

# NEWS

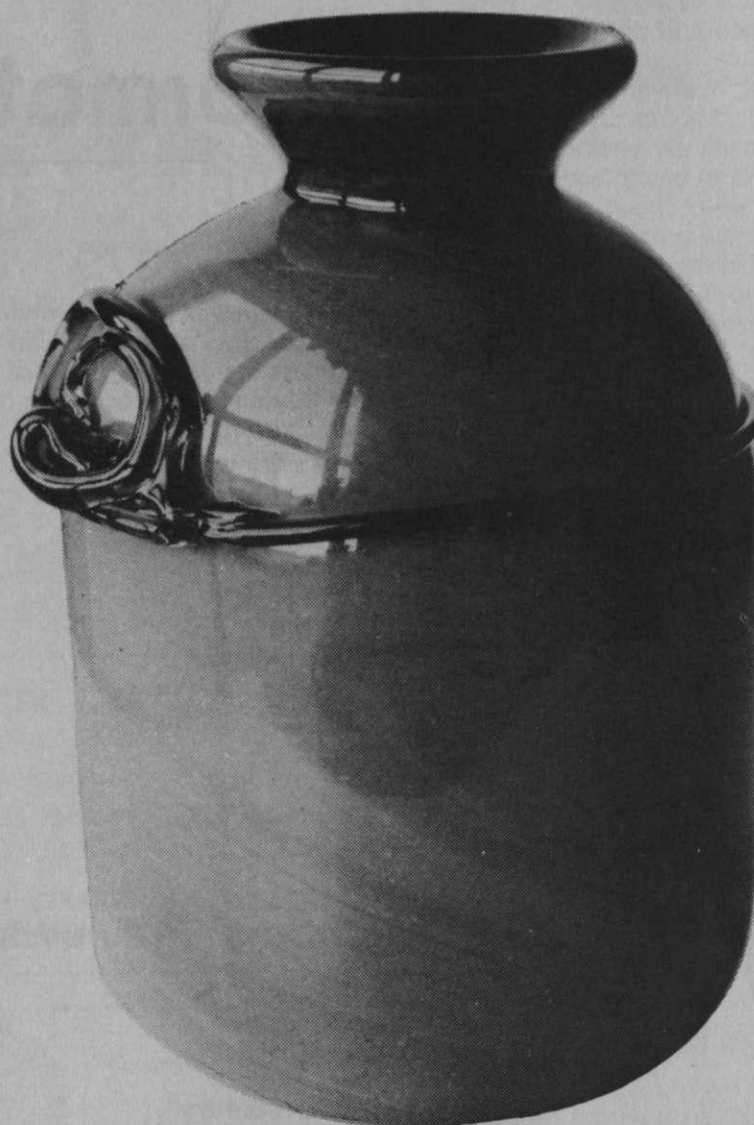
The journal of the Canterbury Society of Arts  
66 Gloucester Street Telephone 67 261  
PO Box 772 Christchurch New Zealand

<b>Number 80</b>	<b>July/August/September</b>
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## arts calendar

	June/July/Aug/Sept
CSA Annual Open Exhibition	20 June— 6 July
J.E.Fogden — Paintings	3 July—14
Lance O'Gorman — Book & Paintings	3 July—14
Stanley Palmer — Prints	10 July—30
Stephen Gleeson	17 July—18
Margaret Hudson	18 July— 2 Aug
Benson & Hedges Award	19 July—30
Town & Country Annual Exhibition	3 Aug—16
Els Noordhof — Paintings	4 Aug—17
Gladys Keeley — Paintings	20 Aug— 2 Sept.
Mollie Steven	20 Aug— 2 Sept.
Five Christchurch Painters	20 Aug— 2 Sept.
Tony Kuepfer — Glass	20 Aug— 1 Sept.
Leonard Lambert — Paintings	20 Aug—31
Jeanne Macaskill — Paintings	3 Sept—16
Janet Bathgate	3 Sept—16
Crafts & Painting Sale	9 Sept—15
Ross Gray	4 Sept—16
N.Z. Society of Sculptures & Painters	18 Sept— 1 Oct.
From Kiln & Loom	19 Sept—29
Linga Krishasamy — Batik	19 Sept—30



Tony Kuepfer. Decorative bottle  
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## Art Union 1979

Each year members have an opportunity to draw a prize in the Society's Art Union.

