

# THE DEBENTURE

At the date of writing, members had subscribed about \$2000 towards the debenture issue, details of which have been sent to all.

The Council wishes to thank those members who have responded so promptly and commends the issue to all other members for their early consideration.

Many members subscribing have taken up the attractive option of a free subscription to the Society in lieu of interest.

This option is available to a member who subscribes for no less than \$150 or a joint husband and wife membership for a subscription of no less than \$250.

**The Council wishes to emphasise that all monies subscribed to this issue will be repaid no later than 1984.**

Provision has also been made in the Debenture Trust Deed for full repayment of the debentures on death following due notice to the Society.

Every application to this issue of debentures will help to reduce the Society's mortgage and thus release funds for the Society's expanding activities.

Applications will be accepted in multiples of \$10.

# news

No. TWENTY-SEVEN, SEPT, 1969



THE JOURNAL OF  
THE CANTERBURY SOCIETY OF ARTS  
66 GLOUCESTER STREET  
P.O. BOX 772  
CHRISTCHURCH  
TELEPHONE 67-261



"Crowd", the lead and steel relief by Christchurch sculptor Ria Bancroft which has been bought by the Department of External Affairs for our Consulate-General in Geneva. "Crowd" was shown at the International Arts and Crafts Exhibition at Stuttgart, one of nineteen New Zealand works there of which eleven have been bought by the Department for overseas posts. The other Christchurch artist at Stuttgart was weaver Ida Lough.

## Gallery Calendar Subject to Adjustment

To September 9: Ernest Kalnins.  
To September 23: British Prints.  
To September 21: Brian Grouden.  
September 13-25: Clay, Wood and Wool.  
~~September 22: Doris Lusk lecture, 8 p.m.~~  
September 24: Michael Eaton lecture, 8 p.m.  
October 24-November 9: Combined Show.  
October 25-November 12: John Middleditch.  
October 25-November 8: Cath and Wilson.  
October 13-25: Don Peebles.  
October 22: Doris Holland, 8 p.m.  
October 16-30: Summer Show (Receiving day, October 10).  
October 17-November 16: Michael Smither.  
November 1-10: Eaton School.  
November 1-16: Passmore and Friends.  
November 15-30: The Group.  
November 19-December 7: P. Romanides.  
December 1-21: R. Newton-Broad, Allan Strathern.  
December 8-31: Photographic Society.

## Procedure for Seeking Working Membership

The Society's Selection Committee has now decided that, in all fairness to applicants for working membership and also to committee members themselves, those applying should submit four works and six drawings three weeks before the Summer Exhibition or three weeks before the Annual Autumn.

The work submitted need not be framed, but the three-week advance period will give those selected time to have their work framed before the respective exhibitions are hung.

The committee feels that, by adopting this method of selection, its members will be able to base their judgement more soundly on a wider range of work.



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## The Visual Arts v. Office Costs

Those interested in the general welfare of the visual arts in New Zealand—and activity in Canterbury and Christchurch must have some degree of direct relationship to this welfare or otherwise—will find some cause for thought in the latest annual report of the Queen Elizabeth II Arts Council.

Since the Council has changed from calendar to financial year observance, this fifth annual report covers fifteen months to March 31.

A perusal shows the visual arts lying in fourth place—in the period the Council spent \$456,566 on music, drama, its own administration and the visual arts, in that order.

A simple breakdown is: nearly two-thirds of its expenditure went on music, including opera and ballet—\$298,321; of the remainder, drama and the council's own administration costs ran closely for second, drama (\$57,948) narrowly heading administration (\$50,102), with the visual arts an almost scratching fourth at \$30,068.

The visual arts could be regarded as being in a separate race—they narrowly beat the Council's salaries (\$25,209).

But if there is added to salaries the \$4531 allowed for depreciation there is a photo finish, while with the \$1300 as well that postage and telephones cost, the visual arts run out second.

So it is probably gratifying to know that the Council actually spent more on the visual arts than it did on its rent, cleaning and electricity (\$11,040).

In the Council's administration costs we see items, doubtlessly fully necessary and justified like \$500 for the Director's entertainment allowance, \$536 for insurance, \$649 for miscellaneous expenses, \$850 for publicity and promotion, and a blank (no expenditure at all) against the last item under administration, which reads: Visual arts promotion!

