

PREVIEW

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2018

CHRIST CHURCH

ARTISTS



*The Journal of the Canterbury
Society of Arts 66 Gloucester
Street Christchurch, New Zealand
P.O. Box 772, Christchurch
Phone 67-261, 67-167.*

*Gallery Hours
Monday-Friday 10am-4.30pm
Saturday-Sunday 2pm-4.30pm*

Cover by Pat Unger

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MIXED MEDIA

ADVERTISING DISCLAIMER

Neil Auction Galleries who offer the South Island's most comprehensive service advertise in PREVIEW. Recently there has been some confusion between Don Peebles of Neil Auction Galleries and Don Peebles the well known contemporary New Zealand artist. They are not the same person. Readers wishing to contact Neil Auction Galleries should refer to their advertisement in this issue of PREVIEW for their phone number.

AUTUMN EXHIBITION

Working members please note that you will have received an entry form for the 1988 Autumn Exhibition with this issue of PREVIEW. This should be completed and sent in to ensure that your work is submitted to the selection panel.

Commission for an artist available
Ph. CSA Gallery.

UNIVERSITY OF CANTERBURY FINE ARTS PROGRAMMES

Term One courses are still open for application with most closing on the 7th March.

EXHIBITIONS

The New Zealand Academy of Fine Arts
Private Bag, Wellington.
BNZ ART AWARD 1988
For Prints, Ceramics, Sculpture.
Receiving days: 21-22 March.
Exhibition: 10-25 April.
Entry forms available from above address or CSA Gallery.

Nelson Suter Art Society
Receiving day: 21 March.
Exhibition: 28 March-10 April.
Entry forms available: The Secretary,
Margaret Major, Box 751 Nelson.

DRAWING FROM THE LIFE

Tutor: Josie Jay
Thursdays 10-12am Art Centre
8 week course, commencing 10 March
Fee: \$72. Phone 252-467

EASELS

It is my pleasure to bring to your notice, that Artists equipment is available to you, direct from the maker.

Having been a practicing Artist for many years, I now find myself in that fortunate position of being semi-retired.

It occurred to me, that with the time I have to spare, it would be beneficial to the Art World to make practical equipment for the Artist, at realistic prices.

To be well recommended is a Studio Easel for the person who paints at home, or in the Studio, these Easels are light, yet strong, are compact, yet stable, they can be adjusted for a sitting or standing position, are adjustable to accommodate canvasses, from the smallest to almost four feet in width, together with a

compartment for pencils, rubbers, etc. it makes them an ideal Easel.

Price is \$95 including G.S.T. Particulars and price on made to order equipment may be obtained, by telephoning 523-758.

A demonstration with a replica model of these Easels, can be arranged, without obligation, if required.

SOUTH ISLAND STONE SCULPTURE SYMPOSIUM

5th February — 6th April

Almost twenty sculptors are currently getting "strop" raising, turning and working on their stone with steel and rope "strops" and all the other equipment necessary to the profession. It's all on at Spencer Park for the 1988 South Island stone sculpture symposium, and all visitors are welcome to come and see both work in progress and the final versions. All work will cease around Easter so that sponsors and the public may view the exhibits, which will be for sale in most cases.

Community Arts Council representative Hamish Kilgour, with Llew Summers, and Rose Long organised the symposium which involves sculptors from as far away as Auckland, Takaka, Dunedin and Invercargill, as well as many from the Christchurch area. By approaching various firms and institutions the organisers obtained finance for the venture, including purchasing twenty 54 cwt blocks of Mt Somers stone. The



Waimairi District Council has kindly given assistance with the Spencer Park venue, where the stone has been placed with plenty of space between blocks, partly in the open, and partly under the poplar trees nearby.

The sound of steel talking with stone starts up early and stops at nightfall. So far there seems to have been an unofficial consensus that only hand tools be used. Llew Summers possesses an ancient lumber jack which dates from the days of Kauri felling, and this is

invaluable in raising the stone — a precarious process. Ten blocks are approximately 1,3500 x 1,200 x 920mm, and ten are 2,000 x 1,000 x 700mm. While most sculptors will be tending towards figurative work, a few have intentions towards the conceptual.

Do feel free to visit the Symposium at any time during the day. The wee small hours are rather necessary for sleep!

Don McAra

VIEWS REVIEWS

ART EDUCATION — ITS VALUES AND DIRECTIONS TODAY

by Penny Orme — Penny has recently undertaken research into Art Education with the Department of Education, University of Canterbury.

It is possibly useful to attempt a definition of art education before discussing some of the current issues relating to this subject.

This may be described simply as some form of instruction or directed activity which will lead to greater understanding and knowledgeable participation in the art world.

The art world has been analysed and defined by sociologists as those spheres involved in the *production distribution and consumption* of artworks.

For example the artist, either as an individual or part of a group, creates or produces the artwork. This in turn is exhibited, performed or in some way disseminated to the audience or viewers. Gallery personnel artwriters and art publications may all be involved in this process. Finally the art patron — either as a private individual or representing a corporate or public organisation — may commission or purchase the artwork and so becomes the art *consumer*. This gives the artist the income which enables the continuation of the artmaking activity.

Sociological studies have also created a growing awareness that education is dominated by the needs and interests of the powerful groups in society and so will inevitably reflect the class, race and gender biases of society at large and art education is no exception to this tendency. A brief history of art education in New Zealand will enable us to observe the various roles it has been given by our society as an aspect of the students general education.

At the turn of the century neatness and accuracy of description and depiction was stressed. The object appears to have been to increase the student's manual co-ordination and control. Such qualities were needed to develop the skills of good penmanship required for the supply of clerks society utilised at this time. Useful craft skills were also encouraged in art education. By post World War II, the demands of an emerging industrialised and more scientifically based society called for a new approach.

This evolved as a child centred, creative, self-expressive art education concept, with the aim being to stimulate the students to explore and experiment in a more spontaneous response to their own perceptions of their experience and environment.

It was clearly felt that promoting these attitudes would foster greater individuality, originality and innovation

which could also be taken on board in other areas such as science, engineering and entrepreneurial activities.

Since the beginning of the 1980's society's requirements of art education appears to have undergone another considerable change in direction with a resulting completely new set of values.

Now some emphasis is being placed on academic rigour with the aim that art instruction should work from a "discipline base". This requires students to model their study of art on the adult artworld in the manner of the art critic, art historian and aesthetician.

While there is some suggestion that the development of a broad understanding could enhance a student's creativity in the art production area, there appears to be less concern with educating student's as artists or art producers. Instead greater emphasis is evident on developing or stimulating a well informed art consumer population.

