

# NEWS

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

<b>Number 78</b>	<b>March/April 1978</b>
<i>President</i>	D.J.Hargreaves. B.Com. ACA
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Registered at Post Office HQ Wellington as a magazine

## arts calendar

	March/April/May
<i>Arts Festival Special Exhibition</i>	4 - 18 March
<i>Canterbury Potters Exhibition</i>	5 - 19 March
<i>W.A. Sutton - Paintings</i>	22 Mar. - 2 Apl.
<i>Grant Hanna - Paintings</i>	22 Mar. - 5 Apl.
<i>Neville Sinclair - Paintings</i>	22 Mar. - 8 Apl.
<i>Andrew Bogle - Prints</i>	3 - 16 April
<i>Eva Ellis - Paintings</i>	6 - 23 April
<i>Graeme Clement - Paintings</i>	6 - 15 April
<i>Vena Henning - Paintings</i>	7 - 21 April
<i>Royce McGlashan and Kathleen and John Ings - Pottery</i>	5 - 12 April
<i>Richard Singleton - Photography</i>	6 - 19 May
<i>CSA Annual Autumn Exhibition</i>	3 - 19 May
<i>Peter Chen - Batik</i>	8 - 21 May
<i>Bruce Harvey</i>	24 May - 4 June
<i>Catherine Duncan</i>	26 May - 8 June
<i>Phillip Trusttum</i>	30 May - 13 June
<i>Peter McIntyre - Paintings</i>	5 - 14 June



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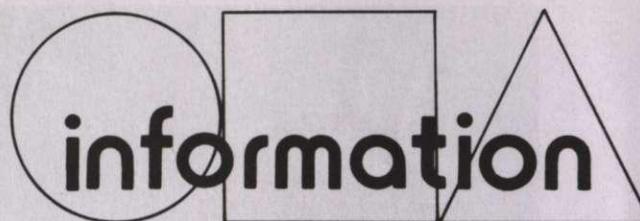
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**SUBSCRIPTION REMINDER NOTICE**

Members are asked to note that if a coloured sticker appears on the front page of your issue of CSA NEWS your subscription has not yet been paid.

We hope that this gentle reminder will result in payment of all subscriptions for the year ending September 30, 1978.

Members: \$10.00

Husband & Wife

Joint Membership: \$14.00

Students under 25: \$ 5.00

Please check — both your sticker, and your subscription!

**Working Members, Associate Members and Exhibitors.**

Members will be aware that the Society faces a most difficult year financially. In order to offset some of the deficit forecast, we have had to make some alterations in our charges.

**Commission on Sales — will now be 22½%.**

This will apply to exhibitions and to work in our Selling Gallery. Artists who wish to make any adjustment in pricing in the latter are asked to contact Nola Barron.

**Gallery Rentals — all rental charges have risen 25%** on past quotes — apart from the Mezzanine Gallery. The cost of electricity will rise on 1 April, 1978 and this will increase lighting charges 4.5%.

**Music in the Gallery**

Charles Martin will conduct piano recital—lectures once again in the Gallery.

Starting March 2nd.

11.10 a.m. — 12.10 p.m.

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(first three recitals will be at WEA Centre, thereafter CSA Gallery).

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## HOUSE VISITS

The C.S.A. are pleased to announce the resumption of **HOUSE VISITS**.

Members are invited to visit a selection of architect designed **TOWN HOUSES** April 8th 1978.

Limited number of tickets available — may be purchased by C.S.A. members only.

Tickets available at the C.S.A. Gallery from **20th March. \$3.00 each.**



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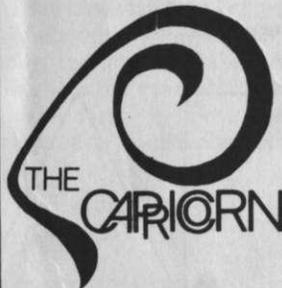
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If desired an oil painting could be finished in Egg Tempera provided the oil colour is completely dry, although neither of these techniques utilizes to the full beauty of Egg Tempera colours.

