

# NEWS

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

## Number 91

May/June/July

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*Registered at Post Office HQ Wellington as a  
Magazine*

## 1980

### ANNUAL AUTUMN EXHIBITION LOTTERY

List of prizewinners in the Annual Art Union  
draw at the time of the 100th Annual  
exhibition, 1980.

	\$	
1st	70. 00	Mr G.J. Baker
2nd	50. 00	Mr & Mrs I.F. Crosbie
3rd	40. 00	Mr A.W. Robinson
4th	30. 00	Miss E.W. Simes
5th	30. 00	Mrs C.I. Homersham
6th	20. 00	Mr A.W.S. Baird
7th	20. 00	Mrs A.A. Thomson
8th	20. 00	Miss E.E. Glasson
9th	10. 00	Mrs H. Ravenscroft
10th	10. 00	Orly Productions Ltd.



**DAVID BROKENSHIRE - Ceramics, 6 - 20 July**

"I have been working with clay for 18 years and with porcelain increasingly over the last six years. This incredibly beautiful material, translucent, apparently fragile, infuriating almost beyond measure to work with has totally captivated me. This exhibition explores the relationship between bowl forms and flowers - really a theme with endless variation of form, decoration and gently celadon glazes." Preview 5 July.

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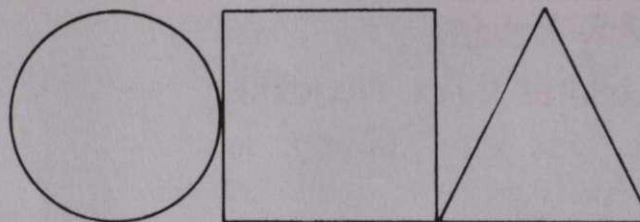
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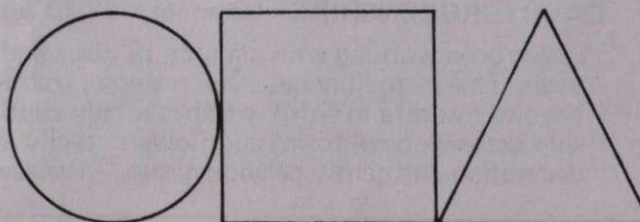
(Between Cashel & Hereford Streets)



## Arts Calendar

### MAY/JUNE/JULY

Ann Culy	23 April - 11 May
Stephen Gibb & Michael Deavoll	23 April - 9 May
Peter Hamann	23 April - 5 May
Elizabeth Fraser	23 April - 5 May
Benson & Hedges	28 April - 10 May
Zoe Schaffer	13 May - 25 May
Philip Trusttun	13 May - 25 May
Brian Holmewood	13 May - 25 May
Exhibition of Humour & Satire	13 May - 26 May
Joan Fear & Douglas Bright	27 May - 6 June
Grant Banbury	30 May - 14 June
Gary Ireland & McMillin	30 May - 11 June
Neil Driver	30 May - 12 June
Tony Kuepfer	30 May - 15 June
Canticle Group	13 June - 27 June
The Chess Kibitzer	16 June - 3 July
Canterbury Potters	17 June - 29 June
Beyond Craft	18 June - 2 July
Broughton Craft	18 June - 2 July
Owen Lee	18 June - 2 July
Denise Copland	5 July - 20 July
John Hutton	5 July - 20 July
Pat Day	5 July - 20 July
Michael Eaton	5 July - 20 July
David Brokenshire	5 July - 20 July
Jans Hansen	5 July - 20 July
Cliff McPherson	From - 22 July
Janice Gill	From - 22 July
Kees Bruin	From - 22 July
John Coley	From - 22 July
Bonar Swale/Peter Johnson	From - 22 July
Package Deal	From - 25 July



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 Mr & Mrs P. Crothall  
 Mr J.J. Daley  
 Mrs J.M. Evans  
 Mrs L.M. Gerard  
 Mr S.J. Gleeson  
 Mr C.F. Lucas  
 Miss F. McFadzean  
 Mr G. McFelin  
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 Mr D. Margetts  
 Mr S.L. Mitchell  
 Mrs L.J. Muir  
 Mr R.B. Savage  
 Mr & Mrs J.J. & B.M. Tait  
 Mr & Mrs C.H. Jones  
 Miss D. Parsons  
 Dr & Mrs R. Pears  
 Miss B. Sims  
 Mr & Mrs R.C. Standage  
 Mrs P. Studholme  
 Mr & Mrs J.G. Turner  
 Mr & Mrs O.C. Waghorn  
 Mr & Mrs M.G. Wright

## Children's Art Classes

### ENROLMENTS FOR TERM 11

There are many enrolments already for next term and we advise parents to re-enrol their children early as we can accept only limited numbers.