Well, there it is.

Not enough cake, with too many clamouring? Or a cake badly cut?

The Council, of course, can argue that the visual arts do very well.

They are supported by heavy Education department expenditure in teaching art through primary and secondary schools, and universities with two major art schools.

The recent "Christchurch Star" Secondary Schools Art Exhibition in our gallery shows something of the scope of this work, and we have one of the Art Schools in Christchurch.

The Council can also point to considerable community support for the visual arts.

Our Society, and our operation of our own Gallery, is a good example of a substantial community investment.

It can point, too, to local authority support for the visual arts, and again in Christchurch the example, duplicated in many parts of New Zealand, is the Robert McDougall Art Gallery administered by the Christchurch City Council.

That the building was a gift to the city, that its operation costs much less than many other council activities, refuse collection for example, need not be the Arts Council's concern.

But the Arts Council's argument becomes a trifle frail if we observe that music (nearly two-thirds of the cake, remember) has all the advantages of art, indeed, more.

The Education Department handles music through the schools. All the Universities have Music Schools—



not just two. The community supports music to a considerable extent. Local authorities in many places contribute—the Christchurch City Council's grant for the Civic Orchestra is an example, even if rendered necessary by an Arts Council cut.

As well, very substantial support for music comes from the N.Z.B.C. As well as the Symphony Orchestra, its also pays substantial money as fees to many musical groups throughout the country.

The Arts Council is advised on the Visual Arts by a panel.

In the period reviewed this comprised fifteen members—nine from Wellington, two from Auckland, one from Dunedin, one from Masterton and two from Christchurch.

The Christchurch members are Professor John Simpson and Mr W. S. Baverstock, both appointed until March 31 next year, though now Mr Baverstock has relinquished his Directorship here.

In reviewing the visual arts, the Council's report outlines three suggestions from this panel, without indicating whether they are being acted upon.

On exhibitions it observes: "It is a matter of much regret to the council that its finances have not permitted as many exhibitions (from overseas) as are considered desirable in the period . . ."

It mentions some exhibitions it has secured from overseas, and includes the Nolan "Riverbend" and "Kelly" series, stating that the "council also provided funds . . ." etc.

Readers of the report will not learn that, in fact, it was our President (Mr S. E. Mair) who, seeing these works in Sydney, made a direct approach to the artist and secured them to exhibit in our gallery last year.

The Arts Council took it from there.

The Council has used the gallery space in its offices to mount five exhibitions during the period, and while these might have been very worthy, it remains doubtful if the Council's proper role in the visual arts is that of exhibitor: or, if it should exhibit, that this role might have been a lesser priority than some other aspects of support for the visual arts.

People sometimes say we are a Victorian society, or that more remnants of Victoriana linger here than elsewhere.

Perhaps they are right, for the concept of the starving artist and the garret seems to be hanging on very nicely.

It is a great pity, for culture, really, is the business of creating; not merely of serving old traditions.

We can have our "Carmens", dating on stage from 1875, on the one hand; but in a total cultural sense we must depend heavily on the visual arts for it is in them, through design, to determine our degree of success as a manufacturing exporter and, therefore, our future living standards, to say nothing of the pleasing surroundings their total range can provide for us here and now.

They could, surely be better served by the Arts Council.

## British Prints

The British prints which are being exhibited in the Gallery this month are all from the Collection of Mr Rex Nan Kivell in the National Art Gallery. Mr Nan Kivell was a Christchurch man who built up possibly the largest private collection of early prints dealing with Australia and New Zealand history.

Much of this material, along with works of the postwar British school, Mr Nan Kivell has given to National galleries and libraries in Australia and New Zealand.

At one time he was well known as Director of the Redfern Gallery in London.



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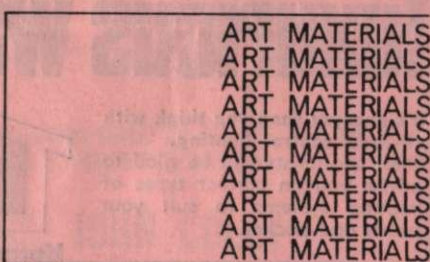
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## Mrs Rhona Fleming: An Appreciation

Mrs Rhona Fleming advised the August meeting of the Society's Council that she had decided to retire as a Vice-President and Councillor at the end of this year.

