

NEWS

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

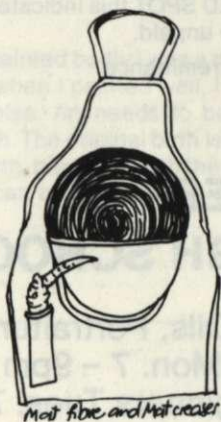
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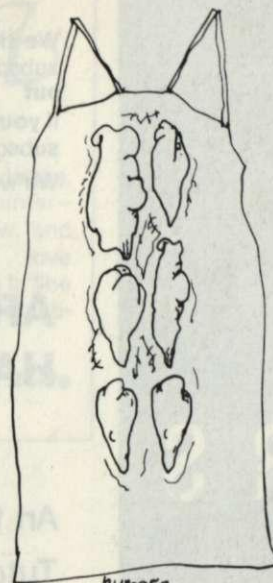
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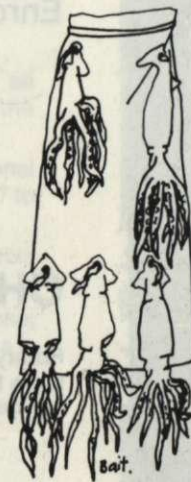
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We would appreciate your remittance.

ART CLASSES HAGLEY HIGH SCHOOL

Painting in Oils, Portraiture
and Life – Mon. 7 – 9pm

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Tutor: Josie Jay.

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* * * * *

CHANGE OF DATE

Rotary Art and Craft Fair (information in last newsletter) now to be held on 5th April.

Front cover design by
Christine Hellyar
who is exhibiting in the
'Totems' – exhibition

WORKING MEMBERS

Selection

Tuesday 18th March

Please bring work in to gallery before 3pm.

Those submitting are invited to a DISCUSSION EVENING which will be held at 7.45pm on the same evening.

SELECTION FOR WORKING MEMBERSHIP

We wish to call to your notice the procedure for application for Working Membership of the Society.

Twice a year, the selection panel will view submitted work in the afternoon, and make their decision. That evening they will meet the artists for an informal discussion and criticism of the work.

We think that this will be most helpful to the artists, especially those whose work is marginal or not accepted. Criticism evenings in the past have been very popular, for by this means the artists learn to view their work more objectively.

Would you please inform anyone you know who may be interested in submitting work in order to become a working member of the Society.

Dates: Tuesday, 18th March 1986

Work should be brought in before 3pm on this day, the discussion begins at 7.45pm.

Four paintings and six drawings.

Sculpture or photographs of the work.

Six pieces pottery.

Six prints or photographs.

Work should have been done within the last two years.



The Gallery is interested in handling the re-sale of early paintings and has collectors inquiring for such work.

Please enquire at the office.

C.S.A. GALLERY

LUNCHTIME CONCERTS

The Canterbury Society of Arts are once again joining with the Christchurch Symphony Orchestra in a series of lunch-time recitals in the Mezzanine Gallery.

These are scheduled for EACH THURSDAY IN APRIL and will feature some of the ensembles that were involved in last years successful programme.

Members - make this a regular Thursday outing. Take this opportunity to visit the exhibitions as well as relaxing and listening to some of your favourite classics.

And to make the occasion even more enjoyable - bring a friend to share it.

Artists on Art

"When I painted badly I was a man with energy, knowledge, and will; when I painted well, I was nothing, but a painter - nothing else. Art needs to be conceived somehow, and given birth. The original birth is the most beautiful love and warmth, bound up with the work, shine forth from it. The intellect can be a substitute, but it remains merely a substitute."

Emil Nolde



Upper level, Merivale Mall
Phone 559-019 (3 lines)
P.O. Box 5108

*'Twentieth
Century
Masters'*

The Australian National Gallery (Canberra) and the Queensland Art Gallery (Brisbane) are this year hosting an exhibition of 20th century paintings, drawings and sculptures - masterpieces selected from the collection at the Metropolitan Museum of Art in New York.

Twentieth Century Masters from the Metropolitan Museum of Art, New York is in Canberra at the Australian National Gallery from Saturday March 1 to April 27 1986 and in Brisbane at the Queensland Art Gallery from Wednesday May 7 to July 1 1986.

The exhibition is expected to attract large numbers of New Zealanders, both individually and on special tours from this country.

