

The Exhibition is Almost Here!

I'm sitting here inside on a stormy Sunday afternoon with admiration for those hardy souls who head off outside painting in sunshine, rain or snow. My winter painting is firmly an inside endeavor although I have been doing a bit of ecoprinting and dyeing in my outside dye kitchen—and what I mean by that is simmering my dye bundles in an old outside kiln with the rain sprinkling down.

Behind the scenes excitement is building as the Exhibition sub committee get to grips with making sure everything is organized for the upcoming exhibition. They have done a stellar job and the exhibition is going to be the highlight of our year. I'm really looking forward to seeing all of your artworks hung and seeing the delight on your faces when you win a prize or they sell! Even without winning or selling there is something very fulfilling about taking an idea and following it through from initial sketches, past that ugly stage when we think it will never come together, putting on the finishing touches and then seeing how a sympathetic frame brings it all together and takes it to a new level.

It's such a great opportunity to showcase the wonderful community spirit of The Colour Circle and spread the word on the benefits of art in the midst of the chaos that has been the last 18 months. Art has a way of distracting us from our problems and letting our minds take a break from the stresses, griefs and obligations that fill our lives.

Your entries are trickling in and we're hoping the trickle turns into an avalanche as we near the close off date! Just in case some of you aren't able to enter this time for any reason those of you who have a few extra paintings should have them ready on standby in case we do a second round and allow more than three entries.

Now that reminds me it's time for me to put my entries in!

Happy Painting!
Lindy Whitton
President



Lynn Brown
"Fantasea Garden"

Commended
Work from the
Art Society of
Tasmania's 137th
Annual Exhibition.

Congratulations!

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Newsletter contributions

The newsletter is a way we keep in touch with all members, to share your stories, celebrate your achievements and keep you updated on changes.

All contributions are gladly received. Just send in via email or drop in the studio mail box.

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Nominations for Life Membership Award

Now open

We are calling for nominations for Honorary Life Membership to be awarded to a financial member who has made exemplary service and contribution to Colour Circle over an extended period of time (greater than 10 years). The award is for life and the status recognises a select group of leaders and contributors who have played a distinguished role in the development and success of the Colour Circle. The award will be in the form of a certificate and plaque as well as a lifetime membership to be awarded at the AGM.

Life membership will be limited to one per year but is not necessarily granted each year.

If you have someone in mind who is deserving of such an award, please nominate them by filling in a nomination form. Forms can be found in the studio along with the Criteria and Procedures for nominating and awarding Life Membership.

All nominations need to be seconded and returned to the Karen Stack, chair of the Life membership sub-committee by **1st December 2021**. Nominations can be left in the studio box or emailed to thecolourcircle@gmail.com.

Are you a sitter or a stander...or maybe a hybrid?

When it comes to painting we all have our own preferences for media, surfaces, subjects and colours. We like to lay it on thick or gently suggest with a subtle glaze or two. Maybe we love monochrome or can't get enough hot pink! I think one of the most interesting choices is how we place ourselves physically when creating our art.. I love to stand and will spend hours on my feet in my little studio room in front of the easel. It's so rare for me to sit that I don't even have a chair in the room. I feel looser and freer standing, I can paint wide loose washes , stand back and get a better look at the painting, move up close for the details, step back again and see how it's progressing. It gives me the scope to splash on the paint with abandon when the mood takes me. I also find I don't tighten up physically in the same way that I do if I'm sitting for a long time, perhaps because I'm working from the shoulder and elbow more than the wrist, perhaps because I do a lot of stepping back and then closer. Look at how differently everyone is working in this photo from a Term 3 pastel class...that's what made me ask "Are you a sitter or a stander?"



Trade and Sale Table

The committee is planning to run some more Introduction to Art workshops as a Summer School event in mid January next year and as part of the week we would like to set up a trade and sale table . The idea behind this is to provide a way for members to clear out their unwanted art supplies and also provide the workshop participants with some art shopping during their breaks!

So start looking through those crowded drawers , shelves, boxes and cupboards and sort out any unused, unwanted and unloved art items you would like to sell, swap or giveaway.

We'll organise a display and honesty payment box and ask you to drop off your items prior to the summer school and collect anything that's left at the end.

There will be more details closer to the date.



