

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 2.00 — 4.30 pm

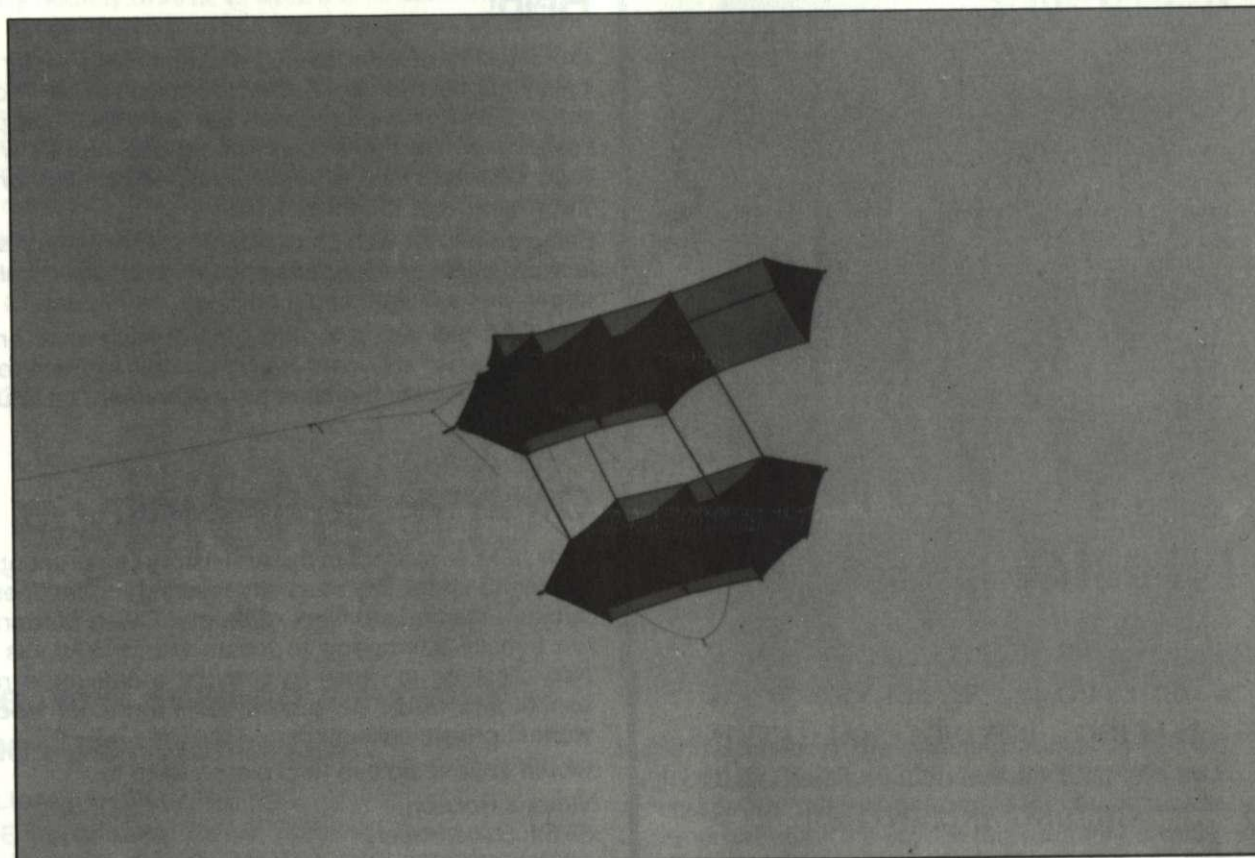
Number 110 July/Aug/Sept 1983

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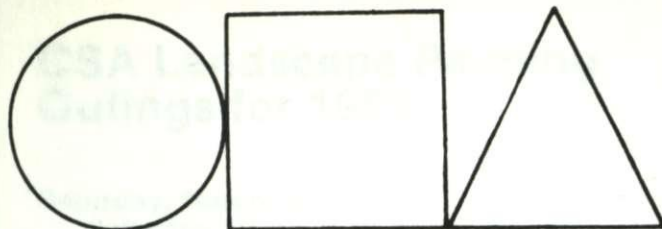
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Help!

Our latest newsletter carried a request for a roster of galley minders for the Asian Bowls exhibition. From the 1,767 newsletters sent out only two people responded. We thank them, and those who so willingly agreed to help when approached by telephone, but where were the other 1,765?

Being able to sit with an exhibition for two hours is a far from unpleasant experience and for this particular show, was a delight and a privilege.

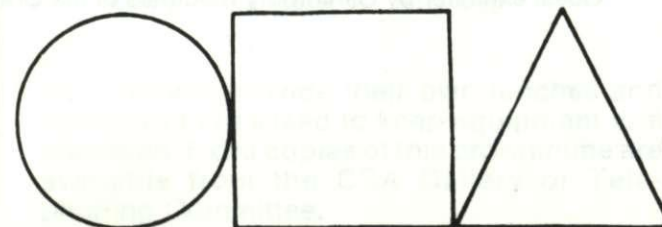
The CSA has called for this type of assistance only three times in six years, may we look forward to a more enthusiastic membership involvement on future occasions?

Owen Merton Research

I am an M.A. student in the Art History Department of Auckland University currently researching my thesis subject, the life and work of painter Owen Merton. I am initially attempting to locate Merton's works in New Zealand in order to compile a catalogue raisonne, and would be grateful for information about work in private collections.

Would anyone able to help please write to:

Victoria Robson,
62 Sackville Street,
AUCKLAND 2.



New Wall Hangings in Westpac Bank

One of the services offered by the CSA is the arrangement for commissioned works for office buildings or for homes.

For new buildings we discuss with the client and the architect the type of work required and supply from our stock or approach the appropriate artist.

In other cases we may give the design brief, plan and details to three or four artists for them to submit proposals, one of which is chosen to go to completion.

Our exhibitions and selling gallery stock also provide paintings often chosen for presentation or purchase by business firms.

When discussing the overall purchasing policy for new buildings, the clients will have in mind certain factors, such as the image they wish to foster, whether they intend a longer term project of improvements, whether they wish to initiate a collecting policy representative of the best New Zealand artists, whether they may use the paintings in their other buildings, whether they will use 3D or fabric or woven works.

It has been our privilege to have supplied through the CSA Gallery the Art works for the Westpac Banking Corporation in Hereford Street. Among these are paintings by Louise Henderson, Ian Scott, Emily Jackson, Edward Walton, Michael Ebel, Margaret Woolley, pottery by Lawrence Ewing, Works in fabric by Anna Day, John Hadwen and Esther Archdall and the latest outstanding piece in stainless steel and fleece, by Judy Wilson.