Prizewinners may use the value of the prize towards buying a work or works from the Autumn Exhibition.

This year's draw was:

Mrs L. J. Siepkes  
Mrs J. H. Young  
Mr J. Huggins  
Mr F. M. Warren  
Dr D. R. Hay  
Mr R. J. Middleton  
Mrs R. W. Stalker  
Mr & Mrs I. H. Beattie

## Members' Previews

J. E. Fogden	2 July
Lance O'Gorman	2 July
Benson & Hedges	18 July
Margaret Hudson	18 July
Town and Country	3 August
Els Noordhof	3 August
Five CSA Artists	19 August
Gladys Keeley	19 August
Mollie Steven	19 August
Tony Kuepfer	19 August
Leonard Lambert	19 August
Ross Gray	3 September

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**From the recent Philip Truettum exhibition** (photo Gail Wright)



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The first product now called Standard Cryla, was designed to look and feel like oil colour. The knifing qualities are even better than those of oil colour as their is even less tendency to string from the knife and all colours behave similarly to one another. In fact this type of composition is unsurpassed for this painting style and readily yields heavy impasto texture and leaves crisp edges. The speed of dry, particularly thorough dry, means even the heaviest applications will be dry overnight or at worst in a day or two. There is no tendency to crack or wrinkle.

Cryla colours may be used to achieve similar appearance to oil colours. Used direct from the tube the colour tends to be opaque, it is usually necessary to increase the transparency by diluting with water or medium. The medium is essentially the unpigmented resin and its addition to the colour increases the gloss. For this reason it is known as Gloss Medium, Matt Medium on the other hand does not produce the gloss of the colour but leaves it sensibly unchanged as the transparency increases.

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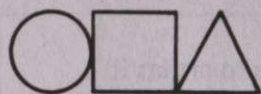
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## Scientific Conservation of Fine Art

A service is being provided by the Dunedin Art Gallery for the restoration of Oil Paintings, water colours, Etchings and Mezzotints.

Further information: Dunedin Public Art Gallery, P.O.Box 566, Logan Park, Dunedin.

## Stanley Palmer Prints

We report the loss of several prints by Stanley Palmer and would be interested to hear if any have been offered for sale or have been seen in the last few months.

They are: Colville 25/60  
Inlets, Mahurangi 20/60  
Clouds and Islands 4/60

Please contact the gallery or the Police if you have any information regarding these Prints.

## Craft and Painting Sale

Members will be aware that in maintaining our policy to assist as much as possible artists and their works and to offer them the services of the gallery at a reasonable fee, the Society will need to offset the huge increases in operating costs by running various fund-raising ventures. One of the most important of these will be held 9 September — 15.

It will be a Craft and Painting Sale, organized on a purchase and take away basis.

Please remember the date.

Craft and Painting Sale. CSA Gallery  
9 Sept—15.

## Painting Competition

For persons 23 years of age and under. During the 1950's and 1960's Wellington's Centre Gallery operated as a non-profit organization to introduce the public to artists with something fresh to say in painting, sculpture, print-making and pottery. However, as a result of the advent of commercial dealer galleries, the Centre Gallery found its role being duplicated, and they decided to go into recess.

As it is unlikely that Centre Gallery will be revived in the near future, the trustees propose that the remaining funds be made available as prizes in a memorial painting competition open to persons 23 years of age or under on 30 Sept. 1978. In arranging this competition the trustees are grateful for the support of the Cultural Committee of the Wellington City Council.

Further information, and entry forms available CSA office Gloucester Street Christchurch.

## CSA Guthrey Award

Neil Dawson is the 1978 winner of the CSA Guthrey Award.

Mr Dawson graduated Dip F.A. with honours in sculpture from Canterbury in 1970, and also has a graduate diploma in sculpture from Melbourne. He is teaching at the Christchurch Technical Institute, and will use the CSA Guthrey Award to document the Mildura Sculpture Triennial in Australia.

