

# NEWS

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

Gallery Hours Mon-Fri 10 am — 4.30 pm  
Sat-Sun 2.00 — 4.30 pm

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Magazine

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Margaret Joblin  
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June Fogden  
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Helen Dewar  
Ann Wilson  
Irene Richards  
Summer Exhibition

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Robert Wagoner  
Raewyn Atkinson  
Anthea Grob  
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Peggy Nisbet Doll Collection  
Childrens Art  
Knitted Wool Hangings, Judith  
Cordeau

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Lyndsay Knowles

*Calligraphy—*Colleen O'Connor

*Stone Lithography—*Kate McLean

*The Brush Stroke—from "The Art Spirit"*  
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*Annual Report*

**ANNUAL GENERAL MEETING—**  
**WEDNESDAY**

**NOVEMBER 21, 1984**



SPRING AGAIN



# EXHIBITION

of  
WATER-COLOURS  
& OIL PAINTINGS

by  
**GEORGE GENET**

*This well-know local Artist has just  
returned from a painting trip  
through the Greek Islands, Crete,  
Yugoslavia, Greece, and Italy.  
New Zealand work is also included*

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## Holiday Hours

THE GALLERY WILL BE CLOSED ON Monday December 24, 1984 until Saturday, January 5, 1985. It will then re-open afternoons only 2 p.m.-4.30 p.m. until Friday, January 18.

**CONGRATULATIONS** to Michael Ebel, our tutor, who won a merit award in the Tokoroa Art Award.

**CONGRATULATIONS** also to W. A. Sutton who won the Governor-General's Art Award and Fellow of the New Zealand Academy of Fine Arts at the "60 from 84" Exhibition.

## Four Piano Recitals by Charles Martin

**on Thursdays from March 7, 1985,  
between 12.15 p.m. and 1.15 p.m.**

The Gallery will be sponsoring a further series of Recital-Lectures by Mr Martin.

His programme will include sonatas by Beethoven; suites by MacDowell, Coleridge-Taylor, and Greig; airs with variations by Beethoven, Handel and Hummel. Arrangement of airs such as "Greensleeves" by Vaughan Williams will be included in the programme.

Mr Martin is well-known for these recitals, and the C S A warmly supports them, and cordially invites your attendance at them.

### Admission:

\$5.00 for the whole series.

\$1.50 for single recitals.

Please phone 67-261 or call at the Gallery to enrol.

## TRUSTEEBANK GRANT

The Society records its gratitude for the generous grant of \$1,000 received from Trusteebank Canterbury.

This was used to offset some of the expenses incurred in running the art classes for children held throughout the year.

## C S A-Guthrey Award for Travel to Australia

The 1983 winner Mrs Ann Field, a weaver, will give a talk to the members at the Annual General Meeting on Wednesday, November 23. Hers was a most rewarding experience, and we look forward to seeing her slides and hearing her impressions.

The 1984 winner, Eddie Sunderland, an art teacher and sculptor, intends to travel to several cities in Australia, to gain an insight into the past, and developments at present, in sculpture and sculptural assemblage. He hopes to visit galleries, Studios and workshops. Mr Sunderland will be willing to speak after his return at our 1985 Annual General Meeting and other art groups or art teacher associations which may be interested.

**We are most grateful to Mr A. R. Guthrey for his generous and continuing support of this worthwhile award.**

## C S A Thursday Workshop

From small beginnings in 1979, when Rona Ellis contacted 20 "possibles", and three responded, our group of painters now numbers over a dozen regulars.

Visitors to our workshop have been very impressed with the unusual degree of diversity that flourishes within the group.

Visitors—and staff—must also be aware that a lot of talking goes on. This is the essential interchange with "interested others" discussions of life, as well as of art and art techniques. The two are different sides of the same coin. However, it cannot all be talk, for we have five exhibitions booked over the next twelve months (four solo and one two-person).

As a group we have recently donated paintings to a Renal Ward at Christchurch Hospital. We hang paintings, on loan, to the North Canterbury Hospital Board's "Family Health Counselling Centre" in Harewood Road, and also now at the new "Community Mediation Service" in Cashel Street. We believe that art should be in the community.

We all find the mutual support, technical advice, and other role models, a help in our art. Contact with the staff is an added bonus that we value.

Yes, it is difficult to paint in a room with others—(the majority of us do most of our work alone, at home), and the light is pretty dreadful, but it takes a lot to keep us away on a Thursday.

If you think that you may be interested in joining us, feel free to come in any Thursday between 10-3. (The middle of the period finds the greatest number of us there.) The majority of us are working members of the C S A but that is **not** a prerequisite. We welcome any C S A members with a serious interest in painting.

Margaret Joblin



## Friends of the Rita Angus Cottage

The cottage in Thorndon in which Rita Angus lived and worked has been purchased by the Thorndon Trust with the help of the Wellington City Council and the Historic Places Trust. If you would like to support the cottage and its use by artists and craftspeople, we invite you to become a Friend. Please fill in and post the form below. You will be advised of the inaugural meeting to formally establish the Friends in due course.

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## REGISTER

### Stolen or Missing Art Work

As a service to members we feel that it would be useful to hold a register of missing art work. This could perhaps be extended to cover non-members or those outside Canterbury, at a small fee.