It is very sound practice to apply Egg Tempera colours thinly, thereby ensuring maximum durability. It is usually considered inadvisable to mix different colours on the palette as this results in loss of luminosity. A better method is to lay the colours side by side, cross hatch, or lay one colour over the top of another.

This time honoured tempera technique, calls for a degree of discipline which may not suit every temperament. Some artists have no desire to follow the procedure and prefer to manipulate their Egg Tempera colours in much the same way as oils, exploiting to the full the tonal qualities of the colours and enjoying the advantages of speed of drying. The choice of subject is virtually unlimited and artists will experience the thrill of translating inspirations and ideas into a different medium from oil, water or acrylic painting which offers endless scope to their ability.

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## Mr Kenneth Cotman FRSA FBDS

Mr Cotman studied at the Norwich School of Art, has taught at Epsom and Etwell School of Art, is now an Adult Art Education Tutor and is currently carrying out a series of workshops and lectures in New Zealand.

He will take a Workshop at the CSA Gallery  
Wednesday 22 March: 10 a.m. – 12 p.m.  
1 p.m. – 4 p.m.

The student is asked to bring a rough study of a recent sketch in LINE form only. Size about 10½" x 14½" or 20" x 16". It should be a simple study with strong basic shapes. This can then be repeated in tone and finally in colour. Students should bring their usual painting equipment, with sketching paper and a prepared board – about 20" x 16".

Full day Fee – \$6.00 Date: Wednesday 22 March  
Enrolments – Mrs Jewel Oliver (34-038)  
or CSA Gallery (67-261)

In addition to the Workshop, Mr Cotman will take  
**A Class for Beginners** – and/or those who have just commenced painting.

This will be:

Sunday 19 March 10 a.m. – 12.30 p.m.  
1 p.m. – 4.30 p.m.  
Fee: \$6.00

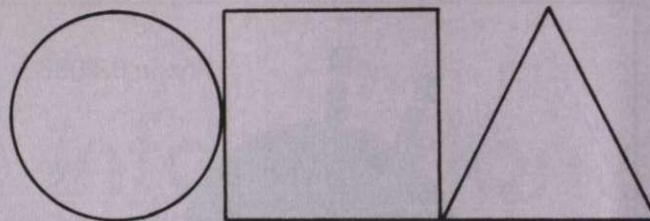
A list of equipment required may be seen at the CSA office on enrolment.  
Mr Cotman is a most stimulating teacher and his pupils will gain much experience and encouragement.

Workshop: CSA Gallery Wednesday 22 March.  
Beginners Class: CSA Gallery Sunday 19 March.

Members may be interested in four slide lectures Mr Cotman is giving at Robt. McDougall Art Gallery.

February 27: The Cotman Collection.  
February 28: The Norwich School of Painting.  
April 5: J.W.M. Turner (1775 – 1851)  
April 6: "I don't know anything about art,  
but I know what I like....."

All lectures begin at 8 p.m.  
Further information available from the McDougall,  
phone 61-754.



## Arts Festival Special Exhibition

### Opening Function

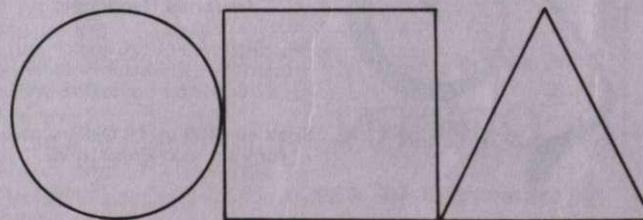
4 March – at 5.30 p.m.  
'Platforms' and Photography Exhibition on view  
5.30 – 6.30 p.m.  
Pottery on view 6.00 – 6.30 p.m.  
Official Opening of Pottery Exhibition by Joan Campbell  
at 6.30 p.m.  
CSA Members are invited to the Opening of the Arts  
Festival Exhibition. Tickets \$2.00. Available from CSA  
or Town Hall Booking Office in advance.  
A limited number may also be available at the door.

## Joan Campbell M.B.E.

Joan Campbell, from Fremantle in Western Australia, recently awarded M.B.E. for services to pottery, world-renowned ceramic artist in RAKU technique, will be conducting Public Lectures March 14, 15, 16.  
Public Lectures: Room 15, Arts Centre (off Rolleston Avenue).

