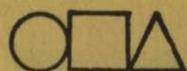


news



The Journal of the Canterbury Society of Arts

66 Gloucester Street Telephone 67-261

P.O. Box 772 Christchurch

Registered at the Post Office Headquarters, Wellington as a magazine.

No. Seventy November/December 1976

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Laksami Milas working with oils on hessian (Exhibition 1-14 December)

GALLERY CALENDAR

(Subject to adjustment)

November -8	David Cowie
November 1-15	Gary Tricker
November 6-26	Bertha Miles
November 7-22	Hubert Struyk
November 8-28	Benson & Hedges Art Award
November 14-28	Linda Smith
November 27-December 9	West Coast Potters
December 1-14	Tony McWilliams
December 1-14	Venetia Hill
December 1-14	L. & H. Milas
December 3-14	E. O. Doudney
December 16-31	CSA Summer
December 11-28	Junior Art
January	Kay Stewart V. Burnett
February	Alan Caiger-Smith Crafts Sam Mahon Larry Bell Star Schools Exhibition
March	CSA Fine Crafts Pan Pax '77 Michael Ebel

New Members

(The Society welcomes the following new members)

Mrs D. Austing	Miss Barbara Martyn
Mr V. Auzins	Ms M. J. McKenzie
Mr I. C. Beckbessinger	Mr & Mrs H. Milas
Mrs E. Berry	Mr & Mrs P. G. Morgan
Mrs V. M. Cameron	Mr Clive R. Nash
Ms J. Chetwynd	Miss J. L. Pappriill
Miss R. Clutterbuck	Mr Hugh G. Perry
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Mr D. Erby	Mr & Mrs W. Smale
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"Westland Matai Tree" by Bill Cumming
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Obituary

Paul Pascoe

Paul Pascoe, a past president of the society and one of the best known of Christchurch Architects, died in September at the cottage he built for himself at Springfield. He was a member of the council for a number of years and president of the society for three years. He will be remembered by the society for the advice and help he gave during his long association.

A pioneer of modern architecture in New Zealand he was probably the first of the modern school in Christchurch. His early post-war work in housing reflected three years of experience in England where he spent some time working for the very progressive Tecton Group.

In 1955 soon after he began work on his own account, Mr Pascoe was appointed architect for the new air terminal at Christchurch Airport. He was later to work on two other airport terminals, at Rarotonga in the Cook Islands and the new terminal at Wellington which is now under construction.

Another area he was interested in was church architecture. He designed the chapel at Arthur's Pass township, the reconstruction of Christ's College Chapel

and the extensions to the east end of Christchurch Cathedral.

Other successes were the Christchurch Drainage Board building in Cambridge Terrace and a place among the five finalists in the New Zealand-wide competition for the Christchurch Town Hall.

He was elected a fellow of the New Zealand Institute of Architects in 1961, and a fellow of the Royal Institute of British Architects in 1962.

Competitions

POTTERS AND CERAMIC ARTISTS

CERAMIC CASSEROLES

Sponsored by Kitchenport Inc. — 15 - 26 February 1977. Open to all Ceramists. The object must be a ceramic casserole with a well fitting lid that can be used safely in oven cooking at temperatures not to exceed 450° Fahrenheit.

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Entry Forms and 3 slides due 31 December 1976

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BIENNALE

The City of Valparaiso announces the *THIRD BIENNALE OF INTERNATIONAL ART* to be inaugurated October 1977.

Further information as to conditions of entry are available from Mrs Tereas Chousal, Chilean Honorary Consul Telephone 79 481

CSA Gallery hours

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DAVID BROKENSHERE

For David Brokenshere the day usually begins about 5 am. This gives him a couple of hours to work on a pot before breakfast and the start of a regular day's work as an architect. He will often work on his pots again in the evening but it is the mornings he enjoys. "I am one of those curious people who seem to work best very early in the morning," he explains.

