

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

Number 112 Nov/Dec 1983

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Annual General Meeting

Wednesday, November 23

at 7.45 p.m.

Members are encouraged to come to this meeting for, after the short business procedure, John Hurrell, B.A., Dip.F.A. will speak of his recent trip to Australia as holder of the CSA Guthrey Award.

Sherry will be served.

"Showcase"

In our new reception area members will have noticed the glass show-case containing choice small pieces of jewellery, ceramics, woodware, boxes, cards, and calendars by New Zealand artists.

We hope you will be able to discover here the perfect solution to your gift problems.

Membership

Members will have received their accounts for 1983-84 season and we are pleased that many have paid promptly. This greatly eases the task for office staff in reducing the number of reminder notices and accounts rendered that need to be sent.

Many thanks.

Selection for Working Membership

The next selection date for those wishing to submit work will be March 13, 1984.

CSA Summer Exhibition

Working members of the Society may present two works for the Summer Exhibition on Receiving Day — December 5.

All Members and Friends are invited to the preview at 8 p.m. on December 8.

Landscape Painting Group

Last meeting Saturday November 19, Prices Valley, at 10 a.m. Please ring — Lynda Mallard 31-388.

Assistance required

The Society and the artists are greatly dependant upon the help of volunteers for several important jobs — recording sales and for serving wine at previews, and for folding the newsletter ready for postage.

We are very grateful to those who quietly go about their duties and provide a much appreciated service in the background.

Mrs Jewel Oliver has a small reliable band of hostesses whom she musters, but would like more helpers to ease the burden on the few, to pour the wine and repack the boxes at the end of the evening.

If you are willing to help with the NEWSLETTER FOLDING or with SALES TABLE or SERVING WINE at some previews, we would be delighted to hear from you — please ring 34-038 Mrs Oliver or the office — 67-261.

Recent Purchases

The Westpack Banking Corporation Wellington has commissioned through the CSA Gallery a woven hanging by John Hadwen and are considering a glass mural by Tony Kuepfer.

The National Art Gallery Wellington is to purchase the sculpture installation recently exhibited in the Mair Gallery by Pauline Rhodes.

Children's Art Classes — Exhibition

An exhibition of work done in the childrens art classes will be on view from Saturday afternoon, December 10, from 2 p.m., until December 18. This term the tutors have been Nan Crawley, James Bruce and Alan Smith.

We thank them for their good work with the children and for the enthusiasm and understanding generated in their classes. Parents and children are reminded of their preview at 11.15 p.m. on Saturday, December 10.

Enrolments can be taken now for the morning Childrens Art Workshops, Tuesday January 25–Friday 27 and for Term I 1984 classes which commence February 11, 1984 — **Phone 67-261.**

Otago Summer School January 6–12, 1984

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The drawing from Michael Ebel's recent exhibition at the Gallery "It all looks good on paper and the twelve" is travelling to Greymouth to be exhibited in the New Gallery at the Borough Council building from October 29–November 11.

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- (5) Advice on purchases and commissioning of art works for your premises.
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- (7) Participation in the annual art union.

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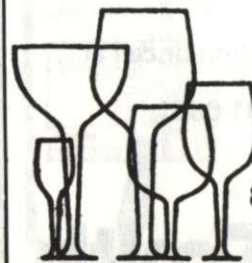
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PUBLICITY with PANACHE

Talking with various members of our society there seems to be a need for more publicity. Several people having expressed the desire for publicity outside the Gallery to create more interest within it, be encouraging the participation of the public through more exciting and flamboyant promotion of the arts.

The Gallery regularly advertises exhibitions through the newspapers, but the aim of this article is to find ways to attract the attention and gain the patronage of "would-be" arts supporters.

Suggestions put forward so far are:

Tours of the Gallery to invited groups such as Rotary, people from big companies and firms, etc, for a talk on the functions of the Gallery, as practised in many overseas galleries.