Fees \$15 members \$18 non members

## May Holiday Children's Art Workshop

10 - 12.30 each day 13, 14, 15, 16th May

Please call the gallery phone 67-261 to enrol children for the holiday workshop.

Fees \$10 and \$12.

Children enjoy a happy creative course exploring different forms of art and craft.

## The 11th International Children's Art Exhibition

We have much pleasure in advising you that the 11th International Children's Art Exhibition will be judged in Tokyo in March 1981.

### Conditions of Entry:


1. Entrants must not be more than 16 years of age on Friday, 8 December 1980.
2. Artwork may be of any size but not more than 23 x 33 inches (594 x 841mm).
3. Artwork may depict any desired topic and may be in any medium.
4. Artwork must be flexible - i.e. easily rolled for despatch to Tokyo.
5. Entries are limited to one per person.
6. Each piece of work must be numbered and a corresponding entry form, numbered, must be forwarded with the items. An additional entry form must be attached to the rear of each item.
7. Results will be announced in March-April 1981 when Awards will be sent individually.
8. Entry forms available from Whitcoulls and all other leading stationers in July.

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## Obituary

### Mrs Barbara Brooke

Mrs Barbara Brooke, a long-time supporter and promoter of the arts has died in Christchurch. She was 54.

Mrs Brooke had a close association with the C.S.A. In 1963, following the resignation of Mr Andre Brooke, Mrs Brooke volunteered to carry on as Acting-Secretary. She was appointed Secretary of the C.S.A. in December 1964, and remained until her resignation in April 1966.

As visual arts co-ordinator for the Christchurch Arts Festival, Mrs Brooke was instrumental in organising craft displays in Christchurch.

In May 1975, she founded the Brooke-Gifford Art Gallery.

Mrs Brooke is survived by a son.

### Mr G. Moray Smith

It is with regret that we inform members of the death of our Honorary Secretary Mr Gordon Moray Smith. The Council of the Society acknowledge with gratitude the assistance Mr Moray Smith so willingly rendered the Society from March 1978 until his death on February 15th 1980.

## C.S.A. Council

### SUB-COMMITTEES 1980

- Finance:** Derek Hargreaves, Fergus Paterson  
John Wilson, Simon Stammers-Smith
- Artists:** Doris Holland, John Coley, Bill Cumming, Olivia Spencer-Bower, Michael Eaton, Jewel Oliver, Lorelie Kennedy.
- House:** John Vial, Bill Cumming, John Trengrove, Tony Jackman.

### CENTENNIAL SUB-COMMITTEES

- Functions:** John Trengrove, Michael Eaton, Simon Stammers-Smith
- Publicity:** John Coley
- Exhibitions:** - Artists Committee
- Finance:** - Finance Committee

The President and Director ex officio on all committees.

## Work 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.




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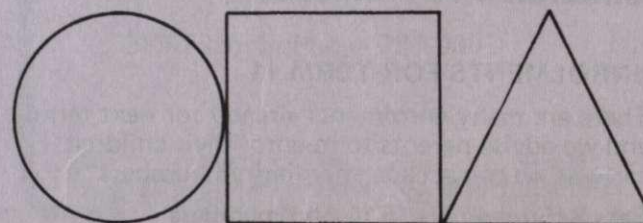
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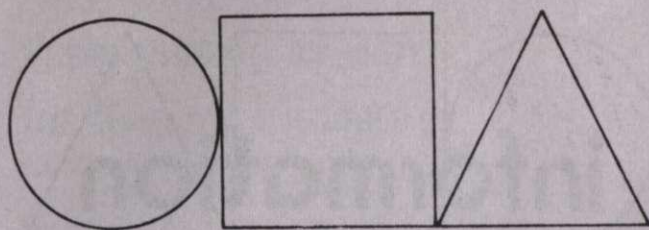
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## C.S.A. Landscape Painting Outings for 1980

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.