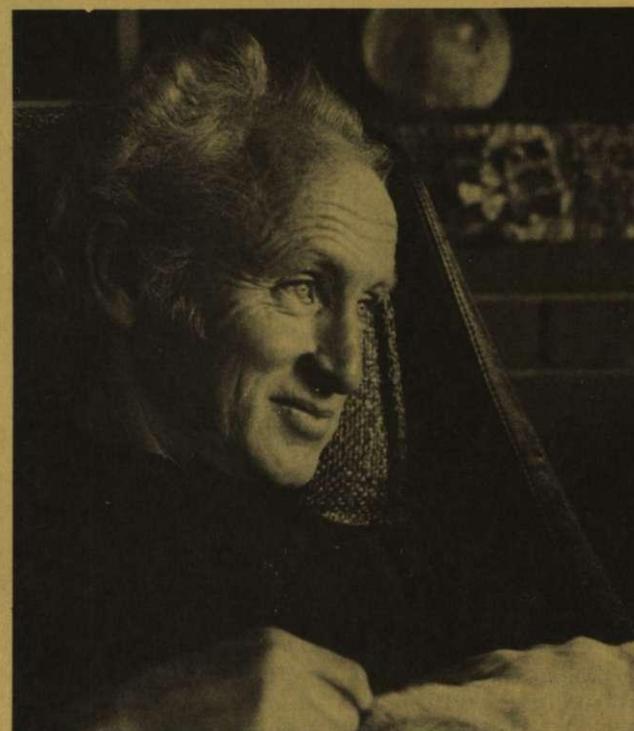
These short bursts of activity in his studio have suited the clay techniques that David Brokenshere has been using until just recently. Working on large hand coiled pieces restricts the potter to intermittent progress because the clay must be left to dry after a certain amount has been completed or there is not the strength in the clay to support more.

"The great joy about having a regular job of course, is that you do not have to make your pottery pay," he says. He studied architecture at the University of Auckland but at the same time attended evening art classes at Elam School of Art. Once he had begun practising as an architect he turned from painting to pottery. "I love painting but I did not think that I was getting through with it."

David Brokenshere's father was a plumber and he had always been drawn to practical things. He was attracted to pottery and clay had intrigued him from an early age. Then a chance meeting got him started in clay. "There was an old duck down the hill who threw a pot for me. By the time I got home I had to have a wheel and a kiln. Everything has grown from there."

That was 15 years ago and his early work was all thrown. Now he hardly uses the wheel at all. He discovered that pots could be compressed and disfigured and this led him to start coiling. Thrown pots are always limited in size too and this urged him to break away from this type of work. He attended a school run by Patricia Perrin who was interested in free work and from there he began coiling work in earnest.

For his particular work, glazing is not important. He rubs oxides and earths such as yellow ochre into the clay to give a primitive but earthy glaze which does not detract from the basic nature of the fire clay he uses. For David Brokenshere it is the tactile quality of his pieces that is important. You must handle the things, he says, and this makes a mockery of gallery notices which



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The interior of David Brokenshire's workshop

forbid you to touch an object. "You really must hold and touch — there is an intrigue that it is just fired earth."

He has now started to work with porcelain, whose size and fragility is in direct contrast to his large fire clay pieces. For the porcelain he uses an imported body from England. It is basically a China clay but it is fluxed with felspar and other fluxes to bring the maturing temperature down. It can be fired alongside his fire clay pots at 1300 degrees Celcius.

The characteristics of each particular clay or body fascinate David Brokenshire. Normal fire clay is ponderous and he can enjoy the clay feeling. The body he works with for the porcelain is light and fragile.

The Brokenshire home is on a steep hill section at Sumner which gives a fine view but has created a number of problems in setting up a workshop and kiln. After 12 years of potting in the home laundry David Brokenshire decided it was time for a proper workshop. But the section limited what could be built. The result was a ferro-cement structure which nestles into one corner of the section, not far from the kiln.

Although it has a floor area of only 250 sq. ft, it has a feeling of space created by the curving white plaster. A concrete block wall divides the pottery workshop from the woodworking area built for his wife, Noeline. A framework of steel rods was used to form the basic dome shapes and this was then covered with two layers of fine chicken mesh. Although materials were relatively cheap it was expensive in man-hours. The final coat of plaster was done with the help of many friends who completed it in a couple of weekends.

From his workshop, David Brokenshire must carry the unfired works up a flight of steps to the oil-fired kiln. Now that he has escaped from the restrictions of a wheel, the size of his pieces is limited by the sheer weight of clay that has to be manhandled into the kiln. He ruefully points out the sculpture on his balcony that has fractures running across the top of it — he caught the top as he manoeuvred it into the kiln.

