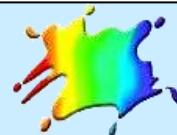


# TAURANGA SOCIETY OF ARTISTS



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## 2016/2017 COMMITTEE

President	Mary McTavish	543 2521	
Vice President/ Secretary	Berys Suridge	552 4448	
Treasurer	Marie Brown	579 1466	
Kim Artus	576 5136	Graham Baker	022 488 0786
Christie Cramer	572 4941	Lynne Dara	562 1757
Irene Ewens	544 1477	Judith Robinson	572 1101
Lynn Webb	027 945 0275		

All Members are welcome to attend any sessions advertised in the Programme

## NEWSLETTER February 2017 and February and March Programmes

<b>IMPORTANT DATES 2017</b>	Tues 31 January Sat 11 February Wed 26 April June Wed 14 – Sun 18 June Wed 25-Sun 29 October Sat 25 November	Rooms reopen Working Bee Mid Year Competitions AGM Art Expo 2017 Original Art Sale End of Year Competitions
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### Greetings from the President – Mary McTavish

Happy New Year to you all and hoping you all had an enjoyable time over Christmas and have some great New Year Resolutions in place. I always start off with great intentions but somehow not all seem to pan out as anticipated but I am determined to make every day count and be as enjoyable as possible.

The rooms were going to open on Monday 30th of January but we realised that it is Anniversary Day so **the rooms will officially open on Tuesday 31st of January** with the programme starting on February 1st.

We already have some dates for you to put into your brand new diaries for the year, starting with our Working Bee on Saturday February 11<sup>th</sup> at 9.30am.

Hopefully a whole bunch of you will turn up and help with a spruce up of our rooms for the coming year.

The date for our Mid Year Competitions is Wednesday 26<sup>th</sup> April and the End of Year Competitions and Social Day is Saturday 25<sup>th</sup> November.

The Supreme Art Expo will be held from 14<sup>th</sup> – 18<sup>th</sup> June with set up day on the 13<sup>th</sup> of June.

The Original Art Sale will be held from 25<sup>th</sup> – 29<sup>th</sup> October with set up day on 24<sup>th</sup> October.

There could possibly be dates gazetted for two Home Shows in 2017, one in May (dates to be advised) and a later one from

29<sup>th</sup> September – 1<sup>st</sup> October. Unfortunately we aren't ever given much of a lead-in time to these events so an early advisory like this is the best I can give you at this stage.

I am also still looking for members to participate in the *Words and Pictures* challenge which will take place in July in conjunction with the Tauranga Writers Group and Creative Tauranga so please contact me if you want to be included in this event, or more details.

There will also be an AGM. You will be advised of the date after our first Executive Committee Meeting in February.

You will see the programmes for February and March are at the end of this Newsletter and I hope you will note there are a few new and interesting sessions to come along to and some tutorials to put your names down for so please read your Newsletters as they are crammed with interesting and relevant information to whet your artistic appetites.

I look forward to seeing you again after this summer break and wish you all the very best for 2017.

Mary McTavish  
President

## NOTICEBOARD

❖ **The Art Society rooms open on Tuesday 31 January 2017 and the programme officially begins on 1st February. Welcome Back.**

**WELCOME TO NEW MEMBERS:** 😊 **Teresa Cooper and Coralie Nicholson.**

- ❖ **There will be a Working Bee on SATURDAY 11th FEBRUARY 2017 9.30am.** Please give your time to help Spring Clean our rooms and building, many hands make light work!
- ❖ **PASTEL SESSION Monday 6th February 2017** from 9.30am to 4pm. Bring some dark green Art Spectrum Colour Fix paper plus your pastels and/or pastel pencils for a session with Liz Phillips painting your favourite flower from your own photo. 6<sup>th</sup> February is a holiday but we will be having our session as usual for those who wish to come. Newcomers to pastels are welcome. See you on Monday the 6<sup>th</sup> February.  
Deanna Flood 572 2563

### CHINESE BRUSH PAINTING – Traditional and Modern

By Sing Yuh Liao



As a tutor artist of Chinese Brush Painting and proficient in various media, I teach a unique skill in aspects of the fundamentals of painting using rice paper (xian), silk, Chinese brushes, ink/watercolour.