The management and staff would be pleased if you wished to view the works on the ground floors of the Westpac Bank at 141 Hereford Street.

We hope that executives will consider the purchase of paintings, prints and crafts by New Zealand artists to enliven their office environment for the pleasure of staff and clients.

Please contact the CSA Gallery, Phone 67-271, we would be delighted to assist.

Nola Barron

ART AWARDS

We are pleased to announce Mr A. R. Guthrey's continued interest in the —

1983 CSA-Guthrey Travel Award for Art

1. The object of the Award is to enable a promising or established artist to visit and study in Australia.
2. The Award will take the form of an economy class return air passage from Christchurch to Sydney by Air New Zealand, and accommodation in Australia. Total value — \$500. Plus a sum of NZ\$500 towards the cost of travelling within Australia. The winner will be required to meet all other expenses and stay in Australia for not less than three weeks. Reservations for air flights and accommodation must be made 35 days before departure with A. R. Guthrey Travel & Shipping Limited.
3. To be eligible, applicants must be resident in Canterbury or must be working members or associate members or student members of the Canterbury Society of Arts. For the purpose of this regulation Canterbury is defined as the territory bounded by the Clarence and Waitaki Rivers.
4. Applications from eligible persons must be made in writing to the Secretary of the Canterbury Society of Arts, P.O. Box 772, Christchurch, and in the Secretary's hands by 3 p.m., on July 26, 1983 and should be made on the proper form obtainable from the Secretary. Four photostat copies of the application for the use of the Selection Committee should be sent to: The Secretary, at the address above.
5. The Travel Award will be granted by the Council of the Canterbury Society of Arts on the recommendation of a committee which shall consist of:
 - (a) The President of the Canterbury Society of Arts or her Deputy.
 - (b) Mr A. R. Guthrey or his nominee as recommended by the Council of the Society.
 - (c) An appointed member of the Council of the Society of Arts.

Provided that no award be made should the committee so resolve.

6. The name of the winner shall be announced on August 15, 1983 and the successful applicant must undertake to visit and study in Australia within a period of twelve months of the award being made or it will lapse.
7. Introductions will be arranged by the Canterbury Society of Arts.
8. On returning to New Zealand, the winner will be required, if requested by the Council of the Canterbury Society of Arts, to write a brief account of his or her visit for publication in the Canterbury Society of Arts "News" and if the nature of their research is suitable, to give a lecture or participate in a discussion, the object of which will be to make available the benefits of the award to members, students and others interested. Such lecture or discussion will be arranged by the Canterbury Society of Arts.

Closing date for application — July 26, 1983.

Forms available at the Gallery or by post from P.O. Box 772, Christchurch.



The New Zealand Academy of Fine Arts, Wellington.

WILLIAMS ART AWARD 1983.

For Environmental Art, in Painting, Sculpture and Drawing. Two Awards of \$750 each sponsored by CARRIAN-WILLIAMS HOLDINGS LTD, will be made at the opening of the Exhibition.

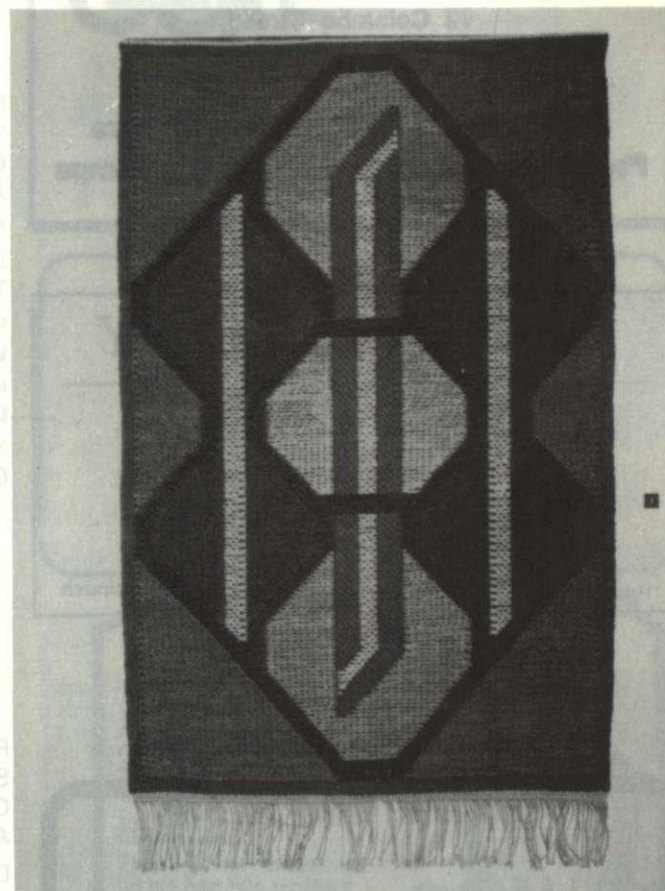
RECEIVING DAY FOR EXHIBITS

Tuesday September 20, 1983.

ENTRY FORMS AVAILABLE FROM

The New Zealand Academy of Fine Arts
Museum Building
Buckle Street
WELLINGTON.

Marie Abbott Soumac Weaving



Marie has adapted the original Soumac in her wall hangings and rugs using thicker warp threads more widely spaced, forming a strong foundation structure. Commercial yarns are used in this foundation weave. The Soumac stitch itself begins with a fleece — usually Lincoln and Border Leicester — carefully chosen for its lustre and strength. This is washed, carded, dyed, mixed if necessary to get the Persian "abrash" effect, and then spun on a spinning wheel. The commercial yarns are also dyed by Marie to get the right relationship between the background weave and the soumac. The soumac technique imposes a discipline in weaving that had led Marie to produce rugs and hangings of her own distinctive design.

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Letters to the Director

Room 12
St. Martins School
Christchurch
Albert Terrace
April 22, 1983.

Dear Madam,
Thankyou very much for giving us permission to use one of the rooms in the CSA.

We enjoyed very much looking at the beautiful paintings. They were great! Every single one had its own theme and style. They were lovely and colourful.

You can expect me back this year because I find the CSA a very interesting place.

Yours sincerely
Alicia Coulbeck.

Room 12
St Martins School
Christchurch 2
April 22, 1983.

Dear Madam,
Thankyou for letting us use your art room, to have our lunch in.

