

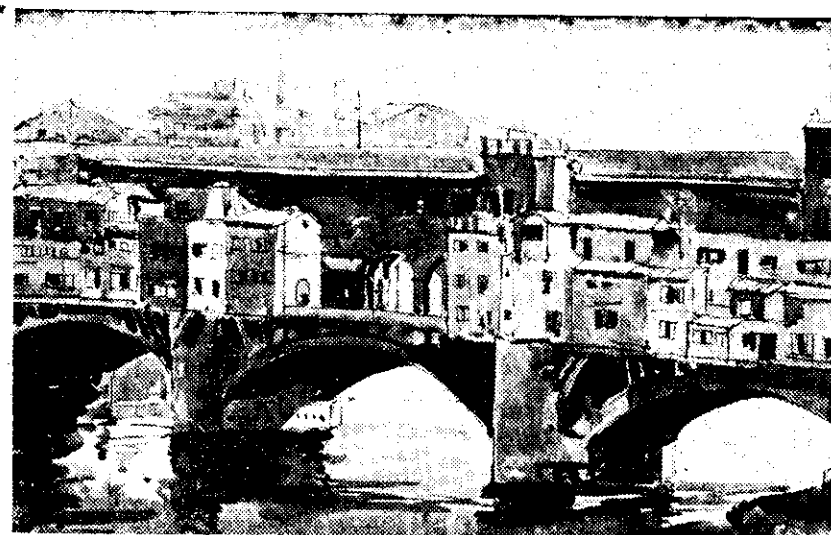
... sink tops in **'PERSPEX'!**

Sinks and sink tops in hard-wearing, pastel-toned "PERSPEX" acrylic sheet are available for New Zealand homes through the combined enterprise of Imperial Chemical Industries and New Zealand industry. New Zealand factories are now producing a wide range of sizes of sinks and sink tops in "Perspex". This is an improved "Perspex"—unplasticised and toughened to withstand boiling water, and cannot be marked by hot tea pots. The smooth surface also resists fruit juice, tea leaves, sour milk and other household acid stains and the lovely pastel-tones (available in a wide range of colours to harmonise with every colour scheme) go right through the material to stay lovely for the whole long, long life of your "Perspex" sink. Best of all these sinks are very modestly priced. Your plumbing or hardware supplier can show you a wide range of "Perspex" sinks, sink tops, sink units, hand wash-basins, baby's baths and other articles.



Sink made by Wood Plastics Ltd., Hastings.  
One of a series by IMPERIAL CHEMICAL  
INDUSTRIES (N.Z.) LTD., distributors of  
"Perspex", Nylon, "Alkathene", "Wolvic" etc.

*Plastics*



"PONTE VECCHIO, FLORENCE" (pen and wash), by Jack Crippen

## N.Z. ARTISTS IN LONDON

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indigenous form of art," but thinks that "a period of study here or in Europe where culture and tradition are fully established will give us a sure foundation on which to build whatever environment and conditions demand of us."

Surely she is right. Most New Zealanders are Europeans, and a purely indigenous art must be left to the indigenous people. In Europe itself the interaction of one culture on another has been immensely fertilising to the whole, from the days when the illuminated books circulated from Constantinople to Northern Europe up to the influence of the Japanese print on the French 19th Century Impressionists. And these cross-currents are still doing their work.

There seem to be three ways in which New Zealand can work for this enrichment. One is to send her painters and sculptors here and to Europe; to extend and make permanent the system of bursaries. The second is to add to the National Art Gallery collection works of the highest quality. One way of helping this would be the formation of a Contemporary Art Society such as has been successful here, in which the subscriptions of the members are used to make purchases, these being made by one member of the committee chosen annually—a system which avoids the dead hand of a whole committee's almost inevitable choice of the duller work, the Lowest Common Denominator, as being inoffensive to them all. For the buying of the more expensive works of past masters, increased Government spending would be necessary, and should be a worthwhile investment.

The third line of attack could be the encouragement of good design in everyday things. If the Government departments will take the lead in their own publications and advertising, the design of postage stamps and so on, then in time this will have its effect on commercial advertising, which at the same time should be benefiting from the more advanced ideas of its designers who have had the opportunity to study in Europe.

One of these designers is Sidney Scales, who is here on a bursary, and is now working at the Central School on a Display and Publicity course. He says that after having to adjust himself to a new, and, to his mind, very much better approach to Commercial Design, he now feels that he will have a clear idea of how improvements could be made in New Zealand advertising. But it will take time before these ideas, generally accepted here, will be welcome. He is fortunate in having a considerable talent for drawing, satirically humorous or straightforward, and excellent craftsmanship gained in very sound training before leaving New Zealand.

If architects working in New Zealand will employ sculptors where there is need to accent their very fine contemporary designs, they will find no shortage of ability judging by this exhibition.

James Allen's head of D. T. Williams shows him to be a very good choice for the £1000 Travelling Scholarship: it is a powerful and confidently realised study by a man who could well work on a large scale.

The artists represented in the exhibition all show the impact of their experiences here, some more, some less. As one would expect the changes are most noticeable in the case of advertising design, a fickle art, depending much on shock-tactics, and eager to seize and make use of the experimental work of the painters such as Picasso and Salvador Dali whose work can be given a sensational value. The use of abstract formulae in the last fifteen years has led to a generation of students growing up in the dangerous position of having completely neglected representational drawing. Now that these formulae are losing their bite through familiarity, advertisers tend to return to straightforward drawing and these designers feel their limitations.

The painters and sculptors show the influence of London and Continental schools in a different way. There is remarkably little borrowing of contemporary clichés and a real deepening of appreciation for the problems and possibilities of their art.

Here, together with the closer knitting of the Commonwealth, lies the justification for sending these young people to London.

—Stephen Green, A.R.C.A.