Inviting a colourful personality to open an exhibition. Seeking permission to use the wall opposite the Gallery (previously the Air N.Z. freight depot) to advertise the Arts (even if it means re-painting it afterwards). Posters around the City. Various entertainment events at openings, e.g. dancers, live music and debating, etc.

The Gallery is happy for the exhibiting artists to organise this where appropriate, and to remind members that there is a grand piano available for anyone who wishes to play it.

Appoint a Publicity Officer.

A coffee bar serving food with "flair" — perhaps — on the mezzanine floor with half of it carpeted for a lounge with easy chairs and music — 50 can look out into the Mair gallery.

Other ideas suggested are:

A life drawing class (in the print room?)

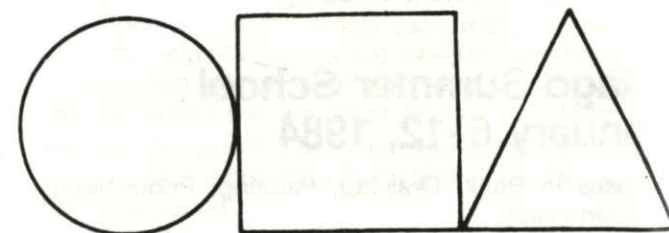
We would like more response by members (viewers) to the works shown in the Gallery to give the artists some feed-back on how their work affects the public.

Members could actively encourage their friends to become interested in the Gallery, to join and to purchase art works.

Members could also encourage the news media to give greater coverage of the arts and more reviews in the papers.

If you agree/disagree, have other ideas, or can assist in any way, please write and air your views.

This is your chance!



The President's Exhibition

A note to tell artists and members how pleased I am that this exhibition fulfilled beyond my expectations the potential variety and abundance of ideas hoped for when the show was conceived.

Above all, to have so many fine artists, both in Christchurch and elsewhere, submit work for this exhibition, proved that the theme had very wide appeal in allowing inventive practices in terms of the media to have very personal interpretation.

This has been one of our most successful exhibitions, and I hope that the lively and original works will be enjoyed by aspiring artists and visitors.

Doris Holland



ZU HAUSE -
IM VORTRAUEN, WO
SELBSTVERSTÄNDLICHKEIT UND SICHERHEIT HERRSCHT.

IN DER FERNE -
IM FREIEN, WO
DAS NEUE UND DER ZUFALL ALLGEGENWÄERTIG IST.

REISEN -
SICH BEWEGEN, ZWISCHEN ZWEI ZUSTÄNDEN.

REISEN -
VON WELLINGTON NACH PICTON.

REISEN -
VON DER VERGANGENHEIT IN DIE ZUKUNFT.

REISEN -
VON DER ZWEITEN, IN DIE DRITTE DIMENSION.

SO WAS WIE - METAMORPHOSE ODER PROZESS.

TEXT BY ZYGGY

AT HOME -
FAMILIARITY,
THAT GOES WITHOUT SAYING, SECURITY IS LAW.

OUT THERE, DISTANT -
FOREIGN,
ALWAYS NEW AND EVERYWHERE THE ACCIDENTAL.

TRAVEL -
EXERCISING, BETWEEN THE GIVEN, AND THERE TWO TO CHOOSE.

TRAVEL -
FROM WELLINGTON TO PICTON.

TRAVEL -
FROM THE PAST INTO THE PRESENT.

TRAVEL -
FROM THE SECOND INTO THE THIRD DIMENSION.

SOMETHING LIKE - METAMORPHOSIS OR PROCESS.

