



Newsletter

The Colour Circle Inc.

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Happy New Year to all budding artists.

May 2024 be filled with many hours of creating wonderful works of art.

PRESIDENT'S REPORT – Lindy Whitton

Welcome to 2024!

I hope you're all looking forward to a year of creative energy. We have a very full term of classes coming up following another successful Summer School and our newest tutor Kim Pen Pang is proving to be a hit with members.

I'm very grateful for all the support I have had over the last few years as President. The people I've worked with on the Committee and those who have volunteered as part of the Executive team have made the experience so much easier than it might have been.

It's been a rewarding time and I feel we have achieved quite a lot as a team. We coped with Covid, managed the Superannuation backpay issue, purchased the camera and screen equipment and the printing press, held 2 excellent exhibitions, introduced online bookings and started up the Summer School program.

Our member numbers continue to rise and we are operating at a small annual profit.

Altogether I feel The Colour Circle is in a very good place at the moment and I have decided it's time for someone else to take on the role of President and bring fresh ideas to our group. So why not come along to our AGM on 8th March at 1:30pm at the Studio and catch all the action as I hand the baton on to your new Pr

You will be getting more information about the AGM very shortly.

I will still be around as tutor and general member and will be concentrating on setting up my studio at our new home near Port Huon, spending more time with my family and having lots more time for art!

Thank you everyone for your support over the years. I have really appreciated it.

Lindy 😊

THE ANNUAL SUMMER PICNIC

On the 5th January, members attended a lovely picnic held at the Waterworks Reserve on such a beautiful day.
It was a fun time and a lovely, relaxed event.



THE ANNUAL GENERAL MEETING

WILL BE HELD AT THE COLOUR CIRCLE STUDIO,
555 NELSON ROAD, MOUNT NELSON ON
8TH MARCH 2024 AT 1.30PM
FOLLOWED BY AFTERNOON TEA

RSVP 1 March (either via email or by placing name on the noticeboard in the studio)

Please consider nominating yourself for a position on the Committee.

At the AGM some Committee Members are planning on stepping down. Presently all Committee Members have a job to do. With resignations, some positions will be vacated so we are looking to increase the number of members on the committee.

With more people, the work to run The Colour Circle for you the members can be shared by many and not just a few. Less people will also make it very difficult at all meetings to maintain the numbers required by our Constitution to have a quorum.

Meetings are held once a month on Friday at 1pm in the studio and last for about 1 hour.

Dale Aherne

Secretary

DOCUMENTS RELATING TO THE AGM:

[Nomination Form](#)

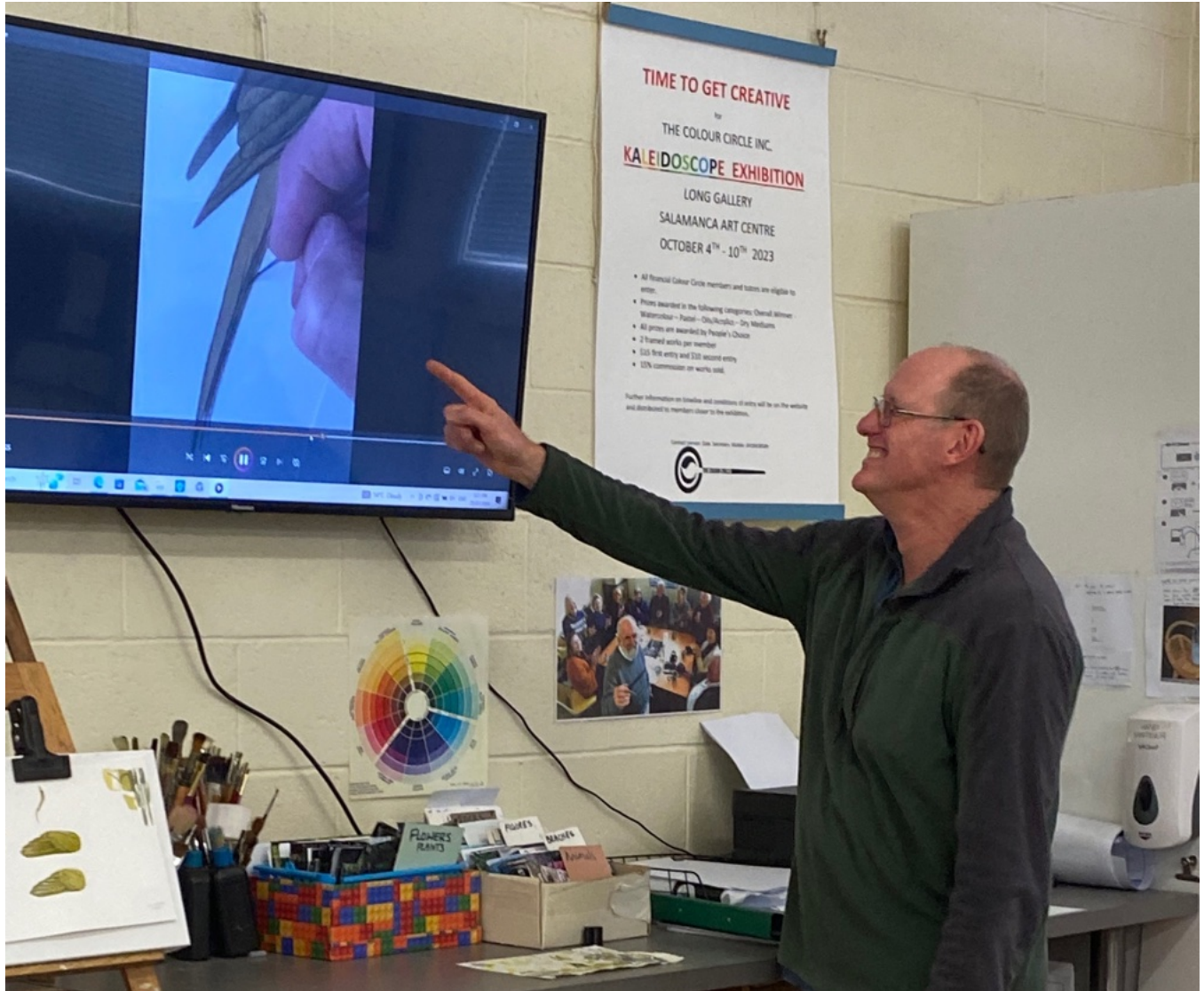
[AGM Agenda 2024.docx](#)

