

# NEWS

The journal of the Canterbury Society of Arts  
66 Gloucester Street Telephone 67 261  
PO Box 772 Christchurch New Zealand

Number 87	September/October/November
President	D.J. Hargreaves B.Comm ACA
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*Registered at Post Office HQ Wellington as a  
Magazine*

## ARTS CALENDAR SEPTEMBER/OCTOBER/NOVEMBER

Mineral & Lapidary	Until - 2 Sept.
Sam Mahon	Until - 13 Sept.
Matt Pine	1 Sept. - 13 Sept.
Drawing '79	* 7 Sept. - 23 Sept.
Joan Fear ) -	
Douglas Bright ) -	4 Sept. - 15 Sept.
Betty Clegg	18 Sept. - 29 Sept.
Robert Watson	* 18 Sept. - 30 Sept.
Gary Tricker	24 Sept. - 14 Oct.
London Transport Posters	27 Sept. - 14 Oct.
Valerie Heinz	* 1 Oct. - 14 Oct.
Kiln & Loom	* 1 Oct. - 14 Oct.
Phil Clairmont	* 17 Oct. - 31 Oct.
Greg Johns	* 17 Oct. - 31 Oct.
Morgan Jones	* 17 Oct. - 31 Oct.
Idea '79	* 17 Oct. - 31 Oct.
Els Noordhof	* 17 Oct. - 31 Oct.
Stuart Page	1 Nov. - 12 Nov.
Peter Wareing	1 Nov. - 12 Nov.
Beyond Craft	* 2 Nov. - 12 Nov.
Leonard Lambert	* 1 Nov. - 13 Nov.
Lloyd Park	* 2 Nov. - 14 Nov.
Olivia Spencer-Bower	* From - 17 Nov.

Previews \*

WITH THE RISE IN POSTAL CHARGES AND THE REFUSAL OF THE POST OFFICE TO ACCEPT CARD INVITATIONS WITH OUR "NEWS" AS BULK MAILING, WE SHALL NO LONGER BE ABLE TO CONTINUE SENDING SEPARATE INVITATIONS. WE ARE ALLOWED AN EXTRA SHEET OF "REMINDER" NOTICES AND THE GALLERY WILL ARRANGE TO HAVE THE PREVIEW DATES PRINTED ON THIS.

WHILE WE REGRET THE PASSING OF THE SEPARATE INVITATION, THE NEW SYSTEM WILL CERTAINLY REDUCE COSTS OF MAILING TO OVER 1900 RECIPIENTS AND WILL CALL ATTENTION TO OUR CALENDAR OF EXHIBITION PREVIEWS.

WE HOPE THAT YOU WILL FIND IT USEFUL.



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## C.S.A. Guthrey Award



Janet Bathgate

Janet Bathgate Dip F.A. Hons (printmaking)

We are happy to announce that the winner of this year's C.S.A. - Guthrey Award for Travel to Australia is Janet Bathgate, a working member of the C.S.A. who lives in Nelson.

Janet is 26 and will spend two months in Australia to study the works of Australian printmakers in their studios and in galleries and will visit the Print Council of Australia, the Gippsland Technical Institute and Ruth Prouse in Melbourne.

On her return she will come to Christchurch to show slides of work she has seen in Australia.

Exhibitions include:

- 1974 Labyrinth Christchurch
- 1976 Suter Gallery Nelson
- 1978 Dunedin Museum
- 1978 C.S.A.

Group Shows include:

- 1976 New Artists C.S.A.
- 1976 New Zealand Drawing A.C.A.G.
- 1979 Indoor/Outdoor C.S.A.

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## Cultural Facilities Grant

The Minister for the Arts the Hon. Allan Highet has advised us that on the recommendation of the Cultural Facilities Advisory Committee he has approved a grant of \$13,000 towards the cost of building the C.S.A. Gallery premises. This results from an application made to the Cultural Facilities Committee for the repayment of the balance of the outstanding mortgage against the Gallery. At the time the Gallery was built there were no assistance schemes for capital works by cultural organisations. Because of this your Council decided to approach the Department of Internal Affairs for assistance in mortgage reductions. The original mortgage taken out by the Society has been considerably reduced over the years and at the beginning of this year stood at \$13,000.

