



ART • PEOPLE • PASSION

NEWSLETTER & PROGRAMME

JULY 2022

LOCATION: 171A Elizabeth St. West

INSTAGRAM: [@taurangaartsoc](https://www.instagram.com/taurangaartsoc)EMAIL: taurangaartsociety@xtra.co.nzFACEBOOK: [Tauranga Society of Artists](https://www.facebook.com/TaurangaSocietyofArtists)WEBSITE: www.taurangasocietyofartists.org.nz

2022/2023 COMMITTEE

President: Janeen George 021 0236 3236**Vice President:** Wendy Fullerton 027 330 3698**Secretary:** Carol King 020 4092 4851**Treasurer:** Lynn Webb 027 945 0275**Newsletter Editor:** Alison Underwood 021 2500 504

John Campbell 021 663 355

Shona MacKenzie 021 109 9667

Debbie Clarke 027 496 1752

Diana Roband 021 909 807

Jackie Knotts 020 407 14064

Marlene Shores 021 100 9218

Carol Macintyre 027 474 5513

ADVANCE NOTICE 2022 – Mark your diaries!

Saturday 9th July

Mid-year Competitions

Saturday 6th August

Morning tea / welcome to new members

5 - 10 October

Expo and Supreme Awards

17 - 20 November

Garden and Art Fest

Saturday 3rd December

End-of-year Competitions / social

FROM THE PRESIDENT

Hi everyone,

A huge thank you to those of you who voted me for this most prestigious role within our Society. I endeavour to serve you to the best of my ability, and am sure with your guidance we will make a great team.

I would like to welcome back onto the Executive Committee several familiar faces, with their continued support to our society and without whom, I'm sure we would find it difficult to function. Thank you too, to those who have served the Society over this last year.



I would also like to extend a warm welcome to Carol Macintyre and Diana Roband, our newest committee members.

Debbie Clarke has agreed to take on Artist of the Month, please talk to Debbie about having your art hung on our walls. Thank you, Debbie.

Maree Quill has agreed to take on the role of Procurement. Thank you, Maree - we do need our coffee and toilet paper, along with other essentials!

I would also like to thank Janice Giles for her kind contribution of some amazing books. I'm sure there will be a queue for them.

We have wonderful new avenues opening up to us this year. Starting with the availability of live internet sessions, up and running, in the Society Rooms, beginning 23 June with the very popular Graham Baker and his painting school.

I would like you all to take advantage of this new facility. Please feel free to make suggestions to the Programme and Competitions sub-committee, or drop a note in the box at the door, for tutors, whom you think may be able to fill available times and spaces at the Rooms. I hope this will be the beginning of full use of the facilities available to all members, in all means of mediums, and times, which can extend to further diversity within our Society.

I'm off to paint now, the competitions are looming.

See you all there

Janeen George, President

021 0236 3236

janeengeorge@gmail.com

NOTICES

WELCOME TO NEW MEMBERS

We are pleased to welcome new members Shirley Bluett, Peter Furnish, Meg Gaddum, Bobbie Hanney, Michelle Leggett, Ivan Lloyd, Rebecca Mathews, Sue Renfree, Morgan-Faye Reynolds, and Reese Shuker.

Executive Committee, Tauranga Society of Artists

Morning Tea



Date: 6th August 2022
Time: 10am
Venue: Tauranga Society of Artists
 171a Elizabeth Street

You are warmly invited to attend morning tea to welcome new members and have a catch up with other members you don't see too often.

There will be morning tea and a 5 minute presentation by session leaders about each regular session and a welcome to new members.

We would love to see you there.



FACEBOOK & INSTAGRAM



<https://www.facebook.com/taurangaartsoc>



Our Instagram id is @taurangaartsoc

Facebook and Instagram Update

This month I attended a social media workshop hosted by Creative Bay of Plenty run by Leeann Bassett from Faceupnow. It was great to learn a little more, which I hope to put into action on the TSA Facebook and Instagram pages. I am hoping to make more use of reels to showcase our open studios and workshops. As always, I welcome your input to enable me to showcase what your group is up to.