Approaches to instruction in the art production area also reflects the shift in direction and values in the contemporary art world. Rather than students being encouraged to respond to their own experience, perceptions and environment through art making as propounded in the "Child Centred" method of teaching, the student is required to analyse the work of adult artists and appropriate these images for their own art productions.

A brief survey of how the artist is trained in western art history, reveals that this change in emphasis has frequently occurred as the values of art education appear to swing between two poles.

One is the belief that art is created by the interaction of the artists direct (personal) perception relating to their experience or environment. The other is the view that art is an activity based on convention and that one learns to make art only by studying the work of other artists. In extreme, these views may be contrasted between the pure (fresh original) observation or experience as against art based on authority, convention (or formulae).

These opposing attitudes have been expressed in the Renaissance view of art as against the Italo Byzantine, by Carravaggio and his school's reaction to the mannerist or the Realist and Romantic revolt against Neoclassicism. In our own time there is the complex reaction and interaction of modernist innovation versus post Modern appropriation.

To some degree the former approaches are associated with a desire for art to reflect a changing society with the demands for artistic innovation and originality, arising as a response to new cultural needs, while the latter are associated with a recognition or desire

for tradition and conservation. Of course in actuality, art practices and art education never adhere to such a rigid dichotomy, with only tendencies toward either view predominating in different styles or periods.

At present, after an era of considerable demand for artistic innovation, there appears to be a mixed response to these current changes in direction and values taking place in art education.

Throughout the modernist period, child art with its spontaneity and immediacy of expression, has frequently been a source of inspiration to the artist. Some teachers today however may agree with Professor Lanier, (a prominent American art educator who has recently been on a speaking tour of this country). He stated that he does not consider children's art productions as art and so these should not even be displayed on the classroom wall. With only images made by adult artists being regarded as valid art, little point is therefore perceived in encouraging the child's creativity or self expression through art making. Supporters of this view therefore direct the student's art production towards a concentration on learning the conventions of the adult art world.

The contrary viewpoint still held by many art teachers is that a child's expression through art production has an intrinsic value and it makes an important contribution to their creative and mental growth. These teachers feel that a student/child's perception may not particularly relate to that of the adult artists as they have not as yet undergone similar experiences, developed sufficiently mature perceptions or the intellectual depth required for real understanding of adult artists concepts.

No doubt this debate on art education and the various values and directions propounded by these two opposing sets of views will continue.

There is of course no clear right or wrong, correct or incorrect answer or method. Particular sets of values may gain greater support or approval by a majority of art teachers for a period of time only to be superseded by others.

In New Zealand it would appear that the School Certificate Art prescription is based on child centred values whereas Bursary practical art evaluation directs students towards the adult artist model.

Common sense however does suggest that the most suitable method is probably somewhere in the centre of these two extreme viewpoints.

ESTABLISHMENT OF THE UNIVERSITY OF CANTERBURY ART COLLECTION

by Andrew Cutler, Chairperson of the Initiating Committee

From sometime in the middle of 1988 a new influence will become evident in the Christchurch art world. That influence will be evident in the shape, or rather the cheque account balance of the University of Canterbury's soon to be established Art Purchasing Committee.

The establishment of the committee will be a significant event for both the University and for Christchurch. With an initial budget of \$10,000 per annum, the committee will in time, it is hoped, create a collection of considerable importance for the region.

The decision to establish the committee is a result of the work of a Professorial Board committee which was created in April of 1987 with the task of considering "the proposal that a fund be established to purchase contemporary New Zealand art for exhibition on campus." The committee's recommendation that the university establish a collection received the unanimous support of the Professorial Board at its November meeting.

The momentum for investigating this question had been growing within the university for several years. Former English lecturer Peter Simpson, now the M.P. for Lyttelton, and other staff had long considered that the university should have an art collection to enhance the physical and cultural environment of the Ilam campus.

It was felt that currently the university site is, in the words of one staff member, "a monument to the Ministry of Works." There is little relief to be found from the concrete buildings on campus. Outside, there is little seating, and no intimate areas where staff or students can gather. Inside the buildings the use of posters in corridors and foyers is almost the only decoration that can be found.

In some ways the university is empty canvas waiting to be filled, in others it is visually and culturally barren. This is not to say that the university does not already have an interest in the arts. As well as the School of Fine Arts, the university currently has a small collection of works of art, including sculpture as well as paintings and graphic works. Many of the best works are currently on loan to the Robert McDougall Art Gallery, and a small number of works are displayed on campus, mainly in the Registry building.

These works have been acquired in a haphazard manner, either as a result of bequests, gifts and one-off acquisitions,

or as part of the budget of new buildings. One of the main intentions of the committee was to see that in future a philosophy was established for art purchases at the university by which acquisitions can be bought in a planned and responsible manner.

However it was not the intention of the committee that the university should become a collector or patron of the arts for financial or investment purposes. The prime motivation behind the committee's work was the desire to improve the cultural and physical environment of the university. It was strongly felt that the university would not be fulfilling its role as an educational institution until the cultural dimension was fully represented.

The committee, composed of four staff members, Dr Kon Kuiper, Dr Derek Breach, Professor John Simpson and Mr Tom Taylor, and two students Andrew Cutler and Graham Saunders, undertook as their first priority to write to the other New Zealand Universities, and some overseas ones, to enquire as to the nature of their art collections and policies. The results proved interesting.

Apart from Victoria University which failed to reply, it appears that only Auckland University has a clear policy for the purchase and exhibition of works of art. Otherwise the collections are administered and funded on an adhoc basis with little or no provision for curation or conservation.

Overseas the situation at the universities we contacted was quite different. The University of Melbourne for example, replied to our letter with a large package containing a selection of recent exhibition catalogues, and a complete catalogue of their collection of 20,000 works. With this rather awing example, the committee then set about establishing the policy for our collection.

First amongst our considerations was the need for the collection to be properly conserved and curated. To this end it was decided to set aside a proportion of each year's budget towards the acquisition of conservation equipment, with the intention of equipping the university with an infrastructure for the care of the art works within five years.

The need to properly care for the works in mind, it was also decided to concentrate purchases in the first five years on original prints. This decision was made not only because the care of the prints would be relatively easy, but because a large number of original prints could be bought out of our budget allowing us to have a large impact on the university buildings in a short space of time.

Looking to the longer term, the committee envisaged purchasing not only prints and paintings, but art works of all kinds ranging from pottery and glassware, to fibre art and performance work. But the most ambitious plans of the committee concern the universities grounds. The report of the committee to the Professorial Board commented that:

"The committee strongly believes that as the second part of the university's policy there should be a planned development of outdoor sculpture and complimentary landscaping . . . The committee envisages that the sculptural works should not be permanently exhibited in one area, and that they may have a finite life. The landscaping would provide seating and gathering places within which the sculpture would be exhibited."

