

# NEWS

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

Number 90	March/April/May
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*Registered at Post Office HQ Wellington as a  
 Magazine*

## ARTS CALENDAR

## MARCH/APRIL/MAY

C.S.A. Festival Exhibition	1 March - 20 March
Christchurch Festival Craft	1 March - 22
Norman Clark	24 March - 5 April
Rodney Burnett Jones	24 March - 5
C.S.A. Autumn Centennial Exhibition	1 April - 18
Helen Rockell	8 April - 20
Ann Culy	23 April - 11 May
Benson & Hedges	28 April - 10
Stephen Gibbs	23 April - 7
Peter Hamann	23 April - 5
Elizabeth Fraser	23 April - 5
Zoe Schaffer	13 May - 25
Philip Trusttun	13 May - 26
Brian Holmewood	13 May - 25
Exhibition of Humour & Satire	13 May - 26
Joan Fear	
and	From - 27 May
Douglas Bright	
Tibetan Rugs	From - 27 May
Grant Banbury	From - 27 May
Gary Ireland	From - 30 May
Neil Driver	From - 30 May
Tony Kuepfer	From - 30 May



'Woman from Crete' Helen Rockel. Oil on Hardboard. 3' x 4'. 1979

## Memorial Exhibition

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Miss S.K. Glasson  
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Mrs J. Hogers  
Mr B.K. Holmewood  
Mr J.M. Huggins  
Mr & Mrs A.E. Jackman  
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Mrs B. Lassche  
Mr C. McPherson & Ms N. Sutherland  
Mr A.J. Mayo  
Mrs E. Moore  
Mrs J.E. Moore  
Ms D.M. Morris  
Mrs M. Noy  
Mr M. Oaten  
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	Double	\$16
	Student	\$6

Thank you

## Working and Associate Members' Notices

### Landscape Painters

Those members who enjoyed the landscape painting trips which took place in 1979 will be pleased to note that a programme of similar outings is being organised for this year. Questions of transport, accommodation and costs will be worked out and the relevant information will appear in these notices. A programme will probably be included in the next edition of C.S.A. News and interested members, whether Working, Associate, or otherwise, are invited to ring Jewel Oliver, Ph. 34.038 if they wish to be included in outings.

Suggestions for possible venues, either one-day or weekend will be welcomed.

### Working Group at Gallery

An active group of painters who enjoy working together is now meeting regularly at the Gallery workshop on Thursdays. The group does not provide actual tuition but those attending benefit considerably from the exchange of ideas and observation of one another's work. Members may attend between the hours of 10 a.m. and 3 p.m. and a fee of 50 cents is charged for each visit. This charge will be higher in the winter months when

heating and lighting are provided. Mrs Rona Ellis, the organiser of the group envisions other benefits and possibilities arising out of this venture and would be glad to hear from members wishing to join. Her Phone No. 515.577

## Wider Horizons

A choice of many daytime activities (between 10 a.m. and 4 p.m.) comprising Courses, Lectures, Talks, Discussions and Hobby Groups, which give you the chance to follow your interests and satisfy your curiosity, enjoying the company of people with similar interests.

The February to May programme is just beginning.

**Baroque and Romantic Music**  
Starts Wednesday February 27  
12.15 p.m. — 1.15 p.m., C.S.A. Gallery

### Charles Martin

What are fugues? What inventions? What are sonatinas, and how do they differ from sonatas? Charles Martin will discuss and play fugues of Bach and other composers, inventions of Bach, sonatinas of Clementi, and sonatas of Beethoven. Works by the great romantic classicist, Brahms, will be included, for example his lovely waltzes and intermezzi.

Please phone W.E.A. 64-530

## Adult Classes in Art

We have a nucleus of people wishing to have tuition in art at the gallery during the week. If you are interested in joining classes in painting or drawing as a beginner or advanced pupil would you please ring the office 67-261 and we shall arrange tuition if there are suitable numbers.

## Helen Gibson

We have had a request for a painting by Miss Helen Gibson, (ex-Headmistress, Rangi-Ruru). If you have such a painting for sale, please contact the C.S.A. Gallery.