This grant now means we will enter our Centennial Year owning a Gallery free of any mortgage encumbrance. I feel sure this will place the Society on solid footing for the next one hundred years.

We have extended our thanks to the Minister for his special consideration of our case.

D.J. Hargreaves,  
PRESIDENT.

## Stairway Elevator

There was practically no response from members regarding use of the proposed Stairway Elevator.

The Council have therefore decided not to proceed with the project in the meantime.

## Exhibitors Out Of Christchurch

The C.S.A. Gallery is prepared to pay return air freight on exhibited works provided that paintings can be sent back in the packaging in which they are received.

Where work is forwarded without sufficient secure packing and we have to provide extra materials and labour or call in professional packers, the extra costs will have to be met by the artist.

It is in the best interest of the artist that the security of framing and packaging of valuable works is properly considered, especially when travelling.

## Air N.Z. New Zealand Rotorua Civic Art Award

ROTORUA ART GALLERY,  
14TH-28TH OCTOBER, 1979

\$600 PAINTING AWARD  
\$400 GRAPHIC AWARD

Entry forms available from Rotorua Art Gallery,  
Private Bag, Rotorua.

DATES: Last Receiving Day for Art Works and  
Entry Form —

4 p.m. Thursday, 4th October, 1979

Official Opening and Presentation of the  
Awards —

8 p.m. Sunday, 14th October, 1979

Exhibition closes on Sunday,  
28th October, 1979

Works may be collected from Monday, 29th  
October, 1979.

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## We Welcome these New Members

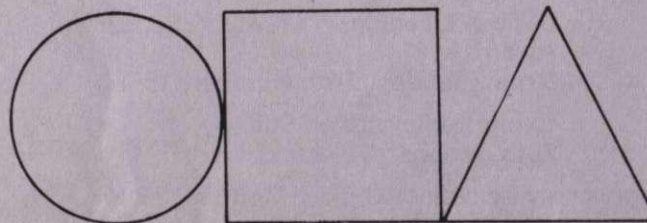
Mrs R.J. Anderson  
Dr & Mrs W.B. Barlow  
Miss A. Barwick  
Miss M.G. Bay  
Mr & Mrs R. Bell  
Mrs B. Cape  
Mrs J. Chaston  
Mrs E.A. Chirnside  
Mr & Mrs O.T. Conway  
Miss A.J. Croft  
Mrs J.J. Davidson  
Miss J.L. Dawber  
Miss J.K. De Beer  
Mrs M.B. De Beer  
Mr & Mrs C.W.L. Dickens  
Mr & Mrs C. Evans  
Mrs A. Fountain  
Mrs V.A. Fromont  
Miss E.E. Glasson  
Mr J.D. Hall  
Mr & Mrs A.H. Harris  
Mr & Mrs P.H. Harper  
Mr & Mrs L.R. Hawkins  
Hillmorton High School  
Miss P.M. Hishon  
Mrs P.M. Hogan  
Miss D.M. Hoskins  
Mrs E.A. Lewis  
Mr & Mrs A.P. Milne  
Mrs D.D. Moloney  
Ms J. Macaskill  
Mr C.J. MacLaren  
Mrs A.G. McArthur  
Miss K. McConachy  
Mr & Mrs K.W. & B.M. McDowell  
Mrs J.L. McKenzie  
Mr & Mrs D.C. & B.A. Nicholas'  
Mr B. O'Brien  
Mr K.A. Orr  
Mrs E.A. Redpath  
Mr T.M. Ross  
Miss J.J. Sandeman

Miss D. Shaw  
Mr R.D. Skinner  
Miss D. Shaw  
Mr R.D. Skinner  
Mrs D. Sinclair  
Mrs P. Steel  
Mr R.L. Stephenson  
Mrs M.G. Talbot  
Mrs C.H. Van Noppen  
Mr J.M. Walsh  
Mr M. Warr  
Miss L.M. Warren  
Mr R. Wildermoth  
Mrs I. Williams  
Dr K. & Mr H. Zelas

## Public Art Gallery

If CSA Members wish to lend their individual support to Cr Helen Garrett and the City Council Cultural Committee to have investigated further the suitability of the present Municipal Buildings (Manchester Street) as a Public Art Gallery, they should write to:

Cultural Committee,  
C/o Town Clerk,  
Box 237,  
Christchurch.



