



ART • PEOPLE • PASSION

NEWSLETTER & PROGRAMME

FEBRUARY 2023

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 FACEBOOK: [Tauranga Society of Artists](https://www.facebook.com/TaurangaSocietyofArtists)

WEBSITE: www.taurangasocietyofartists.org.nz

2022/2023 COMMITTEE

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ADVANCE NOTICE – Mark your diaries!

Saturday 25 February

Working bee

Saturday 4 March

Autumn competitions

19 - 23 April

April Expo

Wednesday 7 June

AGM

Sat 5 August

Spring competitions

27 September - 1 October

Art Expo and Supreme Art Awards

FROM THE PRESIDENT

Hello and welcome to the Society's program for 2023. We have an exciting busy calendar ahead for you.

We have a working bee to be held on Saturday 25th February, so if you wish to give back to our Society it would be hugely appreciated if you come to help us, for even a small amount of your time, to make our studio a place where we can feel extra proud.

I would like to acknowledge a kind and generous donation from Trish Stewart. I hope you might all have a peruse and find something you need to stock up your own supplies. A donation can be left in the sales table "box". Thank you.

John Horton will be giving an appraisal session on Tues 14th February, 1pm-3pm. Please bring along your work to receive feedback that may help any "problem areas" in your art. Just in time for the competitions! Our next competitions are on Sat 4th March, which means we can put our work from there into the Expo happening 19–23 April at Tauranga Boys College. Our Expos are proving to be our best opportunities to promote and sell our artworks. Let's delight our next audience with a plethora of quality new artwork.

The year is kicking off with a new course by Shona Mackenzie on Thursday afternoons with Gel printing, working up to a mixed media individualized creation. There is an ongoing opportunity to improve your

drawing skills and attend regular Still Life classes with Susan Jones. Session times are every fourth Wednesday morning – thank you Susan. We have also managed to engage Maxine Thompson to run a two-day Pastel Workshop. If you have signed up for this, or even thinking about it, now is the time to act. Close off date is this week, payments are due. She's a wonderful tutor and it would be sad to miss out.

My sincere thanks to Lynn Webb who has been our very capable Treasurer for nearly three terms on the Executive committee. Lynn has moved to Taranaki and will be unable to continue in her role. If you are competent with accounting/bookkeeping, can use Xero software and can offer a few hours each month to this role, please contact me directly. We really need a smart 'numbers person' to take over this position urgently.

We also have room for some forward thinkers to join our committees. We have our Executive Committee (our powerhouse), the Programmes and Competitions Committee (without which we'd all surely be lost) and the Exhibition Committee, who do amazing coordination and smooth running of all our Expos. If you'd like to know more about exactly what being part of our well-oiled machine means, and how we can make use of your skills (even the smallest talent) please feel free to call me, or speak to one of the Committee members that will make themselves known as you see us working for you in and behind the scenes.

I look forward to seeing you all again this year, and I hope we can help you along your artistic journey.

“ART IS THE HIGHEST FORM OF HOPE” – Gerhard Richter

Paint on!

Janeen George, President

021 0236 3236

janeengeorge@gmail.com

WORKING BEE

We are planning to hold our annual working bee at the Art Room on Saturday 25th February at 9am.

We expect to get everything done in a couple of hours, so it will be an easy opportunity for you to help your Society.

Here are some of the jobs we plan to do on the day: clean the blinds, fridge, microwave, kitchen shelves, walls and doors, tidy the office, paint the rail at the front of the building.

Please come along and join in - the more the merrier!

Executive Committee, Tauranga Society of Artists

APPRAISAL SESSION WITH JOHN HORTON

14th February, 1.00pm – 3.00pm

Bring your paintings along to the afternoon appraisal session being held on Tuesday 14th February.

John Horton has been a professional artist for the past 40 years working mainly in acrylic & oils and specialising in landscape, marine and city scenes.

John has exhibited regularly in Auckland, Warkworth, Hamilton, Napier and Wellington. John has won numerous NZ awards, and Australian art awards twice. He has run numerous demonstrations and workshops for NI art groups, is a senior tutor for NZ Fellowship of Artists, and tutor for NZ adult art education classes.

