

# TAURANGA SOCIETY OF ARTISTS



171A ELIZABETH STREET, TAURANGA PHONE: 5716859 EMAIL: [tgaartsociety@xtra.co.nz](mailto:tgaartsociety@xtra.co.nz)  
WEBSITE: [www.taurangasocietyofartists.org.nz](http://www.taurangasocietyofartists.org.nz)

## 2011/2012 COMMITTEE

Doreen Watson, President  
Dulcie Artus  
Shirley Boivin  
Ray Jones  
Fay Thomson

576 4418

Rowena Ashman  
Pat Capill  
Mary McTavish  
Judy Williams

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

## NEWSLETTER – MAY 2011

<b>IMPORTANT DATES 2011</b>	<b>June 22</b>	<b>Annual Exhibition Selection Day</b>
	<b>June 29</b>	<b>Mid-Year Competitions and Critique</b>
	<b>July 7-10</b>	<b>Annual Exhibition, Baycourt</b>
	<b>October 29-30</b>	<b>Seasonal Exhibition, Tauranga Bridge Club</b>
	<b>26 November</b>	<b>End of Year Social</b>

## **INCOMING COMMITTEE**

Doreen Watson	President, Advertising and Publicity, Exhibition Committee. Planning, Tutorials
?	Vice President
Pat Capill	Secretary
Mary McTavish	Treasurer
Dulcie Artus	Competition, Trophies, Website Manager,
Rowena Ashman	
Shirley Boivin	Welfare Officer, Catering Organiser, Purchasing,
Ray Jones	Building Maintenance Liaison,
Fay Thomson	Assistant Secretary
Judy Williams	Membership Secretary

## **Members with responsibility assisting the Committee**

Archives	Susan Watson	Maintenance	Terry Christie & Eric Hussey
Art in the Park Coordinator	Pat Capill	Webmaster	Dulcie Artus
Exhibition Coordinator / Publicity	Jenny Brogden	Website Coordinator	Jenny Brogden
Exhibition Sub-Committee	Lesley Price	Newsletters Editor	Jenny Brogden
	Marie Brown	Programme Organiser	Mary McTavish
	Doreen Watson	Raffles	
	Deanna Flood	Tuesday Evening Coordinator	Lynn Watts
	Mary McTavish		
Library	Deanna Flood		

## NOTICEBOARD

❖ **SUBSCRIPTION PAYMENTS:** Membership subscription forms will be emailed or posted 28 April 2011. Please ensure that you have paid your subscription on or before **30 May 2011** 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.

❖ **WELCOME TO NEW MEMBERS:** Richard Fenn and Shirley Poingdestre.

❖ **Critique Day, Wednesday 25 May – Note the morning starts with Critique at 9.30am sharp. Please be seated at 9.30am for critique.** After Critique, our guest speaker will be Ross Brown starting at 10.45am.

## MID YEAR COMPETITIONS

We will be holding our mid-year critique; competitions and social morning on **Wednesday June 29th** so bring your paintings for critique and enter others for the competitions. After critique we will have a special morning tea and then presentations and explanations of the winning paintings from the Judge, John Beech, from Creative Tauranga. Following that, the paintings in the competitions may be viewed.

***We encourage you to enter a painting for the following mid-winter competitions:***

- Still Life – Richard Perkins Memorial Trophy
- Landscape or Seascape – Eric Hussey Cup
- Portraiture – Thelma Graham Plate
- Pencil Drawing – Joan Lushington Sketch Trophy
- Black and White – Reg Chalmer's Memorial Rose Bowl
- Mixed Media – Dale Mitchell Memorial Cup
- Figure Study – Ray Thompson 'La Vie' Trophy

## ANNUAL SUPREME EXHIBITION

The **Annual Exhibition will be held at Baycourt Thursday 7 JULY (Opening evening) to Sunday 10 July 2011.** Information and entry forms with detailed information will be available from mid May in the Foyer of the Society rooms and information will also be on the website. **Selection day will be Wednesday 22 June.** Members must be financial before submitting paintings for selection. Frames must be in good condition with no scratches, and corners must not have gaps between the angles.

