

# news



The Journal of the Canterbury Society of Arts

66 Gloucester Street Telephone 67-261

P.O. Box 772 Christchurch

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President:	Miles Warren
Director:	Annella MacDougall
Secretary:	Russell Laidlaw
Exhibitions Officer:	Tony Geddes
Receptionist:	Joanna Mowat
Editor of News:	Garry Arthur
Tutor:	Bashir Baraki



Painting by Miriam Dalley of the society's senior children's art class.

## GALLERY CALENDAR

(Subject to adjustment)

Dec-Jan 3	CSA Junior Art
Jan 6-27	Canadian Colour Photography
Jan 5-15	Bashir Baraki
Jan 17-30	Richard Coburn
Jan 21-Feb 5	The Crafts of China
Jan 29-Feb 14	Aldwyth Renault
Feb 1-13	S. H. Mahon
Feb 8-15	Public Library Collection
Feb 18-March 1	Star Schools
Feb 17-March 1	Larry Bell
Feb 18-29	Doris Hunt
March	Arts Festival Exhibition "Land 76"
	Maurice Angelo
April	Linda Smith
	CSA Annual Autumn Exhibition
	Rosemary Campbell
	Light & Vision Structure
	Margaret Woolley
	Graeme Clement
May	N. A. Henning
	Gladys Keeley
	L. & J. Royal
	Chris Hignett
	Tony Geddes
	Gwenda Turner
	Llew Summers
June	Tibetan Carpets
	Alan Pearson
	Barry Brickell
	CSA Open Exhibition
	Neville Sinclair
July	Lily Lewis
	National Weaving Award
	Major Tonkin
	Bill Cumming
August	Town & Country Art Group
	Sally Powell
	Morgan Jones
September	Weavers
	CSA Spring Exhibition
October	The Group
	Canterbury Potters
	Chris Grosz
	Benson & Hedges
November	Ron Jorgenson
December	CSA Summer Exhibition
	Junior Art

Exhibitions are mounted with the assistance of the QE II Arts Council



## New Members

(The Society welcomes the following new members)

Mrs Marina Shaw  
Mr Peter Gray  
Dr A. H. Meikleham  
Mr A. W. Franks  
Leila Kelly  
Burnside High School  
Mr Nell Mence  
Miss Rae Dawson  
Mrs Elaine Soanes  
Mr & Mrs P. Hampton  
Mrs Elizabeth Stevens  
Miss Robyn Willis  
Mr H. A. Isdale  
Mr Michael O'Malley  
Mr C. A. Hignett  
Mr Paul Johns  
Miss Jennifer Louch  
Miss Gail Emmitt  
Mr John Atkinson  
Mr J. Armitage  
Mr S. A. Mahon

## INTERNATIONAL FAME FOR CSA

**We reprint part of an interview with Reinis Zusters, currently in Canada. This was published in *Latvija Amerika* last August. We thought a few might find themselves in difficulties, so here is the English translation.**

"Very interesting are the pictures of Zusters exhibition in Christchurch, New Zealand, which took place last autumn (Northern Hemisphere season) and was so far, his widest one-man exhibition. On show was work done in the last five years. To save paintings over such a long period requires considerable self-discipline, which is a necessity for Zusters in order to gain the stimulus for his artistic creativity and the essential feeling of direction.

"Several of his paintings exhibited in Christchurch were quite enormous – the dimensions were extended, often combining three, four or over five panels.

"With open enthusiasm the artist speaks of the Art Gallery in Christchurch, which is a co-operative enterprise of New Zealand artists, and the most impressive one Zusters has seen anywhere in the world.

"In general Reinis Zusters has a very definite and negative opinion of the commercial art gallery system, which in his view serves only the selfish interests of the proprietors. Zusters predicts in the near future the decline of this system in Europe and Australia. Due to obvious opposition by the artists and the art-loving public the importance of the (commercial) galleries has diminished.