## TO PROFESSIONAL ARTISTS

To assist in the publication of a dictionary of Australasian artists, we require information about professional artists and galleries in New Zealand.

For further information please contact.

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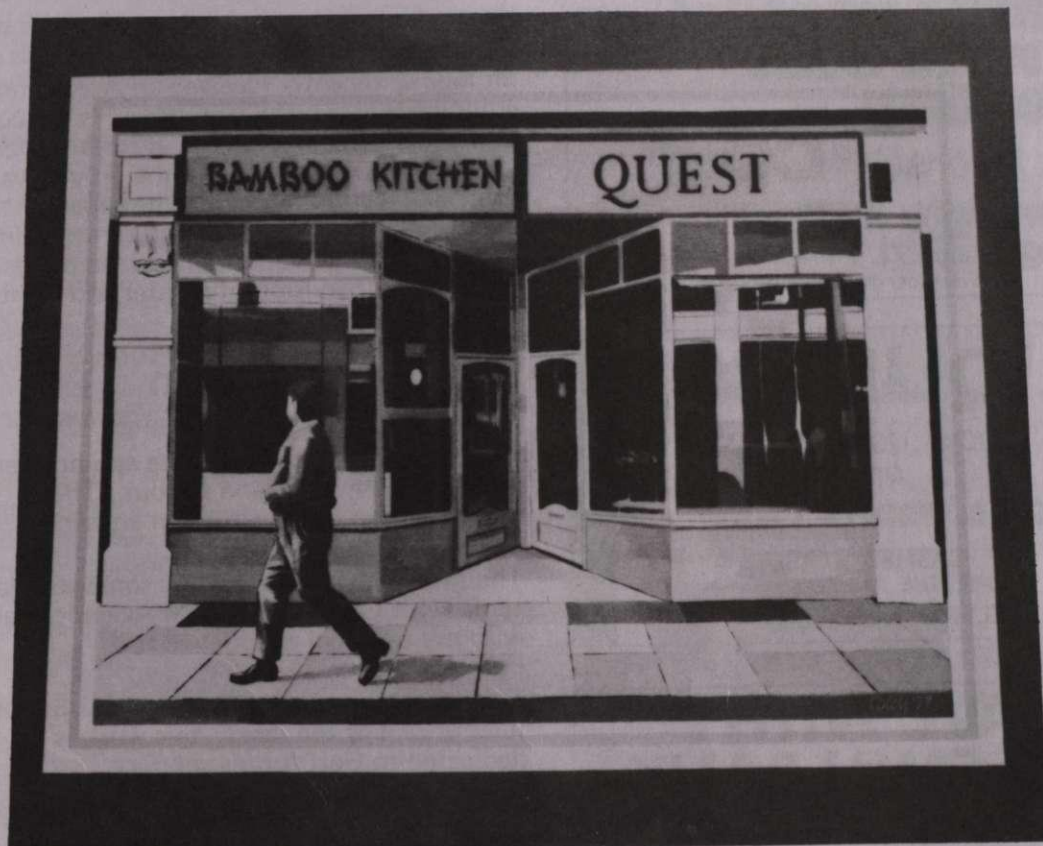
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'Quest.' John Coley (Photo Gail Wright)

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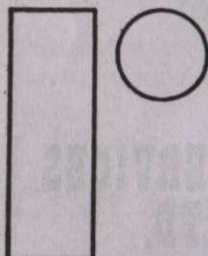
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# exhibitions

## Stanley Palmer

Bamboo Lithographs

10 — 30 July

We are featuring an exhibition of recent prints  
by Stanley Palmer.

Mr Palmer recently received an Arts Council  
equipment grant of \$1000 towards the cost of  
non-expendable equipment at his Mt Eden  
print studio. This studio is the only private  
print workshop in NZ with the capacity to  
make etchings lithographs and screen prints.  
The workshop produces silk-screen prints  
under the supervision of painter and print-  
maker Denys Watkins.

## Stephen Gleeson

17 — 28 July

I hope this work will translate as a problem  
with a true New Zealand flavour. The  
basic medium of construction are sacks  
seeded around a central idea.

The influence in this case has somewhat lesser  
to do with Les Demoiselles d'Avignon than  
with my personal experience and  
imagination.

