

NEWSLETTER

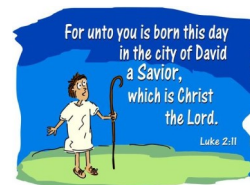
Australian Society of Miniature Art Tasmania Inc.

ABN 62 906 905 330 (Society not registered for GST)

Patron

*Her Excellency, Professor, the
Honourable Kate Warner, AM
Governor of Tasmania*

October November December 2016



Dear Members,

Another year is rapidly coming to an end with the Festive Season just around the corner. Popular comment seems to confirm that many of us have been endeavouring to ignore the appearance of fast multiplying Christmas decorations lining shelves in stores since August – deemed almost as out of place as hot cross buns in January!

However, despite the commercial opportunism, no doubt we will embrace this joyous time of the year when it actually arrives, having produced the usual abundance of annual goodies to share with family and friends.

The Good Wishes of Committee members are extended to all members and their families for a Merry Christmas and a Safe and Happy New Year.

With the Annual Awards Exhibition, Opening Thursday March 2nd 2017 at the School House Gallery, Rosny, hopefully we will all find time after the main festivities pass to “fine tune” our entries. Many will have already been “painting to” the categories previously advertised so their entries will be well on the way to completion.

How fortunate we are to be invited, after only two years, to again participate in the Clarence Arts Programme thus we need to emulate the high standard we set previously in quality of work, number of entries and of course, hopefully, as many sales!

Keep in mind, the new award to be presented for the 1st time – The Founder’s Award.

Entry forms are enclosed requiring they be sent to Claire Gill along with fees to arrive no later than January 27th 2017.

The entries themselves, must arrive with Sandra Cumming in the South and Pat Young – all others, arriving no later than Friday February 3rd.

Invitations are also enclosed – please invite family and friends to the Opening (5:30 for 6:00pm) and to visit during the Exhibition, closing Sunday

March 26th.

PRICING

Please consider when pricing your work, the commission is a very acceptable 22%.

IMPORTANT NOTE:-

To ensure efficient handling of members’ work, please find enclosed with your entry form, a smaller form requiring entrants to fill out – your name/titles of your paintings/category numbers. Please do not send this form to Claire but place it in your box or post bag along with your return postage if required, before sending to either Sandra or Pat.

Also please place each painting in a separate bubble wrap bag, clearly labelled with your name and title of painting enclosed.

As Committee members will not be hanging our work this time, these few requests will make the task so much simpler and more organised for those responsible for our entries and their safe handling.

Website

Following the hacking of our Society’s website, our honorary webmaster, John Humble, has been working behind the scenes to have it put back up. He would appreciate it if members would send him a short rundown of their art journey and a few images of their work for inclusion. Those who have already submitted this information to John do not need to repeat the exercise unless they would like something revised.

Congratulations to Susan Joyce on winning the painting section of the “Images of Hornsby Exhibition” – although not a miniature, accolades are due. Joan Kelly has also won the Miniature Section at the recent Artex exhibition. Well done!

Membership:-

Thank you to those members who have responded to this stage – there are a small number still outstanding.

Portraits in Bicheno with Janet Matthews by Glenda Addison

5th and 6th November, 2016



Janet 'advising' Glenda

ASMA Tas has organised another pleasant and educational weekend art workshop for its members. Those who were fortunate enough to attend thoroughly enjoyed the art sessions, the company and the environment.

Janet Matthews challenged us to observe the features of the face with accuracy, not so easy for some of us! We started drawing the eyes, attempting to get the image accurate and the angles correct, the shadows in the right place and all the negative spaces accurate. Then we moved to the nose, so many different shapes! The mouth was next, looking for shadows, openings, highlights.

Of course the shape of the face, proportions, etc. were also covered. While Janet claims it doesn't take much to capture a likeness, we found it something of a challenge, at this stage at least!

Skin colours, pale, medium and dark tones were covered with some very impressive results. There were also some stunning eyes created, brown, hazel or blue, all with flecks, highlights, and transparency.

The second day involved painting a portrait of our choosing. Most of us have some homework to finish this off. There are so many layers of

coloured pencils used to get the intensity required and the glow of skin.

The weekend was very informative regarding portraits and using coloured pencils. It was also a relaxing and lovely social occasion for us all.

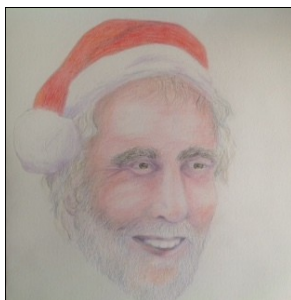
Thank you Janet and ASMA Tas.



Dawn applying a botanical artist's thorough technique to drawing eyes.



Janet demonstrating a 3/4 profile mouth with teeth showing—plus a beard!



