

NEWS

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

Gallery Hours Mon-Fri 10 am — 4.30 pm
Sat-Sun 2.30 — 4.30 pm

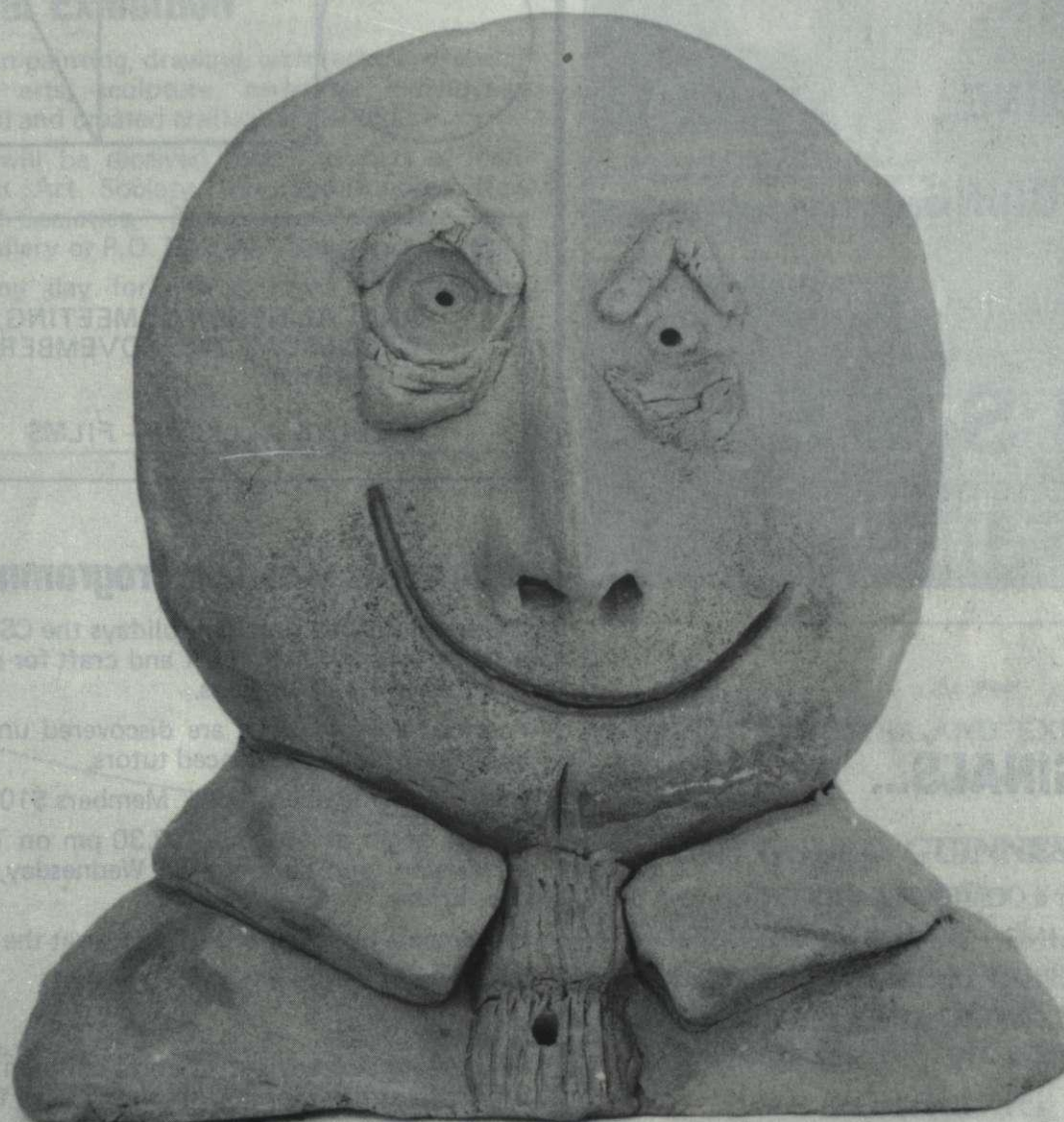
Number 106

November/December

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President	Mrs Doris Holland
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Receptionist	Michael Ebel Nan Crawley, Dip. F.A. Bernice Wilson, Dip. Tchg. Kathy Anderson, B.A. Dip. Tchg, Dip. F.A. (Engr)
Tutors	Michael Ebel
Editor	Michael Ebel

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RESTORING...

For Selection...

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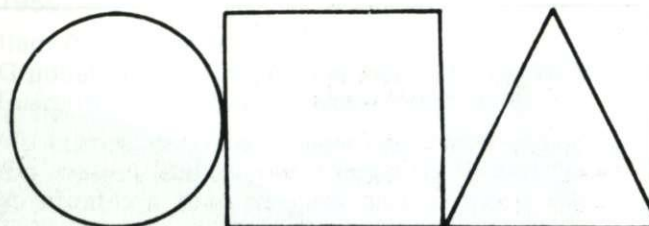
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Reminder

ANNUAL GENERAL MEETING,
WEDNESDAY 24th NOVEMBER
AT 7.45 p.m.

JOCELYN ALLISON – FILMS

Children's Holiday Programme

At the end of the summer holidays the CSA holds a four-day workshop in art and craft for children of between 7 and 14 years.

A wide range of skills are discovered under the guidance of our experienced tutors.

Fees: Non members \$12 Members \$10.

Classes begin at 10 am – 12.30 pm on Tuesday 25 January and continue on Wednesday, Thursday, Friday.

Enrolments by telephone 67-261 or at the gallery.

Prepayment before 24 January please!

Saturday Classes

Parents are also advised to enrol children for the regular Saturday morning art classes each term.

Next term will commence at 9.30 am on Saturday 12 February 1983. Materials are supplied and fees are \$25 non members and \$22 for members' children. As there are generally large waiting lists near the beginning of the terms we request that payment should be made one week in advance to secure the enrolment.

Volunteers!

The Society and the artists are greatly dependant upon the help of volunteers for several important jobs – recording sales and serving wine at previews and for folding the newsletter ready for postage.

These have been carried out by a heroic few who quietly go about their duties and provide a much appreciated service in the background.

Mrs Jewel Oliver has a small reliable band of hostesses whom she musters, but would like more helpers to ease the burden on the few. We shall no longer need to wash the glasses and will simply pour the wine and repack the boxes at the end of the evening.

We would request the visitors at previews would return glasses to the table.

If you are willing to help with the Newsletter folding or with sales table or serving wine at previews we would be **most happy** to hear from you – please ring Mrs Oliver, phone 34-038, or at the office – 67-261.