How I came to join TAG by Pam Adams

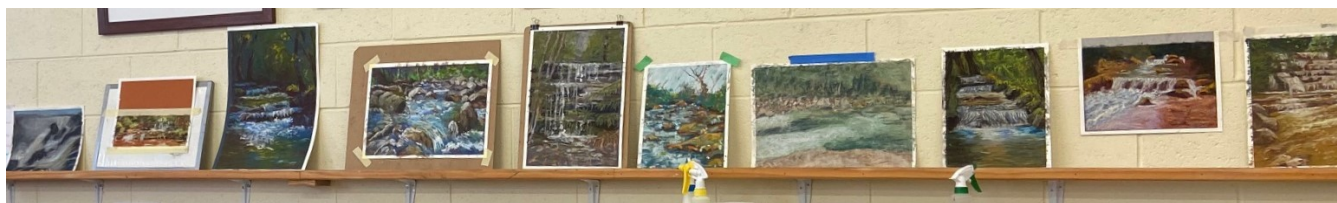
Many of our members belong to more than one art group– here's Pam Adam's account of how she came to join the Tasmanian Art Group. If you would like to see more about TAG you can find them on Instagram under TasmanianArtGroup. You can see some of Pam's works at the monthly Kettering Hall Concert on Sunday September 19 in the afternoon as she is I the 'Artist on the Wall' this month.

“There I was with my husband camper-vanning around central Australia more or less out of range, but every so often a garbled phone call fragmented its way through the ether. After several attempts to decipher what was being said between the bouts of static I discovered it was Terry! He had been pursuing me through the desert for days trying to get a message to me. I was being invited to join some small art group or other in Hobart and he wanted my answer NOW or preferably before that. He explained to me what TAG was about and I realised at that point that I had better take this invitation seriously when he reeled off the names of some of the illustrious members!

And so I joined TAG about 10 years ago and found myself among an amazing group of artists working in all kinds of media and all infinitely more practised and successful than I - after all I had many of their works on my walls at home. But I need not have been daunted. TAG members are a wonderfully sharing and encouraging group who made me feel welcome straight away. There's something about artists, isn't there?

Meetings are lively and interesting and I always admire and learn from the work of the group and special workshops and talks. COVID has shown us how important it is to maintain contacts and to keep busy. TAG has become one of my most enjoyable activities and I will always be glad that Terry managed to get through to me among the red sand dunes and purple ranges in the West McDonnells. “

We'd love to hear what other art groups you belong to so send in your story and a photo or two .



Some works by members who attended the Many Moods of Water Pastel workshop recently.

Printing with a cold press laminator by Lindy Whitton

I've long coveted an etching press for my little home studio but I'm so new to printmaking I can't justify such an expensive piece of equipment. Besides I have no room for it!

Instead I bought a cold press laminator and a folding table which I added some locking swivel wheels to. When folded it takes up a small space and I just wheel it out to use it. The whole set up cost me around \$350 .

I'd never even heard of the CPL until a few months ago when I was browsing some printmaking posts on Instagram and came across a mention of using the CPL as a home press. I followed up with joining a Facebook group to see how other artists were using it in their printmaking and was so impressed with their prints I ordered one 2 hours later! The group also have some great tips on setting up and modifying the system.

It works just like a conventional etching press but has soft rubber rollers instead of steel rollers. There are 2 screws on top to adjust the roller height and there's plenty of room to insert a thick plate with a couple of blankets. Instead of buying proper printing blankets I cut up some old woollen blankets and now I can layer them to achieve the correct pressure depending on what my plate is. I'm using a 6mm MDF panel as the print bed and as it's 65 cm wide will be able to work up to some fairly large prints.

So far I've tried an intaglio collagraph and some linocuts and both have worked well. With good even ink coverage and the intaglio picking up all the ink nicely. The small handle moves the plates through evenly and smoothly which was something I thought I might need to modify but I now think will work fine.

I know it won't have the longevity of an etching press but at only \$120 I think it will be a great investment to allow me to print collagraphs at home.



The CPL all set up to print



An intaglio collagraph



A lino cut



All packed away.

TMAG and Piquenit by John Hartman

On a recent outing with friends I spent a couple of hours browsing and pondering at The Tasmanian Museum and Art Gallery (TMAG). While the café was closed we later had afternoon tea next door at the Hotel Grand Chancellor. Just giving them a plug.

I spent a lot of time looking through the Antarctic section as I find that fascinating and also revisited other favourites amongst the eclectic displays.

However, I always return to the works of William Piquenit whose nineteenth century landscapes capture beautifully the light of Tasmania. While he has some dramatic representations of our island I am especially drawn to his gentle paintings in and around Hobart's waterways. I imagine the softness of the light would have been enhanced by wood smoke in the air and each time I see his work I am amazed.