There is not a lot of work stolen in burglaries probably because paintings are unique and easily identified, well documented and difficult to sell.

Nevertheless if an art work should be stolen may we suggest you inform the police and also give us the details—a photograph, and as much information as possible on dimensions, signature, full name of artist, date of painting and subject matter, or drawing should be supplied if a photograph is not available.

We shall then publish these details in our *News* magazine and include the photograph once. Later issues could include the description and reference to the originally published photograph.

This register could aid in the recovery of work, save insurance, and act as a deterrent to theft.

Should you be in the unfortunate situation of having work stolen we should be happy to offer this service.

Members will be aware of the value of having art work in their collection documented and photographed and have an identifying mark of the owner.

**Nola Barron**

## MISSING

### Two Paintings untraced since before 1977

We would welcome information on the following:

#### Reference S-1

Signed: Artist W. A. Sutton 1941

Size: 45 cm × 53 cm

Title: Victoria Park in Winter

Medium: Watercolour

Number on back: 4-8

Image once used on C S A Greeting Card. Probably on loan.



#### Reference S-2

Signed: M. O. Stoddart

Size: 25 cm × 35 cm

Title: In Cornwall

Medium: Watercolour

Number on back: 4-9

Probably on loan.

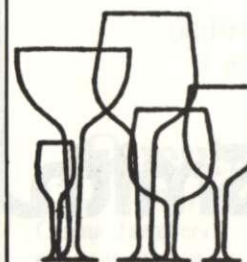


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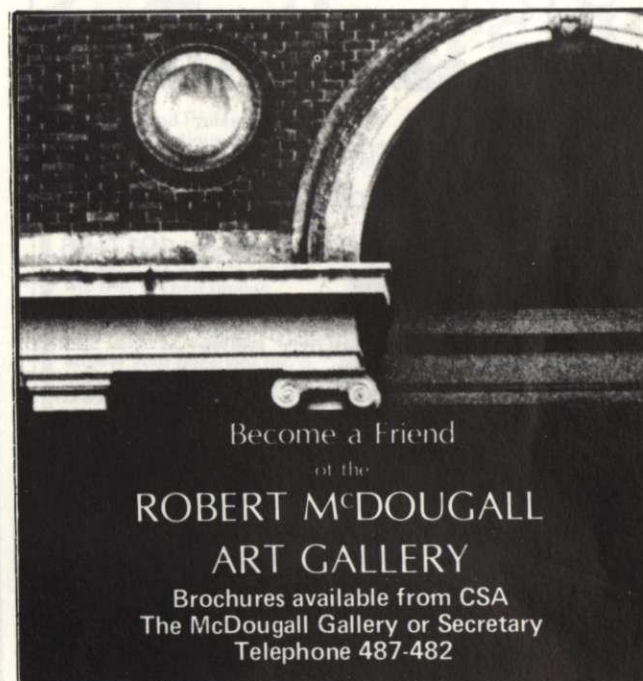


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### C S A

#### Selling Gallery

Dragan Stojanovich—Abstract

Reinis Zusters—Bridge Expressway

Nancy Thomson—Watercolours 1917-56

Henry Bell—Oils

Rodger Harrison—Hagley Park

Birtchwell Delph—Whangarei Watercolour

Wallace Crossman—Abstract

Pat Unger—Graffiti Painting

#### FROM GORE

Dear Nola,

Gore is a pretty interesting place. The people are friendlier than cattle tics, and will give you a smile quicker than a ferret in a chicken coop. The hills are full of gold diggings and folk songs that don't scan; and there's even a small art gallery here. It was converted this year from a library and a small band of earnest aesthetes have painted the walls white installed spotlights and begun to reach for the stars. One of whom is Ralph Hotere.

I was eavesdropping on a member of the gallery staff the other day as she spoke to someone who was later described as Hotere's agent.

The agent asked, "Do you understand what he's on about?"

The assistant grabbed note paper and pencil. "Tell me," she said.

"He's redefining light," came the reply.

"Redefining light," scribbled the pencil.

She looked at the director, an emaciated caricature of Tom Scott (if that's possible). "When they ask about paintings, tell them he's redefining light. O.K.?"

She bit her bottom lip and the shadows under her eyes darkened slightly as the morning light, falling between broken Southland clouds, splashed a little grey into her young hair. In my mind I saw another cluttered office and another director and a battered coffee machine and just for a moment I thought I should warn her.

Outside I picked my way through the puddles and set a course for the Gourmet takeaway bar. I was remembering that Mastermind programme two weeks ago where Peter Sinclair pinned his nervous contestant to the puckered vinyl with the curliest of general knowledge questions, "What do Colin McCahon, Don Binney and Ralph Hotere have in common? The contestant gathered in his brow and shifted slightly under the hot studio lights as the seconds fell like shotputs . . . "Rugby?"

Regards, Samuel.

## Artists on Art

*"The painter knows things from sight, the writer by name.*

*"In art there is only one thing of value, that which cannot be explained (i.e. explained in words)."*

— Georges Braque —

# C

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# exhibitions

#### SUMMER EXHIBITION

A selected showing of paintings and sculpture by working members.

We hope that members will save two of their best works for this exhibition.

RECEIVING DAY: Monday November 26 before 4 p.m.

PREVIEW: Wednesday November 28 at 8 p.m.