"With irony, Zusters recalls his exhibition in Toronto in 1968, which was organised by a New York gallery. Although a large number of his paintings were sold for quite a considerable sum, the artist himself received less than 10 per cent."

## Other Centres . . .

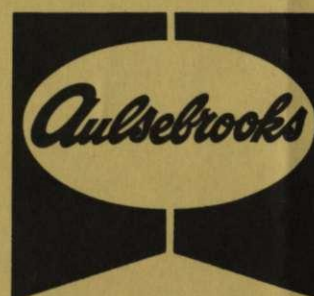
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## The exhibitions

### Public Library Collection.

February 8 - 15

A selection of thirty paintings now withdrawn from the Public Library's hire collection. These paintings were purchased by the former Librarian Mr Ron O'Reilly. The exhibition will include works by Colin McCahon, Margaret Studdart, Rita Angus, Toss Woollaston, Doris Lusk, Olivia Spencer-Bower and others.

### Bashir Baraki - Drawings

Jan 5 - 15

This exhibition comprises drawings done over the last eight months - mainly working drawings for paintings - pencil, acrylic work, and pencil and collage.

### Canada: An Exhibition of Colour Photography. Jan 6 - 27

In this collection colour photography and poetry are brought together to present *A Portrait of Canada*. The collection first appeared in book form especially commissioned in a limited edition of 500 copies by the Canadian Government as its official gift to the Queen and to visiting heads of government to commemorate the Commonwealth Conference held in Ottawa in August, 1973. The book and the photographic collection and the exhibition itself were produced by the Still Photography Division of the National Film Board of Canada, Montreal. It comprised 67 frames which includes 12 frames of Canadian poetry.

### The Crafts of China - Jan 21 - Feb 5

Chinese arts and crafts have a long history, a high level of skill and distinctive national styles. There are numerous categories and their centres of production are very widespread. Since the founding of the People's

Republic of China, the policies of literature and art have been: "making the past serve the present and foreign things serve China" and "letting a hundred flowers blossom; weeding through the old to bring forth the new". Workers, peasants and soldiers have created artworks with new content and style, on the basis of inheriting and developing the fine traditions of national art. As a result, works of contemporary or historical themes, and articles of simple folk arts or elegant applied arts have emerged in large quantities. Chinese arts and crafts today are blooming "more gaily than ever". Their development has enriched the material and cultural life of the people and contributed to the promotion of cultural exchanges with foreign countries.

This exhibition will include ivory carving, jade carving, stone carving, wood carving, painted figurines, ceramics, embroidery, tapestry and carpet, woollen needle-point tapestry, lacquer ware, cloisonne, filigree, woven articles, and brocade and printed fabrics.

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**Richard Coburn - "Cloud Chamber Echos"**  
**(Drawings) Jan 17-30.**

Born Christchurch 1955.  
Largely self taught.  
One Man Exhibition Nelson 1974 & 1975.  
Will be exhibiting small drawings in crayon, pencil and inks.

**Aldwyth Renaut - Embroidery & Tapestry**  
**Jan 29 - Feb 14**

ALDWYTH RENAUT studied and obtained her Diploma in Fine Arts at Canterbury School of Art, majoring in embroidery and design under Louise Henderson and Jas. A. Johnstone.

Subsequently she helped to pioneer the inclusion of "art" as a recognised secondary school subject, cycling dangerously between Girls' High, Selwyn House and West Christchurch carrying much of the available equipment with her. It was during this period that she studied and introduced hand weaving into these schools.

She later studied design at the London School of Art but the years of World War II, during which she worked in an engineering drawing office, halted her career as a fabric designer both for woven materials and as head designer for a French studio of silk painters and decorators, and finally ended it when she returned home.

Some commissions followed for the visual aids section of the Education Department but she returned to her first love of weaving and embroidery as soon as time was on her side.