Thanks to Wrightson NMA, Princess Street,  
for the loan of the sacks; this work is  
dedicated to Geff for his support."

# exhibitions



## Margaret Hudson

18 July – 2 August

Background: Born 1938

Diploma of Fine Art Honours  
1959, Canterbury School of Art  
Recent Exhibitions:

United Womens' Convention CSA  
Christchurch 1977

One Woman Show CSA Christchurch 1977  
Aigantighe Art Gallery Timaru 1978

Works:

The works presented in this exhibition are the result of a philosophy that considers that life exists fully when elements of nature, intellect and spirit are in balance and therefore in harmony.

Every man and woman has an individual balance to find and every group and community has the same responsibility to its members.

In these works balance between the elements of line colour and area create a natural order and harmony, therefore they are entitled "Balance and Harmony," and are individually numbered.

Modern technology is used in the form of processed materials as it is part of nature, precipitated by need, refined by human intellect, and, in this instance, disciplined and stabilized by strict adherence to three principles in the creation of the works.

Paintings are \$25 each.



## Benson & Hedges Art Award 1978

19 – 30 July

This is the sixth Benson & Hedges Art Award. Since 1968 this biennial event has provided a means of placing some of the best of NZ contemporary painting before the greatest possible number of New Zealanders.

Since the Award's inception the conditions of entry have varied little. A substantial prize – increased this year to \$3500 – goes to the artist whose entry is judged to have the greatest merit, and in addition the judge is asked to select a collection of paintings for exhibition throughout the country.

An innovation this year is the supplementary award, valued at \$500, the winner of which will be determined by the public. Gallery visitors are invited to vote for the painting, other than the outright winner, which pleases them most.

The Judge of the years' Benson & Hedges Art Award is Mr James Mollison of Canberra. Mr Mollison is a distinguished figure in international art circles. As director of the Australian National Gallery, he has built up one of the world's important collections of contemporary art.

## Town & Country Annual Exhibition

3 – 16 August

The town and Country Art Club will hold its Sixteenth Annual Exhibition in the CSA Gallery from 4 August to 17 August.

Artists from thirteen groups working in Christchurch and in country areas from Kaikoura to Ashburton will exhibit about two hundred works, Paintings in water colours, oils, acrylics and pastels, drawings and prints. The

Guest Artist will be Mr Brian Halliday of Wanaka.

The Town and Country Art Club was founded by the late Frank Gross in 1962, so that members of his various classes could meet regularly to work together, thus gaining help and encouragement from each other. Members continue to meet monthly in Canterbury, and tuition and exhibitions are arranged. Membership is limited to one hundred and fifty working members.

The exhibition will be opened on 3 August by Mr W.J. Brittenden and will be open to the public from 4 August to 17 August.

## Els Noordhof

3 – 16 August

Born in Holland, received art education in Amsterdam.

Has lived and exhibited in Britain USA and NZ. Now lives at Quaker Educational settlement in Wanganui.

Exhibited in Dunedin with Otago Art Soc. one-man shows at Dawsons Art Gallery. In ChCh with The Group at CSA, and at Several Arts. In Auckland at John Leech Gallery.

Won the Portrait award for the Kelliher Exhibition in 1974 – 1976.

Tutor for the University Ext. Summer School in Kurow, and for week-end schools for the Academy of Fine Arts in Wellington.

"I have always been interested in the many aspects of reality, which expresses itself in figure drawings in which the design of the shadow plays a large part. Another theme is small secret places – alleyways and windows, and the green world of vegetables and plants. I like to explore various media – at the moment I am very keen on gouche and the different drawing techniques."

You are invited to meet the artist at the preview of this exhibition 7.30 p.m.  
3 August.



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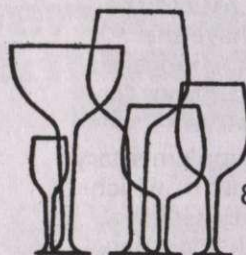
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## Five CSA Artists

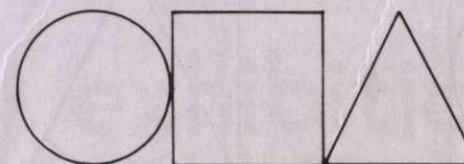
20 August — 2 September

Five artist members' of the Society's Council will collaborate to hold an exhibition of recent paintings in August. They are Olivia Spencer-Bower, Doris Lusk, Bill Cumming, Michael Eaton and John Coley. The show will consist of six to eight works from each artist and will be held in the Mair Gallery.

