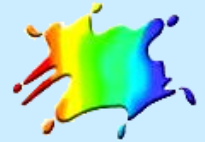


# TAURANGA SOCIETY OF ARTISTS



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WEBSITE: [www.taurangasocietyofartists.org.nz](http://www.taurangasocietyofartists.org.nz)

## 2011/2012 COMMITTEE

Doreen Watson (President)	576 4418	Rowena Ashman	578 9185
Dulcie Artus	544 2014	Pat Capill (Secretary)	544 4462
Shirley Boivin, (Vice President)	570 2572	Mary McTavish (Treasurer)	543 2521
Ray Jones	576 1959	Judy Williams	576 7067
Fay Thomson	576 1079		

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

## AUGUST 2011 NEWSLETTER and AUGUST & SEPTEMBER PROGRAMMES

<b>IMPORTANT DATES 2011</b>	October 29-30	Seasonal Exhibition, Tauranga Bridge Club
	26 November	End of Year Social

### ANNUAL SUPREME EXHIBITION

The Annual Supreme Exhibition was successful with 21 paintings sold in a tough financial climate. 157 paintings were on display by 64 artists and many pleasing comments were received about the very high standard of paintings and the overall presentation of the exhibition. Thank you to all those who helped with this exhibition, your work was greatly appreciated.

The **Supreme Art Award** this year was judged by the well known and international artist Susan Harrison-Tustain. The recipient of the Award is **Janice Giles**.



“Women Holding Up The Sky”



“Surf's Up”

Susan said Janice's painting – “Women Holding up the Sky” was well-composed and carried many meanings. This work was mixed media with pressed leaves, flowers, clay, seeds, collage, tissue and acrylic mediums. Congratulations to Janice for winning the Supreme Art Award for 2011.

The runner-up for the Supreme Art Award was **Susan Watson**. Her pastel painting “Surf's Up” was commended by Susan Harrison-Tustain for the movement of the boy running to the water's edge and also for her treatment of the water. Congratulations Susan.

# NOTICEBOARD

❖ **WELCOME TO NEW MEMBERS:** Nina Higgison, Patricia Wilson and Alison Carruthers.

❖ **CRITIQUE DAY 27 JULY** – After critique there will be no guest speaker on this day. A **SALE OF ART MATERIALS** kindly donated by Alec Kirkland will take place. There is a large range of acrylic paints, water colour paints, brushes, pallet knives, frames and paintings as well as other items available. All proceeds will go to the art society. **SURPLUS LIBRARY BOOKS** will also be for sale at this time.

❖ **SOCIETY WEBSITE** [www.taurangasocietyofartists.org.nz](http://www.taurangasocietyofartists.org.nz) Don't forget to check the Society 's extensive website for information, newsletters, exhibition highlights, exhibiting rules and other activities.

## ❖ **IMAGE TRANSFER/MIXED MEDIA WORKSHOP SUE DENT, SATURDAY 10 SEPTEMBER.**

Cost \$70.00. Enrol on the clipboard in the Society Foyer. A deposit of \$30.00 to be placed in an envelope marked with name and Sue Dent Workshop at the time of enrolment. A List of materials will be available next to clipboard.

## ❖ **SEASONAL EXHIBITION 29/30 OCTOBER 2011**

It is time to be thinking about what you would like to exhibit in the Seasonal Exhibition. Selection Day will be **THURSDAY 27 OCTOBER**. At all the Society exhibitions the Coordinator endeavours to hang all of the artists work together on one screen so it is important to think about the size of your paintings and to have your painting colours harmonise with each other. Work completed in the last two years and work done in class or a workshop will be accepted if it has passed through the selection process. Work previously exhibited in the last two years will also be accepted if passed through the selection process. More detailed information will be available on the website and with the entry forms which will available at the end of September in the Society Foyer or on the website.

❖ **CRITIQUE DAY 31 AUGUST,** The critiquer for the day is **MARY WINNARD** and our Guest Speaker for the day will be **MIRIAM RUBERL** giving a talk on the **GREAT TARANAKI ART ROAD TRIP**.