There are 40 paintings, 30 drawings and three sculptures. Apart from the modern European masters - Picasso, Bonnard, Matisse, Derain, Klee, De Chirico, Beckmann and Modigliani - the development of modern art in America is documented in paintings from John Marin to Jackson Pollock and Willem de Kooning.

For the first time in this part of the world the great early American modernists - Georgia O'Keefe, Marsden Hartley and Charles Sheeler - will be seen. These artists introduced modern art to America.

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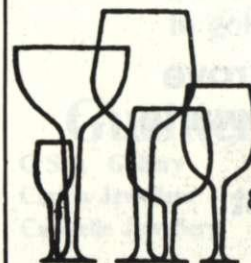
If interested in group travel concession fares please phone Josie Jay, 252-467, between 4.30 - 7pm.

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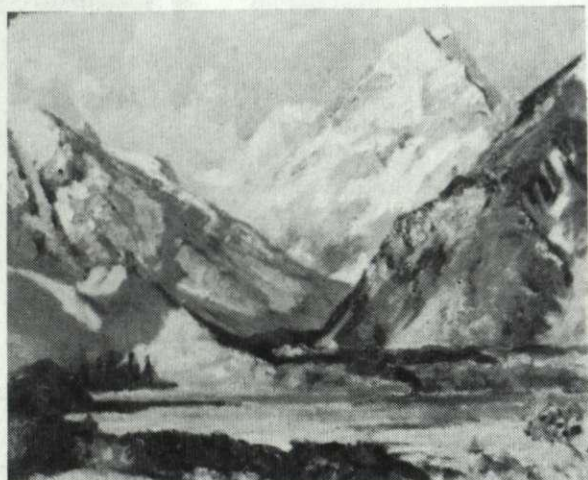
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Jean Joyes**



Painting by Duncan Darrock

exhibitions

ANNUAL AUTUMN EXHIBITION

Working Members are advised of the Annual Autumn Exhibition receiving day on 7 April, 1986.

The Summer show was very well received and we hope that members will make a special effort to bring their best recent paintings for selection for the Autumn Show.

NEW ZEALAND ACADEMY OF FINE ARTS BNZ ART AWARD 1986 FOR POTTERY, SCULPTURE, PRINTS AND PHOTOGRAPHY

Receiving Day: Tuesday, 18 March.

Season: Sunday, 13 April – Sunday, 27 April.

Entry forms available from:

The Director,
NZ Academy of Fine Arts,
National Museum Building,
Buckle Street, Wellington.

WAIMATE EXHIBITION

WAIMATE ART GROUP ANNUAL EXHIBITION

Eligible work: Paintings, drawings, Sculpture, pottery, graphic arts, and photography.

Entry forms by 1 March.

Receipt of Exhibits: 12 March.

Opening: 15 March.

Entry forms Available from –

Mrs C. McConnell,
No. 8 RD.
Waimate.

Views and Reviews

GST, ARTISTS AND ART WORKS

By Marilyn Goddard
Deputy Director
GST Co-Ordinating Office
Wellington

INTRODUCTION

When people in this country talk of tax, the thing which usually springs to mind is income tax – PAYE or provisional tax. Many people are surprised to learn that New Zealand has sales taxes. Most would associate sales taxes with the US or VAT in the UK. The other association is with taxes on alcohol and tobacco. So it may come as a surprise to many people to learn that at present – right now – the average New Zealand household spends 15.6% of its after-tax income on indirect taxes. That seems high and you will quickly want to know what they are all on. The problem is that the present system of indirect taxes is so confused that no one can tell you what you are paying the tax on. We know they are paid because the Government collects the revenue. We can identify where half of it comes from – taxes on alcohol, tobacco, cars, petrol, soap, toothpaste, toys, pots and pans, etc. But the rest – well your guess is as good as mine.

The problem is that over the last 50 years the tax system in this country has been altered and adjusted in an ad hoc manner. The indirect taxes have been allowed to drift into disrepair and income taxes have increased – especially on wage and salary income. At the same time some people have been able to exploit the rundown state of the tax system to escape paying their fair share.

The whole tax system has become unfair.

It has also become a drain on the economy as people divert from productive, gainful activities and investments into tax avoidance, tax evasion and tax shelters.

GST is part of a package of measures to make the tax system fair again.

Many of the changes being made to the tax system are quite complex involving the tax treatment of high finance deals. Loopholes in this area were closed off in the last budget. Many so called tax incentives which allowed farmers, manufacturers and others to pay less than their fair share have

been terminated. The fringe benefit tax means that companies cannot "pay" their employees huge salaries in kind and escape tax.