Well-known in Christchurch for the many one-man exhibitions they have held as individual painters over many years, the five have also participated in numerous group exhibitions. The August exhibition was planned late last year at a Council meeting as a congenial way to present a smaller number of works than that usually required for a major one-man show.

There was some doubt about Miss Spencer-Bower's participation earlier this year when she fell, breaking her leg, while on a bird watching expedition on the West Coast. She was carried on a stretcher across a river and by Land Rover to the Greymouth Hospital where she spent some time recovering before returning to Christchurch. A large plaster cast has reduced Miss Spencer-Bower's mobility and prevented her working for a while but she recently reported that she was back at the easel and would have group of new works ready for the August exhibition.

For all the exhibitors, the exhibition will be the first showing of their recent work in any numbers this year in Christchurch.





## Gladys Keeley

19 August – 2 September

"You are all welcome to the preview of my exhibition on 19 August at 8 p.m. This is my second one-woman show of landscape subjects, all in oils.

Painting trips have taken me to many fascinating places such as Pelorus, Otira, Akaroa, Motunau, Mt Cook as well as those closer to home, and I hope my enjoyment of these places comes across in my work."

## Tony Kuepfer

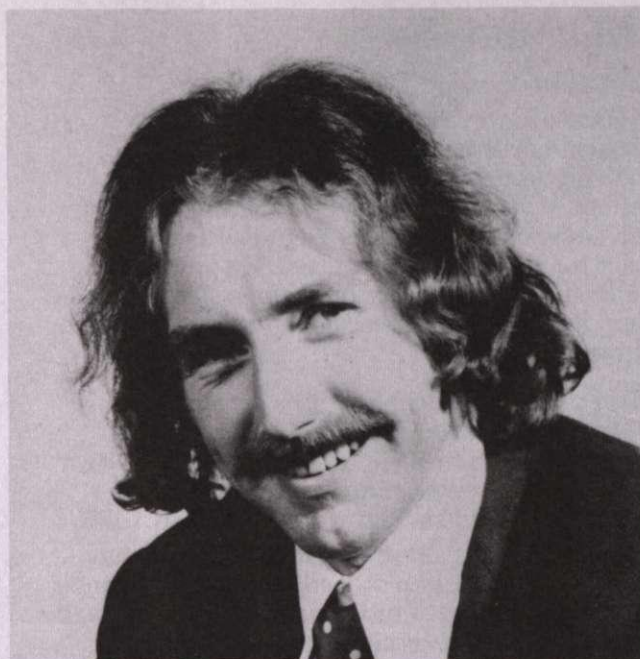
Glass

20 August – 1 September

Born –Portland Oregon 1947.

Worked in glass for two years at Portland State University. Moved to New Zealand 4½ years ago and began setting up a glass studio in Inglewood, Taranaki. Since then he has had exhibitions at the Antipodes Gallery Wellington; group exhibitions in Auckland and various mixed craft shows in the North Island. He has also had joint exhibitions with George Kozis a Wellington potter, at the American Embassy and Victoria University Library.

"I enjoy working with my material in any way open to me and from any point of view. The discipline involved with running a production craft studio serves me to the extent of gaining much valid experience in traditional techniques. Through the mastering of these and a touch of fantasy, varied sequences of the techniques can be applied to create expressive and representative forms far afield from the traditional wine glass. Working without prejudice as to what you make opens many more avenues of thought than restricting yourself to straight craftsmanship or expressionism."

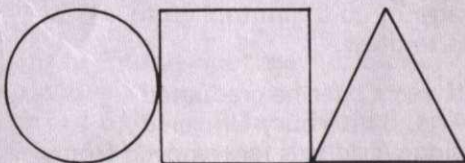


## Leonard Lambert

20 – 31 August

Born 1945 Portsmouth England. Educated Mt Maunganui primary school/Tauranga College, presently living near Greymouth.