A condition of entry in the past has been that members must do roster duty. Members who work **all three days from Friday 8– Sunday 10 July and cannot get time off work** may exhibit if selected, by applying for dispensation from roster duties. A form, available on Selection Day, will need to be completed and payment of a \$10 fee in lieu of roster duty paid. An exemption from roster duties for **“exceptional circumstances” over all three days** may also be applied for and will be considered by the Exhibition Committee.

## TUTORIAL LESSONS AVAILABLE

### CREATING TEXTURE USING GRAPHITE PENCIL

A full day's drawing tutorial on **MONDAY 23 MAY** by Cynthia Davis will be held on Creating Texture Using Graphite Pencil. The afternoon session will be abstract. The Fee is \$10. Clip board enrolment is in the foyer. **THIS TUTORIAL is to be free of perfume, nuts and kiwifruit please.**

**WATERCOLOUR - A FINE ART** Four x 2 ½ hour tutorial sessions (June 2, 9, 16, 23) on Watercolour will commence **Thursday 2 June** at 1.30 pm providing ten members have enrolled and paid before May 26. The Tutor is José Jebb. The fee will be \$20. **Enrol on the clipboard in the Society foyer. The full fee must be placed in an envelope in the wooden subscription box when enrolling marked with your name and "Tutorial".** An information sheet is available in the Foyer. For anyone with an interest in watercolour painting, from beginner to advanced.

Session 1 - The versatile paintbrush, Wet-in wet painting. Session 2 - washes and glazes, Still life with shadows. Session 3 - Painting a portrait or a figure ( from a favourite photo) Using pen and wash. Session 4 - Watercolour with attitude, looking at design schemes for successful paintings. Using splattering, alcohol and salt texture, wax resist plus several more.

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

## LIBRARY

A new DVD, "Painting with Acrylics" by Richard Rogers has been added to the library, very enjoyable. For those of you who are interested in using pastel pencils we have a video "Exploring Pastel Pencil" by Margaret Evans, showing how a little water can enhance the pastel, also she demonstrates portraiture. A thoroughly enjoyable video. ***When taking books from the library please remember to register your name and date in the appropriate Register folder.*** Enjoy the wonderful selection on all mediums our library has to offer.

### **A few books are missing from the library:**

w/c 51 Watercolour Secrets by Tom Lynch  
oil/33 Painting Abstract Landscapes by Paul Wood  
chi/4 Chinese Paintings  
chi/9 The Simple Art of Chinese Brush Painting by Qu Lei Lei



**If you have borrowed these books, please return them urgently.**

*If you have any suggestions for newsletter items, please contact Jenny Brogden at [tgaartsociety@xtra.co.nz](mailto:tgaartsociety@xtra.co.nz) or phone 544 1410.*

## **ART IN THE PARK DATES**

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

May 2011	Sat 7th (or Sun 8th if wet)	
June 2011	Sat 4th (or Sun 5th if wet)	(Queen's Birthday)
July 2011	Sat 2nd (or Sun 3rd if wet)	
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 the 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**

## **GAYE CARROTHERS FROM HARRISONS GALLERY – SELLING ART**

Record of Gaye's address as Guest Speaker at Critique Wednesday 30 March 2011

Gaye gave some background to selling art. In the early 1400-1500's through the Renaissance time, Art was solely by commission. Pigments for the paints were very expensive and the person commissioning the painting paid for all the supplies. If you look at the colours of old paintings and they contain cobalt blue or rich reds, it means the painter had a wealthy person who had commissioned the painting. Later painters built a relationship with Patrons who then sold the art - which was the beginning of art dealers. Around 1700, galleries started to open, then auctions commenced and artists started painting speculatively.

In New Zealand, around the 1950's we started to see framing shops, art supply shops and hanging art for sale in those shops. It was the first time we were able to buy art off the wall. Later we could buy through the second-hand shops. After that there were art draws (like Lotto) where tickets were bought to participate. Galleries survived over the hard financial years if they were also art shops. Even when the stockmarket crashed, art shop style galleries survived.

In the modern environment galleries sell in the primary style - ie art coming on sale for the first time. In New York 75% commission is charged by the Galleries and 50% in Auckland. Harrisons Gallery charges 40%.