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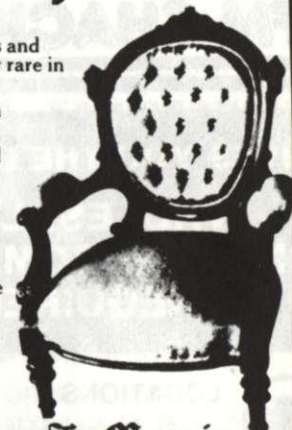


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The Properties of Acrylic Colours and How They Affect Artists' Technique

Acrylic colours, very much a product of the 20th century, consist of resin, pigments and a wide range of additives. The significance of the additives lies in their control and stability. The nature of the resin being of the major significance. The base is a chemical called Methyl Methacrylate produced by the Petrochemical Industry. Methyl Methacrylate is a colourless liquid and like many other organic liquids has a characteristic pungent odour. Unlike the common solvents, however, it has the ability to react chemically with itself to produce resins. The process is most easily understood by imagining a series of chains built from many links. The link is Methyl Methacrylate and the chains acrylic polymer or resin. One can obtain chains of varying lengths or, as the chemist would say, polymers of varying molecular weight, and this is a factor which will effect the properties of the resin. To be suitable as a paint, shorter chain lengths are needed, even so the polymer would give paint films which would be too brittle. It is therefore necessary to add a softener or plasticiser. This method consists of adding a liquid to the resin which will dissolve it and which will not subsequently evaporate. This is described as an "externally plasticised resin" which unfortunately suffers from several defects. The most obvious is that despite the intention the liquid will gradually evaporate and the paint thus become brittle with age. The technically more complicated method of "internally plasticising" the resin results in a more permanent paint. The easiest way to picture this process is to think of introducing specially soft links into the chains during manufacture. Chemically fixed in this manner there can be little change of subsequent embrittlement. Consequently a high quality acrylic colour such as Rowney Cryla is based on this type of resin. Unfortunately acrylic resins of this type when made by conventional methods are only soluble in very powerful organic solvents. As a result paints made from them

could only be used in specially ventilated areas. This problem has been overcome by developing an alternative method of manufacture known as "Emulsion Polymerisation". This process, which gives the names "polymer emulsion", "emulsion paint", etc., consists of producing discreet small particles of resin, each established in water. Thus the resin readily mixes with water but is never dissolved in it. The polymer dispersion is partly opaque which distinguishes it from most true solutions, but the degree of opacity will depend on a number of factors which must be considered from the acrylic resin, and this explains why not all acrylics necessarily have the high qualities which can be associated with the better acrylic products. As the resin dries water evaporates from the film and the white colour disappears. The dispersion has now been broken and the resin can no longer be mixed with water. Once all the water has left the resin film no further changes take place. The drying time is a few minutes which is very short compared to that of oil colour. In very humid weather, drying time can be very substantially increased. Temperature will also have some effect but unlike oil colour which undergoes a light affected chemical reaction during drying, acrylics are unaffected by drying in darkness. As the water evaporates from the film, there is a change in the Refractive Index and when this is combined with the loss of whiteness of the resin it follows that there will always be a slight darkening in colour during drying. In the best acrylics this is minimised by using a good resin and working at a high pigment level. In contrast with oil colour there are no further changes after the first few minutes of drying, thus, whilst it is necessary for the artist to allow for a small initial change of colour he need have no fear of subsequent yellowing or the gradual increase in transparency which occurs with oil colours. The acrylic resin film is very flexible and will not embrittle with increasing age. It is also very resistant to the components in the atmosphere and because of this it is expected to be very permanent — more so than oil based films, and accelerated ageing tests confirm this is the case, however, we must wait a further 200 years to be really sure. Some of the traditional pigments are missing from the acrylic colour range. There are a number of technical reasons why this is so. The acrylic resin is most stable in the alkaline phase. Some pigments, notably Alizarin Crimson and Prussian Blue, react with alkali, others,

some feed-back on how they work effects the public.

Doris Holm

because of their method of manufacture contain water soluble salts which affect the stability of the resin and therefore cannot be used. Yet other pigments which fade in the medium of gum arabic are permanent when mixed with acrylic, even when diluted heavily with water.