Of his work he says he wishes "to express the inexpressible by means of split-second dramas which are the true divine play. To probe the sub-atomic realm. To do battle with Mater Natura and to lose with honour. To effect the marriage of psyche and physis, to allude to the lost and found dead heart of the living world. Technically, to find new ways of giving the illusion of actuality and substance to that which exists only in potentia. To delight. To keep on painting."



## Janet Bathgate

3 – 16 September

Born Nelson 1953.

1974 Graduated from Ilam, Dip. F.A. with Hons. in engraving.

1975 Part time graphic work Television One, continued printmaking.

1976 Printmaking in Nelson.

1973 – One person exhibition Nelson.

1974 – One person exhibition Labyrinth, Christchurch.

"My work represents an attempt to explore my environment and express my experience, and deals especially with organic aspects of growth and time. I am concerned with real worlds and dream worlds; worlds that are inseparable. I find printmaking especially suitable because in itself it is an explanatory process that is always expanding. In subtle ways the image is always changing; no two prints are exactly the same. Unexpected interactions, of paper and ink creates a slightly uncontrollable element, and yet this is balanced by some tight technical restrictions. Like the process of printmaking I try to remain open to new possibilities and my ideas and means of expression go hand in hand."







Michael Eaton (photo Tom Field)



Treescape 15 (1977)

## Michael Eaton

by Kate Fraser

Michael Eaton established himself in New Zealand as a painter of the hard edge abstraction school. This — the hard-edge phase — began in 1967 when he was teaching at Linwood High School, and devising a project for a third form art class. He grouped some boxes in the centre of the classroom and invited the class to depict them — in three tones.

The train of thought that this began, plus his interest in the work of Frank Stella (USA) and Richard Smith (Eng.) led him into his own style of hard-edge paintings. A style he returned to again and again from 1967 to 1976. Hard edge is all about visual ambiguities that occur through using shaped canvases and bands of colour on large colour fields. Eaton enjoyed the intellectual exercise inherent in the style, and he still finds pleasure in, indeed is known for, his expertise as a colourist.

At the outset of his painting career, Cezanne may have been an influence, but as Michael says, "who can put their finger on any given influence at a given time?" Then there was the American school of abstraction and the pop paintings of the 60's.

But further back than that was the more direct influence (if that's the word) of an advertising agency.

Michael Eaton left school midway through 1956 to start work with this agency. He had gone through high school at a time when art and the study of art was not encouraged — but he was aware that his particular forte lay somewhere along the creative path. However.. the advertising agency told him to, "go to art school and learn to draw."

Three and a half years later he graduated Diploma Fine Arts, Canterbury University, and the advertising world was far removed from

his thoughts. Instead he turned to teaching — graduating from Auckland Teachers' College in 1959. The wheel has turned round and now, in 1978 (from 1968) Michael Eaton is a senior lecturer in art education at Teachers' College, Ilam.

In his paintings Eaton is moving away from hard edge into more representational work. The change began with two paintings for 'Land 76.' His feeling for the land, the bush, his interest in formal garden settings, his enjoyment of Gustav Klimt's paintings (German, turn-of-the-century) combined, and his work moved into a new type of realism.

He likes the idea of portraying space — the effect of space. And the effect of "walking into a painting." Hence the large foregrounds in his formal gardens, with horizons either at top or bottom — never in the middle — which create the feeling of vast distances.

An Alice-in-Wonderland influence? Michael does not dispute this. The idea of, "what's around the corner," appeals. He feels though that there could be a hint of the hard-edge style creeping back. NB the large areas of green in his latest paintings.

Michael Eaton is not a leisurely painter. He paints for perhaps four months of the year, and freely admits to painting best under pressure. Currently he is preparing for the Five CSA Artists Exhibition (the others are John Coley, Doris Lusk, Olivia Spencer-Bower and Bill Cumming) which opens at the CSA August 20.

He has heard it mentioned that he doesn't paint enough, but he points out that a great deal of creativity is swallowed up by his job which is, "trying to train University and Polytechnical Fine Arts graduates to become secondary school art teachers." Also "I have other interests, other commitments."