Thanks, Christie christiecramerart@gmail.com

Christie Cramer, Facebook & Instagram Admin

ARTIST OF THE MONTH: TUESDAY MORNING OPEN STUDIO GROUP

Tuesday morning Open Studio group present a collection of our artworks. A variety of mediums and styles. Pastel, pencil, watercolour and acrylics. We are a productive vibrant group of artists who enjoy our Tuesday mornings together. Several new members are exhibiting their artworks for the first time in the Art Room.

HERE WE ARE - THE EXPO TEAM 2022



Diana Roband, Carol King, Marilyn Muirhead, Robin Purlant, John Campbell, Debbie Clarke, Nicci Baxter, Wendy Fullerton, Gloria Pedersen and Abigail Perano

Start painting NOW!

Tauranga Society of Artists Original Art Expo and Supreme Art Award October 2022



What you can enter

Enter up to 5 artworks. One of these can be entered in the Supreme Art Award. Each artwork must be less than 1.2 metres in height (this includes the frame).

Entries close

Closing date for receipt of entries is **midnight Friday 9th September**

The costs

\$40 Non-refundable Fee regardless of how many pieces you enter
20% Commission

Exhibition dates

6th - 9th October 2022

Digital Entry Form is the official method of entry for the October 2022 Original Art Expo and Supreme Art Award.

Extra entry packs will be available in the foyer at the Art Room.



**Tauranga
Society of
Artists_{inc.}**

LIBRARY NEWS

Hi everyone,

Winter Scenes.

In my endeavour to paint more scenery this year I am working on a painting with snow-capped mountains, a scattering of snow in the valley and ice on the marsh. This is a purely experimental painting for me to practice light and shadow and perspective. Winter scenes depicted in some of Monet's paintings, such as 'Train in Snow' and 'Boulevard des Capucines' have soft luminous colours. 'Breaking up of the Ice on the Seine' is a balance of harmony between ice on the river and the sky. In the painting of the ice he has used multidirectional paint strokes with an encrusted surface fracture to create the effect of flowing ice on the river.

Books. A special thank you to Janice Giles for donating a box of art books for the library.

Review of 3 Books:

Landscape Painting With a Knife – by Coulton Waugh (Oil 51)

In winter, try to catch the blurry, hazy effect of bare trees, (pg 139) and see how lights and darks are shaped with the palette knife.

Landscapes in Oil – by Wendon Blake / Paintings by George Cherepov (Oil 49)

He demonstrates paintings of ice and snow in 7 steps on a grey winter day. Snow is never pure white; snow is water therefore reflects the tone of the sky.

The Art of Landscape Painting – by Paul Strisik (Oil 47)

Paintings of snow in spring; eg 'March Thaw' (pg 43) shows the brilliant light of snow. The sky is a warm grey and enhances reflection of ice on the river.

Gay Carter, Librarian

SESSION LEADERS

- Monday am/pm, 1st and 3rd week -- **PASTELS** -- Mary McTavish, jhmemcts@gmail.com
- Monday am/pm, 2nd and 4th week -- **DRAWING** -- Carol Macintyre, 543 4634 or 027 474 5513
- Tuesday am -- **OPEN STUDIO** -- Greg Nicie, gregorynicie@gmail.com
- Tuesday evening -- **OPEN STUDIO** -- Steve Cordery, 027 510 6669
- Wednesday am, 1st and 3rd week -- **PORTRAITURE** -- Robin Purllant, rpurllant@gmail.com
- Wednesday am, 4th week -- **STILL LIFE** -- Sue Jones, 027 2744 969
- Wednesday pm -- **OPEN STUDIO** -- Richard Fenn, 577 1644 or 027 245 1741
- Thursday am -- **OPEN STUDIO OILS** -- Karen Pritchard, 544 6574 or 021 197.3737
- Friday am, 1st and 3rd week -- **LIFE DRAWING** -- Tanya Bamford King, 021 271 2493

Members are welcome to attend advertised sessions

APPRAISAL SESSION WITH GARY OSBOURNE HELD ON 14 JUNE

What a ride we had this afternoon with Gary filling our heads and hearts with his wonderful colourful knowledge.