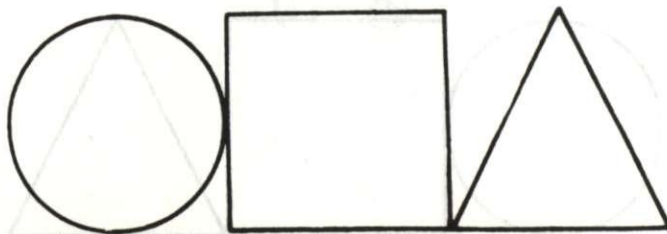
One problem area lies in the resistance of cold water. Most dispersion polymers are sensitive to freezing and acrylics are no exception. This can be overcome in the paint, and a product such as Rowney Cryla can be frozen and thawed many times without deleterious effects. It is less easy to overcome the problem during the application of the paint and minimum Film Forming Temperature is sufficiently close to freezing point to prevent artists experiencing problems.

In 1963 Rowney launched Cryla, the first tubed acrylic colour specially intended for artists. Some problems lay ahead but the outstanding permanence, speed of drying, the ease of use of water based materials and the adhesive properties were such that the work needed to overcome the difficulties was bound to be worthwhile.

The most clear-cut advantage of acrylics over oils is their rapid dry. Paintings which might formerly have taken weeks or even months can be completed in days. It is possible to paint out of doors in order to achieve the freshness and spontaneity normally associated with watercolours and half an hour or so after the last brush stroke, roll the canvas in tissue and take it home. It is not possible to apply the paint, give the work the mature consideration and if dissatisfied scrape the paint off. With acrylics rectification must be achieved by painting over the area in question. There are no rules as to when one may overpaint. If it is dry — fine! Paint on! Not surprisingly the Cryla Standard Formula, as the first product is now called, was designed to look and feel like oil colour. The consistency and brushing qualities are very similar. The knifing qualities are even better, as there is less tendency to string from the knife and all colours behave similar to one another. For heavy impasto textures it is unsurpassed and leaves crisp edges. The speed of dry, particularly thorough dry, means that even the heaviest application will dry overnight or at the worst in a day or two, without the tendency to crack or wrinkle. Acrylic colour may be used to achieve similar appearance to that usually associated with oil colours. Used

direct from the tube the colour tends to be opaque and is usually necessary to increase the transparency by diluting with a little water or medium. The medium is essentially the unpigmented resin and its addition to the colour increases gloss. For this reason it is known as Gloss Medium. Matt Medium does not produce the gloss to the colour but leaves it sensibly unchanged as the transparency increases. These mediums can be intermixed in any proportion if so desired, whilst many of the standard techniques of oil painting can be used. If glazing techniques are to be used then the most suitable additive is Glaze Medium No. 3 which has much less effect on the consistency of the paint. By simply diluting further with water many watercolour painting effects can be achieved. It is however important to note, that if the colour is extremely dilute the resin will not form a sufficiently thick film to fully protect the pigment and thus permit overpainting without effecting earlier layers. This may not be significant if true water colour techniques are being used. The problem can be avoided by diluting with a mixture of water and medium. With acrylics there is a greater tendency for the pigment to granulate than occurs in Gum Arabic based colours. For this reason some watercolourists paint the stronger colours first in acrylic and then paint the thinner wash areas in water colour.

To be continued in next issue.



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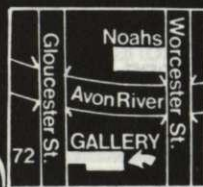
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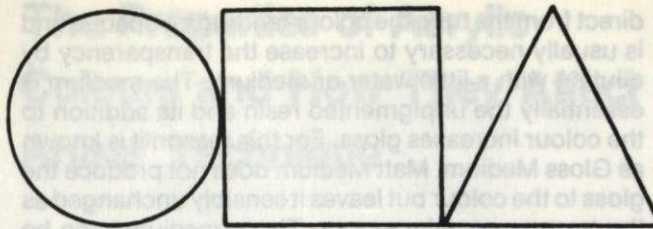
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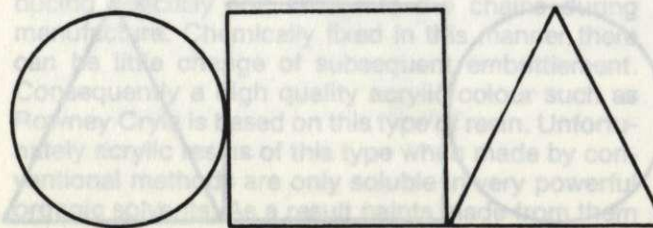
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*Artists on
Art*