I like the atmosphere he creates with a sky that is neither a bright and blue nor dark and stormy.



Sharing a view and an atmosphere somehow familiar even in this digital age.

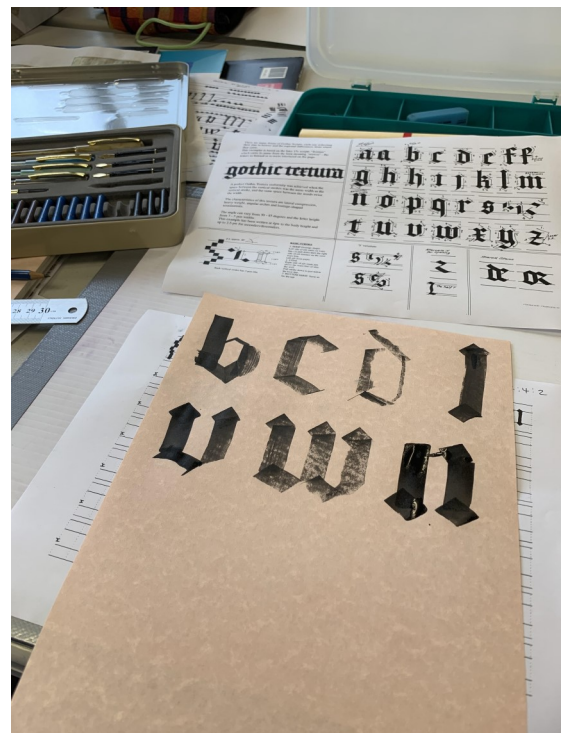
Trying something new by Barbara Etter

I recently joined the Calligraphy Society of Tasmania and attended one of their workshops at the Warrane Neighbourhood Centre on Sunday 15 August. The course led by Jo-Ann Cromack catered for both beginners (me!) and experienced calligraphers. The focus was on Gothic Textura which is a very popular text. Beginners even got to try producing the distinctive letters with a piece of balsa wood. (See attached photo).

There was also an opportunity to produce a small "bound"/glued book of characters and other simple artistic statements.









I am looking forward to incorporating some calligraphy (and gold leaf) into future miniatures and artworks.

It was interesting and inspiring to see very experienced calligraphers at work. I was also able to pick up useful tips such as the suitability of pastel paper for future calligraphy.



KALEIDOSCOPE

As we get closer to our big exhibition there are a few things we can all do as members to help make it successful. Here's a few ideas . I hope there is something YOU can find on the list that will suit YOUR particular experience and circumstances so please have a read through and decide how you would like to participate in this exciting and colourful event.

-  Promote through your social media. It's as simple as posting a photo of a painting you will be entering into the exhibition onto Facebook or Instagram and making a brief comment about the exhibition. Something like “ just finished framing up my pastel painting for The Colour Circle Kaleidoscope exhibition coming up at the Kingston Community Hub Oct 1st. See you there!”
-  Use these hashtags when promoting on social media #Kaleidoscopeexhibition #Kingstonartexhibition #thecolourcircleartexhibition
-  Talk about the exhibition to your friends, family and acquaintances and invite them to come along.
-  If you have a local café or store that allows advertising leaflets to be put up contact the committee for a flyer.
-  Maybe you like walking around your neighbourhood and would be happy to do a leaflet drop letterbox drop leading up to the opening. Ask the committee for some flyers .
-  Perhaps you love talking to people. Volunteer to sit for 2 hours during the exhibition and chat to the public about the artwork and The Colour Circle.
-  We'll be having a fantastic raffle. Maybe you would be happy to sit at the welcome desk and sell raffle tickets.
-  Enter your artwork into the exhibition. Encourage a friend to enter. We're our own worst critic yet everyone I've ever seen in a class or workshop has a painting that is “good enough” to enter so lets really show the public the huge variety of styles, subjects and media we cover between us!

Reminder : Closing date for entries is Wednesday 1st September

KALEIDOSCOPE

*There is an expectation that all exhibiting members endeavour to give time to sit at exhibition venue.
A roster will be organised.*

Dates to remember

Wednesday 1st September

Closing date for entries

Thursday 30th September

Delivery of works to Community Hub between 10am and 12 noon

Curating and hanging in afternoon.