A **discussion evening** for those who have submitted work will be held on Tuesday December 4 at 7.45 p.m.

#### NZ Society of Potters 27th National Exhibition

at the  
**HAWKES BAY ART GALLERY & MUSEUM**

Last receiving day for selected pots—December 20.

Season—January 19 to February 10, 1985.

Entry forms available from:

Hawkes Bay Art Gallery.



## Views and Reviews

### The Care of Works of Art on Paper

by **LYNDSAY KNOWLES**,  
Conservator at the McDougall Art Gallery

Interest in collecting prints, drawings and watercolours continues to increase and it is important that the collector understands how best to care for these objects. It is also important that the artist understands how choice of paper and mounting and framing techniques affect the condition and longevity of their work.

According to tradition the history of papermaking began with its discovery in China in 105 AD by Ts'ai Lun, information regarding its manufacture was brought to the west via Samarkand, Baghdad, Egypt and Morocco. By the 12th or 13th century Spain and Italy had begun papermaking and British papermaking commenced in the 15th century. Paper is most commonly (i.e. 99 per cent) composed of an interlocking web of cellulose fibres and the most common source of these fibres in the western world until the 19th century was linen and cotton rags. Fillers, adhesives, sizes and colourants are added to give special characteristics.

Gutenberg's invention of moveable type in the 15th century firmly established the usefulness and necessity of paper but as a consequence the papermaker had a struggle to keep pace with demand and constantly had to face the difficulties of the high cost of labour and the scarcity of raw materials. During the Industrial Revolution machines were developed to prepare the fibre pulp and make the paper. This coupled with an ever-increasing demand for paper and paper products resulted in a demand for rags which could not be met, so alternative sources of fibre were investigated. Many fibres were tested and some used; but it wasn't until methods were developed for isolating and purifying the cellulose contained in a variety of woods that the required abundant, inexpensive fibre source was found.

These mechanical and chemical innovations posed new problems. It was a matter of the new technology increasing production at the expense of quality.

#### THE ENEMIES OF PAPER

Paper, although appearing fragile, can, if properly made and cared for, last for centuries.

The factors affecting its longevity are—

**INHERENT FACTORS** in the manufacture over which you, the user or owner, have no control.

In old handmade paper stray pieces of wood or metal, etc., may disfigure the sheet but of a much more serious nature are those factors which were introduced with the new technology mentioned above. For example:

- machines made for preparing pulp produced shorter and shorter fibres which made a much weaker sheet of paper
- chemicals used to bleach the paper further weaken it
- rosin/alum size is acidic and a large factor in the subsequent breakdown of the paper
- wood pulp, in common use from the late 19th century, if insufficiently or incorrectly purified, degraded quickly, e.g., newsprint after only a day in sunlight has noticeably darkened.

**HANDLING**—Damage caused by bad handling through ignorance, carelessness or accident can be avoided.

Suggested guidelines for handling are:

- (a) Use clean hands to handle works of art on paper;
- (b) When lifting matted or unmatted pictures use two hands to keep from bending, creasing or tearing them;
- (c) Unmatted works should be separated from each other by a sheet of acid-free tissue paper;
- (d) Be careful not to touch or drag anything across the surface of a picture. Mezzotints, pastel drawings and silkscreen prints are particularly vulnerable to surface damage;
- (e) Never use pressure sensitive tapes (e.g. Sellotape, masking tape, magic tape), rubber cement, synthetic glues (PVA) or heat sealing mounting tissue on any picture that is to be preserved. Don't use any of these for mending tears or for holding them in matts;
- (f) Do not try lifting a matt and inserting a finger through the "window" and lifting the inner edge;
- (g) To carry or post loose pieces of paper, pack them flat between two pieces of heavy card. Do not roll and put in a cardboard tube. If this can not be avoided roll it as loosely as possible with the design side outermost.

#### ENVIRONMENT

**Humidity**—The chief danger of excessive humidity is mould growth. The mould feed on paper sizing, glues and the paper fibres themselves, causing weakening of the paper and staining, e.g., "foxing". To prevent this from occurring:

- (a) do not hang pictures against a damp wall or in a kitchen or bathroom. As a further precaution small pieces of cork about quarter- to half-an-inch thick can be attached to the lower corners of the frame. This enables circulation of air over the back thus helping to prevent a build up in humidity;

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- (b) clean frames and backs of pictures regularly as dust contains a large amount of air-borne mould spores;
- (c) do not store pictures in a damp cellar or basement;
- (d) avoid leaving pictures in a closed room or house for extended periods without providing some means of air circulation.

If a picture should get wet remove it to a dry environment **as soon as possible**. Open the frame so that air can circulate freely to the affected area and if possible separate any layers—e.g., if there is a loose backboard, and of course remove the glass. Drying in front of a heater is not a good idea as uneven, rapid drying can set up stresses which may cause the paper to tear.

**Light**—Of all the external factors that can harm paper light is often the most ignored and misunderstood. Historically prints, drawings and watercolours were kept in books or albums and only occasionally exposed to the light. This was an important factor in the preservation of these works. All light harms paper in direct proportion to the intensity of the source and the exposure time—i.e., less light means less harm. However, fluorescent and natural light are the most harmful due to their having a high proportion of ultra-violet rays.