March 14	Slides and Films.	8 – 10 p.m.
March 15	Lecture.	8 – 10 p.m.
March 16	Demonstration.	8 – 10 p.m.

Tickets available Town Hall or,  
Canterbury Potters Rooms – Room 0.11 Arts Centre on  
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## From the Directors Desk

In 1977 we held 46 one-man shows, and 25 group shows. Outstanding among these were The Fine Crafts; Decorative Ceramics, John Panting, sculpture; Saiga photographs —Japan; Art in the Mail; Tibetan Carpets; Embroiders Guild; International Photographic exhibition; Marcel Genay lithographs from France; Fingers jewellery; Contemporary Canadian Painters; an audio-visual presentation by Trevor Hodgson, England; Batiks from Sri-Lanka; The Group; and the many excellent one-man shows by NZ artists new to the Christchurch art scene, and established artists.

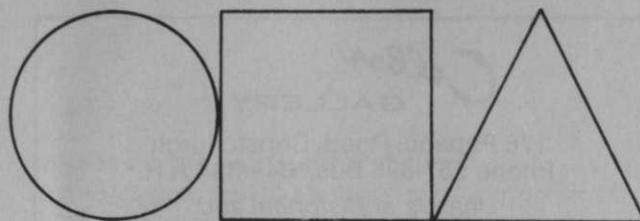
So many of these exhibitions did not attract the numbers I would have hoped, so many people missed the opportunity to see so much that was outstanding. The 1978 Calendar is almost fully booked. Exhibitions originating overseas are fewer, affected by the economic situation, but the many soundly based NZ artists will interest fellow artists, the viewing public and collectors.

Nola Barron

## Exhibition Openings

Would Members please note these OPENINGS

<i>Arts Festival Special Exhibition</i>	4 March
<i>W. A. Sutton</i>	21 March
<i>Grant Hanna</i>	21 March
<i>Nevelle Sinclair</i>	21 March
<i>Andrew Bogle</i>	3 April
<i>Eva Ellis</i>	5 April
<i>Graeme Clement</i>	5 April
<i>Royce McGlashan &amp; Kathleen &amp; John Ings</i>	5 April
<i>Vena Henning</i>	7 April
<i>CSA Annual Autumn Exhibition</i>	2 May
<i>Richard Singleton</i>	6 May
<i>Peter Chen</i>	9 May
<i>Bruce Harvey</i>	23 May
<i>Catherine Duncan</i>	25 May
<i>Phillip Trusttum</i>	29 May
<i>Peter McIntyre</i>	5 June



## John Summers

After approximately 2½ years as reviewer and critic of visual art for the "Christchurch Star," John Summers has retired.

He feels reviewer/critic runs the very real risk of becoming repetitive, or stale in outlook, and a break from the reviewing scene is necessary to avoid this. John Summers intends to spend more time on his own creative writing — but his interest in the visual arts, and the Christchurch 'scene' will remain.

## Open Letter to— 'A Canny Narcissus'

January 1978

Dear John Summers,

Christchurch art lovers and practitioners are going to miss your "Star" reviews, for you have, in your poetic prose, and with your loving critical eye, the ability to guide us on a journey along the often thorny road of art criticism in a language that, 'reaches as many people as possible' with honesty, and sometimes gentle humour, a little of which latter ingredient does no one any harm!

It has not been unobserved, your thoughtful and unhurried journeying through the galleries, often stopping to make little sketches to more thoroughly follow the artist's intentions — and so we wish you a temporary farewell, in the knowledge that your time will now be fully occupied with your own creative writing.

Our good wishes,  
Ria Bancroft.

(The quotes are from John Summers article, CSA NEWS No. 67, 1976).

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## Arts Festival Special Exhibition

5 - 18 March (Opening function 4 March)

'Platforms' - a basis on which a person takes a stand. Three dimensional structures and activities by invitation for the Christchurch Arts Festival.