Friday 1st October

Open to public 10am – 4pm

Official Opening at 6.30pm

Saturday 2nd October – Sunday 3rd October

Open to public between 10am – 4pm

Sunday 3rd October Collection of all works - 4pm -5.30pm



Entry forms and artwork labels are available from the website and the studio.

Q. Can I enter a painting I have done in a class or workshop?

A. Yes you can provided :

- you have not copied the tutor or any other persons artwork
- the tutor has not made any physical contribution to your painting e.g., correcting or demonstrating directly on your artwork
- you have permission to use the reference photo

The tutor can give you advice, make suggestions and demonstrate techniques that aid you to complete the work.

Q. Can I use a photograph that is not mine as the reference for the painting?

A. Yes you can as long as you have permission from the person who took the photo. You can use photos from internet sites that have a creative commons licence allowing you to use the photos for commercial purposes. This includes Pixabay, Pexels and similar sites.

Q. I am unable to sit at the exhibition . Does that mean I can't enter?

A. Sitting is an expectation not a requirement of entry. If you are unable to assist at the exhibition, for whatever reason, you don't have to. You are still able to exhibit in the Exhibition.

Q. How long will I be expected to sit for?

A. If you can help with a few hours of your time it would be appreciated. A roster will be drawn up and placed in the studio so you can add your name. Sitting is a great way to meet the buying public and talk to them about your art.

If you have any questions that haven't been answered please write a note and leave in the studio box or email thecolourcircle@gmail.com and write EXHIBITION as the subject.

What's on Around Hobart



STITCHING & BEYOND'S BIENNIAL EXHIBITION

**Long Gallery & Side Space Gallery
Salamanca Arts Centre, 77 Salamanca Place Hobart TAS**

STITCHINGANDBEYOND.COM

stitching and beyond
exploring textile boundaries

What's On Around Hobart

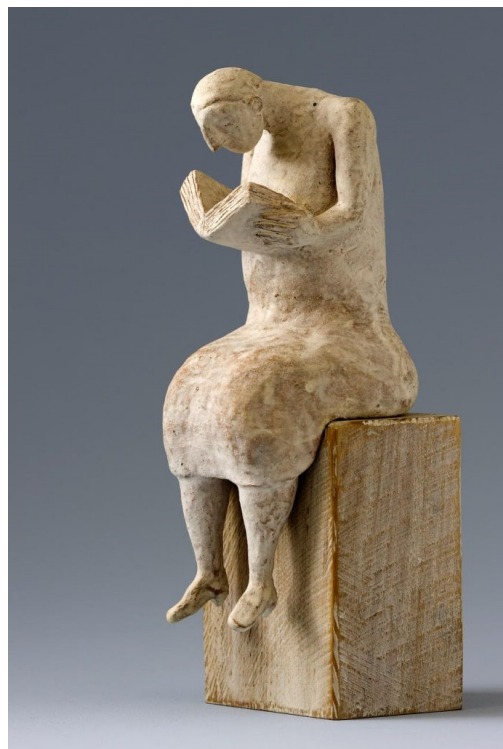
There's no better way to get a feel for what can be done in a medium than by going to a group's annual exhibition. In September there will be a feast of textile art creativity at the biennial *Stitching and Beyond* exhibition at the Long Gallery and a glimpse into the creative minds of members of the Tasmanian Ceramics Association at their annual exhibition at the Schoolhouse Gallery.

These are both media I've dabbled in over the years and I'm fascinated to see how those who fully engage in their medium can push their creativity. Both these exhibitions promise to be very rewarding so maybe I'll see you there?

The theme for the Tasmanian Ceramics Association 49th Annual Exhibition is *Prose*, an exhibition of works created in response to the written word.

SCHOOLHOUSE GALLERY
11AM - 5PM WED - SUN, 27 AUG - 19 SEP 2021

The annual exhibition offers our members an opportunity to showcase their recent work. This year's theme will accommodate a wide variety of styles in both functional and sculptural work. It encourages members to challenge themselves and allows them to demonstrate their individual approaches.



Traces of the Real combines the artistic talents of photographer, David Walker and ceramicist, Dawn Oakford. Each explores the intuitive possibilities of their chosen medium, resulting in a collection of still images and assemblages intended to draw the viewer in for closer contemplation.

ROSNY COTTAGE

11AM - 5PM WED - SUN, 27 AUG - 19 SEP 2021

Artery on Show is back!