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## Picture Frame Making

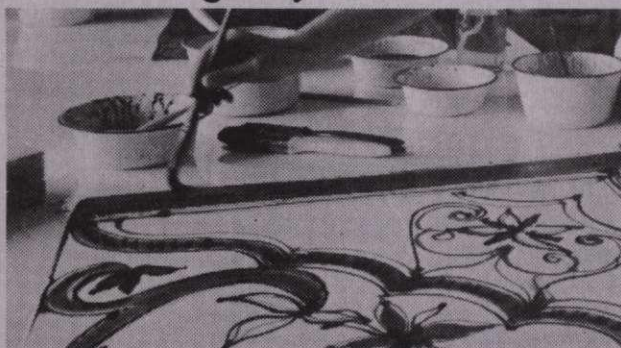
If sufficient members are interested in learning to make picture frames, the Working Members Committee could arrange for instruction to be given in the Gallery workshop, to a small group.

Alternatively, members could have their names on the mailing list of a city firm which gives instruction in frame making from time to time. This firm also sells picture mouldings and stock clearances would also be notified should members wish it.

Information on these matters is available from:-

CSA Gallery,  
Ph. 67-261.

### Janny Buss



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The most popular article produced in the studio is the large hand painted scarf, each one a veritable work of art.

Every dress, skirt, scarf or cravat is individual. The artists are happy to provide transport, should it be needed.

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## How should one Display Art

A rule of thumb: Display your art at eye level.

(Tantalising question: Whose eye level?)

Where should you place a spotlight?

It is suggested that if the wall to be lighted is 8/9ft high, place ceiling spotlight or track of lights 2ft from the wall. If the wall is 9/10ft high, place the light 30" from the wall. If the wall is 10/11ft high, place light 36" from the wall.

Beware of cross-glare — if there is a couch under the painting for instance, so that people will be looking into the spotlight, put a filter or froster lens on it.

When using lights at the base of a sculpture beware of upward shadows which seem unnatural to the eye.

A disadvantage of light fixed to the frame of a picture is uneven lighting — more at the top of a picture, less toward the bottom. If you are using a frame light, choose a fixture slightly narrower than the frame for aesthetic balance.

White incandescent light may appear yellow. To correct, put a pale blue lens on the light.

To bring out red tones, use pale pink. The same principle applies for blues and greens.

(By courtesy of Otago Art Society Newsletter.)

## Buy

An overseas purchaser is interested in buying a work by PAUL OLDS.

Anyone interested in selling could send a photograph with size and price to The Director, CSA Gallery, P.O. Box 772, Christchurch.

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## Matt Pine September 1-13

Matt Pine is the 1979 Francis Hogkins Fellow.  
The Exhibition will consist of 12 sculptures and  
17 drawings.

## Drawing '79

Drawing can be a tentative, searching discovery or  
the final work of art. A discipline, a study or a  
definitive statement.

Drawing now embraces new media when felt pen,  
collage, photocopying, paint, leterset, may be  
added to pencil and pen to define a visual space.

This exhibition is intended to show a current and  
stimulating survey of work from some of NZ's best  
artists in a medium less often associated with  
exhibitions of their work.

We hope that you will take the opportunity to  
study the work on exhibition from the 7 - 23rd  
September and invite you to attend the preview at  
8 p.m. on Friday 7th September.

Janet Bathgate  
Leo Bensemann  
Olivia Spencer-Bower  
David Cheer  
Barry Cleavin  
John Coley  
Brian Dawe  
Neil Dawson  
Melvin Day  
Michael Ebel  
Patrick Hanly  
Ian Laughlin  
Martin Mendelsberg

Julia Morrison  
Colin McCahon  
Joanna Paul  
Don Peebles  
Michael Reed  
Pauline Rhodes  
Bruce Robinson  
Graham Snowden  
Garth Tapper  
Pauline Trengrove  
Gary Tricker  
Gordon Walters  
Mervyn Williams  
Sir Toss Will Woollaston