The university grounds, with its open spaces and the Avon river running through it is a perfect site for outdoor sculpture. Unfortunately the purchase of such sculpture is currently outside the committee's resources, and it is hoped that sponsorship from alumni or local business will allow the fulfillment of this part of the plan.

The purchasing committee will be composed of three staff members and one student, and will appoint a buyer and a keeper to purchase and curate the works. The appointment of a single buyer will avoid the pitfall of differing taste's which might arise if the whole committee was called upon to decide upon a purchase. The committee also decided to accept donations or bequests, and to include them in the collection.

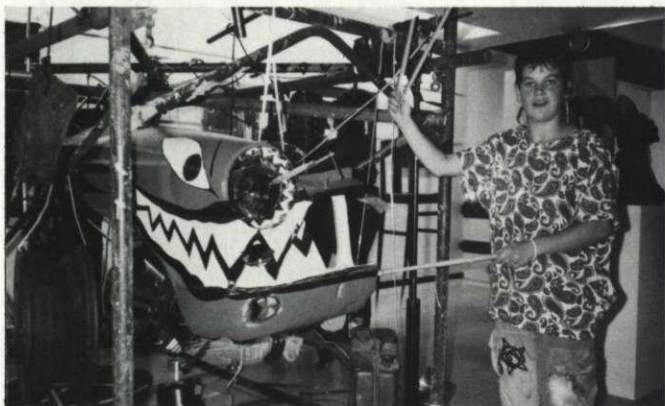
Following the election of the committee members early this year, and the appointment of a buyer, it is probable that purchases will begin sometime in the middle of the year. Although the budget is initially relatively small, and that the prices of New Zealand art works continues to rise it is confidently expected that in time the university will acquire a collection of which it, and the city can be proud.

OPENING SHOTS

DECEMBER/JANUARY



Janet Poulton, Artist Photo courtesy of The Star



Youth Art Exhibition/Impromptu Percussion Performance



Dance performance at Youth Art Exhibition



Prudence Rothenberg and Yvonne Guthrie



Jane and Alistair MacLeod

EXHIBITION 10 — 27 MARCH

PREVIEWS 9 MARCH

BARE WALLS

Preview For Members
Wednesday 9 March 8pm

This exhibition has been curated to show how the architect perceives the design concept of today's interiors to include modern art.

While submissions for this show will be work freely presented for exhibition, the current upsurge of corporate building development in Christchurch sees the architectural emphasis on modern interiors, where large vacant wall spaces await highly visible works of art.

'Bare Walls' has attracted invited artists from throughout New Zealand to exhibit in what promises to be an exciting forum.

Artists Exhibiting include:

Margaret Egan, Pauline Trengrove, John Papas, Louise Henderson, Ron Left, Dean Buchanan, Wallace Crossman, Mervyn Williams, Elisabeth Buchanan, Dragon Stojanovich, Jan Barnes, Rob Taylor, Ian Scott, Alan Pearson, John Hadwen, Robin Royds, Gordon Crooks, Kate Wells, Beverley Erickson, Hilary Owens, Llew Summers, Bing Dawe, Terry Stringer, Megan Huffadine, Ross Richards, Steve Fullmer, Roy Cowan, David Brokenshire.

ALAN PEARSON

Exhibition of Auckland Works 1978-1980

Apart from three of the drawings (shown Dunedin 1987) these works have not been previously exhibited. The CSA Director suggested that the exhibition would provide a link between works in Auckland and my Italian and English theatre works. This small collection begins with the Huia series 1978 and shows an aspect of my work which has progressed through to current work.

There are 3 aspects in the exhibition:

1. Musicality and the nature of the spirit
2. Theatre of Primavera (all the World's a stage) and my first use of "EXIT"
3. Animism and the Flesh

The subject matter is mixed but the rhythms are similar in all. Emphasis is stressed on the primal/physical nature of the Auckland area and the animism I perceived there at the time.



This was reflected in the actions of the inhabitants; a sort of drug culture integrating with the Arts and Commerce and Tribalism; a state of sub-tropical Egalitarian collectivism.

The Four Poetic Paintings stem from my own poems of the time.