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## C.S.A. Medals

Excerpt from the Annual Report 1885 - 1886

*"Earlier in the year, the Society offered a silver medal in five classes"*

- 1) figure painting from life.
- 2) landscape from nature.
- 3) design in architechure.
- 4) still life study.
- 5) a decorative design in monochrome colour or modelled.

From the C.S.A. Eight Annual Report 1888

*"During the season the Society offered for competition five silver medals amongst working members under 25 years of age, open to several Art Societies in New Zealand"*

- Class 1) Study of a human head, life size, from the life.
- 2) Study of an animal from the life.
  - 3) A landscape study from nature.
  - 4) An architectural design.
  - 5) A bust, life size, modelled in any material.

- Class (1) Medal to W.E. Chapman  
 " (3) " " Miss R. Budden  
 " (4) " " R.W. England Jnr.

- 1896 Silver Medal: W. Green(e) "Washdyke Lagoon, Timaru"  
 Silver Medal: Mrs Waller (nee Deakin)  
 Bronze Medal: Decorative design, W. Thompson "Rata 111"

- 1898 Silver Medal: Landscape; R. Proctor "Landscape"  
 Bronze Medal: Still life; Sydney L. Thompson "Still Life"

- 1899 Silver Medal: Landscape from Nature; S.L. Thompson "Landscape"  
 Bronze Medal: Head from Life; Miss M. McLeod "Mischief Brewing"  
 Bronze Medal: Modelling from the cast or from nature; Miss A.E. Abbott

- Bronze Medal: Design for Surface Decoration; D. Dickenson  
 Bronze Medal: Architectural Sketches; Geo. R. Hart

- 1900 Silver Medal: Study of a Head from Life; R.F. McIntyre  
 Bronze Medal: Competition-Design for a Cottage F. Munnings

- 1901 Silver Medal: Still Life; A.E. Abbott  
 Bronze Medal: Head from Life; A.E. Abbott

- 1902 Study of a Head or Figure from Life, in colour; Elizabeth Abbott  
 Land or Seascape in Oil or Water Colours; W.S. Earwaker

- 1904 Silver Medal: Model from Life; C.F. Kelly

- 1906 Silver Medal: Painting from Still Life; T.E. Rogers  
 Bronze Medal: Study of Head in Colour, from nature; F. Leary  
 Bronze Medal: Six Architectural Sketches E. Waymouth  
 Bronze Medal: F. Leary

- 1908 Bronze Medal: Study from Nature, in Colour; Miss E. Lawson-Brown  
 Bronze Medal: Six Architectural Sketches; Mr J. Goddard-Collins

- 1909 Silver Medal: Study of Head from Life in Colour; Miss E. Bennett  
 Bronze Medal: Study of Head from Life in Colour; Miss C. Gundersen  
 Silver Medal: Study of a figure from Life in Colour; Miss M. Edgar  
 Bronze Medal: Study of a figure from Life in Colour; Miss E. Bennett  
 Silver Medal: Black and white study of a Head, from life; Miss D. Osborne



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- |      |   |      |   |
|------|---|------|---|
|      | Bronze Medal: Black and white Study of a Head, from life; Miss M. Edgar | 1968 | awarded to Dr. E.H. McCormick, Auckland Art Historian.                                    |
|      | Bronze Medal: Painting from Still Life; Miss D. Osborne                 | 1970 | awarded to Miss Yvonne Rust, potter and teacher   |
| 1911 | Silver Medal: Study of a Figure from Life; M. Edgar                     | 1974 | awarded to Rusty Laidlaw, his comments and photograph of medal in CSA News May/June 1974. |
|      | Bronze Medal: Modelling in Clay from Life; M. Edgar                     |      |   |
|      | Bronze Medal: Study of a Head from Life; D.K. Collins                   |      |   |
|      | Bronze Medal: Landscape or Seascape from Nature; D.K. Collins           | 1979 | W.A. Sutton   |
|      | Bronze Medal: Black and White Drawing of a Head from Life; Evelyn Shaw  |      | (From research of CSA Records by The MacDougall Art Gallery.)                             |
|      | Bronze Medal: Painting from Still Life; Florence Mowat                  |      | In CSA News - "Christchurch Star".  |

1914, 1916, 1917, 1918, 1919, 1922, 1923, 1925  
no medals awarded, competition held, order of merit; 1st, 2nd, 3rd etc.,

