

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 121

March/April

1985

Society Officers

Patron	The Hon. Sir David Beattie G.C.M.G., Q.C.
President	Mrs Doris Holland
Vice Presidents	John Trengrove, Dip. Arch., F.N.Z.I.A. John Coley, Dip. F.A., Dip. Tchg. Michael Eaton, Dip. F.A., Dip. Tchg., F.R.S.A.
	W.W. Cumming Simon Stammers-Smith, LL.B. Judge Fergus Paterson
Council	Nola Barron John Vial, Dip. Arch. Jewel Oliver 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. Alison Ryde Josie Jay Dip.Hort W.J. Parsons, B.Com., A.C.A.
Director	Nola Barron
Hon. Secretary	Barry Wilkie, M.A., Dip. Tchg.
Hon. Treasurer	John Wilson, A.C.A.
Auditor	John Midgley, B.Com. A.C.A.
Gallery Assistants	Grant Banbury, Dip.F.A. (Hons.) Evan Webb, Dip.F.A. (Hons.) Della O'Callaghan
Receptionist	Rona Rose
Tutors	Michael Ebel Nan Crawley, Dip.F.A. Bianca van Rangelrooy, B.F.A.
Publicity	Deborah Nation B.A.
Editor	Josie Jay

Registered at Post Office HQ Wellington as a Magazine



Drawing by Olivia Spencer-Bower.

PRINTS . . .

FRAMING . . .

RESTORING . . .

For Selection . . .

F I S H E R S

ART DEALERS SINCE 1870

ORIGINALS . . .

We offer a COMPLETE SERVICE —
SELLING—BUYING—VALUATIONS—
EXPERT CLEANING—RESTORING
GILDING AND ANTIQUE

H. FISHER & SON LTD
Fine Art Dealers 691 Colombo Street
(Between Cashel and Hereford Streets)

We call to the attention of our members the following recitals by Mr Charles Martin:—

Charles Martin's Lecture Recitals for 1985

The C.S.A. has arranged with Charles Martin to continue his pianoforte lecture-recitals throughout March on Thursdays from 12.15 to 1.15 p.m., commencing on 7 March. They will be held in the Gallery, 66 Gloucester Street.

This year Mr Martin will be playing and discussing four of Beethoven's sonatas — the bright No.5, No.7 containing a charming minuet, the Pathétique, and No.12 which commences with an air and variations and concludes with the funeral march that was played for Lord Mountbatten's funeral.

Recitals will also include airs with variations — **Handel's** Harmonious Blacksmith, **Hummel's** variations on a theme by Gluck, and those on a Swiss song by Beethoven. The following suites will be played — **Greig's** Holberg Suite, **MacDowell's** New England Idylls, **Liza Lehmann's** Cobweb Castle, and **Coleridge-Taylor's** Petite Suite de Concert. There will also be two versions of Greensleeves — one by **Vaughan Williams** and the other by **Arthur Loam**. By request, he will include the following pieces by Chopin — the Blackkeys and Butterfly Studies, Fantasia-Impromptu, and the Minute Waltz.

Admission will be \$5.00 for the four Recitals, or \$1.50 for individual ones.

Overdue?

Red Spots

If your News magazine sports a red SPOT may we gently remind you that your subscription is now OVERDUE.

We remind you of the IMPORTANCE of your subscription in helping to support the almost 90 exhibitions held in the gallery each year.

Prompt payment greatly assists our office-staff. We would be pleased to receive your subscription NOW.

Rates	Single \$18
	Double \$24
	Student \$9
	Life Member \$270
	Joint Life Member \$360
	Corporate Membership \$150

Michael Ebel's Adult Art Classes

Weekly **stage I** classes commence at the Gallery on **Wednesday 27 February** from 10–12am.

Stage II classes from 1–3pm.

Students study the elements of good painting, particularly composition, colour and drawing.

Michael offers the facility and knowledge to enable students to develop their own styles.

For 8 lessons fees remain at \$32.

To enrol please call at the office — 66 Gloucester Street — or phone 67-261.

TUITION by Paul van den Bergh

1. Drawing and painting class.

2. Life Class

Paul studied at the Rijks Academic in Amsterdam until 1968. Since then he has taught and exhibited widely in both Europe and New Zealand. In 1970 he became Director/Tutor of the Waikato Society of Arts and from 1983 has been teaching in secondary schools.

We are fortunate that an artist of such high calibre is available to tutor at the C.S.A. Gallery.

Paul is a creative tutor whom we strongly recommend to all who wish to develop their drawing and painting skills with particular focus on the human subject.

Those who have benefited from Michael Ebels classes or who have had some experience are encouraged to take advantage of this opportunity to further their skills and sensitivity.

Classes will be held either on a Monday, Tuesday or Friday (morning).

Those interested should phone the gallery for further information and enrolment. Phone 67-261

Bequest

The Society is pleased to receive a legacy of \$100 for the Picture Purchase Fund under the will of the late Mr A.T.M. Fleming.

THE OLIVIA SPENCER-BOWER FOUNDATION

Following her death, the Olivia Spencer-Bower Foundation was formed last year.

It was her wish to award an annual grant to an artist preferably working in Canterbury.

The proceeds from the Auction will go directly into this fund.

The combination of these two events promise to be highlights of our 1985 calendar and a commemoration to a highly respected artist member and former President of our Society.

art

For Companies

- * Continuous exhibitions
- * Invitations to previews
- * Access to works of art
 - for purchase
 - for hire
- * Art newsletters
- * Professional advice
- * Loan painting free

Join as a
Corporate Member

Phone Alison Ryde 554-970

Selection for Working Membership

We wish to call to your notice the procedure for application for Working Membership of the Society.

Twice a year, the selection panel will view submitted work in the afternoon, and make their decision. That evening they will meet the artists for an informal discussion and criticism of the work.

We think that this will be most helpful to the artists, especially those whose work is marginal or not accepted. Criticism evenings in the past have been very popular, for by this means the artists learn to view their work more objectively.

Would you please inform anyone you know who may be interested in submitting work in order to become a working member of the Society.

DATES: Tuesday March 14, 1985
Thursday, October 4, 1985

Work should be brought in before 3 pm on either day, the discussion begins at 7.45 pm.

Four paintings and six drawings.

Sculpture or photographs of the work.

Six pieces pottery.

Six prints or photographs.

Work should have been done within the last two years.

GRANTS

Our Metropolitan Grant Application 1984/85 to the Christchurch City Council has been declined.

However, funding from the Recreation and Community Development Fund of the Ministry of Recreation and Sport administered by the Council approved the payment of \$1,000 towards the cost of General maintenance of the Gallery and assistance for the short-fall in income for the Children's Art Classes.

We are grateful to the Council and the Ministry for this acknowledgement of the Society's programmes and role in the community.

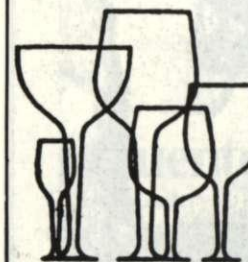


MERIVALE VILLAGE FLORIST

Shop 4
Merivale Mall
Papanui Road

Ruth Bain
Diploma N.Z.P.F.

Telephones 559-738
After Hours
557-253 or 528-577



MALING & CO

WINE MERCHANTS

86 GLOUCESTER STREET

795-470

Become a Friend
of the
ROBERT McDUGALL ART GALLERY
Brochures available from CSA
The McDougall Gallery or Secretary
Telephone 487-482

CSA Selling Gallery SCULPTURE from Czechoslovakia



We have the opportunity to sell the works of a notable sculptor living in Czechoslovakia.

Vaclav Skaliccky was born in Prague in 1927.

The female figure predominates his relief and free standing work.

He uses both traditional and modern materials, such as plaster, surfaced with patina, metal, plastic, ceramic or synthetic resin.

Please inquire at the gallery if you are interested in viewing a relief work by Skaliccky.

Also available from the Selling Gallery

Doris Lusk

Michael Eaton - Acrylic

Rosemary Campbell - Abstract

Graham Bennett - Abstract

Austen Deans - Watercolour

Sam Mahon - Tempera

Clark Esplin - Mediterranean Watercolour

W.A. Sutton - Oil

Alison Ryde - Watercolour

Art Work for Business Houses

The Director and Staff of the gallery of the Canterbury Society of Arts wish to bring to your attention the services it is able to offer clients.

The Gallery at the C.S.A. is very well equipped and the staff are fully experienced in placing artworks in commercial premises.