SUMMER SCHOOL 2024

This year's Summer School was a great success with two weeks of classes (15-19 Jan and 22-25 Jan). These classes were held so that beginners and more advanced students could get a taste of using different mediums and methods.



Robin Wingrave taught The Painting Process - a Watercolour Study Explained.







ART WORKSHOPS AS A STUDENT

I really enjoy **art workshops** taken by tutors who know their business and give perceptive feedback. Over the years, I've taken a lot of workshops and classes. A workshop will usually go for two or three days in a row, whereas a class might be once a week over a couple of months. A workshop is often with a **highly qualified teacher** who is visiting the area specifically for the purpose of teaching their skills. While tutors who take classes might be just as qualified, access to them is easier, as they are local, and the sense of anticipation isn't quite on the same level.

I've been blessed to take workshops with many **wonderful artists**, including Leoni Duff (pastels; art history and theory), John Wilson (landscapes in oil with a focus on *en plein air*), Lyn Diefenbach (pastels and oils - florals and portraits), Mali Moir (botanical art in watercolour and graphite), Carol Gorenko (scratchboard), Sebastian Galloway (oil portraits), Sally Ryan (oil portraits), Robin Wingrave (birds), and more! That's without all the local classes I have taken and online courses.

Recently, **Amanda McLean** (<https://www.amandamclean.net/>) took a two day pastel landscapes class in Hobart through [The Colour Circle](#). I hadn't used pastels for a while. Drawing is my "happy place", so painting in pastels, where you hold the stick of colour in your hand, feels a natural extension of that. The issue for me is that pastels take up quite a bit of space to lay out and framing is expensive compared with the miniature size I usually work in. However, if anyone reading this would like to commission a pastel piece, please let me know!

I particularly appreciated the way that Amanda focussed on **learning specific concepts** and her **perceptive insights**. I was also glad that her feedback didn't involve touching my work. Sometimes a tutor will become very enthusiastic and correct my work for me. I don't feel that helps me learn so well.

Below are some images from my class with Amanda.



Pastel application practice

Our first exercise was to paint an apple using different techniques (with **no blending**). The first was **hatching**, but not in the direction of the form of the apple - in one angled direction. I had done myself a disservice in that I hadn't taken any really soft pastels to the class, so it was difficult to add a decent highlight. Thankfully, by the third example, someone loaned me a soft light pastel and I took my own along the next day.

The second technique was **stippling**. I know that some people (Emily Fitzpatrick, thinking of you - @emilyfizz40) love stippling, but I loathe it. However, it wasn't too bad in pastel and I felt my piece was a bit more lively than the first one. It's good to get out of your comfort zone sometimes, otherwise you miss out.

The third technique was using the **side of the pastel**. For those people who love to see all those pretty colours in their nice wrappers in pristine condition, this hurt. They had to unwrap the little gems and snap them in half! I had already done that in a Leoni Duff class, but I remember the pain. The last technique was **scribbling**! I would never have done that in a million years, but I felt the last of my apples was by far the most lively. See how a class with a [Mm](#)aster can help.