*"For some unknown reason the award was discontinued for many years and when the President (Mr S.E. Mair) heard of it a few years ago, he suggested it be resumed for distinguished service to art".*

(from CSA News Jan. 1967)

- |      |   |
|------|---|
| 1965 | to Sir James Hay to New Zealand Newspapers Ltd., for their role in the Secondary School Art competition.                |
| 1966 | awarded to Mr. Sydney Thompson O.B.E. for distinguished service to visual art.  |
| 1967 | awarded to P.A. Tomory - former Director Auckland Art Gallery - "award for lively and vigorous services to art in N.Z." |

### Art Tour

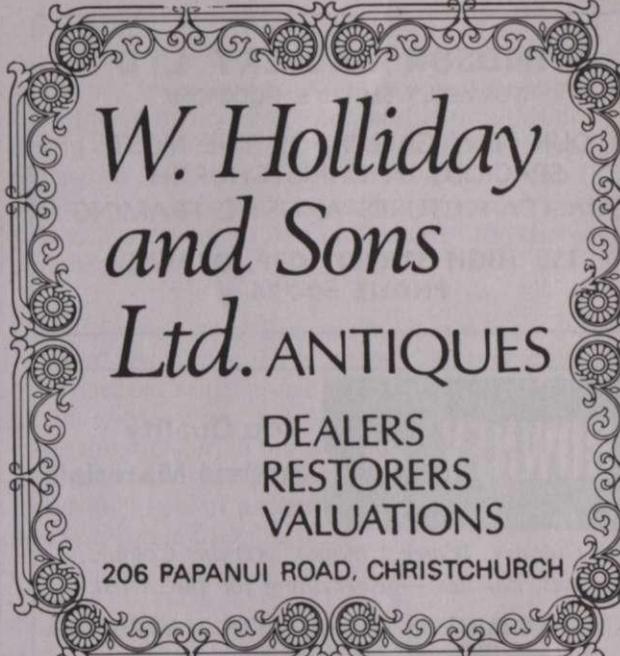
Departing April 2nd and May 20th

10 days touring and painting in the SOUTHERN LAKES and CENTRAL OTAGO area, under the expert guidance of one of NZ's leading landscape artists, MR GORDON SHARP.

To ensure personal tutoring by MR SHARP, this tour is limited to ten persons per departure.

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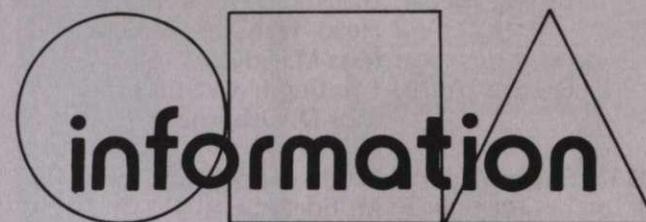
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## C.S.A. LANDSCAPE PAINTING OUTINGS FOR 1980

Dates and locations are subject to alteration.

Sun., February 24th	.....	Prices Valley, Banks Peninsula
Sun., March 30th	.....	Bradley Estate, Charteris Bay
Sat., April 26th	.....	Whitecliffs
Sat., May 31st	.....	Cust
Sat., June 28th and possibly 29th	.....	Lake Pearson
Sat., July 26th	.....	Kowhai River
September 27th and 28th	.....	Okuti & Wainui, Overnight stay.
Sun., November 2nd	.....	Waipara River.

It is expected that private cars will be used for most trips and arrangements will be made for those without cars to receive rides and share in the running expenses. Painters will provide their own lunches and drinks and are asked to keep equipment to a minimum so that the fewest possible cars are used for each trip.

A telephoning committee has been set up and members who wish to participate in trips are asked to ring one of the following as soon as possible, indicating whether one is a passenger or driver, and in the latter case, how many seats would be available.

Telephoning Committee:

Mrs D. Bowie	895-641	Daytime
Mrs P. Linning	326-647	Daytime
Mrs J. Stock	853-590	Evenings

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in white or buff.

