

Merry Christmas !



The last few months have been a busy time in the studio as we got back to a more normal class routine. Joan's class spent the term preparing for their very successful exhibition while Lynne's watercolour students had a wonderful time trying lot's of interesting techniques. I was in Denise Hallett's printmaking class and found it fascinating as she encouraged us to try different printmaking processes . It was amazing to see everyone find their own style . My pastel class was full of the most enthusiastic people who were a joy to tutor and I had a lot of fun (you'll have to ask them if they did!)

Thank you to everyone who has worked tirelessly this year to make the best of what has been a difficult time. To all members of the committee ,past and present ,who have prepared class programs, cleaned and set up tables, stocked the bickie jar, managed the library , washed the tea towels, helped install new equipment and done the many other things that are needed for The Colour Circle to function smoothly a heartfelt thankyou.

Thank you to all the members who have cheerfully faced the challenge of classes in the new COVID era, supported each other and embraced the change to on line bookings. We appreciated your patience when things went wrong . Remember to renew your membership via the website ahead of the Term 1 bookings rush!

Wishing you all a Christmas full of peace, joy and happiness and a more relaxed New Year .

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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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Survey results—What you told us...

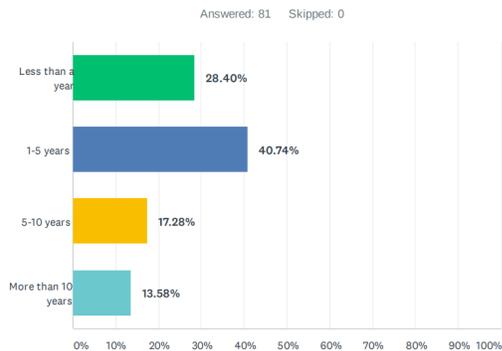
Thank you to all 81 of our members who completed the short online survey we sent out in November. The committee were really excited to see how many of you responded.

We also apologise to those of you who don't have internet access for not providing a mail in option. Unfortunately we didn't have time due to the current postal delays as we needed the responses to guide us in preparing the Term 1 class and workshop program. Feel free to phone or post in any suggestions you may have and we can consider them for later in the year.

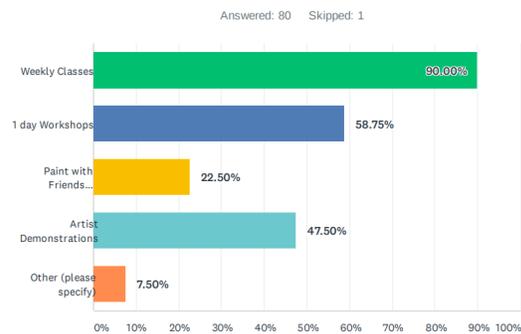
You will notice some of your suggestions reflected in the Term 1 program and we hope to incorporate more as the year progresses. Whilst we appreciate all your suggestions it's unlikely that some will have enough interest to run a class or workshop so we hope you understand if we start with those that have popular demand as we have limited places available at the studio.

On to the results....

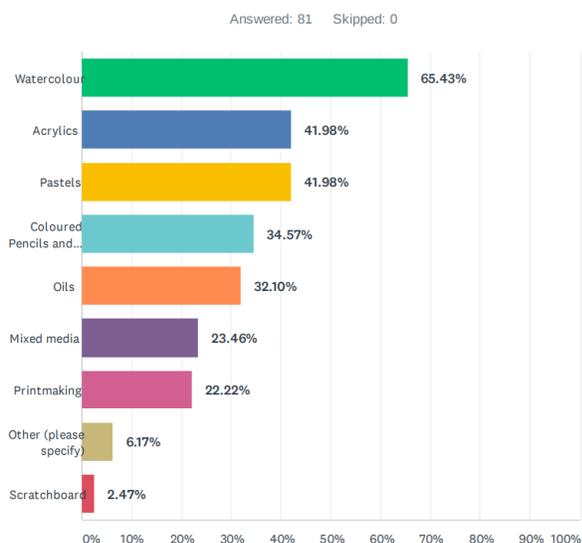
Q1 How long have you been a member of The Colour Circle?