Recent tasks undertaken by the Gallery include:

- * **Supplying and commissioning paintings, weaving and ceramics** for business houses such as Trusteebank's new Christchurch building.

- * Arranging the commissioning of the stairwell hanging, the wool and steel mural and supplying other artworks in Westpac Banking Corporation's regional office in Hereford Street.

- * Commissioning weaving and the glass mural which enhances Westpac's Banking Chamber in Wellington.

The Gallery will:

- * **Supply** artworks - **paintings, artist's prints, weaving, photography, sculpture and ceramics.**

- * **Commission** work by artists or hold a restricted competition.

- * **Select** large paintings and important artworks for public areas, such as foyers and boardrooms.

- * **Provide** smaller paintings, artist's prints and framed reproductions for minor offices.

- * **Handle payments** of design and commissioning and final payments.

- * Do the utmost to **ensure good relations** between all parties, seeing that the client gets value for money and is satisfied, and that the artist understands the requirements and is competent to do the work.

The C.S.A. endeavours to supply the type of work which will compliment the style of architecture and environment that the architect creates and the prestige of the client.

Art works are selected to enhance the building, while maintaining its architectural integrity. Experience has shown that as well as arousing public interest, the works make an important contribution to staff morale as they become an integral part of their working lives.

Please contact the gallery, Director Mrs Nola Barron, Telephone 67-261 for further information.

NEWS LETTER

At your Service

Supplying and Hanging paintings in commercial premises is a service the Gallery offers.

Staff provide expert help in selecting and placing the works which soon become an integral part of the environment.

Trusteebank staff have grown so attached to the artworks supplied by the Canterbury Society of Arts gallery that they take "their" paintings with them when changing offices.

This fondness for the familiar extends to those who don't have private offices and can't adopt work in this way. A recent visit by CSA staff showed that almost everybody enjoyed the paintings, weavings, artists' prints and ceramics installed by the gallery when the new Cashel Street building opened a year ago. The works grace foyers and public areas, private offices and boardrooms.

Even those who found the paintings in their working area not to their personal taste admitted they would miss them should they be removed. One controversial work in the computer department has been nicknamed by the staff: loved or hated they may be, but never ignored.

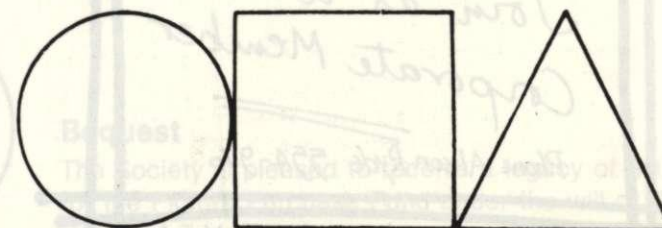
The public show a great deal of interest too. Even if their questions and comments don't go much further than "What's that supposed to be", it seems people are becoming more aware of and used to art in public places.

Paintings and prints of local subjects are the most popular with the public. Most of the works are by local artists or on Canterbury themes.

To reach the high standards demanded by the gallery they sought work from artists outside the area as well.

The gallery selected the work in the first instance, but took into account the opinions of staff on where each work should be hung. Those with private offices were able to choose their own paintings and, as has been seen, they have become an essential part of their working lives.

Michelle Nixon.



News from Overseas

London.
Friday 25/1/85

Dear Nola,

As promised here is a letter to let you know what is happening in London.

The exhibition attracting most interest was the Major retrospective of Chagall that opened on 11th January 1985. The retrospective is the first exhibition of his work in Great Britain since 1948 and traces his career from his early days in St Petersburg to his latest creations on Biblical and Mythological themes. The exhibition brings together paintings, drawings, etchings, stained glass and theatre design.

Opening next weekend at the Hayward Gallery is a Renoir Retrospective sponsored by IBM Corporation and organised by the Arts Council. Again it is the first time since an exhibition at the Tate Gallery in 1953 that this popular French Impressionists work has been shown in Great Britain.

Just finished at the Barbican Gallery was an exhibition of paintings, sculpture, drawings and prints by 65 artists and students.

Sculptures by Willem de Kooning are being exhibited at another gallery. 9 famous photographers including David Bailey, Eikon Hosoe, Lartigue, Liebowitz and McCullin bring together a joint 5 day photography session at Cap d' Antibes sponsored by Olympus Cameras.

The Art Galleries are endless, there is no way they can all be seen. And one must give consideration to the numerous shows at all the Fringe and West End Theatres.

It is off to Amsterdam on Sunday so most of the shows and exhibitions will have to wait until next time.

Best wishes to you all in Christchurch.

Bruce Finnerty



CSA

The Annual Autumn Exhibition 1985 will be held in April.

Receiving Day — Mon 1st April 10am-3pm
Preview — Wed 3rd April at 8pm
Closing — Sun 14th April
Collection — Mon 15th April 10am-4pm

We look forward to a good showing from our Working Artist Members.

THE NEW ZEALAND ACADEMY OF FINE ARTS BNZ ART AWARD 1985

An exhibition of pottery, sculpture, photography and limited editions of artists' prints.

Last receiving day: Tuesday 19th March.

Season — April 14 — Sunday 28 April.

Entry forms available from:

The Director,
N.Z. Academy of Fine Arts,
Private Bag,
Wellington.

MONTANA LINDAUER ART AWARD

April 30 — May 19, 1985

\$6,500 in awards.

This is a painting award.

Medium:— Oil, acrylic, watercolour, Pastel, mixed media.

Subject:— open.

Last receiving day April 3rd.

Entry forms available from:

Art Award Artists Society
Box 716
Gisborne.

ROTOART '85

Hamilton June 8-15

Subject:— open

AWARDS:

Gallagher group National Art award:

Oil or Acrylic Award:	\$3,000
Watercolour Award:	\$1,000
Print Award:	\$500
Special Award:	\$500
Pottery Award: Frankton Rotary Club.	\$500

Last day for entry forms April 30

Last receiving day May 24

Entry forms available from:

Rotoart '85
P.O. Box 5083
Frankton

THE PICTURE SHOP

in Campbell Grant : 196 Hereford Street, Christchurch

ARTISTS - have your pictures framed in our specialist shop (near Latimer Square) Large range of Mouldings 10% discount for C.S.A. Members.

Fine Jewellery
in gold and silver

by

Guenter Taemmler

C S A Gallery

Carina Jewellers

Caratelle Jewellery

66 Gloucester Street

15 Chancery Lane

Merivale Mall

Victoria Antiques

(Next to Clock Tower)

93 VICTORIA STREET

CHRISTCHURCH, N.Z.

TELEPHONE 790-408

A.H. 327-139



Views and Reviews

WHERE HAVE ALL THE SCULPTURES GONE?

by Evan Webb

Last November, the architects division from the Ministry of Works organised and ran a workshop in the Arts Centre with the theme "Approaches, Entrances and Interiors"

The aim of the workshop was to explore and develop ideas which would make approaches and entrances to public buildings more enticing and attractive to those who used them.

Artists of various disciplines (weavers, painters, landscape architects, etc.) attended the daily workshop sessions along with the architects, and together they worked on projects culminating in a design proposal for an entrance courtyard at the rear of the old post office in Cathedral Square.

Opportunities were also available for the general public to comment on and share ideas with the conference in the evenings. One such evening was specifically oriented towards the role that art works and artists should play in the design of buildings. John Coley was one of the chairing panel during this discussion and his opening remarks gave food for thought. In particular, he noted the scarcity of public sculpture in Christchurch and asked that the designers and architects of our public buildings give more thought to the commissioning and accommodation of sculptural works. Indeed, as Mr Coley put it, art works leave a 'footprint' of our culture for successive generations. They reflect our values and attitudes and as such are an important reference to be preserved for the future. Mr Coley's remarks raise some interesting questions about the nature of modern architecture and the nature of modern sculpture.

In the past, a major role of art was to depict and preserve visually, myth, religious events, heroes and great personalities. Not surprisingly therefore, many of the finest examples of European art can be found in cathedrals, palaces and public squares. And because the works, like the buildings they adorned, had to withstand the ages, they were built from materials as permanent as were available in those times. Sculpture was most often carved from marble or cast in bronze. Today the role of artists is more diverse, but more importantly, sculpture has radically departed from architecture as a solid monumental object-oriented activity. Whereas buildings, particularly public buildings, have retained their permanence, sculpture on the other hand has become more ephemeral, transitory and less permanent in its use of materials.