Sketches

WORKING MEMBERS – An exhibition to work toward over the holidays!

We are inviting our working members to take part in a **special exhibition** in February, 1983.

Titled 'SKETCHES' the selected exhibition will feature works on paper – drawing, water colour, acrylic or other media may be used.

We are hoping for an exhibition of high quality that will have broad appeal to visitors to Christchurch as well as our regular patrons.

Working members may send two framed works labelled as for our Society shows, to be in the Gallery on 1 February before 3 pm.

Normal commission of 22½% will apply to sales.

An entry form will be sent in the December newsletter.

CSA Summer Exhibition 1982

Of visual arts and crafts (paintings, drawing, sculpture, pottery, weaving and jewellery).

Exhibition is open to working members of the Canterbury Society of Arts or kindred New Zealand Societies.

Entry forms available from the CSA Gallery, 66 Gloucester Street, Christchurch.

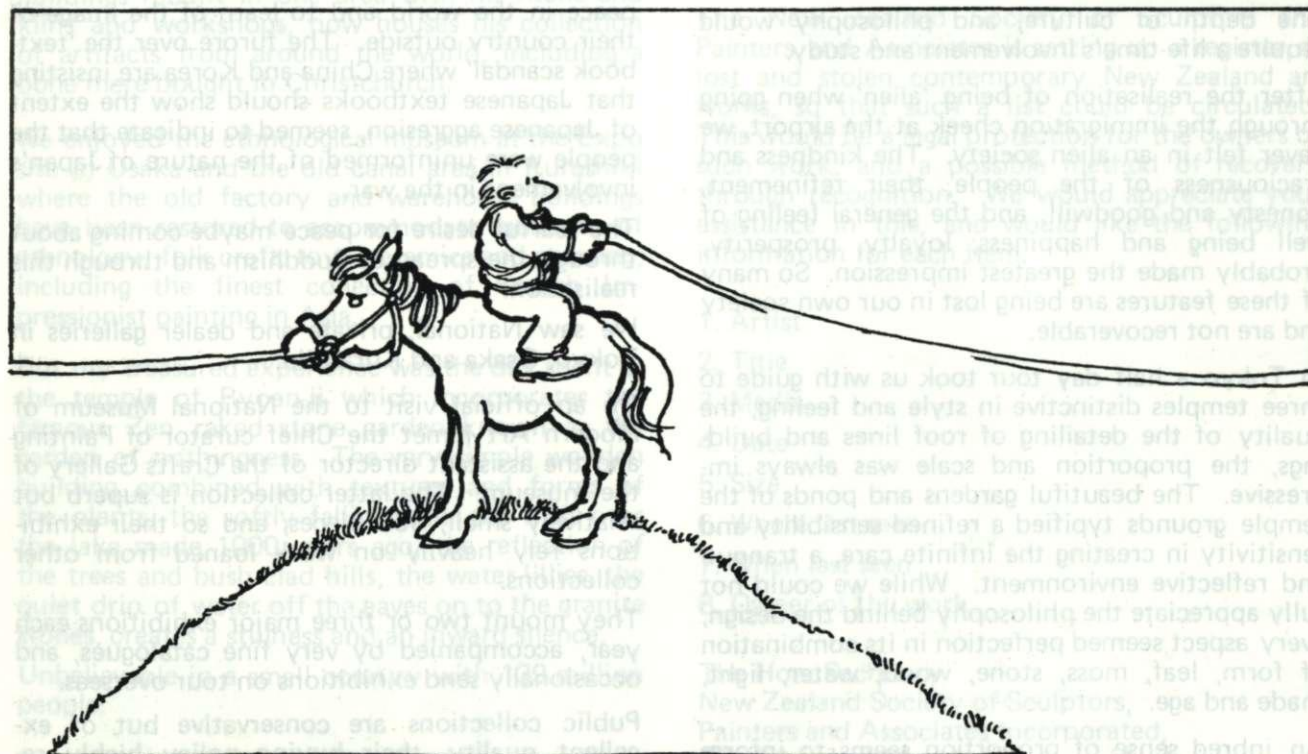
Receiving day for entries and entry forms is 29 November, 1982.

Marlborough Art Society Annual Exhibition

Works in painting, drawing, architectural drawing, graphic arts, sculpture, ceramics, individually designed and created crafts shall be eligible.

Works will be received from members of Marlborough Art Society Inc. and kindred New Zealand Societies. Entry forms available from CSA Gallery or P.O. Box 497, Blenheim.

Receiving day for entries Friday 15 October, 1982.



Sam Mahon



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Directors Report

In August I was fortunate to be able to go with a Teachers' College party on their study tour of Japan. With the advantage of the excellently organised tour support, the management of the business of travel was taken care of, leaving us with much free time for the pleasure of discovery.

Vague and preconceived ideas of Japan, reinforced with a few library books, maps and a phrase book were no match for the reality.

Twenty-three days stay and a superficial communication through English speaking Japanese and official interpreters simply reveals that there is so much more to learn and understand.

The depth of culture, and philosophy would require a life-time's involvement and study.

After the realisation of being 'alien' when going through the immigration check at the airport, we never felt in an alien society. The kindness and graciousness of the people, their refinement, honesty and goodwill, and the general feeling of well being and happiness; loyalty, prosperity, probably made the greatest impression. So many of these features are being lost in our own society and are not recoverable.

In Tokyo a half day tour took us with guide to three temples distinctive in style and feeling, the quality of the detailing of roof lines and buildings, the proportion and scale was always impressive. The beautiful gardens and ponds of the temple grounds typified a refined sensibility and sensitivity in creating the infinite care, a tranquil and reflective environment. While we could not fully appreciate the philosophy behind the design, every aspect seemed perfection in its combination of form, leaf, moss, stone, wood, water, light, shade and age.

An inbred sense of proportion seems to inform the design of everything, including the immense new buildings of Tokyo, and some are magnificent.

Amongst the high rise office buildings there are still tiny old houses and shops with plants or bonsai trees, or pots of morning glory vines outside. Small restaurants or eating places everywhere — (the food is delicious and so carefully prepared and beautifully served). Every available space is used for planting and the trees are trained and pruned and tended along the footpaths.

The bedtowns of high rise apartment blocks looked bleak, but the buildings were covered in a mosaic of washing and bedcovers airing on the balconies and the areas surrounding were the brilliant green of growing rice.