GST is the next step.

It is being introduced to finance \$2,500 million in income tax cuts and social security reform which is designed to make low and middle income groups better off while taxing those who are escaping their full share at present.

At the same time the existing indirect tax system will be tidied up and most of the present sales taxes will be abolished when GST is introduced.

GST - WHAT IS IT?

GST is a tax on spending. It is ultimately paid and borne only by domestic consumers of goods and services and is designed to tax their spending evenly and fairly. It is not a tax on the sellers of goods and services; they will simply collect the GST on behalf of the Government.

GST will neither favour nor discriminate against individual suppliers as the tax will be charged on virtually all goods and services whether supplied by government, business, or non-profit organisations and regardless of whether profit or charitable motives are behind the sale.

In effect, GST works in two steps:

1. A seller of goods and services pays 10% tax on all the goods and services purchased for his business. But a credit can be claimed for this tax (called input tax) - therefore no GST is borne by the seller.
2. The seller of goods and services includes 10% GST in the price of all the goods and services sold, and pays this amount (called output tax) minus the input tax to the Inland Revenue Department - therefore all the GST is charged to the buyers/recipients of the goods and services.

THE ARTS

All this will affect the arts and artists in various ways.

Because the idea of taxing luxuries or things bad for you, will virtually disappear ("virtually" because the tax system will still treat alcohol and tobacco as bad for you), everything will be taxed at the same rate. Works of art, however meritorious, will be treated in exactly the same way as other goods. The Government will not interfere in consumers' choices about what they buy.

The present high rates of tax on a lot of craft work will disappear, eg 40% on jewellery and ornamental ware, 20% on leatherwork and craft toys.

The tax system will simply collect tax. If the Government wishes to favour any particular group of people or activity

it will do it through its expenditure programme. In this way, the amount spent is visible and differing claims for Government money can be analysed and the needs assessed against each other. More money for the arts will be assessed for example alongside more money for the police force.

- * Because the tax will be at the retail level and collected at every stage in the production and distribution chain rather than the present wholesale level, more people will be in the system. However, the advantages of the retail level outweigh the disadvantages. There are no complications about who is a wholesaler and who is retailer. It will not matter whether you sell pottery or paintings direct to the public or to an intermediary, you will be treated the same, and it will overcome the tax cascade problem which disguises the tax element in the things you buy.
- * Because services will be taxed, a performing artist who is selling the labour content only of his or her talent, will be treated in the same way as an artist producing an artwork in the form of physical goods.
- * Special provisions have been made in the new legislation for small operators:
 - If you are carrying out an activity as a hobby or recreational pursuit, you are out of the system.
 - If your activity is more than a hobby but your turnover is less than \$24,000 per annum you can choose to opt out of the system.
 - If your turnover is less than \$250,000 per annum you can be in the system but need complete returns only twice a year.

CONCLUSION

This article touches only briefly on Why Tax Reform? Why GST? and What is GST? The GST Co-ordinating Office has been established in Wellington to explain the tax and to assist the public in understanding how it will operate and how it will effect them. The office has produced a general booklet 'Working with GST' and a supporting leaflet 'Arts and Crafts and GST'. These are available on request from:

The GST Co-ordinating Office
Private Bag
WELLINGTON

The Goods and Services Tax Act will be administered by the Department of Inland Revenue, who will be responsible for registering taxpayers before 31 August 1986 and the collection of the tax from 1 October 1986. Officers from the Department are available to visit those who are required to register and to answer queries on the operation of the tax.

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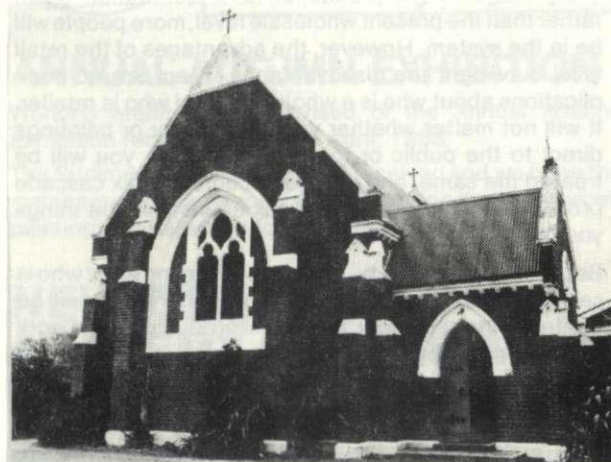
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ST. MARY'S CATHOLIC CHURCH, NEW BRIGHTON

