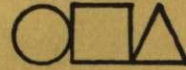


news



The Journal of the Canterbury Society of Arts

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Receptionist
Editor of News
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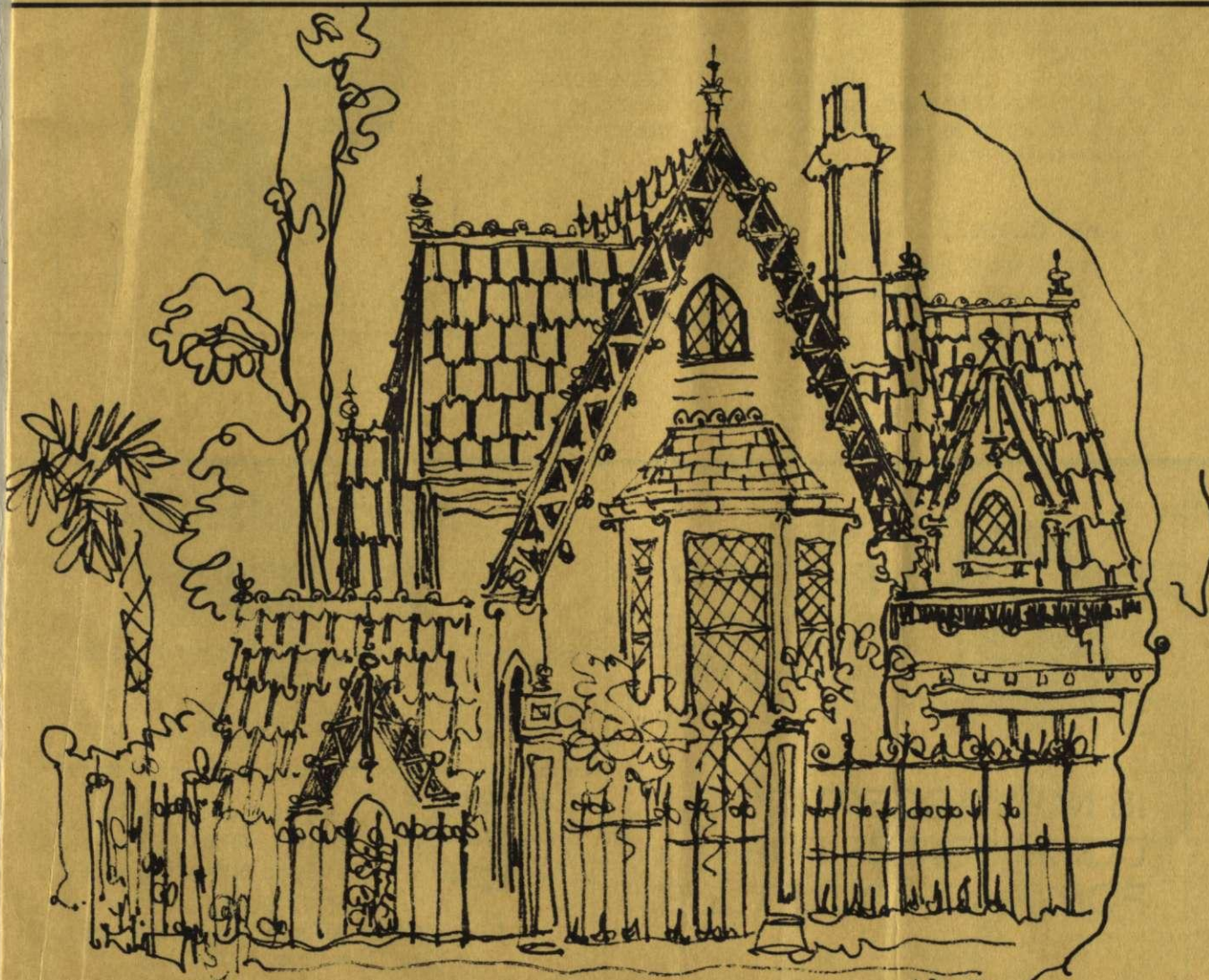
GALLERY CALENDAR

(Subject to adjustment)

January 1-16	Permanent Collection
January 18-31	V. C. Burnett
January 23-February 4	Kay Stewart
February 1-13	The Seven
February 1-15	Alan Caiger-Smith
February 5-20	Sam Mahon
February 14-28	Star Schools
March	CSA Fine Crafts PanPax '77 Bashir Baraki Michael Ebel Michael Eaton Larry Bell
April	John Panting
May	CSA Open

CSA Gallery hours

MONDAY—THURSDAY 10 a.m.-4.30 p.m.
FRIDAY—10 a.m.-8 p.m.
SATURDAY-SUNDAY—2 p.m.-4.30 p.m.