In our local community Llewellyn Summers is one of the few sculptors to be working in traditional permanent materials. Others, like Pauline Rhodes, work with materials (in her case rust-stained paper) which can only withstand the elements for a short time before they break down. Even the more permanent works of Bing Dawe or Steven Clark (principally wood) require a protective environment - a shelter from the weather or accidental breakage. As sculpture goes, the work of these artists is reasonably conventional.

Performance type works are now not uncommon. Nor are installation works, (like Debra Bustin's work at the Robert McDougall Art Gallery last year, or Colleen Anstey's at the C.S.A. Gallery), which are only intended to be short-lived. Time-oriented or temporal media like film and video have become part of the contemporary artist's repertoire. For example, a project by Auckland artist Dave Mealing at "Art in Dunedin" last year required a computer and the services of the local radio station 4ZB.

Not all artists work on the fringe with new materials, new media and new ideas. However, many who do work in these areas make a significant contribution to art and, more generally, often reflect some pertinent aspect about the values of our society and the way we live. Although it sounds clichéd, we do live in a world of mass-produced, throw away objects and we are bombarded daily with high-technology, so artists who do work with similar media are reflecting the state of our culture.

So, can modern sculpture of this type leave a "footprint", and if so, what form does the footprint take? Obviously, installation art works and performance art works, by their very nature, cannot endure for ages in their presented form. Nonetheless, such works can be recorded and preserved on film and video tape. Undoubtedly, it is very difficult to accommodate such work in modern public architecture, but it is not impossible. For example, it was heartening to see some proposals from the workshop allocating spaces in courtyards where traditional performances like theatre and mime could take place as well as contemporary performance and sculptural installations.

There is a lack of monumental sculpture in our community. Part of this scarcity can be attributed to architects, local bodies and private businesses not commissioning enough work of this sort. The workshop and forums went somewhat towards better considering and incorporating art works in building design. More significantly though, is that this scarcity reflects the changed nature of modern sculpture.

'THE CARE OF PAINTINGS'

by John S.G. Harper
Paintings Conservator

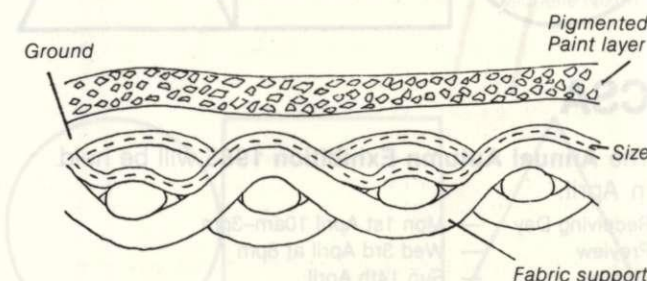
This is a basic outline on the care of paintings beginning with their structure and problems associated with this. There are notes on framing, revarnishing, display and finally packaging.

To understand the reasons why damages occur one must first understand the structure. The paint layer whether oil or acrylic is quite plastic when new but ages to a strong tough layer. The main concerns for a collector are the support to which the paint is adhered and the adhesion layer itself.

The ideal support must be light for handling but as rigid as possible. Any movement of the support can cause a failure in adhesion with the paint layer. As the traditional oil on canvas has proved to be the most versatile and preferred structure I will mainly deal with that but first a note on solid supports. Metal, glass and wood all have the advantages of being relatively easy to prepare, flat and fairly stable. Apart from their size limitations there are problems associated with the surface. They are smooth and lack the tooth of a canvas therefore adhesion of paint to them is always a problem. Wooden panels are very susceptible to changes in humidity causing warping and cracking and metal supports to changes in temperature. If they are damaged being impermeable they are very difficult to treat.

The traditional oil on canvas is actually a complex structure of stretcher, canvas, size, ground and paint. To keep the fabric support rigid and flat it is stretched over a canvas. The stretcher is adjustable with wedges or keys at the corners so that the painting can be retightened while still on its original framework. This is achieved by "keying it out", tapping on the keys in the corners which drives the members of the stretcher, slightly further apart - thus putting a stronger, yet even tension on the canvas in each direction. Advice should be sought before retensioning a slack canvas as this can cause stress cracks to develop in the paint layer as described later on. Keys should always be taped to stretcher to prevent them falling between stretcher and canvas.

A coating of glue or size is applied to the canvas to seal it and then a layer of gesso (glue and chalk) which is called the ground. The canvas is often restretched during this to decrimp the weave and make it more stable. The paint is then applied to the ground. Both the ground and size are effected by moisture - water damage is the result of water dissolving the ground causing paint loss.



The painting can be seen as a structure of various layers adhered together on a tensioned support. There are forces of adhesion between the layers as well as internal forces within and across the layers. An unframed painting is therefore very vulnerable to any outside forces which may upset this balance. A vibrational shock can easily cause a stress fracture and paint loss. If a painting is lent against a chair and the corner of the seat is pushing against the canvas a dent will be left. A canvas patch applied to the back of a stretched canvas will eventually cause a bulge in the front of the painting. If a painting falls against even a blunt object a tear can easily be made.

Moisture or changes in humidity will effect the tension in the canvas. The stretched canvas will tighten in high humidities and slacken in low humidities, or dry conditions.

(Linen retains its strength through these changes and is therefore a much better support than cotton. Polyester is better still being hardly effected by moisture). The paint film is itself a tough layer that has elastic properties which are also effected by humidity. In high humidity it is more flexible, in dry conditions more brittle.

If the humidity is constantly changing, the expansion and contraction of the canvas will eventually lead to a decrimping of the canvas weave which will mean the canvas will be slacker than before. Now when the painting is subjected to dry conditions or low humidities the canvas will be floppy but the paint film very brittle — cracking will result. When the humidity increases the canvas tension is restored and the more elastic paint film tends to peel back at the crack. If the adhesion between the layers is not strong enough flaking will result.

In thicker paint layers longer cracks occur. In this case the paint film can be strong enough to be seen to be supporting the canvas as well. When a crack occurs and the humidity rises again the paint layer being thicker is not as flexible and it will tend to lift at the crack without bending so much. In this case a large slab of paint tends to lift with a greater loss of adhesion either side of the crack. Now when the humidity increases further the canvas tightens and as it is not being restrained by the layer of paint near the crack the canvas actually shrinks at this point and the slabs of paint slide over one another and overlap. This is the most common form of cleavage or loss of adhesion in a painting. It is imperative when treating a painting such as this to restretch the canvas before readhering the paint to the canvas or permanent damage will result. This is a complex task and should only be undertaken by a professional conservator.

The two most neglected parts of a painting are the stretcher and the back of the canvas. They are often left unprotected — dirt accumulates on the back of the canvas which attracts moisture and accentuates the problems just described. The stretcher often has nails nailed into it and screws and hooks screwed into it — backboards and labels glued to it.

The back of the canvas should be sealed airtight for two very important reasons.

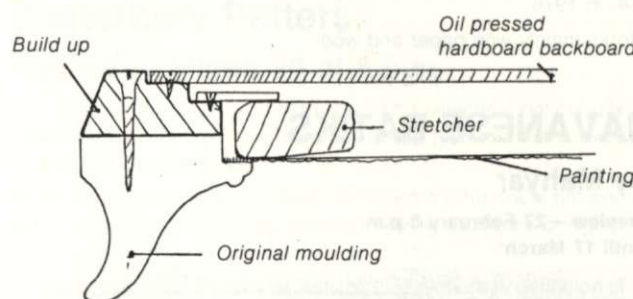
By sealing the back, the canvas is buffered by means of its own microclimate from humidity changes in the outside environment. The front of the canvas will be protected to a large degree from these changes by the paint layer by dampening. Changes in humidity a constant tension can be more or less maintained throughout the painting. This is extremely important for the private collector who does not have the controlled humidities present in a gallery.

Sealing the back of the painting also prevents the passage of airborne pollutants such as sulphur dioxide over the canvas fibres. This has been shown to be the factor contributing most to the degradation of the canvas

support. If this occurs a new canvas must be glued to the degraded original for additional support using a stable fully reversible adhesive system. Again this is a skilled procedure and should only be done by a painting conservator.

Sealing the back of the painting is achieved by proper framing techniques and not by stapling card to the stretcher which is an integral part of the painting's structure.

The frame plays an important part in protecting the work. It protects against shock and provides a safe method of handling and for hanging. The rebate in the back of the frame should be deep enough to accommodate the stretched painting. Unfortunately virtually all frames made in New Zealand are only designed for works on paper or an oil on academy board. It is therefore necessary to modify the back of the frame by building it up till it is at least as high as the thickness of the stretcher.



