

# NEWS

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

Number 102

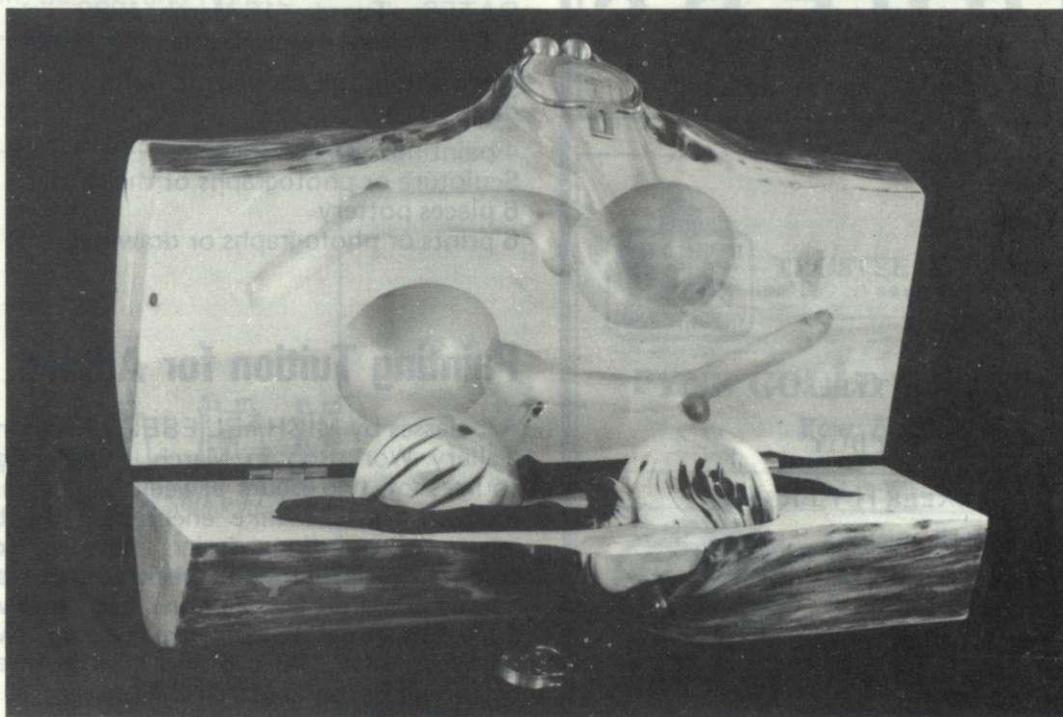
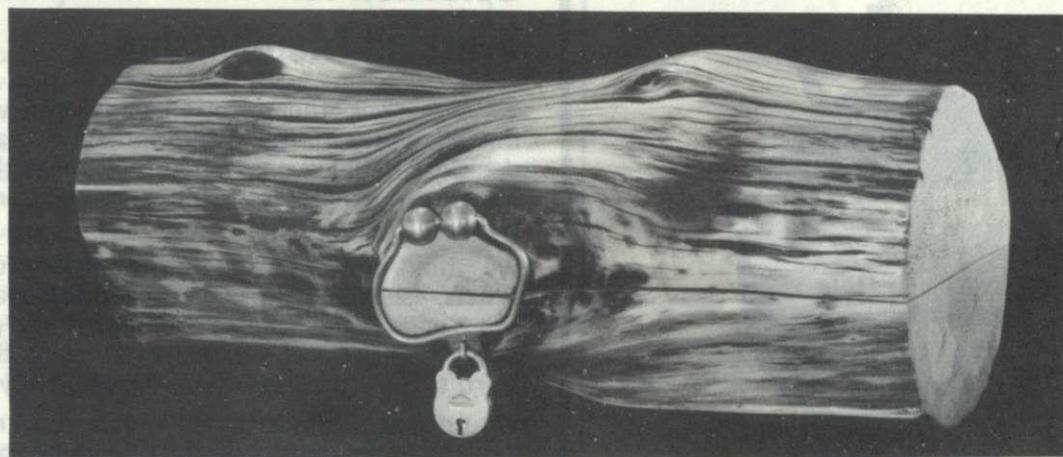
March/April

1982

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"Duelling pistols in case"

Mervyn Gray

Sam Mahon

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## Selection for Working Membership

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 16 March, 1982  
Monday 13 September, 1982

Work should be brought in before 3 pm on either day.