Kay Stewart exhibition, 23 January - 4 February

Kay Stewart.

New Members

(The Society welcomes the following new members)

Mr & Mrs G. E. Alderson	Mr & Mrs A. S. Johnson
Mr & Mrs B. T. Andrews	Ms Glenys Laughlin
Mrs M. C. Bodimeade	Ms Ann Macarthur
Mrs Marjorie I. Carson	Mrs J. M. MacLean
Mrs Betty Chambers	Mr Garryowen Mitten
Miss Ann Collins	Mr I. D. Munro
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Mrs Phyllis Dennis	Mr B. R. Rossiter
Mr & Mrs M. Densem	Mrs J. N. Seelig
Mrs E. G. Dobbie	Miss J. L. Stanley
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Mr J. P. Forbes	Rob Slyfield
Mrs P. R. Griffin	Mr & Mrs G. R. Stevens
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Mrs J. Haws	Mrs N. M. Thompson
Mrs T. L. Humphries	Mr & Mrs David Young
Mr & Mrs A. K. Hynd	

OTAGO ART SOCIETY

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Secretary: Henry J. Horrell
P.O. Box 842 Telephone 45-702

The Council of the Otago Art Society is anxious to broaden the scope of our exhibitions with a view to maintaining local interest.

We have an attractive and well situated Gallery which can hang approximately 60 medium sized works. We would welcome a group of your Members to exhibit mounted works on which we would pay the freight one way. Our commission rate on sales is 15% and a catalogue would be issued without cost to the exhibitors.

We would be pleased to reply to any enquiries from interested Artists.

ART CLASSES

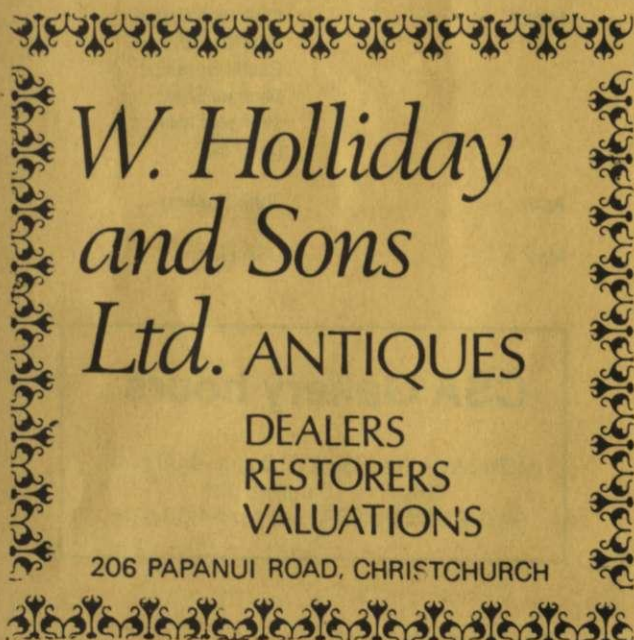
Tony Geddes, who has been holding painting classes at the CSA gallery, has started classes at his new studio in McCormacks Bay. Those interested contact the gallery for more details.

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**ALGETY
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Returning to a lost art

Furniture has suffered badly at the hands of the industrialists and most of the furniture on the market is a cheat. Solid timber is rare and the public has come to accept a thin veneer of mahogany or oak pasted on particle board instead of solid natural New Zealand timbers.

It is refreshing to find in Christchurch four men who are intent on putting some life back into the making of furniture. For James Pocock, Carin Wilson, Paul Deans, and Graham Fraser, furniture making is much more than the buzz of a dozen machines churning out countless models of the same mindless cabinets.

Carin Wilson began making adzed furniture a few years ago in a tiny workshop in the Artists Quarter off Montreal Street. Then he joined with James Pocock and they are now establishing themselves in an old hall in Sydenham, where they hand craft their own design of furniture under the trade name of Adsmarc.

They begin by using well seasoned wood. This means storing it themselves after they have purchased it since it is invariably not properly seasoned. But if their furniture is not going to buckle and split once it is completed they must take this precaution. Seasoning takes a different length of time for different wood and Carin Wilson says

he knows when the timber is ready by the feel of it. Most of their furniture is made of Rimu, which is relatively inexpensive and readily available. They have small quantities of some other timbers: oak, Matai, Kauri and a hardwood from Fiji.