Although he was able to repair that piece before he fired it, with others he has not been so lucky. He watched another tall piece right through the firing until the end when he looked into the kiln to see the top had fallen off. Another piece like a large opening clam shell was carefully modelled to create a feeling of tension between the two shell faces. In the firing they moved in a little and the tension was in part lost. The technical problems of working on the scale that David Brokenshire does are enormous when compared with the time that may be spent modelling a single piece.

He used to work out thoroughly in drawings what he was going to do but found that this compressed his ideas too much. Now he does just a few sketches and allows the clay to work its own way out. He has often worked in series producing groups of similar objects. A group of small heads set in a triangular pattern create a fierce atmosphere where singly they are quiet and harmless. Clusters of pots and sculptures around the garden look far more at home than in any gallery. Many are filled with water to give an idea of coolness in the summer.



A cluster of pots in the Brokenshire garden

Pottery Notes

The Canterbury Potter's Association has organised the first series of teaching classes to be held in their rooms. There are four classes running for ten weeks and the demand has been so great that there was no problem in filling the roll. At the moment only beginners are being taught but it is hoped to hold a more advanced series at a later date. The Association is planning to run their pottery classes to coincide with the school term, so the next enrolling date will be advertised in January or early February ready to start for the first term in 1977.

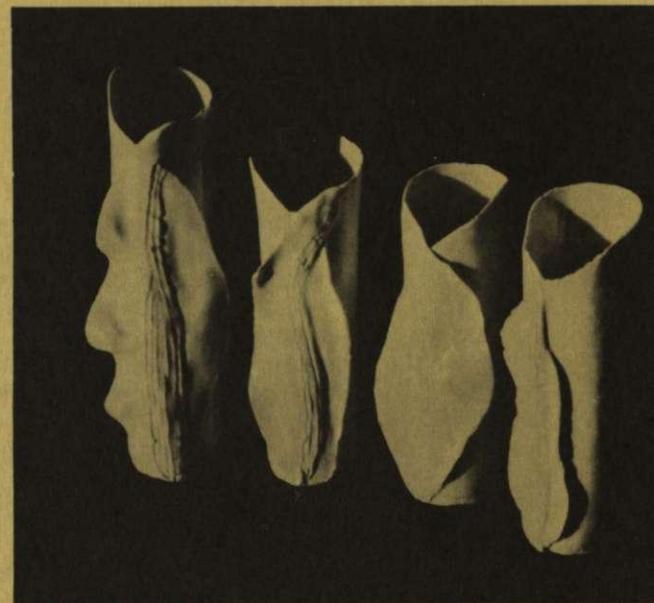
The Association is holding a Christmas sale in their rooms at the Christchurch Arts Centre on Saturday 27 November. They plan to have many pots for sale and demonstrations by a number of potters.

Lawrence Ewing is to be congratulated on his exhibition at Studio 393 and for having four pots bought by the Robert McDougall Art Gallery. The next exhibition at Studio 393 is by five Otago potters, all ex-students of the Otago Polytechnic Ceramic School in Dunedin where Michael Trumic has taught for the last three years. This exhibition "Pots and Clay Sculpture" will run for a week opening on 13 November. Studio 393 is also

having a Christmas sale from 11 to 19 December.

Alan Caiger-Smith is bringing an exhibition out from England which he will be showing in the C.S.A. Gallery from 1 to 15 February next year. He is hoping to hold further lectures and demonstrations while he is here. We all remember his visit last year, his schools which were so valuable to us and his wonderfully decorated earthenware pots. We look forward to meeting him again and consider ourselves lucky to see a fullscale exhibition of his work in Christchurch.

Denise Welsford



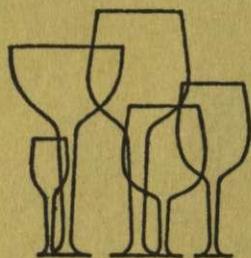
Recent work in porcelain by Nola Barron, which explores the translucent and fragile qualities of the clay.