Ria Bancroft, sculptor, Bing Dawe,
sculptor, Pat Crawford, priest



St. Mary's Catholic Church New Brighton, was opened in 1911. In 1982 the church required considerable repairs. It seemed an appropriate time to arrange the church for communal celebration of the Eucharist and Sacraments and to introduce materials that had served Brighton in other ways so as to symbolise the Incarnation – God being with us in our local lives. The timber of the altar, cross, baptismal font and lectern is from the New Brighton pier. The wood of the presidential chair and organ surrounds is Kauri, from the New Brighton racecourse (now QEII), and Oamaru stone from the two Christchurch cathedrals is the basis for the Mary sculpture.

Pat Crawford, the priest, Ria Bancroft, sculptor, and Bing Dawe, sculptor, all worked together with the help of parishioners, to create a wonderful, peaceful, simplicity of environment.

Ria Bancroft was the designer of the whole concept of the Interior of the Church. The threesome worked every day in an outdoor studio workshop outside the priests house.

From the original Victorian style there were various movements over the years towards a broader simpler understanding with more people involved, to create a community feeling, now realized. It has become a living structure, embracing the people.



Working with crushed limestone from the two Christchurch Cathedrals, Ria created over a period of 18 months, – privately and in the seclusion of her studio, the sculpture of Mary. Mary shown as a woman, a mother who had reared her son, lived through and puzzled over the events of his life and death, and now as a mature adult following the days of the resurrection she recognised the union he had with God. She recognised also his acceptance of everyone's worth and the price he was prepared to pay to achieve his goal. Jesus is Lord.

Ria developed a new technique in creating the life size sculpture – a slow build-up process. She began with sketches, and marquette's, – and made paper cut-outs of the work, as it continued, which she put up in the church to give people an understanding and idea of what to expect, to



Ria completing the sculpture in her studio.

exhibitions

TOTEM

Preview 6 March

March 7 - 23

Mair and North Galleries

The word "TOTEM" is derived from "Ototeman", a term used by the Ojibwa Indians who live in the North of the Great Lakes, which border North America and Canada. Roughly it means, "He is a relative of mine". More specifically, "Makwa Nindotem" means "My clan is the bear". By assuming the names of animals the North American Indian takes on an identity which distinguishes him from others in his own clan and one clan from another.

More generally totemic systems establish relationships between man and nature - between the cultural and the natural. According to anthropologist Claude Lévi-Strauss, "Totemic systems are consistent systems of metaphor that unify the natural environment with society."

Totemism is not restricted to the North American Indian, and sophisticated systems can be found in many parts of the world, including the Aboriginal groups of Australia and Polynesian groups including the Maori. Although the specific function of totemism is seemingly to preserve exogamous rules of behaviour, totem objects reflect, more generally, social structures.

Again in Lévi-Strauss' words, the object of totemism is "... to guarantee the convertibility of ideas between different levels of social reality."

It is not unreasonable to ask therefore, if contemporary society uses totem objects or whether objects can express or reflect contemporary social structure.

Artists from throughout New Zealand have been invited to construct an object in keeping with the idea of "TOTEM". The results make up this exhibition.

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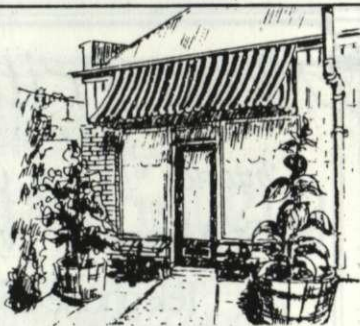
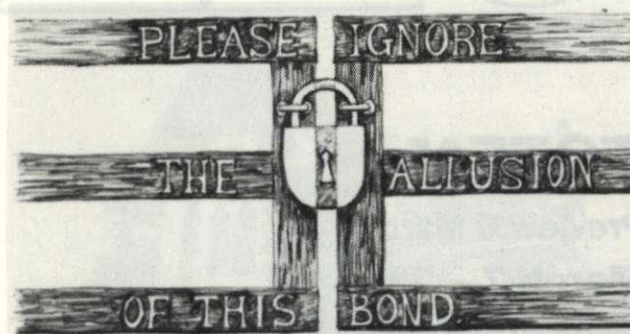
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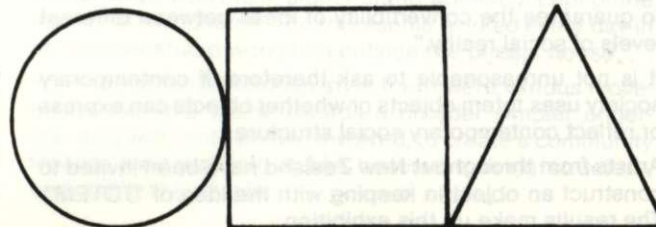
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MARIAN MAGUIRE**Preview - March 6, 8pm
Print Room March 7 - 23