His style is representational with emphasis on lighting effects using warm and cool colours. John will bring along a few of his paintings to the appraisal session.

FACEBOOK & INSTAGRAM



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



Our Instagram id is @taurangaartsoc

Facebook and Instagram Update

Thank you, Christie, for the outstanding job that you have done managing the website and social media for the Society for many years. Your contribution and dedication has been greatly appreciated by members and the public.

LIBRARY NEWS

Hi Everyone,

A new year beckons with fresh enthusiasm for our artistic souls, I hope.

The end of year book sale was a roaring success. Just shows that you can't beat a good book. Thank you to everyone who donated books and the surplus was given to the Salvation Army and Waipuna Hospice shops.

The library is a treasure trove of material for improving our art or just browsing the magazines for inspiration.

My theme this month is;

Drawing on the Artist Within: How to Release your Hidden Creativity - by Betty Edwards.

Creativity is "The Chameleon Concept". Cognitive scientists have studied this concept with no definitive answers. How do we learn it, teach it, or even if it can be learnt or taught. So, the unique ability to 'create' and the 'creative process' are largely an enigma.

One school of thought, promoted by Jacob Gretzels in the 1960's, names the five stages: first insight, saturation, incubation, 'a-ha' moment, then verification.

But philosophical speculation and psychoanalytic data only give rise to further speculation. Perhaps all that is needed is 'freeing up' up our thinking to become creative.

On that note, we look at the fundamentals of drawing.

Thinking by means of drawing creates the language of drawing which is parallel to visual language. By tapping into our natural ability learning how to draw, we can tap into the power of visual language. For example, studying the paintings and special 'marks' of famous artists such as Matisse or Rembrandt are a form of communication as a complex mode of expression.

So, drawing from the power within your imagination is the creative process. To develop this creativity requires broadening of the visual and perceptive mode of the brain.

Learn to "see" to release your innermost creativity.

Gay Carter, Librarian

AUTUMN COMPETITIONS 4TH MARCH 2023

CATEGORIES:

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

DEFINITIONS OF CATEGORIES:

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).

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.

BEST SEASCAPE

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

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.

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).

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.

BEST MIXED MEDIA

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

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.

BEST PEN & INK

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

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: "Graphitint" can be used in "Mixed Media", "Pen and Ink" and the "Dara Koru Trophy."

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. Your art work, framed or unframed, must be in a dry condition and be able to be hung securely. D rings are preferable but not essential. In all categories, 'framing' that is anything other than the specified medium must be less than 20% of the overall artwork and must not intrude on the artwork.
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 by 18 February 2023.
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.

STILL LIFE

Still Life will begin again on 22nd of February, which is the 4th Wednesday of the month. We are a small group of friendly people, so you are very welcome to join us. We usually set up an interesting arrangement to draw, paint, in whatever medium you like using. Everyone's input is valued, and we do critique of our work to help us improve. Looking forward to beginning 2023.

Susan Jones, convenor

PASTELS

Happy New Year everyone.

I hope you managed to get some well-deserved relaxing time with family and friends over our break of December and January. We have had lots of visitors and from our home we can again see the cruise ships coming and going which indicates to us that life might just be returning to more normal again.

Our first pastel session will be on Monday 6th February, which is Waitangi Day but I will be going into the rooms at the normal time, so if anyone else is thinking of coming along I welcome you.

The Society has planned a Working Bee for Saturday 25th of February which I hope some of you can assist with. More hands make the work faster and we generally have a good morning tea and catch-up. This usually starts around 9.00am.

As I write, the summer weather has changed from being a glorious summer of old – constant sunny days,

high temperatures and mild breezes - to windy, wet and considerably colder temperatures, causing campers to retreat back to four solid walls and hot showers. This weather change means more time in my studio again to attempt to put together a body of work to enable me to enter the exhibitions and competitions that I missed entering last year.

Planning is an important part of the satisfaction and appreciation of my art time. I know painting exercises are important - working and sketching a painting - yet getting to the development of a painting in my studio is a great feeling. I mostly work from photographs to give me the fleeting impression of capturing that moment in time. Many of my paintings don't evolve like the photograph but there is always an element of it there as I change, rearrange and eliminate the elements of the photo trying to create a better composition.

