Welcome Naumai

Welcome to the Summer Newsletter and what a summer it’s shaping up to be. The Pohutukawas are flowering as are the cabbage trees – all good harbingers of a summer of our youths. Endless days of sun and making memories. I hope you can make the most of it.

Important Dates - Next Exhibition

The current exhibition ‘The Lens and the Brush’ is due to close on Sunday 7 January 2018.
Work for the following exhibition which is ‘free choice’ will be received at the Gables on the same day between 3.30 and 4.00pm.

This exhibition will be selected so your work, once dropped off will be judged by two judges. The selected works will be hung together with a first, second and third prize being awarded. Non-selected works will not be exhibited on this occasion.

The opening for this exhibition is on Friday 19 January at 7.00pm and coincides with the New Year ‘get together’ so everybody is welcome whether or not you exhibit (as is always the case anyway). This exhibition closes on 4 March where we will accept works for the following exhibition covering Womad which starts on 16 March to 15 April. The theme is ‘Taranaki’.

Final details and any minor changes will be emailed out as an E Flash closer to the day so keep an eye on your inbox.

If you are new to the Society and art in general the thought of a ‘selected’ exhibition can be daunting. In reality it’s a great opportunity to learn and to improve. It does take a bit of courage to be honest and can take you out your comfort zone but that is how we all grow as artists.

In the last Newsletter we gave out the principles of the ‘Fieldman’ method of assessing artworks and getting the basics right so as we are having a judged exhibition, this will give any people who are new to painting a good pointer. They are attached as Appendix One.
**Hanging Tips**

The image isn’t exactly what we had in mind but for the last several exhibitions we have had work handed in that was not ready for hanging. Examples are no ‘D’ rings or the fastenings were too low on the artwork so the canvas fell forward when it was hung. Our volunteer hangers do not keep any fastening in stock as it is the responsibility of the artist to make sure the work is well prepared in all aspects. Below are four quick checks of what is needed to present your work well so if you are not sure, have a read through this and check to see if your work complies. If not and it is handed in without the correct fastenings then it may not be hung. So please use this check list below as we endeavour to present a high quality exhibition and this will help tremendously.

1) Framed pictures must have two "D" hooks securely screwed on the back and to the same measurements down the frame as each other as standard practice.

2) Framed works which measure less than 300mm top to bottom need to have the "D" loops as close to the top as possible due to the angle that small works tip forward when hung off the chains in the Gables.

3) All works need to have an ID or swing card (a small piece of cardboard about the size of a business card attached to the back of the work by string or glued on the back of the work) with legible details of the artists name, title of the work, what medium has been used, and asking price and the date the work was completed.

4) All members need check their CV or info sheet to put into a members profile book that we can give to the public to read when they want to find out more about an artist or how to contact them.

**Taranaki Community Arts Hub**

The group looking at the arts hub project applied to the TSB Trust for the costs of a feasibility study based on three quotes. Sad to say this was declined by TSB Trust on the grounds that the costs would not be worth the possible outcome. The project is now taking a different course with several new people on board taking over the reins and working on a survey which will go out at the end of the silly season when everybody is back on track.

**The People Choice Awards**

Congratulations to Fern Parmentier for her work ‘Bush Walk’ which won the accolade at the recent ‘Plant Life’ exhibition.

**Studio Library**

The Library at the Gables Studio is proving popular with good books going out. So if you have an art project on or the holidays, come and check out the library to see if there’s something up your alley, and there’s no fine for a late return.
Committee Profile

This time we profile committee member Janice O'Brien. Janice writes:

"Sitting to pose regularly to be painted and sketched was something we got used to as children. Hours upon hours with the same expression was not easy for the younger ones who wriggled, scratched and moved to try and find more comfort in their sitting. I remember the relief I felt when it was over, feeling like I had been there for days. "I have finished!" the artist would say showing us a replica of ourselves on a large canvas or pad. Observance of what was going on around us was not a priority task taken on by an 8 year old with 7 other siblings and wanting to just go and run in the many long grassy farmlands after our many pet animals where we lived or even better, go surround myself in one of my most favourite forest like spots across the small river that connected us by a bridge to the neighbours road.

