

## Welcome to a new year of art!

I hope you all enjoyed Christmas and New Year celebrations with family and friends and maybe even got some art related goodies as gifts? I just spent a week on Flinders Island and really enjoyed using a new 30x30cm sketchbook my son gave me. Quite different than my usual pocket sized one.

2021 seems to have got off to a good start with a bit of an easing in travel around the country, COVID keeping a fairly low profile and a full and exciting round of exhibitions in Hobart. I've managed to make a few and totally enjoyed the variety and excellence of the artworks on display.

Our Term 1 classes are now underway and there have been some very excited members as they've got back into regular sessions. I know some of you have been disappointed by missing out on your preferred class but perhaps there's a workshop that you might find interesting so keep an eye out for the various workshops coming up. I can highly recommend Felicity Lovett's workshop for anyone who would like to try Life Drawing. She is a great tutor and you will be working with experienced life models. *(Example from a previous workshop.)*



I wonder if any of you have taken up a new medium recently? I'm sure some of you have as it seems to be part of our artistic natures to see something new, wonder how the artist did it and then finally start experimenting ourselves.

I'm having an absolute blast playing with collographs and all things printmaking and have been delighted to sell a few of my prints. Making art is a wonderfully creative and therapeutic process whilst making sales is a real confidence boost and a way to fund our ongoing art expenses. Two very different sides of the artistic experience. If you've ever wanted to get more involved in marketing and selling your art but are not sure where to start, come along to the "How to sell your art" session we're running in March. I'll be presenting along with our printmaking tutor, Denise Hallett, and local artist, Fiona Verdouw.

Don't forget the AGM is coming up in March as well. We would love to see you there to share the excitement as we confer another Life Membership Award!

Lindy Whitton

*The smiling Fiona Verdouw in her studio. As an artist with a young family she has plenty of advice on how to make the most effective use of your art marketing time so that you have plenty left over for creating. Join us at the How to Sell Your Art evening March 9th 630-8pm*



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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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# 2021 AGM—Friday March 26th

It seems like the 2020 AGM was only yesterday and here we are again with only 6 weeks to go until the 2021 AGM!

In accordance with the Constitution all positions spill at the AGM . It's wonderful to know that all the current team are happy to stay on for another year in their current capacities however members are still invited, and welcome, to nominate themselves or another for any position on the committee.

Executive positions are required by the Constitution to be filled by someone who has been a member of the general committee for at least a year. General committee positions can be filled by any financial member.

The committee currently has 9 members and we would welcome a few additional members so why not put your hand up and come help us. The more members the smaller the workload for everyone.

Nomination forms are available at the studio and can be emailed to the Secretary or posted in the white box at the studio.

## Committee Member Profile. Mary Hickey



I'm a relative newcomer to Hobart, to the Colour Circle and to any form of painting and drawing. Throughout my life I've been a keen gallery attendee and have been fortunate to have the opportunity to visit galleries world wide.

My route to Tasmania has been circuitous. I'm originally from New Zealand but lived in Victoria for 30 years, London for 10 years, back to NZ and then here. I attended two Autumn Schools of Art in Wanaka New Zealand and knew I'd like to continue expanding skills and knowledge and heard of The Colour Circle when an acquaintance showed me her work. I enrolled last year in two of Tim Price's drawing classes and enjoyed not only the tutored classes but also the way it enabled me to meet people, widen my circle and importantly learn from others around me.

Dale Aherne asked me if I'd be prepared to join the Committee. I've had many years of management and voluntary experience and had been intending to volunteer in some capacity somewhere. Dale's request was persuasive and I joined the Committee in October. They've been welcoming, informative and enthusiastic. I've learned much about The Colour Circle, the way it functions and the way the Committee works to keep it operating with its range of tutors, classes and studio. It could not function without a committed team of people and from my brief experience I'd encourage others to join the Committee to ensure we can offer the best possible programs to our members and potential members.

# Life Membership Award 2021

Once again there will be a Life Membership Award presented at the AGM. This is a great opportunity to acknowledge the service and dedication of a member who has played an important role in furthering the aims of The Colour Circle over an extended period of time.

Why not come along and show your support and offer your congratulations to this year's award recipient who will be announced on the day.

I'm sure those of you who were able to make last year's award presentation will agree that it was a wonderful occasion and very interesting to hear of the work and support the recipients had given to The Colour Circle over many years.



There will be a new call for nominations for 2022 Life membership Awards later in the year but it's never too early to start thinking about the people in The Colour Circle who you feel have made a big impact in some way over the years.