It must be remembered that the painting will be taken in and out of the frame for examination and treatment in the future. The framing system should provide for this — I have seen paintings actually glued into the frame with PVA, others are nailed through the stretcher and canvas into the frame.

The rebate edge should first be lined with felt strips or velvet ribbon to protect the paint surface from abrasion where it comes into contact with the frame around the edge of the painting. If this step is overlooked at least smooth the rebate edge which often has sharp lumps of paint and gesso from the frame finish.

A buildup should be glued and screwed to the back of the frame. This should be designed to give the backboard at least 2mm clearance from the back of the stretcher. Failure to do so will mean any blows on the back will be transmitted straight through the stretcher to the paint film causing paint loss or splitting of the rebate edge, rather than being dissipated through the frame. It is best to countersink the backboard (use 4.6mm oil tempered hardboard) as this gives a better seal. A joiner will run a buildup of your design to whatever lengths you require.

When fitting the painting into the frame a shockabsorbing material is placed between the edge of the painting and the frame to position it in the right place. Cork spacers cut to size are a good material. These should be placed approx 2" in from the corners you will need at least two on each side. The

painting is fitted and held in place by aluminium mending plates or by brass mirror plates. These are screwed into the build-up or frame — never into the stretcher — they merely hold the stretcher in place. Now if your painting falls off the wall the painting will be able to move slightly in the frame thus dampening the shock and minimising paint loss from the stretched canvas.

Once the painting is secure the, backboard is fitted with countersunk screws and sealed against dust and moisture. Labels and information can now be placed harmlessly on the back of this. Hanging attachments are screwed into the buildup. To disguise the buildup paint the outside a darker shade than the colour of the frame (timbacryl) and then it will not be noticed.

This framing technique will give the maximum protection to external shock, environmental changes and pollutants. For a very small expense you will have prevented 90% of the problems associated with paintings.

Varnish

The surface of the painting is often protected with a varnish coating. When an older painting has not been previously varnished do not varnish without obtaining expert advice. Many artists, especially in the 20th Century sought an unvarnished effect — varnishing in this case seriously alters the painting. Most varnishes are natural resins which yellow as they age and often need to be removed and revarnished every 50 years or so. Usually the older the varnish the more difficult it is to remove — this should only be done by a conservator. Many paintings in the past have been cleaned by restorers using incorrect solvent mixtures which have removed glazes applied by the artist and in some cases extensive irreversible damage is done.

Some synthetic varnishes available today crosslink and will become impossible to remove. There is only one synthetic varnish that can be guaranteed Paraloid B-72 which is non yellowing and will always remain resolvable in its solvent, unless there are particular problems with the painting this is the only varnish that can be recommended at this time.

Display

It is better to have a painting attached at both sides to the wall rather than using a central hanging hook. If one hook fails the painting will not drop to the ground. Do not hang a painting where it is subjected to extreme change in environment i.e. over a fireplace, over a heater or ventilator. Do not hang where it is subject to direct sunlight — the heat generated on dark colours can seriously damage the work. Some pigments will also fade if subjected to high light levels. Ultraviolet light is the most damaging to paint and canvas and should be eliminated where possible with filters or by using low UV emitting fluorescent tubes.

An uninsulated south facing outer wall is no place to hang any work of art.

Packaging

Paintings are very easily damaged when travelling so proper precautions should be taken whether carrying them down the road or sending them overseas.

Paintings should be transported framed. The frame provides a protective edging with which to secure the painting without putting packaging materials directly in contact with the painting's surfaces. Again the frame should be used to support packaging materials not the stretcher.

A backboard should be fitted, if not already present, to reduce the chance of damage to the back of the painting.

If the picture has glass, strong wide tape should be stuck to the glass in close cross hatching pattern to hold it together if it breaks and prevent it from cutting the work beneath.

Overseas Travel

A strong wooden case will have to be individually constructed. A conservator should be consulted for design details. Internal packaging will provide adequate thermal protection for high altitudes in aeroplane cargo holds. The wooden case will need to be waterproofed outside and in — clearance through customs can mean many hours stacked outside on the tarmac. Clear labelling and handling instructions in relevant language is also required. The most common packaging materials used are:

Polystyrene foam — available in various densities for thermal insulation and limited shock absorber.

Polyurethane foam — (jiffy foam) for vibrational insulation.

Polyethylene film (polythene) for waterproofing.

Bubble Pack — for limited shock vibrational absorption.

Mylar Polyester film — barrier film for dirt, moisture etc.

This has been a brief outline of certain aspects in the care of paintings which the — private collector should be aware of. If your painting is damaged it can nearly always be successfully treated. A conservator will always use reversible materials so that further treatments can be facilitated. A conservator is bound by the ethics of the profession. Beware of the amateur restorer. In my experience paintings in New Zealand have suffered worse from previous 'treatments' than from any accidental damage that may have occurred. The New Zealand Professional Conservators Group has recently been formed to help overcome this problem.

Artists on Art

"Drawing and colour are not separate, everything in nature being coloured. During the process of painting, one draws; the more the colour harmonizes the more the drawing becomes precise. When the colour has attained richness, the form has reached its plenitude."

Paul Cezanne

exhibitions

TOMOKO McKNIGHT

Preview — February 27 at 8 pm

Born in Japan.

Graduated from Canterbury University School of Fine Arts Dip F.A. in 1976.

Works mainly with paper and wool.

JAVANESE BATIKS

by Mahyar

Preview — 27 February 8 p.m.

Until 17 March



Jogjaharta a city of Central Java, is the cultural heart of Java. For hundreds of years dance, drama, music and the visual arts have flourished here. Now they find expression in the dances associated with Ramayana story based on Hindu mythology. Each year the ruins of the Prambanan Hindu temple near Jobyaharta witness the dance, music and drama of this epic during the nights of the full moon from May until September. The Kraton (Sultans palace) in the centre of Jogaharta echoes to the music of the gamelon orchestra as they practice and perform regularly. Wayan golek and wayan kulit puppet shows entertain villagers throughout Java and find full expression in Jogyahartas outdoor theatres.

The art of **Batik** has been practised and refined over centuries in Jogyaharta which is now world renowned as a world centre of this craft. Batik production ranges from the mass produced cap batik (stamped design) for use in clothing manufacture to the finest tulis batik (hard applied waxing). Whether cap or tulis batik the same time consuming waxing and dyeing process carried out in numerous tiny home workshops produces a huge variety of styles and designs of batik material.

Amongst the many artists who produce batik painting in the rich cultural environment of Jogyaharta is **MAHYAR**. At 36 years old he is one of the young masters of the batik medium. His work has a vibrancy and use of colour lacking in many of his fellow artists. Yet his themes are taken from the life he sees around him and in the other parts of Indonesia. Agricultural and fishing themes alternate with everyday urban scenes and the colourful festivals and religious ceremonies found throughout Indonesia. Mahyar expresses his themes through the multicoloured medium of batik and in his own distinctive style.

He comments "Since beginning my study of and work in batik in 1972 I have found the ideal means for expressing my feelings and thoughts. The art of batik with its variety of colouring, texture and ornamentation in its chain of processes is capable of expressing many different forms and styles both traditional and modern. Thus a traditional Indonesian art form has become my vehicle for expressing images of Indonesia as it is today."

Besides exhibiting throughout Indonesia in group and one man shows, his work has also been exhibited in West Germany, Austria, Britain and the United States. This is his first exhibition in New Zealand.

There will be a display showing batik instruments, photos of works in process and samples of cloth showing various stages — some will be framed.

The work is quite unique, even in Indonesia itself.

Gennie de Lange

Preview — 27 February at 8 p.m.

Hand knitted creations:-

I am intrigued at why people want to knit and are often quite addicted to it, while at the same time want to work productively during lonely hours at home. Complex patterns present a challenge and are fascinating to watch grow in your hands, and the feel of wool is both rich and sensual.

The knitters I work with are both men and women whose talents are often taken for granted — they are so inventive and such perfectionists.

To me wool is fun to work with because of the way the colours behave when knitted up and when a design is derived from one of my ceramic paintings and becomes a jumper it then seems to me to turn into an animated three dimensional sculpture.