Graeme Brett, Will Collison, Paul Cullen, Brian Dawe, Neil Dawson, Andrew Drummond, Murray Horne, Rosemary Johnson, Martin Mendelsberg, Don Peebles, Pauline Rhodes, Graham Snowden, Nicholas Spill, Marte Szirmay, Greer Twiss.

The above 15 New Zealand sculptors and performance artists have been invited to take part in an exhibition for the ChCh Arts Festival.

The theme for the exhibition is that all work should relate in some way to one of three given platforms, all of which are based on 9sq. ft.

Plans and working drawings submitted by the artists show a wide variety of approaches to the conditions of the exhibition, including; objects and materials placed on the platforms; the platform being used as a performance place; a variety of spatial placements; dissection, reassembly and complete transformation. Materials range from bronze steel and wood, to found objects, mix media and electronic equipment. Plans and working drawings for the works will be on show and also included in the catalogue.

It is hoped that the exhibition will demonstrate the nature and working processes of some of the contemporary approaches to sculpture being practised in New Zealand and seldom seen in Christchurch.

All work will be for sale, including the drawings.

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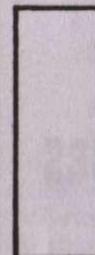
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## Arts Festival Special Exhibition

### Pottery

Canterbury Potters Association

An exhibition of pottery with works by Joan Campbell (Western Australia).

Works for Sale.

### Photography

An exhibition of working prints by invitation for the Christchurch Arts Festival.

Lawrence Aberhart, Terry Austin, Murray Hedwig, Keith Nicholson, Laurence Shustak, Jane Zusters.

Works for Sale.

## Grant Hanna

22 March – 5 April

Grant Hanna was born in Auckland 1951, and describes his training in art as *"self taught and learning all the time."*

He says, *"my work is an extension of myself. I paint about things that I feel something for. It is my own personal statement of opinion no matter how harsh!"*

Exhibited Group Shows, Auckland 1973, 74, 75, 76, 77. Wellington 1976.

Six-Man Show Mollers Gallery, March 1975.

One-Man Show Mollers Gallery, 1974, 75, 76, 77.

Group Show, Barrington Gallery, Auckland ('79 for '76 – the Benson & Hedges runners-up).

His works for this exhibition (about 35 in all) range in size from 5" x 3" to 6' x 4'. All paintings are acrylic on canvas, and there are also a few pencil drawings.

## Neville Sinclair

22 March – 8 April

*"Maybe five years of living alone can be seen in my paintings.*

*I've been living a hermit-type existence for that length of time, in the north of Canterbury, and attempting to*

*come to a better understanding of myself.*

*This exhibition, then, is a journey into the structure of mind. It is presented through an array of symbology and visual analogy."*

## Kathleen & John Ings

5 April – 12 April

Koa Mahi means *'happy work'* and that's just what John and Kathleen Ing of Koa Mahi Pottery have found. The major emphasis in their work is domestic stoneware with the pots having been created to be used and enjoyed every day. John learned his basic skills and approach to clay in the U.S. before emigrating to New Zealand while Kathleen has acquired her technique here.

The beauty and serenity of their country home and studio have a profound effect on their work, as can be seen in the basic simplicity of their pottery.

## Eva Ellis

6 April – 23 April

An entirely new technique in painting has been developed by Eva Ellis in her seascapes. She also works in oil, acrylic, and mixed media. Scandinavian-American Eva Ellis seeks to express the truth in nature through the medium of painting and attempts to transcend the obvious to the essence of life.

She has exhibited in Detroit Museum of Art; Kresge Gallery (Michigan); Rackham Gallery (U. of Michigan); Henry Gallery (U. of Washington); Portland Art Museum (Oregon); Corvallis Art Centre (Oregon); CSA (Christchurch); Studio Gallery (Sydney);

I. Immanuel Fifth Avenue (New York); Susqhehanna Art Society (New York); Group exhibits throughout USA, Europe, and is represented in collections in Sweden, Norway, France, Spain, Australia, England, New Zealand, USA.

Eva Ellis has published a book entitled *"A Comparison of the Use of Colour of Old and Modern Masters."*

## Royce McGlashen

5 April – 12 April

Royce has been potting at 81 Beach Road, Richmond for the last 3 years. Prior to this he was overseas for 2½ years exploring and potting and before that was at Waimea Pottery where he qualified as a Master Potter.