Old trees, large stumps and long entwined vines made this area a place of peace and beauty. It was somewhere you could just lay in the middle, looking up through the waving thin branches covered in leaves of all shades and colours that would glisten like moving water. I'd close my eyes while taking in the warmth of the afternoon sun immerse myself with nature a lot.

My mother was the artist, opera singer and pianist. What a wonderful mixture she was blessed with. I never saw where those pieces of art went to and still to this day it is unknown. At the age of 31, I asked my inspiring mother if I should try and paint a picture. "I think you should", she replied. Being a visual and practical learner, retaining anything I read is very trying for me so seeing other artist's work really helped me to advance.

Art is my passion. Everyday life revolves around art and I am loving every minute of it. When I see my favourite subjects I view them as if on a canvas which leads me on to my next piece of work. As each work of art is created, I am fully immersed into it from start to finish.

Headed in new directions of exploration with sculpture, prints and public events makes the near future very exciting. My goals are to continue to share my art throughout the world while building a legacy for my children and grandchildren. Exhibitions, events, campaigns, and networking with both domestic and business clients will help me to achieve this.

I prefer to paint in my studio with background music relevant to my subjects which are usually landscapes, seascapes, portraits, romance or medieval. Other activities I am involved with include photography, filming, 3D animation as well as networking with art groups in New Zealand and abroad. Helping others along my path is something I will never stop doing as it's my way of giving something back.

My art is a way to connect with you through my hands, my heart and my very soul."

Workshops and Classes

Maxine Thompson workshop on pastels is on 2,3,&4 February. Reflections (water, glass etc) is the first day then two days of portraits although those who wish to carry on with ‘reflections’ are welcome to do so. The venue is the Social Rooms’ at the rear of Inglewood Fire Station on Richmond Road. Start time is 9.00 to 4.00pm. Cost is $175 for members and $205 for non-members. Elsabe can be contacted by phone in the evenings on 756 8410 or email here. If all else fails, Valma needs to be contacted on 752 2741 or email here.
In the last newsletter we asked if there were any specific topics or mediums you were interested in. To date we have had no response at all other than some casual comments for oils and acrylics. We did offer a class on these but that had to be cancelled due to low registrations.

The only message we can get is that the membership do not want workshops. We are still keen to hear from you but it does require a contact to be made.

Alternatively, if you know of any classes or workshops organised by other groups, let us know and we are happy to promote them to our members as there are good classes already made available by other groups.

**Socials**

A big thanks for those who could attend the ‘Bring a Plate with Something on it’ social event on 5 November. It was great to get together and just chat about ‘stuff’. The experiment of opening the studio and deck worked well so it’s all go for next time.

**Block Bookings of the Gables**

At the Special Meeting of 27 August, one of the items agreed to was leasing the Gables as a whole or any rooms on their own to individual artists to exhibit as a solo artist in their own right. While we have had a lot of interest, we have not had any firm bookings with dates. You will appreciate that without exact dates we cannot commit the Gables as these bookings have to be interwoven with Society exhibitions so if you are interested in a whole exhibition or a ‘mini exhibition’ of your work, holler out for more details.

For members, there is a cost of $100 for two weeks and they are responsible for hanging, sitting and all other duties. There is no commission payable.

Non-members must join the Society and then be subject to the terms and conditions above.

**Womad**

After much discussion with representatives of the Taranaki Arts Festival Trust (TAFT) the access to the Gables over the Womad event will be the driveway by the morgue. We were hoping to keep the usual main entrance open but the requirement of TAFT and their sponsors mixed in with the inevitable Health and Safety means this is not possible. However, TAFT do understand this and will be supplying signage at the front of the Gables to send people to this temporary entrance and we hope to have a greeter’ at the entrance as well to make sure people are aware that we are very much open for business.

**Annual General Meeting**

The Annual General Meeting for the Society will be held on Sunday 22 April 2018 at 2.00pm
Committee Report

This quarter the Committee have been mainly involved in the day to day running. We have tried to increase the social side of the Society with some low key events such as the ‘Bring a Plate’. With moderate success we are going to carry on with this while there is the support. We do encourage members to attend these as it’s a great way of meeting others and becoming a tad more involved with the Society.

NTAS Committee

As always, any of our committee members are happy to be contacted if you have any ideas or comments on the Society.