From all sides we were hosted with the most amazing generosity of spirit. The people seemed most anxious to be understood, to teach outsiders about Japan, to impress their desire for peace in the world and to learn of the image of their country outside. The furore over the 'text-book scandal' where China and Korea are insisting that Japanese textbooks should show the extent of Japanese aggression, seemed to indicate that the people were uninformed of the nature of Japan's involvement in the war.

The fearful desire for peace maybe coming about through the spread of Buddhism and through this realisation.

We saw National, private and dealer galleries in Tokyo, Osaka and Kurashiki.

On an official visit to the National Museum of Modern Art I met the Chief curator of Painting and the assistant director of the Crafts Gallery of the museum. The latter collection is superb but relatively small, 660 pieces, and so their exhibitions rely heavily on work loaned from other collections.

They mount two or three major exhibitions each year, accompanied by very fine catalogues, and occasionally send exhibitions on tour overseas.

Public collections are conservative but of excellent quality, their buying policy highly restrained. Not until an artist is mature and respected is his work likely to be purchased, by which time it is also very expensive, so the newsletter.

collections tend to be small. We were fortunate to see a superb exhibition of Contemporary Japanese Craft and another of Modern painting in Kyoto. I found it difficult to assess the modern painting of a different culture in so short a time. The range varied enormously, influenced perhaps more by West Coast America mixed with Japanese sensitivity and a high degree of skill yet it seemed that the work of the older painters in the National Museum of Modern Art more reflected the essence of Japan than the newer works which strived for arresting and emphatic statements in strident colour.

We visited factories, fishing villages, schools, and went to homes, but of particular interest were days spent outside the cities. Mashiko Reference Museum, Hamada's collection of ancient farm buildings rebuilt in one area with his home and kilns and workshops, now houses his collection of artifacts from around the world, including a bone mere bought in Christchurch.

We enjoyed the ethnological museum at the Expo site in Osaka and the old canal area in Kurashiki where the old factory and warehouse buildings have been restored to accommodate museums of ethnology, folk craft, toys, ceramics and painting, including the finest collection of French Impressionist painting in Asia.

But my treasured experience was the day spent at the temple of Ryoan-ji which incorporates the famous Zen raked stone garden known as the garden of nothingness. The very simple wooden building combined with textures and forms of the plants, the softly falling rain, the mist over the lake made 1000 years ago, the reflection of the trees and bush clad hills, the water-lillies, the quiet drip of water off the eaves on to the granite stones, creates a stillness and an inward silence.

Unbelievable in a small country with 139 million people.

I must thank the Council of the Society for allowing me the time, and for the generous grant from the Canaday fund which substantially contributed to my fare.

By reminding various authorities that the CSA and the McDougall galleries are willing and able to accept touring exhibitions should they come to New Zealand, and in organising an exhibition of photographs of the area around Kurashiki, I hope that some tangible results will be seen in the future. Catalogues of the Ohara Museum collection in Kurashiki and two fine books on decorated ceramics and laquer may be seen at the gallery when they arrive by sea.

Nola Barron

Missing Art Work

The New Zealand Society of Sculptors and Painters and Associates is setting up a register of lost and stolen contemporary New Zealand art works, so that such a list could be circulated. This would be a legal protection for the owners of such work, and a possible method of recovery through recognition. We would appreciate your assistance in this, and would like the following information for each item.

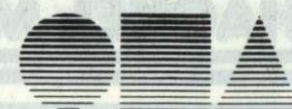
1. Artist
2. Title
3. Media
4. Date
5. Size
6. Where last seen
7. When last seen
8. Owner of the work

The Hon. Secretary
New Zealand Society of Sculptors,
Painters and Associates Incorporated,
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University of Auckland,
Private Bag,
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The Gallery is interested in handling the re-sale of early paintings and has collectors inquiring for such work.

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LATE NIGHTS

Saturday
Tuesday
Thursday
Friday
Thursday

**History of Art -
Students**

**The Recording of Painting and Works of Art -
For Reference and Research**

Many painters and sculptors fail to realize the importance of recording details of their works for future reference. The same is true of the dealer or art collector who in both cases are in a position to supply valuable information not only to the artist but the art historian. The following notes have been compiled to suggest which could be applied to a card index for the artist or dealer and with some changes, for the collector. The suggested format is based on the Museum of Modern Art system.

SIZE OF WORK: Actual size in MM Height x Width
(H — left side measurement
(W — bottom measurement
Sculpture include true depth
(D — maximum measurement

NOTE: In some cases if not actual measurement obscured by mount, measure visual area and note 'sight measurement' (in the case of work mounted on paper include extra for mount).

TECHNIQUE: Media — Oil, Gouache, Watercolour etc, (note mixed media in possible sequence of application in painting).

NOTE: Should a support be marouflaged onto a rigid support or relined this should be noted along with the method employed. i.e. wax/resin adhesive etc.

INSCRIPTIONS: Title, date, signature etc. and location on work.

PROVENANCE: As full as possible noting last owner first. This should include location of work.

CONDITION: A short account of condition i.e. visual and if possible report from a qualified conservator.

EXHIBITIONS: Where, when, title of exhibition and catalogue number including price if for sale.

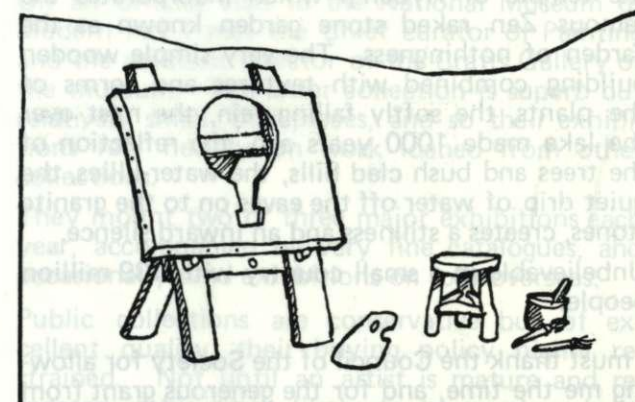
REFERENCES: Newspaper accounts and reviews, catalogue notes and text references (specifying publication).

INSURANCE: Price work insured for the market reference of approximate market value (give dates of market reference values, i.e. sales).

OTHER NOTES: Biographical notes about works and artist and any other useful material.

PHOTOGRAPH: Contact print 35 mm and negative in envelope. The negative can then be used for enlargement.

We thank the School of Fine Arts, Canterbury, for permission to use this material.