At Beach Road, Royce produces Stoneware and Porcelain pots in Domestic and Decorative forms. Royce sees a change in his emphasis in future to include more work in the creative ceramics. His interests at present include wall tiles, large sculptural forms and delicate sculptural porcelain pieces.

On March 3rd, 1978 Royce has a one man exhibition opening in Brisbane, and will be taking schools in Brisbane and Sydney.



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## Vena Henning

7 April — 21 April

Christchurch born bred: Fellow of Institute of British Designers, and Diploma of Design, Sweden.

"My interest in Art is long standing, although the particular form in which I have expressed myself has varied from time to time.

The paintings are not of specific places, but are a composite image of churches and cathedrals, and their environments, both here and abroad. I am deeply affected by the interplay of form and colour, above and around me in such buildings — soaring columns, springing arches and windows, stained glass, mysterious doorways, worn steps and stairs, rich glowing colour, sharp contrasts of light and shade, and music. This is what I have tried to express in my work, and hope that my friends and viewers will enjoy."

Vena Henning is a member of the staff of the Robert McDougall Art Gallery.

The preview of this exhibition is on 7 April at 8 p.m. Members are welcome.

## Catherine Duncan

24 May — 8 June

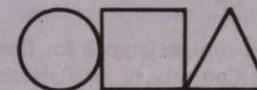
Came to New Zealand in 1949.

One-man shows Auckland 1966, 1969, Wellington 1971.

Group Shows Auckland, Wellington, Christchurch, Nelson.

London, Redfern Gallery Summer Exhibition,	1967
London, Chelsea Art Society Exhibition,	1967
London, National Society Exhibition,	1968
London, Hesketh Hubbard Art Society,	1968
Paris Salon,	1968

Represented in Collections I.C.I. Melbourne, Dept. Industries and Commerce, National Library Picture Group, Von Kohorn Contemporary Art, private collections New Zealand, London, New York, Sydney.



## "Guidelines"

(Reviewed by Michael Ebel)

Available for sale at the office are four extremely good books under the group heading "Guidelines" published by MacDonald Educational, England. The four books titled **Photography; Painting; Pottery; and Jewellery;** have each been compiled by a group of qualified experts in a very attractive, informative, and easy to follow way.

Subjects are fully covered from origin, through materials and techniques used, to a reference section and recommended book list.

The books are well illustrated with diagrams and reproductions — many in colour — on almost every page, and the information is concise and to the point.

For anybody wishing to take up any of these subjects, or for those who want to fill in any gaps in their knowledge of their craft, I can fully recommend the purchase of the appropriate book/books.

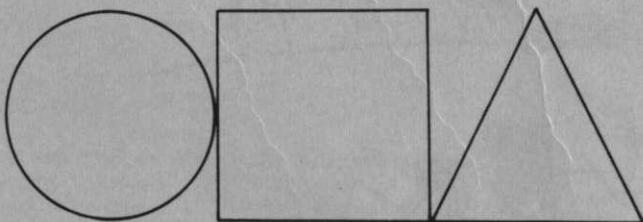
There are 96 pages to a book, and the price is a reasonable \$2.90 each.

Also available is a colour reproduction book from part of **The National Gallery Collection, London** priced at \$16.95c a copy.

Available from the office, CSA Gallery:

Guidelines.	Photography
\$2.95	Painting
each.	Pottery
	Jewellery

The National Gallery, London, by Michael Wilson \$16.95  
(less 10% to members)