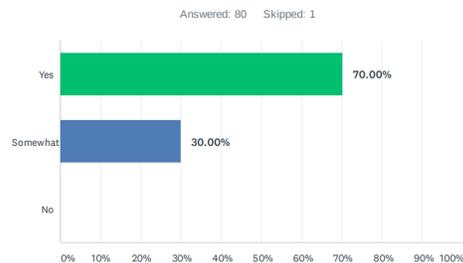
Q2 What are your main interests as a member of The Colour Circle



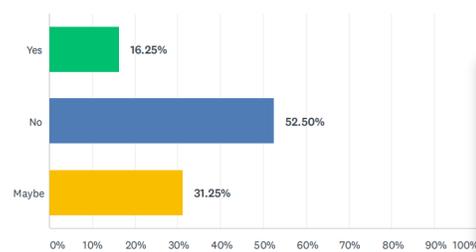
Q3 What media are you interested in?



Q4 Are you happy with the range of classes on offer ?

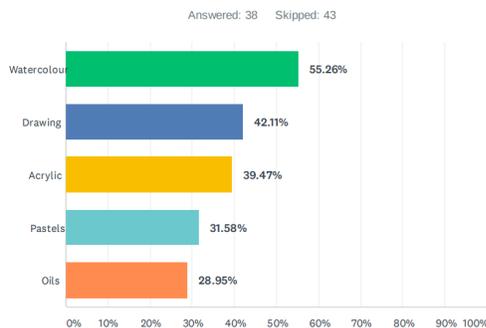


Q5 Would you be likely to attend evening classes during Daylight Savings?

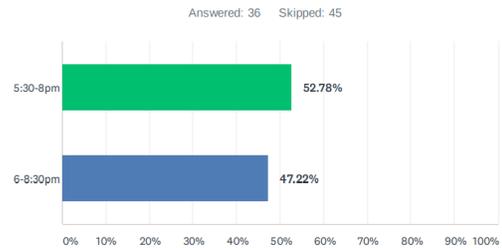


...and what we're doing with the information.

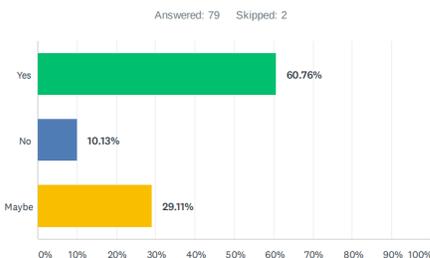
Q6 If you would like to attend an evening class what media would you prefer.



Q7 What time would you prefer for an evening class?



Q8 Would you be likely to attend a Saturday workshop?



Q9 Do you have any suggestions for workshops?

You gave 30 suggestions !

Of the 4 workshops advertised this term 3 were cancelled due to insufficient numbers so we will be using your suggestion for Term 1 to see if there is a better response.

There may be a small increase in workshop fees so we can run them with lower numbers.

Q10 Do you have any suggestions for artists you would like to see run a demonstration session, workshop or tutor a class?

There were 24 suggestions for both local and interstate tutors.

We are trying to organise some local suggestions this coming term as well as working on costing out some of the interstate suggestions .

SUMMARY

The main interest is for weekly classes followed by workshops and demonstrations. ***We'll be working on providing all of these in Term 1.***

Favourite medium Watercolour followed by acrylics and pastels. ***These classes will all be available in Term 1.***

30% think we could improve on the range of classes . ***We're introducing a new class this term.***

60% say you would likely attend Saturday workshops. ***We're following your suggestions for tutors/subjects***

There was limited interest in evening classes. ***We understand some members work so have tried to organise one evening class but have not been able to find an available tutor.***

Christmas social activity

The Christmas get together at the studio was a really happy evening with a chance for everyone to catch up, to put names to faces and to celebrate getting through a tough year! The committee did a great job of making the studio look festive and the food was delicious. We're all looking forward to a more stable 2021 with lots of opportunities to meet together to make art and conversation.



The committee happily putting together the food before everyone arrived.



The painting tables looking very festive loaded down with all sorts of goodies.



Everyone enjoying the company and the food. No need for the Christmas music on the Cd player as it couldn't be Heard above the laughter and the chat!



Member awards

Peoples Choice Award—HAG

Julie Targett took out the People’s Choice award at the Heritage Art Groups recent exhibition at the Lady Franklin Gallery with her very beautiful painting “Lillies”. The exhibition was of a very high standard so congratulations Julie!