She is still influenced by the stress her early teachers placed on meticulous attention to design, colour, texture and tasteful presentation. The decorative panels she will present cover examples of embroidery and tapestry weaving in Gobelin, Greek Soumak, Egyptian and Swedish knot techniques.

Her signature "JO" is a nickname which has stuck since the war years when cosmopolitan acquaintances found her Welsh first name and French surname too much of a mouthful.

She says: "I have reached the stage when I can work entirely for my own pleasure but if others also get pleasure from it, this will be a delightful bonus."

**S. H. Mahon - "A Nepalese Experience"**  
**(Paintings). Feb 1 - 13**

Says: "My paintings are a few ideas I brought back from a recent visit to Nepal.

"They are personal glimpses of shapes and a way of life peculiar to this small country which is undergoing a most interesting change. A 'Western invasion' is slowly taking over traditions and values in a country where these have ensured survival in the past. I do not think the gentle Sherpas

understand the 'invasion'; they just accept it and change with it, unprotesting, but around them a way of life is dying."

**Larry Bell - Photography. Feb 17 - Mar 1**

Born Hastings 1955.  
At present employed as hand typographer.

Held an exhibition of paintings and a small number of photographs during the '74 Commonwealth Games. They were presented in hired premises in Cashel Street.

Says: "The collection of photographs are essentially retrospective in that they span two years of spasmodic photographic activity. They reflect my personal view of life in its many forms and strange twists of diversity."

All photographs will be for sale at \$20 and \$25.

**Doris Hunt - Watercolours. Feb 18 - 29**

Says: "My first acquaintance with colour was under Cecil Kelly at the School of Art where we were taught with a very limited palette. I was awarded two first prizes at one Town & Country art exhibition. Some time ago I put on a one-man show at the University of Canterbury club rooms.

"The McDougall Gallery bought one of my landscape watercolours about two years ago.

"I paint purely to express myself and whether they are successful or not, I find the experience most satisfying and rewarding."



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## From W. S. Baverstock's brother

My grateful thanks for your kind expression of sympathy with me in the loss of my beloved brother, my lifelong comrade and friend. He never spared himself in the service of artists, a great many of whom were his personal friends, and of the visual arts. It is a self evident fact that his strenuous work caused the Canterbury Society of Arts to survive during very difficult times. Both at the C.S.A. and at the McDougall Gallery he worked without staff and without complaint. He was indeed very grateful for your personal help in the exhibition of his own work. He loved all that is beautiful and of good report. Never have I heard him say anything harsh and ungenerous about anyone and if he heard any ill of another, he never repeated it. He devoted much of his life to promoting the health and happiness of God's little children. Together with Miss Cora Wilding and the late Dr Currie he founded the Sunlight League of Canterbury. He was on the committee which planned the health camps of New Zealand and together with the two Misses Enwright and Dr E. Reilly founded the Glenelg Health Camp and personally transferred the funds of the Sunlight League (£ 6000) to Glenelg to start that camp in 1935. From then on, he

was on the management committee of Glenelg and did an immense amount of work for it. At the McDougall Gallery, he mounted 90 major exhibitions and many minor ones. It was one of his great joys to usher classes, many classes, of little children round the gallery and to explain everything. He carried out many improvements to that building. He provided a lighted access to the gallery from Rolleston Avenue when previously there was only a muddy track. He planned the present night entrance and a large store room. He installed picture rails throughout the whole gallery where there were none before, and, believe me, it was extremely difficult to hang any paintings at all. He cleaned and reframed most of the permanent collection. The idea of extending the gallery to provide adequate accommodation for travelling shows was his. He more than once placed his plans before the City Council committee but nothing eventuated. He provided a totally different and far more effective central heating system and had a very defective roof totally repaired. His archives and records are very extensive and I now have the extensive and sad task of classifying them. He has much information concerning the CSA,

the McDougall Gallery and the Group Show of which he was a foundation member.