Mrs Fleming said she had so decided because she believed some younger members should now be nominated and she wished to facilitate this.

Very reluctantly, because of the notable contribution she has made to the Society, Mrs Fleming's decision was accepted and, with acclamation, the following minute was recorded in appreciation of her great service to the C.S.A.:



**Rhona Fleming**

"With very much regret for her decision to retire the Council places on record its grateful thanks to Mrs Rhona Fleming for her untiring, generous and skilful work in the interests of the Society during her long membership of the Council and as a Vice-President of the Society for many years."

Rhona Fleming, one of our most active, skilful and capable landscape artists will always be known to Society members and art lovers generally for her paintings of the Canterbury scene.

She joined the Council in 1947 and both as a Council member and a Vice-President she has been a distinguished worker in the management of the Society's affairs for twenty-two years.

Mrs Fleming has never in this time shirked any task for the Society, no matter how menial or unimportant it might have seemed.

She was always active in fund-raising functions, such as the "Gala Auctions" she suggested and organised to assist our rebuilding fund a few years ago.

More recently she has organised the teams of helpers at each house for our House Visiting Days.

Mrs Fleming is one of those who has not only offered plenty of ideas but who has never shirked her share of the hard work which has so often been necessary to express those ideas.

No mention of her work for the Society would be adequate without mentioning Mrs Fleming's loyal support of our own exhibitions by continually sending work to them, for her regular participation in the activities of the Artists' Sub-Committee, and as a member of the Hanging Committee.

The Society stands very much in Mrs Fleming's debt for her cheerful hard work over these years.

It is good to know her interest in the Society has not diminished and from time to time she will be willing to assist us still.



## Clay, Wood and Wool

This exhibition (September 14-25) features the work of David Brokenshire—Stoneware pottery; Noeline Brokenshire—Turned wood; and Karin Wakely, of Auckland—Weaving.

David and Noeline Brokenshire held their first combined exhibition in Christchurch three years ago. They have exhibited separately in craft exhibitions in most New Zealand cities since then and their work has been sent to many places overseas.

David's work was included in an exhibition of New Zealand Pottery shown recently at the Sculpture Centre in Canberra. His work is largely sculptural in intent. Boulder pots, hanging pots, weed holders and platters can all be used yet the over-riding consideration is his joy in fired clay.

Noeline's work, on the other hand, has been finished so that it may be used for serving food. The scale of much of it—bowls up to 20in in diameter—is staggering, particularly coming from a woman's hands. Yet the consideration of profile and the wedding of form to grain is very sensitively handled.

Karin Wakely, of Auckland, was born in Dalarna (Sweden) but started weaving after she arrived in New Zealand seventeen years ago. To-day she is one of the foremost weavers in the country and has exhibited throughout New Zealand, and in Australia, the United States and Britain. In weaving her preferred medium is her handspun wool—natural colours or vegetable dyed, sometimes in a multi-spinning technique—at other times mixed with silk or angora. She has a very wide range—from light materials to heavily spun, child and animal-proof rugs.

This exhibition, opening on September 14 in the Society's Gallery, should prove of considerable interest to those interested in pottery, turnery and weaving.

## Michael Smither

Next month an exhibition of some significance in our gallery will be a one-man show by the nationally known artist Michael Smither, of New Plymouth.

Mr Smither's work, particularly seashore studies, has been seen here in Group shows; one, "Two Rock Pools", made him a finalist in the Benson and Hedges Prize of 1968.

Mr Smither is at present painting at Patearoa, near Ranfurly in Central Otago.

He was born in 1939 and trained at the Elam School of Fine Arts in 1959 and 1960.

Since 1961 he has held a number of one-man exhibitions in several New Zealand centres, including Wellington and Auckland but not hitherto in Christchurch, and in Melbourne (1966 and 1968).

### Widely Exhibited

He has exhibited with The Group here, has been included in Contemporary New Zealand Painters 1961-68, in The Essentialists in Melbourne and other Australian cities, the Smithsonian Institute's showing of Young New Zealand Painters last year and in the Tokyo Biennale Exhibition this year.