It was an insightful experience and each one of us came away learning something new. Gary showed his latest works, some still to be completed, and explained the process. The depth in his paintings was amazing and his colour sense too. It was the best work I have seen him do and was based on his love of music and his musical instruments.

Without concentrating on any set of rules, he pointed out errors to be avoided, like the use of pale blue in the bottom right-hand corner of your painting (which our minds register as sky and can literally turn our painting upside down).

Pale blue, white and purple are colours to be used with sensitivity and sparingly. He advises to start with one colour (like yellow) and move out from there carefully adding the colours relating to that colour. It is hard to explain - you must try and come to one of his sessions to really understand what I am trying to relate here. The size and shape of your chosen canvas can dictate the shape of the picture you are trying to convey and should be chosen carefully, depending on the shape and size of the subject you want to paint.

There were about 20 artists there and a great array of different styles. It was great to get feedback (sensitively given). It would be great to have him come along again. We intend finding him a slot for maybe "new painters" where he can enlighten them before they launch into the wrong modus operandi. (Like a golfer - stand this way - hold your club this way etc).

Thanks Gary once again.

Jenny Roberts



PROGRAMME AND COMPETITIONS SUB-COMMITTEE

Mid-year Competitions – Saturday 9th July

The format for the competitions is:

- **8.30am - 9.00am:** Check-in art works at the Elizabeth Street Community Centre.
- **9.00am onwards:** Morning tea at the Society's art room.
- **10.00am - 10.30am:** Our Guest Speaker will be Lucy Melville, an artist and business coach from the Mount. Lucy's art relates to the natural world with beautiful prints of our native birds. She is a new Society member and is an engaging and passionate speaker. Lucy's website is <https://lucymelville.com/>.
- **When judging has finished at about 11.00am:** Return to the Community Centre for the presentation of trophies and certificates. This will be followed by the viewing of art works.
- **12.30pm:** Art works can be collected and removed by artists.

We are looking forward to receiving entries in the mid-year competitions.

Please put the category number on the swing tag as well as category name. See all the competition rules later in the newsletter.

We respectfully ask that the competitions be a perfume-free event.

Up-coming Workshops & Tutorials for 2022

Evan Woodruffe Demonstration on 12th July, 1.00pm - 3.00pm

Those interested please put your name down on the form in the foyer. The last one was highly successful so don't miss this one. Auckland contemporary artist and entertaining speaker Evan Woodruffe, will demonstrate using Golden acrylic paint and other new products available from Gordon Harris. This is a free session open to everyone.

Janet Mazenier - Cold Wax medium, 29th, 30th & 31st July

Places still available in this fascinating medium - please contact janet.nazenier@gmail.com

Stella Clark - Acrylic painting workshops, 13th & 20th August FULL

Jackie Knotts - Mono Printing, Thurs 1st & 8th September, 1.00pm - 4.00pm FULL

Evan Woodruffe - Sat 29th October

Evan plans to run his own weekend workshop session in acrylic painting, check out his bio! The content will be outlined at his demo on 12th July.

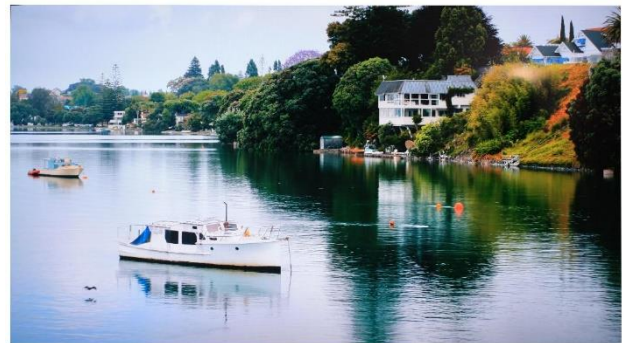
Julie Greig – Pastels, 12th & 13th November FULL

Janet Fox, Janeen George, Esther MacKay, Lyn Watts, Jenny Roberts and Carol Simpson

GRAHAM BAKER WORKSHOP

It was a great first online workshop/tutorial.