For my first landscape painting, I chose a reference of mine taken in autumn, looking towards the Sleeping Beauty mountain range from south of Franklin on the Huon River. It's such a beautiful area - I had been hoping to paint it eventually.



Huon Valley Autumn

This exercise was partly in **choosing a coloured paper** that would do some of the work for us - then we didn't have to cover every little bit with pastel. I chose a Colourfix paper in grey that matched some of the background hills. Amanda had some good insights into aiding **tonal recession** (making distant objects appear further back) that were very helpful and particularly applicable to pastel. Probably the most challenging part of this picture and the apples was that we **were not allowed to draw an outline**, but had to mass in areas of colour. As someone who loves to draw, that was quite a hurdle for me, but it was starting to feel more natural by the last painting.

The number of exercises completed in the two days belies the amount of demonstrating Amanda did. We had an overhead projector, so didn't have to crowd

around and not really see. Amanda demonstrated each technique, giving a great commentary on her process.

The following image was painted from Amanda's reference and was an exercise in using **negative shapes**. That means that we were looking at the angles and shapes formed around the outside of an object to mass it in (here it was supposed to be left as the black of the paper, but I did help it along with a black pastel).



The final exercise was **another pastel landscape** from my own reference. We were racing to the finish and Amanda's comments about adding reflected light in the shadow side of the tree trunks, lightening the sand (I used the colour of the paper) and tonal recession in the water were very reasonable. I like to think that I might have thought of those things had I had more time, but maybe not. It's very easy to get so immersed in a painting that you don't see things that you might if you had some distance from it. There are some other things that I can see that need fixing. This was another image that I have been hoping to get to sometime.



Adventure Bay - pastel

It's seldom that I do great work in a class, but I nearly always come away having learned something. I felt this class was very helpful. Thank you, Amanda. I hope you are back in Hobart again before too long.

[If you enjoyed this article, go](#) to Ruth Bosveld's website [here](#).

THE CHALLENGE OF HUMAN PORTRAITS by Barbara Etter

I am currently tutoring a Colour Circle class this term on human and animal portraits. I felt brave enough to take on the human portrait aspect after my 10 day retreat in Appenzell, Switzerland, in October last year, with the wonderful Lyn Diefenbach (after several previous Artable retreats with her here in Tasmania).

I have also recently researched some leading pastelists who specialise in portraits and certainly benefited from reading Daniel E. Greene's highly acclaimed text (edited by Joe Singer) entitled "Pastel: A Comprehensive Guide to Pastel Painting" (1985 edition). The book was first published in New York in 1974.



Lyn Diefenbach refers to Daniel's work quite often in her classes.

I am also about to embark on a 5 week (one hour per week) online tutorial with respected pastelist Alain Picard who creates "loose and expressive" paintings. See [Alain J Picard \(picardstudio.com\)](http://picardstudio.com)

Two interesting articles I recently found on human portraits were:

"Creating Masterful Pastel Portraits" by Artists Networks based on Gwenneth Barth-White's Work. See [Create Masterful Pastel Portraits with These 11 Steps \(artistsnetwork.com\)](http://artistsnetwork.com)

And

"Classic Facial Proportions: How to Start a Portrait". See [Facial proportions. How to start drawing a portrait. Antique proportions. Art lesson. \(juliannakunstler.com\)](http://juliannakunstler.com)

The Artists Network article gave 11 steps to achieving a great human portrait in pastel, as follows:

1. **Starting Out** – loose sketch
2. **Finding the Anchor** – she determines the trial between the eyebrows and the nose – she then works outward in sections
3. **Reference Section and Vertical Division of Thirds** – she sketches the nose and then uses it as a comparative measure to establish the other dimensions. To find the vertical proportions she considers that the face is divided into three equal sections. She measures with a plumb line:
 - From the top of the forehead to the top of the eyebrows
 - From the top of the eyebrows to the bottom of the nose; and
 - From the bottom of the nose to the bottom of the chin.



4. **Finding the Light Source** – the direction and “hierarchy” of the light are all-important. To begin, you need to see the subject in blocks of dark and light. Careful of the axis of the head, develop the drawing chiseling with straight lines that are easily comparable.

5. **Finding the darkest dark and the lightest light** – nothing should be lighter and nothing should be darker than these two points.

6. **Establishing the darks** – before starting with colour, you need to establish a strong **VALUE** base.

7. **Adding Colour** – Keep the planes of the face alive by chopping the sections in “tiles” of varying warm

and cool tones.