Alan R. Pearson

FROM THE HEART

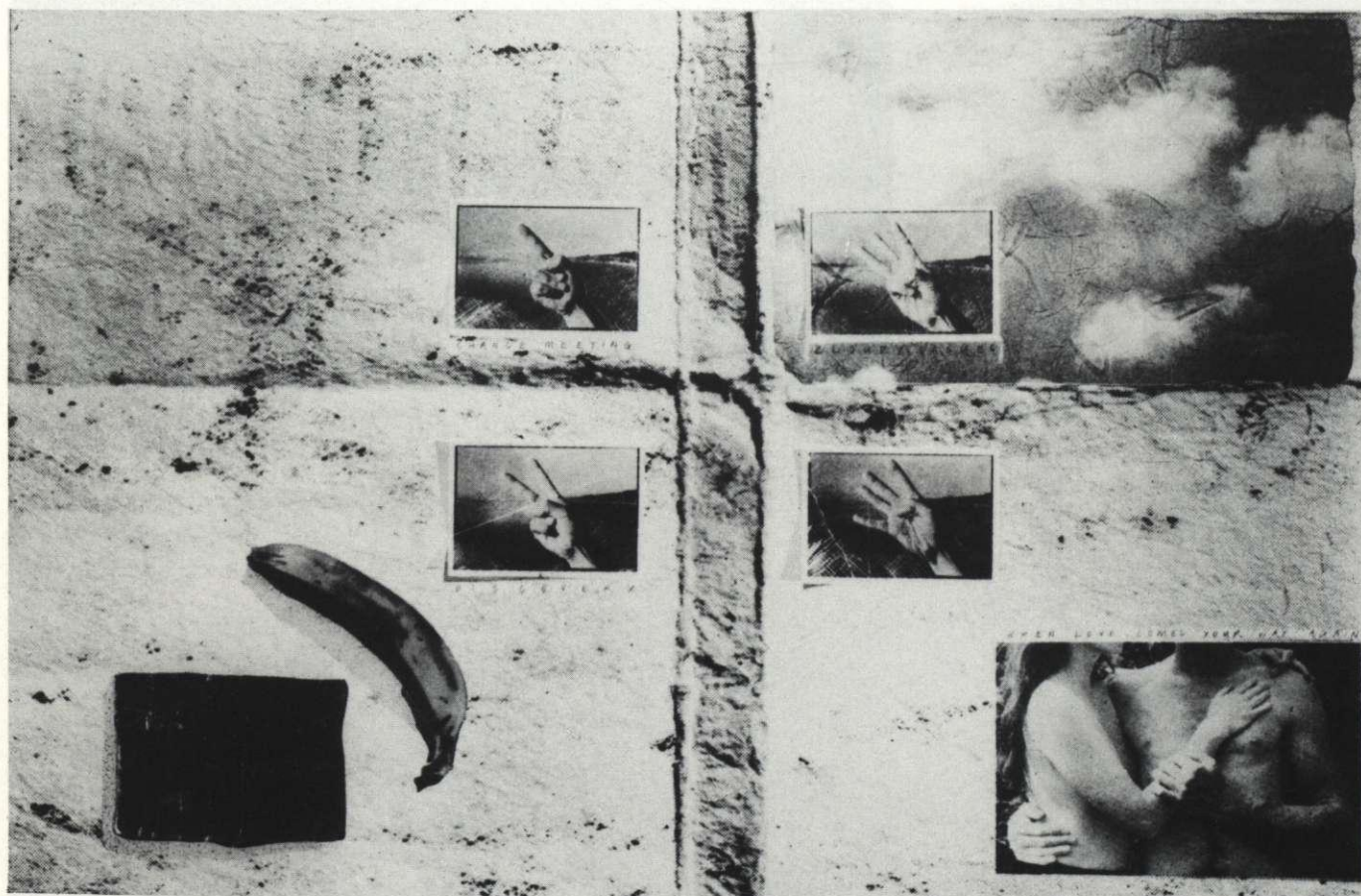
Lithographic Prints by Cathryn Shine

"These recent lithographic prints are primarily photo-lithography with some hand colouring. The main themes of these works are aspects of love and communication.

This is my first one-person exhibition

at the CSA Gallery although I have exhibited widely throughout NZ.

I am presently employed at the Faculty of Fine Arts, University of Canterbury."



Four Stages of Love

**SILVERY MERRY BONE WORDS
AND PIKSHAS SHOW 1988**

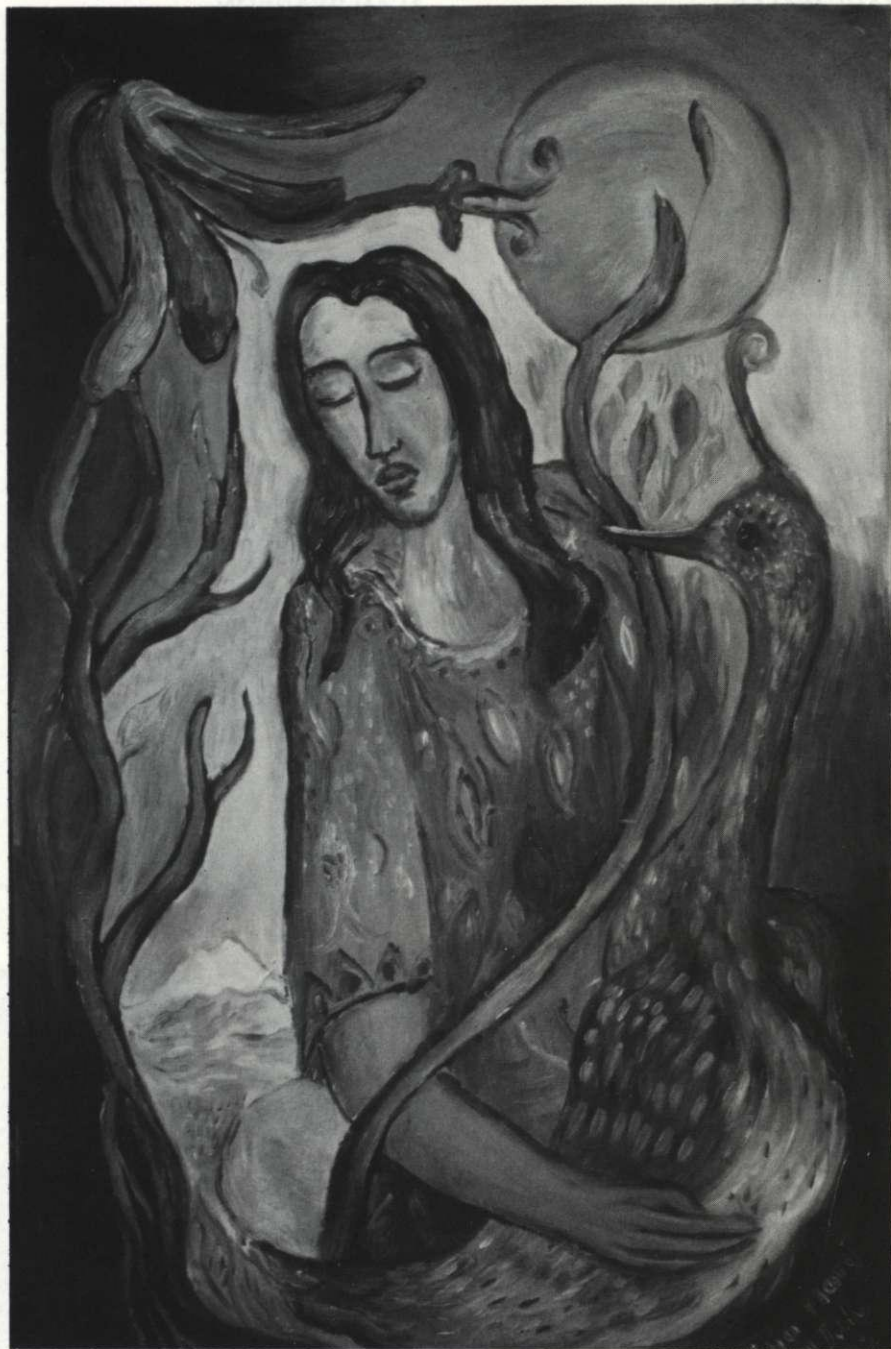
Opening 9th March 1988.

I will be showing some of my 1987/88 paintings (special thanks to QEII Arts Council for a direct support Painters' Grant of \$5,000 and to my husband Allan Daun who makes frames, prepares boards, babysits etc). These will be shown more or less as a sequence, with words, to illustrate the importance of process, one thing leading to another, in art; *and the showing thereof.*

Paddy Smart, my friend (and wife of the late Peter Smart, Editor of Landfall) will open the show. She is one of these label defying people but is a woman in growth who with immense bravery and skill is on a journey of her own. She is a 'Christian Socialist' and lover of the arts, and also works as a librarian in Education.

On 23rd March 1988 at 8pm I will give a talk/performance slide show to promote the work of 'The Leaves Machine' which is a project to do with creativity and health, especially in psychiatric institutions. All welcome. Admission free or with a Koha to help the work. I hope that two videos — a Kaleidoscope profile "A Painter in Healing" and a Today Tonight Show of a recent Porirua Hospital exhibition will be part of these occasions.