## Two Waikato Artists-

**Joan Fear**

**Douglas Bright**

**September 4-15**

**JOAN FEAR** of Hamilton. Held first solo exhibition in 1965 - taught in secondary school over following few years during which time occasionally exhibited work. 1971 Studio Gallery solo exhibition; July 1971 Group Show; 1974 Jan. & Sept. Groups Shows; 1975 solo exhibition; 1975 International Women's Year - Group Exhibition; 1978 solo exhibition; 1979 United Women's Convention Group Exhibition. Exhibited representative work Waikato Artists Travelling exhibitions and in a number of small centres throughout Waikato Area. Joan Fear comes from a Raglan farming family - began painting at an early age. This has been an important part of her life - only superceded by childbirth, deaths and marriages - all of which are frequent happenings in a large and prolific family - hence her astonishing interest in children, and gardens, and all things which grow there.

**DOUGLAS BRIGHT** of Hamilton. Now a full time painter following a career as an architect. Has been painting seriously for the past 15 years, predominantly in water-colour. Has held four one-man shows and various invitation group shows in Waikato Centres. Has exhibited frequently in the National Bank Annual Award and gained second place in 1967 and first award in 1975. His watercolour triptych in the 1976 Benson and Hedges Art Award was chosen as one of the exhibition finalists. His work is generally of two broad categories that of direct land and seascape freely worked watercolours, and some larger abstract works relating to nature or still life.



## **R. B. Watson- Recent Oil Paintings**

Studied art in New Zealand and England.  
Winner of Kelliher Prize.  
Work in the National Gallery and other collections.

**You are invited to meet the artist at 5.30 p.m. on Tuesday, September 18th to preview the exhibition in the downstairs galleries of the C.S.A.**



R. B. Watson

## **From Kiln and Loom October 2-14**

**10th EXHIBITION**

**Weavers:** Jill Dando, Koos van der Borch, Anne Field, Jacquie O'Brien and Pauline Pease.

**Potters:** Aina Apse, Joan Moon and Sally Connolly

"From Kiln and Loom" has developed from The Weavers' exhibition started by Jenny Hunt in 1970. The form has changed to include pottery, as we felt the crafts compliment each other in texture and form. This year we hope to show again that handcrafted articles can be both decorative and useful.

We invite you and a friend to come to the preview on Monday 1st October at 7.30 p.m.

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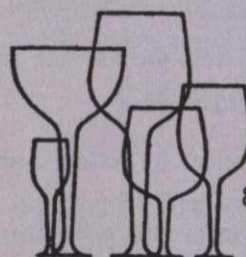
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**exhibitions**

**Betty Clegg**  
**September 17-28**

With assistance from the Association of N.Z. Art Societies.

Born: 1926 - Wellington.

Lives in Aro Valley, Wellington, with husband, two teenagers, one grown son. Studied drawing with Barc (Helen Crabb) over a period of about 5 years, two years Julian Ashton Art School - Sydney worked with Rachael Miller, Paul Olds and John Drawbridge.

Exhibitions -

Barry Lett Gallery  
Elva Brett Gallery (twice)  
Settlement Gallery  
Red Cottage Gallery  
Dowse Gallery  
(9 invited Wellington artists)

Collections -

N.Z. Academy of Fine Arts  
Waikato Art Museum,  
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**Tasman Gallery**

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# exhibitions

## Paintings by Valerie Heinz October 1-14

The bush, the rain forest, the shapes, the colour, the mysterious light. The bush which is quiet, which waits.

These paintings are based on observation, reflection and memory. In contrast there are several paintings of urban life. All have been painted in the last three years and are attempts to describe things which excite awe and wonder.



Valerie Heinz

## "Idea '79" October 16-30

How many times do we have ideas and think one of these days we **must** make the effort and give them shape and form and how often do these ideas really materialize? Sometimes only a little encouragement is needed. That nudge came to the five Dutch craftswomen, who knew each other and knew each other's work, when Nola Barron suggested an exhibition of work done by craftspeople of Dutch origin who had settled in New Zealand.

Frederika Ersten needs little introduction. She is a well known potter, who is admired and respected for the excellence of her work.

Ursula Bendien weaves tablerunners, lampshades and purses. Her dolls and gumnutfigures show her love of nature and her ability to achieve perfection.