❖ **CRITIQUE DAY 28 SEPTEMBER** Joan Lushington is the Critiquer and our Guest Speaker for the day is Pat Capill. Pat is giving a talk on her recent trip titled: **PERU FROM AN ARTY ANGLE**.



A video "Getting Started Right" by Jan Kunz is a great video for the artist wanting to start painting in watercolour. A very interesting and instructional video, donated to the library by Jennifer Whalley. A "CD" not a DVD "The Pastel Journal" (all 2006 issues on one CD – searchable, printable and portable) all six issues of the Pastel Journal for 2006. Be prepared to spend time when viewing this CD as there is so much to see. Donated to the library by Brian Frank. "Practical watercolour techniques" by Sarah Buckley and "How to see colour and paint it" by Watson Guptill, two lovely books, have been donated to the library by Alec Kirkland. Thank you to those who are signing the register when taking books and DVD's etc, but there are still a few who are not doing so.

Librarian Deanna Flood assisted by Judith Robinson.

## TUTORIAL LESSONS

**Please note:**

**TUTORIAL “A SEASCAPE, STORMY SCENE, MT MAUNGANUI”, with Tutor PATRICK GIBBONS in August is NOW FULL.** Names may be placed on waiting list.

### **BASIC PORTRAITURE TUTORIAL: SEPTEMBER**

Have you ever wondered about attending Portraiture sessions but have been unsure how to go about it? Here is your opportunity to learn.

**MEGAN ASBURY** will take four two and a half hour tutorials on Thursday Afternoons 1, 8, 15, 22nd, September. Titled: **LEARNING TO DO PORTRAITURE.**

The fee will be \$20.00 in total. Enrol on the clipboard in the Society foyer. The full fee must be placed in an envelope in the wooden box when enrolling. Mark envelope with your name and Tutorial. A materials list will be available next to on the clipboard in the Society foyer.

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

## FEATURED ARTIST

Every month Deanna Flood organises for one of our senior artists to display their work in the Society rooms. This month the featured artist is **Mary Brooks** whose pictures will hang for one month. We are proud of the work our senior artists have done and consider it an honour to present their work for the Society members to enjoy.

We also promote our members by placing a different member's photo and profile with examples of their work, every month on the Society website, and also on the Creative Tauranga website. Check out the profiles already featured on our website. [www.taurangasocietyofartists.org.nz](http://www.taurangasocietyofartists.org.nz)

### **ART IN THE PARK DATES**

**Coronation Park...Mount Maunganui 7.30am– 5.00pm**

August 2011      Sat 6th (or Sun 7th if wet)  
September 2011      Sat 3rd (or Sun 4th if wet)

\*\*\* In the case of adverse Saturday weather, a decision to transfer to Sunday will be made by 8am on the Saturday and Art in the Park participants will be advised immediately by email.

**Any inquiries , please contact Pat Capill, ph. 5444462**



## Susan Harrison-Tustain – Tuesday Night Guest Speaker

On Tuesday 7 June, Susan Harrison-Tustain gave a wonderful 2 ½ hour presentation of her background and work. Susan has taught in the USA and in New Zealand. She has lead painting tours into Europe and the next tour will be 2013. Susan's work has been published in many magazines and books, and she has recently had a 15 page article in the International Artist magazine. She is the author of a Watercolour Book. "Glorious Garden Flowers in Watercolor". Susan is a well acclaimed, successful international artist and will be having an exhibition at Mills Reef Winery on 28-30 October 2011.

Susan has a website which is very extensive and gives tips and an Artists Forum as well as a place to purchase art materials, brushes and paint brands which she recommends. It also contains information on books, newsletters and free demonstrations.

She says she sells her paintings between \$5,000 to \$40,000 but does not take into account the time she spends on a painting when pricing. Her works can take from 2 weeks to 3 months to complete - and a lifetime of absorbing what is around her.