4 paintings and six drawings  
Sculpture or photographs of the work  
6 pieces pottery  
6 prints or photographs or drawings

## Painting Tuition for Adults

Art classes by MICHAEL EBEL will resume in the Gallery Workshop in March. These eight week courses of two hours a week for beginners and practicing artists alike encompass the basis elements of painting, design, balance, form and colour, the initial eight week course starts Wednesday 3 March 10-12 noon. For those who have done this initial course there is a stage two course on Wednesday, 1-3 pm and a stage three course beginning Friday 5 March 2-4 pm.

Fees \$28.00 per course.

## Art Awards

**MONTANA WINES ART AWARD** for painting in any medium will be held in the Gisborne Museum Arts Centre Gallery from April 20 to May 10, 1982. Fifteen cash awards totalling \$2000 will be made.

Entry forms available from CSA Gallery.

Last date for receipt of entry forms — March 31, 1982.

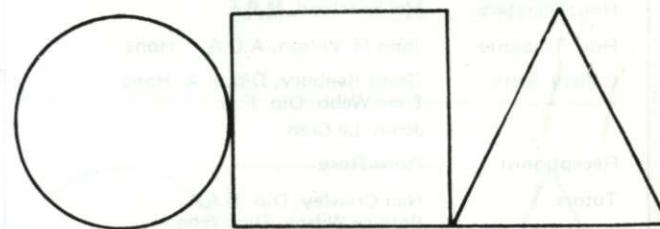
Last date for receipt of works — Friday, April 2, 1982.

**40th INTERNATIONAL COMPETITION OF ARTISTIC CERAMICS** to be held — the town of Faenza, Italy between 20 July and 20 October, 1982, holds a prize of Lit. 1,500,000 and a one-man exhibition of the winners work — 1983. Also there are seven purchase prizes worth Lit. 500,000, one of which at least is to go to an artist under the age of 26, plus the awarding of gold medals.

A limited number of entry forms are available from the CSA Gallery.

Last date for the receipt of entry forms — April 30, 1982.

Last date for receipt of works — May 1, 1982.



## Craft Workshops

The programme planned for Mervyn Gray and Clare Westfield is as follows:—

Public Lecture on Friday 26th Friday, 1982.

Mervyn Gray: Workshops Saturday 27th and Sunday 28th February at the Polytechnic.

Clare Westfield: Workshops on Saturday 27th and Sunday 28th February at the Arts Centre. Telephone: 60-989.

## Overdue Subscriptions

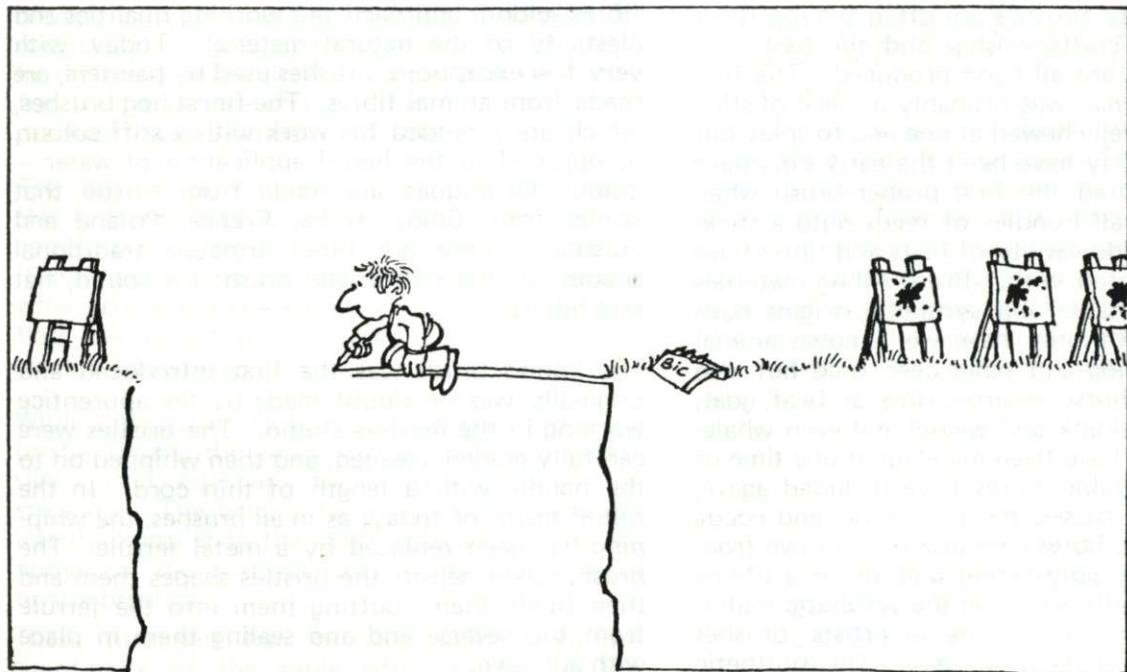
We have been pleased that most members have been prompt in paying their subscriptions — but there are a few who have forgotten.