Claire van Noppen is an expert spinner and vegetable dyer. For her knitting and weaving she prefers to work with the natural wool of New Zealand.

Marianne van der Lingen uses mainly carpet wool for her wallhangings and rugs and likes to make strong and colourful statements. In her free - hanging constructions she incorporates the different techniques of crochet, macrame and embroidery. Texture and colour are important in her designs.

Koos van der Borch is more lyrical in her approach to the medium. She shows sensitivity and careful thought in the way she manipulates the yarns. Her training as an interior designer and her interest in decorative art show in her work.

The exhibition is to be opened by the Netherlands Cultural Attache,  
H.W.F.N. Knottenbelt.

# exhibitions

## Peter Wareing November 1-12

"To be an artist is to be modern" - Barnett Newman

"Painting is a way of self discovery"

"Implicit is the feeling not that I'm going to paint something I know, but in the act of painting I'm going to find out" - Robert Motherwell

Nature is not a point of departure in my work. My means are pictorially conceived out of decisions made from within its won plastic terms.

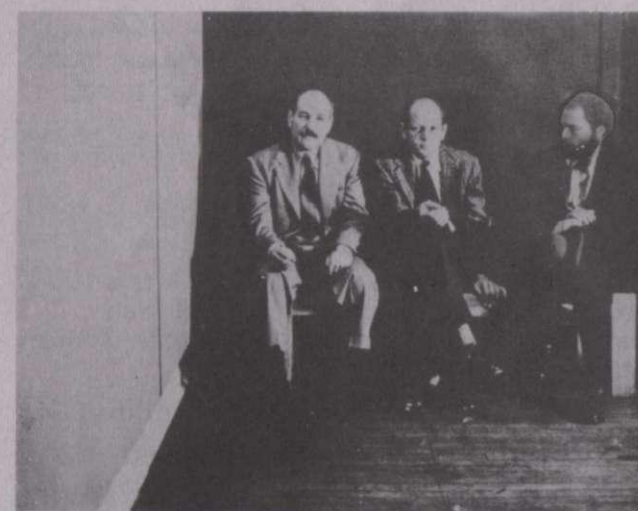


Photo: Barnett Newman, Jackson Pollock  
and Peter Wareing



## Centennial Year 1880-1890

*At a Meeting held at St Michael's  
Schoolroom, Christchurch on the 30th  
of June 1880*

*Present*

*T. Acland Esq.*

*C.C. Corfe Esq.*

*Julius von Haast Professor*

*F.W. Hutton*

*H.P. Lance Esq.*

*Alma Leau Esq.*

*Randolph Mariner Esq.*

*Louis Neville Esq.*

*J.E. Parker Esq.*

*Rev. E.G. Penny*

*E.F. Temple Esq.*

*H. Wynn Williams Esq.*

*The Rev. E.G. Penny in the chair.*

*It was proposed by H. Wynn Williams Esq.  
& seconded by Professor J. von Haast that  
a Society be formed to be called the  
"Canterbury Society of Arts."*

1st Entry in Minute Book.....1880

Next year the Canterbury Society of Arts is 100 years old. Which, when you look back, and consider the progress in that time, is not that many years.

Perhaps this progression is the essence of the CSA?

The foundations for the unique position the CSA holds today in New Zealand's art circles were laid down in 1880, when it was stated that a "society be formed for promoting the Study of the Fine Arts, and for holding Periodical Exhibitions in Christchurch of Original Works of Art."

The business of bringing cultural activities to the province was begun in an atmosphere of positiveness and forward thinking. There were no auguments, protracted or otherwise, and no compromises.

The meeting to propose the society (to be called the Canterbury Society of Arts) was held at St. Michael's Schoolroom, Christchurch on 30th June, 1880. There were 13 present, and in short order they formed themselves into a Provisional Committee, a Sub-Committee (to draw up The Rules) and then arranged for a General Meeting to be held, "7 July next, 8pm at the Public Library." In the event it was held 8 July, 1880. Nine days later! At this meeting the Rules of the Canterbury Society of Arts were read, and agreed to, and a resolution was passed, "that they be printed for production at the next meeting."

Which was only one week later.

This meeting was actually a continuation of the General Meeting of 8th July, and H.J. Tancred, Esq. was in the Chair.