Paper is physically weakened by the action of light and may darken in colour due to the production of coloured degradation products or, if the paper is tinted, it may fade. Inks and pigments fade and this process is irreversible.

In order to minimise the damage due to light:

1. Do not hang works in direct sunlight or in areas where there is bright daylight.
2. Do not hang works where there is fluorescent lighting.
3. Do not spotlight works with lights attached to the frame.
4. If it is possible, rotate works when not on display. Keep them in the dark (they can be wrapped to achieve this), but make sure that other aspects of the environment are as ideal as possible, e.g., cool, dry, and insect free.

**Heat**—Do not expose to high temperatures as this will accelerate the deterioration of the paper. **Never** hang pictures over radiators, heaters or a fireplace.

**Air Pollution**—Air pollution, particularly sulphur dioxide produced by burning fossil fuels, is very harmful to paper. It's absorbed by the paper and converted into sulphuric acid and like all acids causes discolouration, embrittlement, and eventual disintegration. Careful framing will minimise the danger of polluted air.

**Insects**—The most common insects which threaten paper are silverfish, borer, cockroaches and wood worms. Perhaps the silverfish is the one we are most aware of. It prefers dark places and moves very quickly when disturbed. It will often eat away the surface of the paper where the sizing or glue adhesives are particularly tasty.

Generally good-housekeeping will help combat insect problems, but it may be necessary to lay insecticides if the infestation is extensive. It may also be necessary to unframe works to ensure that no insects remain.

## FRAMING

Perhaps the single most important contribution a collector can make to the preservation of a work of art on paper is to have it matted and framed correctly—to archival or conservation standards.

Framers do not routinely employ good methods or use high-quality materials, but the materials are available and some framers are concerned enough to offer such a service. It is therefore important to check that your framer stocks conservation-quality materials and knows how to use them. This quality work does cost a little extra.

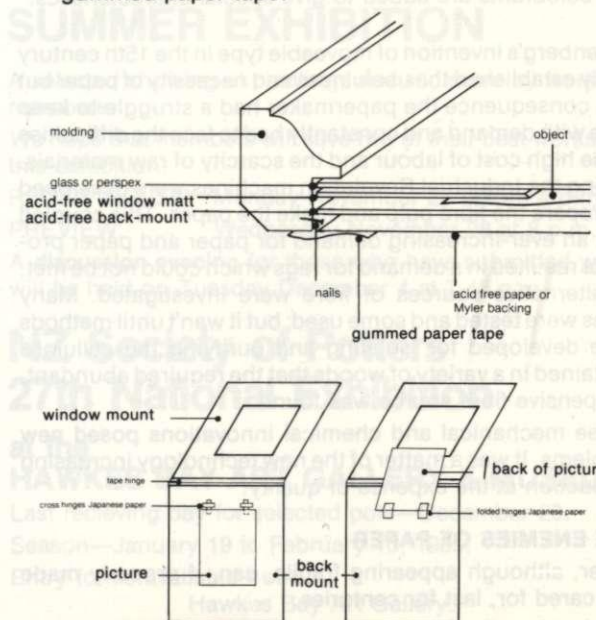
### Points to remember for matting:

1. Always use a conservation-quality card (acid-free card) for both the back mount and the face mat or window mat. These are in very close contact with the work and if low-quality card is used corrosive chemicals (acids) will migrate into the work causing discolouration and embrittlement.
2. Never use self-adhesive tapes, rubber cement or synthetic adhesives for attaching the work to the back mount, or paste the corners directly to the back mount. Always use paper hinges attached to the upper edges of the reverse side with a water soluble starch adhesive. Japanese paper is particularly good for hinging—being light-weight but very strong. See diagram for hinging methods. Always attach the work to the back mount and hinge the window mat to the back using a good quality linen or gummed paper tape. (By hinging in this way to the back mount, the work is left free to expand and contract without stress as the atmospheric conditions change.)
3. Never place a work directly against the glass, since glass easily condenses moisture may cause the growth of mould. The gap between mat and glass also ensures that the image doesn't suffer any abrasion, transference or even complete detachment by being in contact with the glass.
4. If a mat is not considered desirable, the glass can be lifted off the work by a narrow strip of mat board which will be hidden by the inner edge of the frame.
5. When matting prints, it is customary to show the plate mark. It is considered an integral part of the image.

### Points to remember when framing:

1. The exact style and colour of a frame is a matter of personal taste; but it is important to ensure that it is strong enough. Large works need the support of a heavier, stronger frame than do small light works.

2. Never use wood as a backing and if it is considered necessary to use a stiff backing, such as harboard, for strength, it should never be in contact with the work. Acid-free card should be present to provide a barrier to any resins, acids, etc, which may migrate.
3. Perspex can be used instead of glass if a reduction in weight is required, or its non-breakable quality is desirable. The drawbacks are that it scratches easily and collects dust due to the build-up of static. Because of this latter feature, do not glaze pastels, charcoals, or chalk drawings (i.e., dry media) with perspex.
4. Non-reflective glass should not be used because to function effectively it should be in direct contact with the surface of the work, which is undesirable for the reasons outlined above. If it is lifted off the work by a mat its translucent rather than transparent quality alters the appearance of the work and results in loss of detail.
5. Spray on coatings, either as a fixture or as protection instead of glass, are not advisable. They can dramatically change the appearance of the work, can discolour badly as they age and cannot be removed.
6. The frame should be slightly larger than the matted work to allow for expansion and contraction.
7. Small nails are preferable to glaziers' points to fix the matted work in its frame as glaziers' points can work loose and inflict serious damage.
8. Finally, as a dust seal the back should be covered with acid-free barrier paper attached to the frame with gummed paper tape.