We have been told over and over again to do thumbnail sketches to aid the compositional content of our paintings – must do more of these (one of my New Year Resolutions!). Some of us are lucky enough to have been given a template showing various commonly used focal points, from Julie Greig's workshop last November, which I will be putting to good use this year.

While we are away from the art rooms, I encourage you to check out some YouTube videos. Many of them can be viewed for free and a couple of artists I have been recommended recently are Karen Margulis and Gail Sibley. Their style is similar but different and there are many short videos that can be seen on how to achieve different moods and atmospheres. Watching their techniques is fascinating.

Happy viewing and happy painting for 2023.

Mary McTavish, Pastel Convenor
PANZ Rep for BOP

DRAWING

Colour Pencil for the uninitiated.

The early colour pencil was in use by the 19th century, predominately used by architects, but the colour pencil as we know it was seriously developed by Caran d'Ache of Switzerland in the 1920's. Pablo Picasso was using their pencils in the 1930's.

With the introduction of technology colour pencils are successfully manufactured by a number of brands with the professional artist in mind. Used extensively with a high degree of finish, be it realistic originals, impressionism, abstract etc. However, drawing is the foundation to capture proportion, perspective and a balanced composition. Explore coloured pencil to capture luminescence and texture, mixed with other medium with effective techniques and colour therapy. It does not matter how awesome your layering and blending skills are, in an inaccurate drawing you will be sadly surprised how unforgiving colour pencil is to "fix" something you have spent hours on.

No prep, no fuss, particularly when there is a lack of space in which to paint. They are clean, non-toxic and light fast, available in sets or individually with a wide variety of colours to be manipulated and forgiving. Pick up a pencil and create a composition uniquely yours.

If graphite is used as an outline, it may mix with the colour pencil making the colour muddy and harder to erase. Patience and the quality of touch (i.e., pressure) are two of the main ingredients. The pressure used will influence the final result. Blocking in with light pressure gives the overall feel and requires multiple layers, and finally applying harder pressure will ultimately build up a richness of depth. How pressure is developed in various strokes for layering will determine the outcome sought after. Whether a start is made with pale colours and white or with dark colours depends on the result wanted in a particular composition.

It is good to seek knowledge from the many artist publications. If you emulate a favourite artist, do so to discover your own style and passion as your interpretation is unique to you. Intricate compositions

such as wildlife, botanical, portraiture require layering, blending and/or solvents to produce satisfactory gradation, tonal value and texture. Colour pencil is absorbing and imaginative. Let it inspire, make a start!

Equipment: Use quality paper and pencils. Various brands of pencils react differently in colour variation, wax or oil based, hard or soft and creamy. Again, experiment and note the interaction dependent also on the presentation and paper. Use a good quality paper specific to pencil, be it hot press water colour paper or branded colour pencil paper.

Artist's publications usually introduce a choice of relevant equipment with types of their preferred papers and pencils for best results. There are number of good colour pencil books in the Tauranga Society of Artist's library.

Audrey Naismith

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 FEBRUARY TO JUNE 2023

MONTH	ART in PARK (SATURDAYS)	ART on STRAND (SUNDAYS)
FEBRUARY	SATURDAY 4 TH , 11 TH and 25 TH	SUNDAY 19 TH
MARCH	SATURDAY 11 TH and 25 TH	SUNDAY 5 TH and 19 TH
APRIL	SATURDAY 8 TH , 15 TH , 22 ND and 29 TH	SUNDAY 2 ND
MAY	SATURDAY 13 TH and 27 TH	SUNDAY 7 TH and 21 ST
JUNE	SATURDAY 3 RD , 10 TH and 24 TH	SUNDAY 18 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.