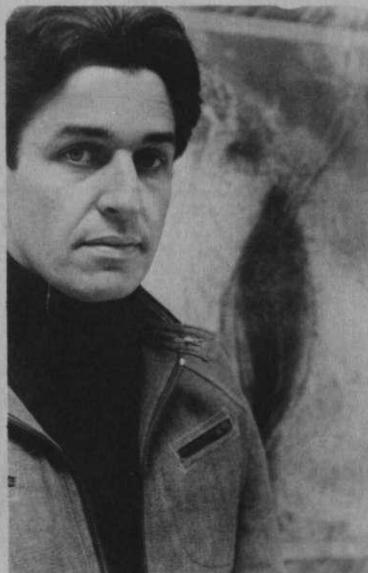


## Gavin Bishop: Artist — Teacher — Art Advisor

Gavin Bishop doesn't look anything like a school inspector — as I remember them. (from both sides of the desk.) He assures me he isn't. In similarity, or position. He is to be an art advisor, and as such will visit, talk to, encourage, assist, and advise art teachers, in what is known to the Education Dept. as *'the Southern Region'* — which reaches from Kaikoura to Bluff.

Gavin has been Head of the Art Department at Linwood High School for ten years, but from February 1978 to August '78, he is to be seconded to the Education Dept. as aforesaid advisor. He is looking forward to the job, but with some reservations. Not only does his area cover hundreds of miles, with 78 different schools to contact, but the guidelines are rather vague, and, because the position is temporary, (he will return to his department at Linwood) he wonders if his work will, finally be just a drop in the ocean of art education.

The Art Teachers Association have been asking for many years now that some form of assistance on a permanent basis be provided to help not only the teacher but the student. Art departments in schools have grown tremendously in the last few years, due, many feel, to the increasing popularity of art as a School Certificate subject. It is internally assessed and as such is one less examination in *"The Big November Test—In."*



It is this internal assessment however, that is the headache for the art teacher. Because there is no permanent adviser to maintain contacts, establish in-service courses, or introduce new ideas and trends, standards vary considerably from school to school, district to district. This lack of communication is one area that causes Gavin Bishop great concern, and he hopes to be able to make recommendations to improve the system before he returns to the classroom himself.

In spite of these drawbacks however, school art departments all over the country are going from strength to strength. This is an interesting trend — perhaps the *"grass-root concern"* that is so often advocated as necessary for the growth of visual arts in New Zealand society, is a lot stronger and deeper than is realized.

With art advisors of the calibre of Gavin Bishop — with the concern of art teachers generally that they should manage to *'educate the masses, not the elite,'* and with organizations such as the A.T.A. yelling out for help whenever and wherever they can, maybe the kids at grass level today will be shouting from the treetops in years to come — to the benefit of arts and art societies. CSA NEWS wish Gavin Bishop every success in his term with the Education Department as Art Advisor for the Southern Region.

Kate Fraser

# CFM

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## Art Classes

Kate Fraser

Friday January 27, and the muted sound of crashing bashing hammers, and the thud of feet or could it be chisels, and the humming of bodies and voices and minds (figuratively speaking) all busy and occupied with something satisfying.

The noise and the action came from the workroom at the rear of the CSA Gallery. Behind the kitchen as it were. Maybe out of sight, but not out of mind. For these kids were doing something that was important. Not just to them, or their parents, (and shame on the newspaper that suggested parents send the kids along because it was end of holidays, and they might be bored) but to the Gallery. Here was the stuff that in 1990 will be members, working members, student members, volunteer helpers, artists, viewers and purchasers. This was of course, the 'Children's Holiday Art Course. 24 - 25 - 26 - 27 - January, 10 a.m. - 12.30 p.m. each day.'

The crashing and the bashing was coming from a table surrounded by kids punching out their leather work - watch bands, change purses, or "just bits with patterns," and the group finishing off copper work.

"Hey lookit this," from one trendy ten year old. "It's a leather name tag for my jeans - they sell these for a dollar at the market." The satisfaction that comes from creativity is obviously better than the satisfaction of merely purchasing.

One member of the copper group has found a book of birds of New Zealand and he has traced a fantail onto his sheet of copper. It looks great, and in the way of kids, most of the rest of the copper group have rushed to copy, and birds on small copper shields proliferate. They love them, and one small child I recognize tells me he is going to keep his till next Christmas, "to give to Mum." But I don't think his pride in his artisanship will let him.