His lifestyle is far removed from the insouciant bohemia that many 'laity' pin upon artists in

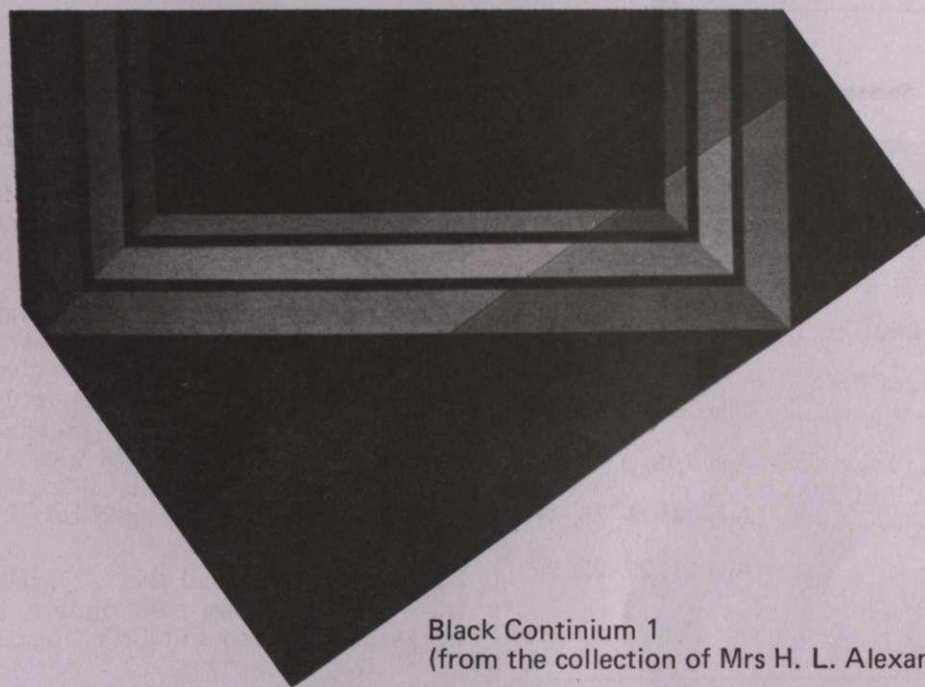
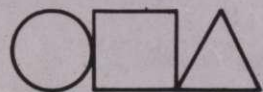


their community. He lives, with wife Lynne and four children, Penelope, Jonathon, Benjamin and Sarah in a rambling 80 year old weather-board house. He is interested in rare books, antique furniture, wines. He is an enthusiastic fisherman, skis, coaches son Benjamin's rugby team, is on a school committee, and is a vice-president of the CSA. He is not interested in gardening and only necessity forces him to be interested in house maintenance. He loathes exhibition openings, especially his own; dislikes the idea that the art object is precious and/or unobtainable; and sees some danger in the introspection that is common amongst creative people. The theory that New Zealand is artistically isolated annoys.

"It is simply not so. We have international art exhibitions touring the country regularly, we have access to art journals from all over the world, and the New Zealand painter can know within a month, what is happening in New York, or London, or anywhere."

He doesn't see that there is any painter in New Zealand who could be called a trend setter. He feels that art feeds on art, and a painter builds on, and works from, other paintings he sees....both here and overseas. Most trends and styles he thinks are part of a movement. A movement that at any given time is world wide.

Michael Eaton is regarded as being an 'established' painter. That doesn't mean standing still and surveying past glories, but to the question, "and where to from here?" he relates back to his current landscape series and their effect of space and distance and far-off horizons. "Who knows where we are going? Who would want to? Who wants to see round corners?"



Black Continium 1  
(from the collection of Mrs H. L. Alexander)

Michael Eaton — born 1937  
Dip. F.A. 1958

Exhibited.....New Zealand (Christchurch, Wellington, Timaru, Lower Hutt, Palmerston North, Dunedin, Auckland). Canada, Japan, Brazil, Fiji, Australia.

