



Newsletter

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President's report - Lindy Whitton

Welcome to 2022!

It's wonderful to be back into the studio again after the Christmas break and encouraging seeing so many members making it to classes and painting with friends groups after all the concerns about opening up the State. We've been blessed to have minimal impact on classes and individuals due to Covid and that has seen a smooth start to the year.

January saw a very successful inaugural Summer School which attracted many non-members and gave many members a chance to try something new. We made a small profit and can put this back into improved materials for future workshops.

The recent AGM was a very happy occasion as we were able to welcome Diane Casimaty as our newest Life Member. Diane has made a wonderful contribution to The Colour Circle over more than 5 decades and fully deserves this recognition.

I would like to thank all the wonderful committee executive and general members who have worked so enthusiastically and diligently over the last year and say



*Di Casimaty and Margaret Kay
PWF Thursday morning*

farewell and thank you to our three retiring committee members, Wendy Henry, Mary Hickey and Tamara Ward.

We also welcomed two new committee members at the AGM. John Paton will be taking on some of the responsibility of coordinating term classes and Susan Finlay is our new newsletter editor. I'm sure you will support them as they take on these tasks. Marion Corry, our librarian, will be taking a well-earned rest this year and Kerry Andrews will be taking over this role.

Looking forward we will be seeking feedback as to future directions of The Colour Circle and as part of this will be sending out a general member survey shortly. We will also be meeting with tutors to seek their input. If you have a great idea or suggestion this is your opportunity to be heard.

For those of you who are taking a break from the studio at the moment I hope that things settle down and you will feel safe and confident to return later in the year. I've had great feedback about Mel Hill's Plein Air class and this is one way that members can participate in an outdoor environment. In the meantime I am working on some other ideas for non-studio activities and will have more on this soon.

I'm about to set off on 4 weeks of travel so wish you all happy painting, drawing and creating throughout the rest of the term.

Lindy Whitton.

President

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LIFE MEMBERSHIP PRESENTATION - 2022 AGM

This year this award is presented to Diane Casimaty.

Diane Casimaty's association with the Colour Circle goes back to 1970, when after the retirement of the founder Rosalind McCulloch, she was approached by the committee and agreed to hold a class. Diane started teaching on Thursday mornings and she has continued to teach and mentor at the Colour Circle ever since.



Diane is both a qualified art teacher with a wide knowledge and understanding of her subject, and a highly regarded artist. She has the special gift of being able to combine both of these passions to encourage and inspire her students and bring out the best in them, whatever their background or experience. She has been known by her many students over the years for her patience, kindness and empathy and for the excellent but gentle guidance that she gives – and also for the fun, laughter and camaraderie in her classes.

Diane has continued tutoring at the Colour Circle through thick and thin, including bringing up and caring for her family, and undertaking long and difficult journeys during the Tasman Bridge disaster. Most recently, during the COVID pandemic, she has continued to provide mentoring and support on Thursday mornings, including providing transport to less-mobile members, which has enabled them to continue enjoying making art in good company.

Diane was awarded an outstanding service award in 2020 for her enormous contribution for 50 years of service and today it is with great pleasure we present this very well-deserved award to Di in recognition to her contributions to the Colour Circle.

Hello Colour Circle Members,

Thank you so much for the honour you have given me by my Life Membership. I do appreciate that as the group has been a part of my life since 1971. During my Art School days we were aware of the group run by Miss RAV McCulloch. It was part of Adult Education in those days. She was preparing for her retirement and ran an evening class which seemed to cater for professionals. She was dying of terminal cancer when I was approached to take her Thursday morning class. Her evening class was taken by Nanette Lincoln. My class was held in Nanette's home for the first year. The trustees to her estate then purchased the house in Colville St. Everyone painted in oils as it was traditionally part of art training. Teaching included the cast drawing and was based on Art School ideals. Gradually water colours and acrylics came into use. The evening class changed to a morning group ,and for many years there were only those two. Every year there was a final art show with a guest speaker and critic. This dated back to the original times. Max Angus was one invited critic. Each painting was mentioned and for some it was traumatic. Composition and colour theory were the main areas that were noted. I was not a member and I was not invited to any meetings. The committee was under the control of her trustees. As you may gather the group has seen many changes and has survived and prospered. Thank you. Di Casimaty