My ignorance is loftily ignored at the table where the group (mostly girls strangely enough - will 1984 see a proliferation of sculptresses?) carving blocks of what I learn is plaster; chisel and smooth and gouge. Well, it looked like what I think soapstone should look like: how was I to know that tutor Nan Crawley spent hours mixing up plaster of paris and water and cutting it into pieces big enough to do something with, but small enough to handle?

There is the odd child sitting about with an air of de-ja vu. Not everybody is humming and creating or

even banging away or bashing about. But you have the feeling as you survey the still pristine clothes and hands, that they had been told, "to make something nice, but don't get dirty please." Well, perhaps in 1990 they will be the ones who will put on their best gear and come to all the Openings in large numbers. A place for plenty of that these days, remembering the embarrassment of Openings when the artist, six friends, three members and the Director look at each other and the exhibits over the 24 bottles of wine and the 100 clean glasses.

The kids in the kitchen are good news. They are having the time of their lives with water colour and Grant Banbury, an art student who is assisting with tutoring. To the stupid smarmy adult question, "and are you enjoying yourself?" (well what would you say if that was what you wanted to know) one very articulate miss bursts with smiles and enthusiasm and warmth and pleasure.

"I just love it. I wish I'd been before, but we never knew they had these things here. (doesn't ANYONE read the NEWS) My friend came too, but she didn't like it so much. When she looked at the tomatoes he told us to draw she said she came here to LEARN how to draw not to practise - but when she'd done them, she said perhaps they weren't so bad after all - but she really wanted someone to tell her how to draw tomatoes - still he did tell her what she should look at the next time

she wanted to draw tomatoes - but I really liked it - I like water colour too - I used to think water colour was a little kids paint set - and anyway I'm going to come when the other classes start."

Hooray.

Let's hope lots of others do too.

Ask your children. Do they have much art in school? Do they see art for those who are "good at drawing and stuff." Do you remember kindy days and the real pleasure they got from that smelly old dough? Think about it. Think about opportunities lost, think about how you got to be 28 or 36 or 55 before you went to your first Opening.....and then only because you knew the artist.

Wouldn't you have liked to have been familiar with the CSA as a 10 or 12 or 16 year old?

And ask the kids if they would like to go to the CSA Children's Art Classes when they start again.

### Children's Art Classes

Saturdays 9.30 a.m. - 12.30 p.m.

Fee: \$15.00 (Members Children)

Classes begin February 11, but late enrolments accepted, if space permits. Ring CSA Gallery PHONE: 67-261.





Illustration by courtesy Christchurch Star.

The new President of the CSA, Mr Derek Hargreaves (left) and the Treasurer Mr John Wilson, examine "Moonspinner" a woven hanging by Sally-Anne Griggs at a recent exhibition.

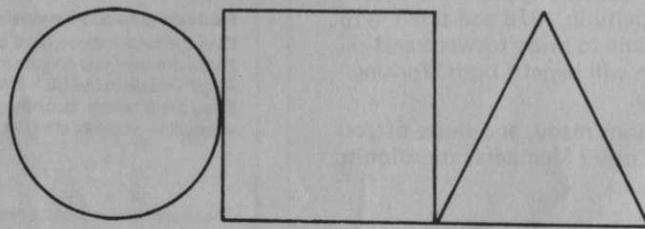


#### THE GROUP

#### MEMBERS PRESENT AT THE LAST GROUP EXHIBITION

**Back Row:** Gavin Bishop, Trevor Moffitt, John Coley, Bill Sutton, Pat Mulcahy, Nola Barron  
Leo Bensemann, Rosemary Campbell, Vivienne Bishop, Toss Woollaston,  
Juliet Peter, John Turner.

**Front Row:** Quentin Mcfarlane, Ida Lough, Phil Clairmont, Doris Lusk, Ria Bancroft, Olivia Spencer-Bower,  
Rosemary Johnson, Jenny Hunt, Tom Field.