I especially liked the paintings upstairs. We had to sketch two paintings, so I did the big rose and the old house surrounded by trees. They were my favourites.

Thankyou very much.

Yours sincerely,
Kerrie Ferris.

Among other letters— One wet day we had this class in the Gallery as refugees from the Gardens.

exhibitions

Sam Mahon & Stuart Eggleston Preview June 28, 1983

Dear Nola,

The thing for which I will remember this last summer (that is if I manage to forget the salmon which, like a stooping magpie, stole my "tobey" and carried it to its nest in the roots of the Hurunui) must be that nocturnal lepidopteran.

I work at night, the daytime being too filled with diversion, and after 9 p.m., mine is one of the very few lights burning, beckoning the airborne biomass into a chitinous blitzkreig.

I have nothing against moths, specifically. Moths and I have always gone our separate ways. The only personal contact I have had with moths before last summer was in the pre full-face helmet motorcycle days of my careless youth. I remember well those evening journeys winding through gracefully moulded hills, the sun straining down across the gorge and with the gathering light would come an impromptu paté borne on gritted teeth.

But last summer I was under siege. I did not mind the skinny ones. They made their entrance by way of the louvre windows which by some ingenious design can never be completely closed. In hordes they made for my light source and in hordes they cremated to tumble earthward in a sautéd haze between me and my painting. Some people have commented on my clever use of copal glaze. I just smile and say nothing.

But that other genus, those hairy carnivores with tiny cadmium eyes that beat at my window like angry tennis balls, careering around my room in drunken flight, toppling maquettes and raking the wallpaper with their teeth. With paintbrush in one hand and badminton racket in the other I was put off balance,

stifled, distracted. I developed a nervous twitch. "But moths are moths," you will say, sending for the straightjacket. But that is as broad a statement as saying Rodney Wilson and Hurrell are both critics. However, as the days cooled and the pestilence receded I managed to scrape together some water-colours and a few sketches, but if there were masterpieces in the summer, they are still out there somewhere with the bones and tumbleweed of another drought.

This morning, the river being muddy, I visited Stuart Eggleston for what the pretentious sculptor refers to as a plaster frieze — a bit of light relief. Stuart has spent the last 30 years sculpting young minds to best fit society's many peculiar moulds, but he has now turned to the more malleable medium of limestone. He sat with an axe head gripped in his batsman gnarled fingers, hacking at a lump of stone in front of him completely absorbed and at one with his work. "Take that, Bodgekins minor, and that . . ."

I hold the belief that if a person looks and talks like an artist then probably he is attached to some arts committee or merely has a penchant for cheap sherry and cheese he will inform you is from Arge, a small European village. Artists tend to look more like accountants that have been struck off. Eggleston is one of the latter, but covered with fine lime dust and in a state of high pH. He lives with the ghost of Monte Verdi and the echoes of Gregorian plainsong and is unvisitable until August as he refuses to light a fire before the shortest day. You could say he has a healthy disregard for normality.

I have found the most interesting of his sculptures are the Norman helmets. It is said that an artist puts some portion of himself into his work and these helmets with their arching nose-guards reflect that theory. I'm not saying that Stuart's nose is of any greater dimension than most, and kind people will say that it is aristocratic. Others perpetuate the folklore that Stuart was once employed by the Met Office as a part-time letter opener and weather vane. But then take Michelangelo, Durer, Voltaire, Gadsby . . . they have all been possessed with what the medical world refers to as probiscoid genius. Perhaps Eggleston will add to the list.

Regards, Sam.

Mexican Wall Hangings

The Mexican Wall Hangings to be displayed and sold in the Gallery from July 25, are hand woven in a village near Oaxaca in Central Mexico. In this region, it seems that every village has its own special handcraft, which includes weaving of all kinds, basket making, pottery and clay work; and so it is that most families in the village of Teotitlah del Valle are involved in weaving woollen wall hangings. Short wool, which is unsuitable for commercial use, is washed, combed and spun on a spinning wheel turned by hand. Vegetable dyes are used to achieve the subtle colourings in the wool, which is then woven on a loom, usually found inside the houses, or on a verandah. The designs featured on the wall hangings have their origins in the Zapotec and Maya temples of the region, and some designs are very similar to those on the famous dancing stones at Monte Alban, the ancient ceremonial city that stands on a hill top near Oaxaca. Some designs however, are the recent creations of master weavers, particularly the bird designs.

Trade Aid's particular wall hangings come from four families in the village, who do not have any other outlets for their work, and for whom this source of income is their only support. We were able to visit these four families, and to see the difference that the weaving and sale of wall hangings has made to their lives.

The Co-ordinator of all the different families, village groups and co-operatives that produce the Mexican craft sold through Trade Aid in New Zealand, has a policy of helping only those families and groups that have no alternative markets. Once a member family or group establishes itself successfully and begins to enjoy the patronage of tourists and export houses, then the co-ordinating group phases them out and takes on another marginal group instead.

Vi Cottrell

exhibitions

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LATE NIGHTS

Saturday
Tuesday
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Friday
Thursday

Beyond Craft Preview, Tuesday, June 28, 8 p.m.

An annual exhibition by a group of well-known Canterbury craftspeople.

Noeline Brokenshire
Margaret Chapman
Lawrence Ewing and
Judith McMillan
Lawrence Field
Margaret Finnerty
Noel Gregg
Sally-Ann Griggs
Denys Hadfield
Annella MacDougall
Vivienne Mountfort
Colleen O'Connor
Robin Royds
Graham Stewart

woodturner
printmaker

potters
jeweller
weaver
blacksmith
fibre sculpture
Potter
handmade knitwear
weaver
art metal worker
fabric artist
stained glass

Our guest exhibitors for this year's exhibition include:

Grant Banbury
Bing Dawe
John Millichamp
Eddie Sunderland

painter
sculpture
woodworker
assemblage work

The Art of Children June 28-July 10

Pentel International Children's Art Exhibition is an annual event organised by the President of Pentel, Manufacturers of Art Materials in Japan. This is the second time Whitcoulls have co-sponsored the exhibition in the CSA Gallery.

We hope that Schools and parents will take the opportunity to bring children to see the show as a means of seeing the similarities and differences in the life styles and culture of other countries.

Pentel's President hopes that this understanding may lead to a more peaceful relationship between nations and races.

Ian Scott Preview July 12 at 8 p.m.