There were 6 of us there and others that couldn't come, but Graham is recording each session so we can watch it again or for the first time from home. We are working towards members being able to join the Zoom tutorial from home if they can't come to the Art Room for any reason.



The TV and Polly (our eyes and ears for tutors) worked perfectly, and we almost finished the base undercoat layer of the attached picture, which is our first painting. There is plenty of space for more members to join.

Once this painting is completed (in about 3-4 weeks) Graham will start another from scratch so members can join in at almost any stage. They just need to check with me as to how far through a painting we are and when the next one will start. It is better to start in the first class.

Sessions are \$10 each week, payable online to art society or in cash on the day.

Graham teaches so many awesome techniques to achieve a believable artwork in the shortest space of time. He is set up with two cameras so you can see him painting and then you can see him talking. I encourage any members to participate when they can. At this stage classes will be weekly on Thursday afternoons 12.30pm – 3pm.

We set up the art room classroom style so everyone is facing the TV and camera. Lots of fun and learning. If you are interested put your name and email address and phone number on the Expression of Interest form in the lobby and Graham will be able to email you with materials list, reference images etc. Notes for the classes are posted on his Blog and can be accessed any time.

Deb Clarke, Polly facilitator for Graham Baker

EVAN WOODRUFFE PRESENTATION: 12TH JULY

Evan's previous presentation to the Society was enjoyed by those who attended. Don't miss this second opportunity to hear Evan and view new art products.

Free entry
Tuesday 12th July 1-3pm

Bringing you another chance to meet this
engaging and entertaining artist:

Evan Woodruffe

Evan is a young professional artist from Auckland. He has taken a presentation this year at the TSA but with the covid restrictions of the time, there were very limited numbers permitted.

Evan has a wide knowledge of all the Golden products and will also bring along some new materials you may like to experiment with – liquid graphite, spray paints and other art materials.



PAINTING WITH COLD WAX MEDIUM

Workshop on 29-30-31 July 2022 (two and a half days)

171A Elizabeth Street, Tauranga

CWM is a fun way to paint – you will find new ways of expression by incorporating drawing, mono-printing, texture and other techniques into layers of visual richness. Unlike encaustic, CWM is non-toxic and needs no heat to use.

The medium is suitable for all styles - and for all artists - whether beginner or expert. You will come away with knowledge of how to use the medium plus associated media, as well as finished paintings.

Janet Mazenier leads the workshops; she has a formal training background, and is a full-time practicing artist who recently completed her Masters of Fine Art at Elam, University of Auckland. Janet, like others who use this gorgeous medium, is entranced by its ability to create rich surfaces, texture and luminosity. Her studio is based in Auckland. (www.janetmazenier.com)

Janet teaches throughout New Zealand - all materials are provided – just bring an apron/wear old clothes, and your lunch. You will enjoy a deep and collaborative experience using CWM during this class. The cost for this workshop is **\$350.00** per person.

Workshops are designed for an intensive experience - to express interest, please email Janet directly – janet.mazenier@gmail.com or Janet Fox janetandhowie@gmail.com



ART IN THE PARK & ON THE STRAND



NO COSTS – NO COMMISSION

Great opportunities for members of the Tauranga Society of Artists Inc to display & sell your art, mix with your fellow artists, and interact with the public – local, from other areas of New Zealand, and overseas.

DATES FROM JULY TO DECEMBER 2022

MONTH	ART in PARK (SATURDAYS)	ART on STRAND (SUNDAYS)
JULY	SATURDAY 9 TH and 23 RD	SUNDAY 3 RD and 17 TH
AUGUST	SATURDAY 13 TH and 27 TH	SUNDAY 7 TH and 21 ST
SEPTEMBER	SATURDAY 10 TH , 17 TH and 24 TH	SUNDAY 4 TH
OCTOBER	SATURDAY 8 TH , 22 ND and 29 TH	SUNDAY 2 ND and 16 TH
NOVEMBER	SATURDAY 12 TH , 19 TH and 26 TH	SUNDAY 6 TH
DECEMBER	SATURDAY 10 TH , 17 TH , 24 TH and 31 ST	SUNDAY 4 TH

PLEASE NOTE:

- **Set up time** is from 8am and **end time** is before 5pm.
- If Council makes any changes to the above dates, you will be advised by group email.