Sam Mahon



The Canterbury Society of Arts

**THE 102nd
ANNUAL MEETING
of members will be held in
the
C.S.A. GALLERY,
66 Gloucester Street,
Christchurch,
at 7.45 p.m.
Wednesday
24th November 1982**

**Following the formal
business
JOCELYN ALLISON will show
her films and discuss her trip
to Australia as Winner of
the CSA-Guthrey Award.**

THE CANTERBURY SOCIETY OF ARTS

Founded August, 1880

Patron: HIS EXCELLENCY THE GOVERNOR-
GENERAL, HON. SIR DAVID BEATTIE G.C.M.G.,
Q.C.

President: MRS DORIS HOLLAND

Vice-Presidents: JOHN COLEY, Dip. F.A., Dip.
Tchg., W.W. CUMMING, MICHAEL EATON, Dip.
Tchg. F.R.S.A., DEREK HARGREAVES, B. Com.
A.C.A., SIMON STAMERS-SMITH, LL.B. JOHN
TRENGROVE, Dip Arch, F.N.Z.I.A.

Council: JUDGE FERGUS PATERSON, NOLA
BARRON, JOHN VIAL, Dip. Arch. JEWEL
OLIVER, JILL DANDO, JOHN HURRELL, B.A.,
Dip F.A., DAVID SHEPPARD, M. Arch., M.C.P.
(Penn), A.N.Z.I.A., M.N.Z.P.I., R.I.B.A., MICHAEL
EBEL.

Director: NOLA BARRON

Hon. Secretary: PAT DELANEY, A.C.A.

Hon. Treasurer: JOHN M. WILSON, A.C.A.

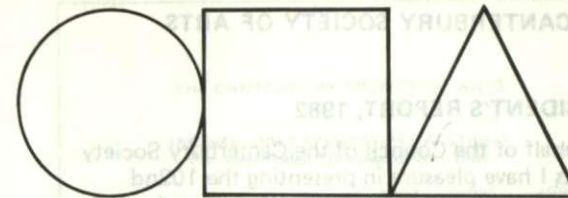
Gallery Assts: GRANT BANBURY, Dip. F.A. Hons,
EVAN WEBB, Dip. F.A.

Hon. Auditor: W.J. PARSONS, B.Com., A.C.A.

Office: RONA ROSE, DELLA O'CALLAGHAN

Tutors: NAN CRAWLEY, Dip. F.A., BERNICE
WILSON, Dip. Tchg., MICHAEL EBEL, KATHY
ANDERSON, B.A., Dip. Tchg, Dip. F.A. Engr.

Editor: MICHAEL EBEL



ANNUAL REPORT AND MEETING OF MEMBERS 1982

BUSINESS:

Apologies
Minutes
To receive Report and Balance Sheet
To elect Officers for the ensuing year

In accordance with the articles of the Association the
following officers retire:

President: Doris Holland
Vice Presidents: John Coley, John Trengrove,
Simon Stammers-Smith
Council: Jewel Oliver, Jill Dando, John
Hurrell, David Sheppard
Hon. Treasurer: John Wilson
Hon. Auditor: W.J. Parsons
Retiring officers are eligible for nomination.

Mr Wilson gives notice to move that Article 12 be
altered to read
"Members other than Corporate, Life, Student or
Husband and Wife joint shall pay an annual
subscription of \$18 due on the first day of October
each year".

Joint subscription \$24
Student \$9
Life member \$270
Joint life member \$360

General :

**NOMINATIONS for OFFICERS close at the CSA
GALLERY on Wednesday 17th November 1982 at
4pm.**

If a ballot is required the names of the candidates will
be published in the newspapers Friday 19th
November 1982.

All nominations must bear the signed consent of the
nominee, and the signatures of proposer and
seconders.

Only financial members for 82/83 may vote at the
above meeting.

Christchurch, New Zealand

NOLA BARRON
Director

THE CANTERBURY SOCIETY OF ARTS

PRESIDENT'S REPORT, 1982

On behalf of the Council of the Canterbury Society of Arts I have pleasure in presenting the 102nd Annual Report and Statement of Accounts for the year ended 30th September, 1982.

Firstly, I wish to record the Society's deep regret at the death of our former president — Miss Olivia Spencer-Bower; our president for almost two years, she maintained this office, and continued painting, in spite of the onset of fatal illness. She was one of our oldest (in time) and most distinguished members, an artist of national repute, and an ornament to our Society.

Our Director

The CSA Gallery is now well-known far beyond Christchurch for the variety, quality, and number of its exhibitions, and for its support and excellent practical services offered to artists in all areas of the visual arts. It does not require much imagination to comprehend the amount of planning, foresight, and co-ordination required in this gallery to maintain a constant turn-over of 4-6 concurrent exhibitions. This formidable task is accomplished very efficiently by our director Mrs Nola Barron. We are most appreciative of her capable management of the gallery's busy programme.

The Staff

Mrs Rona Rose is in charge of office/reception, assisted by typist Della O'Callaghan. Rona's duties are of a wide and ubiquitous nature including the efficient handling of the picture hire-service, sales-lady, and general advice-giver to all and sundry.

Mr Mel Pritchard

For several years our very able secretary retired in July, and we do thank him for his valuable service. This work has been taken over by Mrs Pat Delaney; we welcome her to the committee, and hope that she enjoys her involvement with the CSA. The practical work of mounting exhibitions, and of gallery care etc., is in charge of Grant Banbury and Evan Webb, both practising artists and both are graduates from the School of Art.

New Office Fixture

Visitors will have noticed and admired the recently installed handsome addition to office — reception space. It has attractive built-in display cases for small art-works and crafts offered for sale. This most successful extension was designed for us by DAVID SHEPPARD and the House Committee, and indeed we appreciate the work done by all our sub committees.

Art Tutors

Adult art classes are tutored by Michael Ebel, well-known Christchurch artist. We do value his professional help to students. The Saturday morning art classes have three well qualified teachers — Mrs Nan Crawley, Kathy Anderson and Bernice Wilson. In spite of good enrolments, the childrens' art classes unfortunately are running at a loss, since the Regional Arts Council ceased financial assistance. It seems now that a small rise in fees may be necessary, confirming a decision under consideration prior to the price freeze.

Voluntary Helpers

I would like to give special thanks to all willing helpers who act as hostesses at the wine tables during opening functions. This valuable service ensures the enjoyment of guests and artists, and maybe their presence is not always recognised as a voluntary service. Mrs Jewel Oliver quietly and efficiently organises these preview functions, and we are indeed grateful to her, and her band of helpers.