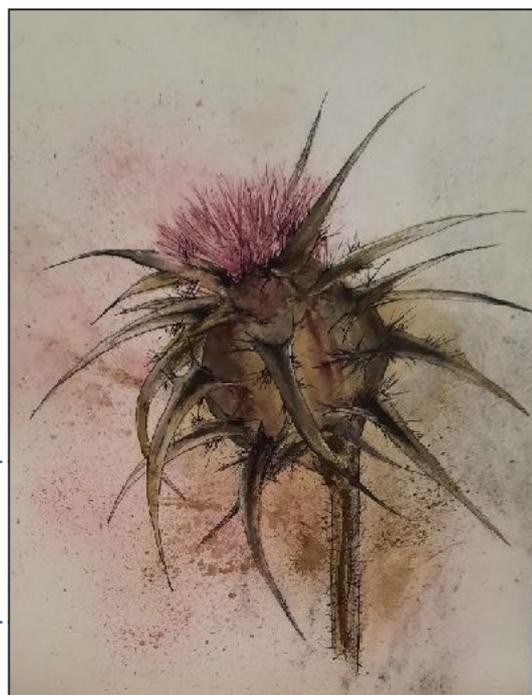
REVISITING AN OLD IDEA

Some years ago, I participated in an Adult Ed class in which we used crushed charcoal from fire remains to form the background of our work. It was a technique I really enjoyed and had some success with but then moved to other ways of painting and forgot this fun technique. Last year, desperately trying to put something new into my painting, I had another go and these two paintings are a result of that.

I drew up my subject and then wet the areas of paper which I wanted to keep quite clean. While the paper was wet, I took it outside and selectively dropped varying thicknesses of crushed charcoal onto and around my drawing. I then threw a good amount of water at it and this washed off the surplus dust leaving the charcoal where the paper had originally been dry and exposing the clean paper where I had protected it with water. The paper was then ready for me to work into it with Indian Ink, watercolour spatter and some willow charcoal.

The images are paintings I have recently worked on with this method.

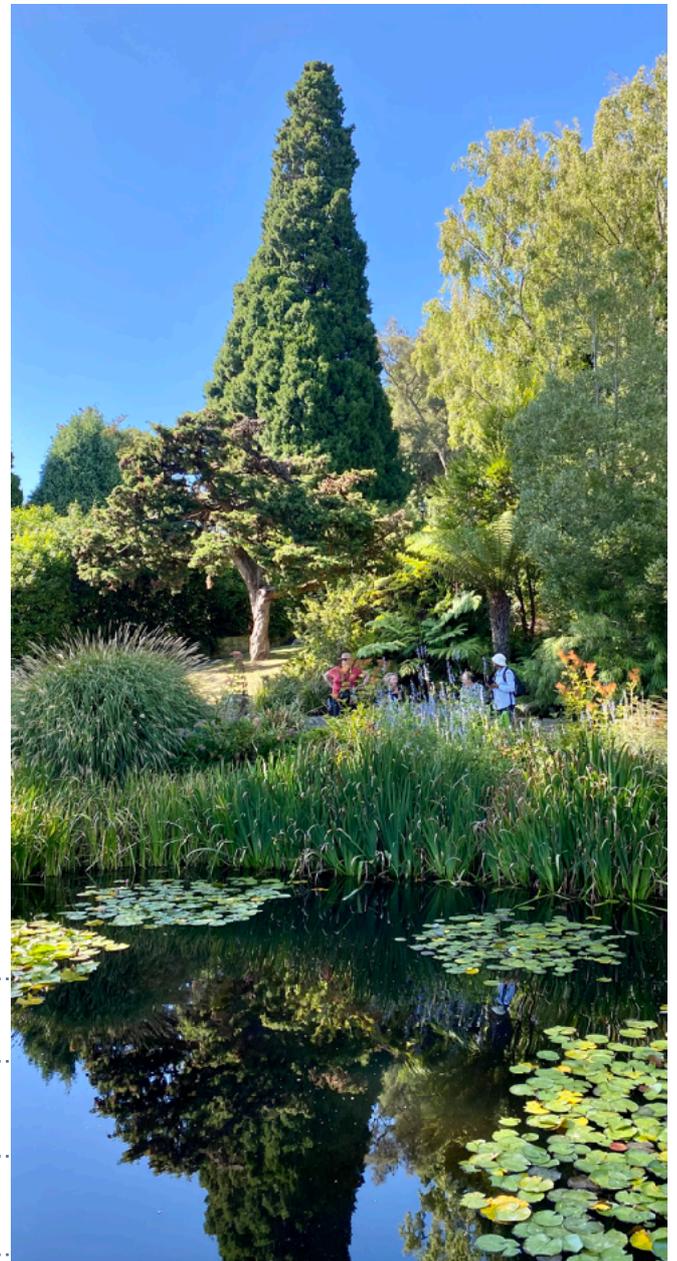
Lorraine Snadden



Mel Hills Plein Air Classes

Mel has been demonstrating using watercolour and pencil and ink at sites in Plein air! A recent class was held at the Botanical Gardens and Mel shared her experience and guided students how to respond to the landscape allowing them to develop their own style.