Susan suggests artists look for opportunities to promote themselves, for example entering competitions which might expose your work. She says artists should always take good high resolution photos of their paintings. Susan advises that artists be true to themselves and not paint something to a market.

She says it is good for artists to research and strive to be different. Start by deciding what it is that captivates your passion. Look at other people's work and determine what it is you like about it. Look at nature in the same way and learn from these insights. Paint what you feel.

### **Watercolour Information:**

When stretching paper for watercolour she leaves the paper in the water 3-5 minutes then lays it flat, throwing a towel over to take the excess water off. Remove the towel and use water-activated gummed tape to secure the paper to Gator Board. Once taped, you can dry

the paper in the sun (inside the house) but keep it flat and in even sunlight with no shadows over it.

Watercolour papers: cold press has less size which means the artist needs to work more quickly, Susan uses hot press 300gsm Arches paper. To find the correct side of watercolour paper-hold up to the light and look at the watermark. She puts a pencil cross in a corner of the correct side, and does not use the watermark area in her work.

Susan says the more water you use in watercolour the less control you have. She says artists should analyse things and understand why things work and then apply that knowledge to other situations. For example she asks "why am I compelled to paint a subject"?



Susan says framing is important –get the best archival quality. Make sure mat sizes are 10mm longer at the base than the sides. If you want to emphasise the length of a painting make it 20mm longer at the bottom than it is at the sides.

There are three types of glass to use with watercolour paintings: plain glass, conservation glass and museum glass which is non-reflective which she uses. There is also a non-reflect glass which is not archival. Do not use this as it blurs the work.

### **Colour Tips**

One tip she passes on is to get a white card about 10cm square and punch a hole in the middle then you can isolate a colour in your work by holding it to a colour to get a true colour match.

You can buy a colour previewer made from plastic which has interchangeable colours you can put one on top of another to see what end colour you need. The order you put colours on is important as the end result will alter if the order of application is changed. With the Colour Previewer you can try any colour or combination of colours before you commit to putting paint on paper. These are invaluable.

Don't use yellow under purple or blue. Susan uses Schmincke Aureolin yellow for underwashes except under purple or blue. The yellows she prefers are Aureolin yellow, Indian Yellow or Translucent Orange. The reds she likes are Scarlet Red, Ruby Red, Magenta and Alizarin Crimson. She likes Phthalo Blue and Phthalo Green and Sap Green, Ultramarine Blue and uses Payne's Grey Bluish.

When painting dark backgrounds Susan loves to create interest and dimension by allowing a painting to gradually blend from warm on one side to cool on the other.

**Oils information**

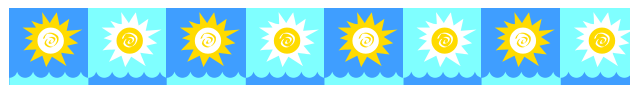
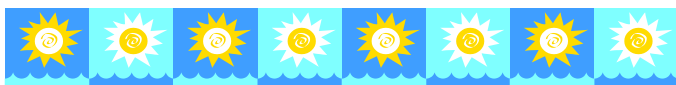
Susan uses Schmincke neutral spray on varnish for oil paintings and waits 9 months before she varnishes.

Susan says Norma oil paints are formulated to allow each specific colour to dry in a similar length of time - no matter what colour you use. This is a huge advantage in oil painting. Thanks to Susan for a wonderful evening.



*Susan's latest work  
- apologies for left side of frame not shown*

**Susan's Website:**  
[www.susanart.com](http://www.susanart.com)



**TUESDAY NIGHT GROUP**

The Tuesday night art group have been busy this term with many amusing activities. One successful evening was spent doing still life with a difference. We all brought our own small still life set up, and proceeded to paint this for a short time, then moved around the table to another person's still life and drew that one, adding many subjects by the end of the session.

It was interesting to see how some had grouped similar or contrasting subjects together and made a more detailed painting out of it. Another time, we may try doing a similar idea, but moving around the tables using a variety of art material, different one for each set up.

Trish Holmes