A coloured sticker on the front of this newsletter will be a reminder to you that your subscription has not been paid.

## Obituary

Rosemary Johnson, a much loved and greatly gifted member of the CSA has died. With her originality of thought she brought her love of the outdoors to New Zealand sculpture. Natured as she was in the country she brought the environment to all her works, The Avi, The Clouds, The Shadows, Distance and the Conformation and Structure of the land. This she gave us for our understanding. We remember the inevitability of her last work in the ANZART Exhibition "The Falling Gate".

We extend our deep sympathy to her parents, Peter and Hearne Johnson and to her husband Jwigen Muller and their two children, Barbara and Robert.



Sam Mahon

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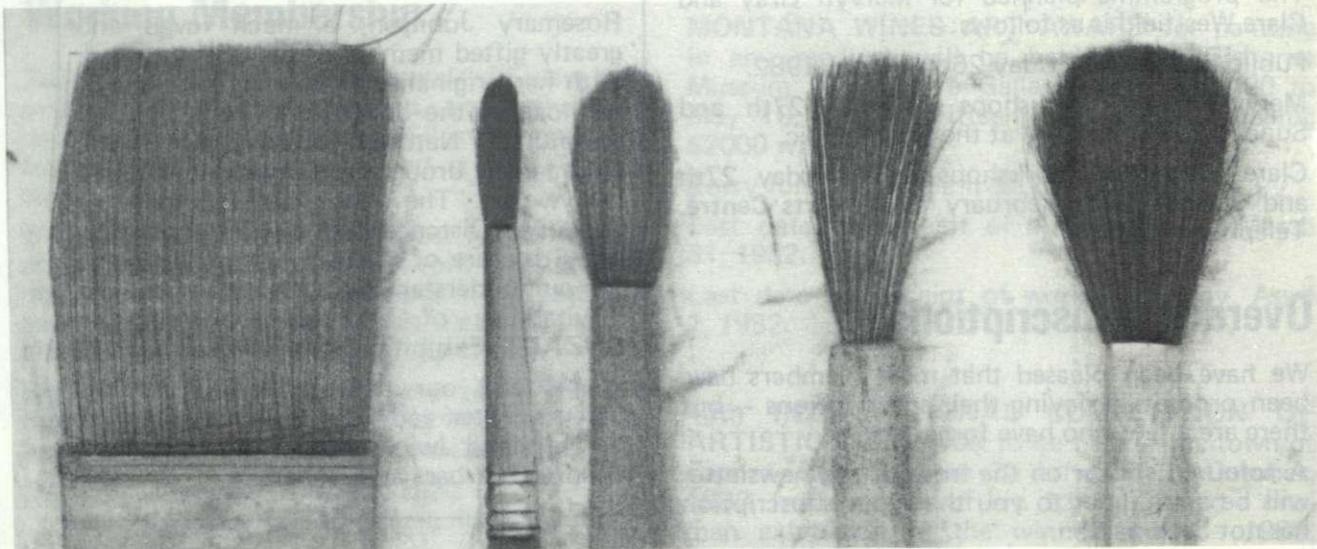
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## Artists Brushes