Sat. April 26th .....	Whitecliffs
Sat. May 31st .....	Cust
Sat. June 28th and possibly 29th .....	Lake Pearson
Sat. July 26th .....	Kowhai River
September 27th & 28th .....	Okuti & Wainui Overnight Stay
Sun. November 2nd .....	Waipara River

### Telephoning Committee:

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

## Photographing Craft Work

### Background

Do not let the background confuse or diminish the strength of your work. Usually a neutral, wrinkle-free cloth is best. However, bracelets on a model's arm could very well make them more comprehensible and attractive to a potential buyer. Dramatic, pretty, or cute settings for your craftwork usually indicate a lack of professionalism to persons such as Trade Commissioners. Utilise the entire photo area. For jewellery this may necessitate close-up equipment.

### Lighting

Electronic flash and bright sunlight cause harsh shadows and glaring highlights. Colour and detail are washed out, and soft form-defining shadows are obliterated. Diffused outdoor light or bright window light are best. Use white card or crumpled foil to reflect light onto the dark side of your object.

### Depth of Field

With a cloth backdrop, you can utilise great depth of field to emphasise the three dimensionality of your work. This means a slow shutter speed. A tripod and cable release are essential. These two pieces of equipment are also crucial for producing an absolutely sharp image.

After shooting at the optimum f-stop and shutter speed, bracket your shot with one photo at a shutter speed slower and one photo at a shutter speed faster.

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## Paper-making by Hand for Use and Pleasure

(continued from previous issue).

By Kay Billings - 5 Kotare, Waikanae.  
who makes for sale: Notepaper, envelopes  
Artists or hand printers paper  
in white or buff.

Now place deckle on top of the mould, hold sides firmly, thumbs on top, fingers underneath, and with a slow continuous movement dip the mould and deckle into the pulp and when about eight or nine centimetres immersed gradually bring to surface, give a slight shake to left and right then forward and backward, this is in order to knit the fibres. Hold a moment or two over the vat to let the water drain through, this is now called a water-leaf.

Have alongside on the bench a board on which is placed a piece of thick felt and on top of that a piece of cloth or blanket of linen, cotton, even clean sacking, making the first piece slightly damp. Remove the deckle and place to one side and now tip the mould with the water-leaf miraculously clinging over on to the cloth. Hold down for a second or so then carefully lift off the mould leaving the wet sheet of paper on the cloth. This is termed couching.

Dip mould and deckle into pulp again and proceed as before, placing a fresh dry sheet of cloth in between each sheet of paper.

Remember that each time you lift out a sheet or water-leaf you thin the remaining mixture so add more pulp as required. When everything is going well it is usual to make a pile professionally called a 'post' equal to the capacity of your press.

Add a last cloth and another piece of felt on top, then on top of that another board of same size, take outside keeping flat and place heavy weights on top, such as bricks, concrete blocks, old irons or stones, this is to squeeze out as much water as possible.

A delicate touch is needed to remove the damp sheets, still on cloths, and place out singly to dry, can be pegged to plastic lines indoors or if sunny and no wind then outdoors, or as I sometimes do, on newspaper flat on the floor, bench or table, preferably in sun.

When still just slightly damp remove cloths, peeling carefully away and re-press or carefully iron, virtually creating 'hot-press' paper.

Paper can be coloured by using natural dyes, boiled onion skins giving yellow, lichens giving subtle colours, or by using Dylon dyes. Care must be taken or the colour gets everywhere and it is essential to have many cloths as dye also affects them and leaves them useful only for using with the same colour again.

It will be gathered that this is a very wet process, therefore best to use a room with a linoleum or concrete floor. Drying may take some time and to be watched carefully for the right time to remove the cloths and then to iron or press or both.

This process is only one way but a desirable one from a conservation point of view. Spare a tree, save paper.

Gather reeds or rushes at river edges, grasses, iris leaves, flax, corn leaves, bark, the inner bark of the mulberry tree, nettle stems, wallflower stems, fennel, gorse, wood chips, and many other growing plants or vegetable matter.

Gather late in Autumn or Winter. Leave to set or soak till soft. Cut into small pieces and boil for several hours, adding caustic soda, two dessertspoons full to 1.136 litres of water. This separates the fibre from the unwanted matter, which is then washed away through running water, the fingers feeling and separating the fibre from the unwanted material. It is necessary to wear rubber gloves to guard against the burning effect of caustic soda.