Plein air is about observational response and this is what Mel has been concentrating on. The adventure of being in the Now is what is so exciting about plein air!



My Budget Plein Air Kit. by Lindy Whitton

I've just booked into the Pastel Expo to be held in Caloundra in September and am pretty excited to have got into Tony Allain's plein air workshop. He's an amazing pastel artist and I count myself fortunate to have managed to swing a place.

Because I'll be flying up and then walking from the accommodation to the convention centre I started thinking about what sort of kit I could take that would be light enough to carry yet hold a decent amount of pastels and a half sheet size paper for the two workshops I'm booked into.

I already have a very portable plein air setup for hiking which fits in my backpack. A small Guerilla pochade box in which I can fit 8 little tins filled with small pastel pieces and a quick release plate so I can attach to my light travel tripod head. The lid serves as a support for paper and small painting boards and I can also use it for acrylics and pastels. I can also lay a larger box of pastels on the tray if I need more.



Painting in Tuscany with a larger box of pastels laid on the tray.



My go to hiking setup with the 8 tins in the lower tray.



I love this light and portable setup but sometimes I want to paint larger and have a slightly more sturdy tripod so I started looking online and found the ideal setup, the only downside is the cost and shipping, the whole kit came in at around \$700! That's a lot of money I could be spending at the Expo trade show on pastels!

Instead I made my own version using a free Slik tripod a friend gave me, \$20 piece of plywood, a few dollars worth of hardware and a couple of hours to put together. It's very stable and fits a full size box of Unison pastels and a half sheet of Colourfix paper.

The shelf attaches to the tripod legs and has a lip to keep the pastel box from slipping off. It works fine without the wing nut secured strip at the rear which I added just as a precaution. I like a bit of extra security!

The support board has a small inset threaded hole in the back (like a camera has) to accept a quick release plate and attaches to the tripod head so it can rotate into horizontal and vertical positions and can tilt flatter for watercolours.



When taken off the tripod it packs flat and I can keep a stack of my pastel paper between the boards secured with a couple of bulldog clips.

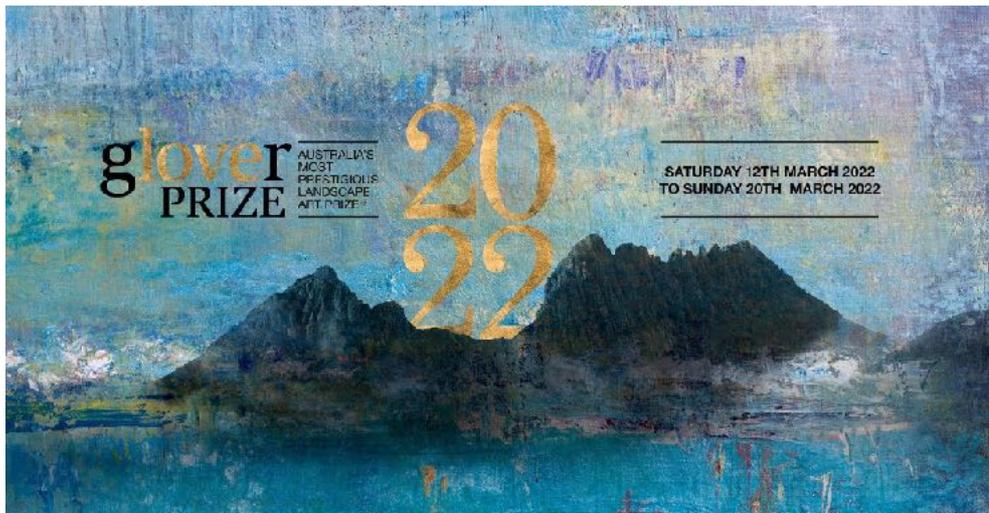
It packs into a bag I made for it with a shoulder strap and carry handles.

I have a good wooden pastel travel box I made earlier but it's a little heavy so I plan to retro fit one of my cardboard Unison boxes by removing the foam trays and adding cardboard dividers instead so I can fit in more pastels. I have some memory foam to add to the lid to keep the pastels from moving around when travelling. Then I'll secure the box with a wide Velcro strap.

I also made a set for my light tripod that has an easel attachment with adjustable panel holders which will take different size canvases and boards. I can set up my small stay wet acrylic travel palette on the shelf along with a collapsable water container and my brushes. I will probably drill some brush holder holes in the tray later on.

I'm about to set off on a 4 week road trip so will try the various setups and see how they stand up to repeated use.





The Glover Prize exhibition is held on the March long weekend in the beautiful village of Evandale.

We note this that this year one of the finalists is our own Tim Price, who has been a tutor at the Colour Circle.

Thank you 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:

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

A review of an exhibition you attended

We would love to hear from you so get writing!