PORTRAITURE

“Drawing is the basis of Art. A bad painter cannot draw. But one who draws well can always paint” **Arshile Gorky**

We had a challenging portrait to draw for the first session this month. Peter had a full beard, black hair and wore a black shirt. All these elements absorbed the light which was a real challenge to draw, and we are having Peter for two full sessions. It's not easy to complete a drawing within one morning's session, so I decided to double our time with the model and have Peter return to pose for another morning. This is to encourage everyone to draw slowly and deliberately. Every mark or area of shading we make must be considered and placed accurately. This all takes time and by adopting this approach a model's "likeness" will be more likely achieved.

Our numbers remain firm with another new member enjoying the privilege of coming along to try out Portraiture. Why don't you come along and give it a try, it's very rewarding.



Robin Purlant, convenor

PASTEL SESSIONS

Going from three busy sessions last month to barely one this month has put quite a different slant on my report for this month. With Queen's Birthday Monday and only having the 1st and 3rd Mondays means we only get together on the 20th of June as a session this month, which as I write we haven't had as yet. I trust that all you pastellists have been beaver away at home getting your entries ready for our Mid-Year Competitions Day on the 9th of July.

Here are a few insights into pastel storage, using Canson paper and using fixative. Hope you find them interesting and useful.

Some artists keep their pastels by colour range in sectioned boxes, others have them all in one box, but again in a tint range to keep similar colours together. Some leave their wrapper papers on, which limits the flexibility of each pastel and all the professionals I have read about or spoken to generally strip off the outer wrapper (do remember to make a note of the number and tint on your own colour chart) then break the stick into pieces about 2-3 centimetres in length. This piece can then be used on all sides making it a much more versatile painting tool, for both lines and blocks of colour by holding the stick sideways.

Once the 'pressure' applied to the stick is familiar you will note that by using a firmer 'pressure' your paper holds most of the pigment which will give you a stronger, deeper and an intense mark on the paper. By experimenting with various different types of paper and different pressures you will achieve different types of marks.

I have read of another way of using the Canson paper that many of us use: - Find yourself a backing board that is slightly bigger than your Canson sheet you will be using. Soak the Canson paper with water, dry it off with towels until it is just damp then lay it over the dry newspaper wad and tape it down to the edges with gummed strip paper. Once dry the Canson paper will be taut over the wad of newspaper and will now have a good cushion of 'give' behind it. I haven't actually tried this out but it does make sense – having the slightly flexible backing paper behind. This method must help with the pressure applied as mentioned above.

Finally, a word about fixatives: - Many of our local artists are not keen on using fixatives due to the fact that once used the painting appears to change, both colour and tone, generally drying darker than originally. Just applying a light spray is not worth doing as it won't "fix" the pastel particles. Another method I have read about suggests using fixative after the painting is finished. This entails hanging the painting up in a washing line fashion and spraying the back of the paper, holding the pastel particles down from behind. Again, I haven't tried it but it could be very successful.

Don't let it be said we know all there is to know about pastels!!!

Enjoy your painting.

Cheers

Mary McTavish, Pastel Convenor
PANZ Rep for BOP

STILL LIFE CLASS 4TH WEDNESDAY MORNING OF THE MONTH

All are welcome, choose your own medium and have a go!

Susan Jones, convenor

MID-YEAR COMPETITIONS CATEGORIES

- | | |
|-------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------|
| 1. Best Still Life | Richard Perkins Memorial Trophy |
| 2. Best Landscape (incl. Cityscape) | Eric Hussey Cup |
| 3. Best Seascape | Eric Hussey Cup |
| 4. Best Portraiture | Thelma Graham Plate |
| 5. Best Pencil Drawing (graphite pencil) | Joan Lushington Sketch Trophy |
| 6. Best Black and White - (pure white & pure black or a mixture of the two) | Reg Chalmers Memorial Rose Bowl |
| 7. Best Mixed Media | Dale Mitchell Memorial Cup |
| 8. Best Figure Study | Ray Thompson "La Vie" Trophy |
| 9. Best Pen & Ink (including Light Wash) | McTavish Trophy |
| 10. Any Medium and any Subject (Members eligible: Any member who has not won a Trophy at Tauranga Society competitions previously). | Dara Koru Trophy |

JUDGING GUIDELINES

Here are some guidelines that will be sent to our Judge to assist with judging. You may like to critique your own work before entering using the following criteria.