The finest artists' brushes are often the results of generations of craftsmanship and the best ones available today are all hand produced. The first brush used by man was probably a piece of stick which he had well chewed at one end to splay out the fibres. It may have been the early Egyptians who manufactured the first proper brush when they bound small bundles of reeds onto a stick. Since then a wide variety of hairs and fibres have been experimented with. Brush filling materials of animal vegetable and synthetic origins have been tried. Not only have well known animal hairs such as hog and sable been used but also hairs from the horse, squirrel, ring-cat, bear, goat, pony, badger, skunk and weasel and even whale-bone or baleen have been made up at one time or another. Vegetable fibres have included agave, palm, different basses, bamboo, cane, and cocoa fibre. Synthetic fibres have also been drawn from nylons, caseins, polystyrene and other artificial fibres, but broadly speaking the synthetic materials, particularly for the use in artists' brushes have not been a great success. The synthetic

fibres seldom approach the working qualities and elasticity of the natural material. Today, with very few exceptions, brushes used by painters, are made from animal fibres. The finest hog brushes, which are intended for work with a stiff colour, as opposed to the liquid application of water — colour techniques are made from bristle that comes from China, India, France, Poland and Russia. There are three principal traditional shapes for the stiff-bristle brush: the round, flat and filbert.

The round brush was the first introduced and originally was no doubt made by the apprentice working in the masters studio. The bristles were carefully graded, cleaned, and then whipped on to the handle with a length of thin cord. In the round brush of today, as in all brushes, the whipping has been replaced by a metal ferrule. The brush maker selects the bristles shapes them and then binds them, putting them into the ferrule from the reverse end and sealing them in place with adhesive.

The round hob brush has many uses: in fact some painters use this shape more than any other. When painting with a thick colour and stiff bristles the mark of the brush in the colour is the handwriting of the painter, so it is extremely important to have a good brush that will behave correctly. The painter will expect definite strokes to show in the colour and also require the brush to hold a sufficient amount of colour for long strokes to be possible. Further, he will expect the bristle to be resilient and to answer to the movement of his hand and arm.

The flat brush is found in a number of forms, one finished off square, the other slightly curved in at the end. The bristle may be left short or curved out to a length of an inch or more.

The longer the "flats" are the more they will tend not to be so easily controlled, although they will allow for a freedom of stroke. The flat brush can be used to simulate different textures and characteristics. The most obvious examples are the building up of an area of a brick wall stone blocks, or with short sharp dabbing strokes for rough texture, long grass or heavy foliage. Held in different ways such as underhand or almost flat to the surface of the support, the brush will produce a wide number of effects.

The third important bristle shape is the filbert; this is a cross between the round and flat. It comes to a sharp point and its construction makes it eminently suitable for long swirling strokes where complete control is needed. Like the two flats the filbert will produce a great variety of strokes and effects.

While the customary brush for oil painting is the bristle brush, the sable oil brush is also extensively used, especially for smooth flat or precise stroking. The brights have sharper corners and less thickness than the longs, sizes are smaller and numerical designations are not the same as in bristle brushes.

These fine soft hair brushes, made from the guard-hairs of the sable often known as the

Kolinsky sable. These hairs are perfectly shaped for a round brush construction, they taper from a fine point out to a very slight belly and then taper back again to the root. For the top brush the maker selects these guard hairs (the ones the animal can fluff out to protect itself against the cold and moisture) from the top of the base of the tail. One of the reasons why these particular hairs are especially suitable is that sable often suffers from parasites, when it will get underneath a root or stone and rub its back and tail to rid itself of the irritation. This tends to make the guard-hairs extra strong and resilient.

Soft hair brushes are made in round, flat, and other shapes, one very useful shape is the 'sword' made from ox-hair and is bevelled off to a sharp point. The sword is excellent where long controlled lines are needed. The large flat brushes also made of ox-hair. The particular hairs used for ox-brush making are those that come from the inside the ear of the animals. Many examples of this brush approximate in colour to sable and in fact have an excellent working quality, are full of elasticity and will outlast many of the other soft hairs such as squirrel, pony and ring-cat, although the ox-hair will not approach the length of life of a good sable.