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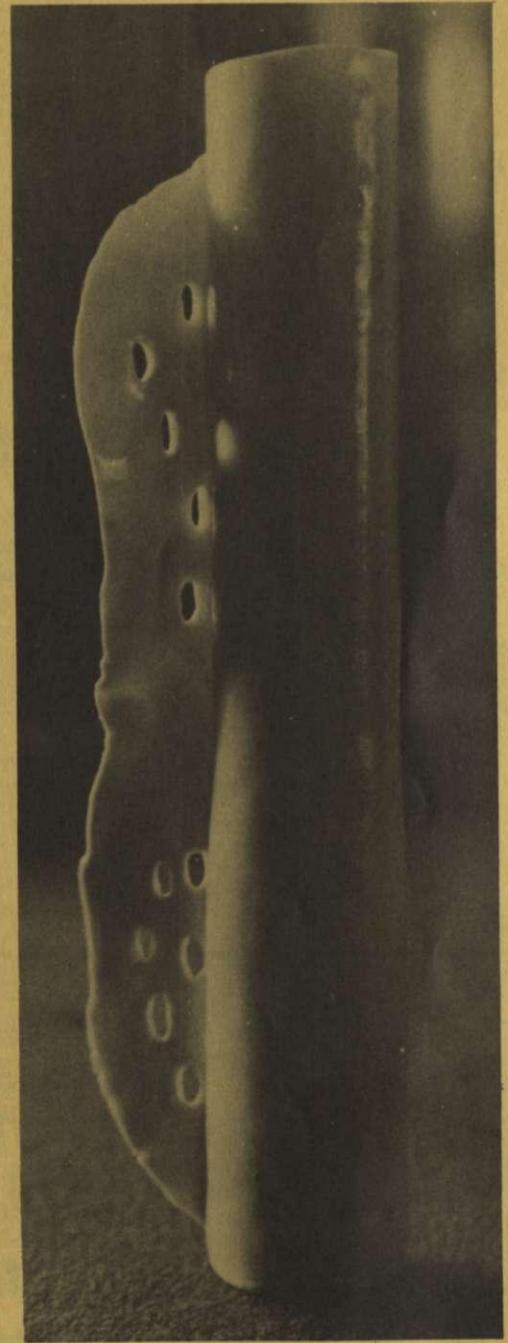
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PAINTING CLASSES

These are being conducted by Tony Geddes on Monday afternoons at 12.30 and 2 and on Thursday evenings at 6 and 7.30. Those interested should ring the gallery office (67 261) between 10 am and 4.30 pm.

SCULPTURE AWARD

The sixth annual Hansell Sculpture Award exhibition, which was held recently in Masterton, included the work of six guest sculptors, including Rosemary Johnson of Christchurch.

Prizes were awarded to two Auckland sculptors, Terry Stringer for his "Mother as a Girl" in painted wood, and Warren Viscoe for a work using scoria in perspex.

Local finalists included Nola Barron, Anne Field and Patrick Hayes. Also Jenny Hunt, Derek Ball and John Middleditch whose work has recently been exhibited in the CSA Gallery.



"Cattle Flat, Mount Aspiring"
by Bertha Miles

GARY TRICKER

1 - 15 November

An exhibition of recent prints by this well-known Wellington printmaker.

BERTHA MILES

Paintings

6 - 26 November

Says: "I was born and educated in Christchurch and then studied at the Art School at Canterbury College. I have had tuition at an art school in England and am very grateful for the friendships, discussions, and help from many other artists, notably tutors in England, Wellington and Christchurch. My work has been hung in the Paris Salon, exhibited at the Wellington Academy and at the Canterbury Society of Arts. I have held several one man shows."

HUBERT STRUYK

Paintings

7 - 22 November

Says: "I was born and studied in Holland, and came to New Zealand 25 years ago. Exhibitions in Dunedin, Hamilton and Christchurch. Main subjects landscape and people, with some sidestepping into abstraction."

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BENSON & HEDGES ART AWARD
8 - 28 November

The complete absence of restrictive conditions concerning style and subject matter, provided only that the medium of painting is an essential part of the work, is one of the features that has always given the Benson & Hedges a special stature among art competitions in this country.

From a record number of entries Mr Daniel Thomas, the Curator of Australian paintings at the Art Gallery of New South Wales, Sydney, chose the finalists for the 1976 Award on 30 May, in Auckland. Since then the exhibition has been on tour to ten other art galleries through New Zealand with the CSA being the final gallery showing this 1976 Award.