DREAMS & ILLUSIONS

Preview 27 February – 10 March

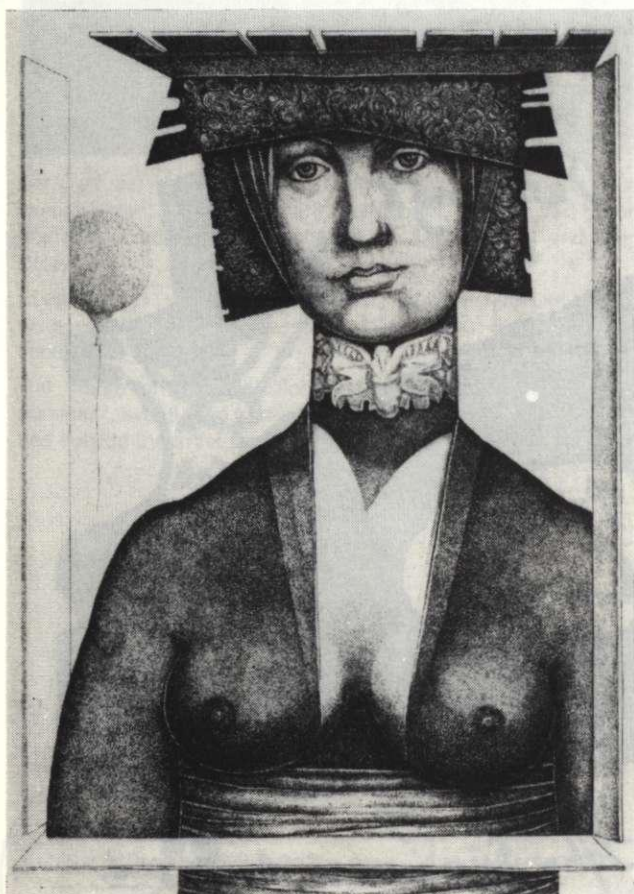
Printmakers & Photographers have responded enthusiastically to the gallery's invitation to show their works collectively.

"Dreams and Illusions" promises to be an original and provocative exhibition from a group of New Zealand's foremost artists.

These include Terry Austin, Denise Copland, Gordon Crook, Margaret Dawson, Murray Hedwig, Nicola Jackson, Glenn Jowitt, Mary Kay, Jill McIntosh, Marion Maguire, Jae Renaut, Carol Shepherd, Gary Tricker, Paul Van den Bergh, Gail Wright.

Each artist has contributed up to 5 images.

Selected for their subjective, private, poetic, fanciful or illusionary qualities, the works are intended also to offer a comprehensive impression of the artist's individuality.



Etching by Paul van den Bergh.

Oriental Rugs

March 11 – 17

Minaret Oriental Rugs as Agent for **Lothlorien of Nelson** will again bring a superb collection to the CSA Gallery.

Anne Presland and Susan Garden have selected some very fine pieces from their buyer's individually chosen consignment from Nepal, Afghanistan (Balouchi, Chooneywola etc.) Turkey (Yahyahli, Yagcebida, Konya, Kula, Dosemealti) etc. Romania (Brasov, Transilvania, etc.) Iran and Pakistan.

Considering the inevitable price rise and availability of these imported, handknotted and handwoven carpets, rugs, kilims, bags etc, this Exhibition is an important date for connoisseurs.

Canterbury Potters

Preview — March 20 at 8 p.m.

This year members will be able to submit for selection, not only six pieces for the main part of the exhibition but also one extra piece for a section of Kitsch work.

All the work will be selected by three selectors, two local potters, Aina Apse and Lawrie Ewing and Pam Maling (Costume designer for the Court Theatre).

Craft, Art, now Kitsch – what is Kitsch? One dictionary definition of the word kitsch is "worthless pretentiousness", some people will say "bad taste"; a more obvious example is the taking of a particular object to greater lengths than the use of the object demands, for instance, an elaborately decorated jug, or teapot in an animal, vegetable or mineral form. The piece functions very well as a teapot but has been changed from its accepted shape.

The committee hope that potters will enjoy pushing their imaginations further when making work for this section, thus not only extending their own dimensions but also providing viewers with a more stimulating exhibition.

The Guest Exhibitor is Goldi Maxwell, a weaver from Little River, and the following comments from Goldi illustrate her enthusiasm for working in this medium:-

"Seven years of weaving has strengthened a love of wool, fibre and colour. Interesting textures make this an exciting and satisfying medium to work in and the light and shadow on the woven surface continues to delight and fascinate me. A lack of training has left me with a freedom I value."

We are sure that Goldi's weavings will greatly enhance the visual impact of the exhibition.

The exhibition will open at 8.00 p.m. on Wednesday, 20th March and liquid refreshments and tasty morsels will be served. Entry will cost \$2.50 per head (including C.S.A. members) and tickets will be available from:

The C.S.A. Gallery,
66 Gloucester Street,
Christchurch.

OR

Canterbury Potters Assn., Inc.,
Room 011,
28 Worcester Street,
Christchurch.

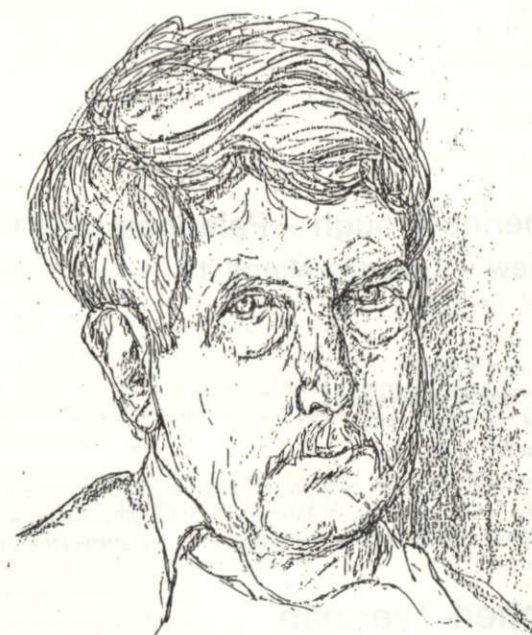
from Thursday, 14th February, 1985.

To experience something different in a pottery exhibition – we recommend you attend the 1985 Canterbury Potters Assn., Inc., Pottery Exhibition with Kitsch extras.

D.R. BREACH

Watercolours

Preview 19 March at 8 p.m.
20 until 31 March



These works are for the most part landscapes painted during an absence from New Zealand of one year. Instead of taking a photograph of a locale I often try to put some of it on paper by hand (if you really want a photograph then usually a nearby tourist shop will supply you with one far better than any you could compose for yourself.) Whatever happens some aspect will get

into your work even if it is not the one you tried to capture. Thus I have a wet-looking reminder of ten days rain in Vancouver. I contrived to get myself to Stonehenge for a day. This is a great place to paint. You just have to put up with being fenced off from the stones (to preserve them from tourists' depredations) and the fact that no matter how small a space you have behind yourself some inquisitor will always fill it to look over your shoulder instead of looking at the real thing, which he has probably paid a lot to see. I also tackled Salisbury Cathedral, Glastonbury Abbey, Wells Cathedral and the very strange Silbury Hill, the largest man made prehistoric mound in Europe. Also in the exhibition are works in Hawaii, Canada and Australia and just to be loyal one from New Zealand.

ROSS GRAY - PAINTINGS

Preview - Tues 19th March at 8 p.m.

1964-66 Dip. F.A. Canterbury.

Various exhibitions including:

1971 Young Contemporaries, Auckland

"30 Plus," Christchurch.

1974 & 1978 one-man shows, C.S.A.

1984 "3 Painters," Akaroa.

Represented in C.S.A. and Auckland City Art Gallery.

Teaches art in Christchurch.

A series of figures in landscape exploring relationships.

Catherine Brough - Paintings

Preview - Tuesday March 19

Dip. F.A., Ilam 1979.

Work exhibited at:

C.S.A. since 1982

Akaroa: Three Painters 1984

Class of '79 C.S.A. 1984

'60 from 84' 1984

Most of these paintings done in two short summer months are about the visual interplay of land and water. Others deal with landscape elements as they impinge on the boundaries of the city.

Stephen Tyerman

Preview 8 p.m., 19 March

Paintings and drawings March 20-31st

I try to find motifs that will respond to and animate their allotted space. These have a certain character and are related in this sense to the figure. Much of my work is derived directly from figure studies.

ANN RUSH

Preview - Wed 3rd April at 8 p.m.



Born Gore 1950.

Attended Christchurch Teacher's College 1968-70 where Art was her selected study.