For wash work, or where broad swift treatment is called for a 'mop' can be used. The mop does not have a sharp pointed shape like the round brush and its main function is to hold a large amount of colour so that as big an area as possible can be covered in a short space of time. There is no item of greater importance to the successful execution of a painting than the very highest grade brushes, poor brushes are a severe handicap to a good painter.

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# exhibitions

## Clare Westfield & Mervyn Gray Preview 2 March 8pm

Canterbury Crafts in conjunction with the Christchurch Arts Festival the Canterbury Society of Arts is pleased to have two craftspeople from Tasmania exhibiting.

**Clare Westfield:** Jeweller, is bringing 15 pieces of her work to show with the CSA Canterbury Craft exhibition and giving a workshop at the Arts Centre.

Born: 31 December 1955, Southhampton, England.

**Study:** Gold-silversmithing at the Tasmanian College of Advanced Education under Ragnan Hansen from 1971-76, after which received a Fine Art & Craft Diploma.

1977 awarded a grant of \$3500.00 from Tasmanian Art Advisory Board to help set up a workshop in Launceston, where full-time practising silversmith.

**Purchases:** 1977: T.C.A.E. (bracelet)

1978: Victorian Arts Council (bracelet)

1979: Tasmanian Museum, Hobart (brooch)

1979: Queen Victoria Museum, Launceston (pendant & bracelet)

1980: Craft Council Sydney (N.S.W.)  
Two brooches for exhibition of contemporary Australian Jewellers touring Japan, Hong Kong, Manilla.

1981: Queensland Arts Council (pendant)

**Exhibit:** 'Bowenbank' hill, Deloraine, Tasmania  
'Handmade' Battery Point, Hobart, Tas.  
'Makers Mark' Melbourne, Victoria

### Mervyn Gray

Born: 1935, Queenstown, Tasmania

#### Employment:

1951-1960 Various — Banking, Costing, Sales, Diamond drilling, Powder monkey.

1960-1978 Film and Television industry — Cinecameraman, Editor, Director, Supervisor.

1977 Part-time woodworker—self taught

1978 Full-time woodworker with a particular interest in the responsible use of our resources.

Pieces shown in this exhibition are made from wood salvaged from city parks, home gardens, forest residue and reject sawn timber.

Work represented in Tasmanian Museum and Art Gallery

Museum of Applied Arts and Science N.S.W.

Melbourne State College

Private collections throughout Australia, Great Britain, Italy, Japan, U.S.A.

**Exhibitions:** Group Exhibitions throughout Australia.

1980 One-man Exhibition Tasmania

1981 One-man Exhibition Sydney

**Awards:** Several awards, including Canberra Festival Craft Prize — Wood.

It is of immense value for our crafts-people to see the work of artists in other fields as well as their own and we are grateful for the sponsorship of the following:—

Christchurch Arts Festival - Fare and administration.

Southern Regional Arts Council — Grant.

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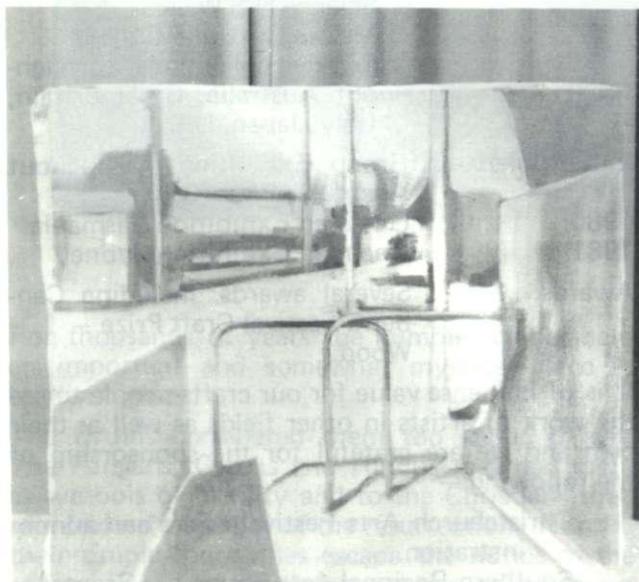


**Catherine Brough**

(D.F.A. Canterbury)

**Preview 25 March 8pm**

It is a natural development that I should explore the suburbs for subjects as this has been my environment for almost a decade. In the paintings however, I treat the subject matter objectively as forms and colours which I try to describe in appropriate painting vocabulary.