The sculpture and prints to be shown come from a close collaboration between Marian and Stephen. Wood bronze and leather were used in the construction of the sculptural pieces while the prints are lithographs printed at the home workshop. They have set up the workshop over the past year and have recently added to it a new lithography press of their own design. The workshop has been used both for making their own work and for making lithographs with other artists.

This will be the first work Stephen has shown since studying in the USA during 1984.

Marian exhibited her work in Dunedin and Auckland during 1985 and is applying for the Printer Training Program at the Tamarind Institute, University of New Mexico for later this year.

**BRIAN HIGH**

Preview March 6

Mezzanine Gallery March 7 - 23

Exhibition Aigantighe in Timaru 1985
Exhibition in Paris September 1986
Submitted to Photographers Gallery London
Submitted to Soho Photo Gallery New York

After 20 years of observing and photographing fragments of human behaviour and the environments that they live in, I felt ready to make a statement. It had taken seven years to develop the technique which enabled me to express the many and varied feelings I always wanted my photos to have. The objective was to show the relationship of man with his environment and his fellow man. This led to projected and projective images always concealing the real, so one has to guess at the identity of the almost but not quite seen inner person.

Being a personal view of New Zealand I was very inspired when taking the exhibition to London, Paris, and New York, to hear the positive and often new interpretations of the work which I had not previously pursued.

The more I see the more there is to see.

DUNCAN ROBINSON
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**THE CANTERBURY
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GUILD'S EXHIBITION,
Preview 24 March
March 25 - April 6
Canaday and Front Galleries**



The Guild which has a membership of 66 holds an Exhibition every two years. The items on display will be selected by a jury and the Guest Exhibitors are Mrs Jean Hart of Dunedin and Mrs Jennifer Were of Napier.

On display will be a quilt depicting Autumn leaves and this will be raffled at the end of the exhibition. Each block of varying sizes has been pieced by a member of the Guild, and group quilted.

Also on display is the Guild's special project, a quilt called "The Pioneer Women". This shows the pioneer women on the Port Hills, looking towards Christchurch, with a sailing ship in each corner of the quilt, bordered by blocks called "Safe Harbour".

**APPROACH
TO
WATERCOLOUR**

**Preview 26 March
27 March - 6 April
Mair Gallery and print room**

Watercolour has long attracted artists wishing to work in a direct fluid manner on paper.

Albrecht Durer was amongst the first artists to explore the possibilities of watercolour - it has been popular whenever painters have been preoccupied with the observation of nature. The medium rose steadily in popularity and achievement with Constable and Turner in England and in the Nineteenth Century nearly every French artist, from Delacroix to Cezanne, painted some of their best work in Watercolour.

Great watercolour painters of this century such as Kandinsky and Klee laid the foundation for abstract art in watercolour.

Many contemporary artists with diverging styles continue to take up the challenge and complexities watercolour offers.

Twelve artists are represented in this exhibition which shows a very broad selection of current trends in watercolour painting in New Zealand.

The following Artists are exhibiting in this exhibition -

**Annie Baird
Rosemary Campbell
Ann Culy
Michael Ebel
Louise Henderson
Avis Higgs
Robin Kay
Mary Kay
Doris Lusk
Anne Rusk
Alison Ryde
Robin Swanney - MacPherson**



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CALTEX ART AWARD

Looking at the Land

Preview 26 March
27 March – 6 April

North and Mezzanine Galleries

Sponsored by Caltex Oil and the N.Z. Academy of Fine Arts, this exhibition of painting, drawing, sculpture, prints and photography illustrates the response of New Zealand artists to their environment by the production of art works which show wilderness and rural scenes and activities and many other aspects demonstrating the theme of this exhibition.

Launched in Wellington in time to coincide with the New Zealand International Festival of the Arts, this show comprises a selection of work from this exhibition.

