



NEWSLETTER

Patron

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

Australian Society of Miniature Art Tasmania Inc.

ABN 62 906 905 339 (Society not registered for GST)

April, May, June 2020



Dear members,

This is my first newsletter since being appointed to the position of President in late February 2020. My, how things have changed since then! I hope everyone has not been too badly affected by Covid restrictions and the big hit to our economy. I think we have been particularly lucky here in Australia and Tasmania with strong and clear leadership and early intervention preventing what could easily have been much worse (as sadly seen in other countries). I hope you were able to take the opportunity to get more family and painting time, and explore new creative avenues. I was delighted to recently participate in a 50 person, 3 hour Zoom tutorial with Eminent Pastelist, Lyn Diefenbach on floral pastels.

Your Committee has been very busy and our last meeting on 23 May was held on the internet via Zoom. It worked very well. We also met using the same medium on 6 June. The Committee has carefully considered the current Covid-19 situation and our planned activities and is keen to progress in a safe and effective way. It was a shame that we had to indefinitely postpone Joan's 2 day workshop at Bicheno (planned for May). We are keen to reschedule as soon as we can, but only when we can confidently do so. It is also a shame that we have had to postpone this year's National Annual Awards Exhibition at Briar Lane. However, we are looking to have an online exhibition on our website and Facebook page. A subcommittee is busy determining how we might make this happen. We are also busy organising our 2021 National Awards Exhibition. We are updating our information booklet for members and reviewing/updating a range of Society forms.

It is also planned for the AGM to proceed as planned on 15 August via Zoom. More on this later in the Newsletter. The calendar will also be proceeding, and it is proposed that pictures for this sought after item will form a new category for our exhibition.

Pat was President for well over seven years and we are all very appreciative of her incredible dedication and commitment to the Society over many years. We hope to acknowledge her

significant contribution when we next meet at a painting day or social event. In the meantime, we wish her all the best of health.

Do enjoy the latest edition of the newsletter. The Committee is working hard to keep the Society as strong as ever. We very much appreciate your ongoing contribution and support.

Keep safe.

Barbara

2020 National Annual Awards Exhibition

Small and Precious

Due to uncertainty surrounding Covid-19 restrictions and the risk status of many of our members, the Committee has determined that we will hold a "Virtual" National Awards Exhibition this year. On-line exhibitions have been a positive response to the current pandemic shutdown all around the world, with many societies conducting similar showcases of their work, with excellent exposure and good sales. In these difficult times, ASMA (Tas) Inc is continuing to fulfil the aim of our Constitution, which is "to encourage, promote and foster interest in Miniature Art in Tasmania".

To this end, we have decided to invite members to supply digital copies of their paintings (two versions - one unframed and one framed) to be exhibited on our website (<http://asmatas.org.au/>). We have also included a category for paintings suitable for our Annual Calendar, which is our major fundraiser each year. These works will be 60mm wide x 90mm high, as in previous years. The calendar images will be chosen from this category. In addition to the standard time-frames for entry, which will be listed in the entry form, these artworks will need to be provided to John Humble for scanning prior to 5th September and then framed and rephotographed for entry into the exhibition. Physical paintings will be retained by artists and contact made regarding sales via the contact form on the website. We are anticipating that the exhibition will be judged and placings awarded, with the web page and Facebook images

going live on Saturday, 17th October.

The exhibition is expected to run until 1st November.

Details:

Categories

1. Landscapes/buildings/seascapes - all things outdoors.
2. Florals/abstracts/still life
3. Portraits and figures - people and animals
4. Calendar entries - 60mm wide x 90mm high, portrait format.

The images for the Society's Annual Calendar will be drawn from the fourth category. These must be provided to John Humble prior to the 5th September to allow him time to scan them in order to ensure a good quality image. Paintings will be returned quickly to allow for framing time.

Image Requirements

High quality digital scans or photographs (minimum 300dpi) are required of the unframed paintings. For those who are unable to achieve this, please contact John Humble so he can do it for you. Digital photographs are also required of the framed paintings. Where only unframed images are supplied, a painting will appear in the exhibition but will not be judged. Poor quality images will exclude an entry. This rule is essential, since the paintings themselves will not be held by the Committee and good quality images are necessary for judging and for potential purchasers.

Size Requirements

The Society has strict rules about paintings being true miniatures (maximum 100 square cm area, maximum 100cm framed perimeter and demonstrating miniaturisation). These will be applied in this exhibition. Measurements are to be supplied on the entry form.

Framing must be of a professional standard to ensure that paintings are ready for sale.

