

TAURANGA SOCIETY OF ARTISTS



171A ELIZABETH STREET, TAURANGA
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2013/2014 COMMITTEE

President/Treasurer	Mary McTavish	543 2521
Vice President	Shona Jones	544 1165
Secretary	Berys Suridge	552 4448
Rowena Ashman	578 9185	
Judith Robinson	572 1101	
Lynne Dara	562 1757	

Jennifer Brogden (Newsletter Editor) 544 1410

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

NEWSLETTER MAY 2014

IMPORTANT DATES 2014

21 May
28 May
5 June
27-29 June

AGM
Mid Year Competitions
Selection Day Annual Supreme Ex.
Annual Supreme Exhibition

ANNUAL GENERAL MEETING - WEDNESDAY 21 MAY 2014

The AGM meeting will be held on **WEDNESDAY 21 MAY 2014 at 10am at the Tauranga Art Society rooms, 171A Elizabeth Street West.** Please mark this on your calendar and attend, **we need a quorum to proceed.** ***After the meeting we will have a light lunch, so please bring a plate of finger food to share.***



NOTICES OF MOTION need to be in the hands of the Secretary by **WEDNESDAY 7 MAY 2014.**

COMMITTEE POSITIONS 2014-2015: The present Committee and President have agreed to be nominated again for the 2014-2015 year. If you would like to be on the Committee or know of someone who would... Nomination forms can be found in the Library area of the clubrooms. All nominations need to be in the hands of the Secretary by **WEDNESDAY 14 MAY at latest.**

Pastel Session 5th May

Bring along a painting you need help with. A question and answer time for those little problems that happen. Also a critique time for those who wish it. A great response to those taking part in the black and white challenge last session, some lovely paintings were produced.

NOTICEBOARD

❖ **Paintings exhibited in the Art rooms in May: Lenore Safi**

WELCOME TO NEW MEMBERS: 😊 VERONICA RYAN, JOHN FOX, ERIKA DUTTING, KATE BROWETT, ROBIN CARR, MORAG BLAIR, NOELINE BRANCH, GRAHAM ROBERTS, TESSA MacKENZIE, KATHY RICKERBY, CLARE RICKERBY, CLEMENTINE CUPPEN, WALTER STROEHLE, LEE SWITZER., JANE RAYNE.

You only have 4 weeks to complete your exhibition paintings before selection day, and to submit your 100 word profile.

❖ **SUBSCRIPTION PAYMENTS:** Membership subscription forms will be emailed or posted. Please ensure that you have paid your subscription on or before **21 JUNE 2014** in order to avoid having to pay a late payment fee. Payment may be made by direct credit (information on form) but forms still need to be sent in with details so information held may be checked.

❖ **LIBRARY** - The books are being sorted by Judith Robinson and Deanna Flood and will be in their separate Medias. You will be able to go to that media's ring binder, look for a particular book in its named section, and then select the book from the library. This is an on-going work in progress. More information next month.

MID YEAR COMPETITIONS

We will be holding our mid-year critique; competitions and social morning on **Wednesday 28 May**. John Beech will be the Judge this year. We encourage you to enter a painting for the following mid-winter competitions:

- Still Life – Richard Perkins Memorial Trophy
- Landscape - Eric Hussey Cup (includes Cityscape)
- Seascape – Eric Hussey Award
- Portraiture – Thelma Graham Plate
- Pencil Drawing – Joan Lushington Sketch Trophy (A4 paper and Graphite Pencil)
- Black and White – Reg Chalmer's Memorial Rose Bowl (Must use titanium white and carbon black or equivalent in your medium)
- Mixed Media – Dale Mitchell Memorial Cup
- Figure Study – Ray Thompson 'La Vie' Trophy.

CLUB 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, or in a stable mount with a rigid backing, able to be supported, unless other specific guidelines for presentation have been given.
- 4 All entries must have the name of the member, and the category/competition being entered, securely attached to the back of the work. The member's name to be covered on the front, if the work is signed.
- 5 Up to two entries per person per category will be accepted, unless otherwise stated by the competition co-ordinator.
- 6 All competing members must be financial.
- 7 The Committee reserves the right to reject any entry that does not meet these criteria.

JUNE TUTORIAL-

KIM ARTUS will present four x 2 ½ hour tutorials on “Exploring Perspective” on THURSDAY afternoons 5, 12, 19, 26 JUNE 2014, 1.00 pm to 3.30 pm. Cost \$20. Enrol and pay in the foyer of the Society rooms.. A Materials List will be available next to clipboard.