Sylvia Bowen



The Bird of Life

EXHIBITION 30 MARCH — 10 APRIL

PREVIEWS 29 MARCH

STEPHEN GIBBS

"Te Wairua O Turanga Nui"
Paintings and Carvings.

Over the last four years this series of works has evolved, being a response to my home environment of Turanga Nui (Gisborne), where I was born and raised before moving to Christchurch to attend Ilam Art School.

Most works in this series have aspects of traditional Maori forms and concepts within them — Manaia and Takapu (Gannets) forms which embody spiritual aspects of the East Coast are used, with relevant Taniko patterns to enhance and complement them.

All works are mixed media, using oils, acrylics, enamels on board and carved and painted customwood.



MARK LANDER

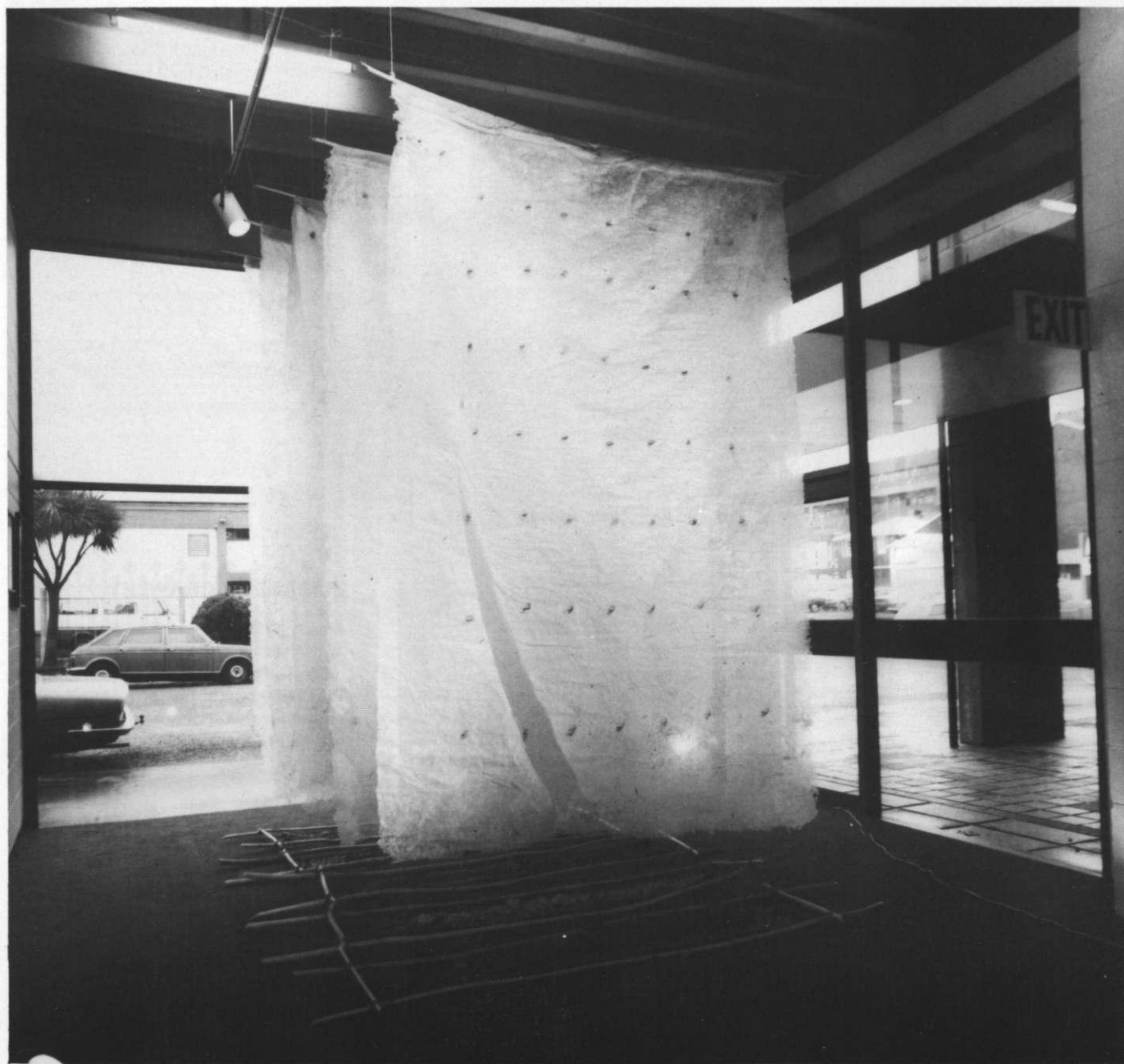
Installation Mair Gallery.
28 March — 10 April 1988

This installation with working drawings has its origin in my last exhibition "Stretchers".

My work has moved "off the walls" utilising large sheets of flaxpaper and stretchers with clays from Banks Peninsula.

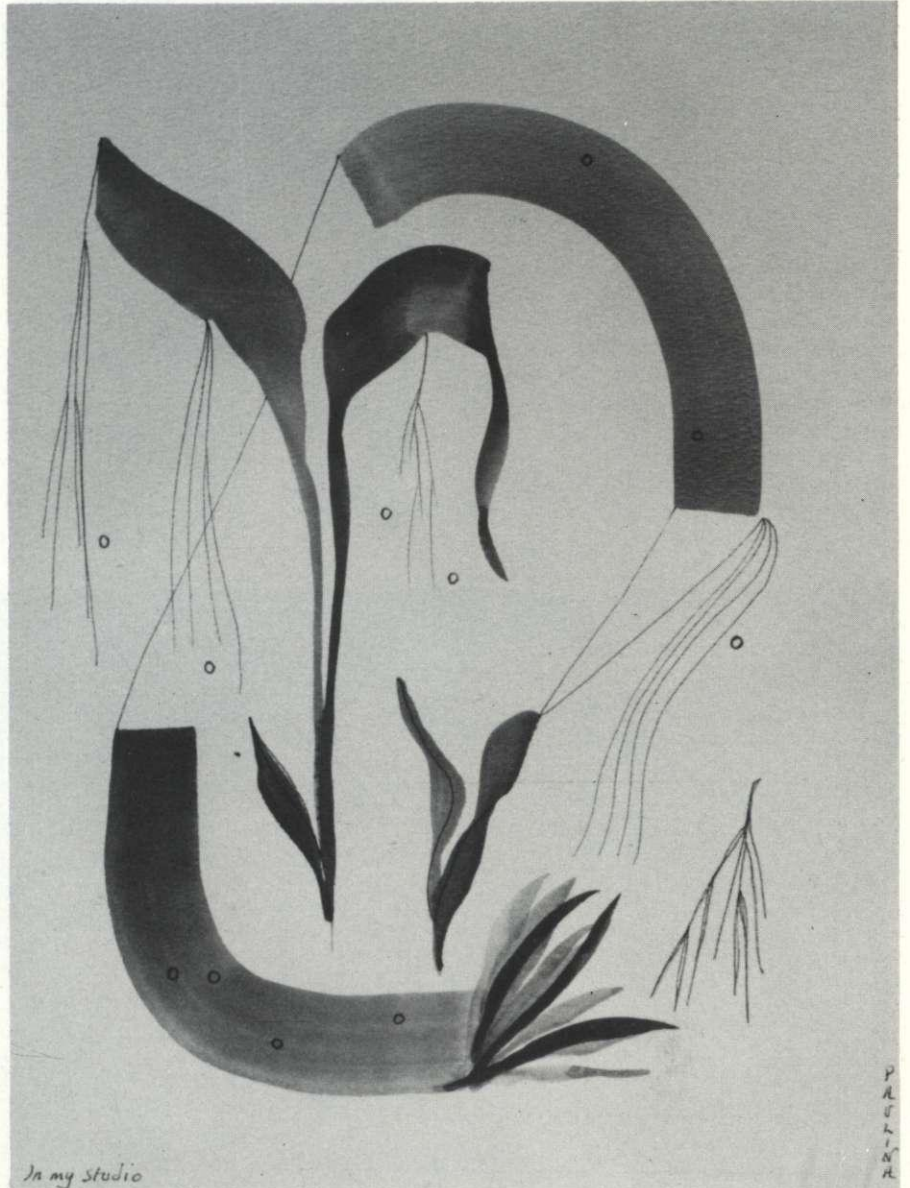
Phormium tenax is a wonderful papermaking plant containing a tremendous amount of fibre. One of the large thin sheets can be made from a single flax leaf, and thirty metres of strong rope from seven.