Guthrey—CSA Award

We are pleased to announce that the value of this annual award, which assists an artist to a study-tour of Australia, has been increased from \$800 to \$1,000, an additional \$100 being given by both sponsors. The winner for 1982 is painter John Hurrell — congratulations John. He is one of our younger painters, and is also a house master at St. Andrew's College. John attended the 1981 Art Biennale in Sydney last year, so he already has some experience of the Australian art scene. We wish him a very happy and profitable trip in May, 1983. We look forward to an address by film-maker Jocelyn Allison, previous winner in 1981, at this Annual General Meeting in November.

Exhibitions

I referred earlier in this report to the number and variety of exhibitions mounted this year in our gallery. I would like to mention here that we have had welcome, and increasing co-operation with younger artists, in group shows, and solo exhibitions. This new generation is to be our livelihood and with them they bring new people, and hopefully, new members. This year, the list of exhibitions given below is only representative, and by no means complete —

The Three Annual CSA Exhibitions

Summer — Open — Autumn

Small Format — Invited painters

Six Sculptors — Ria Bancroft, Pauline Rhodes, Paul

Cook, John Deans, Morgan Jones and Stewart Griffiths.

Brian Brake, photographer

Peter Bannan, photographer

Canterbury Crafts

Visual Autobiography, invited exhibition

Michael Smithers, recent painting

Mirek Smisek, pottery

Theo Moorman, English weaver

Tony Kuepfer, glassware

Centennial Exhibition, School of Fine Arts,

University of Canterbury

Canterbury Potters

Presidents Exhibition, invited artists

And one man shows by painters, sculptors, print-makers, potters and craftspeople.

Sales and Selling Gallery

As well as sales from exhibitions we also maintain a picture selling gallery, which, though modest in stock, has a constant sales output. But this could be improved with more available pictures offered for sale. Unfortunately, income has dropped some what this year, so we may be faced with the necessity of a slight increase in the subscription fee. Also, we are always seeking new members, who are the supportive back-bone of any organisation. To survive, we must be financially viable.

Sam Mahon

Picture Purchases

It is the gallery's policy to purchase from exhibitions, paintings which are worthy both for inclusion in our own collection, and which are suitable for the Picture Hire Service — the following paintings have been purchased this year —

Teresa Maguire	Bare Shoulders
Jacqueline Dunlop	Bandages
C. Grosz	Equation (Gift)
Agnes Koller	Gum Trees Leithfield
Doris Hunt	Landscape
Ted Bracey	Students, Mrs Clifford's flats

Shirley Markham	Suburbs
Graham Collins	Canterbury Plains
Graham Collins	High Country
Graham Collins	Mt. Aspiring
Michael Oaten	Trio
Rona Fleming	Snowfield
Catherine Brough	Painting
Doris Hunt	Roses
Michael Smither	Fanfare
Shirley Markham	Stormcloud
Malcolm Warr	Summer Esturay
John Coley	Queen of the Night
Josie Jay	Gate-Afternoon Shadow
Brian Brake	Newly Planted Rice
Rick Edmonds	Waist of Paint
Max Podstolski	Woman
John Weeks	Landscape with farm buildings. Reproduction.

Rits Angus	Fog Hawkes Bay
Evelyn Page	Reproduction
	Conversation Piece
	Reproduction

We wish to acknowledge, and thank the following organisations, for financial assistance.

Corporate Members

Shirwin Advertising
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Caltex Oil (NZ) Ltd
Campaign Advertising

Contributions

Waimairi District Council
Christchurch City Council
South Regional Arts Council
Canterbury Savings Bank
Ministry of Recreation & Sport
Queen Elizabeth II Arts Council

I thank you for your attention and on behalf of the Council, I wish you the season's greetings, and we hope to see you all in the Canterbury Society of Arts in 1983.
Doris Holland
President

TREASURERS REPORT

The audited accounts for the year ended 30th September 1982 disclose a surplus for the year of \$5,537 compared with \$7,725 in the previous year. Despite a concern that the high exhibitions figure of \$44,782 for 1981 could not be sustained Mrs Barron and her staff achieved this with a little to spare. The total for 1982 amounted to \$45,200. Sales of works from exhibitions and through the selling gallery amounted to \$151,387 for the year.

Expenses have been held as far as was possible during the year, the only significant increase being in salaries. An unusual item of income during the year was the gain on exchange fluctuation of \$2,288. This gain arose from a Canaday Fund investment. A further distribution was received from the Est. F.H. Canaday and the Molly Morpeth Canaday Fund now stands at \$72,252.

While satisfaction can be derived from the state of the society finances continued support and involvement from both artists and members must be sustained.

John M. Wilson
HON. TREASURER

THE CANTERBURY SOCIETY OF ARTS

INCOME AND EXPENDITURE ACCOUNT For Year Ended 30th September, 1982

	1982	1981	1980
	\$	\$	\$
Our income for the Year was derived from:			
Members Subscriptions	26,880	21,018	19,212
Advertising	1,067	1,936	1,237
Gallery Exhibitions, Rentals & Hire	45,200	44,782	32,736
Interest - Government Stock	55	55	55
Interest - Other	4,806	2,013	2,197
Art Classes	3,755	2,527	1,235
Donations	180	634	70
Grant from C.S.B.	750	500	500
Grant from S.I. Regional Arts Council	—	2,000	—
Grant from Paparua County Council	—	—	100
Grant from Ministry of Recreation & Sport	500	—	300
Grant from Queen Elizabeth II Arts Council	488	—	1,000
Grant from Waimari County Council	250	—	—
	83,931	75,465	58,642

From which the following was expended in conducting the Society's Activities:

Auditors Honarium	500	350	350
Sundry Expenses	278	907	781
Directors Travelling Expenses	564	—	488
Interest - Debentures	403	247	319
Postages, Printing & Stationery	14,073	12,227	10,459
Gallery Repairs, Heat, Light & Cleaning	13,758	12,682	14,177
Salaries	45,960	36,780	31,770
Guthrey CSA Travelling Scholarship	400	400	400
Advertising	1,946	1,723	1,707
Making a total Expenditure of	77,882	65,316	60,431
Which was deducted from the total income and leaves a surplus (deficit) of	6,049	10,149	(1,789)
We voted to the Art Union prizes to the value of	300	300	300
We depreciated Plant & Equipment & Gallery by	2,500	2,124	2,395
We brought back from Gallery repairs & maintenance provision	—	—	(5,000)
	2,800	2,424	(2,305)
We made an exchange gain on our U.S. Bank Account of	2,288	—	—
	512	2,424	(2,305)
The above now resulting in a surplus of:	\$5,537	7,725	516
to be added to our Accumulated Funds			

NOTES TO THE FINANCIAL ACCOUNTS

1. Statement of Accounting Policies:

The general accounting principles appropriate for the measurement and reporting of income on an historical cost basis have been followed by the Society. The following particular accounting policies have been applied:—

Depreciation:

Fixed assets are depreciated on a diminishing value basis depending on the nature of the fixed assets. The principal annual rates in use are as follows:—

Buildings	1%
Plant & Equipment	10%

Interest:

Interest is recognised in the financial statements when received.