### To get started

Boards.  
Cotton cloths, or old teatowels.  
Thick felt.  
Beater or household blender.  
Pulp from waste paper or boiled and sieved  
vegetable matter, preferably with long fibres.  
Vat or sink.  
Kitchen or room to make a lot of water mess.  
Press or iron.

There is no need to be a chemist or to spend much money to make paper. There is plenty of raw material available in the hedges and fields, in the rag bag, and waste paper.

The method to be described is from the point of view of re-cycling waste paper and from it making exciting new paper. Sacks full of used envelopes can be obtained from many sources.



Sort the envelopes into groups of similar quality, white, blue or brown into separate baskets or containers. Remove any sellotape or cellophane windows or synthetic gum, as paper must essentially be made from vegetable matter. Then tear into four or five pieces, remove stamps if requiring pure colour otherwise speckle will result.

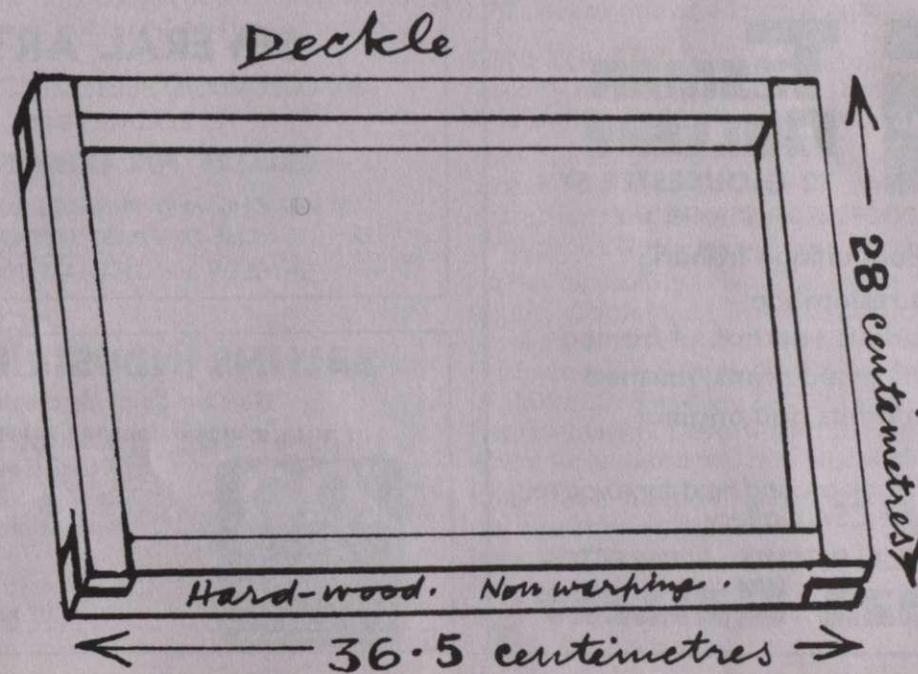
Quite delightful effects can also be obtained by mixing the stamps intact or using magazine pages, etc., the general result being rather grey and speckled.

Place torn pieces into plastic buckets or containers and soak in hot water (to start with) leave for a number of days then macerate with power tool with special head attached. It can be pulped in small quantities with domestic blender. For very much larger amounts an old washing machine could be adapted. It is advisable to leave containers in jar shape, that is narrow at the top, as if more open then beware of pulp being splashed all over the room.

When enough quantity tip into sink or vat large enough to take the mould and deckle easily. Add twice or thrice as much water again, also about one tablespoon of liquefied gum arabic or alum or casein or resin or gelatine. Stir and mix thoroughly. Run your fingers through the pulp and if too fluid add more pulp, or if too viscous add more water, you will soon get to be familiar with the correct consistency.

Depending on what use you have in mind for the finished product, such as note-paper and envelopes or artists paper roughage can now be added, such as finely torn flax, twine, crushed leaves or boiled vegetable matter. This is to add texture and interest. Skeleton leaves can be pressed in between two fine layers of paper. Only by experimenting can you judge this.

*This papermaking process is to be continued in the next issue of The News. If you can't wait, send \$2 to Kay Billings (address above) for the instruction sheet.*



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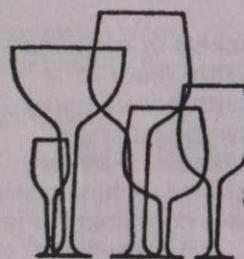
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**Boxes**

Members are reminded of the preview for the "Boxes" exhibition on March 1st 1980.