BIOGRAPHY

1945 Born Bradford, England.
1952 Came to New Zealand.
1964-67 School of Fine Arts, Auckland University (Hons in Painting).
1969-70 Painting full-time (the super-realist "Girl" paintings).
1971-72 Art Teacher in Nelson (Tasman Bay Series).
1973 Painting full-time.
1980 Travelled in USA, England and Europe.
Lives in Auckland.

Selected Individual Exhibitions

While working on the "Lattice Series" in 1978, I made a number of paintings using the relationship between squares and triangles. The last one of these, called "Triangular Light" (now in the collection of the Auckland City Art Gallery), floated with a white equilateral triangle so as to touch the edges of a square canvas at three points. The three left-over areas (a right-angled triangle and two scalenes), were painted in the primary colours. Out of this particular work came a series of small coloured cardboard studies, showing modifications based upon the original idea. These variations included stripping away the two scalene triangles, and replacing one of them with the segment of a circle based on the equilateral (as in "Colour Chord no 8"). These changes opened up the coloured areas, making the shapes freer and less compositional.

I felt the need for these shaped paintings to have big independent, free colour areas, with self-sufficient geometric logic which was open-ended, and combined the paint-colour-shape into one unity. I didn't want the colours abutting against each other, but rather held in tension by a free, white positive shape. I wanted these new shaped works to have an abstract presence, a literal surface, to be non-compositional and expansive, and to contain an ordered, balanced calm beauty. They attempt to provide a visual and pictorial arena that is pure and free, an area to float and contemplate within.

These four "White Lattices" use a new format to combine the interwoven pattern of previous lattice paintings, with an alternative figure — ground effect. This system allows the canvas surface to be integrated with the image, so that both read as positive and negative shapes — foreground and background space.

This structural illusion is defined and modified by the direct physical properties of white paint on raw canvas, or made nearly invisible by many layers of white on white paint, which catch and modulate the light, with oblique viewing and movement in front of the painting. I was after a mobile white space relating to the whole of the canvas.

Over and above these formal mechanics, I wanted something more to come through, a feeling of clearness, purity and freshness and the abstract mystery of white-light, free-space and seeing.

Ian Scott

Ian Scott's colour chord paintings reveal his enjoyment of pure colour and his constant striving to make the colour on his canvasses as saturated and true as paint in containers. Scott's fascination with colour and with white, is matched by his interest in the juxtaposition of geometric shapes, and the way they affect each other optically. He experiments with numerous combinations of shapes and colours, both at the drawing stage and later once the canvases are painted. Many works are discarded or changed in the process of making a painting in which he is satisfied with the density of the colours, and their shape and combination in the work. The colour chord paintings are instantly appealing to the eye in their bounding bright areas of colour and apparently effortless simplicity. But they also reward careful attention which allows the complexities of Scott's geometric compositions to become evident.

The series of white lattices reveal themselves gradually. In their subtle combinations of white with white; cool, austere and mysterious they are calm, satisfying works.

These paintings give a good indication of the present direction of Ian Scott's work.

Alexa M. Johnston

Curator of New Zealand Painting and Sculpture.

Christine Hellyar — Auckland Sculpture, mixed media and drawings

Born in 1947 in New Plymouth, graduated Dip.F.A. (Hons) from University of Auckland. Lived and travelled in Europe and North America. Lectured at Gippsland Institute and School of Fine Arts, Auckland.

Exhibited in Australian Sculpture Triennial, Melbourne, Budapest and Sydney and numerous one man shows in New Zealand.

Work included in Public collections in Auckland, Wanganui and New Plymouth and Wellington.

CSA Exhibition on view from July 12-24, 1983.

Some of the titles intrigue: *Back Scratchers & Stabbers; Sinkers & Floaters; Root Scrapers & Bludgeons.*

Michael Armstrong Preview July 12, 8 p.m.

These works are canvas cutouts, painted with acrylic paint on both sides of the canvas. The ideas embodied in the works relate to how we perceive what is to be seen, and how we interpret that perception, within our social moves. That is the broad statement, and as such I believe it conforms with taught tradition.

As they are painted all over, either side has the same value and only part can be seen at once, the rest is hidden.

Also there are potentially many configurations so the work cannot be arranged the same way again.

The works invite exploration, and enjoyment through discovery.

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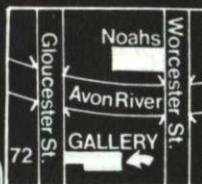
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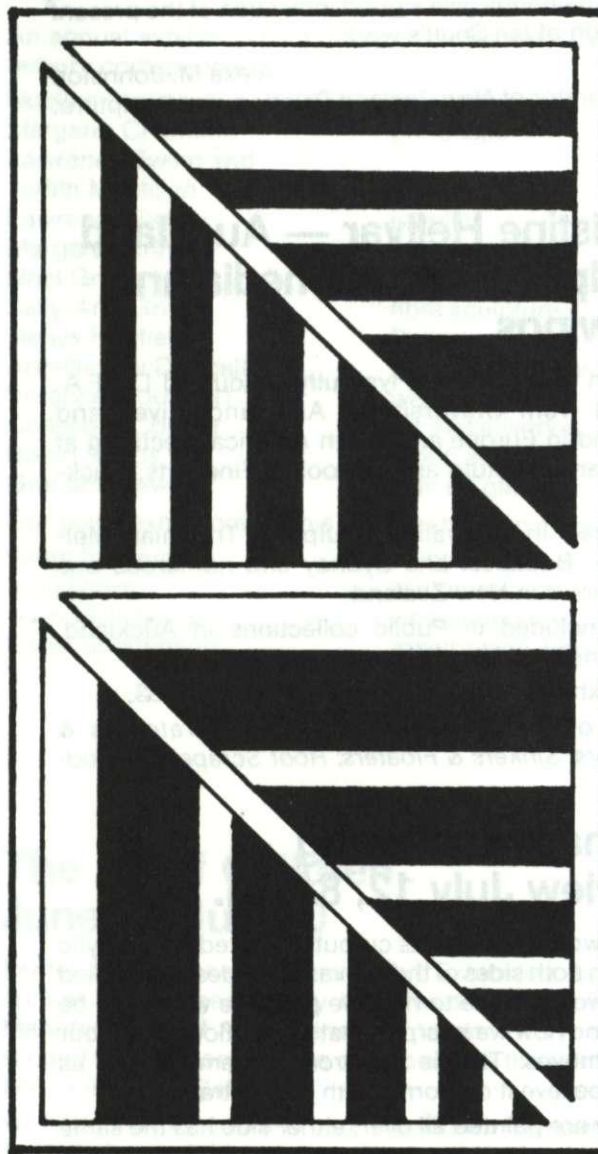
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Robert Cameron — Painting Preview July 26, 1983, 8 p.m.