Catherine Brough

**Mary Bartos & Agnes Koller  
 Woodwork & Painting  
 23 March - 4 April**

**MARY BARTOS**

Has been working with wood for a number of years but finds turning a faster and easier pace than sculpture. The grain dominates and all of her work is decided by the wood itself. She finds wood a most rewarding and beautiful, if somewhat difficult medium in which to work.

**AGNES KOLLER**

In conjunction with Mary Bartos, Agnes Koller will exhibit some of her paintings done in the last year.

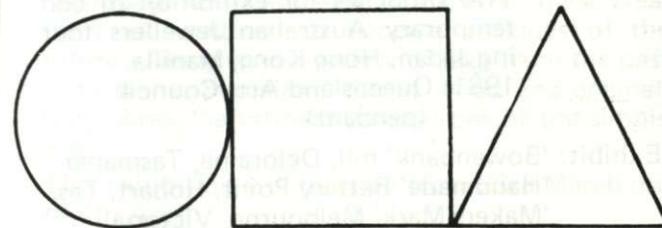
**Margaret Joblin**

My first teacher, Les Cook, said "The only way to be a painter is to be yourself. You must get rid of your inhibitions and the older you are when you start the harder this is. It takes a lot of courage".

Ten years later I feel I was very lucky to have had this advice and find it exciting to have set out on such a path of discovery. Some inhibitions, especially regarding colour, have at least been shaken. The courage ebbs and flows!

**Mezzanine Gallery**

5th - 18th April (No Preview)





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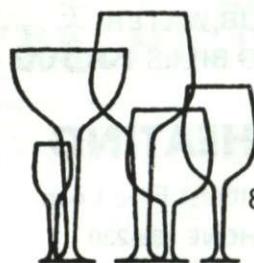
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**C.S.A. GALLERY**



Ann Filshie

**Ann Filshie**  
**Preview 6 April 8pm**

**BIOGRAPHICAL DETAILS**

Have lived in Scotland — 6½ years; California — 6½ years now New Zealand (10 years) since marriage in 1958. Brought up three children. Worked as layout artist for newspaper in California for 12 months, before having third child. Two eldest children (22, 20 years) born in Scotland, youngest in California (11 years). Did Famous Artist Correspondence Course while in America also evening classes for awhile in painting. Didn't do any art for years at a time while bringing up children. I started doing pen and ink drawings in California and really enjoyed this medium. Couldn't find a way of painting I really enjoyed until 1978 which was a turning point and I've been painting since. I won first place in the contemporary section of The "Christchurch Star" Amateur Star Award, winning the award for two consecutive years in 1979 and 1980. On average my larger paintings take between 55 hours to 95 hours to complete.

**Statement About Work**

My paintings are influenced very much by personal conflicts tell throughout life — starting as a child frequently day dreaming and enjoying creative pursuits — enjoying the countryside very much etc. Conflicts in the role of wife and mother particularly "the housewife" role. Feeling bound by conventions, attitudes, responsibilities etc, I started painting seriously in 1978 when I started spending a lot of time in the countryside. I was drawn obsessively to the old and decaying remains of the pine trees, barbed wire etc.

The paintings of the landscapes in North Canterbury depict scenes around our home. I've attempted to show the best in nature rolled into one expressing how I feel about nature and the countryside, using paint as a composer uses sounds to compose a symphony.

The more recent paintings using predominantly prussian blue, as well as having a deep psychological content are more mystical and symbolic of the power of nature, showing the inevitability of decay. The skull as well as portraying death is also symbolic of life. The wood in the process of being eaten away or weathering reveals the grandeur of the pine tree. The upward shapes portraying the beauty and power of life before being absorbed into the earth.

I do drawings in pen and ink when out in the country and paint at home from the drawings and memory.

## **Halswell Pottery Group Exhibition 6-18 April Preview 6 April 8pm**

The Halswell group will stage an exhibition opening on Tuesday 6 April, with a preview of pots from 7.30 pm and selling from 8 pm.