There are many members who have volunteered in various capacities and perhaps are now quietly going about their art with little fanfare. Who would you like to see recognised for the service they've given and the positive contributions they've made?

Sometimes it's easy to focus on who is doing what right now but The Colour Circle has been built on decades of selfless work and effort by so many people that it's a wonderful opportunity to shine the spotlight on an individual and take some time to honour the contributions they have made so that our group is still strong and vibrant today.



# Classes are back! By Lindy Whitton



I popped into the studio a few times the first week of term to welcome our new tutors and make sure all is running smoothly and it was a pleasure to see how engaged and excited everyone was to be back in class again.

I talked to a few of Amber's students in the lunch break and they seemed to have learned a lot in just one lesson. Here's Amber discussing monochromatic painting with our wonderful class coordinator and VP, Kate Brett. You'll notice Kate has not applied the principles to her top!

Doesn't that palette of greys look delicious! It's funny how we artists tend to use foodie words to describe our materials. Lush, yummy and delish all get a good workout when I'm using thick acrylic paints.

I'm certainly looking forward to getting back into the classroom with all my pastel class members and seeing how much everyone's improved over the break...no pressure there!

Monochromatic painting exercises are a great way to improve our ability to work with values, which is such a fundamental principle of painting in any medium.

Amber shared her favourite mixes for achieving interesting and lively blacks. Her preferred mix is Ultramarine Blue and Burnt Sienna or Burnt Umber although she does sometimes use other mixes. And occasionally a black from a tube when only that will do.

## Mixing chromatic blacks

Chromatic blacks are darks that are mixed from colours (chroma) with no black pigment. Some combinations you can try are:

Viridian Green and Cad Red or Rose Madder

Ultramarine Blue with Burnt Sienna or Burnt Umber

Phthalo green and quinacridone red.

Start by mixing them in equal proportions and then experiment with different amounts of each colour to create chromatic blacks with a bias that is cooler or warmer.

Next time you need a black try mixing your own and you'll soon see how versatile they can be.



The large screen is being put to good use here as Amber displays some images to demonstrate how monochromatic values can so convincingly convey the form and weight of an object.

# Critiquing your work

By Lindy Whitton

As a tutor I always end my pastel classes with a 15 minute critique session where I talk about each person's painting pointing out the strengths that stand out to me, how well they've responded to the class challenge of the day and if there are any areas that could be strengthened in some way. I believe this is a really valuable part of each lesson as we learn from each other's work and grow to understand that very few paintings are perfect but that almost all paintings will have areas that are working well which we can build on.

Let's face it, it's so much easier to see the strengths and weaknesses in someone else's work but much harder to assess our own art. A good example was a few days ago when I was just finishing up a rework of a large pastel painting and feeling OK with it. In walks my son and asks how it's going and when I said I was fairly happy with it but there was room for improvement he immediately said "Yes...it's pretty obvious what that is". Well it wasn't really so I suggested he point it out and as soon as he did I could see it was a glaring problem area and how could I have overlooked it? I should add my son is not artistic in any way but he has a great eye for what's awry in my paintings and is my go to person when I want an honest critique or I simply know something is wrong but can't put my finger on it.

So what do I do when he's not around? I don't find my husband nearly as useful as an art critic— invariably he likes the bit I hate and vice versa! I have to take responsibility for my own critiques and so I've developed a quick checklist to keep me on track when trying to assess where I'm at in a painting.

I keep this checklist on my studio wall near my easel and use it to run a "scan" over a painting as I'm getting to the finish line.

I start by asking myself if the **composition** is sound? Does anything need to be moved, added or eliminated to create a well balanced composition?

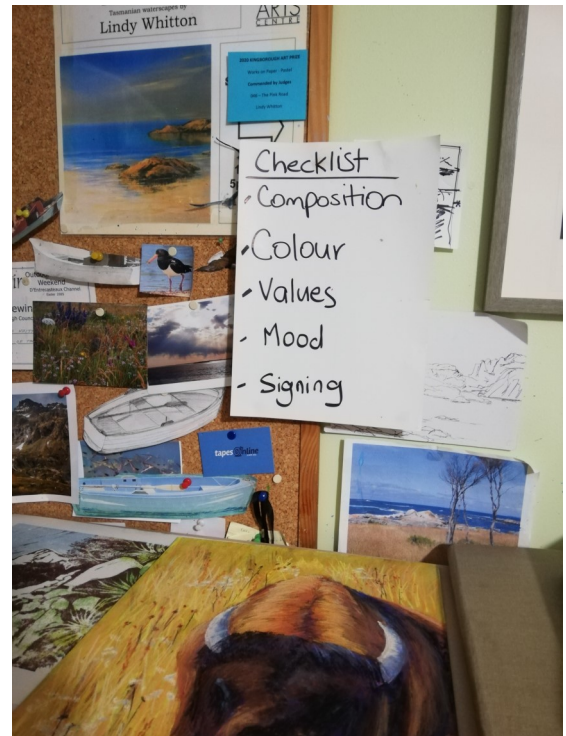
Next I assess my **colour** choices. Have I managed to harmonise the painting through colour? Is there any area that stands out for the wrong reasons? Do I need to ramp up some colours or tone down others? Is there a dominant temperature or is it a bit of a mish-mash?