Again with grateful thanks,

Yours etc.

H. S. Baverstock

Mr Baverstock was elected a working member of the society in 1917 and was appointed secretary in 1943, a position he held until 1959.

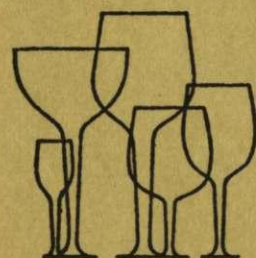
As a young man he won two scholarships at the Canterbury College of Art and was awarded a first class diploma by the Society of Arts. He was an honorary life member of the CSA.

### CSA Gallery hours

MONDAY-THURSDAY 10 a.m.-4.30 p.m.

FRIDAY 10 a.m.-8 p.m.

SATURDAY-SUNDAY 2 p.m.-4.30 p.m.



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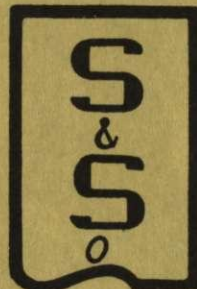
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## POTTERY NOTES

The Christmas period always seems to be a quiet time for pottery groups. Their members are usually far too busy on their individual projects for group activities, so apart from the usual Christmas break-up, most seem to close until the New Year. In the New Year the Canterbury Potters' Association has heard they will be able to

take possession of their own first rooms in the Arts Centre, so it will be a busy year to decide how to run them and what equipment will be necessary.

The Canterbury potters are pleased to be able to congratulate Lawrence Ewing for having one of his large storage jars bought from the National Exhibition in

Hastings by Foreign Affairs. Congratulations are also due to Hazel McCaughern – her bowl, and my bottle, which were chosen to go to South East Asia last year, have now been bought for the Auckland Museum.

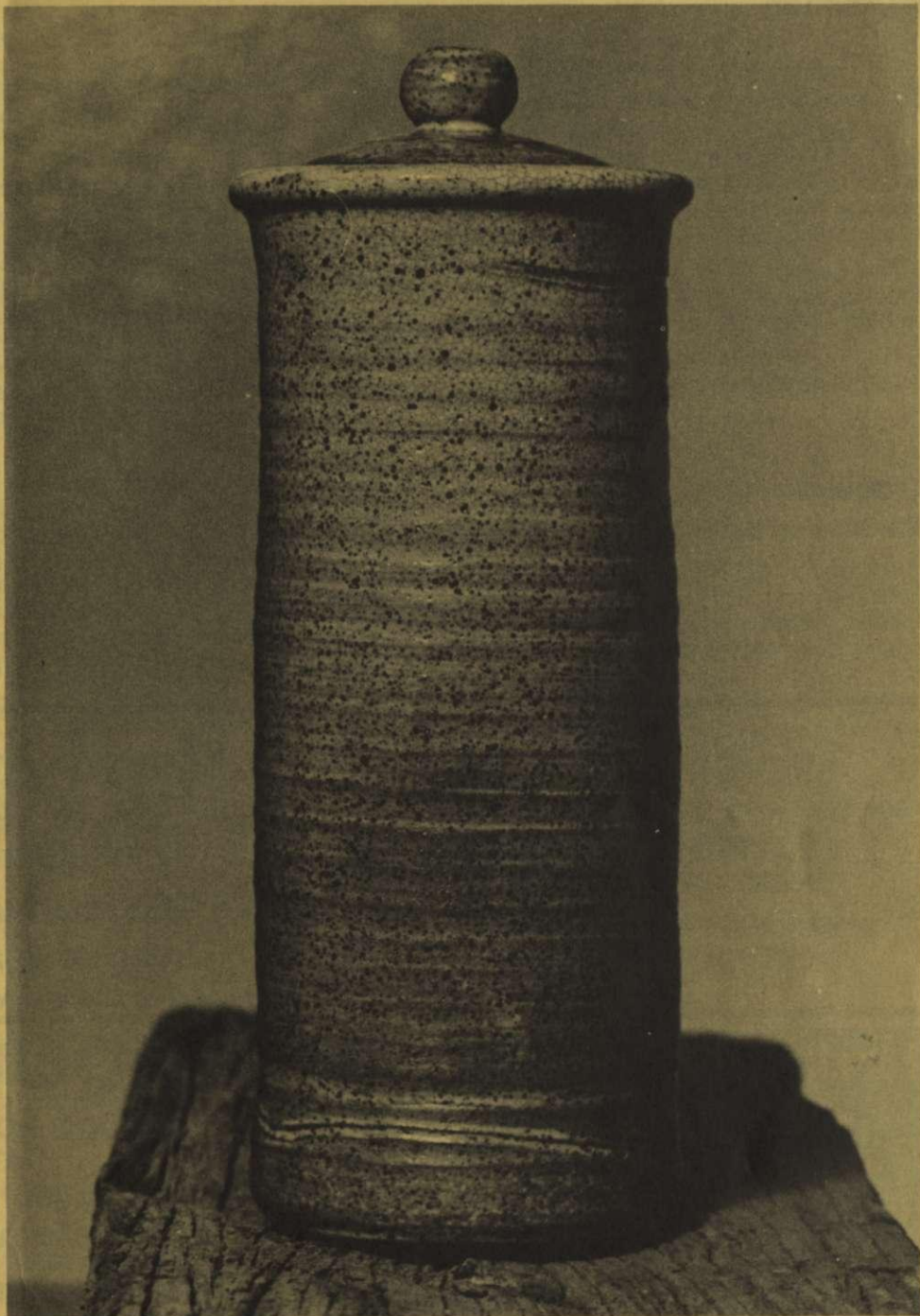
Photographs are of pots made by Lawrence Ewing and exhibited earlier this year in Studio 393.