Further information to be provided

- Reference credit - who took the photographs the artist used to paint from (write "self" if it was your own).
- If you are not an exhibiting member of ASMA (Tas), of which sister society are you an exhibiting member - i.e. NSW or Victoria.

Fees

No commission will be required on sales. The first entry will be \$25 and subsequent entries will be \$5 each. Eligible artists may enter up to five pieces.

Sales

All sales enquiries are to be made via the contact form on the website and will be directed to individual artists from Julie Wickham using the Society email, xxxxxxxxx@gmail.com. Please notify John if your painting sells as soon as possible, so that he can mark it as **SOLD** on the website.

People's Choice Award

Votes may be cast for the piece of your choice via the contact form on the website.

Dates to remember

5th September - final date for John to receive 60x90mm (portrait format) **calendar images** for scanning (these to be promptly returned to artists for framing and rephotographing).

2nd October - final date for entry forms to be received.

- final date for John to receive all images (unframed painting images and framed painting images - including calendar images). No actual paintings to be sent.

17th October - website exhibition page goes live (with artists' names and awards included) and paintings uploaded to Facebook.

The exhibition is expected to continue until 1st November.

Judge: Gini Harris, a master of miniature art, based in South Africa but exhibiting worldwide. <https://miniaturemasterpieces.co.za/gini-harris/>

Annual General Meeting

All members are encouraged to participate in our Annual General Meeting via Zoom on 15th August at 10am.

It is essential that enough members attend by this means in order to obtain a quorum. This is necessary so that the Society can continue its work into the future. Another notice will be sent out closer to the time, but the Zoom link will be:

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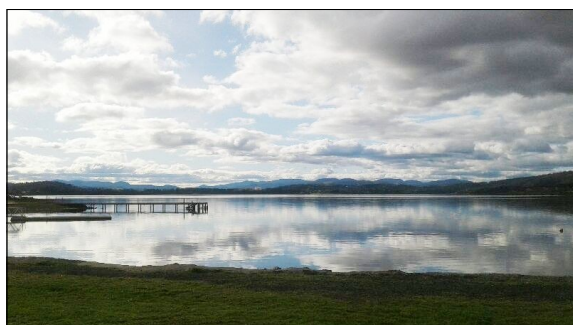
For those who haven't used Zoom before, you will be able to copy this link into your internet browser and follow the prompts in order to join, though you should allow some time for the process. If you would like assistance, please contact Ruth Bosveld at some time prior to the day to help you join up.

Since we have not been able to have our regular painting days, here is some news from our members.

Claire Gill

Just before the virus hit, my daughter, Sandra, and her husband, Jon, went to our farmhouse near Swansea. Jon replaced the roof of a bedroom, and in doing so, put his foot through the ceiling. When cleaning up the mess, Sandra decided that she would do a 'proper job' and spring clean the whole room. She found some paintings that I had done many years ago and brought them home. Most of the paintings made a lovely fire, but I thought I could do something with one of them, so I kept it. When Covid-19 happened, I could not bring myself to get the paints out for quite a while, but one day, I suddenly thought of the painting, and had a go at it. It's not perfect by any means, but I enjoyed doing it so much, it started me painting again.

Following surgery earlier this year, I had completely lost my fitness and have since taken up



Montrose foreshore

walking to regain that strength. In doing so, I have found many beautiful bike/walking tracks in and around our area, where I have taken photos which might find their way onto some watercolour paper. This painting is of reflections at Montrose Bay. Claire x



Claire's painting

New Ways by Joan Humble

In this difficult time, it is good to find new ways of doing things. The Art World is embracing new ways to promote artists' work, and it is exciting that our own miniature society is taking on that challenge. Being able to show our work online instead of in a fixed location is a wonderful way of still being able to have our upcoming exhibition.

I have had this happy experience very recently when exhibiting with the Snow Goose Gallery's annual miniature art show in the USA. My paintings were put on their website, together with about 100 other artists' work. Before my four paintings had even arrived in the gallery, one was sold from the Online catalogue.

I hope you will all take advantage of this wonderful opportunity our Society is giving us. Here is my painting that is now staying in the USA.



Rugged West Coast, SW Tasmania

Oil on polymin - Image: 2 x 4" - Framed: 3 3/4 x 5 3/4"

The Miniature Show at the Snowgoose Gallery can be found at this internet link:

http://www.thesnowgoosegallery.com/the_art_of_the_miniature.htm

Membership Renewal

Those members who receive a print copy of the newsletter will also receive a print version of their annual membership renewal, which is due on 30th June. Those who receive the newsletter via email will not receive this form, but can pay by this link:

Please email James Bowler, the membership secretary, the transaction receipt or details of your payment. Prompt payment is appreciated and necessary before entering the Annual Exhibition.