Then beat the fibres to a pulp.

Water-marks are designs formed in copper and sewn on with fine copper wire or nylon thread to the upper side of the mould. The resulting thinness gives the transparency to the water-mark when paper is held up to the light.

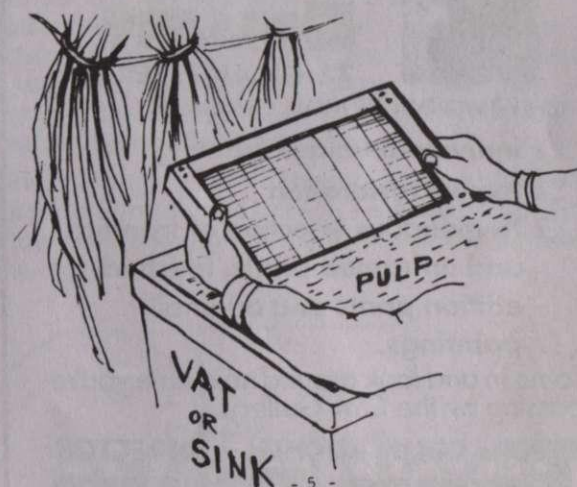
To many people, artists in particular, roughage and texture are most pleasing, the torn edge so satisfying compared with the machine hard cut line. There is no civilisation without paper, no culture without aesthetic pleasure. A set of 1,000 examples of hand-made paper, the achievements of Japanese peasant paper-makers has been presented to the Turnbull Library, Wellington, New Zealand, by the Japan Foundation.

Good luck. To experiment is the only way.

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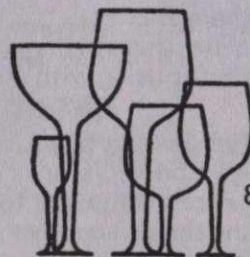
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## Philip Trusttum - Exhibition and Auction

Philip Trusttum was born in 1940, the eldest of three children. When he was 15 the illness of his father encouraged Philip to leave school to help support the family.

For six years Trusttum worked in the manchester dept. of a Christchurch store. Here he was lucky to meet people who suggested an art career, thinking perhaps of commercial art as the most lucrative avenue. However, Trusttum's idea was quite different and he enrolled at the Canterbury School of Fine Arts on a provisional entry.

He gained his diploma in 1964.

In 1965 he married and got a job as a postman.

After two years of painting and delivering mail in Christchurch, Trusttum was awarded a Q.E.2 Arts Council grant to go to Sydney where he lived with his wife and son for the next eight months. The idea was to exhibit the best of the last two years work but this dream was shattered when, on the eve of departure, all the paintings were destroyed in a fire at the warehouse where they awaited shipment.

By 1970 Trusttum was selling enough paintings to give up his job as a postman.

In 1972 he was awarded a second government grant and this time he spent 8 weeks alone touring the galleries of Europe. This visit enabled him to see his work for the first time in world terms.

Back in New Zealand Trusttum plunged joyfully into painting again until in 1975 the family (now four) decided to try and live in Europe. They survived six months.

Philip Trusttum is committed to painting. He decided long ago to earn all his income from painting so he could be free to concentrate on that alone.

It is easy to envy this freedom, but that is not to understand the demands of a freedom so absolute as to be in many ways utterly terrifying.

However, Trusttum uses his freedom with great vigour. He is an extraordinarily prolific worker and in fact produces so much that it is an embarrassment to him.

A lot of his work sold - he is represented in most the public galleries round NZ and many of our embassies overseas - some is lent and some given away but still Trusttum is drowning in his own work.

The forthcoming exhibition at the CSA. will be a selection from the last 17 years of work. There will be about 100 paintings and some drawings and about half will not have been seen before, at least, in public.

Although some works will have reserves set before they are auctioned, many will not and Trusttum is delighted not to have to set arbitrary prices on his work. But most of all he looks forward to the chance of clearing the decks for the next stage.

**The exhibition will be on view from 8 p.m. Tuesday 13th May and will take the unusual form of an auction which will be held at 2 p.m. on the 23rd May.**

**Sealed bids for the purchase of work may be placed with the office at the C.S.A. or with the auctioneers.**

**A small exhibition titled**

### **Humour and Satire**

**will be sponsored by the C.S.A. Gallery opening on 13th May.**

The following invited artists have expressed their willingness to send work and we look forward to a stimulating show.