AWARDS TO COLOUR CIRCLE MEMBERS IN MINIATURES ONLINE EXHIBITION

A number of Colour Circle members received awards in the inaugural ASMA (Tas) Inc. online exhibition “Small and Precious”. Joan Humble OAM RMS MAA received the new “Best in Show” award with her miniature oil painting entitled “Western Arthurs from Bathurst Harbour, Port Davey”.

Barbara Etter won the silver medal in the Still Life/Floral/Abstract for her pastel (10 cm by 10 cm) of a Shady Lady waratah

Ingrid Walpole received a Highly commended for “Safe Anchorage in the Huon River”. Sandra Cumming took out the silver medal for the Calendar.

The exhibition had to be held online for the first time due to Covid 19. It was a particular challenge for contributors and organisers but Committee member, John Humble, did an outstanding job pulling it all together. The exhibition attracted entries from NSW, Victoria and overseas. Sales included 4 sales to a collector in New York, which demonstrates the broad exposure and power of online exhibitions.

The next ASMA exhibition entitled “Inspiration in Miniature “ will be held at the Lady Franklin Gallery in April 2021. If you are interested in joining the Miniature Society, please feel free to contact Joan Humble or Barbara Etter.



Best in Show—Joan Humble



Silver medal Still Life/Florals– Barbara Etter

Attending a Lynne Brown Watercolour Course

by Barbara Etter

I just finished Lynne Brown's Wednesday morning watercolour course. I thought I would share some of my learnings and observations from this incredibly helpful course. Lynne has a very special style – accommodating, flexible, generous and warm. Everyone felt very welcomed and keen to both learn and contribute. She also let us sample some of her special paints and mediums.



Lynne took us on an amazing journey covering all things watercolour – from brush types, paper options and various watercolour paints, including some very inspirational and special colours. We learnt how to do washes, paint rocks (with credit cards), reflections, figures in the landscape (including important rules about perspectives and head levels!), florals, driftwood, trees and foliage, Mt Wellington, sunset scenes, mists and even iridescent creatures like dragonflies and Christmas beetles. I can't wait to use some iridescents to paint one of my all-time favourite subjects – peacocks.

We also got some interesting effects with salt, rice, breadcrumbs and alcohol.



Lynne Brown's Watercolour Course cont.

Lynne taught us the wonders of watercolour – along with its challenges. You have to “think slow and paint fast”. Maintaining the light in your painting was obviously important as was patience, generally waiting for each layer to dry before adding more detail. You also had to appreciate the spontaneity and unpredictability of watercolour and “Love what you get!”. As a fellow student commented “Just like your children!”. Lynne also highlighted the quote from Joseph Zbukvic, who said "indicate, don't state" - or suggest, don't spell it out.

Some of the key points that I took away included: the importance of having the right tools, paint and paper but we also learnt that some of the cheaper brushes, such as the Coles pastry brush, was a very useful instrument! I think it is also worth investing in some great quality paints to get special effects such as with the lovely Daniel Smith Lunar Black and Moonglow. Then there is the important Burnt Sienna and Ultramarine go-to mix! It was also very useful to see the different styles and approaches of fellow students.

I would highly recommend this course for both beginners and intermediate watercolour artists. You finish the course feeling inspired and wanting to venture further into the wondrous world of watercolours.

I am Listening! - A class participants thoughts. By John Hardman

I have been attending Friday's pastel class and am learning that the choice of colour of the paper to work on is critical. In my first attempt on dark paper I was totally lost from the beginning. My second attempt of the same subject on light paper has elicited a different style altogether. Classes are important and are only as good as you are prepared to listen. Thank you Lindy! I am listening



Printmaking with Denise Hallett by Lindy Whitton

I've just finished up the 8 week printmaking class tutored by the very talented Denise Hallett and have to say I'm hooked! I've done a little linocut and woodcut printing before and hadn't thought I was very interested in collagraphs but Denise's class changed all that!

Denise is a very engaging tutor with an easy way of sharing her considerable knowledge of various printmaking techniques. She was very generous with her own materials and really encouraged students to try a number of different approaches over the first 4 weeks and then gave us time to consolidate the techniques we each preferred in the last four weeks.

We all tried our hand at linocuts, chine colle, collagraph and engraving on acrylic. Under Denise's guidance we quickly gained confidence in setting the press and changing the set up for the different prints. We learned a lot about various inks, how to prepare them, different ways to ink our plates and how to clean up and became confident in preparing collagraph plates.