This is my first one man show in which I am presenting a series of sixteen oil paintings. They are hard-edged abstracts on shaped canvas. My principle influence has been the work of Frank Stella and Bridget Riley. There is no external meaning in my work. I am solely

concerned with the problems and possibilities of paint and creating my own visual aesthetics.

My aim has been to make the space outside the painting relevant to the work and to use the special effects possible in simple repeated pattern. All the works inter-relate in composition and tone.

Stephen Williams Paintings

The paintings in this exhibition cover the period from November 1981 to February 1983. I have been interested in art for years, but only began to apply myself seriously in late 1981.

Art to me should be fun and doing these paintings was. None involved "pre-thought". They came into existence spontaneously and flowed on completion. From every one painting I could have arrived at many others of a similar style, but instead I moved on quickly in different directions resulting in a variety of styles.

On view from July 26, 1983.

Rick Edmonds — "Windows" Preview July 26, 1983, 8 p.m.

Pictures hanging in a room have always provided a window in the wall, looking through into a world of the artist's creation. Even in a gallery, pictures still take the form of windows.

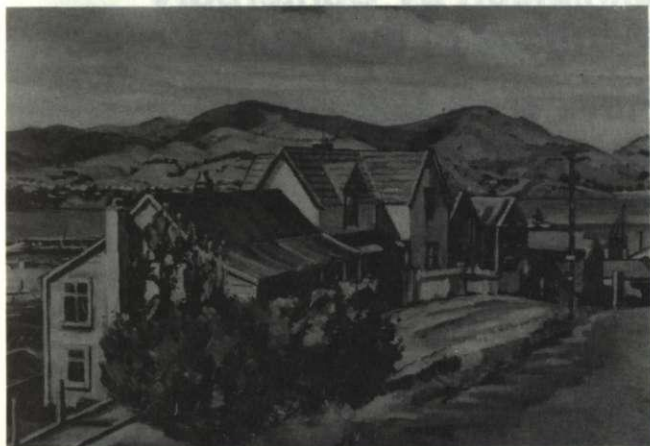
Many artists fail to grasp the significance of this; many use gallery walls as simply a convenient place to hang pictures to show them to any who care to wander past. In this exhibition, I have tried to come to terms with the gallery itself, as a room with four walls, in which my work becomes windows.

Many New Zealanders have favourite hideaways that they retreat to come holiday time. Whether these holiday homes are called cottages, baches, cribs, shacks or whatever, whether they be in the hills, by a lake or river, or by the sea, they all seem to have some sort of character in common. My own childhood retreat was by the sea, and this exhibition is based on my recollections of it. Impressions formed when young have a firm influence on the adult mind, and to me, venetian blinds are synonymous with seaside houses. Many hours were spent during my formative years, staring

out at the surrounding scenery through these blinds — indeed, today I still subconsciously divide landscapes, and seascapes into particular, into horizontal strips. Corrugated iron also brings back strong recollections of rows of shacks, each compartmentalised by its surrounding rusty iron fence.

While works in this show are mainly concerned with compositional elements of the sea and seaside environments, I hope also to allow the viewer, by entering the gallery, to step into an old holiday home, and to relate through his own experience to some of the things that early on influenced my perspectives and outlook.

Shirley M. Lee Preview August 9, 12.30 p.m.



Have been painting off and on all my life but it is only since coming to the South Island that I have been able to paint regularly and attend Art classes at Timaru, Christchurch and more particularly at the Otago Polytechnic. Have exhibited with the Art Societies there as well as New Zealand Academy of Fine Arts.

In 1980 won a merit award in the Oamaru Licensing Trust Competitions.

The subjects for this exhibition range from every day things in the kitchen and garden to scenes on the banks of the Avon in the city and further afield in Canterbury and the West Coast.

Opening of Exhibition — Tuesday, August 9, 1983, 12.30 p.m.

Barbara Mitchell Watercolours Preview August 10, 8 p.m.



This is my first exhibition. The paintings cover a range of subjects including flowers, landscapes and seascapes. I have been painting intermittently over a long period taking lessons whenever possible. I first started in the mid 1940s in the Saturday morning children's classes taken by John Oakley and Ivy Fife at the Art School. More recently I have gained much help from Michael Ebel.

I began painting in watercolours thinking I would progress to oils, but I am still watercolouring and loving it and intend to continue exploring this medium.

There will be a preview to this exhibition on Wednesday, August 10, at 8 p.m., and all members are invited to attend.

John Rooney
Phone 63-088



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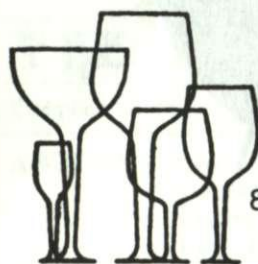
SHIRLEY and GRAHAM INWOOD

**MERIVALE
VILLAGE
FLORIST**

189 Papanui Road
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Building

Ruth Bain
Diploma N.Z.P.F.

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The Gallery holds a large range of
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C.S.A. GALLERY



**Joan Le Cren — Oil Paintings
Preview August 10, 8 p.m.**



Perhaps I have always needed to paint. I don't remember a particular beginning but recall painting regularly at school at the age of 12, and have continued, increasing the volume of production, for most of the time since. I learnt though reading, looking at other people's paintings and observing our own beautiful scenery.

In 1980 I married David Batten and he has helped me to take my work more seriously. It is thanks to his criticism and encouragement that I have been able to assemble this, my first exhibition.

I became a working member of the CSA in 1980 and in 1982 received my first formal instruction in painting from Michael Ebel at the Gallery classes. I am most grateful to him for his valuable knowledge without attempting to alter one's individual style.

My style may best be described as Romantic Realism. My aim is to share some of the beautiful things I see with others.

This selection of Still Life and Landscape represents about half the work completed over the last three years.

**Exhibition by Canterbury
Members of the Crafts Council**

**Preview — August 24
Tickets \$2.00**

AUGUST 25-SEPTEMBER 4

Crafts Council members, who live in the North and Mid-Canterbury areas are joining together to exhibit their work.

The Crafts Council aims to promote, foster and develop crafts, arts and related fields of design. It is a meeting place for craftspeople working in many media — wood, clay, metals, leather, textiles and glass. Exhibitors include those who make a living from their craft to those for whom it is a part-time occupation.