This major show is the C.S.A. contribution to the Arts Festival and will run until the 20th March.

The Festival Committee is using the ground floor galleries for their exhibitions which may be previewed on 7th and run until the 16th March.

Our last newsletter gave more details of the Boxes exhibition, and judging by the interest from artists, sculptors and craftsmen this will be an exciting exhibition investigating the diverse application of man's use of the form of the box.

**1980 Christchurch Arts Festival**

**EXHIBITIONS**

CSA Festival Exhibition  
Boxes - 1st - 20 March

John S. Loxton Memorial Exhibition  
Fisher's Gallery, March 10-22

Six Painters -  
Work for a new decade  
Brooke-Gifford Gallery, March 10-21

Helm Ruifrok -  
A Question of Looking  
Gallery 1 & 2, Arts Centre, March 8-16

Street  
Robert McDougall Art Gallery



# exhibitions

## Festival Exhibitions

### Crafts Festival '80

Ground Floor, C.S.A. Gallery, March 8 -16

Exhibits by leading National and International craftsmen in a combined, exhibition especially created for the Festival. Exhibiting craftsmen listed below.

A series of public lectures and workshops involving the visiting craftsmen will be held in conjunction with the Crafts Festival '80.

The exhibition will be opened by the President of the Crafts Council of New Zealand, Jenny Patrick.

OPENING PREVIEW, CRAFTS FESTIVAL '80  
C.S.A. GALLERY MARCH 7, 8.00 p.m.  
PRICE \$2.00

DAVID EELES — English Potter

HEATHER DORROUGH — Australian  
— Embroiderer

MARGERY BLACKMAN — New Zealand — Weaver

TONI TUKAOKAO — New Zealand — Master  
Woodcarver

This CRAFTS FESTIVAL '80 EXHIBITION combines exhibits of the four visiting leading National and International craftsmen brought to Christchurch especially for the Festival. They are David Eeles, an English potter, Heather Dorrough, an Australian Embroiderer, Margery Blackman, a New Zealand tapestry weaver, and Toni Tukaokao, a New Zealand master wood carver.

DAVID EELES, an English Potter, arrives in Christchurch following a 2 month series of workshops, demonstrations and lectures in Australia. The most recent, a highly successful 2 week workshop in Toowoomba, with firings in stoneware and salt, was attended by Potters from all over Australia.

David Eeles, a founder member and later council member and chairman of the Craftmen's Potter's Assn., of Great Britain, had had numerous exhibitions and worked on several commissions for large murals. At his present workshop "Shepherds Well Pottery" in Masterton, Dorset, David concentrates on thrownware, making a wide variety of tableware, and more recently, larger and more intimate pieces in porcelain. He uses a great variety of 'found' materials in compounding glazes, has built a 3 chambered climbing kiln fired by wood, and trained many apprentices including both his eldest sons.

David Eeles' exhibition at the C.S.A. Gallery promises to be an exciting and colourful event. Visitors to the exhibition will enjoy seeing his adventurous brushwork applied to a variety of shapes and glazes. The 83 pieces exhibited will be a mixture of reduced wood and oil fired stoneware and porcelain.



David Eeles

HEATHER DORROUGH was born in Great Britain and is now a naturalised Australian. She studied at the Royal College of Art, London, and has worked as an Interior Designer in U.K., U.S.A. and Europe. She has exhibited widely and is represented in many public and private collections.

The magic of Dorrough's fabric and mixed media collages quite obviously comes from the special conviction they gain from their underlying biographical nature.

MARGERY BLACKMAN is a Dunedin tapestry weaver who has exhibited widely and has works in many private and public collections.

It is from her extensive travels overseas that she draws her comprehensive knowledge of the history of weaving. Two of her tapestries were exhibited at the 4th Annual Conference of the Southern Regional Arts Council held in Dunedin in August 1979.

James Mack, of the Q.E. 11 Arts Council in commenting on them said that he considered that they compared more than favourably with any in the rest of the world. This is praise indeed and ranks her as one of our most notable weavers.