Overseas Funds:

Overseas funds are translated to New Zealand currency at the rates ruling at balance date.

Change in Accounting Policy:

As stated above, interest is recognised in these financial statements when received. Previously, interest was accrued on certain investments at the year end. The effect of this change in accounting policy is to reduce interest received by \$892.

2. Picture Purchase Trust Fund:	1982	1981
Balance 1st October, 1981	2,702	3,478
Interest Received	297	179
Hire Collection — half net income	3,595	3,176
	6,594	6,833

Cost of Additions to Hire Collection	3,352	4,131
Less Insurance Recovery	1,550	1,802
	1,802	4,131
Balance 30th September 1982	\$4,792	2,702

3. Molly Morpeth Canaday Fund:	1982	1981
Balance 1st October, 1981	61,966	52,260
Balance of Estate F.H. Canaday — Distributed	5,470	—
Unrealised Exchange Gain on U.S. Bank Account	—	1,988
Interest Received	6,816	7,718
	74,252	61,966

Less Overseas Travel Grant	2,000	—
Balance at 30th September, 1982	\$72,252	61,966

4. Overseas Funds:

Balance held at the First National Bank of Boston has been translated at the rate of U.S. \$1 = N.Z. \$0.7130 (1981: \$0.8240).

5. Debentures:

When the debentures were originally issued, subscribers had the option of either receiving interest at the rate of 3.5% p.a. or until 1984 having their annual subscriptions paid in lieu of interest.

6. Fixed Assets:

	Cost	Accum. Deprec.	Book value at 30.9.82	Book value at 30.9.81
Land	17,600	—	17,600	17,600
Buildings	153,228	20,139	133,089	134,433
Permanent Collection	29,592	—	29,592	27,790
Plant & Equipment	25,668	11,765	13,903	8,772
	\$226,088	31,904	194,184	188,595

Government Valuation 1st July, 1979

Land	81,000		
Buildings	379,000		
7. Investments:		1982	1981
A.N.Z. Term Deposit (matures 1.6.83)		14,268	12,000
A.N.Z. Term Deposit (30 day call)		7,618	7,618
A.N.Z. Term Deposit (30 day call)		7,133	7,133
C.S.B. Deposit No. 60 (matures 28.11.82)		850	850
C.S.B. Deposit No. 61 (matures 1.4.83)		1,078	1,078
N.Z. Government Stock (matures 15.12.83)		10,000	10,000
N.Z. Savings Stock (matures 15.5.84)		500	500
National Bank of Boston		18,681	14,695
Christchurch City Council (matures 1.11.85)		17,000	17,000
Christchurch City Council (matures 1.11.82)		17,080	17,080
C.B.A. Deposit (7 day call)		12,000	—
A.N.Z. Savings Bank (7 day call)		—	2,202
C.S.B. Current Account (on call)		—	515
		\$106,208	90,671

THE CANTERBURY SOCIETY OF ARTS BALANCE SHEET

As at 30th SEPTEMBER 1982

Current Liabilities:

Subscription Paid in Advance	75	793
Gallery Rental Received in Advance	135	823
Accounts Payable	8,596	12,280

TOTAL CURRENT LIABILITIES: 8,806 13,896

Term Liability:

Debentures, Note 5	4,430	4,430
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Special Funds: Notes 2 and 3

Picture Purchase Trust Fund	4,792	2,702
Molly Morpeth Canaday Fund	72,252	61,966

TOTAL SPECIAL FUNDS: 77,044 64,668

Accumulated Funds:

Balance 1st October, 1981	206,676	194,820
Additions to Permanent Collection	1,802	4,131
Surplus from Income & Expenditure Acc.	5,537	7,725
Bequest Est. R.G.B. Hamilton	2,000	—

TOTAL ACCUMULATED FUNDS: 216,015 206,676

\$306,295 289,670

Doris Holland, President
John M. Wilson, Treasurer

Current Assets:

Cash on Hand	58	58
Canterbury Savings Bank	3,457	7,650
Accounts Receivable	2,388	2,696

TOTAL CURRENT ASSETS: 5,903 10,404

Investments: Note 7

	106,208	90,671
--	---------	--------

Fixed Assets: Note 6

Land	17,600	17,600
Building	133,089	134,433
Permanent Collection	29,592	27,790
Plant and Equipment	13,903	8,772

TOTAL FIXED ASSETS: 194,184 188,595

AUDITOR'S REPORT TO THE MEMBERS OF THE CANTERBURY SOCIETY OF ARTS INCORPORATED UNDER THE COMPANIES ACT 1882

I have obtained all the information and explanations that I have required. In my opinion proper accounting records have been kept by the Society so far as appears from my examination of those records.

Door takings and donations are by their nature not verifiable prior to entry in the accounting records and my examination of these has been limited to testing recorded receipts to the bank accounts. In my opinion, subject to this limitation, according to the best of my information and the explanations given to me and as shown by the said records the balance sheet and the income and expenditure account together with the notes thereto are properly drawn up so as to give, using the historical cost method, a true and fair view of the state of the Society's affairs as at 30 September 1982 and the results of its business for the year ended on that date.

According to such information and explanations the accounts, the balance sheet and the income and expenditure account give the information required by the Companies Act 1955 in so far as it is applicable in the manner so required.

Christchurch, N.Z.
2 November 1982

W.J. Parsons
Chartered Accountant

Gouache (Designers Colour)

Opaque Water Colour painting sometimes known as body colour differs from transparent water colours in that the pigments are bound with glue and the lighter tones are obtained by admixture of white pigment. Its degree of opacity varies with the amount of white which is added, but in general is sufficient to prevent the reflection of the GROUND through the paint. It therefore lacks the luminosity and transparency of 'true' water colour and is easier to handle because earlier trials and errors can be painted over and do not show through to the same extent.

A gouache technique was used in ancient Egyptian painting, the pigments being bound with traganth glue or honey.

During the Middle Ages it was much used in Illuminated Manuscripts, and in conjunction with transparent water colours by the early Minaturists and later for picking out highlights.