Lyn Diefenbach workshop by Barbara Etter

President Barbara Etter attended a 5 day residential Artable retreat at the Red Feather Inn in Hadsphen from 11 to 15 March (just before the world as we know it changed significantly!). The tutor was Eminent Pastelist, Lyn Diefenbach, from Queensland. The class attracted people (all women) from all over Australia (including Broome, Townsville, Newcastle and Adelaide). The classes took place in a beautiful old barn at the Inn. Lyn's primary focus was portraits and florals, although she also demonstrated seascapes and skiescapes.

An important part of the course was learning how to get a good likeness in drawing up human portraits. Lyn employs a method recommended by international expert Daniel Greene ([https://en.wikipedia.org/wiki/Daniel_Greene_\(artist\)](https://en.wikipedia.org/wiki/Daniel_Greene_(artist))) where you get the relative lines of length first, and work from the inside out. A wooden skewer comes in handy during the process in checking plumb lines, lengths and widths. We also learnt how to do portraits in a "painterly" style, with generous use of our pastels, to achieve special effects and luminosity. We also were very privileged to learn Lyn's technique of realistic and detailed florals.

Lyn starts with a very detailed grid and works in a disciplined way from flower to flower, starting at the top of the paper. One of her key points was the importance of line, edge, colour and value. She also stressed the importance of "building and modelling form" and demonstrated a wide variety of interesting and different strokes (with entertaining descriptions and sound effects!). It was interesting to see that Lyn also used finger blending techniques (as some leading pastelists frown on blending, other than with other pastel sticks).



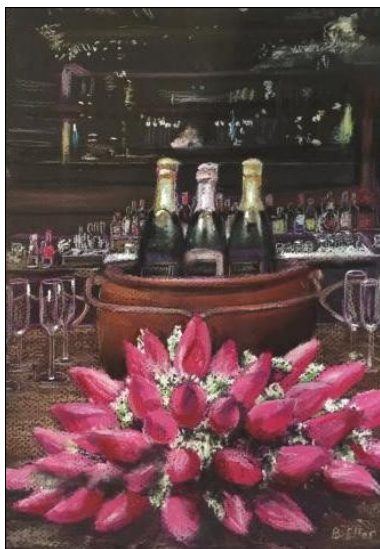
Lyn Diefenbach demonstrating a floral pastel painting

Barbara is now convinced of using smaller pastel sticks side on and will be unwrapping and breaking her precious pastels. There were also some very interesting tips on different papers, techniques and pastels. An important lesson was the importance of padding your pastel paper on your backing board/easel with at least 4 or 5 sheets of pastel paper.



Seascape by Lyn

After the workshop, Barbara was particularly keen to try UArt and Fisher papers. She acquired some UArt paper from interstate and was really impressed with the texture and tooth.



Terry Ludwig darks appear to be an essential item, as does a Sennelier 179 black/green (now acquired from Soft Pastels in NSW!).

Lyn's work is also available on YouTube if you have some time at home to watch.

Barbara's painting from a photograph of her own, taken at Park Hyatt at Siem Reap, Cambodia

Pastel portrait by Barbara from her own photograph, done in Lyn's class



Patricia Young **Tribute on her resignation from the Presidency**

Pat always enjoyed artistic pursuits, particularly drawing. Her skills were encouraged and fine-tuned by talented art teachers during 4 years at Burnie High School, culminating in the School Art Prize in 1953.

Returning to 'Art for Art's Sake' sadly took 50 years, as the vagaries of life, many years of teaching and family commitments, took priority. After retirement from the Education Department at 59, 'Me Time' was still lacking as she took on the role of carer for her rapidly-ailing, chronically-ill husband, and her mother-in-law.

After Pat was widowed in 2002, her daughter, artist Fiona Allan, insisted she join a new Adult Education class for Miniature Art. A "light bulb" moment soon followed when she discovered watercolour pencils, and quickly developed her unique style of pointillism using very fine brushes. Art soon became a priority in her life as she soaked up new skills and ideas.

Many workshops soon followed – Joan Kelly (miniature art), Chris Cooke (drawing), June Wilson (pastels), Jan Vincent (watercolour), Joan Humble (oils), Janet Matthews (colour pencils), Ev Hales (watercolour), Malcolm Bartsch (buildings in watercolour), Madeleine Szymanski (watercolour portraits), and Leoni Duff (still life in pastels), all exposing Pat to new skills on her artistic journey.

Pat has exhibited large and small works around Australia and internationally, often earning awards. Beside watercolour pencil, she favours colour pencil, graphite for portraits both large and small, and pastel for large pieces.