TONI TUKAOKAO, a master maori carver has recently been appointed, the Director of the Maori Arts and Crafts Institute in Rotorua.

Toni Tukaokao has had a distinguished career in his chosen field having worked in many teaching institutions and Meeting Houses and canoes throughout New Zealand and Hawaii.

He has represented New Zealand at the World Crafts Council Conference, Toronto Canada 1974, Museum of Natural History New York 1974, Brisbane 1975, Townsville 1976, Peoples Republic of China 1978 as New Zealand Government Representative, Department of Foreign Affairs, where he lectured and demonstrated.

In all this exhibition will bring together four distinguished craftsmen and thus make it a very unusual and exciting occasion. In addition they will conduct workshops and give public lectures so their contribution to the Arts Festival atmosphere will be very valuable.

## Rodney Burnett-Jones Batik Painting

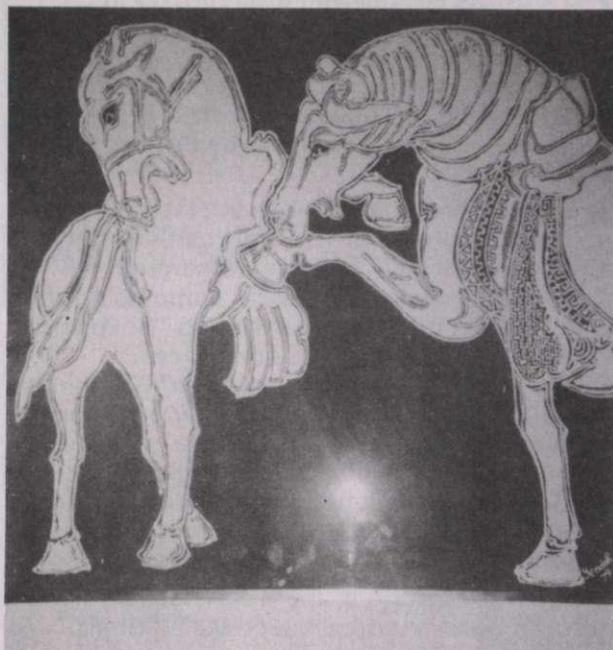
It is surprising how batik, an art once reserved for those of royal blood, has for so long remained unnoticed by the art circles of this country. New Zealand artists have a tendency to remain in the mainstream of the forms of art which are known and accepted in New Zealand and thus, may foreign arts are sadly pushed away.

Imported clothing and tourist quality batiks are readily available in New Zealand shops, but it is the art form itself that has been tragically ignored and remains, as always, something from another land. The art leaders of New Zealand are only now beginning to realize that batik can be successfully taken out of it's traditional Indonesian form and applied to western themes often with stunning results.

This is the opinion of Rodney Burnett-Jones, an artist who first took interest in batik while living in Central Java. The theory and traditional methods of batik fascinated him and for several years he studied in the small Indonesian villages under the true masters of this unique art.

After leaving Java, continuous travel took Mr. Burnett-Jones through Asia, Africa, America and then on to Europe where his studies in the arts were to be increased at The Free Academy of Art in The Hague, Holland. In West Germany Rodney became associated with the Batik Gallery Smend in Cologne, Europe's foremost centre of the art, where he taught batik. Here the opportunity for further study took him to the Hoechst and Bayer chemical companies where he studied the application and chemistry of the internationally marketed dyestuffs. While in Germany Mr. Burnett-Jones gave a demonstration of batik on the national television in association with the Gallery Smend, as well as holding several exhibitions of his own work at various banks and galleries.

Rodney Burnett-Jones returned to New Zealand after living overseas for nineteen years and is now working from a studio in Christchurch. Recently



Batik painting

he has held two exhibitions of his work at the C.S.A., one entirely for batik and the other as a member of the Beyond Craft group. Rodney has also shown a range of his recent paintings as well as pieces from his personal collection in the Plunket Society Show in Timaru.

Future plans include shows in Wellington and Auckland as well as a major Asian tour.

The preview for this exhibition is at 8 p.m. on Monday 24th March.

**NORMAN CLARK** and some of his pupils will have an exhibition of their bone, wood and jade carvings opening with the batiks of Rodney Burnett-Jones on 24th March.