Several 17th Century artists used this medium, notably van Dyke, Gaspard, Poussin and Huysum. It became popular with the French, Swiss and Italian water colourists of the 18th Century, who exploited the tendency of gouache colours to lighten in drying and to acquire a pearly pastel like translucency. It is believed that Joseph Group (1689-1763) a French painter who lived in London brought gouache to England. Like water colours gouache enjoyed a great vogue in England at the end of the 18th Century.

In this century many painters have used gouache, these include Picasso, Henry Moore, Graham Sunderland and Peter Blake.

Gouache is widely applied for various specialised purposes, such as poster, costume and stage design, airbrush painting and various types of illuminations.

It is extremely good for painting subjects that require a lot of elaboration since the artist can work from 'lights to darks' — lay darker colours and then add lighter details, a process which does not work well with water colours.

Coloured, semirigid or rigid paper covered boards are particularly suitable for gouache painting. As toned papers are usually thin it is best to paste them onto boards, because of the relatively inelastic nature of the paint. Gouache painting on thin paper can be hazardous, because the impasto may crack and flake if the paper is rolled. In this technique, smooth surface supports are generally preferable to rough ones, as the flat tones rest on the peaks and hollows, resulting in a mechanical texture. On a smooth surface it is possible to create one's own texture.

Gouache painting should not be varnished, they should be framed behind glass in the same manner as transparent water colour.

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**Tasman
Gallery**

FIRED WITH ENTHUSIASM THE GENNIE DE LANGE CHILDRENS POTTERY GROUP PREVIEW 4 DECEMBER, 11.30 am

The moment I look forward to most is when Liza and Stephanie Donald who are my daughters and their friends Fiona and Philip Powell, Jane Anderson, Evan Millner and Devin Field all come crowding into my pottery on a Saturday morning. Five years ago we had lots of room but now that everyone has grown the space has become rather cramped. This does not seem to have checked their enthusiasm.

To begin with we study the drawings that everybody has done for homework and we are always intrigued at how differently each person interprets the set subject. We look at the pictures with a great deal of consideration and then each is criticised constructively by the children them-

selves, they like this, I suppose because each person feels their work is being taken seriously.

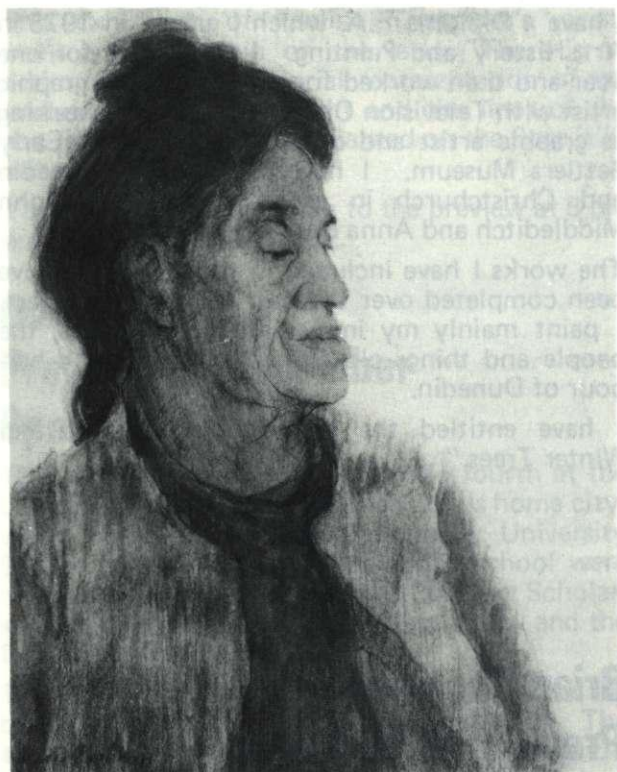
The drawings are then put away and we are ready for "the day". Our aim is to hold onto our childhood fantasies. So as much feeling and soul is put into the work as is possible. To achieve this an exciting atmosphere must be created, so I often tell a story, play music, wander about the garden, or describe a strange dream. After this they start to build in clay and quite rapidly the most amazing things begin to emerge each with its own personality. Many of the forms we make are admittedly rather odd, but as the children don't know what cannot be achieved with clay they are continually experimenting and taking risks. In this age of computer games and television ones own imagination tends to be neglected, we are attempting to rectify this sad state of affairs.

Gennie de Lange



Philip Powell

Marie Lenihan Exhibition Until 14 November



I'm interested mainly in portrait painting. During the 40's studied for Dip F.A. at the Christchurch School of Art. Oil paint was then considered the only acceptable medium, but I found it too difficult to combine with family life so there was an interval of about 20 years when I could do very little. I have developed a method which is much more adaptable to kitchen activities — a combination of pencil, charcoal and watercolour with the occasional dash of instant soup and sun-light soap. This exhibition is a collection by this method during the last few years.

The Guild of Woodworkers - Canterbury Exhibition Until 14 November

The Guild of Woodworkers is a group of some 50 craftspeople both full and part-time, whose object is to encourage a high level of performance in woodwork in all its aspects and related fields of design. Some of these members have a lifetime of experience in their fields, others have more recently taken up their craft. All, however, have the highest standards of workmanship and design as their goal. The Guild meets regularly to discuss and criticise each others work, and this, as well as the promotion of exhibitions of selected work, ensures that the quality of members' work is consistent.

It should be emphasised in these times of mass-produced mediocrity, that these are individual craftspeople, who in most cases work alone from start to finish of each job, giving of themselves in the process.

Roy Cowan - Juliet Peter Preview 16 November 8pm

In the front gallery from November 16—26, we will show work from Wellington by artist-potters, Juliet Peter and Roy Cowan.

The combined showing will consist of two separate and quite different exhibitions, mainly of recent ceramic items. Transport difficulties mean that the exhibition must be confined to a limited number of carefully selected works, chosen to show developing ideas and achievements.

If possible it is hoped to include a painting and print or two to balance the emphasis on ceramics.

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**Graeme Stradling
Screenprints
Preview 16 November
8pm**

Over the past year or so I have developed these two rather different series of serigraphs or screenprints. In both I have attempted to broaden the technical range of the medium at the same time as develop those strongly atmospheric landscapes which lend themselves so well to serigraphic technique.

One series, based around central Otago, uses photographic stencilling and various manipulations of these. This work, which has developed over a couple of years, was done in conjunction with Iain Taylor, a photographer and artist who lived at Wanaka for several years. So the end result is a fairly personal portrait of a localised landscape incorporating both Iain's and my sense of place and presents a rather different vision of central Otago than traditionally depicted.