Now it's **values** turn. Have I used correct values to describe the forms in my painting? Are there any areas where I need to strengthen the value to create more contrast? If I'm in doubt I might take a black and white photo of the painting and compare it with a black and white photo of my reference.

Then I ask myself what **mood** the painting evokes. Is this what I intended the painting to be? If not am I pleased with the unintentional mood I've created, can I change anything to add to the mood?

When I've responded to the critique with any changes I add my signature placing it to balance the composition and choosing a colour from the painting that stands out from the background without being too dominant.

I've found getting into a routine of self critiquing my paintings has helped me to spot problem areas earlier in the process which has saved a few paintings from the ignominy of the bottom shelf, which is dedicated to paintings that will one day get a rework...when I can face them again!





# ASMA AWARDS EXHIBITION



## *Inspiration in Miniature*

Judged by Lindy Whitton and Elizabeth Hunn.  
To be held at the Lady Franklin Gallery,  
268 Lenah Valley Road,  
Lenah Valley

The Exhibition will opened by Belinda Jefferies, President of the Rotary Club of Hobart, with an Awards Ceremony to follow, on Wednesday, 31st March at 6pm and will continue until 25th April.

The Gallery is open weekends, 11am-4pm.



# Australian Society of Miniature Art by Barbara Etter

The 2021 National Awards Exhibition "Inspiration in Miniature" will be held by the Australian Society of Miniature Art (TAS) Inc. at the Lady Franklin Gallery from 1 to 25 April 2021. Categories include Maritime and Inland Waterways (including boats), Landscapes (including buildings), Portraits and Figures (animals and people), Still Life, Floral, Abstracts and Mini-miniatures (e.g. Piano keys). For the first time, there is a "Small Paintings" category where pictures (including the frame) must be as close as possible to 8 by 10 inches and can be hung in either landscape or portrait format. This could also include an unframed stretched canvas.

The Miniature Society is keen to welcome new members. Our current President is Joan Humble OAM. Joan is responsible for encouraging a number of people to join the Society and try out "Minis". The group has regular painting days, an annual workshop (held in Bicheno for many years), an exhibition and produces a very popular calendar which helps to promote and market members' paintings.

Mini's are a great challenge and do require an eye for detail and patience!! You can use any medium you like. Why not try your hand? See [Australian Society of Miniature Art Tasmania Inc – Miniature Art in Tasmania \(asmatas.org.au\)](http://asmatas.org.au)

**Ever wondered exactly what miniature art is? Here's what Wikipedia has to say on the subject.**

**Miniature art** (historically known as **limning** or **painting in little**<sup>[1]</sup>) is a genre with a long history that dates back to the scribes of the medieval ages. An often-used definition is that a piece of miniature art can be held in the palm of the hand, or that it covers less than 25 square inches or 100 cm<sup>2</sup>. Some exhibits require the subjects to be depicted in 1/6 actual size, and in all paintings the spirit of miniaturisation should be maintained.

Miniature art has been made for over 1000 years and is prized by collectors. The U.S. White House, the Smithsonian American Art Museum, Astolat Dollhouse Castle and museums around the world have collections of miniature paintings, drawings, original prints and etchings, and sculpture

...and a Wiki entry from the Royal Miniature Society ( London)

Today, the permitted size varies depending on shape and medium, but paintings (including frame and mount) should have a diameter of no more than 4.5 inches. Sculptures should not exceed 8 inches along the longest measurement, including the base.

Elizabeth Meek, who held the post of President between 2004 to 2013, describes working in miniature as the most demanding of all painting genre. Meek names some of the qualities required as, "concentration, stillness of mind and body and a dogged perseverance for perfection".

Emma Rutherford, of art dealers Philip Mould & Co, says of the miniature art form, "they are not merely painting made small, the technique is entirely different and comes directly from the discipline of medieval manuscript illumination."