Once the particular timber has been chosen some of it has to be joined in several pieces to make it wide enough for the article of furniture planned. Table tops are made by grooving each edge of some lengths of 6in by 2in timber and then glueing them together with a fillet of wood set in the grooves. Smaller table tops are dowelled as are table legs.

The design of the particular component is marked on these pieces of timber and then they are roughly cut out on a band saw. While these craftsmen are intent upon following traditional ways of furniture manufacture, they do allow themselves the luxury of some machinery. Carin Wilson explains that there are some things like dovetailing and grooving which are much more practically done by a machine. The machining of such parts does not affect the finish of the end product in any way and cuts down the time considerably. They did not always use so many machines and Carin Wilson counts it as good experience building up just the necessary tools and machines.



James Pocock staining a table base

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Roughly shaped, the component part is then ready to be finished in the way that characterises this particular style of furniture. Large flat surfaces are worked with an adze to give the dented, cut surface. Different adzes are used to give different finishes and in different areas but the method of using them stays the same. With the component secured firmly to the floor the craftsman stands astride it and brings the adze down with a hard, glancing blow.

The adzes are heavy and the force with which they are made to hit the timber compresses the wood fibres at the same time as it cuts into the timber. The adzes are kept honed to a fine edge to give a good clean cut. The resulting finish of the timber is extremely smooth and requires nothing further to be done to it before staining and lacquering.

Some table tops, rather than finish them with the uneven adzed technique, are finished with a German jack plane. This gives an uneven surface but not so uneven as the adzing. The jack plane takes small cuts into the timber with its small, curved blade. The resulting surface has the same fine finish as the adzed surface but is more delicate looking. It can be used in conjunction with adzed table legs and chairs.

Smaller pieces of timber, such as chair components, as well as the edges of the larger components are finished with a draw knife. This tool is a long slender blade with a handle at each end. The craftsman uses it by drawing it towards him along the timber in short strokes, pressing down to compress the timber as he cuts to achieve the same effect as an adze.

A small number of the components are turned on a lathe and others, once they have been prepared with adze and drawknife, are hand carved. Carving chisels are used to put finishing touches to a number of components such as chair legs. The elaborate carving are usually kept for the chair backs.

The furniture is carefully assembled with a lot of thought given to the natural ageing and shrinkage of timber. Many of the joints are done in such a way as to allow eventual changes in the wood. The tops of the tables, for example, are attached to the bases with small blocks of wood which slot into a groove and allow for movement; if the top was too securely fastened to the base it would split open if there was a lot of shrinkage. In furniture where there are drawers even the sliders on which the drawers run are attached to allow movement in the sides of the cabinet.

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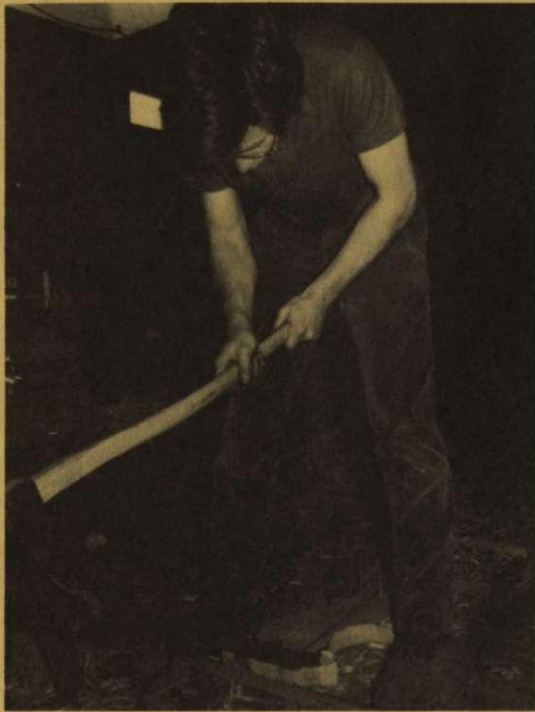
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James Pocock has a family history of adzed furniture which began in England where his grandfather practised as an architect. His chief interest was restoring old homes and so the family interest in this type of furniture was started. James' grandfather used a particular stain which was an old form of stain then; James Pocock is using the same formula now in the workshop in Sydenham. The formula is secret and not even the other craftsmen at the workshop know what it is. James Pocock explains that it is basically modified pitch.