Again, no time was wasted, and in rapid succession the meeting elected H.J. Tancred as President, H. Wynn Williams as Vice-President, and Captain E.F. Temple as Treasurer/Secretary. A ballot was held to elect Members to serve on the CSA Council.

They were:

Professor J. Von Haast

Professor F.W. Hutton

Messrs H.P. Lance, L. Neville, L. Harper

Rev. E.G. Penny

Messrs T.S. Cousins, B.W. Mountfort,

J.E. Parker, C.C. Corfe,

H.A. Scott

Professor C.H.H. Cook

On the 3rd August 1880, the first Council Meeting of the Canterbury Society of Arts was held in the Public Library. The rest is history — and I do not intend to re-count it here.

Many further insights into the beginnings of the CSA will doubtless see the light of day, as the Centennial Year is celebrated.

But — I would wish to acknowledge not only the steady vision of the founding members — but also the intransigent forthrightness they brought to bear on their goal. . . . .

..... "promoting Study of the Fine Arts, and for holding Periodical Exhibitions in Christchurch of Original Works of Art."

KATE FRASER



## C.S.A. Centennial Research Material Wanted

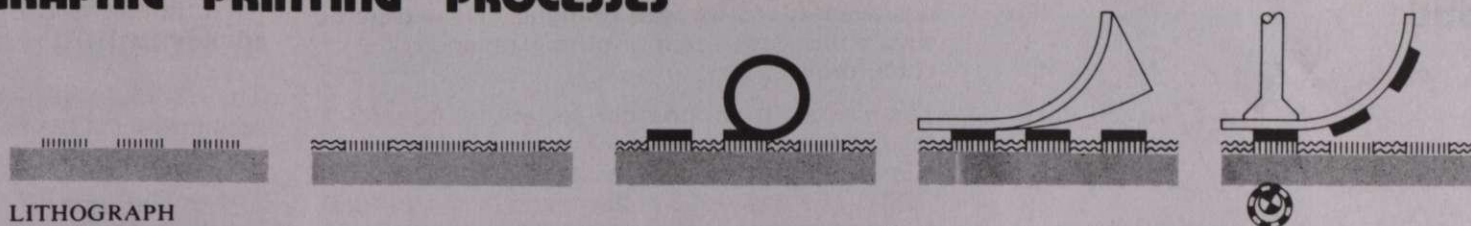
It would be greatly appreciated if anyone with material pertaining to the history of the Canterbury Society of Arts would be willing to lend the Gallery anything they might consider to be useful.

Old annual exhibition catalogues, notably from the periods 1881 - 1895 and 1945 - 1970, would be especially useful, although newspaper clippings and correspondence relating to the Society would also be of considerable interest. If any descendants of the founding members of the Society could assist with this research could they please contact the Director at the Gallery as soon as possible.



# ORIGINAL GRAPHIC PRINTING PROCESSES

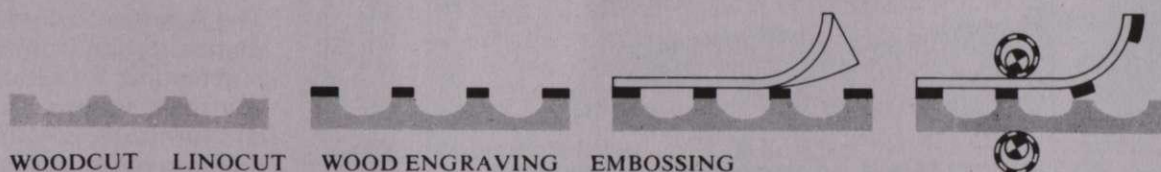
## The Lithograph Process



### LITHOGRAPH

The artist draws on a specially prepared stone or metal plate with a greasy ink or crayon. The stone is then gently wiped with water, then ink is applied with a roller. The water stays only on the stone and does not adhere to the greasy drawing. The ink adheres only to the drawing and not to the wet areas of the stone. Paper is then laid on the stone and rolled through a roller press. The ink transfers onto the paper.