There was a lot of oohing and ahing every time a new plate went through the press for the first time and we were all amazed at how quickly we each seemed to develop a certain style in terms of colour preferences, linocut or collagraph, and subject matter. I found I was fairly experimental and started lying awake dreaming up complex collagraph prints and then refining the approach with Denise's support in class. I learned sometimes simple is better! I'm naturally messy in my approach to art so it was particularly exciting to have Denise share ways to remove unwanted ink from borders!!!

I cannot recommend this class too highly—if you take it you will learn a massive amount and take away skills to allow you to build upon as you explore the exciting and diverse world of printmaking.

Images from the printmaking class.



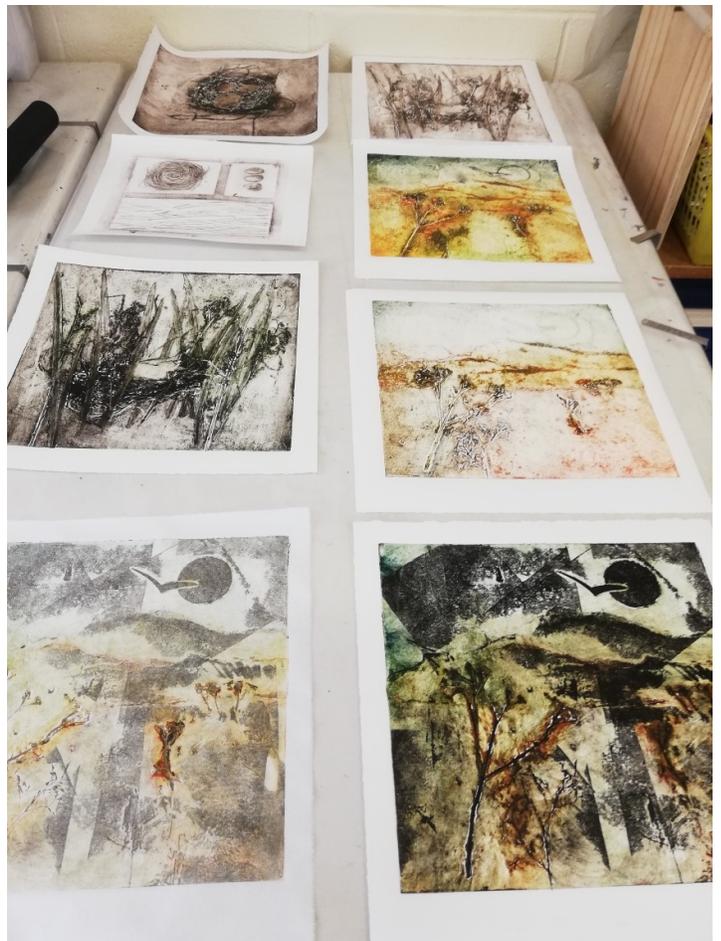
Maggie Bullock with the first linocut to go through the press— there was much excitement as it was lifted from the plate.



Adding colour to a lino cut with chine colle.



The inked up collagraph plate on the left and the finished print on the right. This was the first collagraph from this class member!



A very productive session with collagraph plates—all these in one lesson!

BOOK REVIEW by Barbara Etter

“A Salute to Watercolour” by Max Angus, Hobart, Blubber Head Press, 1996 – available from the Art Society of Tasmania library.

I recently read this wonderful book by Max Angus AM FRSA, who died in February 2017 at the age of 102.

Wikipedia states that he was born in Hobart in 1914. In 1931, he studied art at Hobart Technical College and worked as a sign writer. He later moved to Melbourne to start a commercial art studio with his brother, Don. In 1942, Angus enlisted in the army during World War II, working as the head of the map drafting room in the intelligence department. Discharged in 1945, he returned to Hobart where he worked in several artistic media and endeavours, but ended up concentrating on watercolour paintings of the Tasmanian landscape.

The book is said to be written in praise of the watercolour medium and traces its origin and development. Max also introduces prominent figures in the history of Australian art and art administration whom he had admired. The book also includes material on the Lake Pedder and 1967 bushfire series. Max argues that watercolour in no sense occupies a subsidiary position in relation to other art mediums.

Max’s love of watercolour is examined in the book. He refers to its “unparalleled luminosity” and its unique challenges.