Mr Clark has made a study of the various forms of Maori carving and his work has been purchased by museums and collectors here and overseas.

# exhibitions

## Ann Culy - Fielding

Dip F.A. (sculpture) Ilam

Exhibited Hansells Sculpture exhibitions 1973-5-8  
15 Manawatu artists  
Labyrinth Gallery

Exhibition of Watercolours and Stoneware 1980

*"This work has been evolving out of my daily life. I am keen to see if in a new situation, altogether, I am catch myself out and understand this record of what has been happening"*



Ann Culy - close-up of stoneware figure

## 100th Autumn Exhibition

The Autumn Exhibition in 1980 is a very special occasion.

Working Members of the Society will have the opportunity to submit two of their best works and we hope that on this occasion many who have not shown for some time will support this exhibition.

Should there be more paintings than the capacity of the gallery can exhibit we shall need to select the works to provide a worthwhile showing of the very best in 1980.

## Helen Rockel

Canterbury School of Fine Arts 1968-71. Dip. F.A. Hons in Painting.

### EXHIBITIONS:

- 1969 - Five Young Artists - McDougall Gallery
- 1971 - '30 Plus' - McDougall Gallery
  - 2 Woman Show C.S.A.
- 1972 - One-woman Show C.S.A.
- 1973 - Guest of the Group
- 1975 - One-woman Show C.S.A.
  - N.Z. Women Painters - McDougall Gallery
  - S. Island Women Painters - Dowse Gallery - Wellington
  - Guest of the Group
- 1976 - One-woman Show C.S.A.
  - Arts Festival Exhibition - 'Land 1976'
- 1976 - 8 - Travelling through Europe and Asia.

*"People have always played an important part in my work, initially simply as figures in strongly spatial settings, but then in a more complex way as I attempted to find visual forms for only abstract things as 'Thought', 'Life', 'Death' observation of different states of mind were then used: reflection, the distance between people, conflict, the warmth of an embrace. Since returning to N.Z. different peoples experienced while travelling have been used as subjects. The Asian nations were particularly notable in this respect. Amongst other things, I found myself*

*observing the difference between our life style and that of Muslim women and this has found an outlet in recent work. Another theme present in my work since my return has been inspired by the birth of my son".*

**You are invited to preview this exhibition on Sunday afternoon at 4 p.m. on the 6th April.**



Pencil drawing - Roumanian gypsy woman

## Premier Art Award Preview at C.S.A.

The Benson & Hedges Art Award 1980 will be held in the C.S.A. Gallery with a preview on Monday 28th April at 8 p.m.

Mr Gil Docking will be in Christchurch to judge the exhibition of selected entries and the Award winner.

A cash award of \$3500 will go to the artist entering the work considered to have the greatest merit, in addition members of the public will be entitled to vote for the painting, apart from the winner, which they consider to be outstanding. A supplementary award of \$500 will go to their chosen artist.

The preview date has been changed to Monday 28th April when we hope members will take the opportunity to be the first of the N.Z. public to view the selected works.

## E. H. Fraser - Enamels

Mrs Fraser will exhibit her beautiful enamel boxes and plaques which delighted so many in her last C.S.A. exhibition. The Preview will be held with others on the 23rd of April and we commend her exquisite work to our members.

Elizabeth Fraser was trained in Silversmithing and Enamelling in Britain and one of her Cloisonne triptychs won first prize in 1977 in an Artist Enamellers International Award in London.

*"One of the greatest challenges of enamelling is that it is the most permanent medium utilizing colour there is, and work accomplished today will remain unchanged for the next 2 thousand years. Unfortunately the general standard of enamelling on a hobby level is dismal and this has tended to bring this glorious art into disrepute. There is no other art comparable to it, for depth of colour, facets of underlying brilliance in metal below, its glorious tactile quality etc."*