# A Chat with Terry Gough by lindy Whitton



Recently I spent a lovely day sitting at the Lady Franklin Gallery with my co sitter, Terry Gough. As members of the Tasmanian Art Group we both have works in the current Annual TAG exhibition, From the Heart, and enjoyed discussing the great mix of media, styles and content of the paintings and prints on display.

Terry opened the exhibition with a brilliant and thought provoking speech about the way we perceive art and how to get the most out of viewing an exhibition and we touched on some of those ideas as we chatted. It was such a delightful day that I asked Terry if I could share some of our discussion and he kindly agreed.

*Terry Gough and Lindy Whitton in front of Terry's painting "Opus 2"*

Our general conversation swirled around, touching on many aspects of making, teaching and viewing art and we found we had many similar viewpoints in these areas. I'm going to take that flowing, ebbing conversation and distil it down to four themes.

The welcoming factor.

Terry loves to talk to visitors in the gallery and we both agreed that what he likes to call "The Welcoming Factor" can be a very powerful way of helping people engage with an exhibition. A few words of welcome, a gentle introduction to the theme of the works and an invitation to ask any questions they like can make all the difference to a viewer. We've both found over the years that when you engage as the artist with visitors to your exhibitions, offering some insights to your artistic process and inviting their thoughts and questions, that they stay longer, engage with the art on a deeper level and may even make a purchase.

How to really look at an exhibition.

Terry talked about how often we can gain a deeper level of engagement with an exhibition if we choose to look at various aspects rather than simply walk from one painting on to the next. For example he might choose to look at all the watercolours examining the different brushwork, the use of technique and colour and only when he has done this will he choose another media to view. Or perhaps he might choose content as the common factor and view all the abstracts looking in particular at composition and how the artists have used design elements. This made a lot of sense to me as it's often difficult to compare paintings of different media, style and content. By making a conscious decision about what we will look for in an exhibition we can avoid a more superficial experience.

The teaching experience.

We exchanged tutoring experiences and various methods of engaging the class members as well as our own "rules" for tutoring. We found plenty of common ground here! We agreed our main aim in tutoring is to help the class members develop their own style through demonstrating techniques and skills and providing them with the necessary motivation and drive to continue exploring new avenues. I was pleased to hear that we both shared a strict rule of not working directly on a student's painting, but rather, demonstrating how we would tackle a subject on a spare piece of paper. We want the students to own their paintings, the marks should be theirs, not ours. Terry has an endless wealth of information and ideas on exercises to engage students and you can bet I made some mental notes! It was evident that Terry still has a love for teaching and it was a pleasure to soak up his enthusiasm as we swapped stories and I filed away ideas.



The creative journey.

It's always interesting talking to an artist with such a breadth of experience as Terry has. I love to experiment and try new ideas and Terry has worked in so many media and styles it was a confirmation of my belief that as artists we will only evolve and grow as we take risks, push our creative boundaries and learn from the experience. Terry has obviously taken this path in his own artistic journey and it showed in the way he was able to take a variety of media, content and style and weave them together to form a very successful and cohesive exhibition of his works at the Lady Franklin Gallery recently. Of course we also had differences in our approach, Terry loves to listen to music as he paints, I rarely do. He happily embraces abstraction whilst I am firmly anchored in realism, he has taught collograph techniques in the past and I am just now experimenting with this most enjoyable printmaking form.

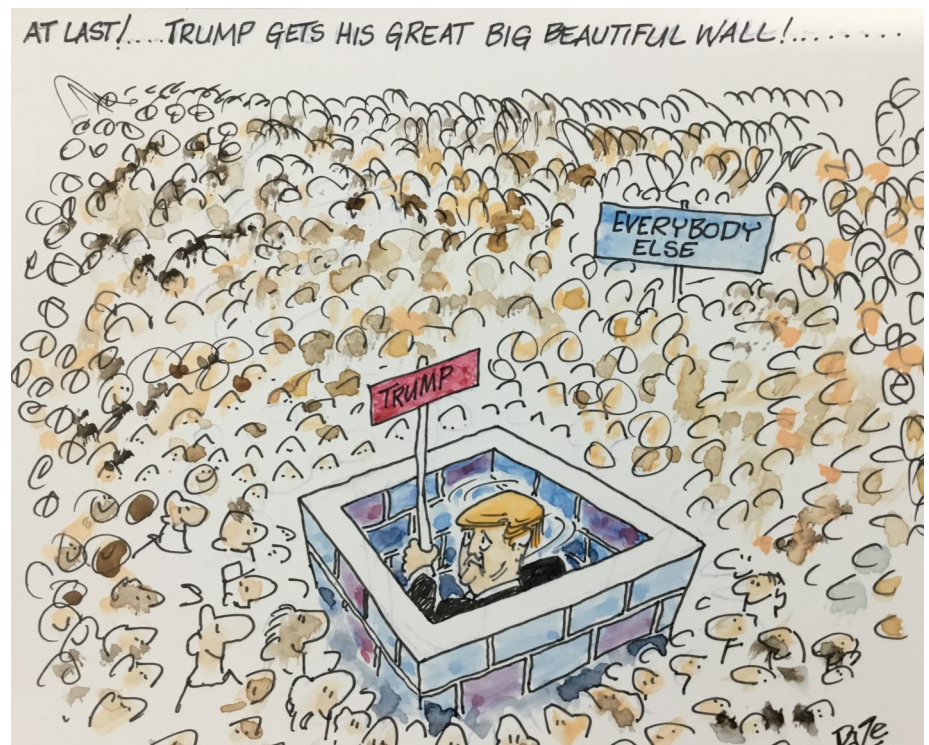
I'm a doer and I often get distracted by thoughts of current projects rather than fully engaging in a conversation but this was definitely not the case. I can truly say it was one of the most enjoyable days of chat I've had for a while. If you ever have the opportunity to spend five hours chatting with Terry Gough my advice is ...take it!

