hodgkin's birth centenary is being marked by a retrospective exhibition. It will be toured through New Zealand by the Queen Elizabeth II Arts Council, beginning in Dunedin because this most widely known of our painters first exhibited there (in 1890).

The exhibition has been selected by her biographer, Eric McCormick, and the Director of the Auckland City Art Gallery, Gilbert Docking.

## NOTES FROM THE OFFICE

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