We hope you will come to the preview.

Terry Stringer  
Alan Pearson  
Tom Kriesler  
Helm Ruifrok  
Jeffrey Harris  
Bryan Poole  
Gary Tricker  
Sam Mahon

Patrick Hanly  
Michael Reed  
Jackie Fahey  
Tony Fomison  
Michael Smither  
Dick Frizzell  
Nigel Brown  
Gavin Bishop

## Zoe Fisher Schaffer 11-25 May

Wife of Peter Schaffer, Concert master of the New Zealand Symphony Orchestra.

Zoe Schaffer is an American artist, born in Lancaster, Pennsylvania. She comes from a line of artists including her mother and grandfather, however rather than follow this career she went into a musical one, being the first woman to play French Horn.

From study at the Curtis Institute of Music in Philadelphia to playing in several American Orchestras, where she met her husband, Peter, with the Denver Symphony. During musical studies in Philadelphia she did some study at the Fleisher Art Memorial, but went on into a full musical career.

In Denver she became active in painting, entering several competitions, winning awards and in general becoming quite an active painter.

After Denver she began to show in many areas of the U.S. She has had one-man shows in Denver, Lexington, and San Francisco; won awards in various art shows in the U.S.— San Francisco, Denver, Cincinnati, Louisville and others. Has shown in the Speed Museum in Louisville the Denver Art Museum and is represented in collections of the University of Kentucky and private collections in New York City, Cincinnati, Grand Rapids, Louisville, Tokyo, Jerusalem, Denver, St. Louis, Philadelphia, San Francisco, Seattle, Canada, and Argentina.

Since coming to New Zealand to play with the New Zealand Symphony Orchestra she has had one-man shows in Wellington Settlement and the Hawkes Bay Art Gallery.



## Grant Banbury Small Works 31 May - 14 June

Born Tokoroa 1957  
Dip F.A. Honours 1979

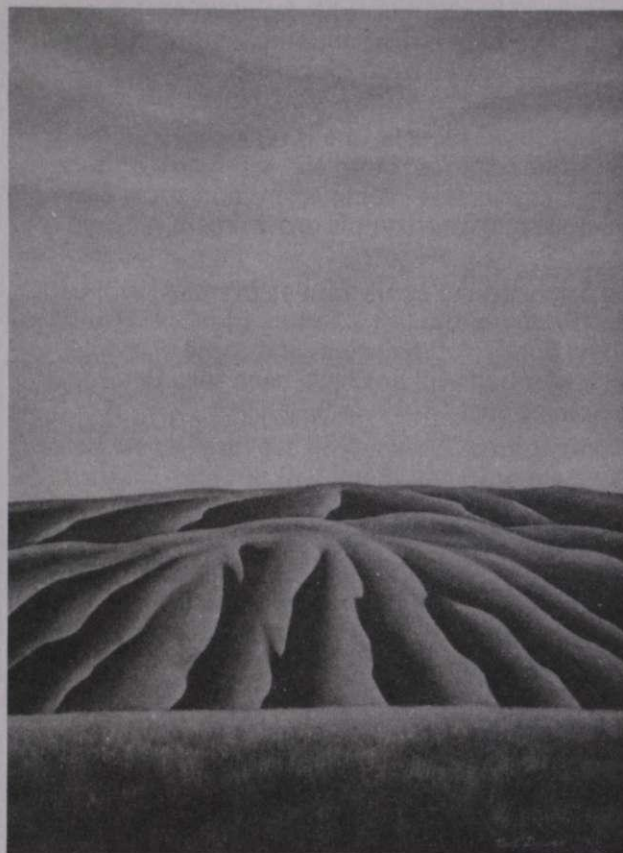
All mixed media studies on hotpress Tabriano paper, they combine many different medias to achieve textural variety and richness.

This series follows on from works completed last year.

Preview 30 May.



Grant Banbury



Neil Driver

## Neil Driver 31 May - 12 June

"I paint as a response to the environment. With the aid of drawings and photographs I recreate realistic images through selection, modification and simplification. The finished painting is my interpretation of what actually exists; my response to what I have seen and experienced.

You are invited to the preview on Friday 30th May at 8p.m.