Represented in the following Public Collections:

National Art Gallery, Wellington.  
Manawatu Art Gallery, Palmerston North.  
McDougall Art Gallery, Christchurch.  
Victoria University, Wellington.  
Canterbury University, Christchurch.  
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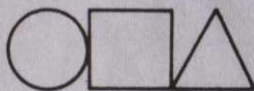
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### Canterbury Film Society 1978

Ankur .....	July 3, 4, 5, 6
The Sudden Wealth of the Poor People of Kombach ....	July 10, 11, 12, 13
The General .....	July 17, 18, 19, 20
The Thirty-nine Steps .....	July 24, 25, 26, 27
The Brutalization of Franz Blum .....	July 31, Aug 1, 23
Purgatorio .....	Aug 7, 8, 9, 10
Der Golem .....	Aug 14, 15, 16, 17
Les Bonnes Femmes .....	Aug 21, 22, 23, 24



### We welcome the following New Members

Mrs M.Adams	Mr J.A.Hazeldine
Mr P.L.Bannan	Mr Gray F.Hodgkinson
Mrs Margaret Binnie	Mr G.C.Ireland
Mrs B.R.Booth	Mrs Olwyn Kirk
Mrs Pamela Bowden	Mr & Mrs R.Kinsman
Mr J.H.Beveridge	Mrs Frances E.Long
Mrs Joan Brown	Mr Don McAuley
Mr Morgan Chambers	Ms N.W.Smith
Ms Barbara S.Clarke	Mrs Margaret J.Stock
Mr Murray Dellow	Mr Mark Strange
Mr Mark De La Mare	Mrs Rosemary C.Roake
Mrs Rebecca Filipov	Miss J.I.Webster
Mrs Reta A. Halliburton	Mr Martin C.White

## Working Members'

### Criticism Evening

For those twenty or so Working Members who braved uncomfortable weather on 20th April to submit their works for criticism and discussion, the experience must have been rewarding. Michael Ebel, who 'conducted' the discussion, is an artist who can help other artists to believe in themselves. This was evident in his approach, first of all, in inviting criticism and comment on works of his own and then in eliciting a full response from those present to all the other work. It was very stimulating and good-natured and those present made it obvious that more occasions such as this would be welcome. We are grateful to Michael Ebel for helping us to understand one another's aims and responses.

By the time you read this, Associate Members will have been given their opportunity to hear works in the Open Exhibition discussed.

### One-Day-Excursion

Are there any landscape painters in the membership who would welcome the chance of a one-day-trip into mountain country (probably the Arthurs Pass Road) some time late in July?

A vehicle would be hired at a probable cost of \$5.00 to \$7.00 per person, depending on response, and John Murphy would be there to tutor in painting and photography. He is giving his services free and that includes driving the vehicle.

### 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:

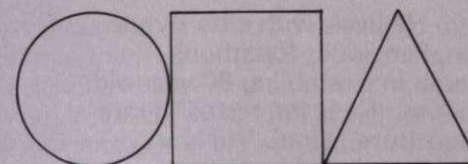
- the CSA gift will *not* affect your family gifts in any way;
- the CSA gift will *not* attract any payable gift duty;
- the CSA gift will be *permanently excluded* from your estate for estate duty purposes.

*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.



Monday - Friday  
Saturday and Sunday

10 - 4.30  
2 - 4.30

If you are interested please ring: (as soon as possible)

Anna Davie, Phone 33-292 or Jewel Oliver  
Phone 34-038

The Working Member's Committee, who will be listed below, are glad to receive comments, queries, and suggestions regarding ways in which Working Membership could enlarge the experience of individual members and increase the feeling of belonging to the Society.

Some members enjoy helping in practical tasks at the Gallery and more of these assistants would be welcomed. If you haven't been invited and would like to help with the preparing of the Newsletter for mailing, or attending openings as servers of wine or sellers of catalogues, please ring one of us and indicate what you'd like to do. This applies to all members whether Working, Associate or otherwise.

**Committee:** Olivia Spencer-Bower, Joy Prebble, John Murphy, Reg Weld, Mollie Atkins, Roma Tracey, Pauline Pease, Gladys Keeley, Ernest Kalnins.

Anna Davie Phone: 33-292

Jewel Oliver (Convenor) Phone: 34-038