## Political Cartooning as an Art Form excerpt from Wikipedia

A political cartoon is a cartoon graphic with caricatures of public figures, expressing the artist's opinion.

An artist who writes and draws such images is known as an editorial cartoonist. They typically combine artistic skill, hyperbole and satire in order to question authority and draw attention to corruption, political violence and other social ills.

Developed in England in the latter part of the 18th century, the political cartoon was pioneered by James Gillray, although his and others in the flourishing English industry were sold as individual prints in print shops. Founded in 1841, the British periodical *Punch* appropriated the term *cartoon* to refer to its political cartoons, which led to the term's widespread use.



Here's our own Graeme Dazeley's political cartoon reflecting his feelings on recent events.

# Lynne Brown's Abstracting Nature Workshop

## Review by Barbara Etter

On Saturday 20 February I attended Lynne Brown's sold out workshop "Abstracting Nature – Watercolour and Mixed Media". What a fun day it was! Lynne had us out in the park observing and photographing bark on the trees. It is amazing what inspiring colours you can see when you look closely. And then there is always artistic licence!

During the workshop we did two large, half-sheet, pictures of bark and seaweed in an abstract and creative style. With Lynn's generous provision of additional supplies, we were able to experiment with Glad Wrap, supermarket vegetable bags, doggie poo bags, bubble wrap, rice paper and salt to get amazing effects and unique patterns. I also used a pipette for the first time to get exciting colours flowing through the base painting covered in scrunched up Glad Wrap.

The use of various papers glued down with PVA glue gave fascinating textures to our large variety of bark paintings. It is amazing how a class could come up with such a unique variety of paintings of simple bark.

It was also great fun doing seaweed and making sure to capture the light from above. Keeping your whites is always a challenge in watercolour.

I also noted when working on a large piece that it was really important to plan and be prepared. For instance, it was important to mix up the right quantities of paint so that you could paint quickly and avoid things like unwanted hard edges.

It was a true multi medium adventure with the ability to incorporate pastels, white gel pens, inks, charcoal and acrylic (not too dilute) into the paintings.

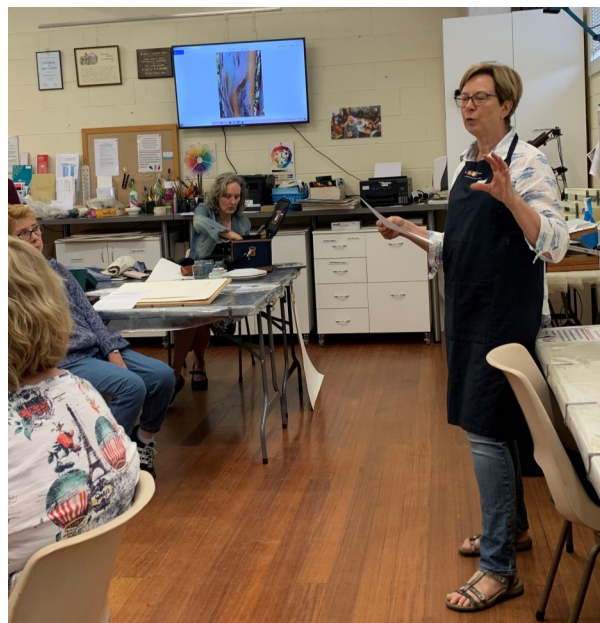
Lynne also showed us how to use Snapseed and Picsart to work on subject photos and appreciate various qualities in determining composition, contrast, point of focus etc.