## TRANSPORTING AND PACKING WORKS

If a work glazed with glass is to be transported any distance it is advisable to tape the glass with masking tape in a criss-cross fashion so that if the glass breaks it will not fall into the work and damage it.

When packing framed works remember that the corners are very vulnerable and should be protected with adequate amounts of packing material.

## GENERAL CONSERVATION COMMENTS

Works on paper have a tendency to cockle. It is the nature of the material to absorb moisture and expand if atmospheric conditions change. If the works are reasonably flat to begin with and are matted and framed correctly the cockling should be minimal.

From a conservation view point it is not a good idea to glue works down to a solid backing. This contributes to the accelerated deterioration of the work and if it is to be preserved has to be removed, which is a lengthy and expensive procedure.

It must be remembered that restoration, if not carried out by a well-trained, skilled person, who understands the problems involved, may result in the damage being compounded. For example, a bleaching exercise to remove "foxing" on a watercolour may also remove significant amounts of colour; thus reducing the work in terms of its aesthetic, historical and monetary value.

If conservation advice, or restoration is required, then a well-qualified professional should be consulted. In New Zealand conservation is a young profession, but there is now a nucleus of well-trained people available.

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## Experiences of A Course in Calligraphy

by COLLEEN O'CONNOR

During the last week of August, through the generosity of the Queen Elizabeth II Arts Council, I was able to attend the only Advanced course in Calligraphy ever held in Australasia. Thirty people (three of us New Zealanders) including many graphic artists and teachers came from all over Australia.

Our tutor was David Jackson "Scribe to Her Majesty's Crown Office". He is one of the world's best-known Calligraphers. The spark that touched off the revival in this ancient craft seems to have happened when he took a four week course at the University of California eleven years ago. The sensation resulting in the formation of 73 Societies in America has finally snowballed out to Australasia! Hence the course at the University of New England, Armidale, arranged by the Department of Continuing Education and the Crafts Council of Australia.

Days and nights were filled with exercises in different "forms" over the ages, with examination of shape and detail in minute degrees. We were, of course, using tools similar to those used by the earliest scribes. Yes, a reed pen! Then after learning how to prepare quills by soaking and curing them in hot sand, shaping and sharpening the blade, cutting out our next tool, the quill. Adding, of course, a small brass reservoir. But wait! The tutor used stick ink made from highly refined soot, so did we! Or Sumi ink.

Many aspects of Illuminating letters were covered using gesso, Gum Amoniac, etc., and experimental preparation of Vellum and its use. Gilding, the use of gold leaf, always exciting when you burnish it and it shines a thank you. Lectures, slides, an individual sharing with each class member and friendly criticism. Plenty of learning and lots of laughter. Long hours and absolute satisfaction as the class said their "goodbyes" hoping in the next six months to be able to put two works together which it is hoped will form part of the first travelling Calligraphy Exhibition in Australasia.

Afterwards I was able to explore Manuscripts at Libraries in Sydney, Canberra and Melbourne, all most helpful. I am so grateful. I hope some of my experience will rub off in some golden direction.

## Stone Lithography

Kate McLean

Print Workshop/Gallery, Christchurch

**The word lithography is derived from Greek and means "stone writing". As compared to Relief (with its raised print surface) and Intaglio (with its depressed surface) lithography is a flat surface or planographic printing method which depends on the antipathy of grease and water.**

The principles of lithography were discovered in the 1790s in Munich by Alois Senefelder and have since been perfected and used by a number of well-known artists—Goya, Delacroix, Daumier and more recently by many major 20th Century artists such as Picasso, Matisse, Chagall, Miro and so on.

During the 1960s there was a major resurgence of lithography centring in New York, with the result that individual workshops were set up around the country where artists could work alongside a printer and produce an edition of prints. Workshops such as the Tamarind Institute of Lithography, Gemini, Nova Scotia and Landfall enabled artists to explore the medium and to be supported by skilled and highly trained staff.

### The Process

Lithography differs from other printing processes in that it doesn't depend on differences in surface elevation but on the principle that grease and water don't mix.

The image is drawn with greasy drawing materials onto a carefully prepared stone surface (Bavarian limestone is the traditional surface for lithography although due to its rarity and expense zinc or aluminium plate can also be used).

The entire surface receives a layer of etch which causes a chemical reaction. The stone still appears smooth to the touch but has been divided into two areas, the image area which will hold the ink and the background area which will hold the water.

When the ink is rolled onto the stone it adheres to the image areas of the surface; the background areas dampened by water repel it.

The image is transferred onto paper during printing when paper, dry or damp, is placed on top of the inked-up stone and passed under pressure through a press. Once the desired number of prints have been completed the edition is finished and the stone can be reground using carborundum grit.



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## The Brush Stroke

*From "The Art Spirit" by Robert Henri.*

The mere matter of putting on paint.

The power of a brush stroke.

There is a certain kind of brush stroke that is both bold and bad.

There are timid, halting brush strokes.