A huge challenge was accepted when she was asked to design and paint, in acrylics, ten pairs of panels, each the size of a normal house door, depicting the Seasons of the Church Year, all undertaken while recovering from multiple hip surgeries. The resulting panels feature in the modernised Anglican Church in Burnie, Tasmania.

Pat continues to glean tips from talented tutors, providing new challenges to discover and conquer, with art and wonderful friends involved playing a major role in her life.

Pat generously took on the role of President of the Society in 2012. During her tenure, a great deal happened in both Pat's personal life and in the Society. In her personal sphere, she underwent two major surgeries, but notwithstanding, managed to

organise the Society's affairs in order to celebrate our 25th Anniversary in a function at Claremont House. Members also celebrated Joan Humble OAM's success in winning the Gold Memorial Bowl at the Royal Miniature Society (UK) at Government House. Our founder, Bernadette Connor OAM was presented with Life Membership and instituted the Founder's Award (which Pat herself was presented with in its second year). The Governor became our Patron on the death of Lady Sallie Ferrall and we have organised wonderful tutors for our Bicheno workshops.

Pat's plan was to serve for no more than five years. However, due to the impossibility of finding a willing replacement, she continued to fill the position with dignity and thoroughness until ill-health required her urgent resignation. During her presidency, Pat endeavoured to make everyone feel welcome and valued, particularly in going the extra mile to contact those who let their membership go due to age and infirmity. Her personal knowledge of and interest in past members and the Society's history is much appreciated. We wish her all the best in her future and express our deep gratitude for her work on behalf of the Society.



Sandra Cumming, Pat Young and Dawn Ransley at our 2019 Annual National Awards Exhibition at the Rosny Schoolhouse Gallery



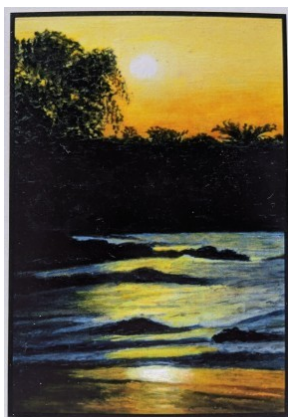
Claire Gill, Pat Young and our patron, Her Excellency, Professor, the Honourable Kate Warner AC, Governor of Tasmania at Government House.

Vale - by Pat Young

Our dear friend, Enid Deal, passed away in March. I met Enid when we had our first workshop at Bicheno. She had been a member for many years and just loved meeting up with us all. She always provided goodies for our workshops.

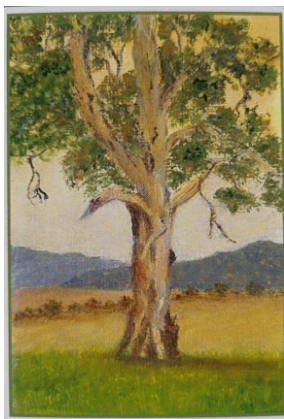
Enid produced some lovely work and one of her best was on the cover of our Calendar in 2014. Over the past few years, she had serious surgeries on hips and knees, resulting in her becoming house-bound and sadly unable to paint. Enid and I wrote to each other fairly regularly during her recovery times, comparing notes on our common post-surgical progress.

She will be missed.



A Quiet Corner
Oil on ivoryne,
60x90mm
By Enid Deal

*Our Magnificent
East Coast Gum*
Oil on ivoryne
60x90mm
By Enid Deal



Possible Government Funding

Your committee is looking into the possibility of some government assistance for our activities. In Australia, the arts are supported by various government grants and we may well benefit from an allocation, which could be used to fund regular or new activities for Society members and to promote miniature art in this state.

Photographs have been supplied from past calendars, Claire Gill, Joan Humble, Barbara Etter, and Ruth Bosveld with thanks.

How to Photograph Your Artwork

High quality digital images of your paintings are essential for our upcoming website-based exhibition. If you can produce a good quality scan of your unframed painting, that could be sufficient, but otherwise, you will need to take a photograph and email it to John Humble (except in the case of the 60x90mm calendar entries, which John will scan). If all else fails, John is willing to scan any unframed paintings. Here are some suggestions regarding technique.

1. A cloudy day outside is a good time to take the photograph (or in a window when it's cloudy).
2. Turn off the flash.
3. If you have a tripod, use it to keep your camera steady and set up your painting directly opposite the camera, vertical, to avoid the image being distorted.
4. Make sure your artwork takes up as much of the camera's viewing area as possible, in order to increase the quality of your photograph - don't waste image space on sections that will need trimming off.
4. If you are able to edit your image, trim to the edges of your painting and adjust colour only to the extent that you are making it more accurate, according to your painting.

CONTACT DETAILS