Lynne highlighted that the core principles of such abstract work were:

- A centre of interest
- Rule of thirds
- Diagonal thrust (for energy and movement)
- Each corner being unique
- Strong design
- Strong value composition
- A variation of colour, line, shape, size, space and texture.

Overall, a great day and one which involved learning new tips and techniques in a fun atmosphere.

This is my effort at seaweed – much work yet to be done but a great base to work upon.





# EXHIBITION OPPORTUNITIES

This is a great opportunity and you still have until 1st March to get your entry in!



**HAEG**  
Huon Art Exhibitions Group

## HUON ART AWARDS 2021

*Award Art Exhibition & Competition*  
**Cygnnet Town Hall**

**ENTRY FORMS** available at  
Lovett Gallery  
Classifieds Office  
[www.haeg.org.au](http://www.haeg.org.au)  
Stanleys Studio/Gallery

**Exhibition Opening Hours**  
Sat. March 6<sup>th</sup> to  
Sun. March 21<sup>st</sup>  
10 am - 4 pm Daily

**Over \$17,000 IN PRIZES**

**Team Karl Gallienne of Harcourts**  
**PORT CYGNET CANNERY**  
**Bacon Family**  
**Huon Valley Community Bank Branches**  
**Artery**  
**Huon Valley Council**  
**homelands**  
**VIEW**  
**George & Sanders**  
**Posie Graeme-Evans & Andrew Blaxland**  
**Bastian Seidel MLC**  
**Huon Valley Community Bank Branches**  
**Di Evans**  
**Rosalie Woodruff MHA**  
**David O'Byrne MHA**  
**Julie Collins MHR**

**Richard Bacon Memorial Watercolour Award \$1000**  
**Huon Valley Council Acquisitive Award \$1000**  
**Homelands Acquisitive Award \$1000**  
**Richard Bacon Memorial Watercolour Highly Commended \$500**  
**Artery & CWA Watercolour Student \$150**  
**Huon Valley Community Bank Branches Oil Award \$1000**  
**Frank's Cider Oil Highly Commended \$500**  
**Artery & CWA Oil Student \$150**  
**Port Cygnet Cannery Acrylic Award \$1000**  
**Port Cygnet Cannery Acrylic Highly Commended \$500**  
**Artery & David O'Byrne Acrylic Student \$150**  
**George & Sanders Printmaking & Drawing Award \$1000**  
**Di Evans & Rosalie Woodruff Printmaking & Drawing Highly Commended \$500**  
**Artery & David O'Byrne Printmaking & Drawing Student \$150**  
**Team Karl Gallienne Harcourts 3D Award \$1000**  
**Bastian Seidel 3D Highly Commended \$500**  
**Artery & David O'Byrne 3D Student \$150**  
**VIEW Award for Mixed Medium/Any Other \$1000**  
**Artery & Julie Collins Mixed Medium/Any Other Student \$150**  
**Posie Graeme-Evans & Andrew Blaxland Photographic Award \$1000**  
**Huon Valley Community Bank Branches Photographic Highly Commended \$500**  
**Artery & Julie Collins Photographic Student \$150**  
**Southern Swan Peoples Choice Award \$1000**  
**Artery Schools Award \$1000**  
**Artery & David O'Byrne Overall Art Award 16yrs & under \$250**

The Huon Arts Awards is supported by the Tasmanian Government through Events Tasmania  
Image Source: "40 Spotted Pardalote" 2020 Richard Bacon Memorial Watercolour Award



## COVID Protocols in the Studio

A big thank you to everyone who is following the COVID protocols for the studio. We appreciate your adherence to the sign in, hand sanitising, social distancing, personal area cleaning and kitchen etiquette. A copy of the protocols have been emailed to all members and are on the notice boards in the studio.

In the interests of the environment, the committee chose not to provide disposable cups. There are dishwashing facilities, freshly laundered tea towels in the storeroom and you are encouraged to bring your own personal cup and spoon.

### Individual style

Here's a few of the paintings produced in the first pastel class of the term. Members focused on mark making and layering using both hard and soft pastels.

John leaned towards very impressionist marks with linear accents to shape a very solid rock formation whilst Ron built up the surface using small organic shapes to describe leaves and forest debris.

Jane used a brush to soften the edges of underwater rocks and Susan placed delicate flicks of red to suggest a field of poppies.

Creating your own library of marks in any medium is one of the ways to develop your own artistic style.