Strokes that started bravely but don't know where to go. Sometimes they bump into and spoil something else, or they may just wander about, or fade into doubtfulness.

There are strokes in the background which come up against the head and turn to get out of the way.

Strokes which look like brush strokes and bring us back to paint.

There are other strokes which inspire a sense of vigour, direction, speed, fullness and all the varying sensations an artist may wish to express.

The mere brush stroke itself must speak. It counts whether you will or not. It is meaningful or it is empty. It is on the canvas and it tells its tale. It is showy, shallow, mean meagre, selfish, has the skimp of a miser; is rich, full, generous, alive and knows what is going on.

When the brush stroke is visible on the canvas it has a size, covers a certain area, has its own texture. It's tiny but very expressive ridges catch light in their own way. It has its speed and its direction. There is a lot it has of itself, and the strokes tell their tale in harmony with or in opposition to the motive of the picture.

There are few outsiders who have any dream of the difficulties an artist has to meet in the mere putting on of his paint.

There are strokes which depress whole canvases with a down-grade movement and a down-grade feeling as a result.

Some backgrounds which should give a rising sense seep downward with thin paint and strokes which seem to be weeping.

There are the attenuated strokes.

Strokes which seem to stretch the paint in an effort to make it cover.

Miserly strokes.

There are rich, fluent, abundant strokes.

Strokes that come from brushes which seem full charged, as though they were filled to the hilt and had plenty to give.

Strokes which mount, carry up, rise. See Greco's pictures.

Strokes which are placid. An evening scene by Hiroshigi. The horizontal.

The stroke of the eyebrow as it rises in surprise.

A stroke in the ear which connects with the activities of the other features.

A stroke which gives the indolence, voluptuousness, caress, fullness, illusiveness, vital energy, vigour, rest and flow of hair.

Strokes which end too soon.

Dull strokes and confused strokes on youthful, spirited faces.

The stroke of highlight in the eye. Much meaning in whether it is horizontal, pointing up, pointing down, or high or low on the pupil.

Bad strokes which are bad because a brush or condition of paint was chosen which could not render them.

For things which require a greater steadiness of hand than you can command, use a maul stick.

Strokes which carry a message whether you will it or not.

The stroke is just like the artist at the time he makes it. All the certainties, all the uncertainties, all the bigness of his spirit and all the littlenesses are in it.

Look at the stroke of a Chinese master. Sung period.

There are strokes which comprehend a shape.

There are strokes which are doubtful of shape.

The stroke which marks the path of a rocket into the sky may only be a few inches long, but the spirit of the artist has travelled a thousand feet at the moment he made that stroke.

There are whole canvases that are but a multitude of parsimonious, mean, little touches.

There are strokes which laugh, and there are strokes which bind laughter, which freeze the face into a set of immovable grimace.

Strokes which carry the observer with exact degrees of speed.

Strokes which increase their speed, or decrease it.

Strokes with one sharp defining edge carrying on its side its complement, soft, merging.

It is wonderful how much steadiness can be commanded by will, by intense desire.

Use a maul stick—use anything when you have to.

Don't use them except when you have to.

If possible, transmit through your free body and hand.

Whatever feeling, whatever state you have at the time of the stroke will register in the stroke.

Many a canvas carries on its face the artist's thought of the cost of paint. And many a picture has fallen short of its original intention by the obtrusion of this idea.

It is not necessarily the poor who think of the cost of paint. Many an artist has starved his stomach and remained a spendthrift in paint.

The reverse is also true.

Strokes with too much or too little medium.



The stroke itself; in its own texture, that is, the texture it has of itself apart from the texture it is intended to reproduce, is a thing on the canvas, is an idea in itself, and it must correlate with the ideas of the picture.

The stroke may make or it may destroy the integrity of the forms.

There is a fine substance to flesh. "Just any kind" of stroke won't render it.

A brush may be charged with more than one colour and the single stroke may render a complete form in very wonderful variation and blend of colour. Not easy by any means and often abused.

There are good reasons for all the varying shapes, sizes, lengths, and general details of brushes. Some artists have special brushes made for special purposes and sometimes they modify brushes, and all who are wise take wonderful care of their brushes.

Varnish will somewhat lessen the shine of brush marks, because it fills the interstices and flattens the surface. But varnish has its drawbacks, and just enough and no more than enough to lock up the picture should be the limit of its use.

The sweep of a brush should be so skilled that it will make the background behind a head seem to pass behind the head—not up to it—and make one know that there is atmosphere all around it.

The stroke that gives the spring of an eyelid or the flare of a nostril is wonderful because of its simplicity and certainty of intention.

There are brittle and scratchy strokes, lazy, maudlin, fatly made and phlegmatic strokes.

One of the worst is a miserly stroke.

Get the full swing of your body into the stroke.

Painting should be done from the floor up, not from the seat of a comfortable chair.

Have both hands free. One for the brush and the other for reserve brushes and a rag.

Rag is just as essential as anything else. Choose it well and have plenty of it in stock, cut to the right size.

In having the best use of your two hands the thumb palette is eliminated. Have a table, glass top, white or buff paper under the glass. Have a brush cleaner. Make it yourself. The things sold in shops are toys.