The variation in topics and skills is fascinating and educational. To use Chinese characters, learning the meanings and applying them to enhance a painting is both artistic and gratifying.

**START 2017** (The year of the Chicken) **BY JOINING US ON THE 2<sup>ND</sup> AND 4<sup>TH</sup> TUESDAY AFTERNOON EACH MONTH FROM 1.30 – 4.00 PM.**

## Workshops/ Tutorials 2017.

### Tutorials

We are going to introduce some tutorials this year that will take place over 1,2,4 or more weeks. There will be a range of different topics offered depending on the interest of the members. To gauge this, there will be a range of **Expression of Interest Forms** in the Foyer. **If you would like to attend these tutorials, please add your name to the form.** When there are between 10 – 15 names on the form, we will go ahead and organise the tutorial.

The fee will be set according to the number of weeks the topic will run, and will cover the whole tutorial. To get best value from the tutorial, we suggest that you attend all of the sessions.

### Workshops

For those new members who are interested in attending Workshops, there is an **enrolment form** placed in the Foyer of the Art Rooms, usually about 4-6 weeks before the date with the details and materials list. You can place your name on the sheet, and the fee for the class can be placed in the wooden box at the time of enrolment. (You may also pay your fee direct to the Society – details on the sheet).

If you are keen to attend a workshop, **please make sure your name is down on the sheet, and the fee is paid at the same time.** This way, you will ensure you gain a place. As the fee is based on 10 applicants, there needs to be that number for the class to go ahead. 12 to a class is the usual maximum number. Please consider carefully before you add your name to the form. To reduce the amount of time chasing up fees, as indicated on all enrolment forms, **the fee is to be paid at the time of the enrolment.**

If we have not received your fee within a week of you adding your name to the form, we will remove your name from the list to enable someone else a chance to attend.

### Maxine Thompson Workshop – 11th and 12th March 2017

Those members who attended the Weekend Workshop, in early November, with Maxine Thompson really enjoyed it. Some even remarked that it was the best workshop they had been to. Maxine will be taking another Workshop on the weekend of **March 11<sup>th</sup> & 12<sup>th</sup> 2017.** This time it will be **Using Pencils and Charcoal for Portraits.**

**The fee will be \$135 per person for the two days.** (This is the revised cost – note the difference from December's Newsletter). The Enrolment Form, together with the material list is in the Foyer. We already have an indication from a number of people who are interested in attending, so we envisage that the list will fill quickly.

Angela Hoy - Workshop Co-ordinator,



## **PAINTING WITH OILS by Eric Hussey**

On Wednesday morning 9 November 2016, **Eric Hussey** gave a very informative address on Painting with Oils and the following are his notes used for that address:

**Basic Tools:** *Brushes, knives, palette knives* for mixing colour on the palette – smaller ones for painting, *A palette* (right hand or left hand), *paper* – toilet roll or paper towel, *Pliers* for gripping stubborn screw caps (especially when tubes of paint are “ageing”), *Ruler and Mahl sticks.*

**Painting Surfaces:** These range from painted hardboard, canvas to commercially available canvas covered cardboard, even stiff paper can be used for oil sketches.

**More Sophisticated Tools:** *An easel* (a three legged one is the most stable and the most suitable for outdoor where wind can be a pest. *Scissors, magnifying glass, Canvas pliers* to stretch canvas on a frame (especially large paintings) an *old carpenter's chisel* – to restore the surface of a palette.