Colourful kites of fascinating and interesting shapes are from Peter Lynn of Ashburton. "I have been designing one-off originals for displays at art exhibitions, museums and kite shows for more than ten years. Kites are my business also — I have been manufacturing kites for sale since 1974 for local and export sale.

"I have travelled to the U.S. three times to participate or judge major kite festivals. Some of my kites are large — very large — 23 sq. metres for example. I also make kite trains and kites of almost every known design."

Geoffrey A. Heath Preview August 23, 8 p.m.

Believe it or not I began by scribbling and advanced to colouring in books. I won a poster competition at Intermediate and my art career was assured. As a shy pimply boy I continued my art studies under Irvine Major at Nelson College and headed for Art School. With my long hair, corduroy trousers and duffle coat I revelled in the world of the art student. Grotty flats, wild parties and hard work well into the night. I was brilliantly instructed in anatomy by William Sutton, mural designs by Russell Clark and still life paintings by Rudolph Gopas. Although diverse in approach these fine people offered much for a future artist and art teacher.

Oil painting has always been my first love. The glorious smell of copal oil and mineral turpentine and linseed make a studio hum. I love stretching canvases, sitting boards, making gesso and slapping on thick juicy impastos of paint onto a canvas with a palette knife.

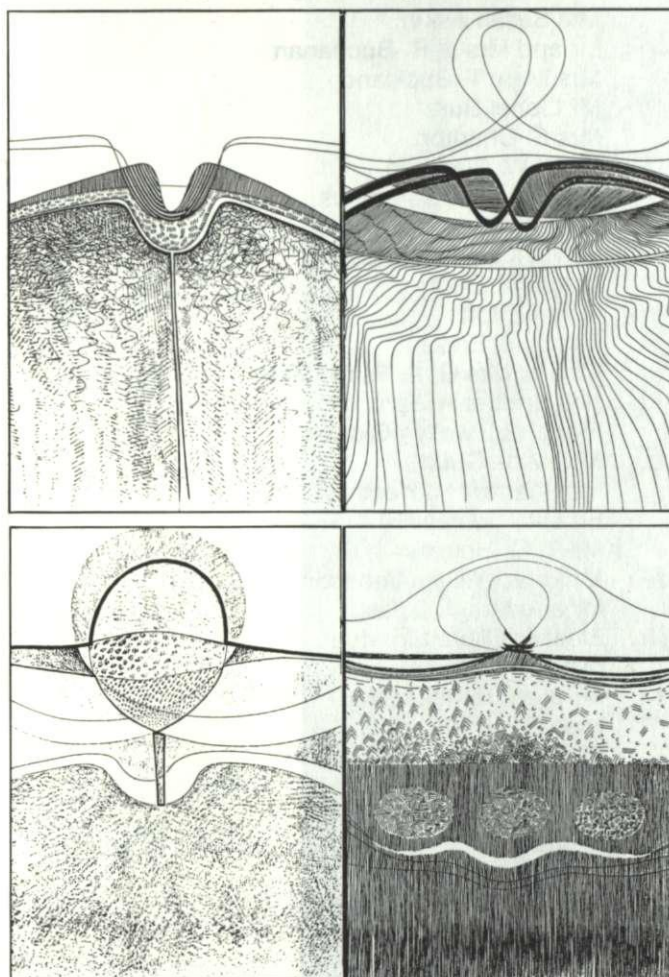
My subject matter has always been my immediate surroundings. As a student I would paint the front porch of our flat or the view towards the outside loo. I would rave over the autumn leaves just outside my bedroom window and late at night would draw the guitar player sloshed on the couch.

With my family and I living by the sea in Nelson I painted mud flats for ten years. People would often visit us and say, "isn't it a pity that the tide goes out?" and I would grunt. My tidal inlets glistened with glorious colours and textures. My kids loved them also, they would run out over them after school and slide down the banks into the luke warm water to mingle with the crabs and flounders.

Then I hit Christchurch again, I ignored the smog and enjoyed the trees in Hagley Park. I needed badly to get up into the hills. Luckily I had some dear friends who let us share a fisherman's cottage at Lake Coleridge and this was a real bonanza. I wandered over the tussock hills, drew, painted, yelled and screamed with delight — and hence the results.

Geoffrey A. Heath

John Murphy Exhibition from August 24–September 4



My work is a synthesis of symmetry, texture, limited space and the Canterbury landscape. The drawings are more explorative and inventive than paintings. The paintings should be seen as products of the exploration and invention in the drawings.

The texture at times becomes pattern. Space, albeit limited, is implied by variation in the size of the texture or pattern. Symmetry has always been an important element in my work, with the left-hand side being almost a reflection of the right, to a greater or lesser extent. But one side is never a mirror image of the other. The limited space is one thing that can be

disputed as it depends whether the viewer sees the top of the picture as a sky or a bright flat plane. The former suggests great depth, the latter advances and reinforces decorative space.

Although I have to date, shown only paintings and drawings it delights me to see my images rendered in stained glass and ceramics. I've spent a great deal of time on these two crafts and some of my reluctance to exploit realist illusory aspects can be blamed on my interest in them. This is because in stained glass and ceramics the picture plane is seldom passed through, visually, in an attempt to suggest space, but remains both the visual and real surface of the work. Canterbury landscape, by virtue of its flatness ending in hills and/or mountains, always appears to be at right angles to the viewers line of sight, it never appears to recede diagonally. To see this the viewer must be elevated slightly so that the landscape is tilted and the horizon is raised. Attempts to solve the problem of showing this can be seen in the drawings.

It is important to me to include drawings in my exhibitions, for, as a secondary school art teacher I am concerned with the teaching content of exhibitions and I hope that they explain some of the processes used in my work.

Exhibition by Ruby Huston August 24–11 September 1983

The exhibition is an excellent example of the potential of the drawing medium and the artist says:

These drawings have evolved over several years of work, exploring line, form and texture beginning with simple still life through to figure studies and exotic flower and plant forms. The texture in the paper has become an integral part of the drawing.

Ruby Huston was born in Whangarei and now lives and works in Auckland. She has had One Woman exhibitions at New Vision (1978, 1982) and CSA (1979).

In addition she has been involved in numerous group exhibitions from 1978.

Work is represented in galleries and private collections in New Zealand as well as New Caledonia, Australia, Netherlands and Switzerland.

Touring show organised by Assn. N.Z. Art Societies.

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C.S.A. GALLERY

**Tom Mutch
Preview October 26, 8 p.m.**

Born 1951, Sydney, Australia. Married with two children. Travelled to United Kingdom, India, Nepal, Thailand and Malaysia. Now living and working in New Plymouth.