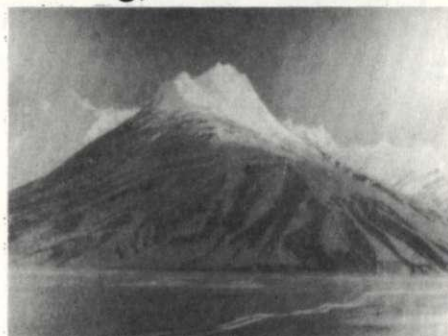
Get the habit of cleaning your brush constantly as you work. The rag to wipe it. Thus the brush can hold the kind of paint you need for the stroke.

(Continued Next Issue)



## Ann Wilson—Pastels

Now showing, until November 11



Many years of climbing and tramping in the New Zealand Alps has given me a strong feeling for the shapes, patterns and moods of the hills and mountains where I have done most of my recent pastels, working high in the thin cool air.

## Resurrection Ikons by Irene Richards

Preview November 13 at 8 p.m.

In 1983 we returned to Western Samoa for three months while my husband surveyed the boundaries of the new Forestry Establishment at Gatavai, Savai'i.

In 1980 billowing white cumulus floated across the humid blue lagoons, so I created the "AO pae pae" Series. "It is God who fills the clouds with water" *Job, Chapter 26, verse 8.*

Now battalions of cumulus compressed the gold light of sunrise horizontally while heavenward rays reflected down the lagoon to the black lava flows, and I found a gold cross. Joanna found Malachi Chapter 4, verse 2, "My saving power will rise on you like the sun and bring healing like the sun's rays."

My Christian friends are excited by these paintings and so am I.

If you come to the West Coast visit me in my new double, double, Versatile garage, studio, at 153 Brittan Street, Hokitika.

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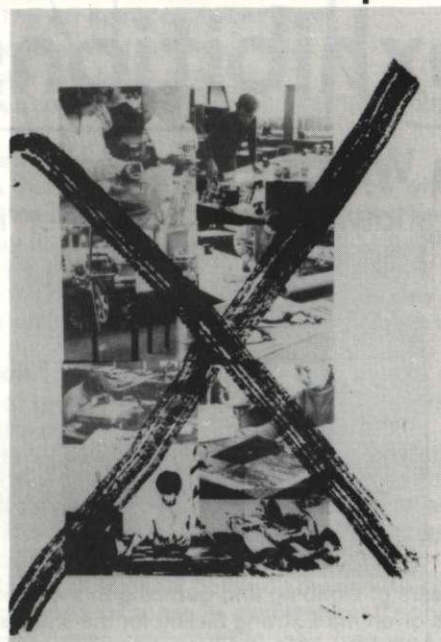
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## Sue Mercer

Preview November 13 at 8 p.m.



Born 1962, in Christchurch.

I started Canterbury School of Fine Arts in 1980, and hope to finish with a Bachelor of Fine Arts by the completion of my 1984 studies.

I am majoring in Photography, which has been influenced by my doing Graphic Design as a minor part of my course. My work in this exhibition at the C S A comprises of five large screenprints of photographs and five photographs.

I have had portraits of G. T. Moffitt accompany his paintings in exhibitions in Christchurch, Dunedin, Wellington and Auckland in 1983-84.

## Angela Burns, Dip.F.A.

Preview November 13 at 8 p.m.

These paintings represent about three years' work. I have included some acrylics on paper, some oil on canvas and a series of drawings. This is my second show at the C S A. I have previously had various group shows at different venues and galleries around Dunedin and Christchurch.

For me, it is a good challenge to have an exhibition of work as an incentive to keep working as I cram my painting time into nights and weekends since I have a full time job as well.

At the moment this seems to work but of course there is never enough time. I have continued to paint objects and surroundings which are familiar to me. I am interested in the landscape seen from windows and doorways and interiors of rooms.

I sometimes make a series of photographs first which will suggest an idea to me. I also try to make as many drawings as possible.

I have often been told that my work is influenced by De Stael and various expressionist painters but I don't look closely at any one painter in particular but absorb methods and ideas from many different sources. I set my ideas down as they come to me at the moment, or when a person, place or object, perhaps a poem, suggests a theme.

## Neil Frazer

Preview November 13 at 8 p.m.



Born 1961—Canberra.

Began studies at University of Canterbury School of Fine Arts in 1980.

Spent 1982 working in New York City.

Received Ethel Rose Overton Scholarship in 1983.

The drawings and paintings in this exhibition represent work completed in 1984 in my fourth year of Bachelor of Fine Arts study.

Drawings were made in the industrial areas of Christchurch—particularly in the Blacksmithing Forge of D. H. Bull. These architectural drawings are used as source material for later paintings.



## Joanna Braithwaite

Preview November 13 at 8 p.m.



Born 1961—Britain.

Enrolled at University of Canterbury School of Fine Arts in 1981 to do Bachelor of Fine Arts which will be completed in 1984.

Awarded Sawtell-Turner Prize for Painting in 1983 and Ethel Rose Overton Scholarship in 1983.

Still-Life is at present a starting point for my paintings in which colour is a dominant feature. The paintings, drawings and collages in this show are based on musical instruments.

## Marjorie Galvin and Helen Dewar

Preview November 28 at 8 p.m.

### Marjorie Galvin

I am interested in the colours of Nature and the glory of the Landscape in all its seasonal aspects. Old Buildings and their architecture have always intrigued me.