**Oil Colours:** I avoid the mixed colours (eg flesh tone), I prefer to rely on approx 16 basic colours:

	<b>Cool</b>	<b>Warm</b>	<b>Neutral</b>
3 x reds	Alizarin	Cadmium	Venetian Red
3 x yellows	Lemon	Cadmium Yellow	Ochre
3 x Blues	Pthalo or Prussian	Ultramarine	Cerulean
2 x Greens	Viridian	-	Chrome Oxide
2 x Browns	Raw Umber	-	Burnt Umber
1 x Black	-	-	Ivory Black
2 x Whites	Flake White & Titanium White		

**Note:** Flake White is a paint which dries with a **rough surface**. This is essential for undercoat, providing a “key” for a final coat of the glossy surface of Titanium White. **Do not use Zinc White**, it is more transparent and it will react with Cadmium Reds, producing a dull grey.

**Other Useful Colours:** Naples yellow, Burnt Sienna, Raw Sienna and Cadmium Orange.

**Brushes:** *Bristle* – a selection of sizes from 4mm to 20mm, flat and round, *Hair or Synthetic* – 6mm down to 1 to 2 mm and long hair with hair up to about 50mm long, permitting longer narrow painting.

**Painting Mediums:** These are necessary because most tubes of oils need a “medium” to produce a more liquid, workable paint, and also make the paint dry more quickly. My favourite is *“Archival”* which seems to be like a varnish, and dries in about 48 hours (no longer tacky) and hardens to a stage where it is a hard surface capable of “standing” some hard knocks. Samples of others are available *“Liquin”* is one that is more like a jelly and can be used as a glossy surface and will “stand up” to produce some texture.

**Choosing what to Paint:** The best subjects in my opinion, are those of people “you” know, and have photos of. Next is outdoors, painting scenery or events. Do not be tempted to use calendars or pictures from books or calendars produced by a “specific” photographer. You could run into copyright issues should you display your work for sale.

**Preparing the Sketch on the Painting Surface:** To produce an acceptable composition of your ideas on the painting surface may require several “tries” and these can be small sketches (thumb-nail sketches).

To arrive at the size and composition you desire may require a trick called *“grid”*. On the sketches or the picture you have chosen – draw squares or oblong lines then on the prepared painting board make the “grid” with the exact same number and shape with charcoal. Pencil is unreliable as many pencils have “lead” which will dissolve under the paint and stain through to the finished artwork. When satisfied you have the charcoal sketch right, mix up some very liquid paint that is about the same tonal values as the finished work and paint over the lines of the sketch. Rub out the charcoal when the paint is dry.

### **Sneaky Tricks Department:**

\* **Paint sky** by painting a slip of paper and hold it in the light so the paint strip can be matched against the actual sky.

\* **Clouds** in a painting can be shown by using thumb prints of white (etc) and/or sliding a finger or thumb across with “cloud” colours to show windblown clouds.

\*Outdoors it pays to **under-paint** in a colour that will fit in with the composition (eg light green or purple), this allows the eyes to adjust to the harsh sunlight.

\*Outdoors, use a bucket or large jar of water with a bit of string to **add weight to the easel** to stop wind tipping it over.

\***Portraits from "life"** – when the flesh colour is mixed, put a sample of that colour on your thumbnail and hold it up at the level of the face/hand etc. to match the model's skin colour.

Thank you for sharing your in-depth knowledge with us Eric, this is very helpful to beginners especially.

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## FROM THE LIBRARY

Greetings to you all. It is the start of 2017. How time goes by.



First! I would like to thank all those who returned their missing books. Now we have a new list of books not signed from Nov to Dec.

Here is the new list of books not signed out.