ADVANCE NOTICE – JULY TUTORIAL - Basic Pastels with Annette McLachlan. More information in June newsletter.

Phone Doreen Watson (Tutorial Co-ordinator) 576 4418 if you have any queries

COPYRIGHT REMINDER

In New Zealand the law states that copyright is automatic under the Copyright Act 1994 and there are no formal requirements. **Copyright commences when an artist or photographer has produced a new original work which has not been copied in form.** Photos are subject to the same copyright rules as paintings.

Copyright protects the form and appearance of the work, but not the creative ideas behind the work. It is based on the way you have executed the idea. If you are copying from images that you haven't taken yourself that are still under copyright, and you want to sell or display the painting, you will need to have the written permission of the photographer/publisher. If this is not obtained you may leave yourself open to legal repercussions. Without permission even if you are only going to hang the painting at home, you are technically breaching copyright. In New Zealand copyright lasts for the lifetime of the artist plus 50 year's after his/her death.

There are three major principles relating to whether a work has been copied:

- Is the finished work **similar** to any other work?
- Is there a casual connection- has it evolved from another work?
- Has a **substantial amount** of the work been used from another work? Substantial is defined on **quality** not quantity. There is no percentage measure, so you cannot take even 5%.

If you believe that by changing 10% of an image you have made a new original work, you are not correct. If your painting was compared with a painting or photo that you are copying could it be said that it was **based on or evolved from** the original? If the answer is yes, you are probably risking copyright infringement.

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Annual Supreme Exhibition Profile Information

A profile of **no more than 100 words** about you, the artist, is to be emailed to taurangaartsociety@xtra.co.nz **by 5 June 2014** or if you don't have a computer, neatly printed with your name on; and handed in on Selection Day with your entry form. **Profiles are to be in 3rd person and contain the following information - numbers 1-3 are compulsory. (No. 4 is not compulsory but would enhance your profile).**

- 1 **Name**
- 2 **Art background of experience to date** (including Society committees, Tutoring or other substantial work for the Society eg Librarian for 2 years)
- 3 **What you enjoy about your art.**
- 4 **Future goals, art successes/ sales.**

ANNUAL SUPREME EXHIBITION RULES 2014

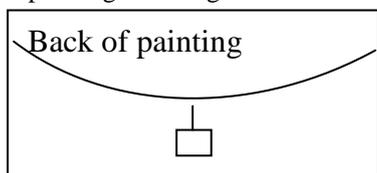
All currently financial members of the Tauranga Society of Artists Inc are welcome and eligible to put forward their work for selection (to be accepted or not) to exhibit in the Annual Exhibition.

ANNUAL EXHIBITION SELECTION DAY - THURSDAY 5th JUNE.

BRING YOUR PAINTINGS TO THE ELIZABETH STREET COMMUNITY CENTRE

9.00am – 9.30 am only please

- 1 All members must be financial.
- 2 Up to and no more than 3 entries per member for selection. Each artist's work is hung together with few exceptions. Due to space constraints, only 1 of the 3 paintings may be larger than 61x91.5cm (24x36").
- 3 Triptychs of 3 separate sections **which form part of the whole art piece** and which flow into each other are acceptable as ONE piece. They must not be separate topics or they will be counted as 3 individual pieces. All three sections must fit into 1 metre wide x 1 metre deep space and have ONE price for the total of all three sections.
- 4 **All entries must be originals (not prints or giclees) and have been produced within the 12 months prior to the exhibition, must be the sole work of the artist, not a copy of another person's work/photograph/graphic to comply with copyright, not done under the guidance of a tutor and not exhibited in the Bay of Plenty prior to this exhibition. Note that work produced at a workshop (where the participants follow the tutor step-by-step) is not acceptable; work produced at a class where the participant paints their own subject, with input from the tutor (not physically) is acceptable.**
- 5 Airbrushed works of art will be accepted but must be labelled as airbrush in the Medium category. If a painting is part airbrushed and part painting it must be labelled as Mixed Media/Airbrush in the Medium category.
- 6 Work submitted for selection must be complete with D rings OR Triangle rings(Framing 6kgs on packet) and strong cord (eg venetian blind cord). No weak string or cord to be stapled to frame. ***Please cover your name on the FRONT of the work to enable a fair and unbiased selection of work at Selection.***
- 7 All framed work must be sealed at the back and all work must be **COMPLETE** and **DRY**.
- 8 **The artist's name, entry title, medium and price of the work is to be attached both to the back of the work** (the only identification in case the swing tag comes off) **AND** to the swing tag label provided.
- 9 The swing tag label should be attached by cord from the back hanging cord, on cord long enough to go over the top of the painting and hang in the front of the work. This is for identification during the hanging procedure.