8. **Adding Complementary Colours** – having arranged the lighting with a strong warm source and a weaker cool one, contrast the hot yellow-oranges with cool purple-blues, as well as some pinkish skin tones with greens.
9. **Adding and enriching colours** – progressively thicken and enrich the texture with softer pastels (Girault) into the first harder pastel layer (Rembrandt).
10. **Softening the edges** – because the face is the centre of interest, simplify clothing etc and soften those edges to bring the eye to what’s important.
11. **Final Touches** – while adding the textures in the face, refine the transitions between the planes while deliberately keeping the overall effect loose and impressionistic.

The other article on classic facial proportions was very useful about rules of thumb or a “formula” in drawing up portraits, relative proportions and positioning of features

such as the nose, mouth line and ears. The illustrations are particularly helpful. The key tips to remember were listed at the end of the article as:

The face is divided into three equal parts: hairline to eyebrows, eyebrows to the bottom of the nose, bottom of the nose to the bottom of the chin.

The eyes are halfway between the top of the head and the chin.

The bottom of the nose is halfway between the eyes and the chin.

The mouth is one third of the distance between the nose and the chin.

The distance between the eyes is equal to the width of one eye.

The corners of the mouth line up with the centres of the eyes.

The top of ears line up slightly above the eyes, in line with the outer tips of the eyebrows.

The bottom of the ears line up with the bottom of the nose.

The width of the shoulders is equal to two head lengths.

Obviously, proportions do vary between individuals but these basics are a good starting point and a helpful way to check where your unfinished portrait may have gone out of alignment!

The article is very useful when dealing with tilted heads and getting eye lines right. People are often not looking at you straight on.

I also found a very useful book entitled "Complete Guide to Portrait Painting" by Furman J. Finck (1977) in The Colour Circle library just recently with great advice on getting a likeness and drawing specific anatomical parts like lips, ears, noses, hands etc. It talks about the structure of the head containing two parts, the cranial and the facial, with very helpful diagrams regarding proportions (pp.34-35). It also has a very useful section on drawing clothing and folds in cloth (pp.85-91).

I sometimes find doing hands in portraits even more challenging than getting the face right.

I have been dabbling in human portraits for many years now and our small guest toilet at home is adorned with portraits of Dame Edna, Hugh Jackman, Elvis Presley, Dr Evil, Princess Mary and Marilyn Monroe. I must admit to getting Hire a Hubby to hang the pieces while Colin was away!

I have also just set myself some new challenges for portraits in my Justice series.

Barbara Etter





Annual Most Prestigious Landscape Art Prize – hosted in Evandale, Tasmania.
Falls Parks Pavilion, 2-14 Logan Road, Evandale.

Celebrating the legacy of John Glover, [the](#) John Glover Art Prize has become one of Australia's most significant awards for landscape painting, open to artists from anywhere in the world.

SOMETHING DELICIOUS

Catherine Nicholson made this delicious healthy chocolate slice and brought it to our Painting with Friends on Monday afternoon.....try it, it's yummy!!



This is the ultimate chocolate recipe for those who love chocolate studded with crunchy, roasted nuts. The addition of nut butter makes it creamy without the dairy, and you can play with the flavours by using any combination of nuts and nut butters you like. Add honey to taste, or swap for date paste or the sweetener of your choice.

THERMOMIX METHOD

1. Line a rectangular (33cm x 23cm x 5cm) baking dish with baking paper and set aside.
2. Cut cacao butter into small pieces, then place into TM bowl and chop 10 sec/speed 3

3. Melt 8 min/50°C/speed 2. Scrape down sides of bowl and lid. Check that cacao butter has fully melted. If not, cook another 2 min/speed 2.
4. Add nut butter, honey, vanilla powder, cacao powder and salt and mix 1 min/speed 6.
5. Add chopped nuts and stir 5 sec/speed 2.
6. Pour into prepared dish, spread out with spatula, and then transfer to freezer for 30 minutes, until set.
7. Remove from freezer and place chocolate onto a cutting board and cut into squares or rough pieces using a large, sharp knife.

CONVENTIONAL METHOD

1. Line a rectangular (33cm × 23cm × 5cm) baking dish with baking paper and set aside.
2. Finely chop cacao butter and tip into a heavy-based saucepan and stir over low heat with a wooden spoon until melted.
3. Add nut butter, honey, vanilla powder, cacao powder and salt and keep stirring for 2-3 minutes, until melted and smooth.
4. Add chopped nuts and stir to combine.
5. Continue with steps 5-6 in Thermomix® method.

STORAGE. Store in a container in [the](#) fridge for up to a month or freeze for up to a year. Not that it will last that long - we're lucky if it lasts a week in our house!)

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.

A peek into your sketchbooks; Your favourite painting subject and write a review of an exhibition you attended.

We would love to hear from you so get writing.