Draw/fig100/8, **Learn to draw the Figure**

draw/tech 100/2, **Painting and Drawing**

Draw/tech/, **Draw/pen & ink**

Draw100/2, **Animals.**

The following, are books donated by **Susan Watson**, who was a past member of our art society:

1. WC/gen 500/23 **Watercolour Step by Step Art School**, Patricia Monahan
2. p/gen 200/2. **Eternal Truths for Every Artist**, Harley Brown
3. P/ oil/gen 200/16. **Learn to Paint Oil Pastels**, Jacqueline Black
4. P/gen 200/14. **Intuitive Composition. A right brain approach to achieving simplicity harmony, and balance in your paintings.** Albert Handel Lesley Trainor Handel
5. Oil /gen 300/15. **Portraits in Oil**, Jenny Rodwell
6. Draw/misc 100/13. **Fabulous Frames**, Deborah Schneebeli Morrell.
7. 700/43. **The Art of Susan Harrison-Tustain vol 2**, Susan Harrison-Tustain
8. NZ/gen 700/28. **The Wallace Arts Trust Opening Exhibition at the Pah Homestead**, TSB Bank

Brian Franks has done a marvellous review on Picasso. Well worth reading. Thank you Brian.

### Pablo Ruiz PICASSO (1881-1973)

As one of the most important artists of the 20th century, there are so many aspects of his oeuvre that makes a short review very difficult, so it is probably, more important to concentrate in aspects of Picasso, his life and work that are likely to impact on 21stC artists.

The first aspect that has come to my attention is the sheer volume of his work – many thousands of drawings, paintings and sculptures over every discipline and genre. Then those moments when he was

responsible for new directions e.g., he asked Henri Sennelier to prepare for him a medium for a forthcoming project. That was the first oil pastels that Sennelier subsequently manufactured.

Then, when you study the art there are so many facets that jump out – Picasso took a subject or at least an element and developed that idea over many years, time and time again. One that caught my attention is the number of times the male character is blind. The number of figure

studies of all shapes and sizes (mostly his wives and mistresses) are more character studies than nudes. Then there are the number of times his subject in one genre is resurrected in a subsequent genre.

I think it is important that when studying the work of a master that you view it with an open mind – how does this body of work affect me, or how does a particular work compare with what I want to do.

Picasso is a very difficult artist to study, not the least because he does not appear

Brian M Frank

to follow along any given lines, that is until you realise that the path is his, the mind set is his. He is not following someone else, he is leading. At that point I find myself looking at some 21stC artists and appreciate that I am looking at history in the making.

Don't like Picasso?, you are not unique. But to deny his impact does not get us anywhere. I strongly recommend that you give Picasso a go; each of you are sure to find elements in his work that I have not discovered.

Signed, your librarian Judith Robinson 07 5721101, with the assistance of Deanna Flood and helper Denise Wilson.

## ART IN THE PARK

Coronation Park...Mount Maunganui 8.00am– 5.00pm

### 2017

January	28 <sup>th</sup>	February	4 <sup>th</sup> and 18 <sup>th</sup>
March	4 <sup>th</sup> and 18 <sup>th</sup>	April	15 <sup>th</sup> and 29 <sup>th</sup>
May	13 <sup>th</sup>	June	3 <sup>rd</sup>



## OPPORTUNITY

### FIELDAYS NO.8 WIRE NATIONAL ART AWARD

Enter now online. Entry closes **Tuesday 7 March 2017**. Entry and more information online at [waikatomuseum.co.nz/no8wire](http://waikatomuseum.co.nz/no8wire)

Judge Dr Robin Woodward. First prize \$7,000, second prize \$1,000, Third prize, \$500. Award exhibition on show at ArtsPost from Friday 21 April - Monday 22 May 2017. Entries must be minimum 50% No.8 wire or equivalent 4mm gauge.

### SESSION LEADERS

Chinese Brush Painting	Sing Yuh Liao	576 5268	-
Thursday Morning	Don Barr-Smith	578 4052	-
Tuesday Morning	Liz Phillips	544 4755	-
Drawing for Pleasure	Cynthia Davis	578 3739	-
Wednesday Afternoon	Richard Fenn	577 1644	027 245 1741
Life Drawing	Lyn Watts	576 9592	021 071 5712
Tuesday evening	Trish Holmes	576 9580	-
Portraiture	Judith Robinson	572 1101	027 361 3429