MARJORIE GALVIN

Preview April 9

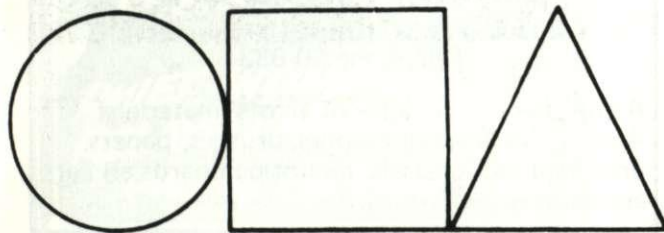
Print room April 10 – 20

This is my second Exhibition.

At times I am strongly affected by my environment but still have a love of old buildings, the majesty of mountains and the lure of rivers and streams.

The scope and strengths of colour in all nature and the changing seasons.

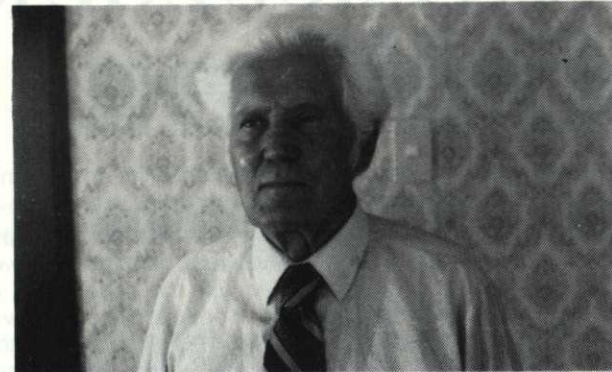
I appreciate the fellowship and help I receive from the Canterbury Colourists.



CHARLES WATSON FOGARTY

Preview – April 9

Front Gallery 10 – 20th April



By co-incidence my ONE MAN EXHIBITION this year will be held at EASTER-TIME – a time in the CHRISTIAN CALENDAR when Christ's Death and Resurrection are remembered and being of Christian persuasion my thoughts tend to turn to these events – by similar coincidence I submitted to a ONE MAN EXHIBITION last year APRIL 24th – 1985 but this time my EXHIBITION was mainly dedicated to biblical Scenes running concurrently, with the "SHROUD OF TURIN" AMERICAN PHOTOGRAPHS which were fascinating and intriguing – however this year as I predicted in my last NEWS LETTER I am producing paintings for this EXHIBITION which are very different to my usual religious presentations – there will be my impressions of what I call the rather startling visions in Paint of the Striking Red Canals of Wossley – Manchester and the gaily painted Canal-boats which fly along the many miles of interlaced Water-Ways – the Canal-boats which originally used to convey Coal – Grain – Industrial Goods and as a consequence begrimed and really Ugly to look at are now resplendent in their bright Colours being used only for Pleasure and Hire and no longer used for INDUSTRIAL PURPOSES.'

The ELIZABETHAN Houses which beflank the Canal-Banks now are revealed properly in a splendour of a "bygone Age".

Also I shall present a few YORKSHIRE WOOLLEN MILLS – which spread out into very often Pastoral Settings among the quite attractive Yorkshire Country side – also paintings, showing youngsters fishing for what they claimed were "RAINBOW TROUT" in the MILL DAMS.

R.W TYSON

Preview April 9

Canaday Gallery 10 – 20 April



I have dabbled in sketching oil and watercolour Paintings for the last 50 years, and always have had a great passion for all the arts, especially good music, poetry and prose.

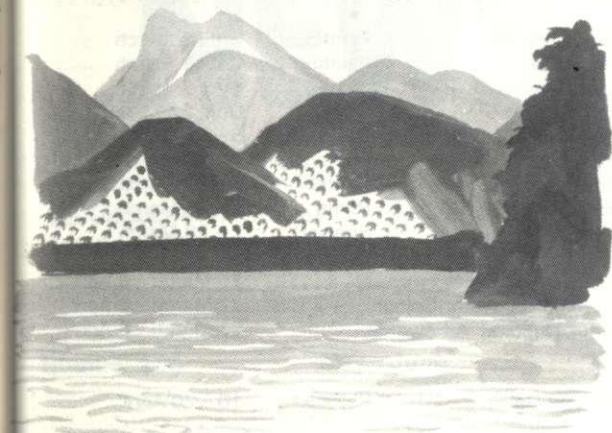
I lay no claim to being a first rate painter, I just love painting that's all.

This show is dedicated to all my Friends in C.S.A. working members group, my friends whom I encourage to paint at Woolston Handiscope, my own Family and close friends.