## The Canticle Group 13-25 June

Canticles have an exciting exhibition of paintings and photographic art; created by five talented young people bursting forth on the art scene; each boldly reproducing their themes from life and nature.

Being from varied backgrounds these artists employ their various mediums skilfully communicating local colour.

Murray Jones, Graham Blackie, William Webb and Chris Palmer make up the photographic section, each with their own thing to say; Stephanie Nelson's watercolours, sketches and line drawings portray a sensitive awareness.

## Beyond Craft Exhibition

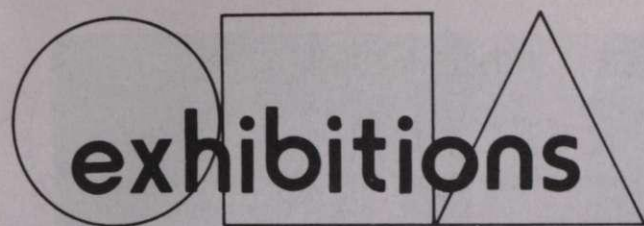
This group of local craftspeople presented their first exhibition last year. The forthcoming show promises to be of an equally high standard.

Exhibiting will be:

John Brittain	Lampmaker
Noeline Brokenshire	Woodturner
Rodney Burnett-Jones	Batik
Lawrence Ewing	Potter
Grant Finch	Leather craftsman
Margaret Finnerty	Weaver
Noel Gregg	Blacksmith
Sally-Ann Griggs	Fibre sculpture
Denys Hadfield	Potter
Vivienne Mountfort	Weaver
Colleen O'Connor	Art metal work
Robin Royds	Screen printer
Graham Stewart	Stained Glass
Carin Wilson	Woodworker

Guest Exhibitor will be John Hazeldine who will present to the public, pieces of excellent quality of these diverse crafts.

You are invited to the preview at 8 p.m. on Wednesday the 18th June.



## Canterbury Potters' Association Annual Exhibition 1980

Opening Preview

C.S.A. Gallery, Tuesday, June 17, 8.00 p.m.

Tickets - \$1.00

Selector - YVONNE RUST

The 1980 Exhibition will be opened by Drs. Rodney Wilson, Director of the Robert McDougall Art Gallery.

After a bleak year in 1979 weighed down by the tax problem, Canterbury potters are looking forward to a festive exhibition this year. The selector and one of the guest exhibitors is that marvellous potting personality, Yvonne Rust. Yvonne has been made a life member of the New Zealand Potters Society because "she is one of the few who have really interpreted the spirit of New Zealand in clay; and also for her great generosity in inspiring and helping younger potters". For her work as a potter and teacher she also received the C.S.A. Medal in 1970. While in Christchurch she will give workshops and two public lectures.

The other guest exhibitors are Auckland potters, Graeme Storm and Barbara Hockenhull. Graeme Storm's work seldom reaches the South Island and it will be interesting to see what he chooses to send to this exhibition. Barbara Hockenhull hand builds, mostly in porcelain, and like the other guest potters has a highly individual style.

About 200 selected pots will show the current work of some of the 400 members of the Canterbury Potters Association.

Raynor Scandrett.

Tickets will be available at the Potters' rooms or the Gallery from the beginning of June.

## Owen Lee 17 June - 2 July

Exhibition of Paintings and Drawings

Mr Lee who retired from teaching at the Otago Polytechnic School of Fine Arts in 1978 is now living in Christchurch, his home city. He is working full time at painting and drawing but is also, because he enjoys it, taking classes in portrait painting, and life drawing and painting. This is his second exhibition since he has settled in Christchurch.



"King Protea"  
Pencil drawings of shrub flower

## Broughton Glass

Bill & Lyn Broughton  
Rai Valley

3 exhibitions in Nelson  
1 in Wellington

Exhibiting window panels, lampshades,  
Terrariums boxes and a variety of small pieces.

You are invited to attend the preview on the  
18th June at 8 p.m.