"The pioneers create through their reaction to external stimuli. They are guided not by the mass but by that which they see and feel. They discover consciously or unconsciously the fundamental laws hidden in reality, and aim at realising them. In this way they further human development. They know that humanity is not served by making art comprehensible to everybody; to try this is to attempt the impossible. One serves mankind by enlightening it."

— Piet Mondrian —



Views and Reviews

Don Peebles talks on his trip to New York

Report: Josie Jay

Don gave a talk and showed slides of his trip to New York at the McDougall Art Gallery on September 21. The purpose of Don's study leave was to visit important overseas collections and talk with artists in the New York area. New York, being the leader in the visual arts, has the greatest number of ambitious artists working and exhibiting. Informed criticism is also well established.

This was Don's third and longest visit which gave him the opportunity to view many major collections such as at the Metropolitan, Whitney and Modern Art Museum, but the highlights of his trip were visits to the many Dealer Galleries and talking with artists in their studios, which he regarded as a privilege.

The fault of major museums, he felt, was the tendency to offer too much, which was difficult to digest, whereas the smaller, more intimate museums, provided a relief.

With only four months leave, Don decided to concentrate on work produced during the 19th and 20th centuries. He was fortunate to gain admittance to the Rothko Foundation where he was able to study the whole spectrum of Mark Rothko's work — from his earliest life drawings to his last unfinished painting.

Don spent some time at the New York Studio School of Art which is one of the most prestigious art establishments in the world. He said that "if teaching art is possible, this school has managed to set up conditions uniquely conducive towards it".

At Long Island he visited Project Studio One, the institute for Art and Urban Resources, and saw a large array of art produced during the 1960s.

The Dealer's Galleries that left a strong impression were often ones that exhibited work by artists he was surprised but pleased to see together, such as work by Egon Schiele with his intensely expressionistic and often erotic style, and Henry Matisse, with his calm, classically spare line, and untroubled subject matter, but both artists sharing a superbly elegant way with drawing.

The exhibition of works by Mondrian and Brancusi at the Sidney Janus Gallery was another combination of artists Don found rewarding.

The Guggenheim Museum showed an exhibition of Yves Klein — a precursor of much modern art, and Don was most impressed by a work painted in the famous and patented International Klein Blue, which he thought magnificent, radiating light.

The artists Don met included Max Gimlet and Bill Alpert with whose work he felt a great empathy; and Peter Wareing, a recent Canterbury Honours student working in a neo-expressionist style. Gretchen Albrecht was also working in New York and on her introduction he visited the Exeter Press where she was working on hand-made paper.

Don was moved by the commitment to work and seriousness of so many of the artists in New York.

It was interesting to observe how artists were influenced by their environment, and the response which was seen in their work.

Don said that of the new art being produced, two tendencies were strongly apparent — one being in exploring an aspect of abstraction where the artists share the belief that by eliminating the traditional pictorial devices of realism and figurative references, they can explore paint with more emotive force; and the other being a neo-expressionist type of painting which has emerged as a broad phenomenon.

Not all the New Image work was abstract. There seemed to be a return to some figurative or narrative imagery, but one thing was common to all which was a concern for the way in which the paint was applied. There was a trend towards a return to oil paint.