# exhibitions

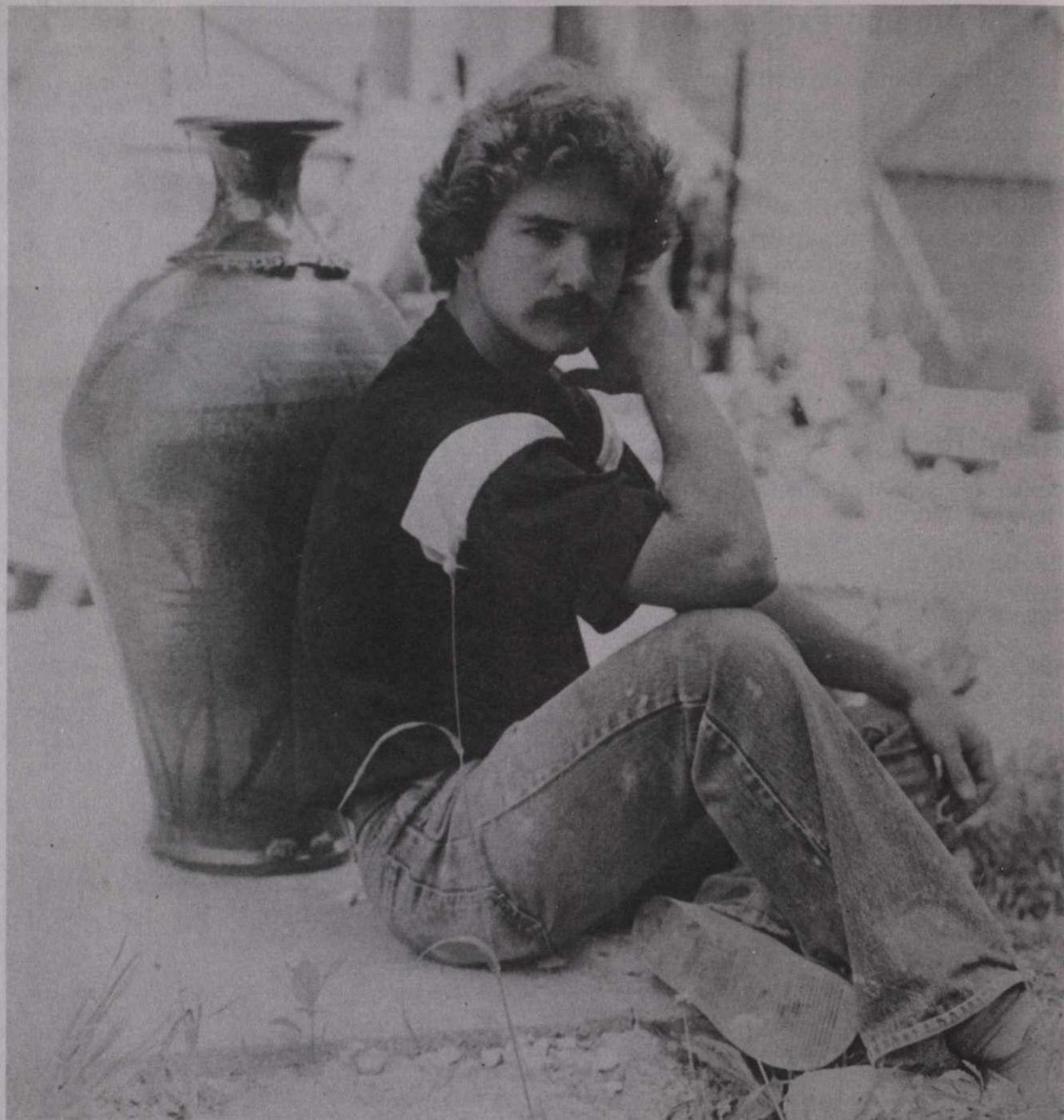
## Peter Hamann - Ceramics

(B.A. in Art)  
Born Nebraska U.S.A. in 1956.

With a considerable experience of ceramic teaching and exhibitions in the U.S.A. in juried shows, group shows and several one-man shows, Peter has also exhibited in Auckland in a most successful one-man show at Alicat. He was teaching last year at the Otago Polytechnic and plans this year to live and work in Auckland.

*"My work is a statement of control. The aim of this control is the development of a sensitively balanced form, and a rich color-conscious glaze. Though most of my forms are direct derivatives of functional forms, and though relating form to function is of practical concern, it is not my direct concern. Much more important to me is to see my pots as 'objects' and, hopefully in their ultimate form, as Art."*

# exhibitions



Peter Hamann