I would like to take this opportunity to thank most sincerely, all the staff at the C.S.A. Gallery, who have been always so helpful to me in every way.

DON McARA

**Preview 22nd April at 8pm.
Front Gallery 23 April - 4th May**



Most of the paintings I'm working on at the moment are the result of a visit to Fiordland during last October, including *Doubtful*, *Breaksea*, and *Dusky Sounds*. Because I'm still digesting the impact on me of this area, which is full of early New Zealand Pakeha history, I've used a relatively Realist approach in most of the oils and watercolours done so far. So these tend to be geomorphological reporting as much as metaphors in paint. Landforms and water continue to interest me and particularly Fiordland's bold shapes and textures, its light, and its quiet. However, human scale in this remarkable area is hard to determine, and I'm still hoping to find a way of doing this.

ELLINORE GINN

**Preview 22 April
Canaday Gallery 23 April - 4 May**

Ellinore Ginn from Wellington is to exhibit her paintings again.

Born in Canada she studied art in London, at the Slade and Heatherly Schools of Art. At the same time she trained at RADA working in the BBC drama department during the war.

After coming to New Zealand she and her husband settled in Titahi Bay where she founded the Titahi Bay Little Theatre, producing the plays, painting the sets and acting. But her love of painting dominated and yet the imaginative fantasy world of the actress has continued to be expressed in her work.

LOUISE HENDERSON

**Preview 22 April
Print Room 23 April - 4 May**

Louise Henderson was born in Paris in 1912 and enjoyed a culturally privileged childhood, for her father was secretary to Rodin, and her grandfather a Minister of Arts.

In 1932 she came to New Zealand where she studied at the Canterbury School of Fine Art, at Victoria University, and at Elam School of Art.

In 1952 she returned to Paris for more study, here, under the cubist painter Metzinger in the Atelier Frochet.

Louise Henderson returned to New Zealand, her first hand knowledge of contemporary European Art making her a rare personage in New Zealand painting and an influential lecturer and teacher. Among her pupils were Gretchen Albrecht and Geoffrey Thornley.

She taught at the University of Canterbury School of Art for five years as Assistant lecturer in Embroidery Design; at the Wellington Teachers College for six years as assistant Lecturer in the Art Department; as lecturer in Painting at the University of Sydney for a year; and as Lecturer in Painting at the University of Auckland School of Fine Arts.

In 1983 she was granted a Queen Elizabeth II Arts Council Fellowship in recognition of her outstanding contribution to New Zealand Painting.

ROMOLA CROTHALL

**Preview April 22
Mair Gallery April 23 - May 4**

I completed a Diploma in Fine Art 1975 at Ilam Art School.

For two years I specialised in printmaking (intaglio relief lithography). Since then I have taken a short course in Graphic design at the Christchurch Polytechnic and been employed in various art related jobs.

I purchased my own printing press with which I do lino cuts, woodcuts and cardboard prints.

In the last two years I have concentrated more fully on painting. Although I have experimented with watercolour the majority of my work is done in oils on rough hessian. I have been influenced in my techniques by stained glass windows and the textural effects of linocuts and woodcuts, different colour combinations arising from bright almost Fauvist flavours to more subdued colour field effects have been experimented with.



As a Christian and a Child of God with the Spirit of Christ within me, I express myself in Him and with Him. My world view is influenced by Him.

BELL



From 'SOUNDS' by Wassily Kandinsky
translated by Elizabeth R. Napier

Once in Weisskirchen a man said: "I never, never do that."
At the exact same time in Muhlhausen a woman said: "Beef
with horse-radish."

Both of them said what they said, because there was no
other way.