## 2021 Membership Renewal Reminder

Your 2021 membership renewal is now available online via the website. Given how quickly classes filled last term it would be a great idea to head on over to the website via this link and renew your membership now so that you're all set when bookings open for Term 2.

<https://www.thecolourcircleinc.com/membership>

This year half year memberships will no longer be available as an option so even if you're not able to take a class this term why not renew now so you're kept in the loop with emails and newsletters?

# Artist Profile— Banksy

By Barbara Etter

This newsletter's profile is on the controversial, high profile but secretive "Banksy". I am always intrigued by the amazing and controversial pieces by this secretive and cheeky street artist.

Banksy is known for the use of copyrighted material and subversion of classic images. An example of this is the version of Monet's famous series of water lily paintings, adapted by him/her (?) to include drifting trash and debris. For a fascinating read of Banksy's biography, please read [Banksy - Artwork, Identity & Documentary - Biography](#)

Interest in Banksy escalated with the release of the 2010 documentary *Exit Through the Gift Shop*. The movie was nominated for an Academy Award.



## Upcoming Exhibition by Amber Koroluk- Stephenson

Our tutor, Amber, has a solo show *Split Vision* at Glover Country in Deddington, opening the weekend of the Glover Prize 6th March (up for a few months), as well as a group exhibition *Disappearing* at Bett Gallery March 12-April 2.

Unfortunately these works are yet to be documented, so we can't provide images at the moment so here is an example of Amber's work instead.

I know from speaking to several members who are attending Amber's class that she is an excellent tutor and we are very happy to have her join the tutor team this year.





# Acrylic Painting: Mediums and Methods – A Contemporary Guide to Materials, Techniques and Applications

Book Review by Barbara Etter

For this Newsletter I am reviewing “Acrylic Painting: Mediums and Methods – A Contemporary Guide to Materials, Techniques and Applications” by Rheni Tauchid (The Monacelli Press, New York, 2018). I acquired a hard copy (271 pages) via the Internet after a recommendation from fellow Colour Circle member (and scientist), Izzy Von Lichten. I was particularly interested in this type of book, which covers **materials, techniques and applications**, because of my love of acrylic pouring and the importance of various mediums in this discipline.

As the author states (p.15), the world of acrylic mediums and additives is big – continuously expanding and bewildering to navigate! The book points out that, for many artists, the primary barrier to incorporating mediums into their art practice is not aversion to mediums but rather ignorance of how they work (p.24).

The book covers a range of helpful issues such as:

- Acrylic Medium Basics and Key Descriptive Terms;
- The various mediums including water (!), liquid and gel mediums, Self-levelling gels and pouring mediums, textured gels and additives;
- Understanding “tools” and their effects – brushes and beyond!;
- Methods of incorporation;
- Creating surface textures;
- Layering and combining mediums;
- Special uses for mediums including creating thick and lustrous layers;
- Exploring Collage, Decoupage and Mixed Media; and
- Finishing Mediums (such as finishing for lightfastness and varnishing).



Having a science background like Izzy, I was particularly attracted to understanding the basic principles of how acrylics and different mediums work. The book covers issues such as the “anatomy” of acrylic paints and mediums and changing “viscosity” (the measure of a material’s resistance to flow under an applied force”) and “rheology” (the study of the deformation and flow of matter under applied stress) (pp34-35). From a personal perspective, I was particularly interested in how pouring mediums worked.

There are certainly interesting facts throughout. For instance, did you know that viscosity is measured in units of poise (P)? (A new one for me even though I have studied Chemistry at Uni).

But you don’t need to be a scientist to enjoy this fascinating book. The pictures alone are motivational.

There are also explanations of some great basics as to why we should use gesso in our paintings (p.53). The book also covers techniques such as decoupage (p.224) and mixed media (pp.227-228).



# Acrylic Painting: Mediums and Methods – A Contemporary Guide to Materials, Techniques and Applications”

Book Review by Barbara Etter

The author wrote this very useful book after roundtable discussion and exploration with a number of artists (The numerous Contributing Artists are listed at p.263). It therefore reflects a shared experience of the use of various mediums.

The book attempts to explore “the endless possibilities” presented by acrylics. The author concludes (p.244):

Mediums – this profusion of toys, these jars of possibility – have transformed the way acrylic painters approach their work. They are the bridges that facilitate connections to other media, the bonding agents for attaching collage elements, and the substances that give color dimension, transparency, and strength.

The book is beautifully illustrated and certainly inspires one to experiment more widely with acrylics. It offers a range of exciting and unique options to differentiate one’s own paintings from broader offerings in a very competitive marketplace.