The Artery On Show art exhibition and competition is going ahead again this year . You can find out more infor-

ROYAL HOBART SHOW

20th –23rd October 2021



Artery Art on Show ENTRY FORM

Over \$7000 in Prizes



Artery ART on Show

ENTRY FEES

\$15.00 – first entry
\$10.00 – subsequent entries (Maximum 3 entries)

Online entries: <http://entries.hobartshowground.com.au>

Mail: The Royal Agricultural Society of Tasmania
Administration Building
PO Box 94,
Glenorchy TAS 7010

Hand delivery: The Royal Agricultural Society of Tasmania
Administration Building at the Showground

IMPORTANT DATES

Entry Closing Date: Friday, 1st October 2021

Delivery Date: Monday, 11th October, between 10.00am and 2pm

Opening Function and Prize Announcements: Monday 18th Oct at 5.00pm

No cost, limited numbers, must RSVP by Monday 11th October to

admin@hobartshowground.com.au

Collection Date: Monday 25th October between 10am – 2pm

PAYMENT OPTIONS:

Pay by cheque made out to RAST or pay cash at the office
Direct deposit to RAST : BSB: 017209 Account Number: 836724957

Please put your surname followed by ART as the reference.

Or by Credit Card—Mastercard or Visa, put details on the entry form

ENQUIRIES: Phone: 03 6272 6812

Email: admin@hobartshowground.com.au

Web: www.hobartshowground.com.au

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- **62343788**
- 137 Collins St, Hobart
- www.arterydirect.com.au



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Each pack contains

Quality mat board
Foam core
Resealable & recyclable cellophane bag

Choose from

White
Artists White
Black

Monet - \$35

Qty: 10
Outside edge – 203 x 254mm
Window opening – 118 x 167mm

da Vinci - \$60

Qty: 12
Outside edge – 280 x 356mm
Window opening – 203 x 254mm

Gauguin - \$70

Qty: 6
Outside edge – 500 x 400mm
Window opening – 360mm x 260mm

Rembrandt - \$35

Qty: 10
Outside edge – 203 x 254mm
Window opening – 127 x 179mm

Matisse - \$60

Qty: 9
Outside edge – 418 x 296mm
Window opening – 285 x 200

Picasso - \$70

Qty: 6
Outside edge – 500 x 400mm
Window opening – 380 x 280mm

* measurements are approximate * prices subject to change



This is not a paid ad simply one member wishing to pass on a helpful framing tip to other members ahead of the coming exhibition.

Another dollop of laughter from our resident cartoonist! Thanks Graeme.

Composition and Design with Leanne Halls

By Lindy Whitton

I just spent a very rewarding afternoon in a workshop tutored by Leanne Halls focussing on simplified principles of Design and Composition.

The workshop wasn't full of golden thirds and focal points, instead Leanne emphasised the need to be intentional in our overall design idea for each painting so as to produce a clear and cohesive artwork with a strong impact.

She demonstrated how to use thumbnails to work out the most pleasing composition and design in an experimental way and then translated the chosen thumbnail into a Light and Shadow painting. The emphasis was on playing with the reference to achieve several options starting with line and shape and progressing to tonal or light and shadow.



Leanne Halls demonstrating her thumbnail technique to Kate Brett.

I don't know about you but like many other artists I have the tendency to skim on the thumbnail part of designing my painting. I do thumbnails when painting outdoors but when painting from photo references I usually play by cropping on my laptop to get several options and then continue to explore and develop the composition and design on the paper or canvas as I progress the painting. I do have a clear idea before I start where I want to go but I can see that there are times when my design could be improved by spending more time on thumbnails.

None of the concepts were new to me and I think that is often the case when you've been playing with art for a few decades! What is always interesting is to see how other artists use those concepts, how their approach differs from yours and what you might find useful to incorporate into your own art practice.

I came away thinking that when I travel perhaps my limited painting time might be better spent on filling my sketchbook with many thumbnails and notan sketches rather than trying to capture a scene more fully. I'm already a big fan of line and wash when travelling because of its quick, sketchy nature and I think adding thumbnails to these would flesh out my record of a place so that when I come to paint it later I will already have spent some quality design time.

If you get a chance to go to one of Leanne's workshops take it!



I took the tonal approach after trying out a few thumbnails.



Jenny Miller with some beautiful thumbnail sketches.