His work is included in the public collections of Hamilton, New Plymouth, Auckland, the National Gallery in Wellington and the Queensland National Gallery, not so far in Christchurch.

It is even more widely spread in private collections in several countries.

Michael Smither has also completed a number of sculpture commissions in New Zealand.

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## ATTENTION POTTERS Pottery in New South Wales

(Extracts from a talk by Michael Trumic to the Canterbury Potters' Association)

These observations deal with potters and pottery as seen in New South Wales, and the conclusions arrived at do not necessarily apply to the rest of Australia.

Four facts are important in the development of ceramics in New South Wales to-day.

Firstly, the fact that Australia has no import restrictions means that all kinds of ceramics are pouring in from overseas. As some of these are of high quality (e.g., Arabian ware), potters realize that it is useless to compete against them. Therefore it is essential that serious potters have some other quality in their work. They experiment with form and colour, and produce more original work.

Secondly, the majority of potters are men. They have made pottery a profession and therefore are much more serious in their work. This seriousness they have successfully transmitted to the whole pottery movement in New South Wales.

The third fact is that the School of Ceramics in Sydney provides a three-year programme for ceramic students, with the result that each year a group of new ceramists appears—young, fully trained graduates whose freshness and enquiring minds are a stimulus, and all the potters are kept on their toes.

Lastly, the fact that Sydney is a large city results in impersonal attitudes to art and the artist. Critics are tough and outspoken, but exhilarating. These attitudes, however unpleasant for the individual, have proved to be most suitable to more objective art criticism. This contributes to the good quality of ceramics and its acceptance in quite a different way from in New Zealand. For example, ceramic murals are a feature of many large buildings.

This summary is the result of much clear thinking by Michael who obviously went round with his eyes open and formed his own conclusions. We suggest that New Zealand potters consider these points seriously and similarly form their own conclusions.

## Coming Events

**Tuesday, September 23, at 8 p.m. in Risingholme Common Room:**

Mr D. Grigg, a lecturer in Geology at the University of Canterbury, will talk on "Geology in Relation to Clay". This is a chance to hear an authority on a subject which concerns all potters.

**Mr Ivan McMeekin's Visit:**

After selecting for the New Zealand Society of Potters Exhibition in Auckland, Mr McMeekin will travel around New Zealand visiting especially deposits of clay and other ceramic material. He will be in **Christchurch on November 5 and 6** and will give one evening lecture, probably on November 6, a Thursday. He is an expert in the technological side of ceramics and is a lecturer in this subject at the University of New South Wales. Details concerning his lecture in Christchurch will be announced as soon as they are available.

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This will be held in Auckland from November 15 to 30, 1969. Receiving day for pots is October 22. Entry forms are available from the Secretary, N.Z. Society of Potters, P.O. Box 3294, Wellington.

## Guitar Recital

The virtuoso Spanish classical guitarist Antonio Losada will give a recital in our Gallery on Saturday, September 20, at 8 p.m.

Antonio Losada graduated in both piano and guitar from the Real Conservatorio de Musica, Madrid and was later awarded scholarships to study with Andres Segovia at Santiago de Compostela. He then toured Europe playing recitals and appearing on radio and television for two years before migrating to Australia where he has become well known through his frequent performances and teaching at the universities.

His programme will include early lute music, transcriptions from the works of Bach and Scarlatti and several modern Spanish and South American works.

## Competitions and Exhibitions

**Marlborough Art Society:** Annual Exhibition September 22-28. Receiving day, September 5.

**N.Z. Academy of Fine Arts:** 81st Annual Exhibition November 1-23. Receiving day September 30.

**Nelson Suter Art Society:** Spring Exhibition October 20-November 2. Receiving day October 15.

**N.Z. Potters:** 13th Exhibition November 15-30. Receiving day October 22.

**Crown Lynn Design:** Entry forms November 30, 1969.

**Gold Coast City Art Prize:** Entries by January 2 to Box 3, Surfers' Paradise, Queensland.

**Benson and Hedges Art Award:** Entry forms January 15, 1970; last day for receiving works, January 29, 1970.

## Tax Exemptions Available to Members

By the 1969 Budget, donations to charitable and cultural bodies totalling \$100 in any one year can now be claimed for tax.

Members' subscriptions cannot be claimed for tax, but any other donations to the Society can be claimed.