The Halswell Pottery Group has been active since 1971, and operates from a farmhouse in Halswell. The membership numbers approximately 100. The exhibited pots indicate that members work in earthenware, stoneware and porcelain, some pots being made on the wheel, and some by hand building techniques. Firing in both oxidising and reducing atmospheres are used.

## **The National Cartoon Show 1982 Preview 20 April 8pm**

An exhibition of original New Zealand cartoons, organised by the Manawatu Art Gallery will be held at the Gallery between 21 April and 2 May. The exhibition of 38 cartoons by 25 of New Zealand's best known cartoonists including Murray Ball, Rosemary McLeod, Murray Webb, Tom Scott and Burton Silver will raise a chuckle or two.

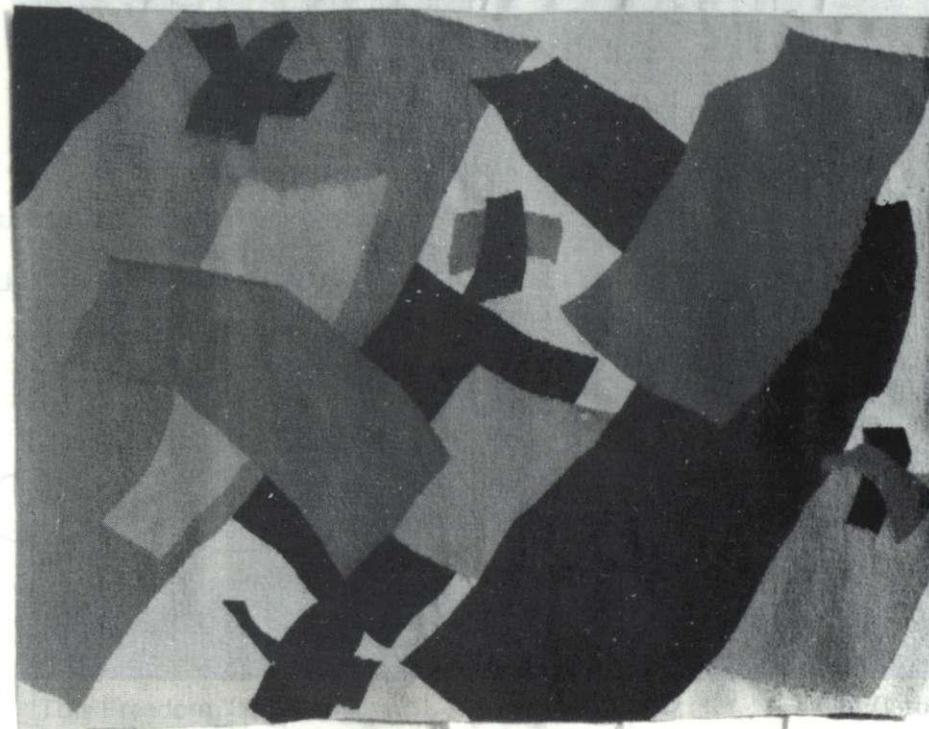
## **John Hadwen Preview 20 April 8pm**

Full time weaving since 1975 - exhibited throughout New Zealand - 1979 travelled to Europe on a study tour with the assistance of QEII Arts Council - 1980 won on-loom award at 3D Fibre & Weaving, Dunedin Public Art Gallery - 1981 won area award CSA/Farmers Weaving Awards - just completed building a new tapestry studio with assistance of QEII Arts Council. Works in collections of National Art Gallery, Manawatu Art Gallery, Dairy Board, Wool Board and several works purchased by Foreign Affairs for New Zealand embassies.

The woven tapestry is the final expression of a design development which may start at any point - a specific vision or a clarifying of lazy uncertainties. The weaving is a constructional process - the image being not an applied surface but the object itself. Rather than being infatuated by the technical aspects of weaving, my concern is with ideas and images - the techniques being chosen as the most appropriate means of making the visual statement.

I work in series. The initial pieces often being overly full - an enthusiasm borne of a new discovery. As I work through the series the flesh is cut away - the major compositional decisions being made on the basis of what can be removed rather than what can be added.