Has lived on an Orchard near Tasman, Nelson since 1972.

Resumed painting seriously at the beginning of 1983. Her three daughters were all school age and teaching positions were becoming unobtainable due to the continuous service provisions.

Exhibitions to date include a group show in October 1983 with artist Jackie Dalzell and potter Ross Richards, and two solo exhibitions in Nelson in June and December 1984.

This exhibition is her first outside Nelson.

Current themes reflect the artist's reactions to her domestic environment, and the works are spontaneous expressions of colour laid down on wet paper using a variety of media.

Lee Hatherley in reviewing the artist's successful June 84 exhibition described the work as: "22 Watercolours infused with colour and light, dreaming flowers, voluptuous fruit, everyday objects (cups, bowls, a cupboard) charged with sensuous life."

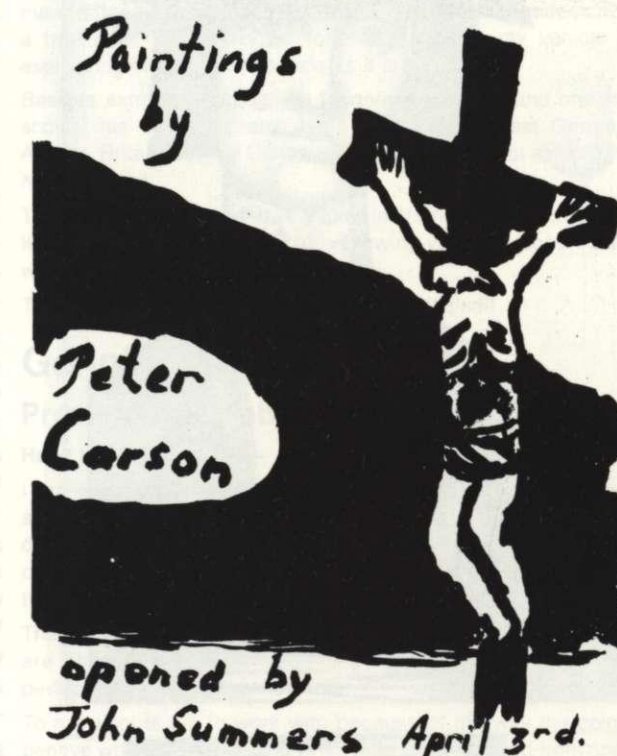
Exhibition of Paintings by Anne Fountain

4th to 16th April 1985

Preview Wed 3rd April at 8pm

Artistically though humbly speaking, I have sought to use colour, form and composition to express something of the depth of my own faith and feelings concerning the all-encompassing Lordship of Jesus Christ, past, present and future. I set out to do this originally through compositions based on the form of the Cross, showing the depths of God's love; but my ideas went beyond this into wider facets of His nature and creativity.

May I say how much encouragement and stimulation I have received from my friends at the C.S.A. painting group on a Thursday. Without them I could never have found the strength or courage to continue to grow as a painter. Painters can only journey, without ever finally arriving, I believe — and I am thoroughly enjoying the pressing on and exploring!



BRIDGET CARR

Preview – April 3 at 8pm

April 4 – 14



Born, educated and living in Christchurch. This is her first one woman show. Although primarily self taught, she has had tuition and helpful advice from Michael Ebel, David Cowie and John Coley.

Bridget finds watercolour medium exciting because of its unknown and often unexpected quality, colour being of prime importance.

The theme of this exhibition "Colour Exploration – Autumn, Summer", eventuated from well known nooks and crannies inside and outside the artist's home.

Halswell Pottery Group Exhibition

Preview 9th April at 8 p.m.

The Halswell Pottery Group presents its annual exhibition at the C.S.A. Gallery with an opening on Tuesday, 9th April, at 8.00 p.m. The exhibition closes on Sunday, 21st April. A warm invitation is extended to all members.

Pottery is to be selected this year by Juliet and Roy Cowan from Ngaio, Wellington. Following the opening they will be conducting a school at Halswell.

The Halswell Pottery Group which is in its twelfth year of operation enjoys the privilege of using an old farm house which has been suitably adapted for its activities. It has a cosy, functional, friendly atmosphere which makes members regard it fondly as a "home away from home".



Photo: by courtesy of 'The Press'.

A wide range of interests and talents is reflected in the work of the group. There is a diversity which lends strength at a time when patterns in pottery are undergoing change.

We have two guest exhibitors this year, Maxwell Riddle and Doris Low and below is an outline of their work.

Maxwell Riddle

Born 1949, attended Canterbury University. She began fabric Batik work in 1971 when she moved to Wairarapa.

Maxwell lives in an old cottage in the country, surrounded by trees and flowers. Over the years the garden has been developed and extended, filling out the original garden with its mature trees, its lovely old roses and perennials, which have been a rich source of inspiration for design. Her studio workshop is in the centre of this lovely garden.

Her work has been featured in "Craft NZ" by Doreen Blumhart, Brian Brake as Maxwell Simpson and in Peter Cape's "Please Touch".

Maxwells work was included in Craft N.Z. – an Exhibition which travelled to United Kingdom and Europe. She has exhibited in Portland Oregon, Auckland, Hastings, Levin, New Plymouth, Masterton and Wellington.

Maxwell received an Arts Council Grant in 1979 toward the completion of her studio, and in 1981 travelled for 5 months on an Arts Council Travel Grant in the United Kingdom and France, studying the great textile collections and looking at new work.

Doris Low

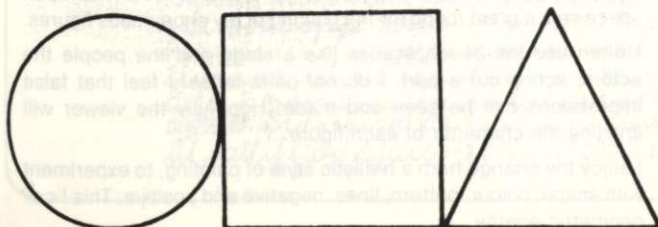
Doris began working in pottery in 1967 receiving some training in basic techniques in the ceramic department of Otago Polytechnic and also with the Otago Potters Group.

Gradually she developed hand building of native birds, of which she enjoys watching in their native environment. These she builds in earthenware, stoneware, and porcelain and this is now her main interest.

Doris says modestly – it is easier to do this than domestic ware as no two birds ever need to be the same.

Her lovely work has been shown with the Otago Potters Group Exhibitions, and is represented in the Otago Museum's permanent collection of ceramics.

Since moving to Sumner in 1981 Doris Lows' work has been exhibited with Mt Pleasant's Pottery Group, Canterbury Potters, Canterbury Society of Arts, our local Zonta Club and N.Z. Society of Potters. In 1984 she was a guest exhibitor at South Canterbury Society or Arts annual exhibition in Timaru.



ROWNEY

Top Quality
Artists Materials

Oil Colours, Water Colours, Acrylic Colours,
Brushes, Palettes — Everything for the Artist
MANUFACTURERS OF ARTISTS MATERIALS
SINCE 1783

Property Owners! When selling consult

Ford & Hadfield LTD

MEMBERS REAL ESTATE INSTITUTE N.Z.

AUCTIONEERS & REAL ESTATE AGENTS
133 WORCESTER STREET, CHRISTCHURCH

Joanna's
Studio
for beautiful
handmade things

SUMNER VILLAGE
CHRISTCHURCH
TELEPHONE (Sum) 5496



La Boheme Restaurant

QUIET, INTIMATE,
RELAXED ATMOSPHERE
PHONE 66-599 BYO

OLIVIA SPENCER-BOWER FOUNDATION SALE OF DRAWINGS BY THE ARTIST

April 16-21



The Gallery has great pleasure in presenting a collection of Olivia Spencer-Bower's drawings, for sale, following their present showing at the Robert McDougal Gallery.

The landscape and figure drawings span most of her painting life and cover a broad cross-section of her work.

This is the first ever exhibition of Olivia Spencer-Bower's drawings.

It reflects the superb draftsmanship of an artist who had successfully broken free of the conventions which prevailed in her time.

Notable for economy of line, her drawings show a unique ability to express the whole attitude of a figure, in a few strokes.

They are executed in a variety of medium from charcoal to ball point pen, and include valuable preparatory drawings such as those for The Spinners series.

The Collection may be seen with the benefit of hindsight to offer a far deeper knowledge of the artist and her work.

The drawings will be available to the public to buy from 10 a.m. Tuesday 16 April.