Members' attention is also drawn to the fact that any gifts to the Society are free of any gift duty taxation.

Also under the 1969 Budget, the first \$100 of interest income is now exempt from tax, which should be borne in mind by members when considering subscribing to the Society's Debenture Issue.

## New Members

Mr Peter Abrams  
Mrs H. C. T. Anderson  
Mrs W. F. Aumonier  
Miss Marjorie P. Best  
Mr Paul Bowden  
Mr P. F. Bull  
Mrs M. Bullen  
Mrs R. C. Carnaby  
Mr A. H. C. Christie  
Miss Anne C. Clifford  
Mrs Robyn Drury  
Miss Lynnette Ebborn  
Mr and Mrs C. W. Geldof  
Mrs N. I. Huston  
Mr and Mrs H. E. Iggo  
Mr and Mrs M. J. Lewis

Mrs J. D. M. Johnston  
Miss N. C. H. Johnstone  
Mr & Mrs H. H. Lawrence  
Mr B. V. Love  
Mrs B. G. McNeill  
Mr and Mrs J. O. Moody  
Mrs Frances E. Moore  
Rev. R. M. O'Grady  
Mr and Mrs L. W. Polson  
Mrs B. L. Oliver  
Mr Robin C. W. Stewart  
Mr and Mrs H. M. Tapper  
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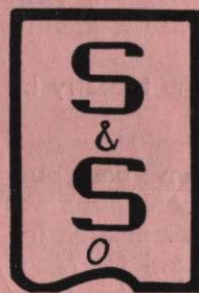
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## House Visiting Day in October

Our next House Visiting Day has been set for Saturday, October 18, and we can promise a somewhat different view of architects.

In the past, the houses we have been able to present through the goodwill of the owners have been designed by Christchurch architects for clients.

Next month we will be able to present houses designed by architects for themselves.

Should the day dawn wet, or the weather be threatening rain, the occasion will be postponed until November 1 and the fact will be broadcast.

Tickets will again be restricted to 700, at \$1 each for members and \$1.50 each for non-members.

They may be bought at the Gallery from October 1. The houses are those of Messrs:

**D. A. Cowley, 142 Main Road, Redcliffs.**

**M. J. Moffat, 56 Greers Road, Ilam.**

**G. P. Sellars, 20 Webb Street, St Albans.**

**F. M. Warren, 69 Cambridge Terrace (between Cashel and Montreal Streets).**

Details of two more houses have yet to be provided.

## Artists' Recognition

Some more city artists and designer-craftsmen are to be represented further afield.

Sculptor Ria Bancroft, as a member of the World Craft Council (New Zealand Chapter), had accepted a work in lead and steel for the International Exhibition of Arts and Crafts at Stuttgart this year.

Recently she learned her work had been bought by our Department of External Affairs and will form part of the "official furnishings" of New Zealand's Consulate-General in Geneva.

Also exhibited at Stuttgart was a fine tapestry by Ida Lough.

Ria Bancroft reports that of nineteen New Zealand works shown at Stuttgart, eleven have been purchased by the Department for our European posts.

Mrs Bancroft has also completed a commission for the Canterbury Education Board, a mural for Manning Intermediate School foyer. The School is to be opened by Sir George Manning.

A painting by W. A. Sutton has been bought for the Embassy in Rome, and another for the National Gallery in Wellington.

Maori painter and carver Norman Lemon has received two commissions recently. One will be mounted in the Bishopdale shopping centre.

## Two Interesting Lectures

Two well known and diverse Canterbury artists, Doris Lusk and Michael Eaton, are to lecture in our Gallery.

On Wednesday, September 24, at 8 p.m., Michael Eaton will lecture on "Distortion of Art".

On Wednesday, October 22 at 8 p.m. Doris Lusk will lecture on "Drawing".

Both artists have held significant one-man exhibitions in Christchurch this year.

Doris Lusk lectures at the School of Art and Michael Eaton at Teachers' Training College.

Michael Eaton's talk is sponsored by the Town and Country Group.

## Identity Lost

Among the names of merit winners in the latest Kelliher Prize contest as published in the country's newspapers, there was included a Mr J. H. Smith, of Wellington.

In fact, this artist is Mr Harry Smith, a working member of our Society.



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