*(Photographs by Keith Nicolson)*

**DENISE WELSFORD**









## Preliminary Notice for Adult Workshop

We propose to hold a workshop from 20 - 30 April, the hours to be from 7.30 to 10.00 p.m.

The tutors will be Gavin Bishop and Ross Gray. Gavin has D.F.A., with Honours, from University of Canterbury School of Fine Arts and is head of the art department at Linwood High School. Ross Gray teaches art at Linwood and has a D.F.A. from Canterbury University.

The course of nine evenings will cover design, drawing, life drawing, and painting. Space will be a problem, therefore we must limit the classes to 30.

Further information and the pre-enrolment form will be in the next newsletter.

## Continuation of the "Civilization Series".

With the success of the four films shown from the B.B.C. series, we plan in conjunction with the W.E.A. to show the remaining eight films during this year. 16 screenings will be on a once a month basis, beginning in March/April.

## Children's art classes

The Junior and Senior Art classes have had a rapid growth for this year, and a Saturday afternoon class for those children who are unable to attend on Saturday mornings has been introduced. Under the guidance of the tutors, Christine Callingham, Michael Ebel, and Bashir Baraki, the classes have moved rapidly in growth and in the introduction of new areas of the handcrafts. The 70 or so students have produced interesting work. This year also saw the introduction of May and August holiday workshops, which have proved to be very successful and much needed for young people to extend themselves in creative scopes. These holiday workshops will continue in the new year and dates have been worked out for these. Music and drama were introduced into the classes this year, and this has enabled students to open up in their creative expression.

At the time of writing all classes were working on an end-of-year play - this has involved the working out of the theme, the making of masks, sets, and some movement of dance. The children have been encouraged to draw from nature, and this has had very satisfying achievements for the children as well as for the tutors. There has been tremendous interest shown in the classes by the parents, and this has been en-

couraging to the tutors. The aim of the CSA and the tutors of the Children's Art Classes is to encourage the talent and interest shown by the children attending the classes provided, and we trust that this will continue to grow from strength to strength.