My childhood was spent in the Southland district and later Central Otago. Some years ago we moved to Christchurch where I have enjoyed the environment. Five years ago I joined the Thursday Painting Group held at the C S A. Since then my painting and knowledge of such has increased considerably and I owe a lot to the inaugural members of the Group.

This is my first Exhibition but I have exhibited in the south at an Annual Festival Exhibition on several occasions

### Helen Dewar

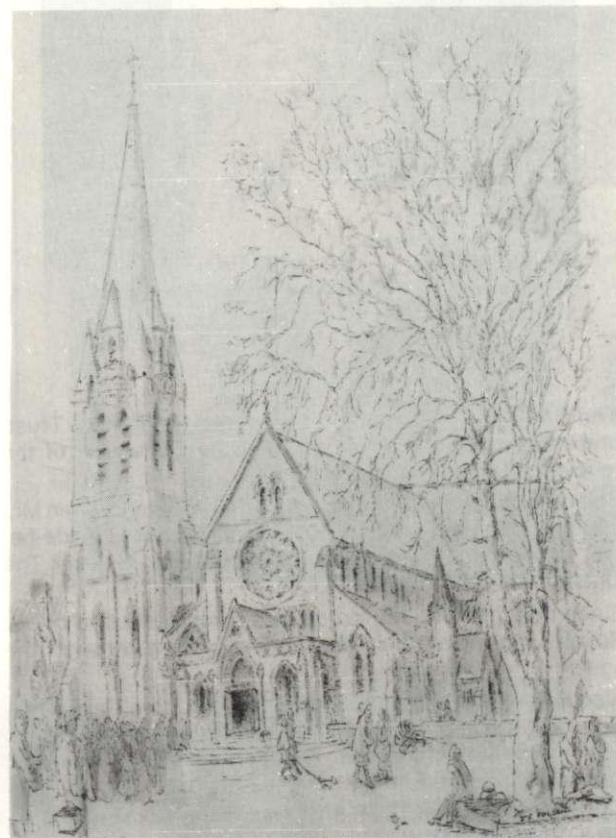
Just as Marjorie's paintings give voice to the pleasanter aspects of living, so my paintings pass comment on the problematic areas of many women's lives.

Basically therapeutic, my paintings are expressions of a growing feminist awareness—when I understand a problem I feel obliged to paint my understanding of it (thus proving to myself that it is now part of my personality).

## June Fogden,

R.A.Dip., London

Exhibition November 28–December 9



Now that my family is independent, I have more time to concentrate on my work. Regardless of medium, I aim to interpret the mood of the subject at the time of painting or drawing. In recent months I have been doing a number of drawings around the city, working with biro on textured paper.

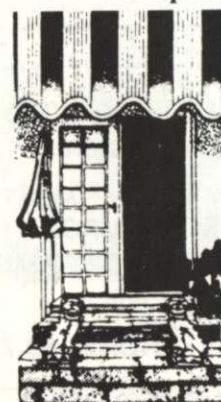
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## The Peggy Nisbet Doll Collection

Preview November 28 at 8 p.m.—50c donation



The Canterbury Public Library, Special Equipment Trust, presents for your enjoyment a Private Collection of the renowned "House of Nisbet" Dolls.

The collection originated from some 30 years ago when Mrs Peggy Nisbet of Weston-Super-Mare, England, made her first portrait doll—a dressed figurine of Her Majesty The Queen in her Coronation Robes.

Since that first doll, hundreds have been produced of our Royal Family and their descendents down through the ages.

Also in the collection feature the famous from the French Court, British and American aristocracy, the entertainment world, fictional characters, period costumes, historical characters and uniforms of Great Britain.

A truly fascinating collection to delight the eye and mind of young and old alike.

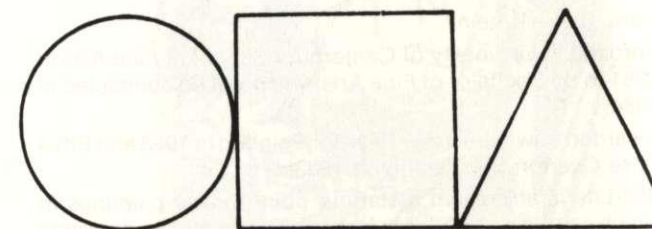
The exhibition will also include a private collection of dolls from a variety of nationalities. The entire exhibition is the result of a life time spent following this delightful hobby.

The Nisbet Collection is for viewing only but there will also be a Sales Table from the balance of the collection. Donation of \$1.00 gladly accepted. Admission 50c.

## Arts Calendar

Nov/Dec

Karen Taiaroa	Until November 11
Woodworkers Guild	Until November 11
Margaret Joblin	Until November 11
Gary Freemantle	Until November 11
Ann Wilson	Until November 11
Four Potters	Until November 11
Neil Frazer	November 14-25
Joanna Braithwaite	November 14-25
Sue Mercer	November 14-25
Irene Richards	November 14-25
Bishopdale Potters	November 14-25
Angela Burns	November 14-25
June Fogden	November 29-December 9
C S A Summer	November 29-December 16
Marjorie Galvin and	November 29-December 16
Helen Dewar	November 29-December 16
Dolls for Children	November 29-December 16
Children's Art	December 8-16
Rick Edmonds	From December 9
Judith Cordeau	From December 18



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