The coloured earths come exclusively from the peninsula and those not used in the making of paint are returned to the land.

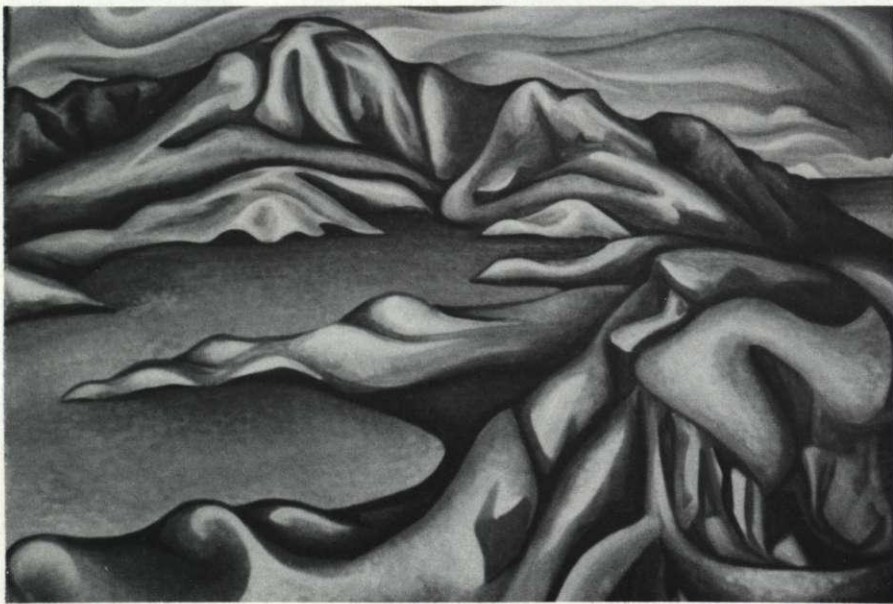


PAULINA CURRIE

Paulina Currie was born and educated in England. She lived in London for 10 years, where she felt artistically stifled, so came to New Zealand in 1986 "in search of space and time in which to paint". The works are watercolours and/or ink on paper.



In my Studio
In my Studio/June 1986



ELISABETH CRAWLEY

March 29

Banks Peninsula, and in particular the Port Hills landforms provided subject matter for this series of oil paintings and crayon drawings.

EXHIBITION 12 — 24 APRIL

PREVIEWS 11 APRIL

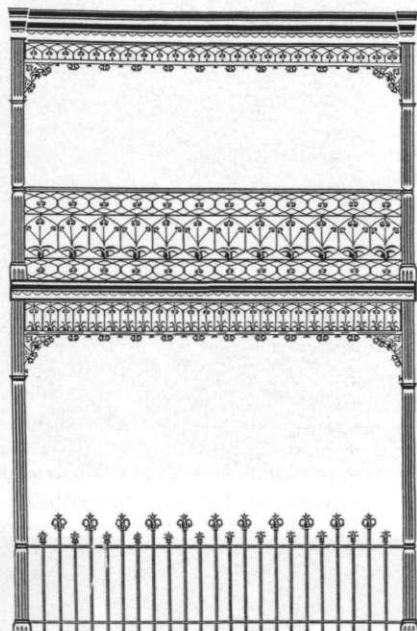
MELBOURNE LACE

Magda Hunter

This group of prints and hangings can trace their origins back to the germination of an idea in Australia five years ago. Back in New Zealand the thoughts continued to flow, leading to some preliminary sketches in Canterbury and the final completion of all the prints in Wellington this year.

Last year's CSA exhibition of botanical prints represented the more serious aspect of the work stemming from my stay in Victoria. The Melbourne Lace theme, on the other hand, allowed free-ranging imagination to create different contents within the same basic idea inspired by the intricate iron-work decorating the facades of old Melbourne houses.

Life and art are always inter-woven. The changed circumstances of having a new baby around the home also helped some of the different variations upon the theme to find their way onto paper.

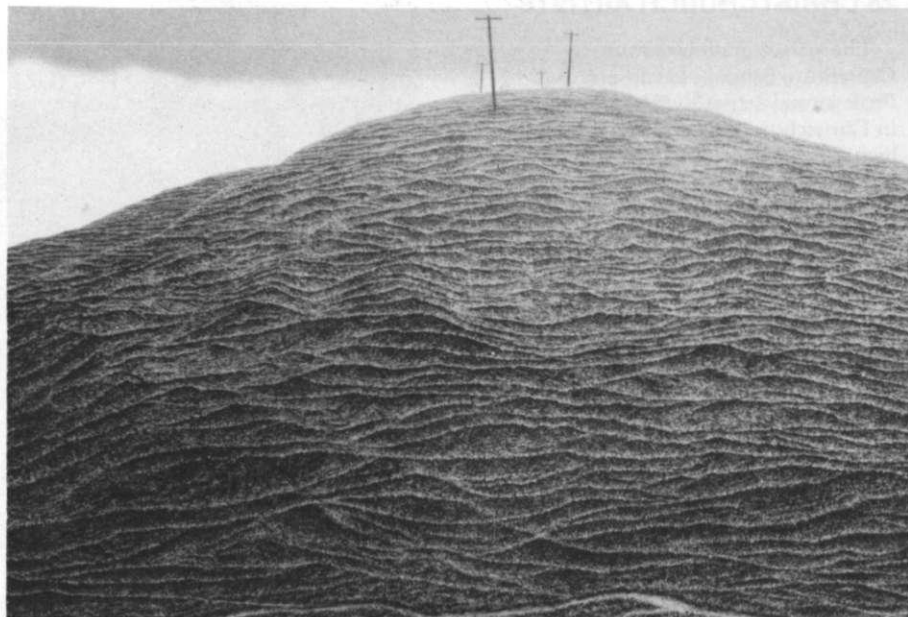


AUTUMN EXHIBITION 1988

Working members selected paintings, prints, ceramics and sculpture.