The tutors would like to thank Mr R. R. Laidlaw for the interest and encouragement shown by him in the activities of all classes and workshops - and our sincere thanks to Mrs J. Mowat for her help in the enrolments and organisation of classes.

Remember to enrol your child for the Saturday Art Classes, commencing February 14.

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Painting by Susan Instone of the junior class.

## Less depressing

Dear Sir,

Earlier this year, as a result of a minor accident, I had to receive treatment at the Christchurch Public Hospital's casualty department.

The depressing lack of any paintings to brighten up the waiting room impelled me to decide to donate a landscape to the hospital. This was received so gratefully that I feel it may be a good idea to suggest that other CSA members also donate a painting to hospitals. Perhaps this suggestion could be circularised via the News.

Yours sincerely,

MRS ZITA SAUNDERS.

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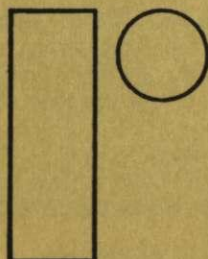
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## Weaver of tapestry

By Garry Arthur

IDA LOUGH, a pioneer in New Zealand of the 2000-year-old art of tapestry weaving, has just completed her largest and possibly her finest work – a glowing wall-sized tapestry which will surround the tabernacle in the new side chapel of the Cathedral of the Blessed Sacrament in Barbadoes Street.

It has taken her most of the year, but it has been a labour of love, commissioned by the church in the exact tradition of the Middle Ages when tapestry weavers were called on to furnish the great cathedrals and castles of Europe.

Its title is *Earth With Heaven United and Christ the Lord of All*. Ida Lough describes it as neither naturalistic nor humanistic in concept, but entirely religious.

She started the tapestry in mid-January, and finished the three-day job of sewing the three panels together at the end of November. It was a long job, but she hopes it will last 100 years.

The work is 9ft high by 8ft wide. On her bedroom wall it looked enormous, but when they first hung it in the Cathedral she felt it looked like a postage stamp. "I was surprised at how the scale was reduced," she said. "The colours were reduced in intensity too, because of the south light. Here at home I've been working with the sun on it and some of the colours looked almost garish. It changes with the light of day, and it will be interesting to see it under the play of natural and artificial light in the cathedral."

Ida Lough is a designer-weaver, just like the tapestry weavers of the Middle Ages. She designs as she goes – on the loom. For the cathedral tapestry she was told there was to be no symbolism, no pattern, and no design. "Colour was all I had left," she said, "so there is no direct symbolism in it, but there is a theme, expressed in the title – earth going up through sea to sky and the cosmos."

Her decision to learn to weave coincided with the rather sudden world-wide revival of the craft movement in the mid 1950's. "Scandinavia had never stopped," she said, "but the rest of the Industrial Revolution countries had lost all their craft work." Her own interest was inspired by a visit to Scandinavia in 1954. When she came home she borrowed a loom, was shown how to set it up, and began to learn the weaving craft. "I'm credited with starting it here," she said, "but it just sprang up here and everywhere else."

Ten years ago she decided that of all the aspects of weaving, each of which took a lifetime to develop, tapestry interested her most. It is the slowest of all weaving methods and Ida Lough says it cannot be taught – only learned.

Her definition of tapestry is: a handwoven textile where the warp is completely covered by interrupted wefts.

It was her memory of seeing the beautiful Gothic tapestries in the Cluny Museum in Paris in 1934 that decided her. "When I saw them I had no idea what they were," she recalls. "I thought they were embroideries. To me they are the absolute peak of weaving."

For years she had persevered with the piano, thinking that it was in music that she wished to express herself. Now she wishes she had discovered tapestry 10 years sooner. She feels that she is still only at the beginning. Her own work was interrupted by an 11-year stint of teaching weaving at the Sheltered Workshop.