## Exhibition Openings

Would Members please note these OPENINGS

<i>Arts Festival Special Exhibition</i>	4 March
<i>W. A. Sutton</i>	21 March
<i>Grant Hanna</i>	21 March
<i>Nevelle Sinclair</i>	21 March
<i>Andrew Bogle</i>	3 April
<i>Eva Ellis</i>	5 April
<i>Graeme Clement</i>	5 April
<i>Royce McGlashan &amp; Kathleen &amp; John Ings</i>	5 April
<i>Vena Henning</i>	7 April
<i>CSA Annual Autumn Exhibition</i>	2 May
<i>Richard Singleton</i>	6 May
<i>Peter Chen</i>	9 May
<i>Bruce Harvey</i>	23 May
<i>Catherine Duncan</i>	25 May
<i>Phillip Trusttum</i>	29 May
<i>Peter McIntyre</i>	5 June

## Working Members and Associate Members

Here is an opportunity for you to bring two of your works for direct response and appraisal from an experienced artist.

There will be a meeting of Working Members on Thursday 20 April at the Gallery at 7.30 p.m. and those of you who offer examples of work will be able to hear what Michael Ebel has to say about them. Come along and be interested, probably helped, and perhaps even illuminated...

Your Committee will be assembling plans and ideas for Working Member activity in 1978 and this meeting will be a good time to bring forward and discuss those ideas which will benefit both Working Members and the Gallery.

Please have your suggestions ready, and those of you who read this please call other Members' attention to the above meeting.

Jewel Oliver,  
Convenor.

## Selling gallery

Members are invited to inspect the paintings in the selling gallery and stockroom from time to time. New work brought in by members and work for sale on behalf of owners provides an opportunity to select paintings, other than at exhibition times, for presentation or buying for the home or office.

Please enquire at the office or phone 67 261.

Monday-Friday	10-4.30
Saturday and Sunday	2-4.30

## CSA news contributions

Contributions should be on A4 or similar size paper, with double spacing and large margins. Also, please include your name and if possible a phone number or address.

Contributions are not normally returned unless specifically requested.

## Exhibitors-

Artists are requested (politely but firmly) to collect their exhibits as soon after their exhibitions close as possible. Space is limited at the Gallery.

## Facts on gifts and bequests to the CSA

Over the past year we have come across a number of misconceptions regarding duties payable on gifts to such cultural and charitable bodies as the CSA. These are *the facts on gifts made during your lifetime*:

All gifts made to the CSA do *not* attract any payable gift duties whatsoever.

If you are a farmer, businessman, patron of the arts, recipient of a windfall, in the middle of a gifting programme to your family, even paying gift duties on your gifts - you can still give as much as you like to the CSA and:

- the CSA gift will *not affect* your family gifts in any way;
- the CSA gift will *not attract* any payable gift duty;
- the CSA gift will be *permanently excluded* from your estate for estate duty purposes.

*These are the facts on bequests:*

Bequests in a will to such cultural and charitable bodies as the CSA up to \$25,000 receive an exemption from estate duty.

If total charitable bequests in a will exceed \$25,000 any excess over \$25,000 attracts estate duty.

The secretary would be happy to discuss in complete confidence, any proposals which friends and donors to the Society may have at any time.

The Society welcomes the following new members:

Mr C.H. Aldridge	Mr & Mrs V.A. Langford
Miss Michele Beaufoy	Mr & Mrs H.F.J. Le Couteur
Miss Barbara A. Bell	Mr O.R. Lee
Rev. & Mrs C.D. Blaikie	Dr & Mrs D. Lindley
Mr Eymard Bradley	Miss Astrid Lint
Miss Rachael Cameron	Mrs A. McDonald
Mrs A.W. Campbell	Mr G.C. Mitchell
Miss Pamela Cotton	Miss Chrystal Moore
Mrs S.L. Christensen	Orly Productions Ltd.
Miss P.M. Denholm	Mrs H.M. Radley
Miss R.J. Dixon	Miss Mary E. Raven
Mr John Dwyer	Mrs J. Rendall
Mrs E.A. Elliott	Miss Tracey D. Reynolds
Mr & Mrs J.J. Evans	St. Mary's College
Miss Pauline Fahey	Sacred Heart Girls' College
Miss Catherine Frampton	Mrs A. Soutar
Mr & Mrs J. Gardiner	Mrs M. Van Brucken
Miss Tracey-Jane Gardiner	Miss J. Yeatman
Mrs M. Jenkin	