- Subject – relevant to the category in which the artwork is entered
- Composition – shows uniqueness and/or originality
- Perspective – good proportions and a passage for the eye to follow
- Colours – do they work for the subject of the piece
- Tonal Values – showing lights, darks and transitions
- Craftsmanship – demonstrates excellence and confidence in chosen medium
- Is there emotional impact – if intended
- Presentation – in tune with modern criteria and ease of display

MID-YEAR COMPETITIONS - DEFINITIONS OF CATEGORIES

1. BEST STILL LIFE

Still Life depicts inanimate subject matter (not having qualities of active living organisms) everyday objects, whether natural objects, (flowers, food, wine etc.) or manufactured items (books, bottles, crockery etc)

2. BEST LANDSCAPE (including CITYSCAPE)

A work that depicts rural scenery such as mountains, valleys, trees, rivers, lakes, tidal estuaries and forests, especially where the main subject is a wide view.

A Cityscape is a depiction of an urban setting such as city buildings, houses and street scenes.

3. BEST SEASCAPE

Seascape includes sea with or without coastal landforms in content. It may also include boats in harbours.

4. BEST PORTRAITURE

A portrait is an artistic impression of a person from waist up, in which the face and its expression is predominant. The intent is to display the likeness, personality and even the mood of the person.

5. BEST PENCIL DRAWING

A pencil drawing is done on Drawing Paper and using graphite pencil.
No coloured graphite pencil use allowed (i.e. no Graphitint).

6. BEST BLACK & WHITE

A black & white artwork that only uses pure white and pure black or a mixture of the two.
Paints/medium used must be single pigment, not a mix of more than one pigment. Note: coloured underpainting, or substrate, or framing is NOT allowed.

7. BEST MIXED MEDIA

Mixed media includes any work that has more than one medium used in its construction.

8. BEST FIGURE STUDY

A figure study is of a human model clothed, partly clothed or nude and is a representation of the full body of the model or of parts of the model such as hands or feet.

9. BEST PEN & INK

Pen and ink may use ink and include a light colour wash on the paper.

10. DARA KORU TROPHY

Members eligible to enter this new category are those who have NOT been awarded a TROPHY in Tauranga Society of Artists competitions in any previous competition. This does not include Merit Awards i.e. if you have won one or more Merit awards, you can still enter this category. Artist's Choice- Any medium - Any subject.

NOTE: In all categories 'framing' that is in anything other than the specified medium must be less than 20% of the overall artwork and must not intrude on the artwork. "Graphitint" can be used in "Mixed Media", "Pen and Ink" and the "Dara Koru Trophy."

Remember to cover your name on the front of your work and have a swinging tag attached to the back, stating your name, the title of your work, the category number and the category your art is to be entered. Also write your name on the back of the painting in case the swing tag comes off.

COMPETITION RULES:

1. All entries to have been completed within the 12 months prior to the competition.
2. Entries must be entirely the member's own work and not done in a class of instruction or copied from publications or photographs taken by other people without their written permission.
3. Entries must be presented in a finished, dry condition, framed or otherwise finished, ready for hanging. This requires "D" rings and cord, or finished in a stable mount with a rigid backing – able to be supported and hung.
4. Airbrushed works of art will be accepted as airbrushed in its medium category. If a painting is part airbrushed and part painting it must be labelled as Mixed Media/ Airbrush in its medium category.
5. All entries must have the name of the member, the category number and the category/ competition being entered, on a swinging tag long enough to hang over the top and hang in front of the painting, securely attached at the back. The member's signature to be covered on the front.
6. **One entry per person category** will be accepted, unless stated by the competition coordinator.
7. Members can enter in absentia if another member presents and collects their work.
8. All competing members must be financial. Membership fees must be paid by July 1 to be eligible to enter mid-year competitions.
9. The committee reserves the right to reject any entry that does not meet the above criteria.
10. All entries will be displayed on the Society's Exhibition Screens - No easels are used.
11. All entries are to remain on display until 12:30pm. Artists may collect their paintings after 12:30pm.