She does not undertake many commissions, quite frankly admitting that she does not like them. "I have the amateur approach to my work," she explained. "I do it for my own pleasure." Even so, now that the cathedral tapestry is complete, she will turn her hand to another work commissioned for the National Gallery collection in Wellington. But it will not be as big as the cathedral tapestry. She has been given a completely free hand with the subject, the size and even the price.

What she really enjoys doing is a domestic tapestry – a piece about 54in by 30in for the wall of a home. Even such a modest size as that will take three months to complete in her bedroom studio.

"I like to sit down," she said, "and if I have an idea of say, water grasses or something, to do that – not to be confined to an abstract pattern or a particular colour. Tapestry takes so long that you don't like to be restricted."

She never starts off with anything on paper – indeed, she says that she cannot draw. Having thought of the subject she goes straight to the loom and designs as she weaves.

After 10 years in which a hobby has grown into a consuming interest, she feels she has overcome most of the difficulties peculiar to the art of tapestry. "I can now do what I want to do in design," she said, "and that is something to arrive at in tapestry, I can tell you."

No special techniques are needed, she says. Anyone who can weave can do it, but it is an intensified form of weaving – much more demanding and much slower. "A lot of very beautiful wall hangings take only one-tenth of the time of tapestry."

Her materials are carpet wools, chemically dyed by experts with colours that are as durable as any can be in the strong New Zealand light. The carpet wool has exactly the robust quality and texture needed for her tapestry.

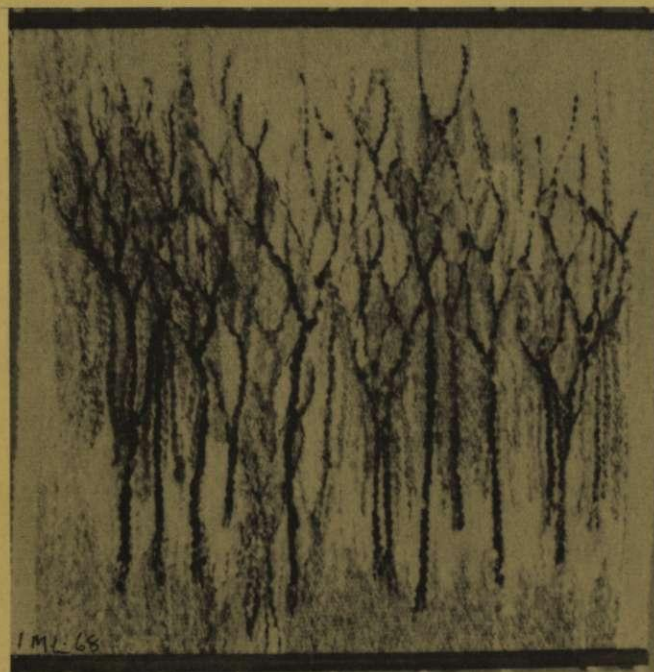
Her work has been sold in the United States, Britain, Germany, France, Australia and New Zealand. She has



exhibited in London, Stuttgart (twice), Canada, Japan, and Australia as well as New Zealand. This year she was guest exhibitor at the Dowse Gallery in Lower Hutt.

She has worked through a number of themes – candles, watergrasses, the trees of Hagley Park – and has plenty of other ideas milling around in her mind. The work is so painstaking that she could never bear to repeat one, and each tapestry completed has been different from every other one, although she finds that one will grow out of another. She has done at least 20 of her very first theme – the Hagley Park series of tree studies, one of the best of which was lost en route to an exhibition in Osaka. One of her "Water Grasses" tapestries is in the McDougall Gallery.

Ida Lough was a pioneer of tapestry weaving in New Zealand, but she is no longer alone in the field. "A number of on-coming tapestry weavers are showing great promise," she said. "One is Elizabeth Arnold who took a prize at the Dowse Gallery. She trained at the Canterbury University School of Art when it had a weaving department, under Florence Akins."