AUCTION OF OLIVIA SPENCER-BOWER'S PRIVATE COLLECTION 18 APRIL

Alongside the Olivia Spencer-Bower's sale of Drawings, the gallery will also have on view approximately 70 pieces from her own private collection.

There will be works by many other highly regarded New Zealand Artists, including:

Colin McCahon	Doris Lusk
Ralph Hotere	Rita Angus
Barry Cleavin	Sydney Thompson
Leo Bensemann	Sir Mountfort Tosswill Woollaston
Michael Smither	Margaret Stoddart

These paintings, sculpture and drawings will be on view from Tuesday 16 during normal gallery hours until the auction.

The auction is to be held in the Mair Gallery commencing at 7.30 p.m. on Tuesday 18 of April.

McCrostie Auctioneers will auction the work and a descriptive catalogue will be available.

PETER CRAMMOND

From 8 p.m. 23rd April, 1985

Peter was educated in Te Puke and studied graphic art at Auckland Technical Institute. While in Auckland he developed a style of sepia toned line & wash drawings of old homes, and also painted surrealist landscapes and extended these into abstract forms. He moved to Papamoa Beach in 1979 and continued to paint and exhibit regularly.

On February 28th, 1982 he had a diving accident and became totally paralysed. He regained the use of the left side of his body, and is now painting full time with his left hand, having previously been right-handed. He says this about his work:

"My ideas come from my environment and observing people within that environment. My love of the beach with its wide open space sets a great mood for the placing of my anonymous figures.

I often use the beach scenes like a stage and the people the actors, acting out a part. I do not paint faces. I feel that false impressions can be seen and made. Hopefully the viewer will imagine the character of each figure.

I enjoy the change from a realistic style of painting, to experiment with shape, colour, pattern, lines, negative and positive. This I call geometric energy.

Charles, Watson-Fogarty

PREVIEW 23rd APRIL at 8-0 PM

How delighted I am that my EXHIBITION is to run concurrently with the Brook Institute Photographs of the Shroud of Turin.

I am a believing Christian and my Paintings have generally been based on or inspired by passages from the Bible.

I have therefore gathered together a no. of my paintings I feel relevant to the religious atmosphere surrounding the Exhibition, and also I have set myself the happy tho' difficult task of producing a Painting specially dedicated to these Exhibitions and it will be titled "The Transfiguration of Jesus Christ - one of the most vivid and dramatic events in the whole of the Scriptures and I quote part of the relevant passages - ST MATTHEW - CHAP. 17. VERSE 2.

"AND WAS TRANSFIGURED BEFORE THEM and HIS FACE DID SHINE as the SUN," and His garment was WHITE as LIGHT "and as I sketched initially I suddenly realised that this very dramatic revelation could not be expressed by a mere "CHOCOLATE BOX" presentation in "SOFT COLOURS" but it had to have some "FORCE" so remembering the NEWS LETTER Art critic PAT UNGER's description of my previous paintings. quote - "He uses the medium OIL-PAINT with force of ACRYLICS or something like that, meaning I suppose that I was inbred to the OIL-PAINT medium but in the case of this Painting I thought that "VIVID APPROACH" was essential and I make therefore no apology for treating my OILS a little roughly".

I can but lightly touch, in this letter, my Wonderful and rewarding Artistic Journey, through the principal art galleries in Britain during late 1984 - and I remember with awe and great joy standing in the National Gallery - London before Rubens glorious Painting of "SAMSON and DELILAH", and his painting "CHATEAU de STEEN" surely one of the most magnificent landscapes ever painted - the colours & words just fail! -

but I will return to my "ARTISTIC JOURNEY" with impressions recorded in a later edition of the NEWS LETTER and at a later ONE MAN EXHIBITION with my PAINTING of the Rambling Country Mansion of the VISCOUNT LOTHIAN at his invitation and request also there will be paintings of the "Red Barrels at WORSLEY, MANCHESTER" and some of the YORKSHIRE WOOLLEN HILLS, CHIMNEYS, and of course the MOORS, but wonder of wonders I was invited to an INTERVIEW at a LONDON GALLERY and there was interest in my "MARY MAGDELENE ANNUNCIATING JESUS" painting that I had taken to ENGLAND with me, which was an FWARD here in NZ and which MR JOHN COLEY DUFFY, JS. had praised and took a brochure of my works etc., for their perusal - All well if God allows - as I will continue later on.

John Rooney
Phone 63-088



Bells Arcade
Cashel Street

Available at

G.B.D. PRINTS LTD

207 Cashel St. (Opp; The Farmers)
Telephone 60-033

A comprehensive range of artists' materials:
Acrylic, oil & water colours, brushes, papers,
drawing blocks, easels, mounting boards and art
accessories.



The Gallery is interested in handling
the re-sale of early paintings and has
collectors inquiring for such work.

Please enquire at the office.

C.S.A. GALLERY

BEALEY GALLERY

Quality Picture Framing
Exhibition Pottery
Christies Contemporary Art

Director: John Simpson 59 Victoria St
Telephone 67-506 P.O. Box 25045
Private 583-351 Victoria St Christchurch

Cashmere Gallery

12 Colombo Street
at the foot of the hills

for

Pottery by N.Z. Exhibition Potters
Paintings, Jewellery, Handcrafts, Lamps

Ritchies Fine Arts Gallery

The only fine arts gallery
specialising in early colonial
Australian and New Zealand
works of art.

Continually changing
EXHIBITIONS
all for sale.

Next to the CSA gallery,
72 Gloucester Street, Christchurch,
New Zealand, Ph. 795-710

Cynthia Brightmore

Paintings presented by Barbara M. McGeorge
(niece)

Tues 16th April-Sunday 21st April



Cynthia Brightmore was born in 1916 and died last year at the age of 69.

She attended Canterbury Art School under the tuition of Mr Cook and is believed to be a contemporary of Rita Angus at this time. Cynthia Brightmore was involved in a variety of enterprises during her life time. At the age of 18-19 she ran an Art and Craft shop in Chancery Lane.

She joined the Firm of J.L. Hays as a Commercial Artist, during which time she painted a portrait of Mr Hay. This was recently gifted to his son, the Mayor, Sir Hamish Hay. Her work included fashion illustration, window dressing and shop display.

This work led to her becoming an interior designer in her own right, in which time she designed foyers for prominent Christchurch Hotels.

Cynthia Brightmore then ran her own dress salon "17 Fashion" for 6-8 years, before leaving business altogether.

After a spell with the Department of Social Welfare, she took up her final appointment with the Christchurch City Council, as a Technical Assistant in the Plan Printing Division. She remained there for many years and contributed a number of Art works to the buildings.

Miss Brightmore painted in addition to her full working life. Her only previous solo exhibition was a private showing during the 1950's in Sydney Australia, however she submitted to C.S.A. exhibitions.

Her neice, Barbara McGeorge of Somerfield, Christchurch, describes her work as being highly versatile and covering a wide range of subject matter. She says her work has a wild flowing quality.

Although Miss Brightmore tolerated cancer for a number of years, she worked prolifically, especially in her later life, and up until her death last year.

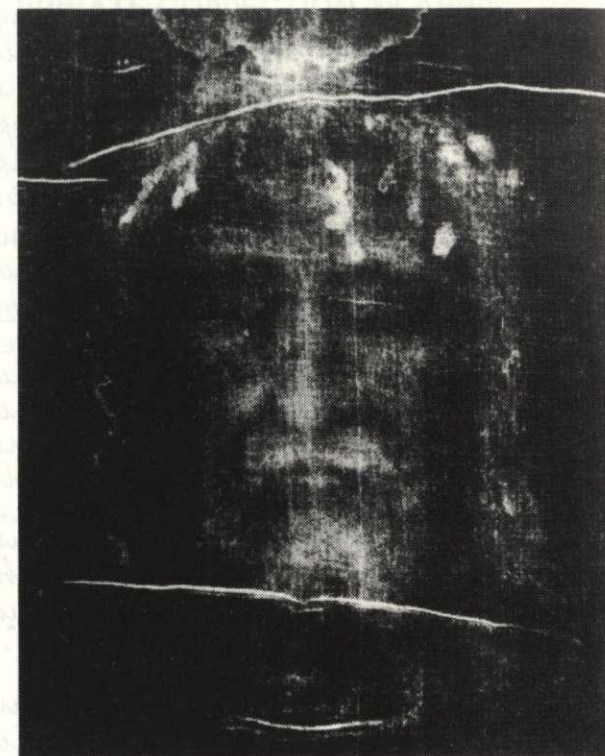
This exhibition includes a small cross-section of paintings representative of her work.