Dates to remember

Date	What is it?	Bookings	Comments
1st September	Entries close for the Kaleidoscope exhibition		Drop in box in studio or email to Dale Aherne
10th September	Committee meeting	1 pm	
13th September	Term 4 program expected to available		Details emailed to members and available on the website Mailed out to mail only members
18th September	Term 4 bookings open at 10am	Online preferred. Postal /direct deposit available for those without internet connection.	NO bookings will be accepted before this date for any classes.
25th Sept	Term 3 finishes		Make sure to take any items home with you as the studio will be cleaned in the break.
30th September	Drop off works for the Kaleidoscope exhibition	Between 10-12noon	The Arts Hub Kingston
1st October	Kaleidoscope exhibition opens	Open to public 10-4pm Official opening 6:30pm	The Arts Hub Kingston
3rd October	Collection of unsold works	4-5:30 pm	The Arts Hub Kingston
8th October	Committee meeting	1pm	
11th October	Term 4 classes start		Welcome back!

Term 4 Class Program & Online Booking

Kate Brett is currently working on the Term 4 program and we envisage it will be emailed out on 13th September and bookings will open on 18th September.

It takes a large amount of work from the team to get together a program, load it on the website and prepare the online booking system for each class.

We appreciate that a few members have found the online booking system a bit unwieldy, however without it the workload for the class coordinator, membership recorder and treasurer would be 10 times greater. We looked at several online systems and the Try Booking system was the easiest and most streamlined in terms of linking to the website, collecting payments and booking information and keeping accurate financial records. This has made such a difference in workload and reduced the pressure around bookings so we thank you for embracing the change.

If you've been wondering why you are asked to complete your name and details twice it's because we need to collect the details for the person booking in case we need to make a refund AND the person who is actually attending so we can provide a class list and contact details to each tutor. There are always some people in each class who don't book their own ticket and this is the easiest way to collect that information.

If you are booking for someone else please make sure you put your details in the first section and then the details for the person who will be attending the class in the next section when prompted.

Term 4 enrolments are planned to open on **Saturday 18th September 2021 at 10.00am** – our preference is for online booking through our website. Any members who do not have access to the internet will be sent a manual enrolment form. Full class details will be available on the website a few days prior.



Congratulations to John Paton on his first time exhibiting and his first sale! Two exciting firsts.

Easy Online Booking Steps

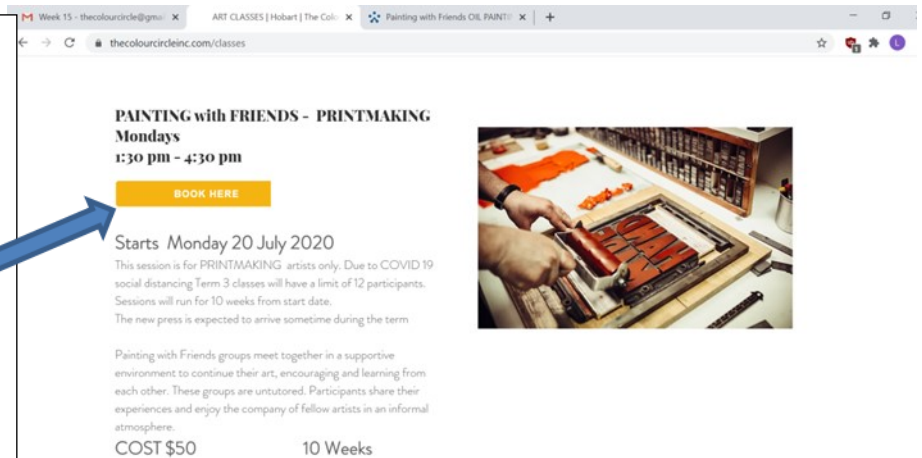
STEP 1

Go to <https://www.thecolourcircleinc.com/classes>

Choose the class you want

Click on the Yellow BOOK HERE button

Then follow the prompts on the booking page.



Thanks to everyone who has contributed to this issue of The Colour Circle newsletter. Without you it would be a lot thinner!

Remember you can email in any story related to art at any time and we will find a place for it in the next issue of the newsletter.

Some suggestions for the next newsletter:

- ♦ *How you prepared for the upcoming exhibition*
 - ♦ *An unusual art activity you participated in*
 - ♦ *A new medium you tried and fell in love with*
- ♦ *One item in your art materials collection you wouldn't be without*
- ♦ *Something you have in your art hoard that you've never used – take it out and try it – then tell us all about your experience!*
 - ♦ *Your favourite online art resource*
 - ♦ *A peek into your sketchbooks*
 - ♦ *Your favourite painting subject and why*

We would love to hear from you so get writing!