Please note these points for the competitions that seem to get overlooked:

Hanging artwork can be done without using a frame, as long as it can be displayed onto the screen safely. This may include a skirt hanger if needed but artists will be responsible for their own work should anything untoward happen. This is to make the competitions accessible for those who haven't framed their art yet. All art hung is at the artist's risk.

D Rings must be used and not stick out screws/loops.

The string should not be too long nor too short, it needs to hang over the front of the art and then be able to be tucked behind without hanging down below the artwork.

Please write your name on the back of the artwork in case the tag comes off and cover your name on the front of the artwork before judging.

Note that **entries must be entirely the member's own work** and not done in a workshop (tutored) but work completed during weekly sessions with suggestions from other members (facilitated) is fine. Art copied from publications or photographs taken by other people must have their written permission. However, **Free images/photos** downloaded from Pixabay.com can be used without any copyright infringement and do not need to be acknowledged should you use these as your art reference.

Abiding by these requirements makes the entry of the art much easier for the Programme and Competition team. Many thanks for your help in these matters.



Gordon Harris
THE ART & GRAPHIC STORE

in-store & online

www.gordonharris.co.nz

Auckland Hamilton Wellington Christchurch

PROGRAMME:

July 2022	
Monday Morning	
9.30 – 12.00	
4	Pastels – Mary McTavish - Convenor
11	Drawing – Carol Macintyre – Convenor
18	Pastels
25	Drawing
Monday Afternoon	
12.00 – 4.00	
4	Pastels
11	Drawing
18	Pastels
25	Drawing
Tuesday Morning	
9.30 – 12.00	
5	Open Studio Any Medium – All welcome – Greg Nicie
12	Open Studio
19	Open Studio
26	Open Studio
Tuesday Afternoon	
5	
12	Evan Woodruffe presentation 1.00pm to 3.00pm
19	Exhibitions Committee Meeting, 1.00 pm
26	Executive Committee Meeting, 1.00 pm
Tuesday Evening	
7.00 – 9.00	
5	Practical Art (Any medium) All welcome - Steve Cordery
12	Practical Art
19	Practical Art
26	Practical Art
Wednesday Morning	
Rooms open 9.30 – 12.00 noon	
6	Portraiture/figurative drawing – Robin Purlant \$5 per person
13	
20	Portraiture/figurative drawing – Robin Purlant
27	Still Life Session (Any Medium) – Sue Jones 027 2744 969
Wednesday Afternoon	
12.00 – 4.00	
6	Open Studio Acrylics and other medium – Help offered if needed - Richard Fenn
13	Open Studio
20	Open Studio
27	Open Studio
Thursday Morning	
9.30 – 12.00	
7	Oil Painting plus other medium - Karen Pritchard
14	Oil Painting
21	Oil Painting
28	Oil painting
Thursday Afternoon	
12.30 – 3.00	
7	Graham Baker Workshop \$10.00 per session
14	Graham Baker Workshop \$10.00 per session
21	Graham Baker Workshop \$10.00 per session
28	Graham Baker Workshop \$10.00 per session
Friday Morning	
9.30 – 12.00	
1	Life Drawing. (Cost \$10.00 with Tanya Bamford King)
8	U3A
15	Life Drawing (Cost \$10.00)
22	U3A
29	Painting with Cold Wax Medium Workshop 10am-4pm (continues on Sat 30 & Sun 31 July)
Friday Afternoon	
1.00 – 4.00	
8	Programme & Competition Committee Meeting 1.00 pm
15, 22	
29	Painting with Cold Wax Medium Workshop 10am-4pm (continues on Sat 30 & Sun 31 July)
Saturday 9 July	
Mid-year competitions	
Saturday 30 and Sunday 31 July	
Cold Wax Medium Workshop continued: 10am-4pm (Sat), 10am-1pm (Sun)	