If a gallery is doing its job properly and professionally, work will be well presented and lit and the artist will be promoted and managed. They may have their work shown in significant collections. Other buyers will see that and it

May Newsletter 2011

adds value to that artists work. A lot of public relations is included in the commission price charged by galleries. Harrisons promotes artists and builds their reputations so they become nationally known.

### **How to get work into a gallery:**

- Make an appointment with the Gallery and take in photos.
- If the gallery is interested they will ask for 5-7 pieces of the most recent work. They will hold for 7 days to evaluate. Harrisons have an independent valuer who critiques the work as well as the staff and sometimes invited clients of the gallery who are interested in the same type of work.
- The artist will then meet with gallery staff and the work will be discussed.
- Work must be framed properly on quality canvas to Museum standard.
- Harrisons will not accept work on DAS canvasses.

Harrisons Gallery has been operating for 50 years and has a stable of artists whose work is marketed. They have about 12 emerging artists whose work they hang between exhibitions to test the market. They take these emerging artists on for 3 months to build a relationship.

### **Secondary markets:**

- Artists should have their own website if they are serious about becoming professional.

- The secondary market buyers can Google the artist by name.
- Secondary markets are now big time.
- Art in the Park, exhibitions and selling on line through internet websites or Trade me are very successful.
- In the \$100-\$600 range Trademe is very successful.
- Buyers should check that art which is not framed does not have scuffed corners or raw canvas showing. Ask for photographs of corners.
- When selling on the internet take several photos but only put one up. Take photos of back and corners to send to buyers if requested.
- Backing boards are important for future providence and both acrylic and oil paintings should be boxed with a backing board.
- For older works from the Colonial era or turn of last century which are no longer wanted it is best to check with a gallery who can advise whether it is worth putting them into an auction.
- Be careful which auctions are used and think carefully because the price achieved will vary with different auctions.
- Galleries note requests from their clients and if artists work through them they can work privately with their client base to sell or put information on their website.
- Harrison's do not sell watercolours or pastels because of reflections and condensation which make displaying and managing in the gallery too difficult.
- When framing watercolours or pastels a gap should be left at the bottom of the backing board for breathing and a gauze patch should be used for framed oils.
- Paintings have to have a matt board as you can't put glass straight on paper or there will be moisture problems.
- You are better with a larger matt board – it takes nothing away from the painting but protects it.
- Gaye feels it would be good to keep important paintings in the Bay of Plenty. If you have a painting to sell, chat to the gallery who can help you to decide whether to sell it privately.

#### **Provenance:**

Provenance of paintings is very important and is one of the reasons a backing board should be used as this can have an envelope attached to contain relevant papers and cuttings regarding the painting.

Gaye brought along a Rita Angus painting which Harrison's had been asked to market and sell, which was displayed on an easel. She showed the back and the manila envelope attached. The painting was signed by Rita Angus using her maiden name of Cook and titled "Rock at Waikanae 1951." When researching the background to this painting Gaye found Rita's parents had bought a house in Waikanae. The painting had been appraised twice and was bought originally from Ferner Galleries and certified as an original. Behind the rock were other rocks and trees and bushes showed at the back. She could not think of any rocks at Waikanae so she used Google maps and Google images to check, but could not find any rocks or background similar in Waikanae, to that painted.

Gaye requested papers and history of the painting and found the painting had been labelled incorrectly that it was actually Spirits Bay, Cape Reinga. She again used Google maps and images and could actually work out where Rita had been sitting when she painted the picture from the angles shown in the painting.

Put name and title of painting on backing board (but not price). It is important that artists date their work. It is best to date it on the back.

#### **Carry Boxes**

Artists can have special styrene boxes made to specifications to package important pieces.

#### **Restoration:**

Harrison's Gallery can arrange restoration work – for Oils through Te Papa and Acrylics through Auckland Art Gallery

#### **Valuation:**

Harrison's Gallery can arrange valuations. It takes about 3 months to receive a quote and then if you go ahead another 3 months before the painting comes back. You will receive documents nicely presented with photographs and comments on framing.

#### **Market appraisals**

Harrison's will also provide market appraisals using an independent valuer - costs \$138. A more involved insurance evaluation using an independent valuer will cost \$168. If the painting is not worth over \$500, Harrison's will stop the valuation after an initial impression. A painting may still have to be valued if it is for an Estate.