MARK CROSS

Mark has lived and worked in Niue and Western Samoa hence his paintings have a strong Polynesian association where sign and symbols within the works have a religious and cultural meaning. His works portray landscape and figures in the landscape and in a sharply realistic way.



Power Crosses

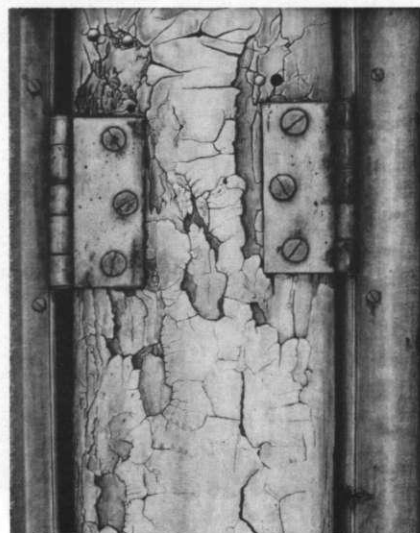
ANNE-MARIE VERBEEK

To me life is such a vast and exciting happening that I find it an enormous challenge to try to capture some of it.

My work has been described as sensitive, lively and bold. I would like to thank John Kelman for all his support.



River Swimmer



NGAIO STUPPLES

Ngaio has called this her 4th solo exhibition "EXCERPTS". She has sought to isolate worthy images from reality using the idiosyncratic surfaces formed through wear, age, abuse and nature's weathering of wood, metal and paint. These scars often display a decaying textural richness.

The works concentrate on a portion of a wall or scene for its visual validity and impact. Detail takes on a new force while the literal appearance fades. The reality being modified into a design or pattern sometimes becoming abstraction.

EXHIBITION 27 APRIL — 8 MAY

PREVIEWS 26 APRIL

28 CHRISTCHURCH ARTISTS

The artists, graduates from Canterbury School of Fine Arts and Professional artists living and working in Christchurch, combine to exhibit biennially.

The exhibition provides a large space for the artists to show individual works therein creating aspects of a group containing expressing its own directive.

MAURIE ANGELO

An exhibition of recent paintings. These works continue this artists exploration of the landscape as a means to extend a visual language that reveals its subject and challenges some visual conventions.

PAUL DEW 1987-88

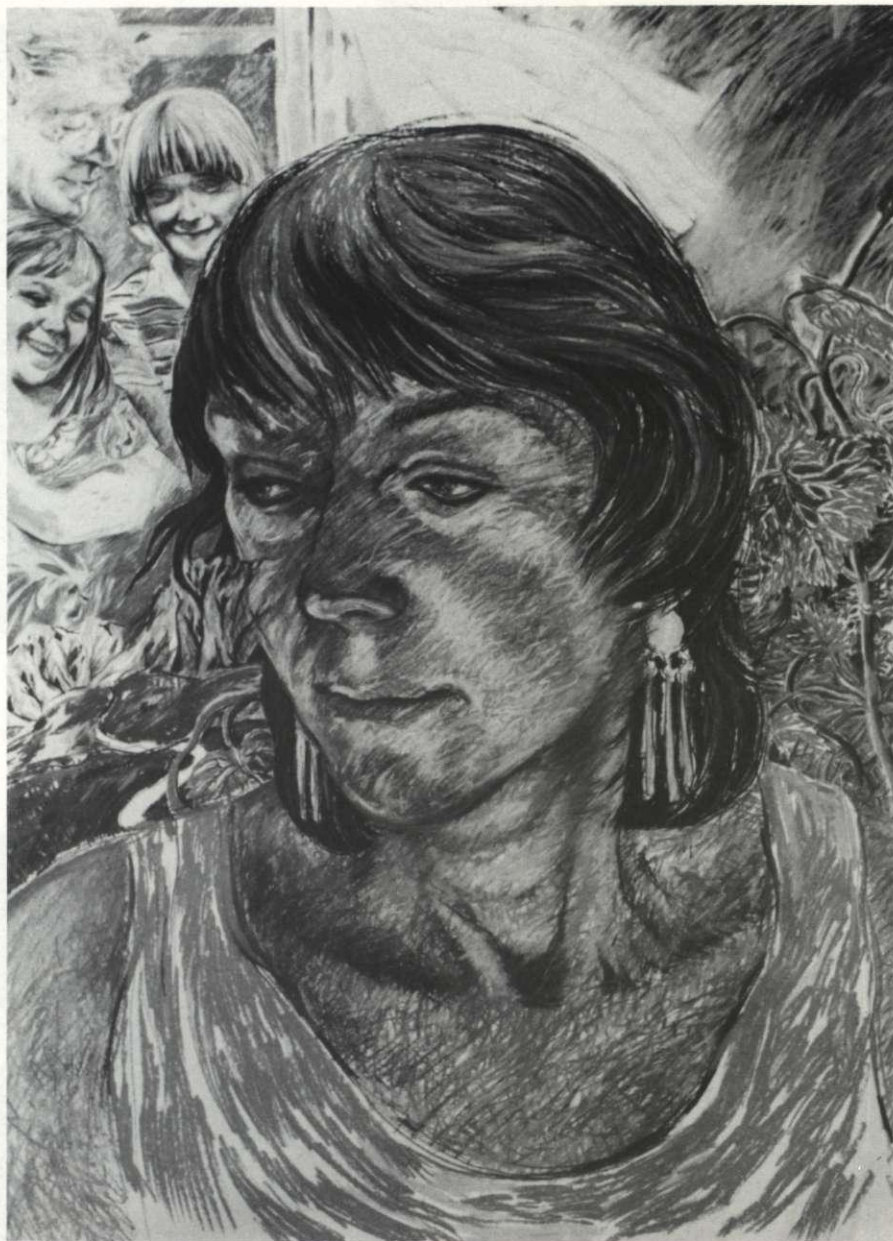
Sculptures

"For the past two years since graduating from the Canterbury School of Fine Arts I have been involved in the production of parade floats as a display artist for Farmers Trading Company. The process of fibreglass mould making has been fundamental. Head moulds for story book characters, Mannequin parts and the repetition of scaled up toy components exemplify its use. Previously my sculptures were constructions of welded steel, the parts organised on a rational figurative format.