The impression felt most powerfully was that New York was a city of contrasts; from the neighbourhood or street artist to the Museum of Modern Art; from galleries filled with works to another exhibiting only one work; the contrast of modern and historic archi-

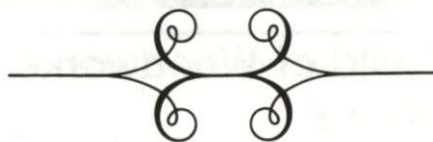
ecture; from street music by day to a syncopated jazz rhythm by night; the contrast of people moving about the city, to sculptural works, particularly those of Charles Simmonds who sculpts small dwellings for an imaginary civilisation of "Little People". These are often placed in unexpected situations so they are protected from thoughtless acts by larger people.

During his talk Don repeatedly referred to the graffiti around the city — particularly on the subway, inside and outside the trains were covered in it; on trucks, the sides of buildings, in doorways, on billboards — all very lively and colourful splashes on multifarious surfaces with a wealth of imagery — perhaps, as one New York writer claims, the new art, but certainly with an exciting awareness of a very human presence in it. Don mentioned the worth of exploring both good and bad art, in that the good confirms our theories, while the bad may expand our ideas.

Artists are fortunate now, he said, in that they have freedom to explore without the constraints that were imposed (by institutions) as in the 50s and 60s.

By day and night New York proved to be a most stimulating city and Don could see how people like Mondrian were inspired. Although it has a population of 10 million people, which was cramped, he did not feel claustrophobic because the eye was able to explore spaces up and down with their multitudinous features.

This talk was organised by the Friends of the McDougall Gallery, charging an entry fee of \$1.50 which goes into an acquisition fund. Talks are held monthly.



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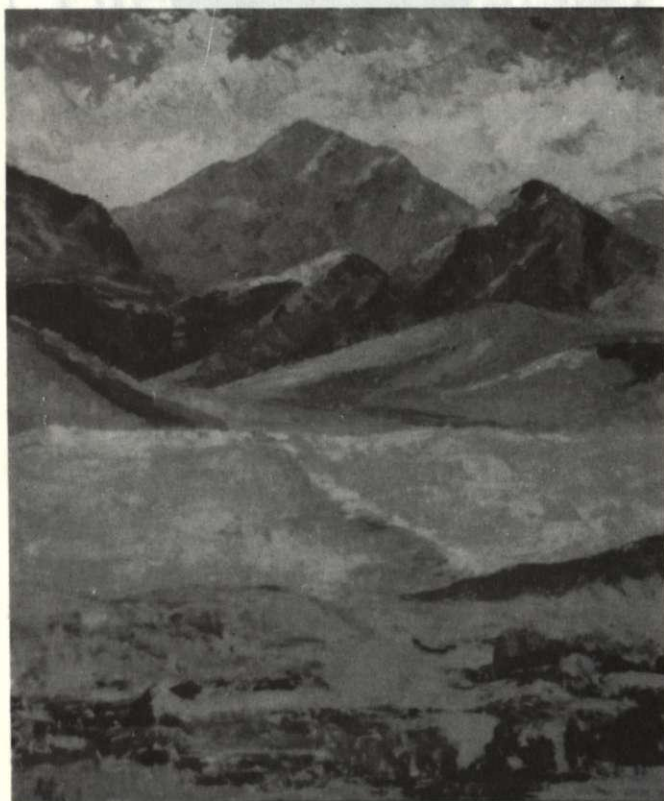
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exhibitions

**Barbara Eaton — Exhibition
Preview November 8, 8 p.m.**



Painting has been a hobby for years. I love a wide vista therefore panoramas appeal. As peace and stillness, form and line, colour and light mean the most to me I try for my feeling for a place to come through the painting rather than adhere strictly to what is there.