RULES FOR ART IN THE PARK / STRAND

Attention all exhibiting artists: please read the following rules for Art in the Park/Strand:

- 1: Only financial members can take part. Please carry your membership card as ID.
- 2: Set up time is **from 8am – not before, with trading to commence from 8.30am.** Artists must be gone from the park by **5pm** at the latest.
- 3: Maximum area per artist to be no more than **4m x 4m square, at all times of the year.** Art must be **displayed and viewed** from within this area.
- 4: Art, materials and seating are to be kept off the pathways.
- 5: Artists should be seated within their site or in very close proximity to it.
- 6: A minimum of half a metre gap is to be left between each artist's area as a public access way.
- 7: All business – including wrapping of sold art – must be conducted on the park - **NOT** out of a vehicle on the road. (We do not have a permit for this). Therefore, packaging, wet weather protection, materials and any replacement artworks etc are to be held within the 4m x 4m site to minimize the use of our vehicles and to avoid the appearance of breaking this Council by-law. We need to comply with the parking restrictions along Maunganui Road. If available, Artists are to use the unrestricted parking in Nikau Cres and Salisbury Avenue.
- 8: Paintings, mosaics, sculptures and cards are permitted.
- 9: Art can be displayed on easels, frames, stakes, tables and tarpaulins. Sun umbrellas, chairs and gazebos are permitted. Glass framed art is to be securely fastened and displayed near to the ground, to avoid risk of breakage.
- 10: No signs etc are to be tied to trees or shrubs.
- 11: No Artist has a right to any particular location within the Park.
- 12: Keep the public seating free.
- 13: Reproductions of the Artist's work are permitted provided the display is clearly marked as such. Purchasers should be in no doubt what it is they are buying, in accordance with the Fair-Trading Act.
- 14: Artists may have the assistance of spouses/partners during the course of the day, but must themselves be in attendance at the Park for most of the day.
- 15: Breach of copyright: There is no law against members of the public taking photos in a public place. If there are doubts about a person's intent, a polite enquiry may be in order. A "no photography" sign may discourage close-up photos.
- 16: Artists participating at Art in the Park are expected to assist in Art Society tasks in some way in return for the opportunity to sell art commission free.
- 17: To simplify the system, **there will be NO rain day alternatives.** Artists are free to come and go as they please for any period during the designated day, within the hours permitted.

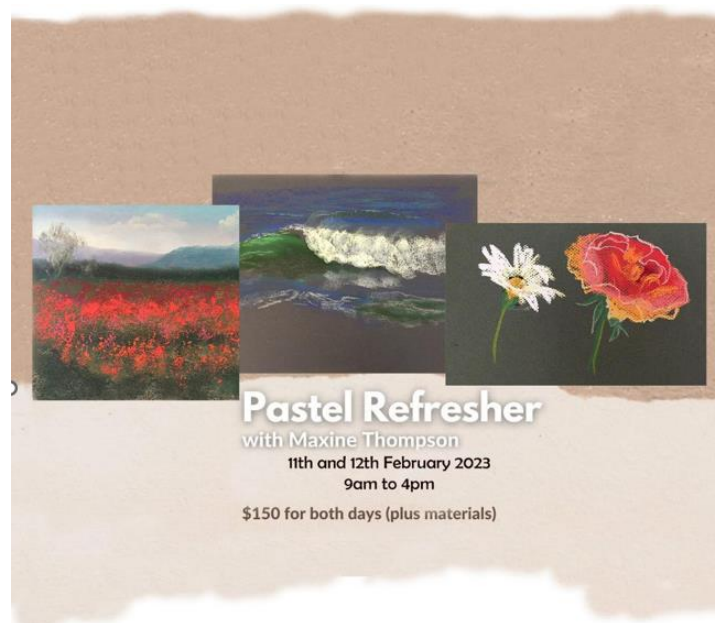
PROGRAMME AND COMPETITIONS SUB-COMMITTEE

AUTUMN COMPETITIONS – Saturday 4th March 2023

The rules and categories for the autumn competitions are on pages 4-5 of this newsletter. Damien Kurth will judge the competitions. Programme and instructions for the event will be emailed to members in February. Please make this a perfume free event.