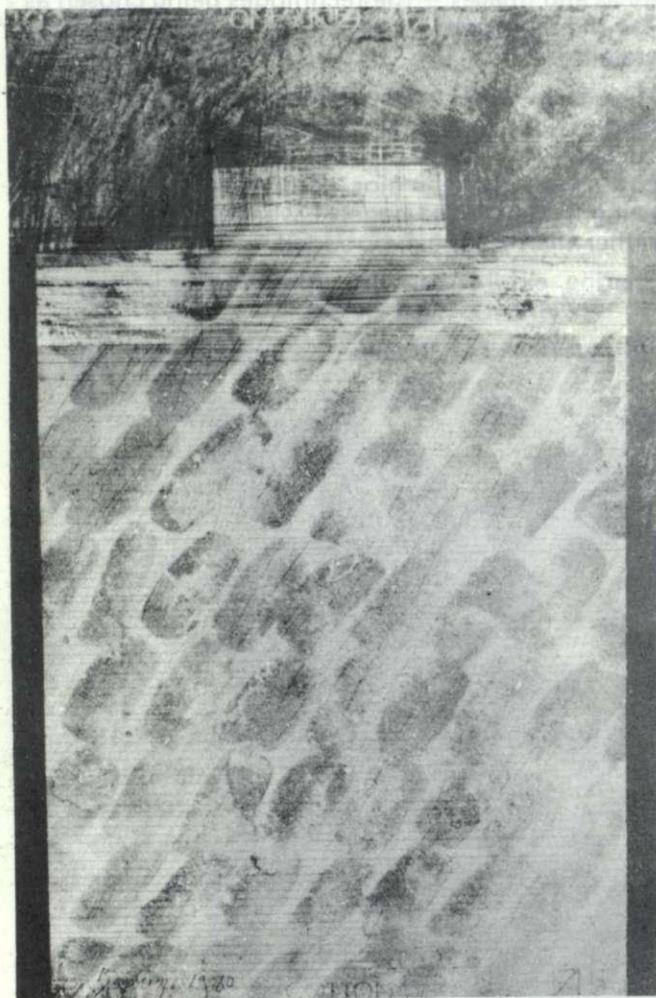
Sharing exhibition with John Parker, ceramics.



John Hadwen

## Grant Banbury

A selection of works by Grant Banbury are available from the Selling Gallery.



Terrace Drawings, IV  
Grant Banbury

## New Members

We welcome the following new members.

Dr W.H. Brockett  
Mr L.K. Brown  
Mr D.J. and Mrs P.D. Carrick-Leslie  
Mr and Mrs W.D. Coop  
Crippled Children Society  
Miss Margaret Doig  
Miss G.R. Duncan  
Dr R.G. Every  
Mrs S.N. Fowler  
Miss C.G. Jackson  
Mrs S.C. Kean  
Mr M.H. Kerr  
Mr S.A. Kirk  
Leila MacDonald  
Derek Margetts  
Mr Brian McCracken  
Mr and Mrs K.P. Patterson  
Mr William Piercey  
Mrs M.A. Pringle  
Mrs Cheryl Riley  
Mrs R.L. Talbot  
Mr W.S. and Mrs H. Watkins  
Mrs M.E. Woodward

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# exhibitions

## Arts Calendar

### MARCH/APRIL

Canterbury Crafts	3 March - 21 March
Small Format Exhibition	3 March - 21 March
Catherine Brough, Painting	23 March - 11 April
Decorated Eggs	23 March - 4 April
Mary Bartos, Woodturning	23 March - 4 April
Agnes Koller, Painting	23 March - 4 April
John Van Schouten, Painting	23 March - 4 April
CSA Autumn Exhibition	27 March - 15 April
Margaret Joblin, Painting	6 April - 18 April
Ann Filshie, Painting	6 April - 18 April
Halswell Potters	7 April - 18 April
Michael Smither, Painting	21 April - 2 May
National Cartoon Show	21 April - 2 May
John Deans, Reliefs	21 April - 2 May
John Hadwen, Weaving	21 April - 2 May
John Parker, Ceramics	21 April - 2 May

# exhibitions