Max recalls that he was 7 or 8 years old when he first went with his father to the TMAG to look at paintings. This early love of art was to span a lifetime.

There are some very insightful comments in the book such as this at p.84:

We have seen that it is important to also recognise the need to retain freshness of execution in the use of watercolour. This applies, of course, to any medium but most of all to watercolour. Knowing when to stop while still working on a painting is just as important as knowing how to begin.

Further, he comments at p.88:

Like the art of ballet, it [watercolour] requires both grace and strength, economy of movement, and above all, constant practice.

The book has a selection of Max’s wonderful paintings. He concludes at p.127:

There have been times when the sheer weight of aggressive Contemporary Art has overpowered the presence of watercolour. The medium was never designed to compete with this show of strength, any more than the ballet dancer was created to compete with the weight-lifter. Watercolour will continue to flourish, not as a competitor with oil painting, but as its indispensable partner.

The book provides an invaluable insight into the mind of a great Tasmanian artist and makes the reader more aware of the delights of the watercolour medium.

EXHIBITION OPPORTUNITIES by Lindy Whitton

I've seen some amazing artworks coming out of the classes. My own students from the pastel class have a diverse range of styles and have all produced works worthy of exhibiting during the last term. I'd like to encourage all members to take the opportunity to support local charities by entering into the various community exhibitions and art prizes that take place each year.

Whilst it can be daunting to send your paintings out into the public gaze it can also be a very rewarding experience as you get to see your artworks from a different perspective when placed amongst others in a well curated collection. You also have the chance of making a sale—that's quite a buzz when someone is willing to pay their hard earned money for your artwork! You might even win an award!

What's coming up?

The Lions Club of Kingborough Kingborough Art Prize Exhibition & sale Feb 2021

The exhibition will have a non-acquisition first prize of \$1000.00 for the best work exhibited, and three category prizes, each of \$600.00.

The \$1000.00 Art Prize will be awarded by the judging panel to an artwork in any medium on any subject.

\$600.00 awards will be made in the following categories.

- **Paintings** *incl. oil, acrylic, gouache, watercolour & mixed media.*
- **Design / 3D** *incl. Ceramics, glass, jewellery, textiles, furniture & wood.*
- **Works on Paper** *incl. pastels, drawing, ink & digital art*

<https://www.kingboroughartprize.org/>

Art Society of Tasmania - Waterways Exhibition at the Long Gallery Feb 5-14

A water themed exhibition open to all artists.

It could be a drop of water, a breaking wave, an approaching storm. It's your interpretation of the way water is such an integral part of our life.

For more information visit the Art Society website here:

https://artstas.clubexpress.com/content.aspx?page_id=22&club_id=167994&module_id=449293



Approaching Storm—Lindy Whitton

Term 1 Class Program

We are pleased to welcome back regular tutors as well as 2 new tutors to the Term 1 class program. Full details of each class and tutor can be found on the website.

In response to your requests for a contemporary oil tutor and an acrylic class we're excited to announce that emerging artist ,Amber Koroluk-Stephenson, will be tutoring a combined contemporary oil and acrylic class .

Lynne Brown is unavailable for Watercolour class in Term 1 but we've been fortunate to secure Tony White as a tutor for this term so all you watercolourists will be well catered for. Lynne will be doing one or two watercolour workshops which will be advertised at a later date.

Although we haven't been able to find a drawing tutor this term we do have one lined up for Term 2 . We're happy to welcome back Tim Rice who will be tutoring his popular Plein Air class again in Term 1.

BOOKINGS

Online bookings will open on **January 2nd** via the website . This will give everyone plenty of time to check out the program and decide what their preference is as well as allow the committee to take a short Christmas break. A full program has been emailed /posted to all members as well. ***If you are not able to book via the website please follow the instructions on the enrolment form.***

A small number of places are being held for those who are unable to book online. If they don't fill a week prior to the online closing date then the places will be offered to the next person on the online waiting list.