Bill & Lyn Broughton — Glass



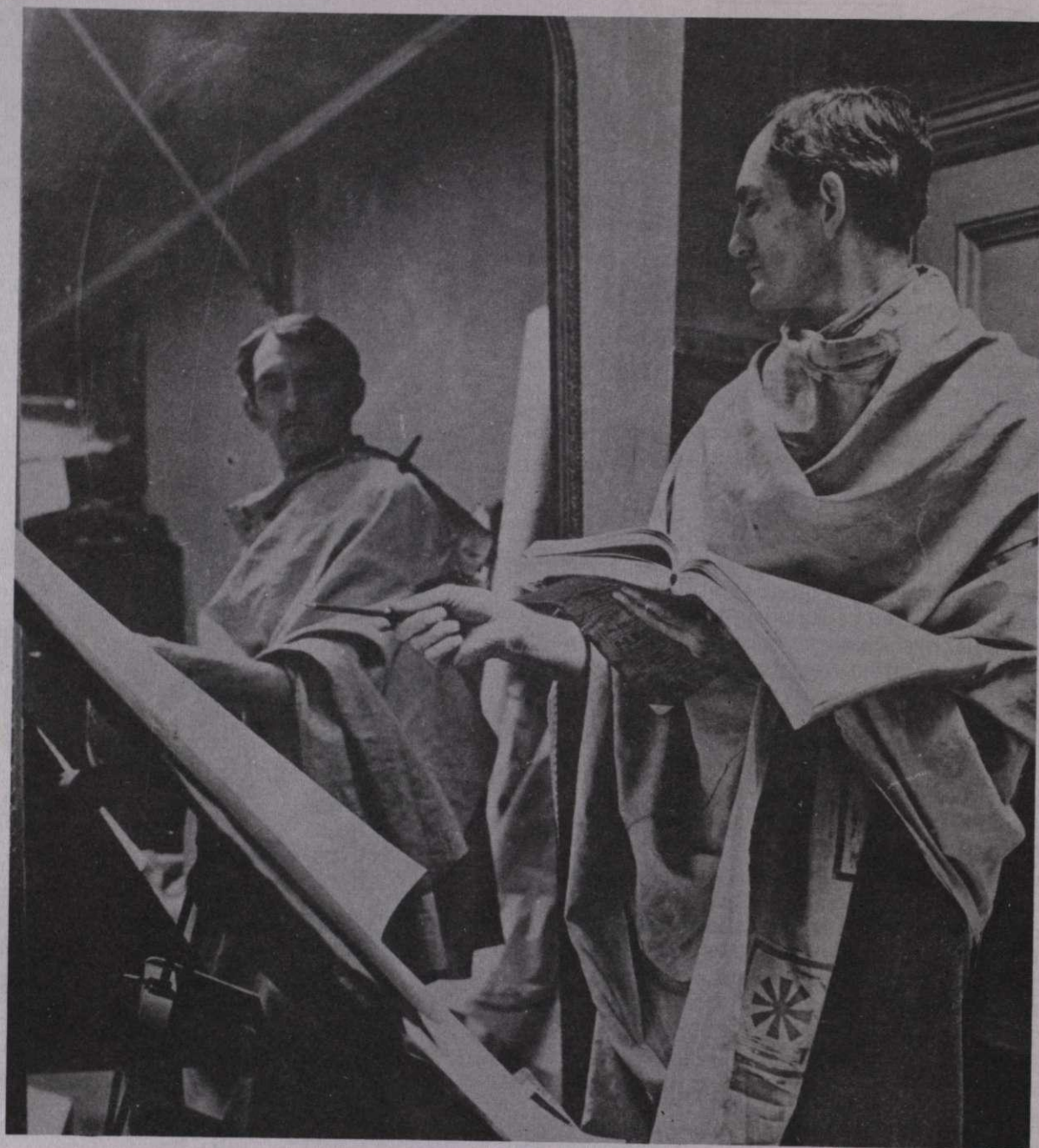
# exhibitions

## John Hutton Exhibition June 1980

John Hutton was born in Clyde, Otago in 1906, spent his formative years in Wanganui (Wanganui Collegiate), and came to England in 1936. He was commissioned to do mural paintings — for Orient Line ships, and for the Brut Pavilion at the Paris Exhibition.

During the war he met Captain (later Sir) Basil Spence, and when he left the army he worked on many mural paintings for him. By chance, Basil Spence had seen a design John Hutton had made for an engraved glass panel, and this led to a commission which was to be the turning point in his artistic career — the Great West Screen of Coventry Cathedral.

# exhibitions



John Hutton posing for himself with the London Telephone Directory and a bedspread when he was designing the Saints for Coventry Cathedral.