Here’s a sample of some of the wide range of mediums and brands available in Hobart from Adart, Artery and Officeworks. You can also find some of the cheaper brands at Spotlight and Shiploads. It’s worth experimenting as you may find a new technique that really enhances your painting style.

# Term 1 Workshop Program

Saturday 20th Feb 930-330	Lynne Brown “Abstracting Nature “	This workshop has now been held
Tuesday 9th March 630-8pm	Lindy Whitton, Denise Hallett and Fiona Verdouw “ How to market and sell your art”  A panel discussion and information session to help you understand the many different ways to market and sell your art. Covers online selling, social media marketing, artist cooperatives and undertaking commissions. The artists will share their real life experience with plenty of useful examples and tips.	Bookings now open via web-site
Saturday 13. 20 and 27th March 930—1pm	Felicity Lovett “Autumn Life Drawing”  This series of three life drawing sessions will take participants through a range of exercises and techniques to sharpen observational skills and create lively, arresting drawings that speak to the beauty of the human form. Working with highly professional life models we will explore a range of drawing media and approaches to capturing the figure. (Price includes life model fees)	Bookings now open via web-site
Saturday 10th April 930—330pm	Mel Hills “Wildlife Art—Shorebirds” Pen, pencil and watercolours  Students will be taken through the process of rough observational sketching to get to know how the birds move, followed by closer-more detailed sketching to see how they fit together. With instruction on isolating the basic shapes and relative ratios of the creatures’ form. Tips and hints on features to look out for. The final part of the process once everyone is familiar with the subject will be to create a finished image in colour- that can be taken home	Bookings open 10th March
Saturday 17th April 930—330pm	Lynne Brown “Beginners Watercolour”  This workshop is suitable for beginners and is designed to introduce you in a fun and relaxed way to the magical medium of watercolour.	Bookings open on 17th March

## BOOKINGS

Online bookings will open 4 weeks before the workshop date via the website . ***If you are not able to book via the website please email or post the enrolment form and make your payment via a direct bank deposit or leave at the studio.***

# Easy Online Booking Steps

## STEP 1

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

Choose the workshop you want

Click on the Yellow BOOK HERE button

**PAINTING with FRIENDS - PRINTMAKING Mondays**  
1:30 pm - 4:30 pm

**BOOK HERE**

Starts Monday 20 July 2020

This session is for PRINTMAKING artists only. Due to COVID 19 social distancing Term 3 classes will have a limit of 12 participants. Sessions will run for 10 weeks from start date. The new press is expected to arrive sometime during the term.

Painting with Friends groups meet together in a supportive environment to continue their art, encouraging and learning from each other. These groups are untutored. Participants share their experiences and enjoy the company of fellow artists in an informal atmosphere.

COST \$50 10 Weeks

## STEP 2

You will be taken to the secure Try Booking site straight to the booking page for the workshop you selected.

Put 1 in the quantity box (circled in red here)

Click NEXT

## STEP 3

You will be asked to fill in the class attendees details – this means if someone else is booking for you we will still get the correct details for the person attending the class. If you are booking for yourself some of this information will be duplicated in step 4

Click NEXT

**trybooking**

**Painting with Friends PRINTMAKING**  
MONDAY 20 JULY 2020

**Tickets** (10 Available)

TYPE	DESCRIPTION	PRICE	QUANTITY
Member ONLY	Member Only Price PWF	\$50.00	1

You have selected the maximum possible tickets in this Session.

1 ticket selected

BACK NEXT

## STEP 4

Choose to pay by credit card or PayPal

Fill in your details (just like you used to on the class registration forms)

When finished click on the PURCHASE button at the bottom of the page.

Your ticket will be emailed to you with your receipt. This is your confirmation that you are enrolled in the workshop.

**Checkout**

How would you like to pay?

☒ CARD ☐ PayPal (+0.5% for PayPal)

**Booking details**

FIRST NAME\* LINDY LAST NAME\* whitton

COUNTRY\* Australia PHONE NUMBER\* +61 0407077610

ADDRESS\* 71 Proctors Rd

SUBURB\* Kingston POSTCODE\* 7050

EMAIL ADDRESS\* CONFIRM EMAIL ADDRESS\*

**PURCHASE**

**Your cart**

**Painting with Friends PRINTMAKING**

Ticket: Member ONLY  
Qty: 1  
When: Monday 20 July 2020 1:30 PM Colour Circle PWF  
Price: \$50.00 (+\$0.50 ticket fee)  
Subtotal: \$50.50

Tickets x 1 \$50.00  
Ticket Fee \$0.50

[Buy more tickets](#) [Find other events](#)

**TOTAL: \$ 50.50**