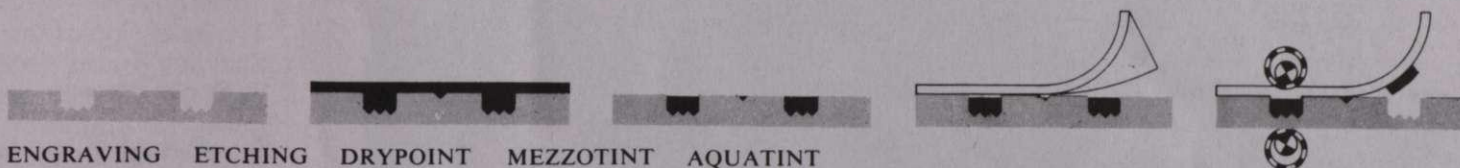
## The Relief Process



### WOODCUT LINOCUT WOOD ENGRAVING EMBOSSING

The artist cuts away parts of a surface of wood, linoleum, etc., with a knife, gouge, burin, etc. Ink is applied to the high surfaces and paper is pressed to the block, transferring the ink onto the paper.

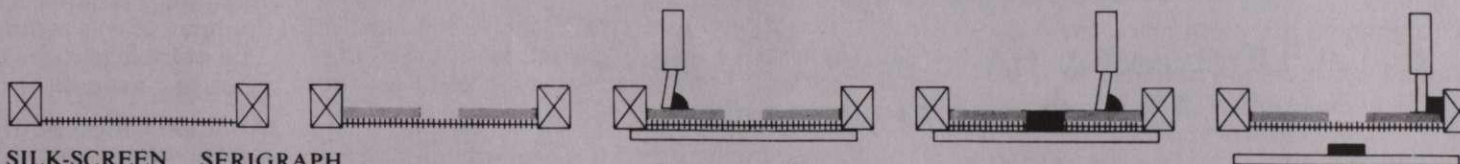
## The Intaglio Process



### ENGRAVING ETCHING DRYPOINT MEZZOTINT AQUATINT

The artist scrapes away parts of a metal plate using an etching needle, burin, ground with acid, etc. The depth of a cut determines the depth of tone. Ink is applied to the surface of the plate and then gently wiped off, leaving ink only in the recessed grooves. Paper is pressed to the plate, transferring the ink in the recessed grooves onto the paper.

## The Screen Process



### SILK-SCREEN SERIGRAPH

Silk is stretched across a wood frame. The artist covers some areas of the silk with glue or a special gelatin. This leaves areas of silk uncovered. Paper is placed under the screen. Ink is then pressed and pulled across the silk. Ink squeezes through the uncovered areas onto the paper.

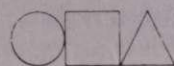






Photo shows part of an exhibition at Spalding House.

## Art of the The Far East in Honolulu

The Honolulu Academy of Arts is an internationally recognized institution which was founded in 1927 by Mrs Charles M. Cooke and her family.

The Academy is the cultural centre of Hawaii and the only art museum of a general nature in the Pacific. The building, in its tropical setting, covers nearly a full city block and includes 29 galleries of oriental and western art and 5 planted inner courts. The tranquil Chinese Court is reminiscent of old Peking gardens.

The Academy's holdings embrace a selective representation from world cultures. An outstanding collection of Asian treasures, including paintings, screens, sculpture, lacquerware, porcelain and furniture, is housed in the centre. Occidental holdings range from ancient Mediterranean to contemporary works, among them choice Renaissance paintings given by the Samuel H. Kress Foundation and decorative arts of Europe and the United States. In addition, the Academy offers a varied schedule of special exhibitions throughout the year.

The extension of the Academy, Alice Cooke Spalding House, situated on Makiki Heights Drive, was once a private garden estate and is now the museum's showplace for Asian decorative arts. Situated on the verdant slopes above Honolulu, it provides an admirable setting for rotating exhibitions of paintings, screens, calligraphy, stone rubbings, lacquerware, furniture, ceramics, costumes and folk-arts.

Formerly the home of Alice Cooke and Philip E. Spalding, daughter and son-in-law of the Academy's founder, it was acquired by the Academy in 1970. The notable gardens are a showplace of oriental and western horticulture and landscape art.

An important part of Spalding House is its centre for the exhibition and study of Japanese ukiyo-e woodblock prints. Monthly exhibitions are selected from the James A. Michener Collection of 5,000 works by masters from the 17th century to modern times.