Please be aware that emails re class confirmations, refunds , waiting lists etc. will come directly from Try Booking not The Colour Circle.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Oil Painting with Joan Humble 9:30-12:30	Watercolour with Tony White 9:30-12:30	Contemporary Oil and Acrylics with Amber Koroluk- Stephenson	Painting with Friends Di Casimaty Group 10:00-12:30	Pastel painting with Lindy Whitton 9:30-12:30
Plein Air Acrylic and Watercolour with Tim Rice 1:30-4:30	Painting with Friends 1:30-4:30	Printmaking with Denise Hallett 1:30-4:30	Painting with Friends 1:30-4:30	Printing with Friends <i>Except 2nd Friday each month</i> Booking required for each session as there as a min of 2 and a max of 6 1:30-4:30

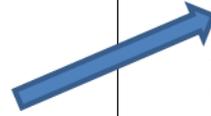
Easy online booking steps

STEP 1

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

Choose the class you want

Click on the Yellow BOOK HERE button



STEP 2

You will be taken to the secure Try Booking site straight to the booking page for the class 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

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.

Australian Artist Magazine to cease publication

The Australian Artist Magazine has sadly gone into liquidation. In a letter in April 2020, it was advised that publications were halted due to supply chain issues caused by Covid 19. However, due to conditions not improving the magazine was forced to cancel all future publications due to severe trading losses. Apparently, the Company's director had personally contributed \$800,000 in an effort to continue running the business.

This is sad news for all those who have found so much information and inspiration in the magazine over many years .

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.

<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?

Cancer Council Biggest Morning Tea - Lorraine Snadden

Thanks to all the wonderful people who have contributed to our fundraising this year . Today I made our last deposit for the year to the Biggest Morning Tea. Our total for the year is a fabulous \$1290.70, I think it's our largest donation to date. So grateful to all who supported this worthwhile cause.

Artist Profile—Edgar Degas

Sourced from Wikipedia

NAME: Edgar Degas

LIFE: 19 July 1834 – 27 September 1917 (83 years)

NATIONALITY: French

STYLE OF ART: Impressionism (although he preferred to be called a realist)

PRIMARY MEDIUMS USED: Pastels and Oils

SUBJECTS: Degas was a superb draftsman. He was particularly masterly in depicting movement, as seen in his rendition of dancers and bathing female nudes. He also painted racehorses and racing jockeys, as well as portraits of individuals and groups.

NOTABLE WORKS: *The Bellelli Family* (1858-1867), *The Ballet Class* (1871-1874), *The Absinthe* (1875-1876) and *The Tub* (1886)

COMMENTS: Degas is famous for his pastel drawings and his oil paintings. He also produced bronze sculptures. Degas is especially identified with the subject of dance; more than half of his works depict dancers. He was also keen on photography.

Degas was known for cropping subjects awkwardly and by choosing unusual viewpoints.

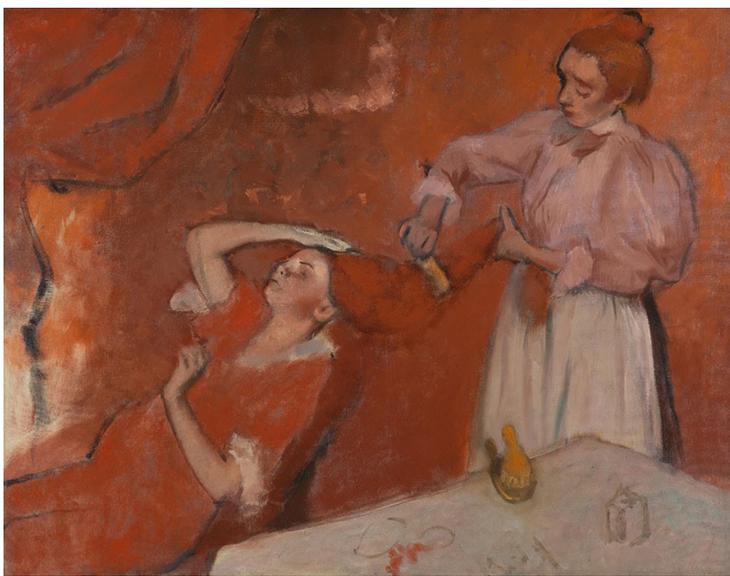
Degas increasingly painted ballet subjects, partly because they sold well and provided him with much needed income after his brother's debts had left the family bankrupt.

Degas' style was distinguished by conspicuously unfinished passages, even in otherwise tightly rendered paintings.

Degas applied pastels in complex layers and textures.

OTHER:

Degas mocked other painters for painting outdoors! He continually belittled the practice of painting *en plein air*.



Degas pastel paintings "The Star" and "Combing the Hair"