- 10 A profile of no more than 100 words about you, the artist, is to be emailed to taurangaartsociety@xtra.co.nz by **5th June 2014** or if you don't have a computer, neatly printed with your name on and handed in on Selection Day with your entry form.
- 11 Your completed entry form along with entry hanging fee of **\$10.00 per item** is to be handed in with your entry(ies) on the day of selection. **Money is not to be attached to the entry form. Please ensure you have the correct money available.** Commission of 25% will be charged on sales.
- 12 Insurance of all entries is the responsibility of the artist.
- 13 Participation on the exhibition roster is a condition of entry in the exhibition - to act as host, to sell work and complete paperwork as required. However, if you are working on **all three days** of the exhibition (Friday, Saturday and Sunday), **and cannot get time off work**, you may apply for exemption from roster duty by filling in a form at the Roster Desk on Selection Day and paying \$10.00 in lieu of roster duty. Likewise an exemption from roster duties for "exceptional circumstances" over all three days may be applied for and will be considered by the Exhibition Committee.
- 14 **Works not presented on the selection date and time will not be accepted**
- 15 **PLEASE CHECK** that you have done all of the above before arriving at the selection processing point. You will only be turned away if your work does not comply with the conditions. Please unpack work before proceeding to the selection tables.
- 16 **Collection of paintings.** All your work will be together and may be picked up **between 12.00 – 12.30 pm ONLY**. If you can't pick your paintings up in this timeframe, please arrange for someone else to pick up work. If your painting has not been selected, the entry fee and advice slip will be attached to the back of your work. The Society takes no responsibility for uncollected work.
- 17 **The Selection panel decision is final and no discussion will be entered into.**

ART IN THE PARK DATES

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

May - Saturday 3rd
June - Saturday 7th

Any inquires, please contact Pat Capill, ph. 5444462



“I have worked hard....made sacrifices and lived a life dedicated to my work....stayed the course.”

FRANCES HODGKINS 1869-1947

As the follow up to my article on artist as warrior, New Zealand's art pioneer must be mentioned. As we consider the modernity of her work, we are amazed that she was born in 1869, not long after Dunedin was settled. Her father, William, was a keen amateur painter and founded the Otago Society of Artists and the first Dunedin Art Gallery. She grew up in an atmosphere of art and this would eventually become her life. She attended classes with the Italian G Nerli who introduced her to ideas beyond New Zealand which was preoccupied at that time mainly with landscape painting.

She first left New Zealand in 1901, already more than 30 years of age. In Europe she was able to see “art-in-the-flesh” and was entranced by light, colour and life of the south of France, Italy and Morocco. She travelled a lot, painting *en plein aire* in her big hats and long skirts in the hot and dusty market places. She would spend the rest of her life, apart from two trips to New Zealand working as a painter and teacher. She had by 1913 her own successful art class in Paris. The First World War intervened and she had to return to England where she lived in straitened circumstances. Her life was a succession of limited triumphs and teaching pupils wherever she could find them, relying very much on her family and friends for extra financial support. She was always committed to her art, working in a modernist style which still had not been fully accepted, especially in New Zealand where she sent some works to be sold.

She resolutely continued developing her art, gradually managing to be accepted by and exhibiting with British modernists who were mainly younger men. After great hardships in the twenties, some acceptance in the thirties, her health gradually broke down and once more a World War intervened. Her work was mainly water colours...genre paintings and still life... pots and people you like. She was largely neglected in New Zealand for many years especially during New Zealand's abstract expressionism phase. She is regarded as a British modernist rather than as a New Zealander as her work is not seen against a back-drop of New Zealand culture. However her work has since been re-evaluated is highly collectable and its largest collection is in Dunedin.



Now accepted as New Zealand's most famous artist we must see her as a trail-blazer, a pioneer, years ahead of her time, giving her full commitment to her art, often enduring great physical and financial hardships – staying the course – the ultimate artist warrior.

By Mary Winnard.

OPEN DAY



The Open Day which was held in the Society Rooms on Saturday 29th March was a tremendous success. A beautiful sunny day attracted in excess of 130 non-member visitors throughout the day, together with a large number of members

20 member Artists gave their time to demonstrate their skills in the various mediums ie: Acrylic ; Oils ; Pastels ; Watercolor ; Chinese Brush painting ; Pencil drawing ;

as well as displays by the Tuesday Evening Group and the Life Drawing Class. Shona Jones and her helpers set up a 'Have a Go' Gazebo outside on the lawn.