LINDA SMITH
14 - 28 November

Diploma in Fine Arts, Ilam 1971.
One man Exhibition, CSA 1973.

Says: "The influence of an environment produces a pattern for growth — it is this on-going 'growing' process which to me seems to generate the most significant visual character of physical form. In my painting and drawing therefore, I would like to communicate something of the energy of this 'growing' impulse and the particular identity it imposes on each living form."

TONY McWILLIAM
1 - 14 December

Recent prints.

VENETIA HILL
Watercolour Landscapes
1 - 14 December

Says: "Most of the study I have done prior to this year has merely strengthened the conviction that all the material I could need for inspiration is here in New Zealand.

The relatively untouched parts of this country are becoming few and far between as the indiscriminate felling of native forests continues, and heavy industries make radical changes on the landscape in the name of progress. I therefore find myself painting in the more remote areas where the land has been undergoing change over a long period of time, in a natural process of weathering.

A year spent in England and Europe attempting to absorb the wealth of art found in museums and galleries, has led to a definite decision to make my way as a painter.

My present aim is to paint the remaining beautiful and varied landscapes in New Zealand. What is communicated, and with what degree of success, is for you the observer, and I hope participator, to decide."

LAKSAMI & HAMDANI MILAS

Painting & Photography

1 - 14 December

Laksami says: "I was born in Switzerland, lived 12 years in Thailand, and at age 15 settled in New Zealand; I am now 21 years. The warm friendliness of people here, the simple peaceful countryside, and the boldness of New Zealand mountains, Maori design and culture has developed my art in many ways.

I joined the Fine Arts school for 2 years and discovered Klee, Chagall, Picasso, Miro, Modigliani. Feeling too influenced by the resources outside me, I left. Married my husband, British/Yugoslavian cameraman/photographer and had a baby boy.

I love colour and mainly paint with oils on hessian fabric and canvas. I like to paint the feelings of the child who is within each one of us. Without the child, one is lifeless and boring. I am not so interested in accurate realism and perspective, I prefer a childish imagination, simplicity, roundness, boldness in shape and colour, and a light happy feeling.

But balance of a shape and its colour within a space and harmonious spacing within a picture is very important to me. I have recently illustrated two books being published: a fairytale and a children's book of poems. I have found people's and especially children's response to my work most encouraging and rewarding."

(see photo: front cover)



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"Anonymous Brass. Holy Trinity Church, Tattershall, Lincolnshire, 15th or 16th Century."

E. O. DOUDNEY

Brass Rubbings 3 - 14 December

Says: "My interest in sculpture, design and making things has not diminished but it has increased to include other areas.

While photographing and studying the sculpture and architecture of English parish churches I became aware of the fine and often very elegant engraved memorial brasses that many country churches contained.

I was tempted to record some of the more interesting examples by taking rubbings. There is a growing awareness of the historical and decorative value of these brasses which should help to preserve those that remain after the centuries of neglect, theft and vandalism.

In spite of the damage done to churches at the time of the Dissolution and the subsequent havoc wrought during the Civil War, England still possesses a large number of memorial brasses.

Practically none have survived in France but a few fine examples remain in Germany and the Low Countries.

The material used for brasses was an alloy of copper and zinc and, until the end of the sixteenth century, this was imported into England from the continent.

Traces can still be seen on many brasses of colour which had originally enriched them, particularly on such areas as heraldic shields, tabards and mantles.

Brasses in England are mostly found in the eastern counties, especially Kent, Essex, Lincolnshire, Norfolk and Suffolk. Thirteenth century brasses are few in number while the fourteenth and fifteenth centuries supply the best examples.

The sixteenth century carried on the characteristics of the previous centuries but with a decline in craftsmanship and taste.

Brasses has spasmodically continued to be made up the present century but they are very poor and uninteresting examples of this once thriving art.

This exhibition shows a selection of rubbings made between 1972 and 1974."

JUNIOR ART

11 - 28 December

An exhibition of the work done throughout the year at the children's Saturday morning and afternoon classes.

CSA SUMMER

16 - 31 December

The annual Summer exhibition for working members of the CSA and other art societies.

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