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<tr>
<th>Role</th>
<th>Name</th>
<th>Contact</th>
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<tr>
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<td>Treasurer:</td>
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Art and Craft Suppliers
Shuna tells me that she has had a run on the lightboxes and has only two left so best be in quick if you still want one.

Art aprons are at a Christmas Special of $14.00. These are very popular for artists and gardeners oddly enough. As with the lightboxes, get in now to avoid disappointment.

Jakar battery operated erasers for sale with batteries and six eraser tips included for $11.00. A packet of extra eraser tips is $3.00 for thirty. These are very comfortable to hold and used for graphite and colour pencil.

Faber Castell kneadable erasers are $3.00 each and Derwent Technique Brush sets are for $20.00 each.

Shuna has now negotiated some very favourable discounts with Ochre based in Palmerston North so for full details on what is available, please contact Shuna directly on mikka@xtra.co.nz or phone 757 5937.

Eckersley’s Art and Craft Supplies have opened up a New Zealand store where you can buy online. This is a very comprehensive shop who have twenty seven branches through Australia andsell at very competitive prices, even in NZ. Click on the advert below to go to their on-line store.

**The Last Word**

“Creativity is contagious – pass it on”

Albert Einstein
Appendix: Art Critique: Feldman's method

There are many philosophies on how to analyses and interpreting Art. Fortunately, Edmund Feldman created a simple 4 step structure of the criticism of art consisting of description, analysis, interpretation and judgment.

1) Description

Descriptive words about an artwork are like pointers; they draw attention to something worth seeing - so remember that the words that you use must be NEUTRAL. Do not use terms that denote value judgments, such as beautiful, disorderly, funny looking, harmonious, etc. Instead, focus on the factual information, such as smooth, bright, round, a lake, a shape, etc. This is important so that you don’t jump to conclusions before going through all the steps.

Do not make or state any judgments at this stage. Do not form or state any opinions at this time. Ask yourself questions like the ones below.
1. What is the Artist's name?
2. Title of the work?
3. Date of the work?
4. Medium or materials used?
5. What do you see in the picture? (only describe what you see, eg. trees, sky, animals, etc. Do not interpret anything).
6. What kind of subject matter is in the picture? (eg, rural farm scene, landscape, industrial imagery. Again do not interpret or judge anything in this stage.
7. Is the picture a landscape or a portrait shaped 'canvas'.

2) Analysis

Analysis of relationships such as sizes, shapes, colors, textures, space and volumes, etc., encourages a complete examination of the artwork. It also reveals the decision making process of the artist, who wants the viewer to make certain connections within the artwork.

OR

Write about the elements and principles of design and the relationships between the subjects that you mentioned in the description. Below are some of the questions that you may need to ask. There are very likely other similar questions that you need to ask.
1. What is in the foreground, mid-ground, background?
2. How has the picture been arranged.
3. What colours are used and how have they been arranged?
4. What shapes are there and how have they been arranged?
5. Are there any leading lines and if so, where is your eye lead,
6. Is there any use of contrast? If so where.
7. Is there any use of pattern? if so where.
8. Is there a sense of space or perspective.
9. Are there any special techniques employed by the artist?

3) Interpretation

Interpretation is the meaning of the work based on the information in steps 1 and 2. Interpretation is about ideas (not description) or sensation or feelings. Don’t be afraid of revising your interpretation when new facts are discovered (such as the date of the artwork, or the
personal history of the artist, etc.) Conversely, don’t be reluctant to make an interpretation from your analysis of only the visual information.

OR

Interpretation attempts to get at the meaning of the art work. Use the information learned from the above two paragraphs in order to try and interpret what the artist was attempting to achieve with this art work.

1. What do you think is the relationship of the title to the picture or meaning?
2. What areas do you notice first? Do you think there is a relationship between what you notice first and what you notice later? If so, what is that relationship?
3. What story do you think is being told?
4. How does it make you feel when you look at this picture?

4) Judgment

Judgment, the final step, is often the first statement that is expressed about an artwork before it has really been examined. Judgment in that case is neither informed nor critical but simply an opinion. This is time for your opinions to shine through.

1. What did you like or dislike about this art work?
2. How successful do you think the artist was?