The Red Studio also set up a static display of a wide variety of products which they stock at the Mount. A reminder to members that, on producing your membership card, the Red Studio will give you 10% discount off all product.

The atmosphere created in the Club Rooms was stimulating and also demonstrated to the visitors a wide variety of activities and the sessions that we have to offer new members. An important side effect of the Open Day was the camaraderie between current members who were also made aware of other sessions which they do not currently attend. Comments from members were 'what a wonderful use of the club rooms' and the fact that it brought members together.

Thanks to Marie Brown, our Membership Administrator, and her helpers who were kept constantly busy with signing up new members, answering many questions and giving out membership application packs. As at the 22nd April a total of 15 new members have been approved by the Committee. Many more application forms have been taken and more new members can be expected. All new members who signed up from the Open Day and through to the 30th April will go into a draw for a 1 year free membership which will be drawn at the A.G.M.



The Committee wish to thank all members who were involved in the planning and organization; the participants and those who supported the Open Day. Thanks to Liz Cross

for her valuable assistance in relation to the planning and placing of advertising. Thank you to Donelle Jones who arrange the Open Day Flyer and also the new Brochure. Also thanks to Patrick Gibbons for sign writing and placing of the roadside signs and Malcolm Drysdale for painting the Open Day Banner. All forms of advertising played a major part in attracting the many visitors to the Open Day.



We can only say again – it was a great day - very successful in so many ways and we succeeded in getting the message out as to

what the Tauranga Society of Artists has to offer.

A BIG THANK YOU TO ALL

Sugar Paper

The Society has for a number of years been purchasing 250 sheet packs of sugar paper from Office Max. Up until this last pack we have had no comments from any of the membership regarding the quality of the paper and the honesty payment system has worked well.

On arrival of the last pack I was (as purchasing officer) questioned as to whether there had been a change in the type/colour of the paper and subsequently queried this with Office Max. I was told by their staff that there had been no change; the order number was exactly the same and to their knowledge all was as before.

One of our members had some paper from a previous pack which **did** look quite different in colour. Your President again visited Office Max, but was given the same story. Research was undertaken at a higher level, but the answers came back the same. This is the only sugar paper that Office Max imports; it is the same grey colour and texture, according to them.

This leaves us with a quandary. Research into other suppliers finds that Canson

Paper is the closest in characteristics to Sugar Paper but sells for \$5 per sheet. Other outlets that sell Sugar Paper have a charge significantly higher than that which we on-charge to our members.

I have been advised that the current pack has no teeth and is unsuitable. The question therefore is – do we carry on ordering sugar paper at a good price for practice paper for our members to use or do we discontinue the purchase of this paper?

It is not the intention of the Society to purchase more expensive paper for our members to use. This is available for you to purchase yourselves from – Takapuna Art Supplies, any Gordon Harris shop, The French Art shop in Wellington or from Fine Art Paper in Christchurch to name a few.

There is still quite a heap of the paper at the rooms so we will give members some time to consider this. **We ask for feedback as to whether to continue to order sugar paper at a good price for practice paper or not.**

Mary McTavish (President)

COPYRIGHT REMINDER CONTINUED

Paintings done from Instruction books showing step by step techniques should not be claimed as your original work. A note should be written on the back of the canvas giving the origin. **It is acceptable to copy old masters** - however if you have produced a painting in the style of another artist, you need to label it on the back saying "After Rembrandt" (or whoever is the original artist) and note that it is a copy. Or you can label it "Reproduction of " (title of painting) by(original artist's name).

Some artists paint from Calendars and other printed media, these are also copyrighted. There are some places where you can buy the right to use a photo, eg through the Print Media Copyright Agency (PMCA), you can obtain a licence to legitimately copy articles from most major print media publications in New Zealand. There are also websites which provide "free image reference material. Photos labelled "Royalty Free" available in photo libraries are not necessarily free of copyright. **The information in this article is for guidance only; it is recommended that you consult a lawyer on any copyright issues.**

Acknowledgments:

This article has been written using information researched from several sources: "*Code of Practice for Artists and Dealers in Aotearoa/New Zealand*", and articles from the *About.com Painting* website written by Marion Boddy-Evans (US in origin), notes taken from a Workshop by Ross Brown.