Fibreglass, plywood and steel exploration is now the resource for new sculptures, and subject-matter is based around the manipulation of anatomical elements."

GARY TRICKER

Prints by this acclaimed printmaker which combine whimsical approach with technical virtuosity.



Helen Rockel/Self Portrait



In my workshop/Paul Dew

CALLIGRAPHY SKILLS FROM LONDON

Calligraphy; the name itself evokes a host of curious responses. Derived from the Greek KALLOS GRAPHOS, (beauty written) the art of beautiful writing is enjoying a strong revival.

In Britain the lost methods of penmanship were rediscovered this century by studies of early manuscripts housed in the British Museum. The classic text emerging from this research *Writing & Illuminating & Lettering* — Edward Johnston, was published in 1906, and is still in print today, largely unchanged. Though calligraphy is now firmly re-established in the Northern Hemisphere, its following has always been deep rather than wide, mostly because the printing press inhibited commercial applications of the art.

However, the current generation of trained letterers have turned the new print process to their advantage, resulting in work limited only by the knowledge and imagination of the artist and those who demand it.

Full professional training in calligraphy is as yet unavailable in New Zealand, although aspects are offered for the amateur in the form of part-time classes, but the interest level in this country is high.

Mary-Rose Leversedge, of Christchurch, has recently returned from the United Kingdom after graduating with a Diploma in Lettering. The two year course was at the City and Guilds of London Art School, run by the President of The Royal Academy. At present Mary-Rose is preparing a studio at her parents home in Avonside, and giving Demonstrations throughout New Zealand to promote interest in this art. Outlining her studies in London, Mary-Rose conveys her interest in the subject:

"Calligraphy succeeds in elevating written or printed information, by not only conveying the message, but attracting and pleasing the eye. Further insight develops an historical awareness of how we come to write the way we do today. Then for me there was the realization that quite apart from aesthetics and the development of writings, Letter forms generally, are a permanent and fundamental part of communication which may be utilized effectively in design.

It is important however, for individuals to recognize that beautiful writing does not just 'happen'. Calligraphy is rather, the result of an acquired skill that requires a good deal of knowledge, concentration and patience, just as is a sense of design. The art is to make beautiful lettering look effortless; the product natural and beautiful in one.

This is what I would like to emphasize in the demonstrations whilst also encouraging people to incorporate calligraphy possibilities within their thinking. When New Zealanders are aware that the skills are available to them, I hope they will be enthusiastic in thanking advantage of the fact.

As regards the training, it was probably prompted by a predelection for the unusual or an appreciation of uncommon beauty . . . what ever the reasons, the fees alone were staggering £2,500.00 each year! (\$7,500.00) However the course was unique in that all aspects of lettering were covered, not solely calligraphy but Typography, brush forms, gilding, experimental and letter cutting in stone — all with an emphasis on design and Layout.

Before progressing to the broad edged pen we were made to spend painstaking weeks analysing the classical Roman Alphabet in order to properly and thoroughly understand the letterforms.

Other aspects of the course were studies in Life and Plant drawing, Bookbinding, Papermaking and Heraldry — administered by the College of Arms.

I was rather fortunate to have joined the University of Reading's Dept. of Typography and Graphic Communication (a 4 yr. degree course) on their study trips to Europe, which enabled us to study the original works — such as the vibrant scripts of the renowned German Calligrapher and Type Designer Rudolph Koch, whose pupil and apprentice was our tutor at City & Guilds.

It was also invaluable to be meet and exchange ideas with practicing calligraphers from Saudi Arabia, the United States, South Africa, the Continent, Ireland and Australia — as well as England, during an International Calligraphy Workshop held at the Digby Stuart College, London, in 1986.

Fortunately I was assisted in my final year by an award from the Q.E.II Arts Council of N.Z., which recognizes the diploma course.

The schools mentioned are the only such institutions in the United Kingdom, attracting pupils from throughout the world because instruction in London is 'at the source' of the revival.



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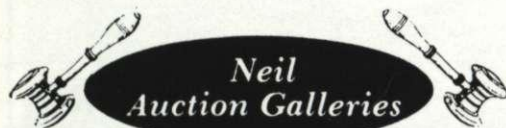
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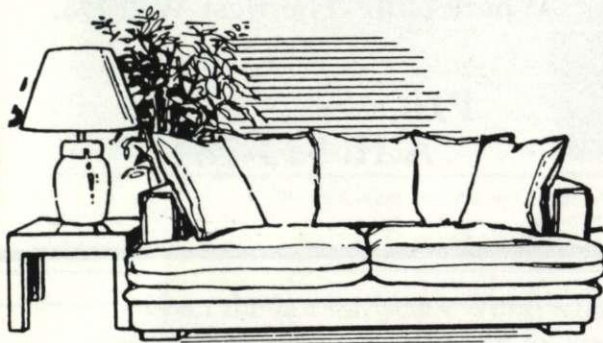
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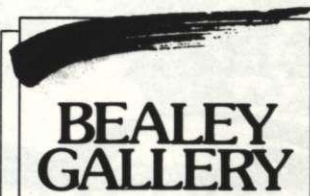
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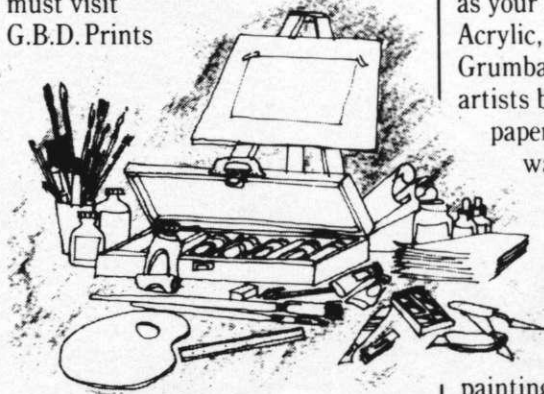
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ELISABETH CRAWLEY PAINTING 30 MARCH-10 APRIL

MAGDA HUNTER PRINTS 12-24 APRIL
AUTUMN EXHIBITION 12-24 APRIL
ANNE-MARIE VERBEEK PAINTING 12-24 APRIL
MARK CROSS PAINTING 12-24 APRIL
NGAIO STUPPLES PAINTING 12-24 APRIL

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