**Royce McGlashen —
Nelson Potter**



Exhibition until November 20

**The Guild of Woodworkers —
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Preview, November 9 at 8 p.m.
Exhibition until November 20**

The Guild of Woodworkers is a group of some 50 craftspeople both full- and part-time, whose object is to encourage a high level of performance in woodwork in all its aspects and related fields of design. Some of these members have a lifetime of experience in their

fields, others have more recently taken up the craft. All, however, have the highest standards of workmanship and design as their goal. The Guild meets regularly to discuss and criticise each others work, and this, as well as the promotion of exhibitions of selected work, ensures that the quality of members' work is consistent.

It should be emphasised in these times of mass-produced mediocrity, that these are individual craftspeople who, in most cases work alone from start to finish of each job, giving of themselves in the process.

Hot Glass from November 22

Peter Raos B.F.A. 79 from Elam. Helped Mel Simpson set up glass studios here and then formed partnership with Peter Viesnik. Both exhibited in the North Island and been included in travelling group shows but this is their first venture into the South.

Roas says—"Glass blowing is a combination of intense, immediate and direct interaction between artist and material. It is complicated by the battle between physical limitations and spiritual aspirations. "The variables in glass forming flow so closely together they fuse into a spontaneous whole, which we call the OBJECT: and, OBJECT means an IDEA."

Ripples — Rick Edmonds Preview, December 8 at 8 p.m.

As a lot of my time is spent on the sea, it is only natural that I should draw upon it as a major source of inspiration for my work. Water is a fascinating subject, which is ever-changing and unstable in mood. It has the rare distinction of being both reflective and transparent.

This exhibition is a series of studies of some surface qualities of water. Each work is conceived in purely abstract terms; colours, tonal variations, textures, composition, and so on, are carefully considered and controlled. The two painterly qualities of hard edge and soft focus are used to show different water surface effects, be it changes of light, texture or plane.

In most works, these changes are brought about by a disturbance upon the water itself. Thus in each work a presence is felt alien to the natural state of the water; a hint of some moving body, now gone, whose disturbance is still present. Man's interference with a natural state: Ripples.

Peter Gibbs (nelson) Exhibition Preview December 8, 8 p.m.

Works in salt glaze stoneware and pit-fired porcelain.
Merit Award Fletcher Brownbuilt 1979.
Received Arts Council Grant in 1983.

John and Mary Turner

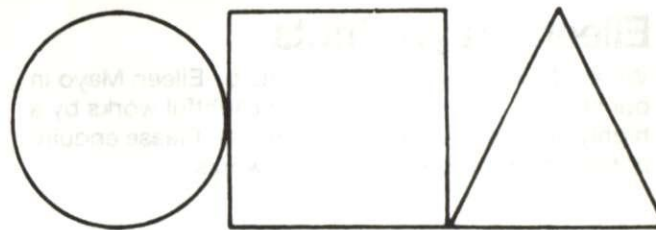
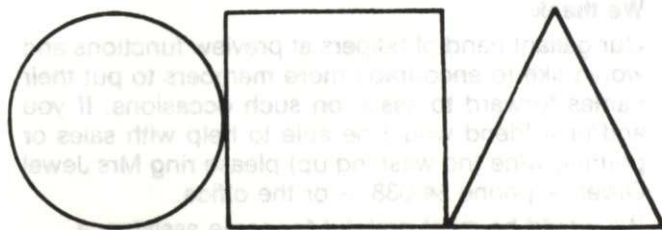


"Wild Pumpkin" 90 x 100 cm pure tufted wool single level.

Tufted rugs and wall hangings—a further range of designs exploring organic form and pattern in hand-dyed pure wool.

John Turner — Sculpture From December 20, 1983— January 22, 1984

A small selection of pieces, mainly ceramic, reflecting my current interest in the assembly of, and the relationship between, several materials.



Rowney Year "200"

This year marks 200 years of active participation in the manufacture and world-wide distribution of quality Rowney Artist Materials. The following article supplied by George Rowney and Company will no doubt be of interest to both active artist and art enthusiasts alike.