The second series, a six print journey through the course of one day, is more formal and further explores the hard edged elements and colour manipulations I was working with in my previous 'Railway Series'. The images are taken from a story by Katherine Mansfield 'At the Bay' and the series is an attempt to realise some of the brilliant descriptive passages from this much loved story.

**Angela Burns
Preview 16 November
8pm**

I have a Diploma F.A. which I gained in 1975 in Art History and Painting. I taught art for one year and then worked for three years as a graphic artist with Television One. I am currently working as graphic artist and curator at the Otago Early Settlers Museum. I have exhibited in Dunedin and Christchurch in group shows with John Middleditch and Anna Caselberg.

The works I have included in the exhibition have been completed over the past two or three years. I paint mainly my immediate surroundings, the people and things close to me, the hills and harbour of Dunedin.

I have entitled the exhibition "Windows and Winter Trees."

**Brian Thompson
Preview 16 November
8pm**

Brian Thompson trained as an architect in England and has followed his profession in West Africa, Papua New Guinea, Fiji and most recently in New Zealand.

With his wife and family, Brian settled in Sumner and much of his painting has been a response to the area's land forms and buildings and his experiences of the local community.

In 1981 the Thompson's returned to England and are now settled in their native Yorkshire where Brian devotes more and more of his time to painting.

Pauline Trengrove **Preview 16 November**

8pm

This exhibition of Pauline Trengrove's recent work is based again on the land. There is no desire to attempt pictorial representation of the landscape, but the drought and the lines of the new growth of the trees planted on the Port Hills influenced these paintings.

You are welcome to come to the preview at 8 pm on the 16 November, 1982.

Owen R. Lee **Preview 13 December**

8pm

This exhibition will be the artist's fourth at the CSA Galleries since he returned to his home city, where he studied at the Canterbury University School of Art. His studies at the school were climaxed by being awarded the Pure Art Scholarship on two occasions, the College Medal and the Diploma in Fine Arts.

The works displayed in this exhibition have the basic theme of waterways and harbours. The artist has found his inspiration in New Zealand's coastline and harbours, with the Port of Lyttelton as the predominant theme. Lyttelton offers the artist infinite change and variety with ever changing effects of atmosphere and life on boats and water.

With apologies to John Constable he could well say "rusty boats, old rotten planks, slimy posts, brickwork, calm waters and reflections: I love such things".

Drawings include the original pencil drawings for the "Press" "Living City" series and "The River" winding clearly which follows the course of the Avon from its source to the sea.

All told there should be a showing of about 40 works.



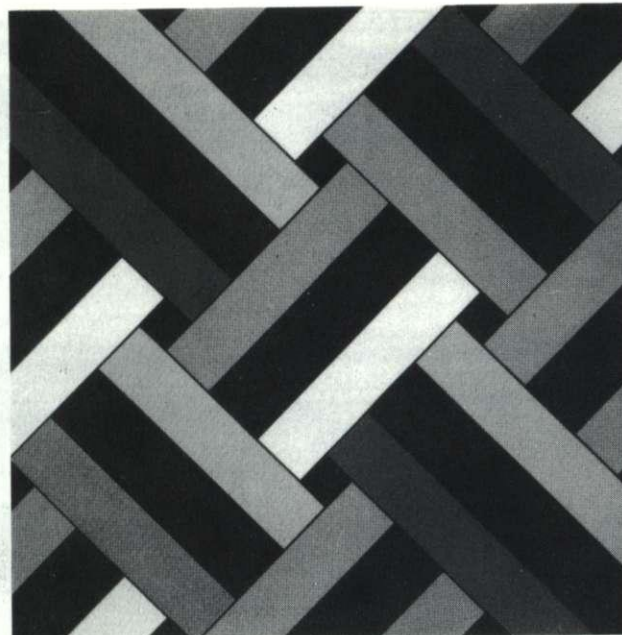
Owen R. Lee

exhibitions

Josie Jay
Preview 3 December
8pm

SPRING FLOWERS EXHIBITION

This is my second exhibition and being a spring flower grower, decided to paint in water-colours some of the flowers I grow.



Ian Scott

Works by Ian Scott available for sale from the gallery.

New Members

Mr and Mrs Robert G.H. and Lynne C. Agnew
 Mrs F.M. Alexander
 Ms C.J. Cameron
 Professor Walter C. Clark
 John and Melva Doran
 Jocelyn A. Dowle
 Mr Antoine Charles Evrard
 Dr R.G. and Mrs D.C.J. Gabb
 Mr John Howden
 Dr W. Roy Holmes and Mrs Holmes
 Neville and Ronelle Hyde
 Mr C.G. Jamieson
 Mr M.W. McClatchy
 Mrs G.R. Millar
 J.F. Mosyneux
 Mr and Mrs J.C. Philpott
 Peter and Sheila Reimann
 Margaret and Graham Shanks
 Tien Chong Teh
 James Alexander Trotter
 Mrs Pearl Watts
 Mrs H.S. Williams
 Mr Phillip Williams and Mrs Helenann Williams

Waikato Society of Arts Summer School

The summer school will be held between January 10 and January 14 1983. Tutors in painting — Doris Lusk and David Woodings. Tutor in stained glass — Christopher L. McDonald. Information available from the CSA Gallery.

Arts Calendar

	Nov/Dec/Jan/Feb
Philip McLean	4 Nov — 14 November
Woodworkers' Guild	4 Nov — 14 November
Peter Bannan	4 Nov — 14 November
Marie Lenihan	4 Nov — 14 November
Janet De Wagt	4 Nov — 14 November
Brian Thompson	17 Nov — 28 November
Graeme Stradling	17 Nov — 28 November
Peter Jones	17 Nov — 28 November
Angela Burns	17 Nov — 28 November
Pauline Trengrove	17 Nov — 28 November
Roy Cowan and Juliet Peter	17 Nov — 28 November
Annual General Meeting of Members with films by	Wednesday
Jocelyn Allison	24 Nov — 7.45 pm
CSA Summer	4 Dec — 19 December
Josie Jay	4 Dec — 19 December
Childrens Art Classes —	
Exhibition	5 Dec — 12 December
Clay for Children	5 Dec — 12 December
Owen Lee	14 Dec — 23 December
Graham Collins	21 Dec — 19 January '83
David Cowie	25 Jan — 6 February
Bill Allan	8 Feb — 20 February
Holly Blair	8 Feb — 20 February
Persian Rugs	13 Feb — 19 February
Skin Sculpture	25 Feb — 13 March

exhibitions