The stain is rubbed into the timber and then left to dry. The furniture is finished with a spray coat of high gloss lacquer. The staining brings out the other aspect of the adzing: not only is the finish extremely smooth but the adzed furniture responds to the stain by really coming to life. Each variation in grain and colour is picked up by the stain. Beside it a piece of turned wood looks lifeless.

James Pocock explains that rubbing a piece of sandpaper over wood makes the fibres stand on end. When a varnish is applied it sets these fibres all at odd angles. This is sanded and another coat applied and so on.

Paul Deans adzing a table leg.

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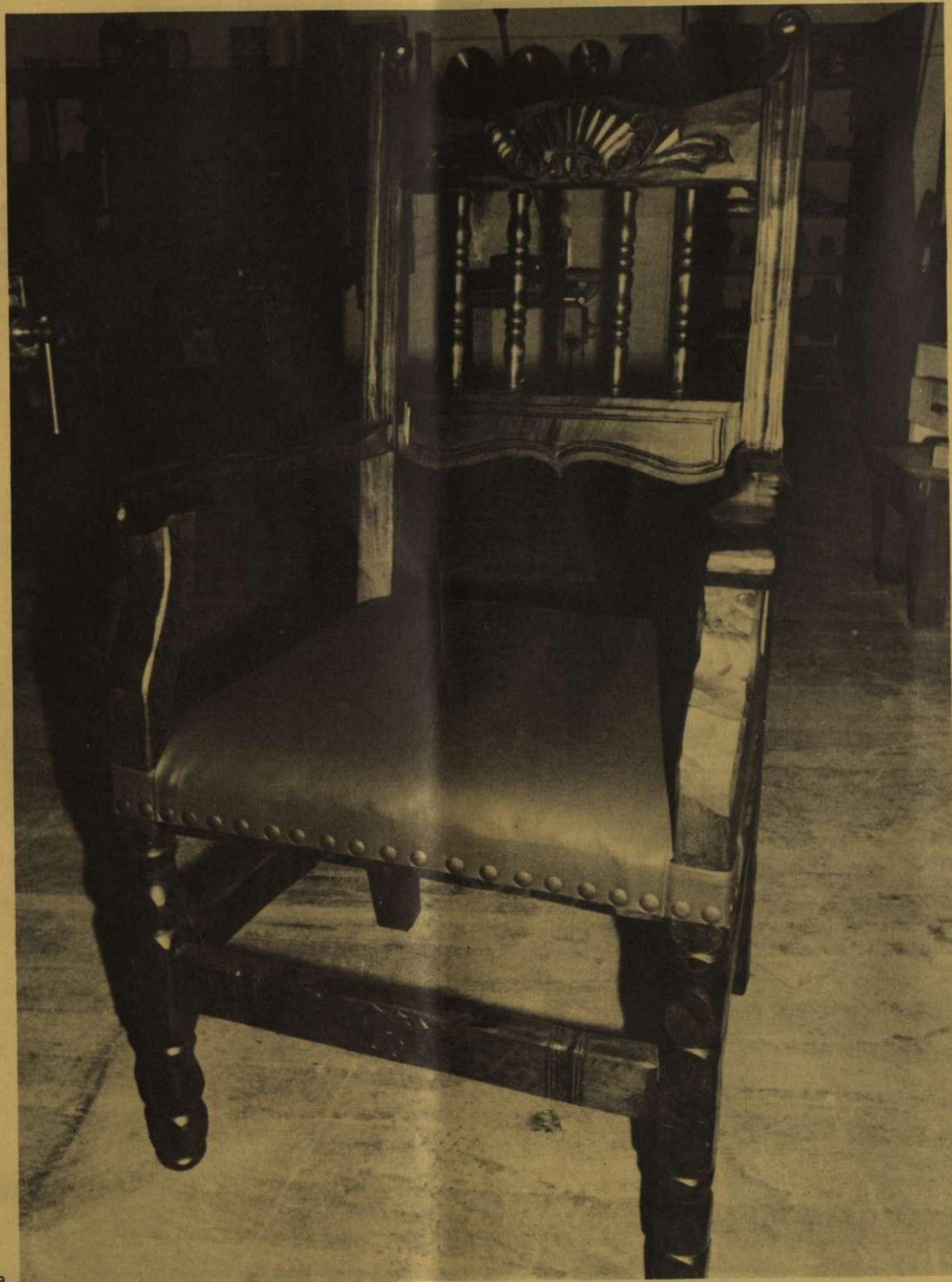


Eventually a gloss is achieved but the timber is really quite rough. It is like putting a sheet of glass over a rough surface, he says. Adzing, on the other hand, cuts the wood and compresses it which leaves a surface which comes up beautifully when treated with stain and lacquer. The only time these craftsmen use sandpaper is to take off some of the dangerously sharp edges that adzing can cause.