"George Rowney, the founder of George Rowney and Company Limited knew both Turner and Constable. George Rowney's association with Turner began when the Company was appointed official lithographers for his famous water-colour prints — a collection of these can be seen in the British Museum. Before they met, Turner was in the habit of mixing his own colours and buying some from local makers.

"Their working relationship led to a deep understanding and trusting friendship — many long hours were spent talking over the use of chrome colours and George Rowney was quick to point out the doubtful wisdom of mixing certain pigments and media.

"John Constable, perhaps the greatest of English landscape artists and considered by many to have been a strong liberating force on French landscape tradition, used to walk down the road from his studio in Charlotte Street to buy his colours and materials at George Rowney's Shop. Today the company is often asked to assist in identifying possible 'Constables', when landscapes painted on old canvasses turn up bearing the magic legend 'G. Rowney & Co. Oxford Street London'."

To mark such an occasion the New Zealand agents Williamson Jeffery Limited have designed and produced an A4 and A3 Hi White 60lf Sketch Pad with an appropriate cover. A miniature (85 x 120mm) of this pad will be available free from your regular Rowney Art Supply House while stocks last. Look for the Rowney Art Material Window Displays during October/November.

Eileen Mayo Prints

We are holding several new prints by Eileen Mayo in our stock. These are especially delightful works by a highly regarded artist and printmaker. Please enquire at the office for these and other works.



Attention Potters

"A review of Occupational Health aspects of the work of commercial and hobby potters in the South Island of New Zealand."

A pamphlet prepared by F. W. Darby has been issued by the Toxicology Branch of the Department of Health. Those interested may see a copy at the office of the CSA or may obtain one from the Department of Health, P.O. Box 2013, Wellington.

Potters and Porcelain decorators should be aware of the possible hazards of dust, fumes from firing, toxicity of materials, absorption of lead, and danger of eye damage when looking into kilns.

This 52 page booklet fully covers health aspects relating to Commercial Potters, Hobby Potters and Pottery in schools.

New Members

Messrs BOYD KNIGHT & CO (corporate members)
Richard Dell
Messrs HILL LEE AND SCOTT (corporate members)
Mr D. B. Morrison
Mr & Mrs R. S. Peate
Mrs Chistina Sell
Mrs E. M. Smith
Mrs Geraldine Wilson-Fraser
Ruth Zanker

We thank

Our gallant band of helpers at preview functions and would like to encourage more members to put their names forward to assist on such occasions. If you and/or a friend would be able to help with sales or pouring wine (no washing up) please ring Mrs Jewel Oliver — phone 34-038 — or the office.

We would be most grateful for some assistance.

exhibitions

Arts Calendar

Nov/Dec/Jan

| | |
|------------------------------|------------------------|
| K. B. Amsden | Until November 6 |
| Tom Mutch | Until November 6 |
| Form and Fibre | Until November 6 |
| Linda James | Until November 6 |
| Joan Dukes | Until November 6 |
| Martin Whitworth | Until November 6 |
| David Margetts | November 9-20 |
| Kees Bruin | November 9-20 |
| Barbara Eaton | November 9-20 |
| Royce McGlashan | November 9-20 |
| Woodworkers Guild | November 9-20 |
| The Suffolk Miracle | November 22-December 4 |
| Hand Weaving Unlimited | November 23-December 4 |
| Painting by Olivia Spencer | |
| Bower (from our collection) | November 22-December 4 |
| Patchwork and Quilters Guild | November 22-December 4 |
| Hot Glass (Auckland) | November 22-December 4 |
| CSA Summer | December 9-18 |
| Rick Edmonds | December 9-18 |
| Peter Gibbs | December 9-18 |
| Childrens Art Exhibition | December 11-18 |
| Heather Person Hill | December 20-January 22 |
| Canterbury Painters | December 20-January 22 |
| Artists Prints | December 20-January 22 |
| Gary Waldrom | December 20-January 22 |
| Mary and John Turner | December 20-January 22 |

exhibitions