The Turin Shroud

Exhibition of Photographic Data

24th April-5th May

The Image of Christ? — Judge for yourself.



The highly controversial Shroud of Turin is coming to the gallery this year, in the form of a unique collection of photographic data. The Shroud, an enigma throughout its history, is a unique relic. It bears a faint life-size image of the front and back of a male body and shows details coinciding with the descriptions of the crucified Jesus of Nazareth. No one has been able to explain the cause of the image on the cloth.

These photographs offer a chance to judge for ourselves the conclusions which have been made.

From the tests which have been conducted, it is believed that the shroud image is that of a real human form. It is not the product of an artist. The bloodstains are composed of human haemoglobin. The image is probably the result of a natural chemical process that "developed" over time.

The first photographs of the Shroud were taken in 1898 and showed at once, that far greater detail emerged on the photographic negative than on the Shroud itself.

In 1978 the Shroud of Turin Research Project was carried out by the Brooks Institute, an International School of Photographic Arts and Sciences based in Santa Barbara, California.

Their personnel photographed an intensive series of investigative tests on the Shroud.

This world touring exhibition comes first to the C.S.A. Gallery, direct from Australia, where it was first shown outside of the States.

It will be showing from April 24th till 5th May and will coincide with the visit of a group of International Photographers travelling in New Zealand for "Focus on New Zealand" also co-sponsored and organised by the Brooks Institute.

"I trust that you enjoy the exhibit and sincerely hope that this collection of unique photographs will be of interest to you, whether for scientific, religious or photographic reasons. We undertook this investigation determined to approach it with scientific purpose and impartiality. And yet, it would be wrong to say that the experience, and the photographic results, have not had a profound effect on all of us."

Ernest H. Brooks II
President Brooks Institute

Focus on New Zealand Touring from April 21-May 8

An international gathering of photographers in 'Aotearoa — The Land of the Long White Cloud' is planned for April and May this year.

"Focus on New Zealand" is sponsored by Trans Tours, JTC and Brooks Institute, School of Photographic Art and Science, California.

It will be conducted by a panel of 5 acclaimed photographers; Ernst Haas — New York, Eve Arnold — London, Brian Brake — Auckland, Ernest H. Brook II — California, Chris Rainer — California.

Supporting them will be a select group of New Zealand photographers and faculty members of the Brooks Institute.

International Photographers; amateur or professional, portrait, landscape, nature, colour or black and white specialists, or photo-journalists have all been invited to join the Tour. Focus on New Zealand includes a series of field trips, seminars and lectures, with visits to the main centres and major National Parks of New Zealand.

The photographic tour will coincide with a preview at the C.S.A. Gallery, of the Shroud of Turin Photographic exhibition which also comes from the Brook Institute, Santa Barbara, California.

Bill Duston WEST COAST IMAGES Mono-Print Exhibition Preview — 8 May — June 2



Born and survived childhood in Invercargill, I had an early association with the south west having tramped and travelled the Eglinton, Hollyford and other parts in my youth. Later as an education art adviser to schools I was posted to each other South Island province where duties carried me regularly to the Coast. Thus over a long period I have become closely acquainted with that wonderful strip of country affectionately known as the 'Wild Wet Coast'. And there are some special qualities which for me, tend to permeate the whole region from Karamea in the north to Fiordland in the south. Its unpredictable temperament affords the raw elements to be pitted against anything human hand can devise and yet it can be saturated in such peaceful tranquility

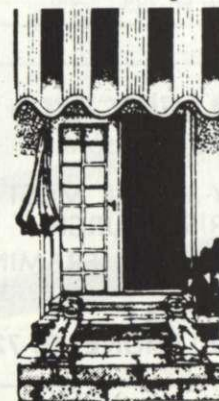
Jean Pritchard

N.Z.A.I.D.

Interior Design Consultants

7 St Albans St. MERIVALE

Telephone: 554-679



Lighting

*Wall &
floor
coverings*

Fabrics

Furniture

Accessories



ART SERVICES LTD.

PICTURE FRAMING
PHONE 68-429

241A MANCHESTER STREET

RING, WRITE OR CALL FOR
PROMPT, COURTEOUS ATTENTION
..... EXPERT CRAFTSMANSHIP AT
REASONABLE PRICES.....
WE WILL CLEAN, RESTORE AND
REFRAME OLD PICTURES

P.O. BOX 13356 ARMAGH



Gefn
crafts
co-operative
for Canterbury craftworks

79 Cashel St (City Mall)
near Bridge of Remembrance
Christchurch, New Zealand
Telephone 66-333

WINDSOR GALLERY LTD
(FORMERLY SMITH & HODGSON)

OUR NEW GALLERY IS THE MOST
SPACIOUS IN CHRISTCHURCH
QUALITY PICTURES ARTISTIC FRAMING

153 HIGH STREET
(OPP. HURST & DRAKE) PHONE: 60-724



As your
TRUSTEE AND EXECUTOR
appoint

PYNE GOULD GUINNESS LTD
Your Local Firm



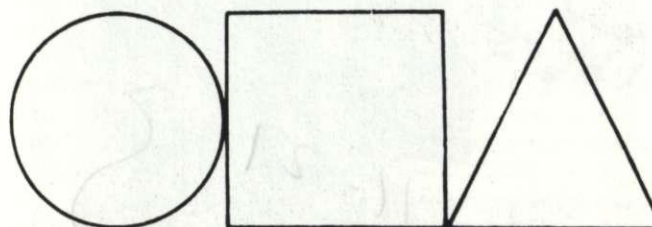
POTTERY
WEAVING
PAINTINGS
SPINNING WHEELS
HOMESPUN KNITWEAR
WOODTURNED BOWLS
HANDCRAFTED TOYS

**several arts
impulse in**
quality craft and natural fibres
807 COLOMBO ST. PH. 69-264

when in a friendly and comforting mood. Nevertheless it is always spectacular, always majestic and whatever its mood it will continue to hold a very special place in the hearts of thousands of our people, now and in the years to come.

In these few pieces I have tried to capture a little of my images of the region and in so doing have employed what to me is a relatively new technique of mono-printing. The process uses a very direct method of drawing on to paper which in turn receives the coloured impression from an inked plate beneath. Heavy and fine line, solid mass and sensitive graduations of tone and colour are available giving a most comprehensive range of possibilities within the process - and I have thoroughly enjoyed exploring this medium.

Sharing the exhibition will be *Stewart Eggleston*, with his limestone forms.



WHEN YOU SAID YOU WANTED TO PAINT ME NAKED....
.. THIS IS NOT WHAT I HAD IN MIND

Arts Calendar

Feb/March/April

Tomoko McKnight	28 February - 17 March
Dreams and Illusions	28 February - 17 March
Batik from Java	28 February - 17 March
Gennie De Lange	28 February - 17 March
Oriental Rugs	11 February - 17 March
Derek Breach	20 - 31 March
Canterbury Potters	20 - 31 March
Charles Martin Piano Recitals on Thursdays	12.15-1.15 on 7, 14, 21, 28 March
Catherine Brough/Ross Grey	20 - 31 March
Stephen Tyerman	20 - 31 March
Anne Fountain	4 April - 14 May
Annual Autumn Exhibition	4 April - 14 May
Anne Rush	4 April - 14 May
Peter Carson	1 - 7 April
Bridget Carr	4 - 14 April
Halswell Potters	10 - 21 April
Cynthia Brightmore	16 - 21 April
Olivia Spencer-Bower Drawings	17 - 21 April
Olivia Spencer-Bower Collection on View	16 - 17 April
Olivia Spencer-Bower Auction	18 April
Peter Crammond	From 24 April
Charles Watson Fogarty	From 24 April
Shroud of Turin	From 24 April
Bill Duston and Stewart Eggleston	From 24 April
Wellington Potters	From 24 April

NEW MEMBERS

Mrs Kay W. Billings
Graham Collins
Ms S.M. Heggie
Kennedy Mee & Co. (Corporate Member)
Brigid Laffey and Michael Bayley
Mr E.M. and Mrs C.C. Loughnan
Mr A.C.H. Moore
Bryan M. Poole
Mr A.R. and Mrs V.A. Quartly
Mrs V.N. Sawers
Mrs and Mrs Hans van Schreven
Mrs R.H. Watson
Mr M.G. Weston
Mr and Mrs N.G.A. Young