The art of furniture making that these men practise imposes a severe discipline both in designing and making the pieces. James Pocock says that all four of them are well aware of what they are doing and are determined to progress. They aim to develop in their own fields and also to work together so that what they produce is the result of all their thoughts and ideas. James is keen to make contact with the English Cotswold School. This is a very loose term for a large number of designer craftsmen, mostly professional men, who are producing high class hand made furniture in a style that has remained for centuries.

At present the Christchurch men are deliberately turning out sixteenth century styled furniture because, as James Pocock explains, it is an absolute departure from store furniture. But he explains that it is his hope that they will be able to develop their own particular style of furniture that people will be able to identify with New Zealand, in the way that most other countries have their own tradition.

Carin Wilson uses a drawknife to finish a chair leg



A carver for a dining room suite

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Pottery Notes

The Canterbury Potters Association has finished its first term of teaching classes. There was great enthusiasm and dedication and some pots were fired for the pupils with varying results.

In 1977 the association intends to run further classes for both beginners and advanced pupils. As the association has now bought its own electric kiln firing can be done and the pupils will be able to complete the whole process. The classes will be advertised in January and start in early February.

The National Potters Exhibition, held in the CSA gallery in October, was limited to 172 pots. The Robert McDougall Art Gallery bought four, Barry Brickell's superb "Loco Boiler", Charles Holme's winged fin, Chester Nealie's delightful small teapot, and one of the Arabia pots, Paul Envald's ceramic sculpture "Kidney".

We congratulate Lawrence Ewing and Rex Valentine, they each had a pot bought by the New Zealand Potters Society for its own collection.

Paul Fisher is back from a month in Japan. He was very enthusiastic about his trip, had some interesting experiences and intends to return at a later date. He has a Japanese potter coming to live and work with him and he hopes to build a wood fired climbing kiln.

Rex Valentine is at present in Japan, we wish him well and hope he gets the experience and knowledge he wishes for.

Denise Welsford

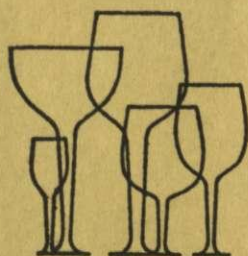
Some pots by members of the Rangiora Pottery Group

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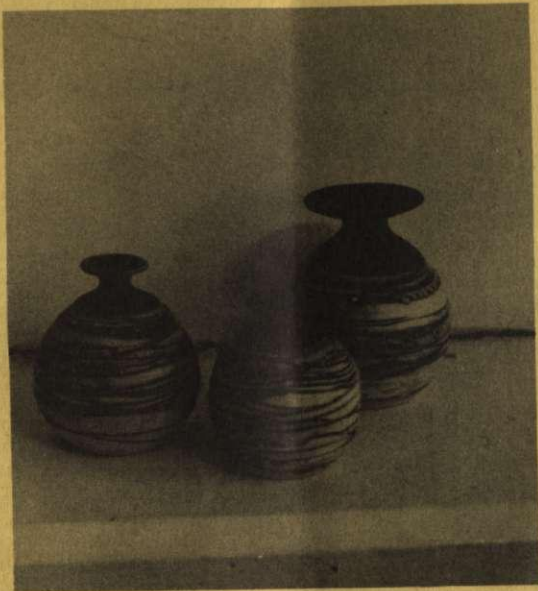
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The exhibitions

V. C. BURNETT Paintings 18 - 31 January

Says: "I was born and educated in Christchurch, finishing school in England, where I subsequently became interested in art. For many years horticulture on the North Canterbury coast was my way of life. Living in this coastal environment I was able to study the sea and love all its various moods, ever changing and yet always the same. To paint this facet of the natural environment is a wonderful experience. To me it is the source of all life, the beginning and the end.
Alpha & Omega."

KAY STEWART Drawings 23 January - 4 February

Kay Stewart looks at what remains of last century's Christchurch urban scene.

The townscapes are evocative. Opulent design flourishes triumph over humble materials. Stylized ceremonial buildings are flawed by a warm colonial humanity. There is a recurrent bashful splendour, in weatherboard. This is a gentle moving heritage.