Exhibitions

Australian ANZART symposium in Tasmania 1983.

One-man Show:

1973 Settlement Gallery, Wellington.
1976 Clearwater Gallery, New Plymouth.
1977 T.A.J. Gallery, Wellington.
1977 Patana Gallery, Sydney.
1980 New Zealand House, London.
1982 Bowen Gallery, Wellington.
1982 Canterbury Society of Arts, Christchurch.
1983 Leech Gallery, Auckland.

Group Shows:

1974-78 Taranaki Review.
1981 ANZART, Christchurch.
1982 National Gallery, Wellington.
1982 I.C.I. Academy of Fine Arts, Wellington.
1981-83 Renonsence, New Plymouth.

Collections:

Govett Brewster Gallery, Christchurch.
Robert McDougall Gallery, Christchurch.
Private Collections.

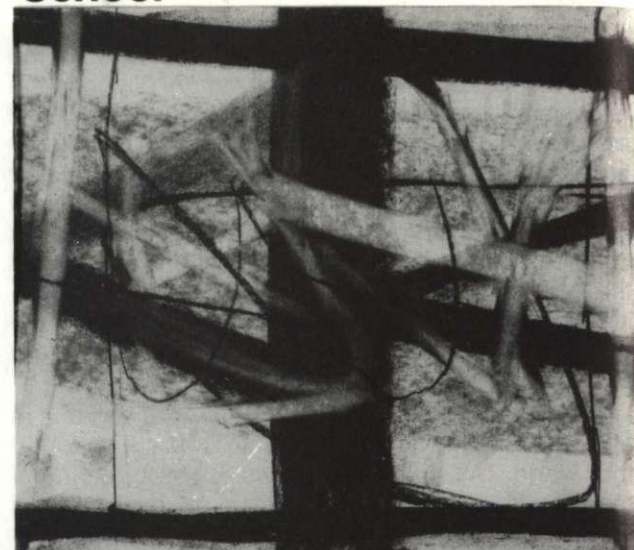
The work basically is a series of four or five personalities featuring in several different mediums, free hanging canvas, stretch canvas and collage works that I have been working on over the past year.

**Form and Fibre
October 25-November 6**

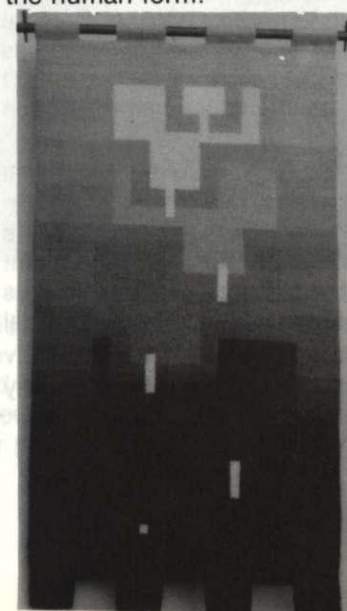
This year "Form and Fibre" is a presentation of work by 15 craftspeople. We have evolved from the original group of weavers only, to firstly include potters — "From Kiln and Loom" — then hand crafted furniture "Wood, Wool and Clay" to our present concept of a display of diverse crafts. Our new name reflects this openness to change of direction.

This annual group display is one that fills a basic need to stretch our creative abilities while giving mutual support and strength to each other.

**Linda James Richardson
Honours Exhibition Ilam Art
School**



The work for this exhibition has been completed this year, my final year at Art School. Most has been done in association with working in the life drawing room. The year has been an exploration of media, colour and the human form.



**Wallhanging
by
Mary Bartlett**

exhibitions

Joan Dukes — Retrospective Exhibition of Drawings and Designs Preview October 25, at 8 p.m.

Taught figure drawing and illustration and lectured in history of costume at Croydon School of Art 1927-35 and Dress Design at Sutton, Surrey 1933-35. Started career in Illustration and Stage Costumes but left England to marry and settle in New Zealand in 1936 and found little scope for my work. Taught private students during the war. Illustrated "School Journal" 1945-55. Came to Christchurch in 1952. Travelled in Europe for 18 months 1969-70. Designed costumes for "Coppelia" for the Town Hall Opening Festival 1973 and sets for the Southern Ballets' "Coppelia" in 1976.

My greatest interests have been in draughtsmanship and the art of book illustration endeavouring to follow the tradition of the great masters of line.

My aim has been the expression of subtleties of line and structure in natural form, but with a sense of their underlying pattern. Inspiration has come from formal and stylised realism in ancient Egyptian and Asiatic art, in Romanesque and early Gothic carving, and from Victorian illustration and 20th century wood cuts.

I believe that representation becomes more than facile recording when the impact and emotion of an original visual experience is held firmly in mind and the essential quality of the subject remain the creative inspiration.

My early work tended to be tight and static but in 1934-25 I broke fresh ground by working in my spare time to gain further qualifications under the influence of Rebecca Compton, the originator of modern creative embroidery of Croydon. Her approach to design, derived from Continental Art of the 1920s helped me to develop greater freedom of expression and adventurous ideas.

Martin Whitworth Preview, October 26, at 8 p.m.

A submission (not a one-man-show) consisting of student works — Paintings and drawings — contributing towards a B.F.A. from the School of Fine Arts, Exhibition closes November 6.

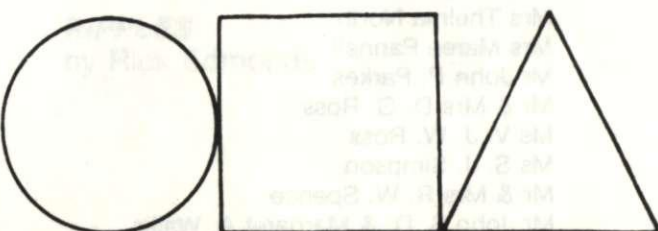
David Margetts — Watercolours of Local Buildings Preview November 8, 8 p.m.



Following a successful first exhibition in April, this showing will continue a strong architectural theme.

Subjects will include watercolours and black and white works, of local historic buildings. Included will be a section covering farm buildings that have impressed the artist with their rustic appeal.

Members are invited to the opening evening, Tuesday, November 8, at 8.00 p.m..



Health Hazards in the Arts

Many materials used by artists are potentially dangerous. Some cases have documented irreversible damage to the health of artists through the use of a variety of materials.

It is important therefore for artists to be aware of the dangers which surround them in their everyday working environment.

The artist works in an unregulated environment for unregulated periods of time. This marks him or her particularly vulnerable.