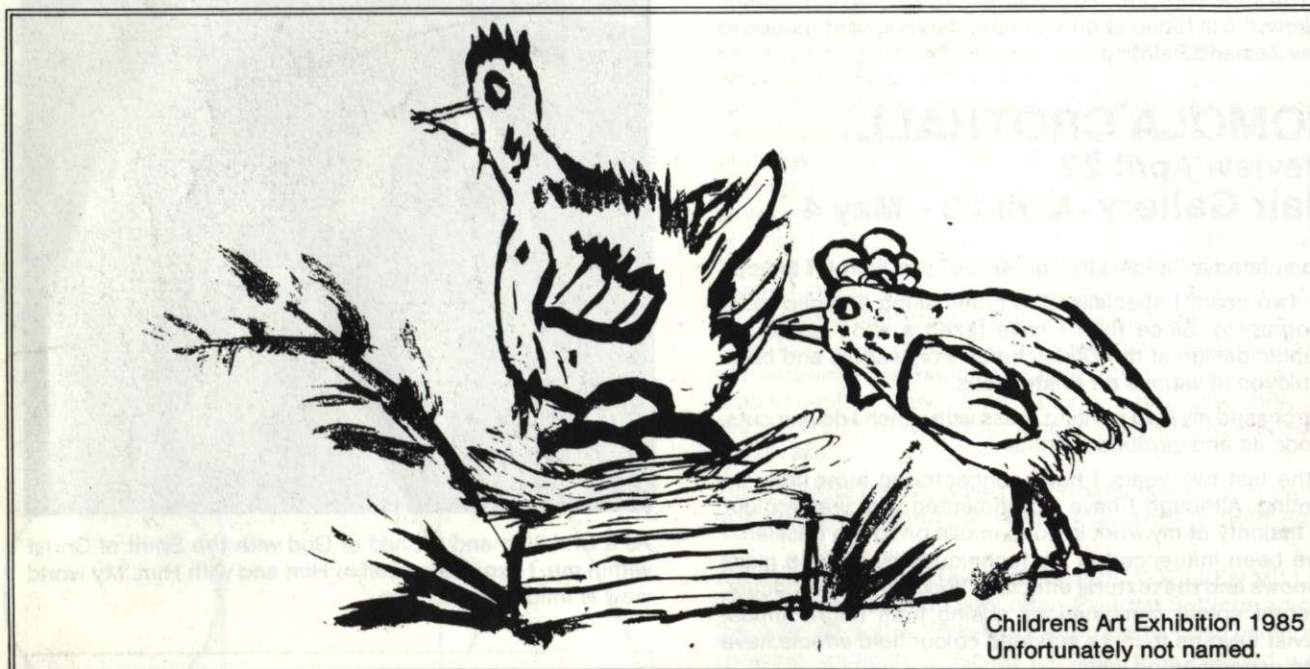
I hold a pen in my hand and write with it. I wouldn't be able to
write with it if it were out of ink.

The great big beast that took such joy in chewing its cud was
knocked senseless by quick, repeated, hollow-sounding
hammer blows to the skull. It sank down. An opening in its
body let the blood run its course. Much thick, sticky, smelly
blood ran for an interminable time.

With what wonderful skill they tore off the thick, warm,
velvety hide covered with beautiful ornamental patterns of
brownwhite hair. Skinned hide and red steaming odorful
meat.

Very flat land, disappearing flat into all horizons.

Far to the left, a little birch grove. Still very young, soft white
trunks and bare branches. Nothing but brown fields, care-
fully plowed in straight rows. In the middle of this giant
circle a little village, just a few greywhite houses. Right in
the middle a church steeple. The little bell is pulled by a rope
and goes: ding, ding, ding, ding, ding



Childrens Art Exhibition 1985
Unfortunately not named.

ARTS CALENDAR March/April

Teresa Maguire	Painting	Until 2 March
Janet Poulton	Painting	Until 2 March
Kees Bruin	Painting	Until 2 March
Medici Prints		Until 23 March
John Coley	Painting	5 - 23 March
Brian High	Photography	7 - 23 March
Steve Gleeson	Prints	7 - 23 March
Marion Maguire	Prints	7 - 23 March
Totems	Special Sculpture	7 - 23 March
Patchwork Quilters		25 March - 6 April
Approach To Water Colour		27 March - 6 April
Caltex National Art Awards		27 March - 6 April

Marjorie Galvin Painting 10 - 20 April

Autumn Exhibition 10 - 20 April

Dick Tyson	Painting	10 - 20 April
Charles Watson Fogarty	Painting	10 - 20 April
Louise Henderson	Painting	23 April - 4 May
Simon Payton	Painting	23 April - 4 May
Ellinore Ginn	Painting	23 April - 4 May
Don McAra	Painting	23 April - 4 May
Romola Crothall	Painting	23 April - 4 May

New Members

Phillippa and Alastair Berney
Mr A.J. and Mrs R.J. Boyd
Mr John A. Burt
Peter and Jeanne Cooper
Ms S.E. Freemantle
Mrs A. Kite
Miss Sally Newell
Mrs R.H. Richards
Evelyn and Steven Sonius
Prof. J and Mrs B.E. Vaughan