Kay Stewart studied at the National Art School, Sydney and then in Europe, winning the prize for drawing and watercolour at the Kokoschka School in Salzburg. She uses squeaky tips and some watercolours. Her cavalier approach to perspective and disarmingly disordered detail evolved in Europe and Indo China. She peeps into a rich warm past.

(Hugh Lynch)

(See front and back covers)

THE SEVEN 1 - 13 February

The idea of this exhibition and future exhibitions by this group is to bring the diverse abilities and talents of these well known seven professional Christchurch Artists to the notice of the discerning public.

The Seven consists of 2 Americans, 1 Australian and 4 New Zealanders, some with formal training and some without.

Jon Borrette: Sculptor

Techniques, lost wax and fabricated forms. Jon came from America to New Zealand in 1974 with his wife and daughter Ame. He is at present living on Clifton Hill and working at the Artist Quarter.

Noel Gregg: Iron Craftsman

Noel was trained in the traditional craft of blacksmithing and he works in the metal wrought iron, forming this into a decorative and useful art. He has been a blacksmith for 21 years.

Denys Hadfield: Potter

Denys is exhibiting his Raku pots which he has been perfecting since he received a grant from the Q.E.II. He is also exhibiting decorative pots with a distinct Gothic influence.

Peter Mardon: Painter

Peter is a very successful painter portraying the New Zealand way of life. He has recently painted in Australia and Papua New Guinea.

Maynard McDonald: Sculptor

From America, he works in wood. Maynard may not be able to exhibit this year because of ill health, but worth waiting for.

Graham Stewart: Stained Glass

From Australia, a talented craftsman in the traditional art of stained and etched glass. Graham has made some exceptional smaller pieces especially for this exhibition.

Suzanne Turner: Weaver

Suzanne lives and works on an Orchard in rural Loburn. She has been weaving in natural fleece and handspun yarns for the last 3 years and is working on natural fleece tufted rugs for this exhibition.

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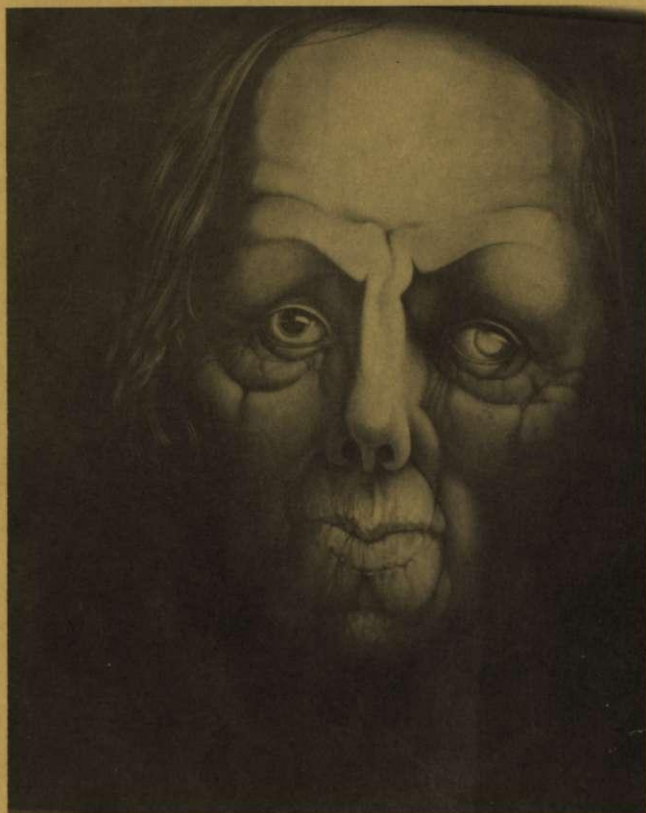
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"Untitled"
by Sam Mahon

SAM MAHON
'An Environment' Paintings & Etchings
5 - 20 February

Says: "I am not focusing on one idea or the evolution of a particular train of thought. The paintings that slowly emerge from my easel are often products of random glimpses of life as I see it here in the grey city, and there in the fields and hills surrounding it. When the city's claustrophobia becomes too overwhelming one can escape to the mountains, rivers and sea which surround, and to some extent are part of, Christchurch. I think the title of my etching "The Malady of Life" sums up my feelings for the city, but the light landscapes add relief to pessimism.

In my collection of paintings and etchings I am trying to mix the ugly and the beautiful — the harsh and the gentle, approaching each painting with appropriate subjectivity."

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