A tapestry from Ida Lough's Hagley Park series.

## FOREIGN AFFAIRS — CHINESE CRAFT

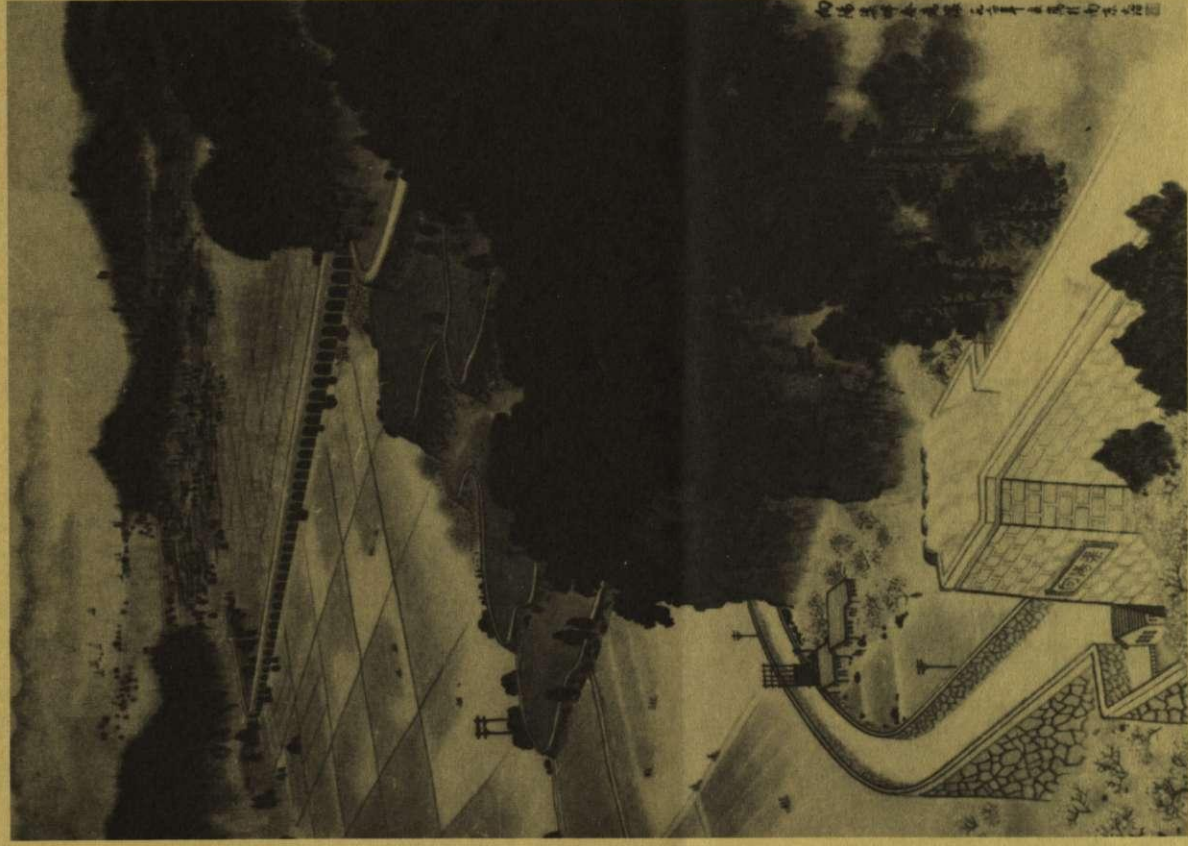
White wooden plate – grape design. — Diligent herdsmen with their strong horses. — Woman tractor driver of Tai nationality.



Stoneware – tea set with plum blossom design. — Stoneware – long handled pot. — Pickle jar with carved floral design.







"Spring is deep on the banks of the Hsiangyang Canal" - from the Crafts of China exhibition.