Often toxic substances used are inadequately labelled. "Use adequate ventilation" for example is frequently misinterpreted to mean "Use by an open window" where in fact the materials require the use of a ventilation hood or extraction fan.

Artists in all fields are at risk from a variety of substances:—

Potters:

- silica in clay
- carcinogenic glazes
- noxious gases and metal fumes emitted in kiln firing

Painters:

- colouring agents
- spray adhesives
- toxic solvents

Sculptors:

- asbestos in talc and stone
- toxic solvents used in cleaning

Leadlight artists:

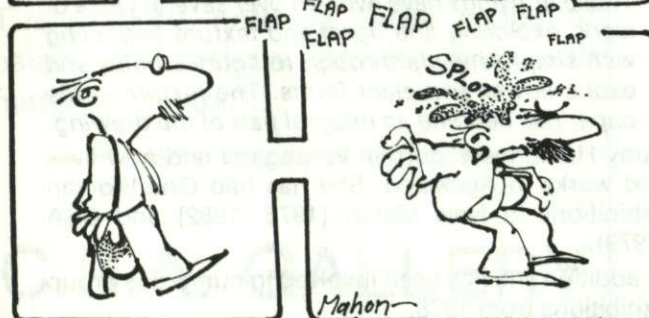
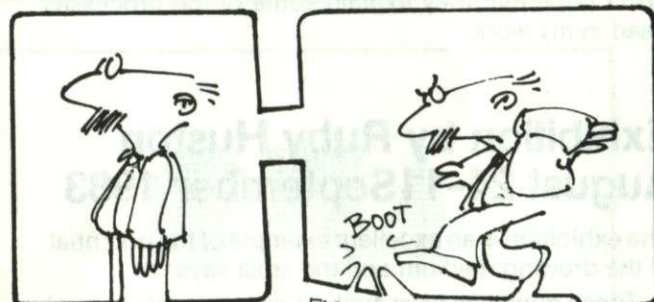
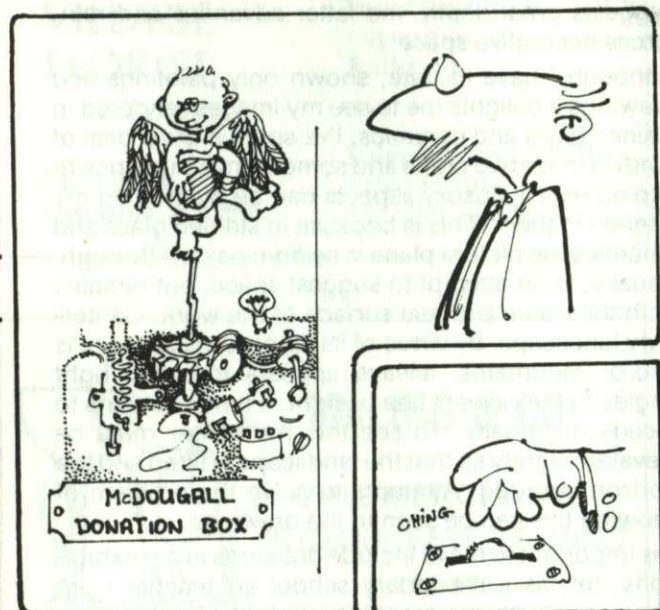
- lead and zinc chloride fumes from soldering

Printmakers:

- toxic solvents
- inks, thinners, lacquers

Fibre Artists:

- dyes
- fibreglass and asbestos fibres



New Members

We welcome the following:

Mrs Susan Askin
 Mr and Mrs J. R. Buchanan
 Mrs Mary T. Buckland
 Mr Lionel Burt
 Mrs E. Charlton
 Mr D. W. Clarkson
 Mrs Julianne Colombus
 Mrs Margaret Cox
 Mr Richard Edmundson
 Margaret Elliot
 Roger Eltoft
 Mrs D. L. Ensor
 Mr and Mrs G. A. Fairservice
 Mrs Bridget A. Farr
 Francis Llewellyn Gidden
 Nola Ada Guild
 Mr Geoffrey H. Heath
 Ernest Thomas Hill
 Mr R. G. Holmes
 Mr Peter William Johnson
 Mr and Mrs J. D. Iast
 Eleanor Claire Lightfoot
 Mrs G. F. Luney
 Mr Stewart McLachlan
 Miss Gaye Marshall
 Mr C. F. Milne
 Mr and Mrs Keith Morant
 Else Morrah-Kingston
 Aroha Pasley
 Miss B. A. Reid
 Mr and Mrs J. E. Ross
 Miss Julia Scarvell
 David Randall Spooner
 Mrs Margaret Anne Stove
 Mr J. A. and Mrs A. D. Terry
 Mr and Mrs G. M. Turner
 Ngaire and Cornelius Van Grondelle
 Barry Walsh
 Miss M. Watling
 Mrs R. K. Wilkinson
 Mrs M. Woods

exhibitions

Arts Calender

Pentel Childrens Art Exhibition	July/Aug/Sept
Wallace Crossman	Until July 10
Beyond Craft	Until July 10
Sam Mahon	Until July 10
Stewart Eggleston	Until July 10
Virginia Blakely	Until July 10
Christine Hellyar	July 12-24
Ian Scott	July 13-24
Mike Armstrong	July 13-24
Wilhelm Ruifrok	July 13-24
Stephen Williams	July 26-August 7
Gary Tricker	July 27-August 7
Tomoko McKnight	July 27-August 7
Robert Cameron	July 27-August 7
Tony Kuepfer	July 27-August 7
Howard Tuffery	July 27-August 7
Rick Edmonds	July 27-August 7
Mexican Weavings	July 27-August 7
Shirley M. Lee	August 10-21
Barbara Mitchell	August 11-21
Joan Le Cren	August 11-21
Faye Hill	August 24-September 11
Eddie Sunderland	August 24-September 11
Geoff Heath	August 24-September 11
Ruby Huston	August 24-September 11
Edward Walton	August 24-September 11
John Murphy	August 24-September 4
Crafts Council Exhibition	August 25-September 11
Elsa Morrah	September 7-11
Pauline Rhodes	September 14-25
Christine and Lyndon Smith	September 14-25
David Spooner	September 14-25
Robert Wagoner	September 14-25
Marte Szirmay	September 14-25
David De La Mare	From September 30
CSA "Mixed Media on Paper"	From September 30
Michael Eaton	From September 30
Ellinore Ginn	From September 30
Peter Carson	From September 30