WORKSHOPS:

Maxine Thompson is holding a **Pastel Refresher workshop** on 11th and 12th of February from 9am to 4pm each day. The cost is \$150 total for both days. There are twelve placements only for this workshop. Maxine is highly sort after and highly skilled with her use of pastels. This is an opportunity not to be missed. If you want some pointers with your pastel painting Maxine can help. With years of tutoring around the world, it is with great pleasure we are able to have her in our rooms just for you. Please sign up in the foyer at the Society rooms, pay the fee on completion of the Registration Form to Account 03 0435 0457931 00. This will secure your place.



Shona Mackenzie is running a workshop - **Gel plate to Collage (mixed media)** to be held over twelve Thursdays, 1pm to 4pm, commencing on 2nd of February 2023. **This workshop is now full. NB: Expressions of interest are being taken for a second workshop.**

Shona Mackenzie will be taking a Gel Print and Mixed Media class on Thursday afternoons. Gel printing is a fast, fun, easy and addictive way to bring layers and vibrancy into your work. The class will start off with a demo session showing how to make your own gel plate, options around materials and introducing you to her process. The next few sessions will be spent learning and exploring two to three new techniques each week. These sessions will help you build a body of work, either to frame or to use in mixed media pieces.

Following the gel printing, Shona will teach you to create your own concertina sketch book. Gel prints will form the foundation of your mixed media exploration in these versatile accordion style books. You'll get lots of tips and tricks from Shona along the way. Finally, all your learning will culminate in creating a finished mixed media work, full of vibrant colours and rich layers.

The course will cost \$15 a session and you'll bring your own materials. If there are only some parts of the course you wish to attend feel free to send Shona an email at shonamackenzieart@gmail.com. This will depend on numbers wishing to attend. Please register your interest or ask questions by emailing Shona or adding your name to the list in the foyer.

Reminder that workshop payments must be made through the bank account as the Club has now gone cashless. Enrolment forms are in foyer of the Clubrooms.

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

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, 4th week -- **STILL LIFE** -- Susan 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

Gordon Harris
THE ART & GRAPHIC STORE

in-store & online

www.gordonharris.co.nz

Auckland Hamilton Wellington Christchurch

PROGRAMME

February 2023	
Monday Morning	
	9.30 – 12.00
6	Pastels - Mary McTavish convenor, (Waitangi Day)
13	Drawing - Carol Macintyre convenor
20	Pastels
27	Drawing
Monday Afternoon	
	12.00 – 4.00
6	Pastels (Waitangi Day)
13	Drawing
20	Pastels
27	Drawing
Tuesday Morning	
	9.30 – 12.00
7,14,21,28	Open Studio Any Medium - All welcome - Greg Nicie
Tuesday Afternoon	
7	Exhibition Team Committee Meeting at the Art Rooms 1.00pm
14	Appraisal Session (1.00pm - 3.00pm) - John Horton
21	Executive Committee Meeting at the Art Rooms 1.00pm
28	
Tuesday Evening	
	7.00 – 9.00
7,14,21,28	Practical Art (Any medium) All welcome - Steve Cordery
Wednesday Morning	
	9.30 – 12.00
1	
8	
15	
22	Still Life Session (Any Medium) - Susan Jones 027 2744 969
Wednesday Afternoon	
	12.00 – 4.00
1	Open Studio Acrylics and other medium - Richard Fenn
8	Open Studio
15	Open Studio
22	Open Studio
Thursday Morning	
	9.30 – 12.00
2,9,16,23	Oil Painting plus other medium - Karen Pritchard
Thursday Afternoon	
	1.00 – 4.00
2, 9,16,23	Mixed Media - Shona Mackenzie, \$15 per session, 1pm - 4pm, FULL
Friday Morning	
	9.30 – 12.00
3	Life Drawing (Cost \$10.00 with Tanya Bamford-King)
10	U3A
17	Life Drawing (Cost \$10.00)
24	U3A
Friday Afternoon	
	1.00 – 4.00
3	
10	Programme & Competitions Committee Meeting 1.00pm
17, 24	
Saturday / Sunday	
11 & 12	Pastel Workshop - Maxine Thompson, 9am - 4pm, Sat 11 & Sun 12, booking required
25	Working Bee - 9am, Sat 25 Feb