Glenda's finished portrait of Ian

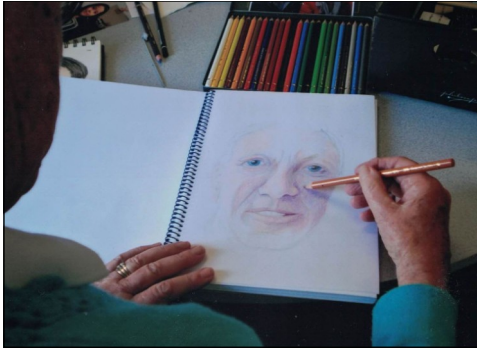


Whilhelmina, Judith, Rosemary, Claire and Sandra learning how to draw eyes in detail

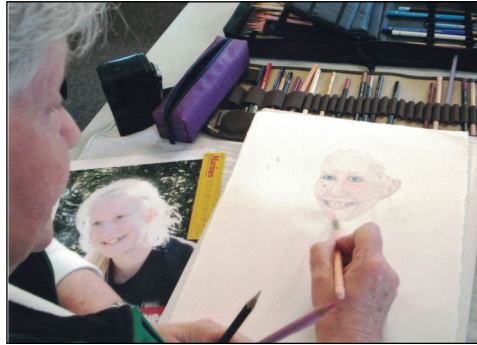


Pat Young's portrait of her granddaughter

More marvellous work from the Bicheno workshop



New member, Whilhelmina, and her work



Sandra and her granddaughter



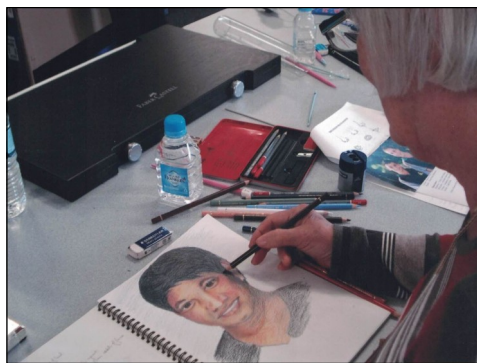
Rosemary's good work



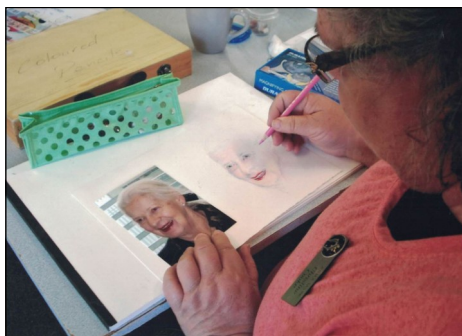
Jen and her drawing of Michael



Judith working hard



Helen tackles dark skin



Chris achieving a wonderful likeness of her subject



Adriana uses gradual layering to produce the desired result

Tips for Miniaturists from Joan Humble

Dear Fellow Members,

Here are a few thoughts on how we can make our miniatures even more special. I have always said that if you can't make a large painting work, you can't make a miniature work. Not every artist who paints large can paint small. We have to make the most of our extra skill - that of painting detail.

Before I discuss detail, it is useful to check the elements of a good painting. I am talking mainly about landscapes, but depth and form can also be achieved in any painting by checking the tonal values. Remember that the same colour and hue (painted in different parts of a work) will always sit on the same plane, and form can only be created with at least three tones. Composition can create a centre of interest and focus on why you wanted to paint the subject, but detail is what makes a miniature "sing".

Detail can be used sparingly in the distance, but can be used more and more as you come forward in a painting. This adds to the feeling of depth. It can also focus your eye on the centre of interest. Good examples are having a fuzzy background behind a bird sitting on a branch, and trees on distant hills progressively detailed to a single tree in the foreground. Change of tone and detail are both very noticeable looking from a shore out to sea.

It is amazing how you can create detail by adding that extra branch or leaf structure in the highlights. If you think about it, detail is added with sharp edges, texture or a greater tonal contrast. Have a careful look at your subject before starting your painting and see where you can simplify and where you can exploit this great tool.

None of this can be achieved unless your brushes are working for you. Here is where water-colourists have an advantage. It is easy to keep brushes clean in water, but it is also essential for oil painters to keep their brushes clean and the shape they want to work with. Sometimes, I try up to six brushes before finding the right one to make the effect I want. Having a variety of shapes and sizes is a huge help, starting off with bigger brushes and coming down to the smallest and finest for the final detail.

Happy painting, Joan



"Mt Barrow from Ben Lomond", 68mm x 188mm, Oil on Polymin by Joan Humble

"First snow at Tarn Shelf", 155mm x 62mm, Oil on Polymin by Joan Humble

Hobart Show

Thank you to all members who supported the Royal Hobart Show by entering either miniature or larger paintings. Congratulations to Bill Watson on being awarded 1st Prize for “Bay of Fires” and Ingrid Walpole awarded 2nd for “Bridge over the Lily Pond” in the Miniature Section. Thank you, Sandra, for “looking after” members’ paintings.

Calendar:-

One hundred and nineteen were printed and many have already been posted, others are in the process of being delivered. Sincere thank you to those who participated in the production of yet another quality calendar and to those who have generously purchased some for family and friends. Thank you, Carlene, for the time and effort involved in the production of the 2017 Calendar.

Vale:-

It is with sadness we announce the passing in September of our long time member from Queensland, Joan Skibby. Joan had been in very poor health for a number of years. Our sympathy has been extended to her daughter, Erika Brokken, and family.

Sympathy:-

Our sympathy is extended to Marilynne Stevenson on the recent passing of her dear son, Wayne, in South Australia. Our thoughts and prayers are with you Marilynne, we know it has been a long and difficult time for you and your family.

Bicheno Workshop 2017

It is with much excitement we can announce that Madeleine Szymanski has kindly agreed to be our tutor at Bicheno next year. Madeleine is well known for her wonderful skills involved in “collographs” and we hope this will be one of the subjects considered on November 4th/5th 2017. More information will be provided at a later date but do keep these dates free in your diary for next year.

Pat

ASMA Tasmania Inc. is a member Society of the World Federation of Miniaturists which includes Societies in the USA, UK, South Africa and Russia